1. **Title of the module**

FILM 63700 9 FI637) – Film Marketing and Distribution

1. **Division or partner institution which will be responsible for management of the module**

Arts & Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

N/A

1. **The course(s) of study to which the module contributes**

BA Film Studies and related programmes

BA Media Studies and related programmes

BSc Marketing and related programmes

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1. critically reflect on the diverse and specific purposes and roles of film marketing and distribution in the context of the major media industry institutions;

8.2 critically review secondary literature on film marketing and distribution and integrate it into their own work;

8.3. critically apply their acquired knowledge regarding film marketing and distribution to academic and/or creative written, visual and/or audiovisual work;

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Demonstrate skills of critical analysis, together with generic intellectual skills of synthesis, summarisation and critical judgement

9.2 Learn how to organise their private study and research

9.3 Acquire the ability to manage a workload in the context of a professional organisation

9.4 Approach problem solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

Content producers - especially actors and directors – are the most publicly visible representatives of the film industry. However, these individuals stand in for only a tiny fraction of the jobs, roles and institutions that ultimately shape films and frame their horizons of expectations for audiences: e.g. funding bodies, festivals, critics, exhibitors and regulators. This module delves into one such vital value-adding institution, film marketing and distribution, regarding it as much more than a neutral ‘pipeline’ for delivering films and making audiences aware of them. Using a range of case studies that will vary from year to year, the module illuminates, for example, how marketing is used to mitigate risk and maximise revenue; the various purposes, forms and formats of film publicity; how distributors purchase rights and assemble lists; how distributors and marketers position individual films to certain target audiences and territories; how film audiences select which films to view; how cinematic exhibition fits within multi-platform distribution strategies; and the rise of ‘non-traditional’ distribution portals (e.g. Netflix and Amazon).

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Becker, H. (1998). *Art Worlds*. 2nd ed. Berkeley: University of California Press.

Dibb, S., et al. (2019). *Marketing: Concepts and Strategies*. 8th ed. Andover: Cengage.

Grainge, P. & Johnson, C. (2015). *Promotional Screen Industries*. London: Routledge.

Havens, T. & Lotz, A. (2017). *Understanding Media Industries*. 2nd ed. Oxford: Oxford University Press.

Kerrigan, F. (2017). *Film Marketing*. 2nd ed. London: Routledge.

Lotz, A. (2017). *Portals: A Treatise on Internet-Distributed Television*. Ann Arbor: Maize.

1. **Learning and teaching methods**

Contact hours: 36

Private Study Hours: 264

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

Digital Portfolio – 80%

Presentation – 20%

13.2 Reassessment methods

Like-for-like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 9.1 | 9.2 | 9.3 | 9.4 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| lectures | **X** | **X** |  | **X** |  |  |  |
| seminars | **X** | **X** |  | **X** |  | **X** | **X** |
|  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |
| Digital Portfolio | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Presentation | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module deals with international media industries and also with efforts to market particular film and media products to particular international markets in often cross-cultural ways.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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