YR 10 – Lego Movie Marketing and Music

The Lego Movie(2014) illustrates the concept of 'tent-pole' film production by media conglomerates, in this case Warner Bros. Its success was of major importance to the studio for funding other projects. Lego and Warner Bros. both used it to promote their own products through the use of iconic characters such as Batman, Superman and various Lego toy models. The film has a clear pattern of production , distribution and circulation. It is produced by a major, global studio.

What should you focus on?

- All posters promoting the Lego Movie and game we have studied.
- TV advertisement and trailer promoting the Lego Movie.

https://www.youtube.com/watch?v=HSbYBzUEQlc
The LEGO Movie - HD Trailer - Official Warner Bros.

How was the Lego Movie promoted?

•**Website** - trailers, short movies, a website enabled fans to make Lego versions of themselves.
•**Events** - film premier (14th February 2014), free accessory packs available in store, video game released on 4th February, video game released on Feb 4th.
•**Posters** - →, in every week in January a new character poster was released
•**Links with global partners/ brands** - On Feb 7 McDonalds released 3D collectible toys in Happy Meals.

Regulatory Bodies in the UK.

FILM – British Board of Film Classification (BBFC)
TV – OFCOM
Advertising – Advertising Standards Authority
Magazines and Newspapers – Independent Press Standards Organisation (IPSO and Impress
Video Games – Video Standards Council (VSC)

Intertextuality

Emmet – Bruce Willis in Die Hard
Lord Business – Agent A in Matrix, Capitalism
Wyldestyle – Catwoman
Vitruvius – Gandalf
Batman – Marvel
Overpriced coffee - Starbucks

Why do we tie video games into movies?

Profit maximised – the consumers have heard of it and are aware of it.
Familiarity – consumers will already know the plot and characters. They liked the film, so will most likely enjoy the game.
Extends the pleasure of the film – a chance to continue enjoying the film and also be a part of it, playing characters seen in the film.
The game promotes the film and vice versa – efficient use of marketing both products.
There is also a chance of increased audiences as fans cross over both platforms.

Wheatus – Teenage Dirtbag

Narrative of the music video:
Equilibrium – he is an unpopular outsider (Propp's hero) being bullied by the popular "Jock" (Propp's villain)
Disrupts equilibrium – popular girl and girlfriend of the bully – Noelle (Propp's princess) - smiles at him
Climax – "Noelle" breaks up with the bully and sings to him
Falling action – They have a romantic dance
New Equilibrium – wakes up from the dream with a sense that he is still a "teenage dirtbag" but has a different outlook on the people around him.

Avril Lavigne – Sk8r Boi

Media language – props, costumes, camera angles, etc. (Explain how they create meaning.)
Binary opposites evident in the video
Idea of the police as the villains
Skater / grunge American subculture
Compare to Wheatus
Context of 2000s culture

Lego Characters

Emmet (The Hero) He subverts the stereotype of a hero by having a terrified expression in his close ups challenging the dominant stereotype that men are powerful and strong however, he follows the typical stereotype by being the male hero leading the crowd. TAGLINE "The story of a nobody who saved everybody."

- ❑ **Lord Business (The Villain)** He is a stereotypical male villain with angry facial expressions, in an intimidating position higher than the rest and chasing the other characters. He represents conglomerates monopolising the market.
- ❑ **Wyldstyle (The Helper/ The Princess)** She has a fierce facial expression subverting the stereotype suggesting she is ready to fight. She does not adhere to beauty ideals, but is still depicted as beautiful with a unique style.
- ❑ **Vitruvius (The Dispatcher)** He subverts the stereotypical representation of minorities often seen as troublesome and linked to crime. He subverts the stereotypical association of older people being unable to do things they once could and being grumpy because of it.
- ❑ **Batman (The False Hero)** He already has a fan base and is the stereotypical male superhero, but ends up being self obsessed and not very nice.
- ❑ **The little boy (The Donor)** He gives Emmet the 'piece of resistance' to enable him to save the world.

Mojo Magazine

Industry - The role of IPSO, Owner of Mojo (Bauer Media Group), Mojo is online and in print, monthly and weekly magazines, glossy v non glossy.

Media Audience - Demographics and psychographics
* MOJO circulation – 68,000 in 2016/17
* MOJO readership – 138,000 in 2016/17
* MOJO gains a similar share of middle class + working class audiences
* MOJO is four times more likely to be read by a male than a female
* The audience is mainly adult, with nearly two thirds of the audience being 35+

Media Language

Narrative
Stereotype
Representation
Intertextuality
Subvert
Genre
Themes
Context
Denotations
Connotations
Masthead
Barcode
Dateline
Cover line
Main image
Puff
Price
Tag line
Headline
Lead in
Drop cap
Pull quote
Gutter
Byline
Body text
Diegetic
Non-diegetic
Hybridity

Target Audience for Lego:
*children who play Lego
*Adults who played with it when they were younger
* Younger cinema goers
* Families

Types of music videos

- ❑ performance, linear narrative, abstract
- ❑ meaningful symbolic,
- ❑ hybrid

Definitions

Tent-pole –a strong film/ tv program that supports the studio/network

Conglomerates- companies that monopolise the market.

Monopoly- control/own

IPSO – Independent Press Standards Organisation

Demographic – data relating to a particular group

Psychographic – method used to classify human traits

Theories

Uses and Gratification Theory (Blulmer & Katz)

Propp's Character Theory

Todorov's Narrative Theory (Todorov)

Binary Opposites Theory (Strauss)

Goodwin's Music Video Theory

Representation Theory (Hall)

Male Gaze Theory (Mulvay)

Industries

Major: Sony, Warner, Universal.

Subsidy record labels

Independent record labels