INTRO TO FILM MARKETING

Consider Curran and Seatons industry theory

C+S say that these companies create a concentrated industry and concentration inhibits creativity and quality

An independent film is one produced outside of these major film studios

Consider Hesmondhalgh theory - minimising risk and maximising profits e.g. by formatting

B. PANTHER - marketing, industry

Afrofuturism: Often uses science-fiction conventions and might use these to explore; Present realities for black people, Black history, Colonialism. Aims to connect the African diaspora to their African ancestry. Imagining a possible future where Africa and black people are central, not marginalised

Representations of Africa (in the film): Marked contrast to typical representations of Africa as dangerous or underdeveloped, Africa is an advanced civilisation, more advanced than the rest of the world, beautiful and diverse – not just a scorched desert

MARKETING/INDSUTRY

Disney purchased Marvel Entertainment in 2009

When Disney bought Marvel, this included the rights to Black Panther

Production: Marvel Studios made Black Panther

A subsidiary of Disney

Distribution: Walt Disney studios motion pictures

Also a subsidiary of the Disney conglomerate

Disney uses vertical integration

B. PANTHER - marketing, industry (cont)

Disney is a huge company and very wealthy

Black Panther's budget was $200 million

Set up for global releases

Black Panther was released internationally

Disney's marketing campaign cost an estimated $150 million

Marvel's Vice President for marketing said they wanted to make it *"feel like a cultural event"* **(360 degrees marketing)**

The campaign tried to broaden the appeal of the film to a diverse audience

Interscope Records (tie-in album): Prominently features rapper Kendrick Lamar, Mostly black artists, Young urban black male audience, Not necessarily the core Marvel audience (or, not the audience Marvel usually targets)

New York Fashion Week show: Black people are underrepresented in fashion, This show also targets women – not traditionally Marvel's core audience, International audiences

Hasbro: Targets young children, Communicates that the film is family-friendly, Particular focus on black children - underrepresented group

Lexus: Affluent audience, Only those high up the social grade scale (A, B) could afford a limited-edition Lexus, Cars target a traditionally male audience, Synergistic relationship – the car promotes the film, and vice-versa

B. PANTHER - marketing, industry (cont)

**Superbowl*: Sports fans, Traditionally male, Mainstream – Superbowl is a huge sporting event, Massive, international audience – and not only sports fans, Advertising during the Superbowl is therefore expensive,The ad communicates quality and prestige

B. PANTHER - applying hesmondhalgh

Media producers want to minimise risk and maximise profit

One way to do this is by working with proven formulas

- Tie-ins with other successful Marvel films

- Pre-sold audience: Appealing to Marvel fans, Appealing to fans of the comic

- Backing of a global conglomerate

- Famous actors / stars

- Big budget, expansive marketing campaign

- Popular genre

... HOWEVER...

Black Panther is one of the lesser-known Marvel characters – this is the first adaptation of the comic

Disney can afford to spend - B. PANTHER has a large budget

... BUT... Disney **does** care about profit and needs to make this money back

Timing was key for this film – a 'window' in which the film can find a place in the crowded cinema marketplace

By **Suzie C Dixon** (suzie22dixon)

cheatography.com/suzie22dixon/

Published 18th May, 2025.
Last updated 18th May, 2025.

Sponsored by **Readable.com**
Measure your website readability!
https://readable.com

B. PANTHER - applying hesmondhalgh (cont)

Part of Phase Three of the Marvel Cinematic Universe

Announced as early as 2014 – 4 years before Black Panther's release

Allows fans to anticipate the film

And places it within the context of the MCU

Black Panther released amid controversy about race in film

#OscarsSoWhite Twitter hashtag; no people of colour nominated for Oscars in 2016

Greater scrutiny of representation of black people in media

TRINITY MIRROR partnership

The Daily Mirror's target audience is primarily working class adults, with a focus on those between the ages of 35 and 64.
Gender: The readership is roughly split evenly, but some sections of the paper may appeal more to one gender than the other
Location: The Daily Mirror has a larger readership in the north of the UK
Social grade scale C2, D, E

I, DANIEL BLAKE - industry and marketing

£2 million budget

Made $15.8 million

By comparison – Black Panther's budget was $200 million

No famous actors, No extravagant sets for IDB

The social realism genre makes a virtue of these restrictions

The authenticity emphasised in marketing can be achieved on a low budget

Production: Produced by Ken Loach's small, independent production company, Sixteen Films **AND** Partnered with Why Not, a small French company

Sixteen Films and Why Not are only production companies

Like lots of independent film companies, they are not vertically integrated

Distribution: Distribution and marketing was done by eOne

Canadian company

eOne is a conglomerate: operates in film, TV, music and other areas

Independent films sometimes have to rely on larger companies for distribution – they have better connections

More funding came from British Film Institute and BBC Films

DOES I, DANIEL BLAKE meet the BBC remit?

- Sustaining citizenship and civil society: The film raises awareness of important social issues

I, DANIEL BLAKE - industry and marketing (cont)

- Stimulating creativity and cultural excellence: Offers opportunities to cast and crew of (presumably) British citizens, Ken Loach was already established as an excellent director

- Representing the UK, its nations, regions and communities: The film represents marginalised working class communities, Set in Newcastle – the north is typically underrepresented in media

- Bringing the UK to the world and the world to the UK: International co-production (with French and Canadian partners), Released and acclaimed internationally

Trinity Mirror partnership

eOne partnered with Trinity Mirror to put sponsored content in the Daily Mirror newspaper

The character Daniel Blake 'wrote' a column on his experiences, as if he was a real person

The Mirror has a left-leaning political agenda and readership.

eOne harnessed the news agenda, generating conversation around socio-political themes and positioning it as a must-see film.

It was a multi-platform campaign.

It involved preview screenings around the UK with the newspaper giving away 10 000 tickets.

Guerilla marketing: This means doing something outside of traditional media channels

These strategies are inexpensive

But have a high impact

Sponsored by **Readable.com**
Measure your website readability!
https://readable.com

I, DANIEL BLAKE - industry and marketing (cont)

They can reach audiences who might not engage with traditional media

They might also be reported in traditional media

But at a lower cost, and in a less commercial context, than placing an advert

Because they are different to normal marketing, they are memorable

Viral marketing

Twitter hashtag on the film's poster

This is a low-cost, word-of-mouth way of getting people talking about the film

It also invited audiences to share their experiences and tied the marketing to the themes of the film

I, Daniel Blake and Black Panther are similar in that both campaigns tried to communicate that this is "not just a film"

Consider Curran and Seaton industry theory

GURELLA MARKETING example

Daily mirror

I, DANIEL BLAKE, BFI + FESTIVALS

Selling points of the trailer

1. Establishes social realism quickly - "I am appointed to carry out assessments for Employment Support Allowance"

- Could create a binary opposition between this film and escapist mainstream film

2. Emphasises credibility and success on screen

- Palme d'Or rosette, BBC and BFI affiliations, Ken Loach's name as synonymous with quality, Quotes from reviews

3. Emotional impact

- Emotive, melancholy piano score

Quite unlike the film which has a very minimal score (most scenes have no music)

**What defines a 'British' film?

The British Film Institute (BFI) defines what films can be considered British

British films qualify for tax relief (i.e. they pay less tax)

This is an incentive to make films in the UK

There are also co-productions

These are collaborations between more than one country's film industry

The BFI offers a cultural test for films to be certified as British

To 'pass' a film must score 18 points

I, DANIEL BLAKE IS A BRITISH FILM - scoring maybe between 30 and 35

Why is IDB a British film?:

I, DANIEL BLAKE, BFI + FESTIVALS (cont)

- British (and French) funding for Production - Including: The BFI (British Film Institute) and the BBC

-Director – Ken Loach - British

- Producer, Writer, Actors – all British

- Filmed in Newcastle, UK (Crew likely to be British)

- Characters are from London and Newcastle

- Narrative is about the English Benefits System – a British political issue.

FILM FESTIVALS + AWARDS

Non-mainstream films often rely on film festivals

They often appear at festivals before being released

I, Daniel Blake showed at 17 festivals before its premiere

The first screening was at Cannes: The film won a prestigious Palme d'Or prize

Cannes is a marketplace

Films partly play there to find distributors

A film might get picked up for distribution in multiple countries

Distribution is crucial

If nobody distributes the film, audiences can't see it in cinemas

Cannes is the most prestigious festival for independent films

Cannes is in May – all films are pre-release

Films that win at Cannes are able to promote this award before they are released in cinemas

Sponsored by **Readable.com**
Measure your website readability!
https://readable.com

I, DANIEL BLAKE, BFI + FESTIVALS (cont)

Awards are used as marks of quality to an audience

They consist of judges – picked based on their knowledge and experience of the industry

They can be seen as opinion leaders

Awards are often quoted on posters and in trailers

REGULATION (both films)

Livingstone & Lunt - regulation

there is an underlying struggle in recent UK regulation policy between…

1. the need to further the interests of citizens (by offering protection from harmful or offensive material)

2. the need to further the interests of consumers (by ensuring choice, value for money, and market competition)

Online media and digital technology mean that traditional regulation is not always effective

Citizens need to be protected from harmful material

Consumers need to have choice, value for money and market competition

The tension is that the desire to protect citizens should not curtail the consumer's freedom to engage with the media they want to

**BBFC*

The BBFC aim to protect citizens by giving age ratings

To make sure the people who watch films are old enough not be harmed by their content

REGULATION (both films) (cont)

They offer information so consumers can choose whether they want to see something

- Online, 'Black card' at cinema (runs before the film starts), Info on DVD covers etc.

They almost never ban films and rarely cut footage

Online platforms for films are not currently regulated by law

The BBFC works in an advisory capacity for platforms like Netflix

When going to the cinema or buying a DVD, consumers have to prove they are 'of age'

Online, age restrictions are far easier to bypass

B. PANTHER: 12A

I, DANIEL BLAKE: 15

Sponsored by **Readable.com**
Measure your website readability!
https://readable.com