The role of the strategic brand policy in the success of Marvel's Infinity War and Endgame

Auteur : Henrard, Alexandra
Promoteur(s) : Tomasovic, Dick; Herbillon, Marie
Faculté : Faculté de Philosophie et Lettres
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The role of the strategic brand policy in the success of Marvel’s 
*Infinity War and Endgame.*

Malgré la vigilance accordée lors de l’écriture du travail de fin d’études, certaines fautes ont, hélas, échappé à mon attention. Les corrections à effectuer sont présentées ci-dessous.

Alexandra Henrard

**Chapitre 1 :**

- P. 11 : lire [...] *when it bought* Marvel as the brand *had* already proven to be financially viable [...]  
- P. 12 : lire (Laurichesse 2012: 3).  
- P. 13 : lire *Therefore, it is important to understand the concepts* clearly.  
- P. 14 : lire [...] *such as* DVD, Blu-Ray or video game.  
- P. 15 : lire [...] *are adaptations of* comics or stories of *superheroes.*  
- P. 17 : lire *Furthermore, because this kind of series of movies is intended to become sustainable* [...]  
- P. 19 : lire *These post credit scenes take therefore the form of a* “narrative closing-off” [...]  
- Page 20 : lire [...] *viewer. But this reader or viewer must receive the necessary information to understand it* [...]  
- P. 21 : lire [...] and later tried to keep that special bond with *its* audience, created by Lee [...]  
- Page 24 : lire [...] *Marvel with the creation of the world, written* in *Genesis* was very clever of Lee.  
- P. 25 : lire *Because of his way of behaving, and shunning some of his responsibilities* [...]  
- P. 28 : lire *Consequently, Marvel needed to find a good financial balance for* its movies; [...]  
- P. 28 : lire *These effects could also have an impact on the production, on the brand, its franchises and even the universe.*  
- P. 29 : lire [...] and this new name was chosen on the basis of *a title* written in 1939.  
- P. 31 : lire [...] *but also saw* Marvel as *a means to make* money quickly.  
- P. 34 : lire *Marvel developed “casual” characters, but it needed to create more obscure ones in order to ensure long-term viability.*  
- P. 35 : lire *It even used negative press from the past to make its pre-release promotions attractive,* [...]  

**Chapitre 2 :**

- P. 39 : lire *Indeed, every reader will build part of the interpretation on the basis of its personal experience* and personal knowledge, [...]  
- P. 40 : lire *He also says that reading can be shaped in advance by an “interpretative community” which establishes a strategy prior to reading* [...]
P. 41 : lire [...] it is true that most of the time it concerns more blockbusters than independent films or movies with smaller budgets.
P. 44 : lire However, is it possible to define this notion of paratext?
P. 46 : lire [...] whereas paratextuality refers to the instance wherein a textual fragment or “peripheral” frames a show”.
P. 54 : lire The only confirmation from this new trailer is that Spider-Man is going to take a trip into space [...]
P. 57 : lire [...] his only way to fight against Thanos would have been to borrow Tony Stark’s strongest Iron Man armour.
P. 60 : lire Secondly, the characters that vanished in Infinity War after Thanos snapped do not appear on the posters, leaving only the survivors on it.
P. 60 : lire For Mendelson, the fact that in the posters, all the superheroes, even the ones with a secret identity such as Spider-Man, Antman or Black Panther are not wearing masks show “the popularity of these specific incarnations of these pop-culture icons”
P. 61 : lire It accentuates the dramatic side of the movie and shows the fans that it was again something that had never happened in the past Marvel movies.
P. 66 : lire These moments of interpretation are also often characterized by paratexts that can add meaning to an interpretation.
P. 67 : lire [...] even if he himself is apparently a sad character.
P. 69 : lire Despite the fact that it is becoming easier to watch films online, DVDs are still a large part of a movie’s strategic campaign.

Chapitre 3 :

P. 75 : lire One of the most successful media that particularly fills these conditions in terms of informing an audience is conventions organised by brands [...]
P. 76 : lire [...] and, on the other hand, the discursivity with which the work is associated [...] 
P. 78 : lire Each production must be coherent and understood through the circulation between the media and the other productions [...] 
P. 78 : lire In the second chapter, I have proven with numerous paratextual examples that [...] 
P. 79 : lire Letourneux takes the example of The Lord of the Rings. 
P. 81 : lire These characters become new brands themselves, which are absorbed through different forms. 
P. 82 : lire [...] provides seven principles that are, for him, the core of transmedia storytelling and branding. 
P. 95 : lire [...] as everything is based on another work from another medium. 
P. 102 : lire Of course, there will always be fans or people who will spoil what is in a film to others and who will try to find spoilers, [...] 
P. 104 : lire These critics proved that on average, the movie was positively received [...] 
P. 105 : lire [...] which is maybe why the film became the highest-grossing movie of all time.

Conclusion :
• P. 109: lire [...] and also to create extensions which people can relate to and if it wants to produce interesting extensions for the fans, it needs to [...] 
• P. 109: lire There are also paratextual products that followed movies, [...] 
• P. 115: lire Another way of being immersed in the universe is to go online and visit the architextual encyclopaedias.