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

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Travail de fin d'études : Errata

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 **snaped** 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.*