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SECTION B   QUESTION 2

CANDIDATE (A)

FILM.

Q number

② Technological convergence has become a big part of the British Film Industry, due to the ever-changing and modernising world. The new technologies have changed social patterns and ways of doing things in the UK, and the film industry is being effected here. There are both positive and negative effects of modern change, that the film industry has to move along with in order to compete ~~and~~ with other media platforms.

Firstly, there are obvious huge benefits in the production of films with the technology available. Warner Brothers' 'Rock'n'Rolla' (WB) directed by Guy Ritchie - 2007, was shot entirely in HD — a new digital format allowing for greater resolution and making the overall picture quality more real. Camera equipment is smaller and more compact, whilst digital cameras and tapes are quick and simple to use in comparison to old film reel. Jake Wynne, an independent British film director, has experienced this when filming his 15-minute film, 'DID (Dissociative Personality Disorder)' able to shoot on old film, but having the technology to transfer the film to digital tape via laser, and edit it on a program called Avid, removing rain and snow in the film shot in North Wales, straight from his bedroom. He used software called Baselight to amplify resolution by 1000 and the film was played on super widescreen to make it cinematic. It is so easy for independent ameteur film-makers to compete in the modern day.

However, technological convergence has more benefits in the institutions themselves. I will use Working Title's 'The Boat that Rocked' (TBTR) directed by Richard Curtis - 2009, as an example of a British film. Working Title is owned by Universal, a worldwide super film company. This allows Working Title greater budgets for films. For TBTR, the film was produced with big name actors, so needed a big

Marketing campaign in the UK, and Universel were able to provide this more than for most British films, because Universal can branch out into other areas of its company (convergence). An example of this was on the film website, with links to Vivendi owned Mp3.com (vivendi own Universal), advertising the film soundtrack, with 60's music a big appeal for the UK audiences for a film about rock music. Universal had access to film studios, music recording under its record label, hundreds of Vivendi-owned magazines for exposure and the Odeon cinemas (owned by Universal) where direct advertising for the film was key. Synergy was used highly in the distribution and exposure of the film.

Furthermore, technology is a huge factor in a films marketing campaign. 'Rock'N'Rolla' (RNR) used a viral campaign by email with the slogan, 'are you a Rock'n' Rolla?'. With todays world, most people in the UK use a computer, so it was easy for this email to spread quickly, directing people to the website. Warner Brothers used the film website as the centre of everything, containing links to Amazon.com for DVD sales of the film, the soundtrack automatically playing, and lots of available downloads of movie video clips and fun widgets (games etc to do with the film). These can be downloaded and transferred to ipods, PSPs or mobile phones, attracting youth and indie-rock lovers through Itunes. This was important for RNR, a gangster film with a British rock music niche attached to it through the rockstar character, Johnny Quid. They appealed to this audience more using the technology used by youth today.

The main benefits for distribution and exhibition in a British film industry moving with new technologies, is the speed of the whole distribution process. For example, 'The Phoenix cinema' in East Finchley, North London, is an independent cinema attracting an over 50's middle class

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female and arty audience through alternative, interesting films
such as 'I loved you so long' — a romantic french film. The
Phoenix is able to diversify and attract new audiences with
new technologies such as D-cinema, replacing old 35mm
reels. Digital film is easily sent by distributors and passed
on from one cinema to the other as the digital copy of the
film is copied onto the cinema hard drive. This is great
for distributors who do not have to create a big 35mm
film reel print for each individual cinema. For the
phoenix, they can store far more films in a small
projection room for occasions such as kids birthday
parties, old classic movie days and silent movie days
(attracting children through kids films and other film
fanatics). There is also a satellite dish on the cinema
roof, able to pick up signals from live sports and music
concerts (such as a Rolling Stones in gig in advertising
their film 'Shine a Light'), appealling to a more Mainstream
audience.

The main exhibitors in the UK are Multiplex
cinemas such as the Vue, and they also have to keep
up with the new age of technologies. There is a growing
worry for film exhibitors in the UK that audiences will
be lost with new portable converged technology such
as the PSP. It is quicker and easier for people (especially
young people) to download films onto their ipods or
mobile phones and watch them at convenient times, on
buses or in cars, or even just in their bedrooms on
the computer. This is more appealling than going to the
cinema and more time-saving in an on-the-move, busy
Britain. Furthermore, new technologies have caused the
big issue of piracy, with films available on the
worldwide web on films websites such as 'Pirate Bay',

before the film is even released in the UK. The site picks up bittorrents from America, which are files with films on recorded in The States (films are released generally before the UK). Software such as Spotify allows for legal streaming of movies, and all those alternative ways of watching films could lose audiences for cinemas. Cinemas are using technologies to fight back, with internet booking access online and deals such as 'Orange Wednesdays', using Orange mobile phones to get half price cinema tickets on Wednesdays. Cinemas also send film reviews and trailers to mobile phones inside the cinemas via bluetooth. The British film industry is combatting piracy with the 'Love film hate piracy' campaign, encouraging traditional love for film and threatening pirates with hefty fines and a criminal record. The blu-ray disk has been invented against piracy, containing self-encrypting codes, stopping the disks being ripped to computers.

Technological convergence as made it easier for independent filmmakers such as Jake Wynne to expose themselves on websites such as Vimeo, gaining proffesional feedback from real film-makers. Also D-cinema increases the chance of ^short films being played in independent cinemas such as the Phoenix, as digital copies of shorts can be attatched to the beginning of real films shown at the cinema, exposing amateur film directors and their pieces at screenings. Websites such as Youtube and cheaper more accessible equipment has made it easier for the public to make films and distribute it to the world.

For smaller independent film companies in the UK, such as Qwerty films who ~~directed~~ produced 'The Duchess' ^(TO) in 2008, technological convergence is harder as they have lower budgets and need to attract distributors

to create a good marketing campaign. Qwerty was lucky with TD as they had Kiera Knightly, a British star, so Pathe got on board to finance the UK marketing campaign, targeting particularly over 30's females. This was done easily via the website, with a symbiotic relationship with the National trust (because of the filming location at stately Homes) allowing for links to websites of historical heritage sites in the UK on the film website. There was also a link to the website of author of 'The Duchess' book - by Amanda Foreman, upon which the film was based. The internet has made it easier for smaller companies in the UK to specifically target niche audiences such as these.

In conclusion, technological convergence has hit the British film Industry in many ways. Large companies such as Working Title have big financial backing from film companies such as the Universal, so Universal used all its branches to distribute and expose Working Title films in the UK via vertical integration and synergy. Smaller companies such as Qwerty films can compete with the right backing (such as from Pathe) by targeting their specific niche audiences through a cross-platform marketing campaign (similar to Warner Brothers' 'Rock 'n' Rolla') and a film website with links. However, the low budget of these films effects the production with less money for film special effects and CGI (so most British films are more realistic). As for, distributors and exhibitors, the whole process of exposing and screening films is made easier by new technologies such as D-cinema, but this has also allowed for more competition from amateur film-makers who can reach exposure digitally or on the internet. The internet

and DVD-ripping equipment has also increased the risk of piracy and audiences are being lost through new ways to view films. This is becoming harder and harder for the film industry to combat. However, in defense of the film exhibitors I will finish with a quote from Paul Homer (chief executive at the ~~film industry~~ Phoenix Cinema) — "So far we are keeping up with the new age, and even with changing technologies, I think there will always be a place for cinema in the hearts of the British Public, as cinemas provide viewing quality, a warm atmosphere and a social ~~expression~~ experience that beats that of any other media platform — it's a tradition in this country".

Section B Question 2
Institution and Audience

Examiners comment - Candidate A

The candidate has written a lengthy response to the question. The chosen area of study is film and in particular a focus on the **British Film Industry**. The candidate's response in the opening paragraph has a clear statement to address the question set and this is the key to this level four script.

On page 6, the candidate examines film production, using the example of 'Rock n Rolla'. The candidate then examines the significance of technology for a smaller independent film producer.

Using contemporary examples and worked case studies, in this instance 'The Boat That Rocked'; the candidate examines the institutional benefits of technological convergence, using websites and other cross media links, such as Warner Bros ownership of MP3.com, to sell the movie soundtrack. The candidate's analysis is linked to the key concept of **synergy** in marketing strategies, at the end of paragraph one, on page 7.

Importantly, the cross media links or 'interconnectedness' of different media areas is examined through **digital distribution**, with the use of sustained examples. The candidate was very well prepared to address the question. The candidate also discusses the benefits of technological convergence in terms of distribution and cost to the institution and also the issue of availability for the audience on page 7.

The candidate, in a very informed argument, then compares the Hollywood release to the current state of British film production, for example the practices of the Phoenix Cinema and how they benefit from technological convergence. There is a more developed and sustained discussion of home entertainment, on page 8, with the use of Sony's PSP and the ability for home cinema consumers to download movies at their convenience. The candidate has an astute understanding of **technological convergence**, when they start to mention the use of streaming software and the role mobile technologies have for viewing films.

The candidate then evaluates and assesses the impact that new technology has on independent film making for British audiences (p8-9) through the use of the internet to target niche audiences, for example paragraph one at the top of page 10.

The candidate additionally examines the negative implications of convergent technology through the use of increased movie piracy and the problems that the industry faces with this.

This candidate's response is **excellent and detailed**. As an answer for question 2 on film and technological convergence this script would be awarded full marks.