Barbie and La Chimera

Media Studies 9607 · Component 2 Section B · 2027

Using this pack

Cambridge International AS Media Studies 9607 · Component 2, Section B · 2027 examination

Use this pack to explain how film companies make films available and how audiences encounter, choose and use them. *Barbie* (Greta Gerwig, 2023) is the main studio case. *La Chimera* (Alice Rohrwacher, 2023) is the contrasting European co-production. Study their companies, related promotional texts and release platforms as well as the films. A comparison should test an argument, rather than merely describe two plots.

Printable pack · Exam Answer Guide · Case Study Method

The examination task

Section B gives you two questions. Answer one, using at least one case study. It carries 25 marks and has a 45-minute writing allocation. The complete paper gives 30 minutes for viewing and notes, 45 minutes for Section A and 45 minutes for Section B. Section B assesses AO1 knowledge and understanding, 15 marks, and AO2 analysis, 10 marks.

The five criteria address concepts, contexts, terminology, analysis and examples. Applied theory belongs within analysis. Learn what an idea explains and test it against evidence. Cambridge does not prescribe a universal number of paragraphs, statistics or named theorists. Two cases are our preparation strategy, not a minimum imposed by every question. There is no rule restricting case studies to English-language films.

Both selected films were first released in 2023. They fit the syllabus's approximate five-year definition of contemporary for 2027. Keep dates attached to evidence: a 2023 corporate structure, release announcement or audience figure is a historical claim, not a statement about every territory today. Consult the 2027 syllabus, especially pp. 13–17 and 22–23.

The industry chain

Production develops and makes the film. Funding pays for this work; a production credit does not disclose the size or terms of an investment. **Distribution** makes arrangements to bring the film to particular markets and platforms. **Marketing** communicates reasons to notice and choose it. **Exhibition** presents it to viewers, for example in a cinema. **Consumption** describes how audiences access and experience it.

A sales agent can license rights to distributors in different territories. A festival selects and presents films and can attract press and buyers. Neither role automatically makes that organization the film's producer or worldwide distributor. Trace named organizations through the chain before explaining their influence.

For *Barbie*, distinguish Mattel's intellectual property and production involvement, the credited production partners, Warner Bros. Pictures' distribution and the later Max streaming window. For *La Chimera*, distinguish the co-producers, The Match Factory's international sales role, national distributors, festival selection and individual cinemas. These relationships are documented in the evidence cards below.

Barbie: institutions and evidence



Xbox Wire promotional artwork, June 26, 2023. Credit: Xbox / Warner Bros. / Mattel. Read this as a marketing text: recognizable film vehicles connect the campaign with game play. Source B3 identifies the offer; the image does not measure audience response.

B1 · Production and brand strategy

Source and date: Mattel's 2023 investor presentation, Q2 2023; Warner Bros. release, August 14, 2023.

Documented: The film connects an established Mattel property with Warner Bros. and credited partners including LuckyChap and Heyday. Mattel presents the release and related products within its brand strategy.

Use: Recognizable intellectual property can give a campaign existing associations to develop. Production involves cooperation between organizations with different assets and interests. This supports an argument about commercial risk management and cross-promotion.

Limit: A credit does not prove who financed each expense, owned every right or controlled a particular script decision. This pack does not supply a verified production-budget comparison. Do not turn cooperation into a claim that Warner owns Mattel.

B2 · Distribution and a dated result

Source and date: Warner Bros. box-office announcement, August 14, 2023; North America and worldwide totals distinguished.

Documented: Following the July 21 US theatrical release, Warner reported $502.6 million at the North American box office and more than $1 billion worldwide by August 14.

Use: This provides a dated measure of theatrical revenue and evidence of substantial reach across markets. Introduce it as a distributor-reported result.

Limit: Gross ticket revenue is not producer profit, a unique-viewer count or an audience survey. It cannot establish which advertisement caused a purchase. Do not call these figures the final lifetime total or compare them with an undated total for another film.

B3 · Cross-promotion through a game

Source and date: Xbox Wire, June 26, 2023.

Documented: Xbox announced a collaboration with Warner Bros. Pictures and Mattel. *Forza Horizon 5* players could receive virtual versions of Barbie's Corvette and Ken's Hummer through the game's Message Center.

Use: Film imagery enters an existing game and its audience. This is cross-media promotion and an example of companies seeking synergy. Downloadable content also connects a marketing message with interactive play.

Limit: The announcement establishes the offer, not the number of cinema tickets it generated. This partnership does not demonstrate common ownership.

B4 · A global campaign has local versions

Source and date: Xbox's French announcement, June 26, 2023, and Japanese announcement, June 27, 2023.

Documented: These localized campaign pages promote the same film/game connection but identify different theatrical dates: July 19 in France and August 11 in Japan.

Use: Global institutions can preserve recognizable branding while adapting language and release information to national markets. Distribution timing affects when local promotion can lead to viewing.

Limit: Translated publicity is evidence of targeting, not proof that every person in a country responds alike. These dates do not describe China or every international market.

B5 · Digital production tools

Source and date: ARRI's account of the 2024 Academy Awards films, 2024.

Documented: ARRI describes Rodrigo Prieto's use of ALEXA 65 cameras and SkyPanel lighting on *Barbie*.

Use: Name a tool and explain its production function: image capture or controlled lighting. Digital technologies affect production as well as the later circulation of trailers and the film.

Limit: A supplier has an interest in promoting its equipment. This does not establish that every shot used the same camera, that technology determined the film's style, or that a particular tool increased revenue.

B6 · Cinema followed by streaming

Source and date: Max's streaming announcement, December 15, 2023; US release context.

Documented: *Barbie* became available on Max on December 15. The launch included an American Sign Language version featuring Leila Hanaumi and dedicated in-app presentation.

Use: A later home-viewing window reaches viewers under different access conditions from a cinema screening. Accessibility provision changes who can use a version of the text and how it is experienced.

Limit: Availability is not a viewing total. A US platform announcement does not establish worldwide rights or present-day availability. The source does not quantify the audience added by the ASL version.

B7 · Ownership across stages

Source and date: Warner Bros. Discovery 2023 annual report, reporting year ended December 31, 2023, business overview.

Documented: WBD reports both studio activities and direct-to-consumer services including Max.

Use: Connect B6 to this ownership evidence. A group can operate across production/distribution and a later viewing platform, an example relevant to vertical integration. Such links may help coordinate release windows and retain value within a group.

Limit: This is a 2023 structure. It does not establish ownership of every cinema, marketing partner or production company in the project, nor eliminate contracts with outside organizations.

B8 · Regulation and access in the UK

Source: BBFC's Barbie record, 2023 classification records; BBFC 12/12A guidance.

Documented: The UK cinema release was rated 12A. The BBFC record names Warner Bros. Entertainment UK Ltd as distributor. A child under 12 needs an accompanying adult for a 12A cinema film.

Use: Targeting younger viewers and permitting access are different questions. Classification can affect the conditions under which an intended audience attends.

Limit: UK classification is not a worldwide rating. Do not infer censorship, cuts or an intended age demographic solely from a certificate.

La Chimera: institutions and evidence



French release poster from the Festival de Cannes film record, 2023, credited © DR by the source; Ad Vitam is named on the artwork. The poster foregrounds performers, the director and the Cannes selection. These are promotional appeals, not an actual audience profile. Compare this festival credential with the film/ game branding in B3.

L1 · A co-production with several funding relationships

Source: Tempesta's production credits, 2023 film, checked October 28, 2026.

Documented: Tempesta with Rai Cinema; co-production partners include Ad Vitam Production, Amka Films Productions, RSI/SRG SSR and ARTE France Cinéma. Support credits include Italy's Ministry of Culture, Switzerland's Federal Office of Culture and Aide aux cinémas du monde, CNC/Institut Français.

Use: Independent filmmaking can rely on substantial institutional cooperation and public support. A cross-border production assembles resources through a different structure from a single global studio brand strategy.

Limit: Credits identify involvement, not investment shares or complete funding terms. Do not claim the film was entirely publicly funded, had no commercial interests or was made without institutions. No verified matched budget or profit figure is supplied here.

L2 · Festival, sales and distribution are distinct

Source: Festival de Cannes film record, 2023 selection.

Documented: The film was selected In Competition in 2023. The page lists Italy, France and Switzerland, identifies The Match Factory for international sales, and Ad Vitam under distribution in its French context.

Use: A festival can supply visibility and a setting in which the film is discussed by press and industry participants. A sales agent and distributors then have different roles in circulation.

Limit: Selection is not an award, ticket sale or guarantee of a distribution deal. Cannes is not the film's worldwide distributor. A 2024 national release does not make the film a 2024 first-release text.

L3 · The US cinema route

Source: Film at Lincoln Center's listing, New York; March 29, 2024 opening.

Documented: The exhibitor lists the film as a NEON release, in Italian with English subtitles, and records its New York Film Festival selection.

Use: Subtitles, festival context and a specialist exhibitor make a non-English-language film accessible to a particular US audience. International circulation need not depend on an English-language production or a simultaneous global opening.

Limit: One cinema listing cannot establish the entire US screen count, audience composition or national commercial result. NEON's US distribution role is not evidence that it produced the film.

L4 · Reaching an organized film audience

Source: Film Independent's members' screening page, March 2024.

Documented: The organization advertised a members' screening and priority access arrangements ahead of the announced March 29 theatrical release.

Use: A specialist organization offers access to people already connected with film culture. This is a concrete targeting channel. It can generate discussion and interest without reproducing a mass-market brand campaign.

Limit: Membership is not a demographic profile. The page does not prove that all viewers are a particular age, income or education level, or that attendance caused later ticket purchases.

L5 · UK cinema and home access

Sources and dates: BFI's May 10–12, 2024 viewing guide; Curzon Home Cinema listing, online release dated June 21, 2024.

Documented: BFI identifies the May 10 UK cinema opening. Curzon's home platform lists a later online release and identifies the title as a Curzon film.

Use: A specialist cinema release can be followed by digital home access. Release windows are not unique to studio blockbusters. Compare the function of this sequence with B6 while keeping territories and services distinct.

Limit: A platform listing establishes an access route, not subscriptions, views or profit. The June date is not the film's original world premiere. Check current price and access terms before viewing rather than treating them as permanent facts.

L6 · Physical capture within a contemporary digital environment

Source and date: Cannes interview with Rohrwacher, May 26, 2023.

Documented: The director discusses using 35 mm, Super 16 and 16 mm film for different expressive purposes.

Use: New distribution technologies do not force every filmmaker to use digital image capture. Separate production format from distribution format and viewing device. L5 documents digital availability of a film made using photochemical formats.

Limit: Do not claim that choosing film stock makes a production technologically isolated, cheaper or more authentic. Do not infer the complete post-production workflow from the capture formats.

L7 · Publicity across platforms

Source: Film at Lincoln Center's filmmaker and cast discussion, associated with the 2024 release; NEON's film page.

Documented: FLC circulates a discussion involving the director and cast through its online film-programming channels. NEON supplies a digital film-discovery page.

Use: A festival conversation can continue as digital publicity beyond the people in the room. Director and performer recognition can give audiences reasons to investigate the film.

Limit: An official interview remains institutionally organized. Watching it is not the same as making independent fan media. The existence of a webpage does not show how many people used it.

L8 · UK classification

Sources: BBFC's La Chimera record, cinema classification January 23, 2024; Curzon's listing in L5.

Documented: The film has a UK 15 certificate. The BBFC record names Artificial Eye Film Co. Ltd as distributor and identifies strong language in its content advice.

Use: Regulation provides a concrete limit on access. Record the organization's name as it appears in that territorial record; do not replace every distributor credit with the US distributor.

Limit: A higher age certificate does not measure artistic quality, the actual age profile of viewers or worldwide restrictions. Differences between listed runtimes do not by themselves establish cuts.

Compare an argument, not just two films

Read the source cards below and use them to develop a supported argument.

Ownership and funding

B1/B7 and L1 show that both films depend on cooperation, but the relationships differ. Explain the potential benefit of access to an established property and connected distribution businesses. Then test the claim that only a large commercial group can support international circulation against L1–L5. Funding credits alone do not establish creative freedom or censorship.

	A stronger answer identifies a plausible institutional pressure and qualifies what the evidence can show.
Production and technology	B5 and L6 demonstrate different capture choices. Evaluate a named technology at a named stage. L5 and B6 show why analog capture and digital consumption can coexist. Avoid an essay in which “technology” means only social media. Address production, distribution, marketing and consumption where the question requires them.
Marketing and targeting	B3 reaches an established game audience; L4 addresses an organized film audience. These are evidenced targeting channels. A likely appeal to play, familiarity or film discovery is an interpretation. An actual audience profile requires research about viewers. Neither case proves that all members of a target group responded as intended.
Global and local circulation	B4 shows national versions within a global campaign. L2/L3/L5 show international circulation through different organizations and release windows. “Global” describes reach or strategy, not identical access everywhere. A local cinema, subtitled version and territorial release date make that reach concrete.
Consumption and participation	Use B6 and L5 to explain a change in access: a viewer can encounter the film through a home platform after its cinema release. Distinguish selection, interpretation, sharing and making. These are different degrees of audience activity. Evidence of an invitation to participate is not evidence that participation happened.
Regulation	B8 and L8 connect classification with access in one named jurisdiction. Regulations and release arrangements can qualify claims that digital circulation removes every barrier. Do not generalize UK certificates to other territories or speculate about national censorship without a source.
Outcomes and uncertainty	B2 measures one result. Most other cards document decisions or opportunities. A claim about the success of an entire strategy needs matching outcome

evidence. This pack does not rank the two films by profit. Missing comparable financial data is a limit to an argument, not permission to invent a result.

Contemporary distribution in context

The syllabus asks film students to understand contemporary distribution practices, including digital cinemas, physical formats, downloads, 3D and streaming. These are a range to investigate, not a claim that every film uses every format.

Digital cinema distributes a digital version for cinema presentation; streaming supplies audiovisual data through an internet service as it is viewed; a download stores a file on a device. DVD and Blu-ray are physical home-video formats. 3D is a presentation format requiring suitable content and equipment, rather than a synonym for digital cinema. A cinema ticket, a physical copy, a digital purchase, a rental and a subscription give different access conditions. Do not call all online availability “Netflix” or assume every platform uses the same payment model.

Apply those distinctions to the documented windows in B2/B6 and L3/L5. The BBFC records distinguish cinema and home versions. No 3D release is asserted for either case. When researching an additional format, save the actual distributor listing and its territory before adding it to your case file. Compare cost of access, viewing location, device, timing, accessibility and continued availability. Wider adoption does not mean universal access: viewers still need appropriate devices, connections, rights and sometimes payment.

Theory as an analytical tool

Uses and gratifications: audiences may seek entertainment, information, identity or social connection. Apply this to a specific invitation or your own recorded viewing choice. The same campaign can offer more than one gratification. A promotional image cannot establish what every actual viewer wanted.

Encoding and decoding: institutions construct preferred meanings, but audiences may accept, negotiate or oppose them. Compare two independently written readings of one promotional text before discussing them. Describe these as class responses, not a representative survey. Use the existing Media

Audience explanation and the December 7 reception comparison (an illustration of possible readings, not a replication of Morley's research).

Ownership and power: concentrating resources can influence which projects receive investment, visibility and distribution. Use B7 to explain a mechanism and L1–L5 to test its limits. A studio film is not automatically ideologically uniform, and a co-production is not automatically free from commercial pressure. See Media Industry.

Name the idea, explain what it predicts, apply a source and judge the fit. Adding a theorist's name without doing that work does not develop the analysis. These are taught tools, not an exhaustive list or a mandatory quota.

Evidence sheet

Copy this structure into your existing case file. Add entries during the assigned lessons. The pack creates no separate upload or weekly homework requirement.

1. **Question or issue:** Write the industry/audience issue you are investigating.
2. **Film and organization:** Name the film, organization and its role.
3. **Source:** Record the title, publisher, URL and publication date; write "undated" when necessary. Add the date you accessed it.
4. **Scope:** Record the territory, platform and time period.
5. **Fact:** Paraphrase what the source actually establishes. Identify company-reported claims.
6. **Analysis:** Explain a consequence for an institution or audience, using a precise term.
7. **Qualification:** State what is missing or what the source cannot prove.
8. **Comparison:** Select a source from the other case that changes or tests the claim.

Worked entry: B4 documents different local release dates in localized versions of a shared campaign. This supports an argument that global marketing needs territorial adaptation. It does not establish different audience tastes or explain why the dates differed. L3/

L5 extend the comparison by showing a film distributed in different countries through separate routes.

Coverage audit

Create columns for Barbie, La Chimera, the argument you can make, and the gap you still need to resolve. Use these rows: ownership/funding; production; distribution/exhibition; marketing; synergy/cross-media convergence; technological convergence and change; national/local/global targeting; consumption/ participation; regulation; personal consumption in wider context.

For each row, first retrieve a source ID and a fact without the pack. Then check it. Mark the cell **secure** only if you can explain its relevance and limit; mark it **developing** if you recognize the fact but cannot use it; mark it **gap** if you cannot supply evidence. A filled box is not proof of understanding. Choose your next revision from the weakest explanation, not the shortest row.

A short media-use record

Use the existing ungraded diary activity. Record a real encounter with a film or its publicity: date, device, platform or place, how you found it, whether you chose it, access/payment conditions and what you did next. You do not have to watch a new film or pay for access to complete this record. Do not invent a viewing history for these cases.

Explain one connection with B3/B6 or L5/L7. Your own example can illustrate a wider possibility, such as moving between publicity and viewing on connected devices. One person's behavior cannot establish how a population behaves. An honest counterexample can be useful: exposure to a campaign may not lead to watching the film.

From evidence to an analytical paragraph

Original practice question: Explain how marketing can help a film reach an audience.

Weak attempt: Barbie used synergy and was successful. La Chimera used festivals because it was independent. This shows that marketing is important.

Why it needs work: The organizations, actions and audience connections are missing. “Successful” has no

measure. Independence is used as a label instead of an explanation.

Worked paragraph: Marketing can place a film's imagery inside an activity that potential viewers already enjoy. Xbox's June 2023 campaign offered *Barbie*-themed cars to *Forza Horizon 5* players. The collaboration connected a film, a toy property and a game, allowing the partners to seek value from each other's audiences. Players could encounter the film through interactive content rather than only through a cinema trailer. This supports an argument about cross-promotion, but the offer does not prove that players bought cinema tickets. The useful conclusion is that the collaboration created another route to attention; its precise effect on sales requires further evidence.

Annotation: The opening answers the question. The next sentence supplies a named, dated example. The middle explains the mechanism and uses terminology accurately. The final sentences limit the claim. To develop a comparison, use L4 to explain a different route to an already organized audience. Do not append a second title without explaining the difference.

A complete worked argument

Original practice question: To what extent have digital technologies changed the relationship between film institutions and audiences? Refer to at least one case study.

Digital technologies have expanded the ways film institutions reach audiences and the ways audiences access films. However, those changes still operate through ownership, rights and release decisions. *Barbie* and *La Chimera*, both first released in 2023, show that digital circulation can serve different institutional strategies. Technology creates possibilities, while companies and audiences determine how those possibilities are used.

For a studio release, digital access can extend the relationship beyond the initial cinema visit. *Barbie* reached Max in the United States in December 2023, after its theatrical opening. This created another opportunity to encounter the film at home. WBD's 2023 report places both studio operations and Max within its businesses, so the move also illustrates a connection

between institutional ownership and circulation. It would be too simple to explain the release as a consequence of internet access alone. The group still decides how to organize a viewing window. Nor does availability establish how many people watched, or whether they would otherwise have visited a cinema.

The ASL version accompanying that launch shows a further change in the relationship. Institutions can prepare and present an accessible version for viewers whose needs are not met equally by every existing version. This is an identifiable change in the conditions of consumption. It supports an argument about access more securely than an unsupported claim that streaming always creates a larger audience. Viewers still need access to the service, and the announcement does not measure the additional audience reached by that version.

Digital circulation is also available to a film organized through a different production and distribution network. *La Chimera* combined European co-production with national release arrangements. Its UK cinema opening in May 2024 was followed by a Curzon Home Cinema release in June. Audiences could therefore encounter a specialist title beyond a particular cinema's timetable. This qualifies the claim that digital change benefits only global studio films. Yet the online platform still selects and supplies the title; it does not remove institutional mediation. The fact that the film appears online is evidence of an access route, not of equal visibility alongside heavily promoted films.

Production and consumption should also be separated. Rohrwacher discussed using several photochemical film formats, while the film later became available through a digital home platform. An argument that digital technology replaces every earlier technology would miss this combination. Institutions can use older capture formats for expressive purposes while using newer channels to circulate the resulting work. The consequence for audiences is not simply a change of device: they can encounter a particular visual approach through an access route different from the production technology that helped create it.

Audience activity further qualifies the scale of the change. Uses and gratifications directs attention to

what viewers seek from media. Home access may suit convenience or individual interest, while a cinema visit may offer social experience. These are plausible uses, not motivations established for every viewer by a release announcement. Similarly, being offered digital publicity does not mean an audience member watches, shares or transforms it. An institution's opportunity to address people and people's actual responses require different evidence.

Digital technologies have therefore changed access, presentation and the range of possible audience actions substantially. Both cases show their importance beyond a single type of producer. The strongest conclusion is conditional: technology changes what can happen, but ownership, territorial rights, institutional decisions and audience choices shape what does happen. Explaining those relationships is more persuasive than treating every new platform as automatic audience freedom or commercial success.

Read the model critically: This is an authored teaching example, not a Cambridge-marked script or a promised band. It concentrates on distribution and consumption because those provide its strongest evidence. A different question may require more production or marketing analysis. Identify its argument, evidence, theoretical application and qualifications. Then write your own answer to a different prompt without copying its sentences.

Original practice question bank

These prompts were written for this pack. They are not quotations from Cambridge papers or predictions of the examination.

1. Explain how marketing helps film institutions reach particular audiences.
2. Analyse how ownership and funding can influence the production and circulation of films.
3. Evaluate the benefits and limitations of cross-media promotion for film institutions and audiences.
4. To what extent do global film campaigns need to adapt to national and local audiences?

5. Explain the significance of technologies used in film production, distribution, marketing and consumption.
6. To what extent have digital technologies changed the relationship between film institutions and audiences?
7. Evaluate the view that audiences have greater control over film consumption than film institutions.
8. Analyse how distribution and exhibition decisions shape access to films.

For a five-minute plan, identify the command and key terms, state a provisional answer and select relevant evidence. For a technology question, label each example's stage: production, distribution, marketing or consumption. Explain causal links for Explain; weigh significance or limits where Assess, Evaluate or To what extent requires a judgment. A second case or counterargument is not compulsory in every answer. Organize paragraphs around the argument. For full practice, use the complete 45 minutes under the conditions stated for that lesson. Planning and checking are included in that time. No fixed word count substitutes for a developed response.

Retrieval and correction

Close the pack before answering. Reopen it to correct inaccuracies in another color.

1. Name a producer, distributor and exhibitor from the La Chimera case and distinguish their roles.
2. Give one example of cross-promotion and explain why it does not establish common ownership.
3. Explain the difference between a production format and a distribution platform.
4. Give a dated example showing that global release does not mean one universal release day.
5. Explain why box-office gross is not a measure of profit or unique viewers.
6. Distinguish a target audience from an actual audience.
7. Name one form of public support in L1 without inventing its amount.

8. Explain one way a home-viewing window can change consumption.
9. State one limit of using your own media diary as audience evidence.
10. Use a source from each case to qualify the statement “Only large studios can reach international audiences.”

Check your answers: (1) Tempesta produces; NEON distributes in the US; Film at Lincoln Center exhibits. (2) B3, a partnership across named organizations, not proof of one owner. (3) L6 records capture; L5 records home access. (4) B4, France and Japan in 2023. (5) Revenue must be separated from costs, shares and repeated visits. (6) Targeting is an intended address; actual audiences need observed evidence. (7) Any accurately named support body from L1; no percentage is supplied. (8) Explain a specific change in place, timing or accessibility, with B6 or L5. (9) A personal record illustrates behavior but is not representative. (10) Explain how L2/L3 or L5 limits the generalization while acknowledging the scale and ownership evidence in the Barbie cards.

Feedback and revision

Read the exact question again before marking. Use the official scheme supplied for the exercise. Check concepts, contexts and terminology, then analysis and examples. Underline where the answer explains what a source means for the question. Circle unsupported causal claims or inaccurate roles. A large number of facts cannot repair an answer to the wrong question.

Write one revision target that names the problem and the action: “I called festival selection a distribution deal; I will name the sales agent and the territorial distributor and explain each role.” Rewrite the passage independently. Keep the original so the change is visible. In the next plan, test whether you can use the correction on another question.

Cambridge's published 18/25 Section B example uses relevant contemporary cases and terminology but needs deeper detail, fuller theoretical discussion and a definite conclusion. The 13/25 example illustrates the limits of generic claims and shallow comparison. These comments support careful explanation and evaluation.

They do not create a rule requiring a second theorist, a fixed paragraph count or four statistics.

Vocabulary

- **Institution:** An organization involved in making, circulating or presenting media.
- **Intellectual property:** Legally protected creative work or branding that can be licensed and commercially used.
- **Co-production:** A production involving more than one producing organization.
- **Conglomerate:** A group operating several businesses, often across media sectors.
- **Vertical integration:** Ownership or control across different stages of a production and distribution chain.
- **Horizontal integration:** Ownership or control of businesses at the same stage or within the same sector.
- **Synergy:** Additional value organizations seek by coordinating products, activities or promotion.
- **Cross-promotion:** One product or channel promoting another.
- **Cross-media convergence:** Connections among previously distinct media industries, forms or platforms.
- **Technological convergence:** Different media functions becoming available through connected technologies or devices.
- **Distribution:** Arranging the circulation and availability of a film in markets or platforms.
- **Exhibition:** Presenting a film to viewers, such as through a cinema screening.
- **Release window:** A period in which a film is made available through a particular route.
- **Territory:** A geographic market in which rights and release arrangements apply.
- **Sales agent:** An intermediary seeking sales or licenses of a film's rights to buyers.

- **Target audience:** The group a media text or campaign is designed to address.
- **Niche audience:** An audience organized around a more specialized interest.
- **Consumption:** How people access, experience and use media.
- **Participation:** Audience activity beyond receiving a text, such as contributing, sharing or making media.
- **Gross:** Revenue before the costs and revenue shares needed to calculate profit.
- **Inference:** A reasoned interpretation that goes beyond the fact directly stated by a source.

Source use and revision

Source cards identify their publishers and scope. Company releases are primary evidence for announced decisions and reported results, but they have promotional purposes. A festival record verifies selection; a regulator records classification; an exhibitor identifies its own screening. None is a universal source for every question.

Sources were checked on October 28, 2026. Keep the original event dates when updating access links. Add new evidence only after identifying its publisher, date, territory and measure. Distinguish source content from your analysis. Related reference pages: Case Study Method, Media Industry and Media Audience.