Eduqas A Level Unit 8C
Close Study Products Student Workbook 2024 Exam Onwards
Film Industry Component 1B
I, Daniel Blake and Black Panther

This is the Workbook for use with **Edusites Eduqas Set Products UNIT 8C A Level Media Studies**. All of the notes refer to the content of this unit of work. They are designed to help you create a useful set of notes to help you with understanding the ideas covered in this examination, to support you in your Home Learning and be a clear revision aid in your preparations for the final examinations that you are required to take. You need to always keep in mind the examination board Assessment Objectives that your work is to be assessed with.

Demonstrate knowledge and understanding of:

- the theoretical framework of media, contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Create products for intended audience and evaluate communication of meaning

- Demonstrate K&U of theoretical framework – *the Key concepts*
- Contexts of media products & production
- Analyse products by application of the framework/concepts/context

Lesson 1

Set products

Film must be studied in relation to media industries only.

- Learners will study the set films and their marketing across various media, exploring the convergence of media platforms and technologies and other relevant industry issues.

- The two films reflect contrasting aspects of the film industry: mainstream (Black Panther) and independent (I, Daniel Blake) production.

- In order to develop an awareness of the films as contemporary examples of the film industry and of its marketing strategies, learners should consider at least one trailer and at least one poster for each film, as well as online marketing where relevant.

- Selected extracts from the films may also be studied in relation to the industry issues exemplified, including the opening credits and at least one other extract.

The Black Panther set product requires awareness of the evolution of film marketing and the manner in which the film industry construct their audience.

- The nature of the modern media requires consideration – the convergence of platforms and film as part of global cultural industries enabling it to exploit new platforms such as gaming and music platforms as well as the use of social media.

- Useful research is into contemporary media institutions and the part played by global media conglomerates.

- The close link between film goers as fans of franchise products such as Black Panther as part of the Marvel Cinematic Universe is one area for research to support understanding of the shifting relationship between society and its media products.

- Keeping track of the editions is complex, but as of 2023, there have been 12 main releases in the series, with special edition versions taking the number higher.

Franchise

A film franchise is a series of related products following a common theme, set of characters or narrative arc. The films, though seen as standalone products, are part of the same brand universe. They are linked by being within the same narrative world.

- Modern filmmaking is an expensive business requiring massive financial investment and thus risk.
- In terms of film, a franchise becomes a highly desirable set of products for an institution. The individual films are 'guaranteed' to attract an audience who require little persuasion to see each new film in the series.
- Such franchises – Fast & Furious; Star Wars; John Wick; Marvel's MCU – construct a ready-made global audience, thus minimizing the risk involved in developing and marketing a new film.

Lesson 2
Studios And Promotion

- As with all the EDUQAS set products, study of the set product's Black Panther and I, Daniel Blake is a means by which to study broader ideas and concerns of the QCA Media Framework.
- The set product enables us to explore these ideas in a practical manner. We use examples from the product to illustrate our understanding.
- The film industry is highly significant in terms of its economic wealth and in its social impact. It can be seen to illustrate some sense of the values of society or sections of society.

The release of films, especially those that are part of popular franchises are significant economic as well as cultural events.

A study of the strategies used in marketing such products tells us much about the way such products construct their appeal to their target demographic. This in turn tells us much about the values and ideas or concerns of society.

Changes in the content and narrative ideas of films can indicate changes in the values of society and the way film can be seen to shape such changes. An example might be the sudden appearance of leading female characters in releases from Marvel Studios in the wake of the #metoo movement. We will explore ideas surrounding the Black Panther and #oscarssowhite or the killing of George Floyd as part of similar social movements impacting on the cultural industries such as film.

The fact that these leisure products continue to attract large numbers indicates audience demand for the pleasures offered (Blumler & Katz).

Studios are often part of global cultural media conglomerates (E.G. Sony; Lucas Film; Disney) alongside gaming, TV, music and publishing. This indicates their value as part of a horizontal integration of cultural products and the convergence of products and industries.

In studying the film industry, we must be aware of its economic significance, the way it fits into the commercial structure of global media industry. Films can be standalone cultural products or part of the wider marketing of other cultural products. In the global media industry, films may spawn gaming or TV versions of themselves or form an additional revenue stream for such products (Assassin's Creed; Uncharted; Lara Croft etc.) In each case, products market both themselves and the other elements in their franchise or brand family.

As with most media products, film has evolved through advances in technology. The drive to be commercially competitive and to meet the surging demand for film has driven innovation. Audiences for summer and winter blockbusters expect simple narratives with action sequences showcased by advanced CGI and graphics.

The demand has obvious cost implications – the quality of CGI and of sound comes with a high price. The major releases from studios requires hundreds of contributors and massive technological investment.

Being part of an established brand franchise creates a much more profitable production and distribution model for the major studios. They can market to an established demographic of known fans of the franchise as they have a known specific

Teacher's Standards

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identity that can be built on. For studios, it minimizes risk in a crowded and competitive market.

Marvel/Disney with its MCU and Star Wars franchises is successful at building such brand identities with offshoots into gaming and TV.

Hesmondhalgh is a key figure in fostering the idea of cultural industries and exploring the forces that drive them and shape their output. When considering which project to finance, media producers must take into consideration the fact that in cultural industries risk is high. This is because of the difficulty in predicting success. Often the issue is that they are investing in a project with a limited opportunity for repeat business unlike industries selling food or clothing. The audience for media products is very much a 'one time' consumer. There is also the fact that the production costs are high with investments requiring millions.

As Hesmondhalgh and the research models of Curran and Seaton have shown, this most often means that media producers look for 'big hits' (the blockbusters) to cover the costs of the many relative financial failures they will have.

The way of minimising risk is for institutions to rely on investment in repetition through the use of the 'same' or 'familiar' stars, popular genres, safe franchises or repeatable narratives that have proven successful. This strategy is what Hesmondhalgh refers to as formatting.

Blockbuster and studio releases such as 'Black Panther' sustain a recognisable brand with known pleasures. This offers the chance to reduce marketing costs; to target marketing more tightly; has a known 'pre-sold' audience; a pool of fans not just audience; has known genre pleasures.

- Films especially those from the major studios, develop to reflect advances cinema and home cinema platform technology. The release and success of major genre and franchise film products require that both the films themselves and cinemas enhance their capability if they are to attract audiences. These films can often exploit the qualities of the technology making the film more desirable to consumers as well as enhancing the brand itself. The improved

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CGI and sound stage has an impact on audience expectations of big budget film experiences. The brands market themselves on their action and their capacity to utilize the cinema experience to the full

- Independent films cannot use such ideas to market their film. They rely on narrative and content – the storyline or performances that audiences find compelling or profoundly relevant or relatable to their own experiences.
- Such differences in expectation requires that they are marketed very differently. Major studios may offer 3-D versions that attract a premium price from audiences desiring deeper immersion in their cinema experience.

Curran and Seaton's research model indicates that commercial media companies are concerned with maximising profit and minimising financial risk. These priorities impact all aspects of media products from what gets made to the representations and ideas they contain.

Media industries continually seek areas where profits may be made and existing content exploited.

One result of conglomerates pursuing profit is that it comes to dominate their output. If a studio has an established and highly profitable franchise, the market constructs the idea for the studio to feel that making more films in the franchise offers a better 'guarantee' of success than risking a new title or project. For indie film, as a one off product, the struggle for funding for a niche idea is much more onerous and time-consuming.

Curran and Seaton argue that media products thus come to feel 'all the same'. The result is that audiences seek the known pleasure from different iterations of the film franchise or even from other blockbusters in the same genre. In reality they have less choice, a more limited 'type' of film to select.

Lesson 3

The Black Panther

The Black Panther set product requires awareness of film as a media product in terms of how it exemplifies the issues surrounding the marketing and promotion of film products in an age dominated by Hollywood blockbuster franchises. It DOES NOT require the study of either the entire film or extracts. Film marketing and the increasing exploitation of social media and convergence are key elements for your research. Consider issues of ownership and control including conglomerate, vertical and horizontal production. Apply theories of market segmentation and the models of Baym, Silverstone, Livingston & Lunt, Hesmondhalgh, Curran and Seaton.

Black Panther requires awareness of the developments in film promotion and the methods by which they construct their audience.
The nature of film marketing and the increasing exploitation of social media and convergence in the 21st Century are key elements for your own individual and group research.

Useful research is;

- Hollywood Studio system and rise of conglomerates and convergence.
- Research into the funding Studio films would prove useful as would some sense of the wider MCU.
- Audience theories are relevant. As we have seen in other set products, the idea of any separation of ideas about audience from industry practices is a false one. To fully understand the cultural industry, we must explore those linked ideas of audience that have a focus on the needs of the audience and the shaping of audiences through demographic profiling etc. In this way, though we need not think too closely about Hall and Gauntlett and ideas of identity and influence, we must consider those dealing with market segmentation such as Jenkins model of Fandom and the models of Silverstone and Livingston & Lunt and some awareness of Hesmondhalgh, Curran and Seaton

- Black Panther is the 17th film in what is known as the Marvel Cinematic Universe (MCU).

- The narrative of the film is focused on the fictional kingdom of Wakanda and the struggle of the central figure to assume the leadership of the kingdom following the death of his father.
- The film is produced by Marvel Studios, a wholly owned subsidiary of the Walt Disney Company
- The film broke box office records, grossing over a billion dollars and winning Oscars for Original Soundtrack, Costume and Production Design.

As the product of a major studio, Black Panther has several advantages in terms of its marketing and profitability.

The film has a known and easily targeted audience. It tends to be young and involved in social media platforms but is very wide, encompassing young children and adults. The film can be marketed not only in terms of its own merits and content but in relation to other products of the MCU. Such films carry the idea of consistent high-quality. They are part of a continuing narrative arc that interlinks with other products in the MCU. Fans of the MCU form the core part of the audience through their desire to see how the narrative arc plays out and is evolved by Black Panther. The product fuels online discussion and wiki groups.

For the studio, selling the idea of the film is relatively straightforward. Marketing promotes the film as part of the MCU with its associations of a quality experience that will meet audience needs for glossy entertainment. In addition, it has the sense of an audience who are part of the MCU community as well as a sense of them continuing their immersion with the stories of those fictional characters within it with whom they identify.

The film's marketing placed it as a cultural event, careful licensing and planning placing images of the film everywhere. This ubiquity raised it to seem something more than simply a superhero film or blockbuster movie.

Genre is an industrial process:
- To guarantee pleasure and meaning for the audience.

- To offset financial risks of production by providing collateral against innovation and difference.

To the production team, genre provides a proven template for construction of messages and content.

For marketing, genre provides assumptions about the audience to be targeted.

We must see genre as an industry focused element. Genre categorises cultural products according to their 'type'. It is the formula for identifying 'if you enjoyed X then you'll enjoy Y' utilised by all such platforms (Netflix; Spotify; Amazon; Sky etc.) making it easier to assist an audience of consumers to identify those products containing the needs they are looking to satisfy.

They offer familiarity, a form of guarantee saying there is a good chance that the consumer will be satisfied by the contents of a product. To the audience, genre identifies a pleasurable and familiar formula providing engagement and understanding. We can see that with a franchise such as MCU this is magnified by including the element of fandom and of prior experience of the film series universe. There is also the element of fans wishing to continue/complete the unifying narrative of films within the MCU. Genre enables a more certain forecast of potential profit set against the lessened risk of marketing failure.

The trailer applies well-trodden conventions of form:
- the length of duration of the trailer at 2.30 minutes is conventional of modern trailers – sufficient to tease with glimpse of the full narrative and creating expectations
- The MPAA green band with the regulatory rating - enforces narrative and values, reassuring audience.
- Use of production logos/idents - conventionally these are familiar brands that promise a sense of quality of the product and the borrowed status from Marvel's other products.
- Intertitles – coming this summer constructs drama.

- Soundtrack comments on the visual events and resonates with audience knowledge.
- promotes dramatic scenes and establishment of narrative expectation;
- links to social media/website.

Eduqas guidance points out that there is also absence of conventions

- I would point out here that the often-used trailer voice-over has been in decline for some years, but there is the absence of specific release date which may well be to enable the trailer to be used globally on YouTube rather than being continent or region specific.

Lesson 4
The Black Panther Promotion

The Studio set product of Black Panther requires awareness of the developments in film promotion and the methods by which they construct their audience. The nature of film marketing and the increasing exploitation of social media and convergence in the 21st Century are key elements for your own individual and group research.

Useful research for you is the Studio system that has emerged from the collapse of the old Hollywood major studios and the re-shaping of the film industry from the early 1990s with the move to integration into vast media institutions and Marvel and Disney as well as studios such as Universal as part of a global media conglomerate. Audience theories of market segmentation would also be rich in ideas as is the theoretical models explored elsewhere in this unit such as Fandom and the models of Silverstone or Livingston & Lunt

- Conventional film marketing usually refers to trailers, teaser posters, theatrical posters, billboards, magazine features.
- Press Marketing - allowing press access to your set or pre-made images of characters etc., encourages influencer journalists/magazines to feature a film, even a cover.

- Websites for the film use interactive content with links to social media for additional hits spreading the film.
- Since 2008 and the presence of Twitter and Facebook, Social Marketing has been deployed with ideas such as creating social media pages for characters etc.
- Viral Marketing – intends to set up a word of mouth spread by creating webpages or social media content that appear to be 'real – the most famous is that of the Blair Witch where a website made the myth appear real and one that was currently being investigated.
- Fandom – fans construct websites, forums, twitter feeds or Facebook pages.

Influencer marketing is a focus on gaining and then using the opinion of influential people rather than directly targeting the larger audience. It identifies individuals that have influence over potential consumers, shaping marketing activities around persuading these influencers whose own recommendations will shape the behaviour of their followers.

The idea of a such influence was first suggested by academic researchers Lazarsfeld, Berelson, & Gaudet in their study *The People's Choice*. This research was based on an examination of the factors influencing voters in the 1940 American presidential election campaign. They found that the direct influence of pamphlets, speeches, and advertising had a limited impact with voters. The key element was the influence of those they termed opinion leaders – people whom voters trusted. Those deemed to be intelligent, reliable, and honest.

This idea was further developed in Personal Influence by Lazarsfeld and Katz in 1955 and in *The Effects of Mass Communication* by Klapper in 1960.

Horizontal integration: institutions buy companies operating in the same sector of economic activity to reduce competition. Murdoch's Sky company purchasing the rival satellite company BSB to eliminate competition for audience which enabled him to achieve a monopoly of satellite broadcasting in the UK.

Vertical integration: Institutions buy companies in different stages of the production/distribution chain. This activity can be both downstream – a Film and TV production company such as Fox buying TV channels to show its products - or upstream where a distribution company buys up a production company. *LiveNation* represents artists and promotes their concert tours but owns Ticketmaster that sells the tickets. Essentially this integration enables the institution – often a holding company run by lawyers and financiers – to exploit profit opportunities at each stage of the production/distribution chain. Sony own film production companies and music labels that market the film soundtracks. They make consoles and the games that are played on them, often based on films they have made.

Uses and Gratifications theory Model suggests that audiences take an active role in choosing and using media, seeking out products that best fulfil their needs.

- The film marketing of The Black Panther emphasises content that targets satisfying a variety of needs. The key focus is clearly on being entertained – it is an action film. A summer block-buster with all of the known pleasures of such products.
- It also has a focus on being part of a community with shared interest in the MCU with the need to share ideas and to increase immersion in the MCU.
- The sense of identity or tribalism (Maffesoli) is present in the clear values and identities that cater to the film' as the first predominantly black cast of a mainstream block-buster.

The obvious sense of surveillance lies in content and approach that can inform social interactions. The sense of being aware of ideas and values in circulation in the community may reinforce audiences own identity.

David Hesmondhalgh

The MCU product Black Panther offers considerable cultural significance as a predominantly black superhero film, but a concern may be that the industry demand for profit and return on investment means that the narrative reduces the story to a

profit making exercise rather than a film dealing with the values and social issues of the era or as a force for some measure of social change.

You might also consider audience, the fact that the film minimised financial risk for Marvel/Disney by offering a pre-sold audience for the product in a genre and franchise of films with considerable box office success familiar to contemporary audiences.

Fandom: fans are groups of devoted followers who actively engage with media products to construct meanings and interpretations beyond the original message. Audiences see products as a disposable commodity, fans see them as essential elements of their social life and identity.

Fans construct an interactive relationship between the producer and audience actively participating in the reception of a product and its development and understanding.

- The reception of a product is intense and immersive.
- Fandoms encourage viewer activism – to 'Talk back.'
- They are interpretive community - products are dissected and discussed to discover their true meaning.
- There are traditions of cultural production and interaction – cultural poaching.
- Alternative social communities are formed as fandoms connect and collaborate.

Fan culture – often referred to as Fandom - describes social communities built around the shared enjoyment of a particular aspect of popular culture - books, movies, TV shows, bands, sports or sports teams, etc. A good example might be the original fandom of Star Trek, the trekkies, or those of Harry Potter who frequently engage in cosplay.

Fandom is an example of what are called participatory cultures - fans acting not only as consumers but also as producers and creators of creative media. Though most fan cultures such as those of sports teams or celebrities or bands and performers have many of the key elements of fandom, it is in the participatory culture of media products

– films, TV shows, novels, video gaming - where creative expression and artistic production is encouraged by its participants.

Jenkins defined a participatory culture as having five key elements:

1. Has low barriers to artistic expression and communal engagement
2. Supportive of creating and sharing creations with others
3. A form of mentorship in which experienced fans pass knowledge to novices
4. A belief that such contributions matter
5. Social connection between members supportive of all fans opinions and contributions

The Hollywood studio system as evolved over more than a hundred years of film making. The industry moved from New York where legal constraints imposed by Edison hampered their output to set up in California. California offered distance from the New York courts and the intensely bright natural lighting necessary for film-making at a time when lighting rigs were ineffective. These early films built their sets outside, even interior scenes were shot in natural light.

The success of the industry led to some of the larger studios merging with other studios or taking them over. Twentieth Century Fox was the merger of Fox Studios with Century Studios.

At their height, the five major studios dominated all film production – Warner Bros, Paramount, 20th Century Fox, RKO, MGM – they controlled film production and distribution from the early 1930s until the late 1970s.

A series of financial disasters in the mid-1970s of studios investing in films that failed to recoup their money led to many being taken over by banks and investment groups. This was seen as the end of the Golden Age as studios then began to focus more on profit, making films that had the inbuilt assurance of making a financial return.

Since then, the studios have become part of global conglomerates being part of vertically and horizontally integrated production lines.

Lesson 5

The Black Panther Contexts

Considering film marketing in relation to how it reflects society is a useful way of exploring film promotion in terms of social and cultural significance. The representation of female characters, under-representation of women, the machismo toxic masculinity and narrative concerns are areas that could be explored.

The Black Panther franchise has made adaptations over the different versions of the MCU to address changes in society and culture and audience expectations. There are examples of predominantly black protagonists in the film with a more positive representation of Africa and of black culture. You might consider whether these subvert or reinforce expectations of and how audiences may respond to this. Though we are looking at the audience perspective, we are exploring how marketing adapts to the concerns of the era that produces it.

Ideology is a world view, a system of values, attitudes, and beliefs which an individual, group or society holds to be true or important. They are shared ideas of a society about how society should function.

Ideologies are promoted by important social institutions such as the media. Those most often applied are called dominant or Hegemonic ideologies.

Dominant ideologies are mainstream beliefs accepted in our day-to-day lives. According to Barthes they have become 'natural, common sense'. What he calls myths.

Dominant ideologies include beliefs about gender roles, the economy, social institutions such as marriage etc.

The Black Panther franchise product subverts narrative tropes whilst still constructing familiar patterns of meaning connections. The use of female characters in warrior roles may be seen as one such iteration of this idea.

The evolution of female characters in the MCU franchise products and the role models presented to audiences reflect the changes in society such as third wave feminism and the fourth wave feminist movement of #metoo. In doing so the film aligns itself

with changing societal norms and sustains a position of relevance and acceptance for the brand as well as attracting the refresher younger audience.

Domestication Theory: the idea that innovation is 'tamed' or appropriated by its users.

Roger Silverstone describes four steps that technology goes through when being adapted into peoples' lives:

- New technologies are integrated into everyday life and adapted to daily practices (Appropriation)
- The user and their environment change and adapt accordingly to fit the technology. (Objectification)
- These adaptations feedback into innovation processes in industry, shaping the next generation of technologies and services. (Incorporation)
- The way that the technology represents status and culture of a household. (Conversion)

The theory was developed by Silverstone to help understand the adoption and use of new media technologies by households.

We might see this model overlaps and incorporates ideas of Shirky; Hesmondhalgh; Curran & Seaton; Barthes.

Nancy Baym's work evolves Silverstone's model by considering the spread of technology into the domestic/personal environment, identifying three stages :

1. Marvellous and strange
2. Creation of greatness and horror
3. Invisible

In her book she says these can also be thought of as

- Euphoria
- Moral panic
- Domestication

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Her book Personal Connections in the Digital Age outlines a model exploring how modern technologies are reconfiguring our identities and personal relationships.

For the Black Panther product, we might consider the way in which the film is inserted by the industry into everyday life by the use of now widely accepted and normalised social media platforms (Domestication) that locate the film by a focus on the film's message and casting into social media threads. It offers a ready example for those committed to the **#BLM** and **#metoo** movements that locate Marvel and the film industry as relatable as an agency for change (Euphoria).

As we have seen with other set products, consideration of the impact of the element of context is best considered by thinking about the representations and ideas present in media products. As products of a particular era, film marketing contains the ideologies and values widely circulating in that society. If a film is not seen to 'speak' to its demographic, it will be one reason for financial failure. The ideas of a product constructed by its marketing campaign must either support mainstream ideas making the film 'confirmational' of audience values and beliefs or present concerns in a manner that challenges and evolve audience ideas.

EDUQAS state 'learners will consider how representations relate to relevant contexts of media'

Released in summer 2018 the Black Panther marketing reflects a society immersed in the origins and causes of the #metoo and #BLM movements.

The film is not a social or political vehicle promoting ideas of change. It is a mainstream Hollywood studio product, part of the behemoth MCU franchise involving billions of dollars. The fact that its narrative and characters chime with the zeitgeist that the film was released into was a factor utilised by the film's marketing, particularly social media threads. The film seemed to be a response to the #oscarssowhite movement's criticisms of the domination of the film industry by a hegemonic white culture restricting the voices that might be heard. That the power of the internet and social media can

be a means of debate and change is a by-product of the marketing intention of the film which was making profit for Marvel/Disney rather than challenging outdated ideas of ethnicity or of Africa or black culture.

Lesson 6
The Black Panther Social Media

Afrocentric

A key element in discussing the film and its promotion was the term Afrocentric.

The term refers to the idea that the content and values and ideology of the film had as their locus African continent and African culture. We have seen in the models of Gilroy the idea of Black Atlantic – the emergence of a Afro-American tradition of culture forged from the meeting of different tribal and ethnic cultures. The sense that this culture was one that represented a rootless diaspora. Much of the cultural trends of the late twentieth and early twenty-first century has been the nostalgia of this ethnic group for identity as in its African roots.

The film and in particular its marketing via social media tapped heavily into this cultural longing. A sense of presenting Africa not as a continent despoiled by colonization and ravaged by famines and depression but one of modernity and at the cutting edge of technology.

Disney as an institution has long used different and diverse cultural traditions and presenting them in a manner that resonates with others. This inter-cultural approach can be seen in Moana and others such products.

Social media has become a vital part of film marketing for major studios. For a film to have its own social media account on each of the main internet social media platforms is essential marketing 101 – Twitter, Facebook, Instagram, YouTube, TikTok.
Social media enables:

Influence marketing:

- we know from the model of Lazarsfeld that the most powerful influence on human behaviour and actions is that of two-step flow.

- Those we believe to share our ideas and values or the lifestyles we want.

- By engaging with influencers recommendations, we feel closer to them and to that lifestyle.

- This is far more responsive than studio tweets or theatrical posters or even trailers. Posters now just inform audiences what is available and when with some basic sense of genre and narrative content.

- It is influencers that align the potential audience to the product and into buying tickets.

Cost effective

- Social media is free. It offers the ability for messages to extend far beyond the range of more traditional marketing devices – the restricted numbers that walk past a billboard compared to the way in which a tweet may be shared.

Fans become the marketeers:

- Social media campaigns harness the audience to market the product. Individuals become ambassadors for the film.

- There is a vested interest in sharing the film as it enables access to the 'tribe' a need identified by Blumler & Katz model of social identity.

An area where the film was a massive success was in the battle for social media actions.

Social media actions include retweeting; sharing; reposting or discussion of the subject – in this case the film Black Panther.

These actions are those counted as responses to postings on the official account linked to the film. By the first week of release there were 43 million such actions of those following the film and its stars on Instagram, Facebook, YouTube or Twitter. These figures do not include postings by the stars themselves, just the official studio media account.

As a measure, Star Wars: the Last Jedi had only 26 million actions. The actions were greater than the other major studio films of the period - Thor: Ragnarök, Wonder woman and Star Wars: the Last Jedi.

These metrics were gathered by Shareablee, a media company that analyses social media data for American businesses.

Multimedia

"Black Panther" broke records in the development of the film's soundtrack. The record includes tracks featuring predominantly black artists headlined by writer, producer and rapper Kendrick Lamar.

Lamar released the track listing on Jan. 31, 2018, in a tweet, which was the most retweeted tweet about the film.

This announcement spurred excitement from both fans and celebrities.

Celebrity endorsements on Twitter and Instagram spread the anticipation for the video into wider demographics and fandoms.

The film became 'the most tweeted about movie of all time'. Amongst the 330 million active monthly users of the platform.

The cultural significance of the film was key in this. Though the comic book was first published in the 1960s, Black Panther was the first Marvel movie with an African-American super-hero with a predominantly African-American cast. This statistic alone got people talking about the film when it was announced nearly three years prior to its release.

It wasn't just the storyline of the film that struck an emotional cord with African-Americans — the crew behind the scenes was just as ground-breaking. Director Ryan Coogler was Marvel's youngest director, as well as the company's first black director. To see a film that was not only inclusive on-screen but also directed by a black director was completely unprecedented.

When the film premiered, churches, community centres, activist groups and schools brought out entire cinemas to ensure that all the children in their communities

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would have a chance to see a screening. This level of support for the film generated more talk online as well as generating their own media stories.

Fans used the hashtag #WhatBlackPantherMeansToMe to tell their personal connections to the film.

Lesson 7
Indie Film And I, Daniel Blake

The I, Daniel Blake set product requires awareness of film as a media product in terms of how it exemplifies the issues surrounding the marketing and promotion of film products in an age dominated by Hollywood blockbuster franchises. It DOES NOT require the study of either the entire film or extracts. Film marketing and the increasing exploitation of social media and convergence are key elements for your research. Consider issues of ownership and control including financing and marketing. Apply theories of market segmentation and the models of Baym, Silverstone, Livingston & Lunt, Hesmondhalgh, Curran and Seaton

I, Daniel Blake requires awareness of the developments in film promotion and the methods by which they construct their audience.

The nature of film marketing and the increasing exploitation of social media and convergence in the 21st Century are key elements for your own individual and group research.

Useful research is;
- UK independent film industry and the ideas of social realism that emerged in the era of the 1950s and 1960s.
- Research into the funding of UK independent film would prove useful as would some sense of the wider work of Loach.
- Audience theories are relevant. As we have seen in other set products, the idea of any separation of ideas about audience from industry practices is a false one. To fully understand the cultural industry, we must explore those linked ideas of

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audience that have a focus on the needs of the audience and the shaping of audiences through demographic profiling etc. In this way, though we need not think too closely about Hall and Gauntlett and ideas of identity and influence, we must consider those dealing with market segmentation such as Jenkins model of Fandom and the models of Silverstone and Livingston & Lunt and some awareness of Hesmondhalgh, Curran and Seaton

Hesmondhalgh:

cultural industries have an interest in making profit. Without profit their products would not be made. Hesmondhalgh sees competition between two forces – do cultural institutions produce products that speak genuinely about the world or do they prioritise serving the interests of their stakeholders, placing profit above making important cultural products. The minimising of risk inevitably leads to formulaic genre products. However, one of the forces Hesmondhalgh identifies is that the dominance of these cultural industries leads to the production of some products that subvert such values. Products offering ideologies that challenge the prevailing dominant hegemony – the greed and corrupting influence of capitalism, inequalities of gender or racism.

Hesmondhalgh sees this as a consequence of competition. There will always be a market for products that are different to the mainstream, products that appeal to the need of some in society for something 'new' or non-generic. They desire the shocking or the subversive. Also, products that appeal to the evolving youth audience seeking separation from the values, ideas, and perceived failings of adult society

The film is an example of independent film-making – a film that has no financial support from a major studio or lacking in a major distribution deal. Such films, once financed – usually with a very limited budget – seek deals with small arthouse cinemas or franchised cinema chains. In this, the showing at the many international film shows such as Cannes or Berlin can be crucial in obtaining distribution and marketing.

As a project by the famed film director Ken Loach, the film was assured interest and some financial backing. Loach is highly regarded as a film-maker and has made many important and innovative films that whilst not attracting a mainstream multi-plex audience enable his work to gain release in many European countries and UK and American arthouse cinemas.

A UK/French co-production, the film received funding from the BFI and BBC Films.

By taking over $8 million, the film became Ken Loach's largest grossing film. It was also critically acclaimed. More than this, the film's representation of its subject matter – the inadequacies of the UK welfare system - generated political debate and attracted widespread UK political support from the Labour Party and other political groups.

EDUQAS require you to study this film in terms of the organisation of the film industry and the marketing of media products to audiences. This film is studied to enable you to consider independent film and the industry and marketing of this sector of media industry.

Economic factors of funding and promotion are extremely significant to independent film-making, particularly those with a British point of view. Such films may spend many years seeking funding. I, Daniel Blake was funded and promoted differently from most mainstream films.

- Why are mainstream film production institutions such as Universal or Legendary unwilling to fund such projects?
- Compare the funding of I, Daniel Blake with that of Straight Outta Compton
- Why were the BBC and the BFI attracted to funding this film?
- Unlike mainstream film, profits are less important for this genre of film - why is this so?

Lesson 8

I, Daniel Blake Campaign

There are specific and distinct potential audiences that the film is attempting to target through its marketing:

The trailer references the BBC, BFI and the Palme d'Or assuming media awareness of the audience.

The film trailer represents the idea that the film's narrative is focused on exploring and criticising specific governmental policy. This suggests audiences will have an awareness of political and social issues in the UK and are willing to engage with the impact of such policy – and in turn may indicate a left of centre audience supportive of the criticism's the film presents.

Of prominence in the poster and trailer is the name of director, Ken Loach. Loach has a powerful but niche reputation within the genre of social realism and by referencing Loach the film's marketing is constructed to appeal to such an audience.

The marketing materials serve to establish the status and reputation of the film rather than the glossy attractions of mainstream Hollywood product such as The Black Panther.

The prominent, positive critical comments on the theatrical poster and the reference to the Palme d'Or award in the trailer and later promotional material further construct the appeal across all nationalities.

The genre of British social realism and Loach are important factors in constructing and maintaining an audience supportive of UK independent film and of Loach's body of work over the decades.

Uses and Gratifications theory Model suggests that audiences take an active role in choosing and using media, seeking out products that best fulfil their needs.

The marketing offers representations of the content and those involved in its creation that target satisfying a variety of needs. The key focus is on being part of a community with shared interest moving beyond being just buying a ticket into the need to share ideas and the sense of involvement in the messages of the film re political and social values.

The sense of identity or tribalism (**Maffesoli)** is present in the marketing of Loach and his canon of work and his reputation for social-realist commentary.

The obvious sense of surveillance lies in involvement in a product whose impact is wider than mere film but spills over into wider conversations and debates. The sense of being aware of ideas and values in circulation in the community may reinforce identity.

The film also plays to the idea of those seeking pleasures outside the mainstream genre of films.

We have already considered how the marketing of a film is handled by a distributor, often a different company from the one that produced the film – as we saw with The Black Panther. Competition for screens is fierce and made even more competitive as most distribution companies are connected to Hollywood studios via vertical integration and tend to screen their own films.

Low budget, independent films like I, Daniel Blake find it hard to carve out screenings in mainstream multi-plex cinemas. Additionally, there seems some evidence to suggest that I, Daniel Blake's political message made it a controversial choice for cinemas, who may have preferred to stick with what they considered safer, much less controversial films rather than one that was not an easy watch and whose message had the potential to divide audiences.

Lesson 9

I, Daniel Blake Social Media

In order to get the film out to audiences, the distributor appealed to local grassroots organisations to organise screenings.

The distributor, for a small fee, rented the film for a screening in community groups who were free to charge audiences whatever price they felt appropriate to see the film. This led to the film being available to be seen in a venues, not normally associated with film exhibition.

The distributors **eOne** adopted a new approach, employing five regional marketing managers to work with local communities on a grassroots level to get the conversation going long before the film was set for release.

For the U.K. premiere, rather than going with the obvious choice of October's BFI London Film Festival, I, Daniel Blake premiered in Newcastle, where it was filmed "Take a film home, and people take cultural ownership, it's theirs," eOne stated, adding. "There was no shying away from the fact that this is a political film."

Other screenings were held coinciding and in the same cities as the autumn political party conferences while at the London premiere a demonstration was held outside the cinema by those whose loved ones had died after being told they were ineligible for benefits and should return to work.

EDUQAS suggest that you should consider the ideas of Curran and Seaton in looking at the marketing of the film. The ideas of Curran and Seaton are dealt with in greater detail in **Edusites Advanced Media Core Unit: Media Institutions**. Here we need to reference their ideas on power and the media institutions.

Curran's view falls under what Seaton terms cultural pessimism. Cultural Neophiliacs (Seaton's classification) view new media as increasing the potential for ordinary people to participate more fully in the democratic process and cultural life. Cultural Pessimists suggest that this is false, and that in reality vertical integration and convergence means that the Internet is actually dominated by a small number of media corporations. Curran undertook research that found that more than 75% of the 31 most visited news and entertainment websites were affiliated to the largest media corporations. There is no rupture with the past.

If we consider the marketing of I, Daniel Blake and its political values that are oppositional to many of those in the mainstream media industry, we can see that

despite lack of funding to compete with such institutions, the creativity in the marketing indicates that the pessimism of Curran does not mean products outside such institutions have to fail or cannot compete at a different level for audiences. It could be argued that the very fact that the film is outside the mainstream of media institutions allows it a greater degree of freedom in its message and marketing.

In some locations, the film was followed by panel discussions that allowed the audience to discuss the issues raised by the film. The idea of "pay what you can" enabled viewings across a wide economic profile, particularly relevant given the subject matter of the film. In many cases enabling those who might not be able to afford to see the film at a regular cinema to see it.

Having no stars, the marketing had no-one to send on chat shows or feature in magazine covers about the film to raise awareness or expand the box-office potential. The highest profile name attached to the film was that of Loach and it was Loach who made the rounds of film magazines as well as TV & radio arts programmes to promote the film.

Although fandom is essentially an audience element, we must be aware that industries exploit fandom in their marketing strategies. For the Black Panther we can see how Marvel/Disney uses fan association with the MCU in its marketing, seeing the fan base as core part of their strategy for minimising risk. For indie films such as I, Daniel Blake the use of elements such as the director are a means of exploiting fandom – that there exist a core group of followers of the work of Loach who will buy tickets for anything he creates. We can see how this was used in the promotional material for the film's release. This is Jenkins sense that fandom is immersive.

For the film industry, social media has become a valuable tool to construct and hail its audience. Material such as promotional shots and trailers are posted to social media to generate expectation and to shape the conversation around a film's release, especially if it is part of a brand franchise such as The Black Panther. The social media

platforms of Instagram and twitter perpetuate what marketing started, keeping the franchise relevant and fresh. Discussions on fan sites of the meanings of films – their events and character arcs - generate huge interest in the product and stimulate revenue streams including merchandise and licensed products such as action figures or Tee shirts. For indie films the debate centres on relevance to social issues of the day.

Lesson 10

I, Daniel Blake Contexts

Loach's films fit into the tradition of film making known as social realism.

Films in this style are concerned with representing the lives of ordinary people. In doing so, such films construct a narrative enabling the spectator-audience to engage with pressing social issues such as poverty, homelessness, drug abuse, or the impact of living on welfare benefits.

This genre became popular in the British New Wave of film-making in the 1950s and 1960s.

Loach at the time was a director working with the BBC where he made two of the most powerful examples of the genre – Poor Cow and Cathy Come Home. Later his film Kes embellished his reputation in this genre of film-making as have his many subsequent films, many of which garnered awards and critical acclaim around the world.

If we consider the film I, Daniel Blake we need a more generalized view of the society into which it was released and marketed.

Late 2016 was the year of the Brexit vote, a vote many saw influenced by the social deprivation and lack of opportunity felt by many working people in the North of England. The view may well be taken that the vote was a protest at the situation experienced by many in the UK at that time.

Since 1969, Loach has made films that to attention the lives of 'ordinary people' pushed to the limit by social inequality.

The film was released into a very divided political environment. The Labour Party were a divided political force, their leadership seen as hard to the left under Jeremy Corbyn. The Conservative government were seen to be a party driven by its minority extreme right-wing who were anti-immigration and anti-Europe in their outlook.

The film is a depiction of what was happening to people in the UK whilst the parties fought their ideological battles in Westminster.

Teacher's Standards
Teachers must have an understanding of, and always act within, the statutory frameworks which set out their professional duties and responsibilities.