DIPLOMARBEIT

KEY ART

(De)Constructing promotional texts for movies

Verfasserin
Barbara Maly

angestrebter akademischer Grad

Magistra der Philologie (Mag. phil)

Wien, November 2008

Thanks

to Monika for her goodwill and mentoring.

to Paul for his patience.

to my parents for their support.

to the Filmmuseum for the most inspiring studying atmosphere.

to everyone who made it very worthwhile not to finish this as soon as possible.

to those that eventually made me do it.

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All you need for a movie is a gun and a girl?

There is no doubt that motion pictures have a special significance in our western world today. Call it popular culture, mass media, entertainment industry, or art – movies in a cinematical context are a big deal; also in a very literal, thus economic sense. Be it this cultural significance, or maybe even an "essential" fascination that emanates from the "cinema of attraction", Film Studies have by now also established themselves as a profound field in the academic world. Classes and courses in Film Studies, Cultural Studies, Media Studies, History, Economy and many more are by now interested in this subject matter and would surely all disagree with or at least qualify Jean-Luc Godard's famous saying: "All you need for a movie is a gun and a girl."

Movies usually do not simply "come into being", they do not just "pop up" or erupt. Just a girl and a gun simply won't make a movie. Movies get heavily promoted, they are announced, they get advertised; Teasers, trailers, websites and posters allure and prepare audiences long before the actual movie will be on screen - even if there is, admittedly, just a girl and a gun…or maybe two... in the movie.

Illustration 1 All you need for a movie is a girl and a gun?

This thesis will shed light on exactly these efforts – the promotional material for motion pictures – the "paraphernalia of film" as Hediger calls it ("Trailer online 287) - a truly marginal field of studies in view of its relevance. In the Introduction of issue 10 "Advertising and Promotion" of *The Velvet Light Trap. A critical Journal of Film and Television* published by University of Texas Press, the editors conclude

> […]. Despite their ubiquity and centrality to our culture, advertising campaigns and promotional efforts are all-too-easily condemned as cheapening and manipulative; perhaps even more dangerously, they are often simply marginalized and dismissed. […] Many advertising and promotional texts (poster, commercials, trailers and the like) fall outside traditional categories for serious analysis and consideration within both the academy and society at large. (The Velvet Light Trap, 3)

Only few studies of hegemonic practices of movie advertising, i.e. Hollywood, are available. The Swiss scholar Vinzenz Hediger has published *Grundlagen der Kinowerbung*, a collection of essays on film advertising including Janet Staiger's fundamental essay on the history of film advertising (1990), as one of the few studies that address film advertising as a whole and not just individual case studies, as for example edited in the above cited issue of *The Velvet Light Trap*. Individual promotional materials have been treated to different degrees. There is some work dedicated to the film posters - a lot of it, however, on "alternative" traditions of European film poster art work, notably the Czech, Polish and German one. Lisa Kernan and also Vinzenz Hediger have published monographs on trailers, and the UCLA Film and Television Archive has made the very valuable full-length documentary "Coming Attractions" on the subject of movie trailers. The issue of "film advertising and the internet" is only beginning to enter academia. The influence of Web 2.0 just happened to become a hot topic, mainly in economics, media studies and marketing, and it was thus also lately discussed in the context of film promotion in several papers, articles and theses with media focus. (Hillinger, 2007; Kreßner, 2007)

Randomly, one will find posters and lately also websites in Cultural Studies and Media Studies textbooks to illustrate mostly semiotic approaches, and of course in economics the one or the other movie marketing campaign will be found as best practice example.

On a profound, but merely half-scholarly basis, contemporary promotional material is reflected and analysed in the "blogosphere", bloggers dedicating their writing not just to movies, but also to movie marketing, as Chris Thilk in www.moviemarketingmadness.com, or the bloggers on www.posterwire.com, and many more.

I want to approach film advertising from the perspective of the promotional materials. The following three parts in this thesis are an attempt to synoptically cover this promotional material and conceptualise it under the term "Key Art" -

originally a technical term from the field of film business. At first, the genesis of this concept will be explained. Then, the media texts assembling Key Art will be explored, followed by providing different approaches to explore the textual and cultural operating modes of Key Art. Taking ideas and concepts from literature, history, linguistics, sociology, media studies, film studies, economy, up to psychoanalysis, contributes to an understanding of the cultural battle field Key Art is nested in. Since I wanted to place this paper very much in the spirit of a Cultural Studies approach that seeks to be a research strategy which through innovative methodologies addresses a number of disciplines, I did not feel satisfied by going into depth with just one approach, or just one material. What is more, these different facets simply describe my way of trying to come to terms with Key Art. Looking at those texts from the different frameworks I encountered in university is probably not the most efficient and sometimes repetitive way, but for me the ultimate way to a better understanding. Another reason, and I think the best for this theory-(s)hopping, is that I simply employ the methodology of Key Art itself. Key Art operates on the level of intertextuality, on obvious, superficial, transparent, but also opaque quotations, on associative meanings, on genre-mixing, on inter-linkage of different, seemingly independent texts and perspectives which ultimately add up to a whole.

The fourth and last part pays attention to a significant observation in course of my research. Right now, film promotion is undergoing major changes due to a medial and thus cultural shift that must be related to the internet and its latest evolvement, web 2.0. Drawing back on Raymond Williams I will try to formulate and label this new "structure of feeling" which also unfolds in Key Art, even though I am aware that Williams may be very right when stating the following in *The Long Revolution*:

> [...]If we reflect on the nature of a structure of feeling, and see how it can fail to be fully understood even by living people in close contact with it, with ample material at their disposal, including the contemporary arts, we shall not suppose that we can ever do more than make an approach, an approximation, using any channels. (49)

Nevertheless, I will elaborate on the notions of "lived experience", "private mobilization" and "Key Art 2.0" to grasp the dynamics of Key Art in the information age.

The aim of the paper is therefore to on the one hand construct the concept of Key Art and on the other hand to deconstruct the workings of Key Art from a residual and emergent point of view: What is Key Art? How does Key Art work? And, having observed that Key Art is all of a sudden triggering more and more performative acts that go beyond ticket buying, what has changed and why.

1   Key Art – towards a definition

 "Key Art" is definitely neither a very widespread nor a very telling term – a Google search on Key Art "only" lists 154,000 entries[1], most of them on the annual *Key Art Awards*, others on film trade magazines, and also some unrelated results. There is no individual entry in Wikipedia – one gets at least redirected to "film poster", neither is there an entry in the OED, nor in Webster's Dictionary of English, Random House Dictionary of English nor in Collins English Dictionary, not even do film related encyclopaedias list Key Art. The point of departure for my overall conception of "Key Art" is a technical term from the field of film-promotion business established in the 50s. Since this business is not really accessible to the public, terminology and active usage remain vague and ambiguous for outsiders and on-lookers as I am. This situation is boon and bane at the same time. On the one hand, there are hardly any sources I can draw and rely on, on the other hand, it makes me feel free to redefine the term and appropriate the impressions conveyed by these sources without being too limited by dominant meanings I might thus challenge.

1.1 Encountering the Term Key Art

1.1.1   Poster Key Art

One of the sources using the term Key Art is the website posterwire.com, a weblog collecting news about movie posters and commenting on them. The site's "about section" states:

> Posterwire.com is a movie poster weblog. From images of the latest Hollywood one-sheets to vintage movie posters, this film poster weblog hopes to offer a bit of insight into film *Key Art*. ("posterwire")

"Key Art" - an uncountable mass noun - thus referring to the idea of a main theme, in this case describes the overall graphic outlook of posters that promote a movie. Searching the blog for the term "Key Art" underpins this definition, Key Art being modified either by the quantifier "a piece of" to refer to one specific poster or by a noun to specify a special field of display, as the following examples show:

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[1] Date of query: 19th September 2006

„One reason we admire this piece of Key Art [...]"
"Why is there a difference between the two pieces of [Harry] Potter Key Art?"
"This is an unfortunate choice since the faded red of the logo clashes with the duotone street art style of the rest of the poster's Key Art"
"An eagle-eyed writer at *Slate* noticed the outdoor Key Art featured a bit more of the actress than expected."(posterwire.com search results)

This poster context is a very influential one, since posters were the first medium to sell a movie on a graphic, visual level. A poster's aim to grasp the movie in one static image, as it were, this idea of capturing the movie, or better, constructing one basic idea of a movie that lingers, describes "Key Art" probably the closest to my later conception.

1.1.2 The Hollywood Reporter's Key Art Awards

*The Hollywood Reporte*r, a trade newspaper covering the entertainment industry, annually holds "The Key Art Awards", a ceremony close to the Academy Awards dedicated to marketing material for movies. According to their website, *The Key Art Awards*

> honor the professionals who design, create and produce the best motion picture marketing materials in the industry. It's the work of these individuals that often determine a film's box office success and chances for Oscar consideration. ("The Key Art Awards")

In context of *The Hollywood Reporter*, Key Art by now does not only cover posters, but all other marketing material as well. The history of *The Key Art Awards* shows, however, that posters are the origins of Key Art and that - only slowly with the expansion of marketing practices – Key Art became an eponym for the awards and thus served as umbrella term for all awarded marketing materials.

According to S.V. McKim, *The Key Art Awards* were launched by *The Hollywood Reporter* in 1972 due to a fundamental change in movie marketing. While up to the 1970s an institution called "National Screen Service" produced, distributed and generally ran all marketing operations concerned with promotion material for the studios, independent marketing agencies began to rise and slowly established their own businesses. "*The Hollywood Reporte*r proposes to honor an unsung group of artists, the talented men and women responsible for the conception and creation of the two-dimensional graphics which sell motion pictures and television programs." (McKim, "Lasting Images").

Starting out with just honouring movie and TV-posters, it took 14 years until in 1986 trailers were added as a category – meanwhile there are 34 categories including "best copy line" "standees" "outdoor print" "website design" and "special recognition internet" and also different genres serve as categories for the awards. Bob Isarel, Chairman of *The Key Art Awards* advisory board explains:

> We retooled the awards this year [2007] to better reflect what movies are in theaters and where people are watching their advertising, and we're keeping an eye on the growing role of nontraditional media and how it's being used for marketing. (Israel, "Key Art Awards")

Poster Key Art is still very prominent: The decoration of the location and the annual catalogue of the Awards is heavily focused on the respective film posters – This may have practical reasons, or may be a matter of tradition with slight scepticism towards New Media, or it may just do justice to the core idea of Key Art, as it is described in www.moviecitynews.com, an online film magazine covering *The Key Art Awards*: "The term Key Art refers to the singular, iconographic image that is the foundation upon which a movie's marketing campaign is built." Also Mike Kaiser, veteran film marketer, says "that print Key Art image is still a critical part of the face of a movie, […]. It's as close to branding as you get in the film business if you have a great image that stays with a movie" (McKim, "Lasting images").

Since 2004, *The Key Art Awards* are being held in the Kodak Theatre in Los Angeles, the same location the annual Academy Awards take place. Recognition and thus media coverage is surely growing, 2007 being the first year the Awards were broadcast on television in the US, but compared to the Academy Awards, *The Key Art Awards* only seem to have an "in trade" scope and significance, especially because the judging process would from 1993 on "be done by a panel drawn exclusively from within the marketing industry -- a true jury of peers" and not by an amateur, open audience.[2]

According to news coverage of *The Key Art Awards*, criteria for the jury's judgements include "concept, clarity, impact, effectiveness, craftsmanship and execution" ("Vote for Terminator 3").

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[2] In "Lasting images" S.V. McKim recalls: "Judging during the first decade of the Key Art Awards was done by a small panel of participants, mostly art academicians and museum representatives. Staff members and designers from The Hollywood Reporter also participated in the judging, which one catalogue described as taking place in a "garden party" setting.[...] The first Key Art Awards Advisory Board was empanelled in 1989.

Awards always imply a specific form of evaluation, namely on an institutional, "official" and also meta-level. This "professional" layer builds an interesting counterpart to the kind of evaluation that Key Art intrinsically triggers, namely the "amateur" judgment by audiences which heavily influences their decisions to go and see the movie.

1.1.3 Key Art Symbols

The only true academic treatment of "Key Art" can be found in the work of Vinzenz Hediger. In the glossary of his book *Demnächst in Ihrem Kino. Grundlagen der Filmwerbung und Filmvermarktung* (2005), he pins down Key Art even more strictly to just the graphic elements, the symbols that sum up a movie in just one visual statement, e.g the Batman logo, or the James Bond signet. (Hediger, Demnächst, 396)

Illustration 2 Key Art symbols

These logos, which according to Hediger function as branding-tools, are therefore also used for merchandising products such as book covers, clothes, stickers and also for spin offs. I will refer to this as "Key Art symbol", since my idea of Key Art goes a little beyond this conception.

Hediger also published a book on trailers, in which he entitles a whole chapter "Key Art und narrative image: Der Umbruch der Filmwerbung nach 1955". (Hediger, Verführung 149-191) Here he refers to "Key Art" as term for a technique that established itself in the late fifties and means the reduction of a film into a signet, a key motive. According to Hediger, reasons for this technique are basically the economic situation of the film industry of that time (post WWII) in the US: the Paramount Act of 1948[3], the fall of the studio system and rise of wages and income tax resulting in actors starting their own businesses and being their own

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[3] The Paramount Act, also known as 'The Paramount Decree' or the 'Paramount Case' or 'The USA vs Paramount Inc.' was a big anti-trust-supreme court case in 1948 and declared that studios could no longer own cinemas. This ended the practice of "blockbooking" – that studios forced exhibitors to show a set of movies, including A and B productions - and effectively the studio system in the USA.

producers; the advent of television and suburbanisation which altogether resulted in a huge loss of movie audience so the studios had to come up with new strategies to sell their movies. One strategy was not to sell cinema in general, but to sell the individual movies to individual audiences. Hediger mentions Saul Bass, the designer of the *Vertigo* Key Art as integral artist of that time who introduced the idea of Key Art to film advertising. (Hediger, Verführung 176). In an interview, Saul Bass describes his ideas about 'titles' – the first sequences in movies - this idea of compression also nurturing his approach to Key Art.:

> My initial thoughts about what a title could do, was to set mood and to prime the underlying core of the film's story; to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional resonance with it. (Haskins, 12ff)

Referring to his Key Art symbol for *The Man with the Golden Arm*, he accounts " [The original graphic symbol for the film] broke from the general point of view about how you sold movies" and "The idea of having a film expressed within the framework of one single, reductive statement was a very daring notion in the 50s". Bass describes the common advertising practice as "potpourri approach" and "See-See-See approach" along the lines of "if you didn't like one image, you'd like another" (Haskins, 13).

Saul Bass calls his approach

> "the commitment to one central idea in a totally reductive way. [...] [You] develop an evocative, visual configuration image that would express that notion and would express it in a sufficiently seductive and perhaps metaphorical and provocative way that would cause enough people to say: [...] I wanna see it! (Coming Attractions)

1.1.4 Literal Key Art

Apart from the practical usages listed above, the term Key Art is also meaningful from a literal point of view as compound noun: it simply and purely renders what it is supposed to be: it is art, and it comprises the overall look and feel, the essence, the „key-theme" of a movie.

Moreover, the idea of "keying", taken from the field of visual effects, adds another layer of meaning to Key Art: Keying describing the reduction of certain information in a video frame – commonly known as blue screening.

Wikipedia gives the following definition:

> In graphics and visual effects, keying is an informal term for compositing two full frame images together, by discriminating the visual information into values of color and light. ("Keying")

Appropriating this definition for Key Art actually describes the operating mode of Key Art: creating and composing something new by withholding certain (visual and narrative) information from existing material, i.e. the movie it is supposed to promote.

1.2 The Eventual Concept

The conception of Key Art for this thesis is actually very close to, if only a slight refinement, of what Vinzenz Hediger accounts from the history of film advertising as the technique to reduce a movie to a recognizable signet. In a documentary about movie trailers, he puts it that way: "You create something like a brand identity for a film. In every message that you get, be it a poster, or a book cover, a title sequence, a trailer, a TV spot you use the same image – you make the film immediately identifiable" (Coming Attractions).

The "slight refinement" lies in attaching significance to the consumer aspect – the potential audience that ought to spend money for watching the movie. Key Art is the visual abstract of a movie displayed via various media for economical reasons; it is the construction of a sellable idea about a movie that is visually realised, due to dominant cultural practices of a specific time and place. Consequently, specific look and feel of Key Art is not stable throughout times, but flexible and adaptive according to codes of consuming and production. Since its beginnings in the 50s, Key Art presents an ongoing negotiation between a text (the movie to be advertised), production (the industry) and consumption (the audience).

Key Art is therefore neither a plain umbrella term for different products of film promotion, nor does Key Art simply feature the "best parts of a movie" in an essentialist way, but Key Art ideally constructs and initiates the most suitable and effective discourse about a movie in reference to the audience.

> The very term discourse refers to a group of statements in any domain which provides a language for talking about a topic and a way of producing a particular kind of knowledge through language and representation and the way that knowledge is institutionalized, shaping social practices and setting new practices into play. (Hall, in Thompson, 222)

So, on a very self-contained level, Key Art is a discursive formation which has the power over content and form of information that is revealed about a specific movie, thus Key Art affects what and how one can talk about an individual movie before it has been released and makes people go and buy a ticket. But, what is more, also on a contextual level, Key Art is a discursive formation because it can be seen as established convergence of practices emerging from a capitalist consumer culture. Just to name a few, Key Art brings together simple audiences, fan communities, bloggers, trade magazines, contracts, licenses, distribution laws, production settings, narrative strategies, editing techniques, programming, the leisure discourse, the technological discourse, the cinematic, the communication, advertising and media discourse.

How Key Art for a specific film or Key Art as general text-type as such may be understood, thought and talked about therefore involves cultural and textual dynamics. These will be touched upon in the following chapter 2 covering the different materialities of Key Art, and will be discussed in more depth in the subsequent chapter 3.

2 Key Art Material

Key Art represents a movie, it stamps it, so to speak, it conveys and sells a sense of (corporate) identity of a movie to potential consumers - it functions as a kind of business card of a movie, a business card, however, that does not remind one to call back, but to come back to the cinema. The business cards, however, come in different forms.

The material I am interested in thus comprises cultural texts that are designed by film studios to promote Hollywood movies: posters, trailers, TV spots and websites which establish the branding of a movie, as it were, that attracts potential audiences and thus should pave the way for its financial success.

Key Art is surely only one, but probably the most fundamental part of a movie's marketing campaign. Since I am approaching Key Art not from an overall marketing point of view, I will not cover full campaigns in detail, leaving out radio spots and tie-ins, cross promotion and publicity exploitation and focus o the visual materials. This is not a best-practice study, and I will rather use a number of different pieces of Key Art to illustrate the overall dynamics of Key Art.

For reasons of scope I am, however, not turning to a number of aspects that are closely related to Key Art, especially regarding the time after the respective film has actually been shown in cinemas, when pieces of Key Art turn into memorabilia and cult[4], or how, for example, Key Art changes in the ancillary markets, such as DVD or Television. I will only focus on Key Art in the time slot covering promotion and screening. What is more, taking Hollywood as the centre of film production in the Western World, it is the Key Art related to Hollywood movies I will focus on. There is indeed a very rich and interesting Czech and Polish tradition as there is with Bollywood movies, but this goes beyond the scope of this thesis.

In the following I will explore Key Art material that is typically used by Hollywood studios. These different forms of Key Art are all characterized by a strong distinguishable formal homogeneity in terms of set up and therefore evoke an "industry identity" (Hediger, Film 17).

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[4] There is, in fact, a huge collectors' scene dealing with movie posters, additional trailers edited by fans are available on YouTube and there are loads of unofficial (fan)websites on the net.

2.1 Posters

Movie posters probably come closest to incorporate the basic idea of Key Art, for they are so limited in options: The "essence" of a movie, as it were, has to be constructed and composed to fit into one image, by just using three components: images, text and symbols. This "essence", as implied above, is therefore in fact a well crafted construction that relies on the assumed balance of pulling powers of a movie – be it stars, directors, awards, narratives or genres, and on standardized parameters and requirements which are contingent on the respective countries. The aspect ratio, i.e. the poster format, actually determines the potential space within a poster and is thus a relevant aspect for poster design. The most common poster format in the US is called 'one-sheet', which, for its international frequency is often used as general term for film poster, but actually describes posters in portrait format with the size of 27 x 40 inches. In the UK, in contrast, the 'quad' format, i.e. 30 x 40 inches, landscape, is most common ("One sheet"). Apart from the format, certain elements in the poster are rather fixed and "tightly regulated" in Hollywood, as explained on posterwire.net. The billing block is an integral element in film posters dominantly placed at the bottom. It has a predefined font and size and lists the main credits of the movie ("credits"). The billing block is surrounded by so called 'bugs': logos for film related properties such as the film studio, production company, sound technique, rating etc.

Illustration 3 Billing block and bugs in film posters

2.1.1 Poster Contractuals

The term 'contractual' refers to an obligation in reference to promotion material fixed by a contract, for example between a studio and an actor. A poster's design is thus, often not determined by the graphics designer's talent and creativity to bring his or her idea for the movie's Key Art on paper or on screen, but very often is subject to contractual conditions and conventions which results in widespread poster designs.

For example, the very well known composition called "Big Heads floating in the sky" is the result of a contractual clause called "equal likeness" that states that " images of both [all] actors must be equal in size and prominence in the Key Art."("Big heads")

Illustration 4 Big heads floating in the sky & equal likeness

Another contractual sets the position of first credit of an actor, for example as "top billing" or "first billing" or "credit above title".

Sometimes, however, this does not correspond to the image used, because obviously two different perceptual practices collide: "First billing" is based on a traditional Western textual understanding that implies reading from left to right and from top to bottom, so "first credit" implies the most important actor should be displayed first. Designers of poster Key Art however, do not design a traditional written text, but a visual text in which text is only integrated. Text is just one sign used in a movie poster that then works according to visual signifying processes that are for example based on closeness: so head and name are associated. Using the terminology proposed by Kress and van Leeuwen (2006) in their book *Reading Images. The Grammar of visual design,* Poster Contractuals thus heavily influence the "composition" of "multimodal texts" , i.e. composite visuals, such as a film poster.

 "Composition [...] relates the representational and interactive meanings of the image to each other through three interrelated systems". (Kress, van Leeuwen

177) The "information value" refers to various zones in images. Left and right, top and bottom, centre and margin are said to carry specific meaning. "Salience" refers to devices that effect emphasis and accentuation like relative size, positioning in foreground or background, or difference in tonal value or sharpness. Finally, "framing" comprises means of connecting or disconnecting elements in an image.

Consequently, the following two examples evoke a 'wrong' connection between the order of written names and depicted actors, because the poster design is based on a contractually forced and unluckily mismatching composition of information value, salience and framing.

The name "Keanu Reeves" is placed as first credit on the left upper corner, while the image of Keanu Reeves is placed at the centre of the poster. The information value attached to these zones is obviously conflicting because in relation to the depiction, the credit appears at the margin thus less relevant – like the other depicted actors, or taken the linear order from left to right, then the depiction is only in the third place. In addition, the second credit "Laurence Fishburne" hovers exactly above Keanu Reeves head and thus immediately evokes a framing effect connecting the wrong elements in the image. The same happens in the poster for *Babel* (2006): four names top four nearly equal squares depicting faces, but the names do not match the faces assumingly due to contractuals setting credit order and image prominence, which miss compositional matters of information value, salience and framing.

Illustration 5 who is who? First billing does not match depiction

Posterwire.com also reported that the question of approval is interesting for the eventual design of poster Key Art ("superheadstrip"). If actors have approved only one photo, this one photograph may be used, even for different poster designs, as in the case of *My Super EX girlfriend* (2006) starring Uma Thurman ("Uma Thurman").
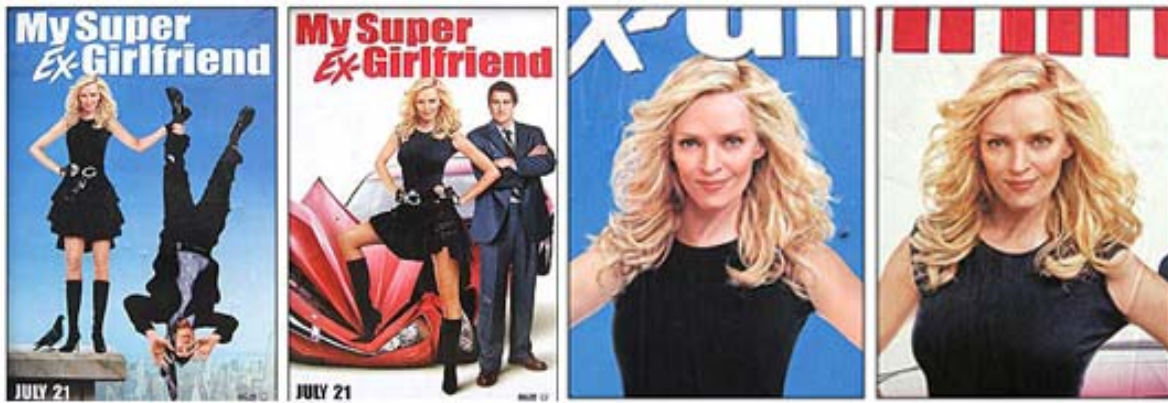
Illustration 6 Only one approved photo for two different posters

2.1.2 Types of Posters

Depending on the scope of a movie production, studios will release different types and amounts of movie posters.

2.1.2.1 Theatrical Posters

Theatrical posters are produced for every movie and refer to the official film posters produced for the domestic and the international market. 'Domestic posters' are those released in the US, while 'international posters' are released everywhere else.[5] This does not only include matters of language – translating title and copy line, but very often Key Art is changed according to different marketing strategies that are based on assumptions referring to cultural backgrounds:

> Most U.S. film studios have international marketing departments that work independently of the studio's domestic marketing, creating artwork exclusively for overseas film posters. International marketing's work can range from creating foreign versions of film title logos to generating completely new artwork geared for overseas audiences. Their work usually results in a single "International" poster design, which is then reformatted and tailored to each foreign market. (Such as being reworked into a Britsh Quad format for the United Kingdom market.) ("international market")

A very intriguing example is the Key Art for *Lord of War (2005)* that in the domestic version is a very abstract and artistic construction of Nicholas Cage's portrait with bullets, and the copy line "got guns" is built out of weapons.

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[5] Terminology tells a lot about the significance of the US in the film world and also about estimation of the foreign market.

Illustration 7 Domestic posters (US) for Lord of War

In the international version, however, the artwork features Nicholas Cage in full size against a blue sky, standing on the ground which is covered with loads of bullets. What is quite obvious is the range of realism applied. "War" in Russia seems to have a very dirty and realistic connotation, whereas in France and the UK and above all in the US this topic is more stylized and abstracted.

Illustration 8 International posters for *Lord of War* (2005): France, Russia, UK

One interpretation for this different approach is surely that the war in Iraq in the US may not allow another handling of war in popular media than a very distanced and abstract one. Another interpretation may be the popularity of Nicholas Cage, which in the US is surely higher than anywhere else – so the International campaign does not put emphasis on the star, but on the narrative.

2.1.2.2 Teaser Posters

Teaser posters refer to posters released at a very early stage, to announce a movie and increase audience awareness early enough. They are only produced for big productions and are characterized by rather minimal Key Art design, excluding the full billing block and credits, only featuring the movie's title, a key image, mostly the Key Art symbol and a very vague date of release, such as "coming summer 2009"; mostly a copy line is also integrated.

On a visual level teaser posters often play with their task to "tease" and operate with devices of hiding as the following examples illustrate:

Illustration 9 Teaser posters using devices of hiding

The teaser poster for Disney's movie *Cars* (2006) takes up the self-evident idea of a typical car presentation scenario: the car being not yet unveiled. Also the tagline: the all-new 2006 is a typical phrase from car advertisements. *The Dark Knight* (2008) teaser poster presents the villain, the Joker, behind a wall of glass, so his face is only barely visible, only a silhouette and the iconic shape of mouth painted on the wall indicate his appearance. Hiding behind the wall creates distance that equals the distance to the release. The teaser poster for *Indiana Jones* (2008) uses the travelling box as symbol for announcement. The iconic hat and rope may be taken as indexical signs, pointing at the arrival of Indiana Jones. In a similar way, *Shrek, the Third* (2007) is announced by the teaser poster. The teaser poster only reveals the upper-head, showing the iconic ears and green colour pointing at the up-rise in a literal and metaphorical sense, which is also emphasized by the crown.

2.1.2.3 Character Posters

Character posters are an additional series of posters that feature the main characters against the same or only slightly varied background or sujet – the Key Art symbol as fixed element. Character posters are often used when the movie is not centred on one single protagonist, but involves a number of rather equal protagonists. Often, they are not just introduced on a visual level but are presented with a copy line that sets the mood. As teaser posters, character posters are only used for big and "epic and franchise movies" as Chris Thilk posts in his blog (Thilk,"Character posters").

Illustration 10 Character posters for *300* **(2007)**

2.1.3 Outdoor

"Outdoor" may sound like the very obvious description of display of posters in showcases and on advertising pillars. Especially in the USA, however, "Outdoor" posters also refer to a very special way of presentation regarding size and location, be it on billboards next to motorways or on building sites, house walls or other kind of mega-boards. Outdoor posters are particularly frequent in the USA; in Austria, for example, this type of Key Art is very rare, while Bollywood is also very popular for their often still handcrafted mega-posters.

Outdoor posters especially compete with a number of other advertisements in the public sphere and therefore have to make extra efforts to strike attention. Most of the time this means on the one hand a significant enlargement, along the line "size matters", and on the other hand also a fundamental change of ratio aspect. Apart from the traditional portrait format also impressive landscape billboards are heavily used, which guarantee a better recognition for car-drivers. Having potential

audience sitting in the car at high speed also requires a reduction of information; therefore outdoor posters are often close to teaser posters in terms of composition and economic use of information. Having referred to the landscape format before, "landscape" must also be mentioned in its most literal meaning. In big cities, outdoor Key Art actively shapes the city landscapes especially at night, with illuminated ad boards. Outdoor posters are, in contrast to theatrical and character posters, a phenomenon nearly exclusively popular in the USA.

Illustration 11 Outdoor Ads in the US

One example that illustrates the significance and implicitness of these outdoor posters is that even in some online computer games they are part of a city's design. In the Matrix Online game, fictional and real world are merged - it features billboards, displaying real movies. These billboards also change in course of time, according to movie openings.

Illustration 12 Outdoor ads in the Matrix Online game

2.2 Trailers

Trailers are short film clips composed of movie sequences, voice-overs, music, sound effects, text inserts and graphic elements. Trailers actually feature the same information as posters - title, copy line, release date, rating, credit website and also genre, but by adding more dimensions, namely time, sound and movement, trailers have a lot more options to transport and to convey and realize Key Art and to reach the target audience most effectively.

"The semiotic density of trailers allow for many buttons to be pushed at once, making the trailer operate as nucleus [...] of the promotional campaign." (Kernan 15) According to Hediger, trailers are "the key element in any marketing campaign" because they are – so far – the most sustainable and efficient advertising tool by generating a quarter to a third of total revenues and box-office intakes, while the costs of trailers[6] only take a bite of 1 to 4,5% of the advertising budget (Hediger Verführungen, 13).

The contemporary form of trailers results from the major shifts in the film industry in the 50s and 60s, when films got more target oriented and thus also trailers changed from an hyperbolic ballyhoo approach to incorporating the idea of Key Art. Leonard Maltin recalls: "As [...] old-fashioned ways of telling stories changed in the film, [...] the trailers changed with them. They had to become a little bit more low-key, they had to get rid of the old announcers, the old sales techniques" (Coming Attractions). The idea of Key Art Symbols by Saul Bass, the quick-cut technique by Pablo Ferro introduced by Stanley Kubrick's movie *Dr. Strangelove* (1964) and the efforts of Andrew J. Kuehn in New York[7] for MGM's *The Night of the Iguana* (1964) mark the starting point for the contemporary form of trailers.

> For this trailer [Night of the Iguana], Andy Kuehn put away the old formulas he had learned at NSS [National Screen Service]. The brief provocative copy, the voice over narration by an actor rather than by an announcer, the use of film dialogue to tell the story, fast paced editing and theme music would become history standards for decades of trailers to come. (Coming Attractions)

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[6] These numbers are outdated though. According to the theatrical market statistics of 2007, trailers cost a minimum of 4% of marketing costs, but are in between overruled by online advertising in terms of efficiency: While also taking only 4% of the marketing costs, it is online advertising that drives moviegoing.

[7] New York can be seen as the origin and centre for independent trailer production from the 60s on, when studios started to hire trailer-boutiques or trailer-farms due to the decline of the National Screen service (Coming Attractions).

Hediger mentions "the grid" as very innovative tool: "You take one scene and you intersect it with excerpts from other scenes. That's a way of really speeding up the delivery of narrative information". (Coming Attractions) Hediger also holds the view that trailer production follows certain rules that trailers work according to a conceptual design and process.[8] According to his analysis, the contemporary structure[9] is centred on a story summary which reveals two thirds of the plot, given the traditional dramatic or three-act-structure: The "exposition" revealing the starting point and the main character; the "problem" is the main conflict or action, which in the trailer is followed by a "cliff-hanger", leaving the conflict unresolved. Contemporary trailers will dominantly use voice-overs and title cards[10], insert the title and main actors fairly late, use editing that separates original sound track and image, and will feature a "button", a sequence that adds a final punch line at the end of the trailer. Regarding editing, Hediger points out that in trailers the hierarchy of image over sound known from film is completely reversed to a hierarchy of sound over image. Dialogue excerpts, voice-over and music deliver the storyline; the images just illustrate the sound level and are used according to the above mentioned "grid".

Today, trailers are shown in cinema before the actual film starts - the term "trailer", however, reveals its origins: "Trailer" derives from original technique of pasting extra film material featuring previews of "coming attractions" at the end of film rolls, thus "trailing" the movie (Coming Attractions). This was changed, when producers felt that people did not pay enough attention, because they were leaving too early.

This question of how to reach people and how to find the ideal programming is more at stake than ever. Covering this subject matter in a L.A. Times article, Lorenza Munoz concludes: "[…] During the last decade, the booking of trailers has become a time-consuming and highly political endeavor" (Munoz, "Trailers"). Studios attach great importance on the placement of their trailers, so that they on the one hand generally match with the audience in the cinema and thus avoid bad publicity because of a wrong target audience, and that they, on the other hand, run

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[8] The following paragraph is based on Hediger, Verführungen pp. 36-56
[9] In contrast to the classic mode: The classic mode is structured according to 4 parts: intro, title, development and final title. The classic mode uses the approach of "showing as announcing", and not "simulating and reproducing" the movie in a condensed way.
[10] Title cards are, like intertitles in the silent era, inserted captions.

as close to the main movies as possible: "Woe to the trailer that runs first, when many people are buying their popcorn and Milk Duds" (Munoz, "Trailers").

Apart from the cinema, trailers are distributed online on official websites of the movies, and video or explicit trailer-platforms.

2.2.1 Domestic vs International Trailers

As with posters, Key Art may take a slightly different turn whether produced for a domestic, i.e. the US market, or for the international market. One big difference is trailer length. In the US trailer length is fixed by the Motion Picture Association of America (MPAA) and may vary between min. 90 to max.120 seconds. There are different standards in the international market (Hediger Verführungen, 46). International trailers may last up to 145 seconds, and thus are usually richer in visual information about a movie. International trailer versions may explicitly put the emphasis on different pulling powers, especially if the movie has a very national focus, be it in terms of setting, stars or narrative. Another distinctive element between domestic and international trailers can be seen in the rating policies in the US. While the MPAA is very restrictive and prohibits including, for example, explicit scenes, of drug abuse, international standards seem to be more liberal.

The two trailers for *American Gangster* (2007) are a striking example, as also noted by blogger Erik Henriksen ("American Gangster"). Following his weblog entry, the respective comments and my own comparison, the two trailers could almost promote two different movies: an epic gangster movie on the one hand, and a rather mediocre action movie broaching the issue of racial power on the other hand. The different reception can be traced back to several factors. Even though both trailers maintain the general Key Art theme of setting up the duel between the protagonists Franc Lucas and Richie Roberts, i.e. the racketeer and the cop, the bad and the good, black and white, crime and justice, wrong and right, the trailers are different in terms of narrative depth and impact. Both trailers use the device of the above mentioned "grid", but the eventual formation of the grid effects a very different look and feel.

First of all, the difference in length, 25 seconds, entails 20% more visual content, i.e. 54 additional shots in the international version. These additional shots feature more explicit violence, dead bodies, drug dealing and drug-production, so to a

great extent they present rated footage, which is, however, integral to the storyline of the movie.

Due to the length also more dialogue excerpts, catchphrases and title inserts are used which reveal more of the setting and add depth to the storyline, especially in reference to the drug business Franc Lucas is obviously the head of. Different editing with an altered arrangement of shots and forms of transitions increase the impact and poignancy of the international trailer. While the domestic version uses more smooth wipes, the international more often employs hard transitions flashing to black or white, therefore highlighting the duality integral to the movie and enhancing intensity.

The working of the grid is, however, most effectively influenced by the sound level. The choice of extra sounds and music is significantly different. The international version immediately recalls Tarantino's *Jackie Brown* (1997) and Coppola's *Godfather* (1972) by starting with Bobby Womack's "Across 110th Street" and turning to a classic piece by Mozart, and thus creates an epic, atmospheric and dramatic feeling, because of the powerful integration of dialogue, music and images. The domestic version, in contrast, features the song "Heart of the streets" by the US rapper Jay Z, a rhythmic, but rather smooth and unvaried song with no dramatic climax. This more easygoing tune is, however, heavily enriched with extra sounds, like shots, slaps, explosions, sirens, screeching tires and therefore highlights the action and fight elements of the movie, rather than the storyline.

While the international version makes efforts to establish the notion of "gangster" by using more specific representations and clear intertextual references to other gangster movies, the domestic version, however, seems to focus more on the notion of "America". The prominent drug-storyline in the international version actually replaces another one that rather focuses on the question of power relations in America between black and white people, presenting Franc Lucas maybe even as successful gangster hero, not as criminal threat.

The domestic trailer, for example, starts with Franc Lucas and his loyalties walking through New York City stating "The man I worked for had one of the biggest companies in New York City. He didn't own his own company. White men owned it, so they owned him. Nobody owns me, though." The trailer closes with Franc Lucas saying "This is my home. My country. Frank Lucas don't run from nobody. This is America."

The international trailer, in contrast, starts with Lucas listing "the most important things in the business" like honesty, integrity, hard work and family. Lucas' statements are crosscut with Richie Roberts' listings: "bribery, extortion, murder, racketeering". This trailer version closes with the statement of Richie Roberts saying: "Franc Lucas is the most dangerous man walking through the streets of our city." These pieces of dialogue frame the trailers in quite different shades. It can be assumed that the different grids used in these two versions do not only result from the strict ratings in the USA but may also be related to assumed cultural backgrounds of the different audiences - matters of racial power-relations are probably less emotional for foreign audiences than for US citizens and therefore the more marketable gangster strand superimposes the racial aspects.

2.2.2 Teaser Trailers

As equivalent to the teaser poster, also teaser trailers are produced for big productions to announce a movie at an early stage and thus mark the starting point of a marketing campaign. Teaser trailers are usually shorter than trailers, 60 – 90 seconds, and aim at offering a first impression, rather than giving a lot of credits (Hediger, Demnächst, 400). If a film has more than one trailer, the term "teaser trailer" is also often used for the first theatrical trailer that is released, even though, it might be full length and features all formal aspects of a trailer.

2.2.3 TV Spots

In contrast to the theatrical trailers, TV spots advertising movies show a slightly different form. Sean Griffin, assistant professor at the University of Southern California (faculty for cinema and television) and former associate producer of TV ad campaigns for motion pictures, calls TV spots "tailor-made anticipation" referring to the very regulated and automated procedure of creating TV spots that often just takes one day (Griffin, 326).

According to his essay published in Hedigers *Grundlagen der Kinowerbung* (2005), TV Spots are created out of poster and trailer Key Art, and therefore also called "trailer breakdowns". Usually, they are 30-seconds-versions of the theatrical trailer, thus featuring Key Art symbols, title-graphics copy line and credits as in poster and trailer Key Art. Effectively, the 30 seconds are only a maximum of 27,5 seconds for the MPAA Rating has to be shown for 2 seconds and a black sequence of a quarter second is required in the beginning and in the end. Usually

there are 5 – 20 TV-spots, which aim at different audience boxes using different sequences, thus reconstructing the movie from different angles, similar to character poster sets. Griffin recalls the following sets for the Disney Animation *Aladin* (1992): The spot for young boys focused on the strand of good vs. evil and gathered action scenes, while the spot for young girls focused on Jasmine's dreams and therefore only featured the female protagonist. Two more spots were produced, namely for "moms", and a general adult sneak preview.

In his essay Griffin mentions two special types of TV spots: The Audience Reaction Spot features extra shot scenes of people talking about having seen the movie to convey an "authentic" positive response. The basic idea of Audience Reaction Spots is that people trust recommendations and these spots are a way of generating positive "word of mouth". Due to lack of authenticity, these spots have, however, diminished today.

The other type is the Critics Review Spot, which is basically the original TV spot enriched with comments by the press – here a similar idea of positive recommendation is employed: acclaimed authorities, the critics, add extra value through "competent" commentary.

TV Spots as trailer offsets mark a fundamental modification of till then traditional Key Art. It was literally a big move of trailers accessing living rooms of private households, reshaped in form of TV Spots. Key Art in the 60s for the first time leaves the public sphere and is reworked according to a new form of consumption.

2.3 Official Websites

The advent of Macromedia Flash in the mid 90s coincides with the advent of official movie sites produced by film studios. Flash for the first time allowed a neat implementation of sound and video into websites, and thus naturally opened the internet for Key Art. An official website is therefore a comparatively new form of Key Art that combines all traditional Key Art material, but changes matters of time, place, size and consumption. Chris Thilk calls official websites "hubs for the movie brand" that give the "opportunity to immerse viewer in movie's world, to enhance audience knowledge and to have a bit of fun" (Thilk, "Official websites").

Official websites have not fundamentally changed in terms of structure since they were launched in the mid 90s and have standard features with only slight

variations: predominantly, the poster Key Art will serve as background theme, a video section will display the trailers, TV spots and movie clips; a photo gallery film stills; film information about plot synopsis, cast, crew and release dates will be available and a download section will offer wallpapers, buddy icons and screen savers. Another important element is the score that conducts the pace of the Flash animations. Possible variations may result from the increasing interactive elements like games, quizzes, e-cards and the like, and of course from the complexity of the individual page design, including the navigation and implementation of sound and video elements.

The website for *American Gangster* (2007) is a very average example staying true to the above mentioned features:

Illustration 13 www.americangangster.net

The background resembles the movie poster by keeping up high contrast black/white/red theme and showing the two protagonists at first, then changing to other scenes maintaining the colour scheme. On the upper right the general navigation leads to the sections: story, notes, cast & crew, video, images and downloads. In addition the two characters can be explored by clicking on them, which leads to a very short introduction of the characters via audio statements, texts and video material. The website fully maintains the Key Art style, an intertextual reference to Brian de Palma's gangster movie *Scarface* (1983), by the

way, which saturates the poster and trailer, setting up the confrontation between the cop and the gangster, between good and evil, between white and black.

Official websites feature a unique element that no other Key Art texts shares. Since complex Flash-sites with multimedia-animations take relatively long to load, "preloaders" are inserted to bridge the loading time. Preloaders are usually also integrated in the Key Art theme, and are often designed on the basis of the Key Art symbol as the following preloaders show, taken from the websites of *Harry Potter and the Half Blood Prince* (2009), *Lord of War* (2005) and *300* (2007).

Illustration 14 preloaders incorporating the Key Art Symbol

Official websites usually have a very generic standard URL like: www.*filmtitle*themovie.com, or simply www.*filmtitle*.com, even though they are in fact hosted by the film studio, and only sub-sites of a studio's portal. Web.archive.org, an online-wayback-machine that monitors and thus can look up the history of any website, gives, for example, 1997 as purchase date for the domain www.simpsonsmovie.com, and reports first content on December 05 in 1998 – which is nine years before the release date of the actual movie (2007). This may be an exceptional example, but it indicates that domains can be seen as the first step in the production of Key Art - often they are bought, when a film is only planned to come into production, even if it is filled with content only several months before the release. "When a movie comes out, studios launch a flashy Flash website and throw a few wallpapers, a synopsis and a trailer on it. Then they leave it to die" (Imbriale, "Borat learns"). This comment by an unsatisfied interactive producer underpins the seemingly invariant production codes, that dominate Key Art and account for the strong "industry identity" that is definitely maintained through official websites.

2.3.1 Related Websites

The internet provides a seemingly unlimited source and screen for Key Art texts. Posters and trailers are not only present at the official website but pop up in a plethora of fan-driven websites, film reviewing websites, or portals like the internet movie database, apple.com/trailers or yahoo.com/movies. They all appropriate Key Art for their uses, but must be seen as paraphernalia of it, because Key Art puts emphasis on the officially produced promotion materials and related practices.

Depending on the marketing strategy and promotional partners, however, movie related websites will be launched in cooperation with the studio. In contrast to the official websites, these websites are very diverse and fill out the gaps official website miss in an accurate online campaign for a movie, for example in terms of interactivity. These related sites may take many forms, be it blogs from the producers, online stores, games and fun stuff, music downloads, or social networking sites like Facebook and MySpace, acknowledging the trends and developments in communication design and technology.

It is the merit of Key Art to relate these websites to the official website and the respective movie: be it simply by means of virtual inter-linkage, but even more, by visual inter-linkage, maintaining the graphic hooks like the Key Art symbol and the colour scheme, as with other Key Art texts, like posters and trailers. Also in terms of goal, these related websites tune into the promotional character of Key Art, by reflecting the sellable idea behind Key Art.

2.3.2 Web Banners and Web Widgets

Official banners are another form that Key Art may take online, even though rather rarely. Banners are graphic elements that may be integrated on other websites and do not only display Key Art but also link to the main site – like teaser posters and teaser trailers banners function as announcement, as interface, to eventually be linked to the main site. Web banners may be found as advertisements on various sites, or as downloads on official movie sites, so users can implement them on their personal websites or blogs. A very recent and more interactive development is the web widget. A web widget is a small program, a little application that very quickly can be implemented in a personal website, a blog, or a social networking profile. Unlike the web banner, it does not have a fixed

graphic, but like a small screen displays whatever the widget is set up to. Widgets may display news, play music, link to other sites, display a countdown till the release, or start a small game related to the movie. Because of the small size of the widget's surface, the visual realisation of Key Art is very reduced, as illustrated in the following examples: The widget for *Spiderman 3* (2007), displaying news related to the movie and a countdown, features the Key Art symbol and the significant dark Spiderman suit as used in the teaser posters. The Widget for *Wall-E* (2008) allows to watch several short clips via the widget and is also reduced to the Key Art symbol and the main protagonist. The countdown widget for *Harry Potter and the Half Blood Prince* (2009) is even more narrowed down to just the Key Art symbol.

Illustration 15 movie widgets: updates, clips and countdown

2.4 Key Art for Mobile Screens

The range of "screens" for displaying Key Art has lately doubled, as a new technology is at stake. Portable devices, such as the mobile phone and the iPod or the Portable Playstation accompany people almost everywhere and so does Key Art. Mobile phones of today are only randomly set up just for telephoning but allow playing games, taking and displaying videos and photos. Many movie websites offer content for mobile phones – This may be games related to the movie, ringtones of the main theme, the trailers optimized for displaying on the iPod or iPhone or themes to customize the screen design. Nokia, for example provided a custom *Cloverfield* (2008) theme for the Nokia Nseries – and special content only available for Nokia Nseries phones.
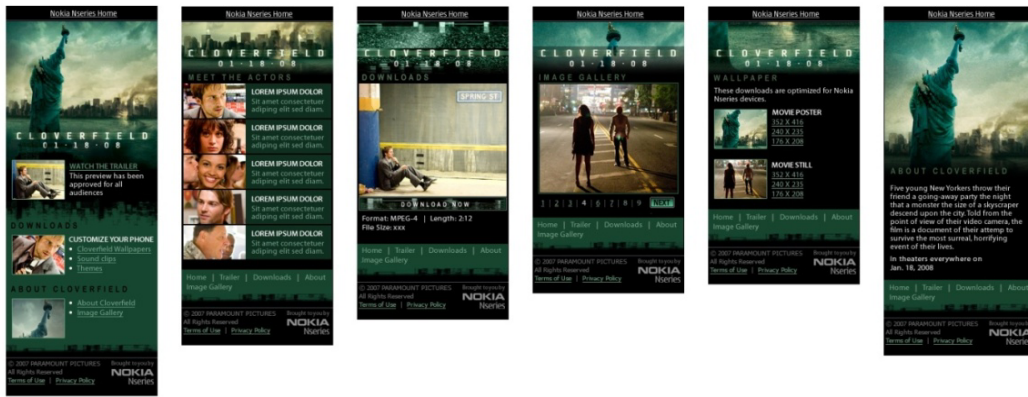
Illustration 16 Cloverfield theme for Nokia N series

Mobile phones offer another variation of Key Art which slightly leaves the visual field. The marketing campaign for *Snakes on a Plane* (2006) for the first time included a service: Samuel L. Jackson would talk lines from the movie on your mobile box. Soon, other films followed this successful strategy and Key Art thus entered the privacy of audiences on another level.

Illustration 17 Key Art for mobile screens – calls, text messages, games

3 Understanding Key Art

Key Art cannot merely be seen as loose umbrella term for promotional material, but serves as label for a distinguished genre of specifically connected visual texts that intend to sell a movie. Key Art must be seen as cultural phenomenon: "cultural" on the one hand in the sense of being a cultural artifact, belonging to the world of film and advertising, and on the other hand "cultural", taking culture as a set of "shared meanings" (Hall, 1997:1), thus referring to the general meaning making process on which Key Art is grounded and which is nested in various discourses. Taking the last approach to culture, the textual aspects are, in fact, of cultural quality as well, because all the following operating models focus on the question of how Key Art evokes meaning and gets meaningful – only for a matter of text organization and readability this splitting is useful and is based on a slightly different emphasis. While the section about textual phenomenon will focus on the rather self-contained micro level of Key Art-texts, the section about cultural implications will touch upon larger discourses, the macrocosm of Key Art.

3.1 Key Art as Textual Phenomenon

3.1.1 Key Art is a Paratext of Film

Hollywood movies do always enclose and feature Key Art. Every movie production includes Key Art as the first official manifestation of the movie that can be consumed. Key Art does not only represent a movie, but also seeks to construct the first impression of it, and thus shapes the film experience of audiences. Online and in print, pieces of Key Art are very often the visual references to a movie. Key Art acts as the interface to a movie and is thus an integral element for constituting the movie itself. Key Art as form or format has thus also in a very literal sense a formative function,

Gérard Genette has dedicated his influential book *Paratexts* (1997) to exactly those devices that, in his case, make a book a book. Starting with the lettering on the spine of a book, covering the foreword as much as a review in a newspaper magazine, he establishes the notion of the "paratext" and argues that a text never appears naked:

> The paratext, then, is empirically made up of a heterogeneous group of practices and discourses of all kinds and dating from periods which I federate under the term „paratext" in the name of a common interest, or a convergence of effects, that seems to me more important than their diversity in aspect. (Genette, 2)

Seeing Key Art against this concept, it becomes very obvious that Key Art has paratextual qualities in reference to movies, as also discussed by Hediger (2004) and Kernan (2004). Key Art involves different practices and discourses, but they all serve to set up the movie, by framing it – by marking the "thresholds", as the original title "seuils" is translated.

Genette develops the subcategories of the epitext and the peritext which together build the paratext. The peritext encloses everything directly attached to the main text, in the case of Key Art that would be the Key Art symbol, the rating, the credits and the titling that is also prominent in the movie. The epitext involves everything outside the main text and is consequently the real domain of Key Art, since pieces of Key Art per se never occur together with the film they promote until the release, when in the case of the movie going experience itself, posters of the running movies will be distributed in the cinema building, or later on in the ancillary markets, trailers are available on the DVDs of the respective movies.

Hediger (2004) points out an important aspect when applying the idea of paratexts to film and consequently Key Art: Films are today often produced according to their marketability – so when it comes to film, the paratext often dictates the main text. (Hediger, Trailers 288) In this case, the paratext does not only mark the wrapping of a naked text, but directly shapes the "naked" text.

3.1.2 Key Art is a Hypertext(ure)

The prefix "hyper" has several meanings that are all significant in context of Key Art. It may mean "over, beyond, above", or "excessive, above normal" or "existing in more than three spatial dimension" or being "linked and non-sequentially" ("hyper"). Key Art is therefore a hypertext in several ways. First, Key Art presents a pre-text to another text, namely the movie it promotes – second, it announces this text in a very excessive and intensive way. Third, Key Art has several dimensions, i.e. the modes and forms of presentation and finally, most importantly, these elements all link to each other, like a hypertext-network, based on intra-textuality:

on the website one will find the poster and the trailer, on the poster and in the trailer the URL of the respective website is indicated. Apart from these explicit references, Key Art symbols, for example, support the intra-textuality by 'branding' Key Art material, thus linking and relating the different materials, as does the general Key Art style. 'Style' shall refer to the texture that constitutes the look and feel of promotional material and which should guarantee "brand" recognition, the movie being the respective brand.

Key Art for *Speed Racer* (2008), for example, heavily draws on children's gaming culture influenced by Nintendo Supermario versions.
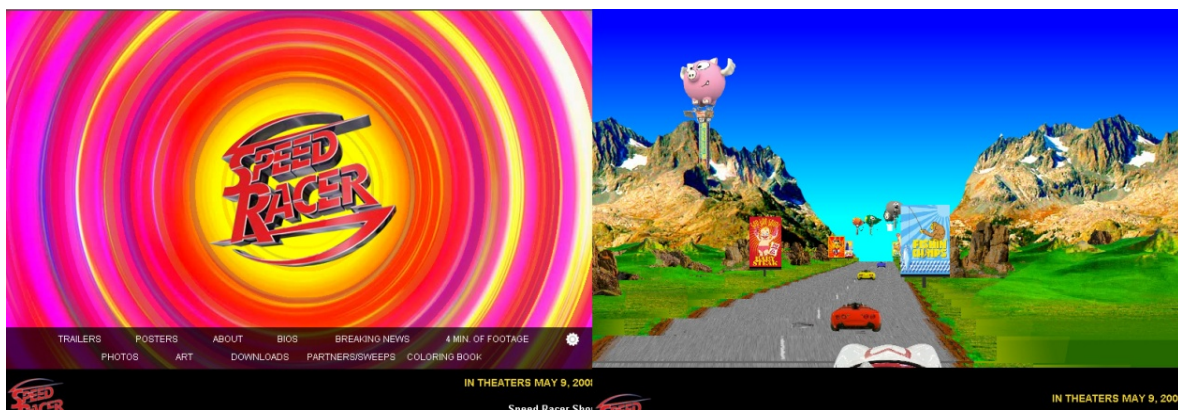

Illustration 18 screenshots of website for *Speed Racer* (2008) (adult & kids version)

Illustration 19 *Speed Racer* Key Art (posters & filmstills)

All Key Art materials feature an intensive, bright colour scheme, hinting at a game world setting, visualized "speediness" by wipe effects in the posters, very fast cuts and flash animation in the trailer and on the website and also speed sound effects emphasise this hyper-texture of speed.

Other prominent hyper-textures can, for example, be found in the Key Art for the following movies: *300* (2007), is saturated by a very coherent sanguinary, epic stylisation of the Spartan battle (see illustration 10). *Juno* (2007) a comedy about a teenage pregnancy employs a colourful, youthful texture to render the juvenile playfulness and instability. Poster, website and trailer all use the same orange/white stripe pattern and comic typeface for the title and iconically integrate the big baby-bump.

"Trashiness" can be seen as the hypertexture of *Be Kind Rewind (2008)*, a movie about a video store having erased all their videos and reshooting them with their own technique. Key Art takes up this idea of amateur production, therefore the poster looks like being painted with felt-pens, when accessing the website, it pretends to break down and is rebuilt like handicrafts, and also the trailer is partly made up of handy-cam shots.

3.1.3 Key Art is Narrative

This idea of texture and linkage is also a very fundamental one when it comes to the narrative aspect of Key Art. Apart from the fact that narratives are per se defined through links, or as Nick Lacey puts it, through "connected sequence of events" (Lacey 13), Key Art faces a special situation. Key Art involves extra linking efforts to meet the narrative expectation inherent to movies. The narrative quality of movies therefore stimulates the narrative quality of Key Art - narratives may be said to be the base on which all Key Art is grounded, no matter whether Key Art tells a story about a movie or tells the story of the movie, or probably even suggests a different story – Key Art is simply always about storytelling. Often, however, narratives are only evoked, because Key Art works within a very particular framework. This framework encompasses the very condensed, elliptic and selective mode of storytelling that heavily builds on shared codes, associative processes, intertextuality, connotations – on the 'Horizon of Expectations', which "designates the structured set of knowledges and values that form the background understanding for any reception of a text" (Frow, 147). On a very basic level, the Lyotardian 'Grand Narratives' or meta-narratives and an understanding of binary oppositions drive Key Art comprehension. The dichotomies 'good and evil', 'male and female', 'rich and poor',' strong and weak', 'home and foreign' 'ugly and nice',

'big and small' are especially influential for Key Art, since they nurture the most prominent motifs and topoi of films.

Illustration 20 Binary Oppositions: strong/weak, male/female, good/evil, nice/ugly

In all these four posters, two characters embody different dichotomies that are central to the movie's narrative: *The Incredible Hulk* (2008) employs 'strong vs weak' stressed by size and the depiction of 'forefront vs. back'. *Pride and Prejudice* (2005*)* features 'male vs. female' and also 'distance vs. closeness – not only in reference to the depicted protagonists, but also comparing the two images used in the poster: the upper one is a close up, the other one a panorama shot. *Spiderman3* (2007) works with colours depicting a black mirror image indicating 'good vs evil' and 'real vs unreal'. *The Hottie and the Nottie* (2008) even has it in the title and features the nice and beautiful Paris Hilton vs an ugly and unattractive freak girl. Allocating prominence and space is not just in these examples, but in general, a common narrative device in Key Art. It sets the initial power relations and thus acts as strong narrative cue.

Visual and media literacy are therefore implicit and integral preconditions for narrative appreciation of Key Art – Key Art narratives oscillate in the field between mediation and reception. Only set against the background of experience, the combination and interplay of colours, gestures, facial expressions, the tagline and title, the Key Art symbol, dialogues, editing, sound and animation form a very meaningful chain of signifiers

Naturally, also explicit film experience entailing knowledge about genre actors and directors and thus comprehension of intertextuality contribute to a fast and easy understanding of implied narratives of Key Art.

Persiflage, parody or so called spoof movies such as *Scary Movie* (2000) *, Date Movie* (2006)*, Epic Movie* (2007), *The Comebacks* (2007), *Meets the Spartans (*2008)*, or Superhero Movie* (2008*)* serve as best practice examples which exclusively and very obviously work on the level of genre knowledge and intertextuality. The Scary Movies franchise started to spoof the (teen-)horror and mystery genre that had gained a lot of ground starting in 1996 with *Scream* by Wes Craven. Key Art here uses very explicit cross-references. Therefore, spoof Key Art gathers and reframes the spoofed characters or sequences by visual and textual elements.

Illustration 21 Key Art cross reference in *Scary Movie 4* Key Art

Illustration 22 Original Key Art: The Grudge, The Village, Saw 2, War of the Worlds

The Key Art for *Scary Movie 4* (2006) explicitly parodies the Key Art for *Saw 2* (2005)*, The Grudge* (2004), *War of the Worlds* (2005) and *The Village* (2004). So in posters, trailers and on the website of *Scary Movie 4*, elements of the respective Key Art are used, but appropriated and mingled in a satirical way, i.e. put in a humorous context, be it the inflatable doll instead of the Grudge's face, the kitty

plaster on the *Saw 2* fingers, or the hands of W*ar of the Worlds* grabbing at "booble earth" as one of the games on the website is called.

Key Art for sequels or prequels and adaptations which especially draw on the 'horizon of expectation' of their inbuilt audience is actually very similar to spoof movies: Genre, characters, main story, music, setting and actors are already meaningful signs and therefore may eclipse several narrative aspects of the movie in different Key Art elements.[11] While the very simple and reduced teaser poster for *Star Wars: Episode 1* (1999), for example, actually manages to give the core narrative in just this image, (provided one identifies the shadow as Darth Vader) and leaves out, for example, all the other main characters. The theatrical poster triggers the potential narrative only by the tagline: "every saga has a beginning" and the title "Episode 1", but the rest of the poster would not be very telling, if it was not immediately related to the already known *Star Wars* poster art work thus entailing the narrative.

Illustration 23 narrative range in film posters

These two pieces of Key Art for *The Bourne Ultimatum* (2007) do offer a different narrative range that may be explained by the intensity of intertextual devices. Even though both posters feature the tag line "This summer Jason Bourne comes home", it is more prominent in the teaser poster. Because of its position, the tag line strongly acts like a comment on or even caption of the image, thus clearly determining who is 'Jason Bourne', and what is 'home'. The unconventional

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[11] Exactly for this reason, sequels, prequels and adaptations do have a very strong marketability, which is also shown by the figures: according to www.boxofficemojo.com, four out of the five worldwide top-grossing movies in 2005 - 2007 are sequels or adaptations.

depiction of Matt Damon from behind only looking at "home", separated by water, i.e being confronted with a spatial distance, opens up the narrative space. He is not yet home, but he will be. Those familiar with the preceding two episodes, *The Bourne Identity* (2002) and *The Bourne Supremacy (2004)* will experience additional layers of meaning of "home", because they know where Jason Bourne has been so far, and that "coming home" is his declared intention, not just geographically, but also in terms of solving the mystery about his history and being himself. The other theatrical poster, in comparison, lacks narrative cues. Here, reference is established through Key Art style, as it were: the colour-scheme, the title, of course the main character and actor, Matt Damon alias Jason Bourne, but the image of Bourne moving with a gun against a blurred background and the tagline are just weakly related, and do not tell or entail anything about - for example - his departure or direction or the like. However, emphasizing the intra-textual reference, we are actually in the middle of the narrative: The early teaser poster shows the starting point. Bourne looking towards home, in the later theatrical poster he has already turned around and is already on the way.

3.1.3.1 WYSIWYG?

„What you see is what you get" – This acronym originally derives from desktop publishing, and describes the idea of sameness between input and output. Appropriated for Key Art, WYSIWYG may be taken as metaphorical and literal conception that nicely frames and saturates Key Art, especially from an audience point of view. Key Art constructs an expectation on basis of visual communication. Since visual communication works on associative processes, rather than on linear argumentative processes (Müller 13), Key Art may vary in terms of being a 'readerly' or 'writerly' text, referring to Roland Barthes' distinction between "lisible" (readerly) and "scriptible" (writerly) texts ("readerly and writerly").

The more connected narrative cues, the more readerly is Key Art, the less active and creative the reader has to be to produce meaning, i.e. the hegemonic and preferred reading. The narrative potential of posters is, for example, most dependent on the above mentioned contextual linking strategies, because of its economical and limited use of narrative hints and thus may be called a very writerly text, same with, for example, Key Art for customizing mobile phones or web surfaces. Trailers, in contrast, as also mentioned before, do usually lay out

2/3 of the plot according to Hediger, and may therefore be called a readerly text. Trailers can already introduce characters, the setting, the story – the trailer for *Cast Away* (2000) did actually even feature the whole narrative including the ending (Coming Attractions).

Key Art as a whole, so all Key Art elements of a movie together, does actually always aim at producing a readerly texture – to establish a sense of orientation, positioning and a clear statement about the movie.

A very demonstrative and outstanding counter example for readerly Key Art is the movie *Cloverfield* (2008) by J.J. Abrams[12]. The promotional campaign deliberately played with the narrative potential of Key Art and spread a number of writerly Key Art on and off the web.
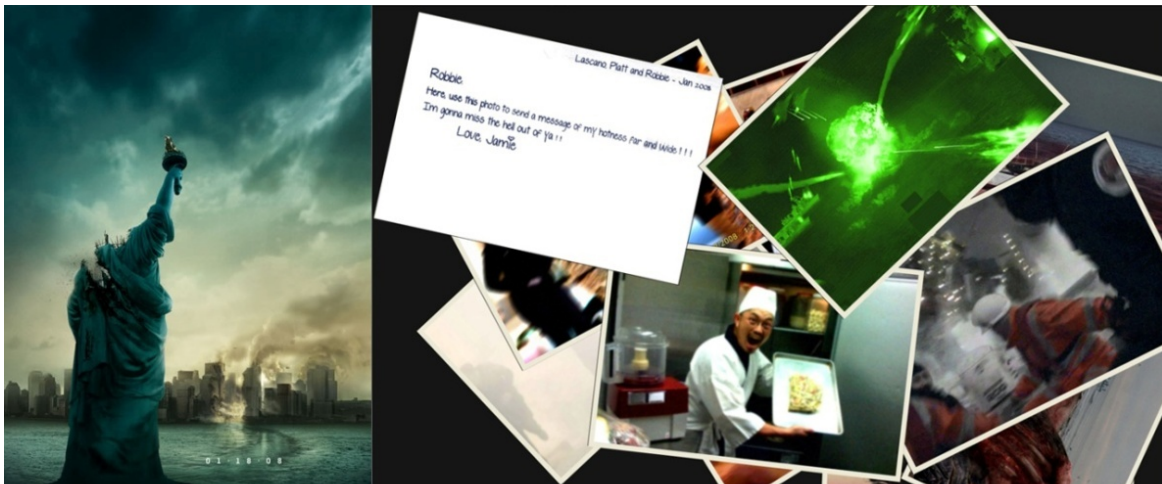

Illustration 24 The unconventional teaser poster and website www.1-18-08.com

The first thing to be officially[13] released was a cryptic teaser trailer on the 3rd of July 2007, very similar to average YouTube videos: A party scene, documented on camcorder, is interrupted by a power break down, strange noises and when people move out, the camera records the head of the Statue of Liberty rolling on a street in New York City and horrified people on the streets. Apart from these wiggly amateur shots, the teaser trailer only featured the release date 1-18-08, but no actors, nor director, importantly no title. At the same day, a website was launched www.1-18-08.com with just a photograph of two scared women, and two

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[12] And not just the Key Art, also the movie remains a very writerly text, since it only consists of the alleged tape of a handy cam reporting the happenings in New York, when the monster struck. The movie only gives one fragmented perspective and thus leaves a number of narrative questions open.

[13]Due to rumours on the internet, it was, of course known, J.J. Abrams, producer of the mystery series *Lost* was to shoot a movie.

weeks later the first teaser poster is announced online by various trade magazines.

The official trailer, poster and website featuring the title 'Cloverfield' were not launched until three months later. Three months in which a massive hype was fuelled by the internet community trying to come up with potential narratives, nourished by bits and pieces that were spread by the producers, i.e. related websites and new images that could be swapped around on www.1-18-08.com. The poster was analysed and interpreted inch by inch, as were the photographs on the website. The marks on the statue of liberty, for example together with the bow wash in the water indicate the size of 'the thing'. Photo-shopping let a demon-like form appear between the hair of two girls on one of the photographs, which made people also pursue the idea of the movie belonging to the horror, fantasy or a science fiction genre.

Illustration 25 Alleged demon in 1-18-08

The Key Art for *Cloverfield* initiated a big mystery puzzle on the internet, in which a huge audience was involved trying to set the genre, the title, the main characters (including the monster) and the story – all the goals that usually Key Art seeks to fulfil, were handed over to the audience in the first three months of marketing.

Producing well balanced Key Art between readerly and writerly texts, i.e winning the audience by setting up a narrative, but also keeping tension and fuelling the interest to see the narrative resolved later in the cinema is one challenge, producers of Key Art need to face. Another related narrative balance Key Art needs to maintain is the paradox between authenticity and deception. While the categories of readerly and writerly refer to the relation between audience and the Key Art texts themselves, authenticity and deception are being judged also in relation to the main text. Key Art is one integral factor that sets the expectation of

the audience and therefore influences the individual experience of the audience. Andrew J. Kuehn, trailer producer warns: "Don't expect movie advertising to be truthful. We can lie, like nobody else can lie", while another producer counters "I don't believe you can be extremely devious with a movie and get away with it". Joel Schumacher agrees "[marketing material] should represent a movie, it should have the tone of the movie" (Coming Attractions). While Andrew J. Kuehn actually refers to the early times, when film advertising worked with hyperboles, exclamation marks, and always announcing the individual film as the most sensational event, he is, in fact also right, for Key Art will never appear in the movies as such. Trailers construct dialogues and edited sequences that will not occur, as does the poster, as do the flash animations of a website.

The history of Key Art shows a development from a "tell-all approach" (Coming Attractions) that gives a lot of explicit narrative information, for example by a narrator, to a more "feel-but-not-tell-all" approach that not only announces but above all, offers a first taste of the whole movie atmosphere, as the *Cloverfield* campaign successfully did. Today, Key Art actually represents a movie by mimesis, by metaphorical devices, like the hypertexture and style, rather than descriptive devices. Key Art creates an experience that renders the film experience and therefore incorporates the logic of WYSIWYG, not on a narrative level, but on a perceptual level.

This narrative shift is seminal for Key Art and it informs the ongoing development of the real world and film world closing ranks.

Especially websites have changed from pure static informative sites to dynamic, diegetic film worlds and invite audiences to enter the world of the film like in a videogame.

The ongoing merging of diegetic and extra-diegetic world does not only happen by letting audiences immerse in the diegetic world, but also by relating the extra-diegetic to the diegetic world. Websites offer "tell your story" applications, like in *Premonition* (2007), where people can share their experience of premonitions, as on the website for *Shutter* (2008), where people can upload their "spirit photographs" or on the website for *Prestige* (2007) where people could upload videos of their magic tricks.

3.1.3.2 Key Art is (Narrative) Discourse

The notion of 'discourse' has a number of meanings depending on the theoretical framework in which it is used. So far, I have used it in the sense of Michel Foucault, discourse being related to power and knowledge: In the timeslot of promotion, Key Art contributes to the construction of what may be said and how a movie may be talked and thought about in a meaningful way.

In context of narratology, the concept of discourse is similar but (naturally) focuses on the way a story may be told. Chatman has distinguished plot, story and discourse, discourse being the way the story is told unfolding in the plot, also known as emplotment. Other theorists, such as the Russian formalists, Todorov, Genette and Bordwell have suggested slightly different notions such as histoire, discours, fabula, narration, and syuzhet (Neitzel 73, Abbott 41). Leaving this labelling business aside, however, a key insight remains, namely that 'what is told how' is integral to film and consequently to Key Art, if it is not even more important to Key Art, since Key Art aims at winning and convincing the audience through a very special form of discourse. While the story actually remains the same for a movie and its Key Art, Key Art, in fact, reduces and abridges the plot according to the possibilities of the respective materiality on the one hand, but also according to the elliptical narrativity that aims at announcing and teasing rather than telling. Plot and consequently discourse differ fundamentally in a movie and its Key Art although they are intrinsically related to each other.

In the above section about intertextuality and narrative range in the Key Art for *Star Wars: Episode 1* (1999) and *The Bourne Ultimatum* (2007), I have actually already dealt with this questions of discourse – the mimetic, metaphorical approach being one crucial form of discourse. The following example, the analysis of the narrative discourse in Key Art for the romantic comedy *The Break-Up* (2006) aims at illustrating how Key Art employs narrative discourse as fundamental signifying strategy. Narrative discourse is not only a matter of the individual pieces of Key Art, but also serves as framework by which the different pieces of Key Art are interlinked, but also supplement and comment on each other. Analogous to the rather graphically oriented Key Art style mentioned before in context of the hypertextual aspects of Key Art, the narrative discourse can be said to act as the narrative pendant of Key Art Style.

Narrative Discourse: analysis of Key Art for *The Break Up (2006)*

Illustration 26 Website for *The Break-Up*

The title is already very telling, since it presupposes a relationship.[14] The Key Art material is heavily focused on the two people involved in this relationship/break up – a man and a woman. This binary opposition is accompanied by the tagline "pick a side", stressing the tenor of literal confrontation and unequal power relations. In terms of colour scheme, dark red and light blue dominate the website and typeface of the titling, that may even count as Key Art symbol, considering the subtle iconicity: The discontinuity in colour and line break results in a meaningful form-content accordance. What is more, the colour choice offers another iconic reading: blue and pink are typically gendered colours: Blue = boys, pink = girls. The unequal intensity and saturation can be read as misbalance between the sexes. This reading of strong opposition is supported by the discourse of the website, trailer and poster. The website's intro features a flash animation: a grid with three basic columns: left for Gary, right for Brooke, the middle for both of them. So, very obviously, particular sides are established. Sequences and stills are fit into this grid and recall the history of the couple up to now, when the whole grid is completed with a still from the movie, in which both sit on the edges of their couch. Respective dialogues and subtle, calm music accompany this animated slideshow on the sound level. The idea of fitting and mis-fitting building blocks is kept throughout the websites animation – light blue squares move around and drag pieces of images that eventually form a larger scene. The main page then offers to "pick a side", his or her side, as the tagline promises. The different sections feature

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[14] Here, the field of linguistic discourse, of pragmatics, offers useful insights: Entailment and presupposition constitute Key Art comprehension to a great extent, as well as the very naturalized speech act situations that occur in context of Key Art. Key Art, for example, presents a directive speech act – 'go and see the movie'.

specially edited sequences, presenting the male or the female view, and a game each. Gary's side offers a 'mind reader' to decipher her thoughts, while Brooke's side teaches to read warning signs of a beginning break up. The Top navigation offers two more games: 'bowling for vengeance' and the 'argument mixer', both taking up narrative elements from the movie that can be actively used.

The trailer first establishes the setting in Chicago and immediately introduces the discordance and tension between the main characters with a quarrel about having bought too few lemons to decorate the centrepiece in their condo. A comment by the extradiegetic voice-over sums up the situation: "after two years together, Gary and Brooke have reached a critical point in their relationship". The next quarrel follows about household chores, Brooke concluding "I want you to want to do the dishes. A basic plot outline follows by fast cut scenes: first breaking up – advice by friends follow, what to do with the condo, they are shown sleeping separately, then feelings do arise and she comes up with strategies to get his attention: first she tries to make him jealous, which fails, then she follows the advice to go waxing, which arouses great interest in him - this marks the ending of the trailer pointing toward a happy ending.

We find physical and spatial distance and closeness as driving elements: the only time the trailer features shots framing them together is the short sequence about their history "after two years they are at a critical point", nearly all other shots do only feature one of them, with only two exceptions: one sequence shows them sitting on a couch talking to some kind of adviser (the same shot is used on the website's intro), but they are very distanced. The other sequence marks the final moments of the trailer, in which a happy ending – a coming together – is implied. This is also visually realised, by closeness of the characters in the frame.

Illustration 27 closeness and distance in trailer for *The Break-up*: the only shots featuring both in one frame
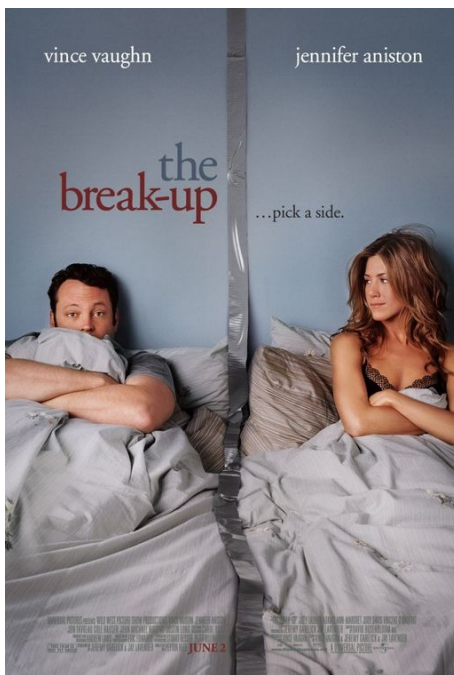

Illustration 28 *The Break-Up*

The poster also suggests the idea of separation, conflict and power-imbalance: Again, two distinct sides are established by the gaffer tape applied to the bed which actually unites and connects them – there is just one blanket. The character of Brooke looks more confident and active than Gary, who hides under the blanket, both however, convey an irritated mood. Brooke looks at Gary and thus qualifies the strict separation to a certain extent.

The discourse of the Key Art for *The Break-Up* evidently draws on devices to visualise separation and its potential abrogation, thus entailing a potential narrative, be it via the website's structure and animation, shots and editing in the trailer, or the poster motif.

3.1.4 Key Art is (a) Genre

The notion of genre is relevant for an understanding of Key Art on two levels. On the one hand, genre means a scheme referring to the formulaic, the normative rules which Key Art may follow in terms of narrative, characters or setting as films

do, and therefore may be classified as "romance", "comedy", "horror", "thriller", "mystery, "action and adventure", "drama", "fantasy", "sci-fi", etc, as listed on www.apple.com/trailers. The other level is less content oriented, but refers to "genre as universal dimension of textuality" (Frow 2), i.e. the underlying structural dimensions, as it were, that are inherent to Key Art as text type and by which media texts may be identified as such.

While the narrative aspects and genre schemata allow to understand and explain individual pieces of Key Art, the approach of genre analysis positions Key Art as structured format or 'cultural form' as Grossberg would call it (15) in a larger textual framework.

3.1.4.1   Genre Schemata

Recalling the notions of 'horizon of expectations' and film experience from the last chapter about narrative, genre schemata act in a very similar way, from another point of view, though. While expectations and experience are articulated with the audience, genre is articulated with the cultural artefact – genre as counterpart to expectation and experience.

According to Andrea Braidt, genre schemata construct meaningful units out of audiovisual input. Genre schemata help to identify protagonists, relate actions, assess situations and to relate emotions to actions (165). John Frow recalls Genette "Genre guides interpretation because it is a constraint on semiosis, the production of meaning.[...] What we guess at is a determinate logic of implication, which then allows us to make appropriate inferences about meaning"(101). Also Grossberg et al. put it very simple: "Genre tells us how to read a particular text by placing it into more familiar structures of meaning" (179), as does Burton: "genre is a blueprint for making sense" (117).

Burton (113 ff) lists the following key elements that make up the formula of a given genre, and will therefore also produce generic Key Art.

- Protagonists
- Stock characters
- Plots and Stock situations
- Icons
- Background and decor
- Themes

To "background and decor" I want to add the sound level, which in terms of Key Art is very significant in trailers and on websites. The sound level includes genre-specific music, i.e. the score, sound-elements like noises, and also the pitch and tone of the voice-over. The voice-over usually has a trustful status, and therefore sets the mood of the movie to a great extent.

It must be also noted, that the last point," themes", is of great importance and can be said to determine the others. It is therefore the dominant representations of the "themes" that inform genre schemata in reference to Key Art, as the following short analysis of two genres illustrates:

Romantic comedies

Illustration 29 generic posters for "romcoms"

Key Art for romantic comedies, also known as "romcoms" or "chick flicks" are heavily centred on the "themes" of love, friendship, desire, marriage, family, fortune and happiness. Consequently, the "protagonists" will be a man and a woman, paying tribute to the heterosexual normative and the "stock characters" will include family and friends, since romcoms predominantly use small-scale domestic settings. According to themes, the respective "situations" will deal with closeness, dating, flirting, rejecting, marrying, joking, slapstick and happy ending. These are represented by the use of "icons", in the illustration above this includes a wedding dress, flowers, facial expressions and "red" standing for love, tying into the "background and decor" that operates on light colours and daylight, while the sound is easy listening pop music, light and playful, and a friendly tuned voice-over in trailers.

Teen Horror Movies

Illustration 30 generic posters for teen horror movies

Key Art for teen horror movies is centred on the themes of death, murder, fear, revenge, redemptions, punishment, victory and surprise. The very prominent protagonists are typically a mixed group of teenagers and a murderer or at least a menace. Stock characters are predominantly friends and colleagues. The stock situations involve teenage life that is irritated by murder, hunting, fear and panic. In Key Art this is represented by iconic facial expressions, weapons and "red" standing for blood. Background and decor consist of dark colours and red, closed settings. The sound level is tense and foreshadowing, moving between teenage-happy-sound interrupted by dark, mystic horror sounds indicating the threat by the killer.

The importance of genre as forming power of Key Art and of the respective literacy of audiences becomes obvious, when having a look at a side phenomenon of Key Art, called "recut trailers". "Recut trailers" can be watched on the internet video-platform YouTube and are trailers for already existing movies produced by fans with their amateur editing software along different genre schemata. So, changing some aspects of the above mentioned formula may result in a totally different potential narrative set in a totally different genre. The psycho thriller *The Shining* (1980), for example, all of a sudden appears as authentic light family comedy, while the animated children's film *The Lion King* (1994) comes as gory horror thriller.

The alteration of genre was in both examples achieved by changing the "situations", the "icons", and the "background", and above all the sound level, so dialogues, sounds, and the score point at completely different "themes".

3.1.4.2 Structural Dimensions of Genre

In contrast to the rather content-based schemata of genre, John Frow (2006) points out the following structural dimensions that "cluster together to constitute the specific configuration of a genre" (74), thus also Key Art.[15]

1. A formal organisation: "shaping the material medium in which it works" can be related to the restrictions via production.

2. Rhetorical structure: "The specific situation of address" can be related to the audience.

3. Thematic content: "iconography, topoi" can be related to representation.

While the 'thematic content' is very obvious in the case of Key Art and can be subsumed under representing "films and movies", the preceding two dimensions emphasize the more inherent and opaque characteristics of a genre. The normative conventions of Key Art like poster sizes, trailer length, web-design etc. are very meaningful signs that help to decode Key Art as Key Art. Frow speaks of a semiotic medium "in which a text is inscribed or presented" (67). Key Art may use different media and channels, the web, newspapers and magazines, TV and the cinema or outdoor displays, but it still shapes the material in a very recognizable way for their purpose of promoting a movie. The "Industry identity" (Hediger: Film, 17) comes as result of restrictions of production.

In terms of the rhetorical structure, the specific situation of address, Key Art must be related to audience. It is characterized by a very explicit and direct situation of address on three levels. The most basic is the act of visual communication automatically subjecting a person – the audience - to the position of the addressee. Secondly, Key Art always involves a language level which may be perceived in form of titles, copy lines or voice-overs that very often involves direct address such as: "Meet the Fockers", "come and see", "are you watching closely?" The direct address via spoken language, the pitch and tone of the voice over, for example, can be seen as additional mode of address intensifying the relation between addresser and addressee.

Thirdly, Key Art creates affection - the emotional level is perceived by the impact created by Key Art design: laughter, surprise, tension, shock, compassion, denial etc. are effects of the specific situation of address.

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[15] This concept of genre is a matter of debate, though – Grossberg would call this a cultural form rather than a genre (Grossberg 15)

The structural dimensions of the genre Key Art root in the dimensions of "industry, audience and text", or "production, consumption and representation".

3.1.4.3 Genre Analysis

The method of Genre Analysis by John M. Swales (1990) may be seen close to the structural approach by John Frow. ESP, English for specific purposes, uses Genre Analysis as tool to identify the micro- and macrostructure of text-types for descriptive and prescriptive matters, i.e. for teaching purposes. Genre Analysis aims at identifying 'moves' and 'steps' of a text genre – the building blocks, the underlying pattern, as it were. This approach offers useful insights for an understanding of Key Art, even though Key Art is actually not a subject for explicit teaching.

First of all, Swales defines a genre as follows:

1. A genre is a class of communicative events: an event in which communication plays both an significant and indispensable role (45)
2. genre texts share a set of communicative purposes: texts of a genre are motivated text with the same goal (46)
3. Exemplars or instances of genre vary in their prototypicality: while the communicative purpose has been nominated the privileged property of a genre, form, structure and audience expectations operate to identify the extent to which an exemplar is prototypical of a particular genre (52)
4. The rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form: the expert members (parent discourse community), understand the rationale, (53)
5. A discourse community's nomenclature for genres is an important source of insight (54)

Testing this definition against Key Art results in a very meaningful and valid conception of Key Art as genre: Key Art involves a number of communicative events: selling, teasing, announcing, informing, triggering discussion, entertaining, intriguing, provoking, promoting, reducing, acclaiming, praising, reminding and many more, but they all serve mainly one communicative purpose, which is an

economical one: the overall purpose is selling a movie. Entertaining the audience, which could be seen as another important communicative purpose, is still only a subordinate follow-up, since it also serves selling the movie.

Key Art only shows slight variations in form and structure and therefore offers a range of prototypicality. Audiences recognize "typical" Key Art. or those instances deviating from the normative "industry identity". This understanding of the rationale behind Key Art is, however, dependant on the expertise of discourse community members: Producers, graphic designers, editors and studio executives will have different insights and power over the conventions of Key Art than critics and active bloggers, or just bypassing audiences. These different discourse communities (parent, apprentice and also non members) will use different terms for the same communicative event: For example: poster vs. teaser vs. theatrical vs. domestic vs. promotion vs. advertisement vs. print campaign vs. one sheet vs. Key Art v. crap vs. chain of signifiers.

The INFER - Model

The 'moves and steps' analysis deconstructs genres. One well known output of this approach is the CARS model, provided by Swales for EAP, English for Academic Purposes. CARS is an acronym standing for Creating A Research Space, a specific 'moves and steps'-structure Swales extracted in introductions for academic research articles. (Swales, 140) According to him, article introductions feature three big moves, namely establishing a territory, establishing a niche and occupying the niche. Each move can be divided into several steps, for example, in move 1 'claiming centrality', 'making topic generalisations', and 'reviewing items of previous research' (141).

Along these lines, Key Art as text genre may also be deconstructed according to its inherent moves and steps. While genre analysis usually works on computer-based corpus analysis, in the case of Key Art I only want to hypothesize and propose the following model based on my personal analysis.

$$\textbf{INF}\text{orm} \quad - \quad \textbf{E}^{\text{ngage}}_{\text{ntertain}} \quad - \quad \textbf{R}\text{emind}$$

Apart from the literal meaning of 'inferring' as process and practice of the audience in relation to Key Art, INFER presents an abbreviation of the moves' names:

INForm, Engage/Entertain and Remind. The labelling of these big moves is inspired by an online article about New Media by Cory Treffiletti, vice president of media services at Real Branding, a leading interactive agency. His starting point is the statement "we believe all media serves to introduce, engage or remind" (Treffiletti, "New Media").

When thinking of the procedure of distribution of Key Art, these three moves may be taken as linear, temporal order: The teaser campaign offers first information about the upcoming movie and vague release date, after a while, the next move of engage and entertain will be started by more posters and trailers and, above all, updating the website with a plethora of activities, and finally all pieces of Key Art serve as reminders that keep a movie present in the audiences' lives.

Taking moves and steps as text inherent building blocks, however, then Key Art does not operate on the level of a linearity with one primary axis, but on a hyper textual basis. The moves and steps are therefore not necessarily in a strict order but rather present moments that are of interrelated quality.

1. Move INFORM

Key Art always gives explicit information on title, studio, rating, director, main actors, and (vague) release date. What is more, Key Art always give mostly implicit (on websites rather explicit) information about genre and plot via title, tagline, colours, sound, narrative cues. Therefore the steps of Move 1 may be divided into the following:

Textual steps:

> Names (actors, directors, producers, studio, billing block), text such as copylines, the URL, the release date, awards, critics' comments, plot synopsis, cast & crew

Visual steps:

> Images, colours, sequences, logos, e.g. the bugs, Key Art symbol, the preloader (elements while website is loading, often the Key Art symbol, or a video sequence or flash animation),

sound steps:

> dialogues, voice over, sounds, music, soundtrack, commentary

2. Move ENGAGE and ENTERTAIN

The second move refers to the processes and actions that Key Art needs and offers as communicative event. Engagement therefore happens on the level of visual communication – the chain of signifiers needs to be decoded.

Further on, all kinds of Key Art aim at triggering an emotional impact. Ideally, this move leaves the audience in a state of desire and thus motivates the intended audience to further interaction. The steps in this move are therefore steps that effect entertainment, that may be called "participainment", rendering entertainment through participation, "the most powerful hybrid of communication and entertainment" (Saffo, "consumers"). Participainment may derive from the process of reading, decoding, relating, associating, positioning, evaluating and thus enjoying Key Art, or through material features, for example on websites, such as games, ringtones for the mobile, posting comments, sending e-cards, downloading images, registering for updates or taking part in social networking activities.

3. Move REMIND

The steps in this last move create an instant effect of recognition. This may happen through Key Art symbols and the general hypertextuality of Key Art - the Key Art style is spread by temporal and spatial reoccurrences via several means of display, programming slots and links. Websites also offer technological devices to keep users updated in forms of newsletters and RSS feeds.

The Shutter (2008) is a Japanese horror movie about spirit photography. Its generic Key Art shows a high degree of "prototypicality" and shall serve to illustrate the model of Genre Analysis.

move 1 inform:

Textual steps include the title, the billing block and above all the references to other successful movies of that genre, *The Grudge* and *The Ring.* Not showing actors puts clear focus on the genre as pulling power.

Visual steps include a skull composed out of spirit photograph and a consistent colour scheme throughout all pieces of Key Art: black, brown, grey and low key lighting.

Sound steps on the website and the trailer feature a generic horror score, mysterious dark noise, rattle and the significant click noise of the camera.

move 2 engage:

Participation of the audience happens above all on the visual level. The poster and the website feature a lot of details the audience can explore. The website offers the download of a specific ringtone and also the upload of user generated spirit-pictures to a gallery. These can be analysed by an "expert" and rated by other users.

move 3 remind:

On the website, the audience can register and subscribe to an RSS feed to keep updated.

The Key Art symbol links the different pieces of Key Art displaying a camera with a skull, as does the consistent colour scheme.

The Key Art symbol was also used on branded single-use cameras with pre-exposed films, which were distributed in bars and pubs. The pictures eventually featured the Key Art symbol, the movie banner and a ghost as in the movie. This cross-promotion using Key Art texture may also be seen as move 2, for it does not only remind audiences, but rather engages the audience to interact with the movie's narrative.

This model of Key Art as genre is open in reference to configuration and balance. While all of these moves can be detected in Key Art for Hollywood movies of the last decade, the variation and spectrum of steps heavily depends on the scale of the movie and its potential audience.

Productions with built in audiences (adaptations of comics, toys, or books, as well as sequels, prequels and remakes) need not pay too much attention in setting up the theme and establishing the movie (i.e. Move inform), but they will need to satisfy the expectation of the fan community and activate as many people apart from the fan community. (I.e. Move engage, and remind). Depending on the target audience and financial scope of the movie, the steps will be applied in traditional off-line forms of promotion or rather rely on the internet as platform.

3.2 Key Art as Cultural Phenomenon

The textual features of Key Art discussed above must also be seen against larger cultural discourses. Key Art frames a movie and thus presents a paratext, but it is also always framed itself, in a very literal sense on the one hand – poster's aspect ratio, by the film frames or web frames, but on the other hand also in a more abstract sense, since all these frames are, in fact, dominant cultural practices, as are the narrative techniques Key Art relies on and its generity. Key Art is culture – it comprises cultural artefacts and it is driven by cultural strategies like signifying practices and shared meanings.

The theoretical framework of culture, as I use it in this chapter, is inspired by du Gay, Hall et al., who have developed a model of culture known as the circuit of culture:

3.2.1 **The Circuit of Culture**

Du Gay et al. (1997) use the idea of a circuit that connects five interrelated moments: representation, consumption, production, regulation and identity are seen as the focal points and render the basic dynamics of culture: The circuit of culture is based "on the articulation of a number of distinct processes whose interaction can and does lead to variable and contingent outcomes" (du Gay a, 3)
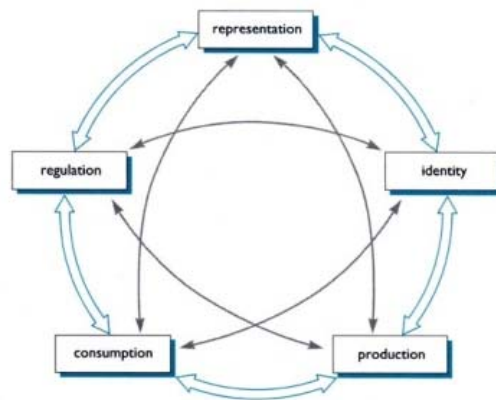

Illustration 31 The circuit of culture by du Gay et al (1997)

It is a model that draws

> a close connection between culture and the media, between the meanings and practices which form the basis of all modern culture and the technological means – the media – by which much (though not all) of that culture is now produced, circulated, used or appropriated. (du Gay. 23)

This model especially qualifies for cultural analyses of cultural artefacts, as it is done with the Sony Walkman, but what is more, "to study the Sony Walkman 'culturally', is therefore, in part, to use it as a clue to the study of modern culture in general" (du Gay,a,11).

In reference to understanding Key Art, the circuit of culture provides a useful approach, even though Key Art cannot be seen as such a distinctive cultural artefact as the Sony Walkman can be, for Key Art cannot be allocated to one specific media institution and cannot be treated as typical consumer product, since it cannot be purchased and owned in a classic sense. It is, nevertheless a distinguished body of visual texts, emanating from Hollywood, one of the global players in the entertainment industry, and it is consumed worldwide for the sake of entertainment and for the sake of the box office. Key Art may be a subtle cultural force, but it definitely works according to the circuit of culture.

The main insight for me is the articulation of the five moments and their interaction, which broadens the horizon of scope of Key Art - especially by the audience, Key Art is very often just seen in reference to the main text, the movie.

To put it in a nutshell: According to regulating/regulated production codes and by means of representation (language, visuals) Key Art is produced for consumption, tailored for specific identity groups. Since all these moments are contingent on each other, various ways of consumptions which may depend on identities, will influence and thus regulate the production, as the following example shows.

In his article "Anatomy of a winning pitch" Doug Schumacher, the creative director of an interactive marketing agency, shares the process of creating Key Art for a fictitious pitch, namely marketing *Casablanca* (1942) for a re-release in 2008 by Warner Bros., after all the prints are thought to have been lost in 1945, but were surprisingly found again in 2008.

Already with their point of departure, the circuit of culture starts to work: The creative team was confronted with a hypothetical budget, the hypothetical re-release date - Valentine's Day – and the potential competitive landscape, i.e. other films that will be released. Articulating the story of Casablanca, the romance featuring Humphrey Bogart and Ingrid Bergmann, and Valentine's day as constructed day for the lovers, puts great emphasis on the aspect of love – the

representation of love and the representation of the movie as potential concordance.

The major steps in producing Key Art involve an analysis of the product, of the competitive landscape and the target audience. For the creative team, the product, the movie, embraces two strands: the story of the movie and the story about the movie, entailing different target audiences and consequently different strategies for reaching them. The creative team, as it were, assumes different identities and adjusts the eventual campaign according to the assumed ways of consumption.

> The broader audience includes couples age 25-54, gays age 25-54 and singles age 25-54. These are people who are seeking love and connection. "Casablanca" has broad universal appeal, which enables them to connect with another via the movie in ways many films can't facilitate. Our strategy for reaching them was to pitch "A romance movie with guts." The influentials [target audience interested in historical impact] include critics, classic film lovers and college students, particularly those studying film. Their emotional driver is discovery -- they want to be in the know; they want to be hip to the story about the movie; they want to know the intimate details that others don't." (Schumacher, "Anatomy")

The campaign therefore features, for example, on the one hand a documentary website with a blog and rather extra-diegetic information and updates on the movie, and another website taking up the diegetic theme of "sacrifice for love". This website is basically a "user-generated site based around personal ad-style declarations of love." These can be rated and the finalists would be announced at the opening night on screen and win a vacation for a couple. The site also includes "a 'vote for me' widget that extends their personal message (and the marketing message) out to the various social networks".

Another social networking strategy is the social networking photo contest that enters the user into a drawing for premiere-tickets just by exchanging the profile photo to a Casablanca picture. Additionally, movie groups are leveraged that provide the image content for changing the profile photo.

The creative team thus relates to the way the target audience is used to communicate, be it in form of an informative site focusing on the buzz around a movie or on participtainment that is heavily oriented along the practice of social networking that lets the audience become producers, consumers and circulators at

the same time. Recalling the INFER model, the campaign satisfies both moves "Inform" and "Engage" with two different websites as respective steps.·

Relying on the original poster artwork including the typeface and the couple functioning as Key Art symbol, the campaign also makes a very "cohesive effort" in terms of hypertexture and design, thus neatly linking the different pieces of Key Art visually, but also literally on the internet.

In the following, I want to take the circuit's moments as starting points for exploring more crucial aspects for an understanding of Key Art in general. The aspects mentioned in the following subchapters of the circuit of culture are therefore not extensive and complete discussions of the specific moments, but present facets of these moment that seem relevant to me in context of Key Art.

3.2.1.1   Production: High Concept and Cultural Intermediaries

The emergence of Key Art as distinctive body of visual texts designed for advertising one specific movie is one effect of the major changes in the market for entertainment, starting in the 1950s. The breakdown of the studio system, the rise of television, the conglomeration of the film industry and changes in distribution patterns effected a "radical commercialisation of the Hollywood cinema" (Blanchett, 153) and gave way to a new form of lucrative movie production in Hollywood labelled 'high concept'.

> The high concept film is designed to maximize marketability and, consequently, the economic potential at the box office. This marketability is based upon such factors as stars, the match between a star and a project, a presold premise (such as a remake or adaptation of a bestselling novel), and a concept which taps into a national trend or sentiment. (Wyatt, 15)

Wyatt (1994) gathers the cornerstones of high concept under "the look, the hook, and the book", referring to "the look of the images, the marketing hooks, and the reduced narrative forms" (22). Steven Spielberg famously said: "If a person can tell me the idea in 25 words or less, it's going to make a pretty good movie. I like ideas, especially movie ideas that you can hold in your hand" (qutd. in Wyatt, 13; Blanchett, 155. Hediger, 2005, 394). With "a pretty good movie" Spielberg obviously refers to the box office numbers. High concept movies are generally designed for becoming 'blockbusters', a more widespread term than high concept

that became popular in the mid 70s especially with the success of Spielberg's movie *Jaws* (1975).[16]

> The marketability of the concept must possess a *visu*al form, presentable in TV-spots, trailers and print ads. The high concept films therefore depend upon the visual representation of their marketable concepts in advertising (Wyatt, 23)

In the case of *Jaws (1975)*, "the marketers were attempting to encapsulate the film through a single image. The artwork shows a naked woman swimming on the surface with a huge open-mouthed shark looming beneath the surface of the ocean" (Wyatt, 113). This very simple and distinctive image was used for other pieces of Key Art as well, and stamped the movie as it were – like a Key Art symbol. With high concept a kind of branding process was introduced to Hollywood

> In most industries, brands are built over years, sometimes decades. The theatrical release of movies is unique, because its current formula for success relies on building a brand in a few weeks. While press and buzz are important, heavy advertising is a requirement to drive awareness, favorability and to finally get "butts in seats" as Hollywood likes to put it. (Bagla, "Marketing")

"High concept functions as a form of differentiated product [...] through an integration with marketing and merchandising and through an emphasis on style" (Wyatt, 20). Key Art can be seen as the material, promotional counterpart or backing to high concept movies. These films, "the most market-driven projects in Hollywood" (ibid) therefore heavily rely on marketing practices, but, what is more, they do not only rely on them, but they are dictated by them. Marketability as premise therefore imparts, in fact, a formative power to Key Art, as already mentioned in the section about paratextuality. In practice, this does not mean that Key Art gets explicitly produced before the actual movie goes into production, but that Key Art as institutionalised component will be an integral part of the plan for a movie.

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[16] The success of *Ja*ws cannot only be attributed to the high concept style of the movie but also to the new distribution system applied. *Jaws (1975)* was distributed in the summer holidays of 1975 with an unusually high amount of prints at the same time. This method is today common practice and known as saturation release or wide release (Blanchett, 145; Wyatt, 111; Hediger, Demnächst 402)

While this strategic planning is generally supervised by the respective studio, a number of different practitioners are involved in the actual production of Key Art: Copy writers, graphic designers, editors, voice actors, composers and programmers, creative directors, interactive agencies, trailer farms or web shops - studios either use vendors to realize their vision of Key Art or even have own specialized studio departments at hand.

The eventual production of Key Art is a very competitive market, because usually different vendors are hired for the different pieces of Key Art, and sometimes even more vendors are asked for one piece of Key Art. This 'double vending' sometimes results in the final trailer being simply a mix of all the proposed ones and is called 'Frankenstein' in the trailer business (Coming Attractions). In an interview with Chris Thilk, Perry Wang recalls the studios' strategies for producing a website for a movie

> These are the three primary ways an interactive agency (aka "vendor" or "web shop") is chosen: 1. A web shop proactively pitches a studio with creative concepts for a specific movie. 2. The studio opens a movie project up for bid to a select group of shops. The shops respond to a Request for Proposal ("RFP") and the studio picks the best proposal, concepts, price and features. 3. The studio taps a shop to do a project, no bidding needed. A budget is assigned and the shop works with the studio to decide the best use of the dollars. (Thilk, "Interview")

This creative team responsible for Key Art can be seen as cultural intermediaries, a term originating from Pierre Bordieu's influential book *La Disctinction* (1979). Keith Negus describes cultural intermediaries as a "special occupational grouping linking production to consumption" (502) the notion "places an emphasis on those workers who come *in-between* creative artists and consumers" (503).

He points out that even though these professions are about creating goods, the actual creativity, activity and reflexivity of these people is often guided by production codes and cultural norms. According to Liza McFall, "contemporary advertising practitioners are an instance of the increasing hybridity of culture and economy"(534). "[...] Advertising practice moves towards the increasing utilization of aesthetic, style-based cultural knowledges in order to pursue its instrumental, economic aims more effectively" (McFall, 538). Hence, advertising circulates dominant values, so does Key Art, as branch of advertising. And it is the work of the cultural intermediaries who "deploy distinctive aesthetic sensibilities" as Liz Mc Fall puts it (McFall, 532) "The editors [are] the most powerful people in trailer

business; directors and producers only change the proposals" (Coming Attractions).

A post on Posterwire.com illustrates the working and cultural constraints of cultural intermediaries in reference to Key Art. As assumingly all stars on posters are, also Keira Knightley was 'heavily photoshopped' in the poster for *King Arthur* (2004). Knightley was not only retouched in terms of Key Art style – adjusting contrasts, colours, etc. but above all her breasts were enlarged to appeal to the general expectations of publicly displayed women. "She should be seen as a lot bustier in case her flat chest 'turned people off' (Hampson, "My Flat Chest"). The cultural intermediaries therefore decided to represent Knightley not true to the movie but true to the assumed expectations of the audience.

Illustration 32 Keira Knightley's breasts enlarged for King Arthur

The representation of women in Key Art is therefore a product of cultural intermediaries embracing dominant cultural values and thus also propagating them. Knightley herself comments in an interview with the Daily Mail:

> 'I did one magazine and found out you're not actually allowed to be on a cover in the US without at least a C cup because it turns people off. Apparently they have done market research and found that women want to see no less than a C cup on other women. Isn't that crazy? 'So they made my t*** bigger for that as well.' (Hampson, "My flat chest")

3.2.1.2 Consumption: Scopophilia & Technophilia

> The cinema offers a number of possible pleasures. One is scopophila (pleasure in looking) There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is a pleasure in being looked at. (Mulvey, 16)

Scopophilia literally means loving to watch and the term was taken up by Laura Mulvey in her influential essay "Visual Pleasure and Narrative Cinema" - inspired by Sigmund Freud - in reference to the male gaze in cinema, "the woman as image and the man as bearer of the look" (19).

This concept can be seen as truly fundamental when appropriated for Key Art: Scopophilia as general presumption may explain the entertainment Key Art provides for consumers. The pleasure of consuming Key Art is driven by voyeuristic dynamics, in a sexual but also in a nonsexual context – peeping[17] and peeking, as it were.

Peeking refers to the pure excitement to watch parts of a "coming attraction" in advance – Key Art puts audiences in a privileged, powerful position of gaining special information, and it is this information and probably even more the process of gaining this information, caused by its elliptic figuration, which people take much pleasure in. Key Art does not only delight audiences because of this act of scouting and pioneering, but it opts at arousing emotional involvement. The rather curious act of peeking may therefore be called peeping as well, because of its lustful and gratifying function which is achieved by means of sensational impulses. Embedding intimate or erotic content, hence pushing the spectator literally into the act of gazing, is, by the way, very frequent throughout all of the popular film genres:[18] In the past five years, with just a few exceptions, Key Art for the top ten box office hits worldwide features sexually connoted representations, involving passion, love relationships, desire or (indicated) nudity.[19] This content may partly only be of very subtle prominence, but its consistency in Key Art is striking.

While these instances inscribe the spectator into the discourse of Key Art as hidden witnesses of intimacy and sensation in general, suture[20] also offers the reverse formation, as Mulvey calls it "there is pleasure in being looked at" (16).

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[17] In reference to 'peeping tom'

[18] The argument of the exclusivity of the male gaze, however, can only be maintained from the very radical and psychoanalytically informed perspective of feminist film theory, arguing with a rather abstract "'masculinisation' of the spectator position, regardless of the actual sex (or possible deviance) of any real live movie-goer" (29) as Mulvey explains in Afterthoughts on 'Visual Pleasures and Narrative'.

[19] The exceptions all share the rating G or PG, i.e. suitable for a younger audience under 13

[20] Suture actually derives from the medical discourse and refers to the surgical act of stitching. This idea was appropriated also by French and German film theorists to explain the dynamics of constructing the subject by the cinematic apparatus. For example in shot-reverse-shots, the

In form of direct address, Key Art weaves the audience into the meaning making process, be it in form of eye-line-match, explicitly expressed verbal or written invitations – it is the audience, addressed by Key Art, that fills the off-screen space.

The actual power and agency of the spectator can nevertheless be questioned, because especially the "old media" channels for Key Art - print, TV, the cinema – prescribe and determine possible ways of consumption. The spectator is rather passively confronted with the products of cultural intermediaries, – the audience can also be seen as pawn in the game.

Taking up this notion of "game", however, one must point out that the non-traditional, "new media" channels for Key Art, i.e the internet and portable devices like the iPod or mobile phone, offer new ways of consumption which very much involve aspects of playing and empower audiences to move their pawns more deliberately. The current discourse of technology and media added a number of new screens for displaying Key Art, and also introduced a new logic of consumption.

According to McQuail, quoted in Burton, "new" and "old" media are distinguished by interactivity (with the source), social presence (getting in touch with others, when using the medium), autonomy (controlling the medium), playfulness (enjoyment through using the medium), and privacy (in the experience of using the medium) (99). While for most of the period of movie marketing, Key Art could be called a one-way mass media phenomenon, based on unidirectional "push-media" – "media that merely offer programmes", it has started to adopt strategies of multi-directional "pull media" – "media that depend on user activity", as Voigts- Virchow refers to (17). Key Art today exhausts the full range of old and new media configurations. The consumer is no longer just a spectator, who only in terms of film-theoretical "suture" is involved into a meaning making process, but with new media the audience turns into users, as it were, who can deliberately decide on the handling of Key Art texts, be it choice, time, place, length and interactivity of consumption. New media render the embodiment and materialisation of "suture".

One of these emerging "material" practices of suture is often termed "particitainment" in the industry. It renders entertainment through participation, "the

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audience needs to fill the off screen space to make a sequence meaningful. By identifying with the camera the act of inscription – suture takes place.(cf. Silverman, 220 – 235).

most powerful hybrid of communication and entertainment" (Saffo, "consumers"). Particitainment in reference to Key Art is very much technologically informed, since the interactions with Key Art texts and practices do, in fact, all involve digital data and virtual networks and a competence for handling them. Official websites are the most basic realisations of particitainment, since they do not only provide Key Art that can be watched, but also content to be downloaded or played by the user. Mobile content may present another form, as does any viral attempt to spread Key Art, making, for example, use of dominant practices of communication, such as social media. A marketing expert puts it the following way:

> "[...] in today's more media-proactive environment, and through user-generated sites like YouTube and MySpace, consumers have never been more driven -- or loyal -- to forms of interactive media in which they can create and express their identities, engage in community environments and tap into brands for information or entertainment, on their terms."(Hyman, "Interactive")

Key Art for *Simpsons The Movie* (2007) included a website, where fans could get "simpsonized" by uploading a photograph that would be reworked to the recognizable Simpsons cartoon style. The new Simpsons characters could be placed before various backgrounds taken from Springfield, the hometown of the Simpsons family, and either be sent via e-card to friends, or saved to be used as mobile phone background or as profile picture for social networking sites, where it was heavily prominent around the release of the movie.

Illustration 33 The author of this paper „simpsonized"

The process of 'simpsonizing' the audience is of course a very literal and figurative illustration of suture, but it very much incorporates the idea of particitainment based on technology. As already mentioned in context of the narrative range of Key Art, also *The Bourne Ultimatum* (2007) embraces new modes of consumption and offered Key Art that extends the narrative by playing to the habitus of the target group. As the movie is centred on finding Jason Bourne, Key Art staged a search for Jason Bourne on basis of the search engine Google and the video platform YouTube. The online adventure game let people hunt the virtual Jason Bourne like in an online scavenger hunt, and by doing so discover trailers and posters, win prizes and tickets. In the UK posters and print advertisements were

also made compatible for "snap happy", a picture recognition technology that turned the print Key Art interactive via mobile coding devices: Taking a photograph of the poster with a mobile phone and sending this image to a specific number offered free content for the mobile phone, like trailers, wallpapers, ringtones etc. (Seaborn, "Picture Recognition").

Technophilia, i.e. embracing technology, can therefore be seen as additional driving pleasure next to scopophilia for consuming Key Art. Zafirau points out, however, that technophilia is, in fact, a very much constructed and marketed drive as well.

> "Behind this expectation [that mobile devices will be a source of revenue for Hollywood] is an understanding that movie audiences —particularly younger movie audiences — will naturally prefer versatile and immediate access to media content. Never mind that a great deal of money will be spent telling potential consumers that this is indeed the wave of the future."(Zafirau, 6)

3.2.1.3 Identity: Target Audience & Communities

In reference to Key Art, the moment of identity can most strongly be related to the audience, the consumers, as the above quotation about the "natural preference" of young moviegoers implies. Key Art involves assumptions by filmmakers on imagined audiences, but also practices of real moviegoers, appropriating Key Art, for example, to express their identities. Identity may therefore be approached from the individual consumer's point of view, as much as from a producer's point of view. The discourse of Key Art can for that reason be seen as very significant in revealing insights about audiences, probably even more than revealing insights about the particular movie.

From the producers' point of view, the industry speaks of target audiences – The industry constructs categories of audiences, for the most part modelled along demographic data. "A target audience is defined primarily by gender and age range. Additional elements include socioeconomic status, rural or urban, race, family status, theatre goers or not, and special interests" (Pigott, "Understanding"). Pigott lists the following age ranges in her article "Understanding your target audience", a guide for nascent filmmakers:

- Kids 5-11 and moms[21]
- Tween 11-14
- Teen 13-16
- 17-21
- 18-24 and 18-34
- 25-54
- 54+

Steve Zafirau defines a target audience as follows:

> "Target audience" [is] a concept that influences the direction of a film from its conceptualization to its eventual marketing and distribution. It is within these discourses that a given film concept is designated as being for a young, "urban" African-American audiences, or as one that plays well among less educated people from "red states," or as one that appeals to older, college educated people from "blue states." (Zafirau, 6)

Recalling the approach of 'high concept', film production is heavily led by these audience boxes and related market research. "Beginning in the late 1970's and accelerating through the present era, scientific methods for understanding audiences [...] permeate the world of U.S. film production" (Zafirau, 4). Zafirau also refers to the impact of audience research on "creating and reinforcing identities" (6).

Key Art can be seen as tool of 'high concept' that aims at tuning and channelling the favoured audience, thus responding to and building it at the same time. Moviegoer identities therefore construct Key Art and vice versa, as illustrated by Key Art for the movie *Bratz* (2007), a movie based on a popular doll series in the USA. The most prominent target group of female tweens can easily be concluded by looking at the representations and discourse of the pieces of Key Art that articulate young women with a particular urban life style, presented in bubblegum pink. The Key Art style employs "girliness", as it were, and features the Key Art symbol – the brand logo - make-up, fashion, music and teenage talk. "Hang on – it's like...loading", together with a stroke of a lipstick is used as preloader on the website, which is basically designed like a make-up case. Part of the site's navigation works via objects in this make up case: a powder box links to games, a powder pad to the gallery, a lipstick to downloads, a spectacle case to videos and

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[21] The exclusion of "fathers" points at hegemonic practices of parenting, on the one hand, and on the other hand allows the conclusion, that movies and Key Art aiming at this target group are heavily tailored for a female audience.

a mobile phone to sending e-cards, The soundtrack, featuring popular chart breakers in the US, can be accessed via a virtual iPod.

Motion Picture Soundtrack Available on Geffen Records

buy tickets

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
THEMATIC ELEMENTS

For rating reasons, go to mpaa.org, filmratings.com, and parentalguide.org

RRAD   CRYSTAL   LIONSGATE   MGA

Illustration 34 official website for *Bratz* (2007)

The online activities basically resemble a run-to-the-mill girlie magazine. "[...] it's wanting to create a "I want to be like that" feeling in girls who aren't yet old enough. Aspiration sells movie tickets and too-short t-shirts" as Chris Thilk puts in his review of the teaser poster (Thilk, "Bratz").

Nevertheless, Key Art for *Bratz* (2007) also aimed at another audience, namely the parents of the primary target group, as reported by the New York Times (Barnes, "Fishnets"). According to the article, the movie tries to overcome the rather negative reputation of the "overtly, sexy dolls [...] with their fishnet stockings, pouty lips and micro-mini skirts, encourage pre-adolescent sexuality" (Barnes, "Fishnets"). Key Art therefore avoided "to be sassy" and reinforced a rather cartoonesque approach focusing on representing the characters "nice and naughty" to convince especially parents as being inoffensive unoffending. As also mentioned in the NYT article, the posters did only very shortly before release revealed the full images of the characters. Teaser posters made use of the hiding device only showing parts of the heads, being either cut off or being disguised by a

mobile phone, a bubble gum, an iPhone and a powder dose. None of the domestic poster versions shows the full body, not even the chest. Comparing this representation to the reworking of Keira Knightley in the poster for *King Arthur*, the forming power, in its literal sense of the target audience gets evident.

Illustration 35 domestic posters for *Bratz*

The international posters for *Bratz*, where parents obviously do not seem to have debated the dolls in such negative terms, do feature the characters in full size and, for example, also show the high heels and boots of the characters, which conveys a more mature look than the domestic posters.

Illustration 36 *Bratz* international posters (UK, Italy)

Key Art for *Bratz* illustrates both ways of the dynamics involving identity and Key Art: On the one hand Key Art tries to appeal to its identified target audience as suitably as possible, and on the other hand, being targeted, individuals may pay special attention to these representations and will identify with them, especially when considering the age of the target group.

One instance of identification and Key Art can be observed in course of the emerging "New Media" strategies. Social media is most frequently used by the age group 14-24 audience segment, which is also the most profitable moviegoer segment, according to the MPAA Movie Attendance Study.[22] Social media implies that users register and set up a profile, by which they can connect to other people in the network. Users may join groups, use applications, and edit their profiles by uploading photos and videos. All these activities can be and are done with pieces of Key Art, like posters, trailers, buddy icons etc. Either the movie has a social media appearance itself, and can be added like a friend, or Key Art texts are explicitly offered for being implemented on the profile or Key Art is simply appropriated by fans. Key Art is therefore part of a very active process of identity formation set in the information age. This identity formation on an electronic basis also has an effect on the way audiences can be targeted, since social networking platforms are owned by media conglomerates. "Thanks to user-submitted data, MySpace can comb through 40 billion data points, which include things like users' favorite films, music and actors (Cherecwich, "New Media").

3.2.1.4 Regulation – The MPAA

Regulation may refer to "the reproduction of a particular pattern", to why "things appear regular or normal" or to institutionalised "policies" (Thompson, 3). A lot of previously discussed aspects thus have a regulating effect, be it hypertextuality of Key Art, genre schemata, contractuals, high concept, or target audiences. An institution that has already been referred to before can be seen as the incorporation of an institutionalized form of regulation in relation to Key Art. The Motion Picture Association of America, the MPAA, is in charge of the rating system in the USA, thus it regulates the potential audiences in cinemas on the one hand, and is also responsible for approving Key Art, on the other. The MPAA sets and safes the norms especially for the content and actual realisation of Key Art.

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[22] The MPAA Movie-Attendance-Study of 2007 shows that admissions are led by ticket purchases among 12-24 year-olds who represent 38% of all admissions. This age group also dominates social media according to the Rapleaf Study conducted on 10th of June 2008 ("Rapleaf".)

> The film industry wants to ensure that all advertising for rated films is appropriate for viewing by the general public. Therefore, all advertising for films […] must be submitted to the MPAA Advertising Administration prior to being released to the public. Advertising materials include, but are not limited to, all print ads, radio and TV spots, press kits, outdoor advertising such as billboards, Internet sites, video or DVD packaging, and trailers for both theatrical and home video releases. The Advertising Administration reviews these materials to determine their suitability for general audiences, and to make sure that the advertising is placed appropriately. ("MPAA")

Again, it is ultimately the assumed audience that has an effect on Key Art – even though audiences and their interests are defined and evaluated by the MPAA, and not, as before, by the cultural intermediaries, or market researchers, which can lead to discordances. The MPAA has strict guidelines for public display and can therefore be seen as prescriptive mechanism that circulates dominant meanings in reference to aesthetics and values conveyed by Key Art. What is more, it tries to inhibit specific representations to be circulated through Key Art. "Depictions of violence, blood, people in jeopardy, drugs, nudity, profanity, people in frightening situations, disturbing or frightening scenes" are not allowed according to a spokesman of the MPAA commenting on rating the poster for *Road to Guantanamo* (2006), a documentary about the US detention facility at Guantanamo Bay (Kennicott, "MPAA"). The original poster depicts a hooded handcuffed man, similar to the popular images spread by the news. The poster was rated F for depicting torture, and had to be reworked so it eventually only showed the handcuffed arms. It can be assumed that the MPAA's decision was politically motivated, trying to tone down these prominent representations of Guantanamo, rather than preventing the general public to see a cruel scene of torture. This would illustrate the cultural scope of Key Art and also the irony of ratings, since the F - rating of the poster, in fact, sparked a much larger controversy in the media than it probably would have without the rating.

Illustration 37 Posters censored by the MPAA

A similar case in terms of irony is the teaser poster for the horror movie *SAW 2 (2005),* even though it is not as politically sensitive*.* The teaser poster basically features the title as key art symbol, and two obviously cut-off fingers denoting the sequel. Further on, a saw is depicted at the top of the poster. This poster was not approved for featuring blood, as reported by posterwire.com ("Making the cut"). The irony lies in the reworked poster that was finally approved. It features the two fingers, which obviously suffered from some sort of violence as a big close up. The blood may have gone – the copy line, by the way, says: Yes, there will be blood – but the immediate emotional impact of the poster may be even worse, because of the realistic touch the close up conveys in comparison to the original one.

The ratings of the MPAA are definitely a matter of regulating representations, even though there seems to be a very simple understanding of it, being reduced to depiction rather than representation.

3.2.1.5   Representation: negative and positive

As most central process for culture and consequently for Key Art, the moment of representation permeates this thesis from the first page on. First of all, Key Art generally relies on the working of representation as signifying process, featuring nearly endless chains of signifiers: Text, graphics, images, facial expressions, colours editing, sound and many more signs add up to a complex system of representation and conceptual maps set in the cultural domain. The emblematic nature of Key Art also lends itself to hegemonic representations, resulting in Key Art being a vehicle for strengthening dominant versions of gender, nationality, and concepts like love, evil, fear, beauty, power or heroism.

Secondly, on a very self contained level, Key Art can be said to represent individual movies. This semiotic framework of Key Art can be set up according to Peirce's terminology: The later released movie is the referent, while the particular Key Art texts serve as signs. In this case, one must argue for motivated signs, because Key Art texts are intrinsically related to the movie, they may be seen as metonym of the main movie, as mimetic pars pro toto and can therefore be called icons or rather indexes, because Key Art only points at its referent. Another facet that underpins the motivation between sign and referent in this specific signifying process is the aspect of time and materiality. Key Art signifies something that has never existed before, the referent during the signifying process is therefore unspecific. However, this status is temporal, since this specific signifying process allows the referent to be clarified and perceived at a particular point in time, the release of the movie. The initial lack of the actual referent is a basic principle, as it were, since it has quite an important effect, if not the most driving force for Key Art: it creates a desire to overcome this "unpresence of the referent" and it triggers a narrative potential of Key Art – creating an imagined referent – and also eventually purchasing the ticket. I want to call this specific case "negative representation", as opposed to "positive representation". While negative representation creates a lack, it is at the same time overcome by the work of positive representation, because creating an imagined referent means reverting to - for example - genre knowledge and film experience or other shared codes of visual representation.

4 Key Art is Lived Experience

The term "lived experience" shall do justice to the on-going process of Key Art being integrated in the everyday lives of individuals on the one hand, but also to the observation that Key Art texts today involve many performative practices, which provide individual, private experiences for audiences, or better users of Key Art. The first usage of "lived experience" goes back to Raymond Williams who "insists on culture as a definition of the 'lived experience' of 'ordinary' men and women, made in their daily interaction with texts and practices of everyday life" (Storey, 37), while the second refers to its literal meaning of an action explicitly realised by the audience.

Both usages merge in the latest expansion Key Art has faced, which goes along with a new 'structure of feeling' I will term 'Key Art 2.0'. "By structure of feeling, he [Williams] means the shared values of a particular group, class or society. The term is used to describe a discursive structure which is a cross between a collective cultural unconscious and an ideology" (Storey, 35). Starting out from Williams' concept of 'mobile privatisation', I first want to elaborate on the concept of 'private mobilisation' to eventually position Key Art 2.0 in this context.

4.1 Mobile Privatisation

"Mobile Privatisation" labels such a structure of feeling, that Raymond Williams discusses in *Television* (1974) and *Towards 2000* (1983), describing the socio-cultural trends that constitute the 50s onwards, when television and the car became available to almost everyone.

> There is then a unique modern condition, which I defined in an earlier book as 'mobile privatisation'. It is an ugly phrase for an unprecedented condition. What it means is that at most active social levels people are increasingly living as private and deliberately self-enclosed individuals, while at the same time there is quite unprecedented mobility of such restricted privacies. (Williams, qutd in du Gay et al.,129)

In his article "Television, Geography, and 'Mobile Privatization'"(1993), Shaun Moores is surprised that "given the significance of Williams' insights towards our understanding of television as a social institution," Williams has "devoted so little attention to discussing his key term directly" (Moores, 366) and quotes a later speech by Williams:

> I can't find an ordinary term for it...which is why I have to call it, in one of the ugliest phrases I know, 'mobile privatization'.... It is private. It involves...a good deal of evident consumption. Much of it is centred on the home itself, the dwelling place... At the same time it is not a retreating privatisation, of a deprived kind, because what it especially confers is an unexampled mobility....It is not living in a cut-off way, not in a shell that is just stuck. It is a shell which you can take with you, which you can fly with to places that previous generations could never imagine visiting. (Williams qutd. In Moores, 376)

Williams talks of Britain, but he is probably right for the whole western world.

> Mobile privatization, in its simplest terms, defines a structure in which the individual avoids the hostile world by retreating into privacy and safety of the homes. The Outside world is beamed into the home via the mass media; no longer do individuals need to foray out into the world to gather information. (Grossberg et al, 205)

In the US, Key Art as documentary record underpins this structure of feeling: In a short history of the movie poster, the author mentions the following:

> The 1950s would see the invention of the movie industry's biggest competitor, the television set. The movie industry came out with bigger screens for large scale movies like Ben Hur and 3D movies. Drive-in movies were at their peak, and movie posters adopted a style of the new fan magazines with color photographs of the major movie stars and large stock lettering. ("Movie Poster History")

Key Art consequently expanded to new forms of cultural consumption: On the one hand, movie ads displayed on billboards next to motorways, on the other hand it entered the living room: Well crafted TV Spots, as well as Teaser-trailers enriched the world of Key Art producers and consumers. The arena of Key Art and advertising in general grew notably in a time of mobile privatization. Staiger assumes that TV also "relieved the firms of the social obligation to provide mass, nationwide family entertainment" (Staiger, 18). Film advertising saw the "redefinition of the audience from everyone to those most likely to go to the movies" (ibid). Key Art started to become more tailored on specific demographic groups, a trend that has proved to become stronger as Key Art today aims at reaching not only the demographic target group but ideally the individual, as the following chapter introduces.

4.2 Private Mobilisation

The significance of the medium TV for the structure of feeling of mobile privatisation from the 50s onwards prompts addressing the significance of the internet today in 2008. In "Centrality of Culture: Notes on the cultural revolutions of our time" Stuart Hall refers to Harvey (1989) by mentioning the "time-space compression, the foreshortening of time and space that new technologies [i.e. the internet] make possible" (Hall, 209ff). Along with this time-space compressions comes rapid social change. "The web [...] enabled access to increasing amounts of information and data and new possibilities of interaction" (Burnett, 1). Burnett brings up the cultural production thesis: It "implies a greater engagement with the cultural apparatus which differentiates the web from popular twentieth century media forms such as television and radio" (Burnett, 3). Linking-up, interactivity and engagement can therefore be described as key moments of the internet. "The Web actively hails or interpellates its user into a sensation of production" (Burnett, 3). These key moments are also the cornerstones which may set off the new structure of feeling that I want to call "private mobilisation". Even though it is literally a reversal of Williams' concept, I want to understand it as a continuation. People might still be at home, on private grounds, but in the virtual space they interact and engage very actively, following the cultural production theses. People are activated again, they get mobilized and through the technology of the internet they have the opportunity to (re)act on an individualized basis. The following illustration makes clear the steps society has taken or will take along the evolution of technology:
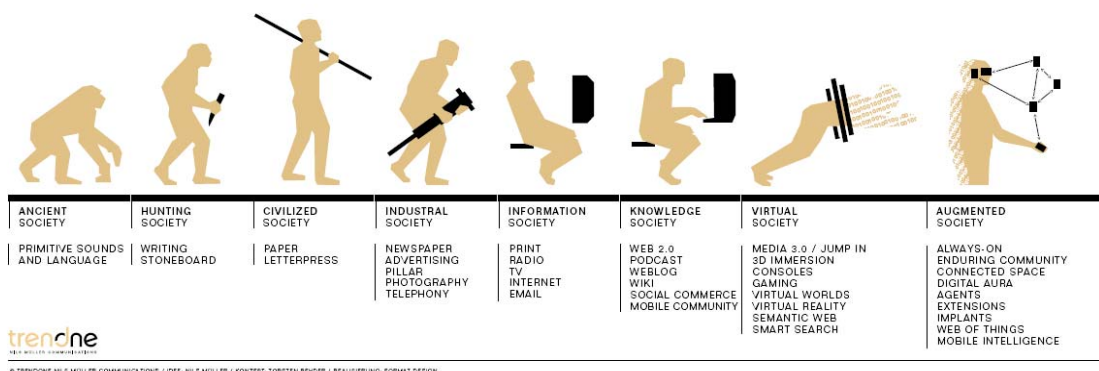
Illustration 38 Evolution along technology

Most importantly for "private mobilization" is the step from sitting in front of the screen (mobile privatisation) to operating the screen, the step from a passive audience to an active user.

According to Kreßner, in 2006, the Time Magazine has nominated "YOU" the Person of the Year (Kreßner, 27).

Illustration 39 Person of the year 2006

The copy line says: "Yes, you. You control the information age. Welcome to your world." Self-dependant action and a focus on the individual, as conveyed by the Time Magazine, heavily endorse "private mobilisation".

Manifestations of this structure of feeling can not only be traced in the rising numbers of people online and their online activities, being thoroughly available, mobile and connected via laptops and mobile phones, but may be traced figuratively in other domains as well. People more and more start their own businesses and work as free lancers; Apple products like iTunes, iBook, the iPod, and the iPhone carry the user "I" in their names; the DIY trend is omnipresent, be it in terms of the IKEA boom, self-service money points, or "mass customizing": via online- stores goods can be individually designed, as offered for example by Converse "create your own kicks" or Nike "NikeID". (Kreßner, 83); The change of product design, as observed by Christian Thomas, also points to "private mobilization": He observes a gradual increase in the usage of three dimensional zippy graphics to create an effect of spatiality and tactility, so products appear more tangible and interactive to the individual consumer, addressing them more

directly, when placed in the shelf of a self-serving supermarket (Sileitsch, 3; Thomas, "Die Dinge sind unruhig"). This figurative development from static to dynamic is a profound one; and it is one aspect of the logic of web 2.0 which effectively underpins "private mobilization."

Web 2.0, is, in fact, a rather blurred term, but can be described as the "second generation of the Web. [...] It is creating collaborative Web experience when information is spread multilaterally" (McConnel, 57). Linking-up, interactivity and engagement have already been pointed out as fundamental principles of the web, but web 2.0, reinforces these practices by technological advancements which allow a different conduct that is heavily centred around the active individual effort contributing to a collaborative one. "Web 2.0 consists of a set of technologies optimized for ease-of-use of publishing and interlinking of multi-media material by individual users" (Stalder, 124, referring to Tim O'Reilly, the creator of the term web 2.0). Web 2.0 augments the agency of individual users. Social Media, as one manifestation of web 2.0, can be seen as particular vehicle of "private mobilisation". "MySpace" and "YouTube – Broadcast yourself", "ICQ – I seek you" already have very telling names, but what is more, they and all the other various social media platforms foster communities that are related through interactive exchange of user generated content, be it in form of text, images or videos. Blogging, instant messaging, file-sharing (music, images, videos) and social networking are all forms of social media. Via social networking platforms people set up virtual representations of their relationship network by means of their publicly displayed profiles. These profiles contain information on the respective person, pictures and videos and can be designed to different degrees. Richard Sennet calls this trend the "iSociety" which features a constant "iStream" (Zwerger, "iGesellschaft"). Private mobilization celebrates the online self-publication and activity. The free online encyclopedia Wikipedia, completely edited by (in between) registered users is another online phenomenon that taps into private mobilization. Don Tapscott even coined the "Wikinomics", writing about "how mass collaboration changes everything", as the subtitle of the book says, in reference to the economic potential for companies that lies in "the age of participation", in "peering" and in the "prosumers", a portmanteau word created of producer and consumer. The logic of web 2.0 is at the core of "private mobilization": individuals get interactive and thus are offered a scope of influence. "[Social media] exponentially

multiplies the power of one". (McConnel & Huba, xiii) This is a noticeable effect which users of web 2.0 perceive and that informs "lived experience". "[YouTube] is a real-time feedback system on one's ability to strike a chord within culture" (McConell & Hube, 23).

The shared values of private mobilization may therefore be subsumed by the sensation of participating as individual in a collaborative process supported by means of technology.

4.3 Key Art 2.0

For Key Art, the shift from mobile privatization to private mobilization means a radical extension. Not only in terms of ".html", but what is more, in terms of a significant broadening of practices related to consumption, distribution and production.

When in 2004 Hediger writes "the web was used to intensify established marketing practices" (Hediger, Trailers 292), he refers to a comparatively long time of around ten years, in which the internet, was indeed, used in a rather traditional mass media communication framework based on sender and receiver, producer and consumer model. A computer monitor was used as mere additional screen for Key Art, a private multimedia billboard, as it were. The release of the software Macromedia Flash in 1997 was integral for Key Art exploring the net, because it allowed a high quality implementation of sound and video on a website. So while up to then Key Art material could only be seen in different places at different times, official movie websites now allowed Key Art collections, as it were, which could be accessed at any time. Surfing the net for information is one of the first participatory steps that leads to the integral changes from passive to active; from public to private, from audience to users. These changes involve modifications of Key Art texts and practices that especially with the advent of web 2.0 are of perceptible significance.

As Keith Johnston points out, the trailer has undergone structural changes in the digital age because of new mobile distribution techniques. He quotes an Orange press release of 2004: "Being able to carry the Star Wars universe around with you wherever you go is pretty compelling" (152). The new mobile forms of trailer consumption via iPods and videophones do on the one hand affect trailer

production in terms of technical matters, like resolution and screen size, but on the other hand increase the interactive relationship between audience and studio.

The portable screens in combination with web 2.0 allow a self-determined handling of trailers: replaying, pausing, fast forwarding and also sharing it with the social network online and offline. According to Johnston, the media companies promoting their portable screens, like Apple, are also responsible for strengthening the trailer in movie promotion, because they "have positioned the trailer as a central text for users of their mobile screen technology" (158).

Private mobilization, as manifested by mobile screen technologies and web 2.0, then has an effect on the actual shape of Key Art, but also on its meaning. Key Art, as body of promotional texts, is "repurposed by fans" (158), as Johnston puts it, and is appropriated for social and communicative activities. Posters, trailers and widgets are integrated on social networking profiles to express identities and to be shared, fans blog their opinions on Key Art and thus make Key Art available more than ever. They do, however, not only make it more available, but hence make a statement of recommendation. Private mobilization also induces a particular fast form of word of mouth. Hediger states "word of mouth is the most effective and dangerous tool. Marketing has the first word, but audience has the last word and that is the word of mouth" (Coming Attractions). The impact of word of mouth on movie promotion is definitely not a new thing, but while it used to be a very uncontrollable, incalculable menace, there are several cases, in which the industry proves to have understood this logic of "You need an army of fans who promote you and recommend you because they love you. Not because they were paid or saw a message that you paid for" (Sernovitz, "love"). Since private mobilisation brings along a very willing, media-literate movie audience that wants be part of a "lived experience", successful Key Art 2.0 extends the performative aspect from eventual ticket buying to engaging in Key Art activities, enjoying them and communicating this to her or his social network online and offline. Accordingly, Key Art texts need to offer this possibility of engagement.

The original communicative purpose of selling the movie is, of course, still maintained by Key Art 2.0, but it gets more and more permeated by the communicative purpose of facilitating engagement with Key Art texts, thus raising awareness, thus selling the movie.

The previously mentioned ideas of "writerly texts" suture and technophilia are therefore significant for Key Art 2.0, as is the move of "engage", recalling the INFER genre model.

Private mobilization stretches the narrative strategy of Key Art, by integrating instances of "lived experiences". The diegetic film world is mimetically transferred to the extra diegetic world, entailing real life experiences for the audience, letting it immerse into the film world, for example, by taking part in activities, like "simpsonize me" or the Google online search for Jason Bourne.

Key Art 2.0 aims at conveying an authentic feeling of the movie operating on the level of mimesis: Key Art experience should not only announce a film, but already equal film experience that can be shared with others.

Private mobilization also seems to prioritize the consumer aspect to the producer aspect. While traditional Key Art material is heavily shaped by restrictions due to production codes, Key Art 2.0 is heavily shaped by codes of consumption, as it were.

The following examples of Key Art 2.0 share their viral and interactive attitude and their narrative strategy of authentic mimesis that can be experienced through Key Art. They differ, however in terms of production-scale and intentional conception. According to the Internet Movie Database, *The Blair Witch Project* (1999) is an independent production with the most minimal budget of estimated 60 000 dollars, *Borat* (2007) is a Hollywood production, with an estimated budget of 18,000,000 dollars, but still not in the same range of the mega-budget movie *The Dark Knight* (2008) with estimated 185,000,000 dollars.[23] While *The Blair Witch Project,* far ahead of time, more or less accidentally, happened to work according to ideas of Key Art 2.0 and therefore became a blockbuster, *Borat* did this on purpose, but still on a smaller scale than *The Dark Knight*'s campaign. The examples may therefore be also taken as development of the on-going professional integration of mobile privatization, since they all present moments that pushed standards a little bit further, even though for *The Dark Knight* this is just a hypothesis, at this point in time.

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[23] Other sources report an even lower budget for the Blair Witch Project around 35000 Dollars.

4.3.1 *The Blair Witch Project* (1999): Key Art 2.0. in disguise

The Blair Witch Project is a frequently stressed example of movie marketing in relation to the internet, because it is one of the first movies, in which online efforts and online behaviour were said to be heavily responsible for the amazing box office performance, in its up-run even stealing the show from *Star Wars Episode 1: the Phantom Menace*, as Hillinger points out (103).

The movie was actually released in the very early beginnings of private mobilization and long before web 2.0, but Key Art shares the mimetic, authentic approach, engaging the potential audience in real-life, participative and collaborative experiences. The movie is set up like a documentary, pretending to feature found footage from three missing film students who were about to explore the myth of the Blair witch in Black Hill Forest. In fact, the whole movie is just fiction, but the narrative discourse made people believe it was a mysterious, but true story. Blurring the line between fact and fiction saturates the movie, so it does Key Art, which neatly clings to the documentary style and therefore masks all Key Art texts as instances of real events. "[…] the selling of *The Blair Witch Project* and the telling of that film, its narrative construction, were from the start a careful match or 'project'" (Telotte, 34). Key Art for *The Blair Witch Project* was not "about" the movie, but rendered the movie, and, what is more, integrated the offline Key Art very cohesively with the online Key Art. "The Web was just another channel to deliver the message" (Telotte, 33). All Key Art material has a high degree of brand recognition, incorporating the documentary style. Grainy pictures, shaky shots and the Key Art symbol, branches corded to resemble a stick figure, serve as hypertexture that is still referential today. Key Art texts also show a high degree of linkage, the trailer, the poster and the TV Spots all prominently link to the website www.blairwitch.com that served as "hub" (Telotti 35).

The official website deviated from traditional designs and opened with the omnipresent statement, used in all Key Art texts: "In October of 1994 three student filmmakers disappeared in the woods near Burkittsville, Maryland, while shooting a documentary... A year later their footage was found". The website continues to appear as accompanying the original project of the students and their disappearance and thus continues the narrative of the movie, by, for example, offering content on the Blair Witch and the aftermath and legacy of the missing students (Telotte, 35). Apart from this compelling website the producers spread

additional Key Art material to fuel a discussion online and offline about the authenticity of the movie and the myth of the Blair witch, like posters and TV Spots for the missing cast or interviews and TV spots about the Blair Witch. Fans very much embraced these discussions and very actively participated not only by following it but also contributing to it by, for example, creating websites related to this subject, reporting on news, bringing in experts and debating on the subject. Thus Key Art, like the trailer, the poster and video clips, accumulated on the means of collaborative audience participation – a process that is responsible for the immense degree of popularity, which, for instance, the low angle close up of Heather, lighted with the torch, has gained.

Illustration 40 Blair Witch Project: Posters and still from the trailer

The producers of *The Blair Witch Project* have taken word of mouth online, designing "writerly" Key Art, relying on the participation of audiences and assigning part of the distribution to them. Key Art for *the Blair Witch Project* might be one of the first efforts to create "lived experience" for audiences by authentic mimesis which works on behalf of private mobilisation, i.e. audiences embracing viral and collaborative dynamics.

4.3.2 *Borat* (2007): perfomative Key Art

The idea underlying Key Art for *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan (2007)* is, in fact, very similar to the one of *The Blair Witch Project* and also employs a narrative discourse that makes Key Art enact the movie. The movie centres on the experiences of Borat, a Kazakh journalist heading out to the USA to study American habits. *Borat* is also close to a documentary, but is widely described as "mockumentary" for its mocking style of persiflage. Key Art is therefore not trying to sincerely deceive the audiences and

create a myth like in *The Blair Witch Project*, but Key Art for *Borat* plays with an exaggerated satirical performance, Borat being the focalizer. Key Art renders the protagonist from a constructed personalized perspective, putting emphasis on the Kazakh origin of Borat. Therefore, the official website, for example, does not come in the typical shape, but employs a discourse identifying Borat as the producer and therefore appears as personal homepage of the protagonist who wants to sell his movie.

Illustration 41 Official website for *Borat* (2007)

The website is a mere loose conglomeration of colours, images, fonts, links, simple gif-animations and text in broken English set against an orient-carpet as background. It is overloaded with bling-bling frippery and lacks clear navigation, thus it constructs Borat as primitive, foreign dilettante.

As Key Art is centred on Borat as the focalizer, also social media appearances are in line. The character of Borat has a personal account on mySpace and YouTube, all designed in the same ways as the official website, where he made clips from the movie available, which, thereupon, were heavily commented and spread by fans. Fans could therefore directly interact and get in touch with the "realised"

protagonist of the movie, become a "friend" of him[24], get on par with Borat. By using the facilities of social networking, the diegetic character of Borat directly stepped into the extra-diegetic communication among the potential audience.

This "realisation" of Borat was carried to extremes by the real life performance of Sacha Baron Cohen, the actor, who appeared as Borat in all public events related to the movie. His performance before the release of the movie can be even seen as additional Key Art text, since it is literally the incarnation of Key Art. All pieces of Key Art thoroughly show a strong texture of "boratness" – an articulation of primitivism, otherness and Kazakhstan.

Illustration 42 opening and closing sequence in the Borat trailer

His look, especially his face with the distinctive beard, can also be seen as the Key Art symbol. The trailer opens and closes with Borat as host inviting the audience to see the movie.

It is the same image that is also used in both teaser and theatrical poster, which show Borat full frontal directly addressing the audience. The only minor deviation is that in the posters, Borat is shot from high angle and thus puts the audience into a superior position, Borat consequently into an inferior position and thus takes up and continues the unbalanced power relation that should be established between Borat and "us".

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[24] Borat has by now 462970 friends (September 2008)

Illustration 43 Borat: teaser and theatrical poster

Both posters are also characterized by folds which stress the shabbiness, a visual device that can be seen as equivalent to cheap transitions and bad lighting in the opening sequence of the trailer or the chaotic web-design online.

Even though authenticity in relation to the movie's content and Kazakhstan remains disputable, there is no doubt that Key Art for *Borat* shows an authentic, strong conceptual coherence in relation to the movie. Key Art mimetically offers to get in touch with Borat. Especially by "realising" him virtually via social media, Key Art does not only employ web 2.0 in a technical sense, but also builds on the logic of lived experience and private mobilization.

4.3.3 *The Dark Knight* (2008): complex Key Art

Unlike the two preceding examples, *The Dark Knight* is a blockbuster in its own league, with a budget tenfold of *Borat* and a thirtyfold of *The Blair Witch Project*. Consequently also the domestic Key Art efforts were extended in a groundbreaking manner in reference to its multitude and also to its approach. "When MySpace recently relaunched its homepage with a full page ad touting the Warner Bros. film *The Dark Knight*, a preview of the movie was viewed 78 million times" (Cherecwich, "New Media"). And this ad is, in fact, just one minor Key Art text among a minimum of 20 official posters, three theatrical trailers, 44 TV Spots, an official website and 35 related websites. The amount of Key Art texts is enormous, as is the complex viral form of integration and organic dynamics online

and offline which were employed to make the Key Art for *The Dark Knight*, at least in the US, an ubiquitous experience lasting a year till its release.

The Dark Knight is the sequel to the prequel "Batman Begins" and therefore a movie much awaited by a huge inbuilt audience considering Batman a longstanding cultural icon. Key Art therefore had to address and attract this big fan community and did so by drawing on the mindset of private mobilization comprising interactivity, collaborative audience involvement and particitainment at its best.

As the previous examples, Key Art extended the narrative of the movie to serve as lead-in to the movie and anticipate the mood, look and feel of the movie. "The goal is to allow fans to fully embrace the film's world in ways that encourage them into the box office" (Conroy, "How marketers").

Warner Bros. therefore launched an online campaign that would last more than a year, starting in spring 2007, the release being on the 18th of July 2008. The official Website, the first piece of Key Art released, remained just a placeholder in the beginning and only displayed the Batman logo until it linked to another website, WhySoSerious.com. This URL equals the tagline of the teaser posters which display the opponent of Batman, the Joker in disguise, being only slowly introduced via Key Art.

Illustration 44 The Joker in disguise

This website was the first step of an extensive ARG – an Alternate Reality Game, hosted by the Joker. "This sort of 'experiential marketing' takes a role-playing concept" (Conroy, "How marketers"). The game worked like a complex viral puzzle, a scavenger hunt, inviting fans to cooperate with the Joker, to solve riddles and to fulfil tasks online and offline, and to document it via photographs and videos, which naturally spread quickly due to social media. Through these efforts,

images of the Joker were revealed and new tasks were set up. Very active participants were then rewarded with real packages sent via mail including, for example, a cake and a mobile phone that offered new hints to continue the game, and above all a screening of the first minutes of the movie. Key Art therefore triggered instances of lived experience in terms of real, perceivable action on a new scale, and also enabled to truly experience the film world. Apart from driving the game, the many websites also constructed the whole film setting and the narrative: Gotham City during elections being threatened by the Joker: the websites, for example, featured the regularly updating Newspaper Gotham Times online, an election campaign website for Harvey Dent, and around 35 other websites. Since the narrative of the movie centres on the duel between Batman and the Joker, between good and bad, also these "official" Gotham websites started to get permeated with the Joker's vandalism and were smeared with blood and "HaHaHa" scribbling. This online campaign was also continued offline, when the initial poster series was later on re-released with the same scribbling as if daubed by the Joker himself, conveying the feeling of being "in town".

Illustration 45 The Dark Knight poster daubed by the Joker

This ubiquitous presence is stressed by the very high degree of hypertextuality of Key Art that is carried by a very consistent colour scheme of black and blue, the urban, metropolitan setting, the Batman logo as distinctive Key Art symbol, Batman himself and the Joker or at least his traces. Being a coherent, but extensive and complex body of Key Art texts, thus speaking to the media competence of the audience, it was also extensively covered by fans and marketing experts, who reinforced the distribution on behalf of social media and blog coverage. A very collaborative teamwork nurtured by instances of lived

experience kept Key Art for The Dark Knight topical for more than a year and also met expectations at the box office.

> This effort from Warner Bros., had people looking into source code on sites to find clues and hidden messages. That's a level of engagement that's above and beyond what we've seen before and something that takes this marketing to a whole new level. (Thilk, "The Dark Knight")

Key Art for the Dark Knight shows a very professional and conceptual understanding of the structure of feeling based on lived experience and private mobilisation. Key Art texts are transformed, enriched and extended to make use of contemporary forms of communication and entertainment to let the audience immerse into the film world and share this experience with others.

5 Conclusion and Outlook

"It's about building an audience, not content!"
(Pradel, "Be Conscious")

This paper explores promotional material for Hollywood movies from various angles to establish the concept of "Key Art" as distinctive body of cultural texts. Key Art is based on a sellable idea about a movie that is visually realized via integrating various media forms according to prevalent modes of production and consumption. Key Art therefore pools and interweaves dynamics of the movie, of the industry and of audiences. The paper is a first step in deconstructing this complex discourse of Key Art, finding an ever growing importance of the audience as forming power. Raising awareness, attracting and convincing audiences to go and see the movie can be seen as the utmost communicative purpose of Key Art.

"Understanding" Key Art is therefore a driving process relating to the engagement of audiences with Key Art as texts and as genre. Key Art is characterized by a recognizable industry identity and also by individual hypertextures, i.e. Key Art styles, in respect to specific movies or genres, which are decoded by audiences. Key Art employs a visual and narrative discourse that seeks to brand the respective movie and to position it in a larger cinematical context. The INFER model proposed renders the generic structure of Key Art, stressing the tasks of "informing", "engaging/entertaining" and "reminding" audiences as inherent framework.

"Understanding" Key Art is, however, also related to the cultural framework Key Art is nested in, treating Key Art as a vehicle for circulating dominant cultural meanings and practices. Along the structure of the "Circuit of Culture", integral aspects of the moments of production, consumption, identity, regulation and representation were highlighted. The upcoming of high concept movies can, for example, be understood as groundbreaking step for Key Art as it appears today. The consumer aspect was related to a scopophil and technophil nature of audiences. Audiences were further examined in relation to identity illustrating the importance of target audiences, and social networking communities. The workings of the Motion Pictures Association of America can be seen as important regulating institution in the US and finally, representation must be seen as the overall fundamental practice, since signifying processes permeate Key Art thoroughly.

Key Art is therefore a product and mainspring of dominant cultural practices. Taking up Raymond Williams' conception of "structure of feeling", Key Art can be seen as one node, in which a structure of feeling manifests. While Williams observed a "mobile privatisation" of society, the paper argues for a new structure of feeling, namely "private mobilisation" that informs our western society today and is based on the logic of individuals enjoying to actively take part in a collaborative effort, facilitated by internet-based technology, also known as web 2.0. This logic is part of contemporary everyday culture, or as Williams would term it, "lived experience", which also in its literal sense is integral to private mobilization. Reflecting this zeitgeist, it is shown that also Key Art 2.0 reinforces strategies of authenticity and mimesis and offers Key Art texts that embrace web 2.0.

Key Art has proved to be a truly valuable body of texts, and while this paper is for matters of scope only concerned with the elaboration of the general workings and conception of Key Art, a plethora of subjects and questions were only touched upon which, nevertheless, lend themselves to further investigation and more specified case studies. Possible continuative research should focus on:

- narrative strategies in Key Art, like focalization
- pulling powers in Key Art: genre, stars or narrative?
- specific genre-markers in Key Art
- cultural implications of "domestic" vs "international" Key Art
- the meaning of censorship in Key Art
- the power of cultural intermediaries
- construction of audiences and identities in Key Art
- representations of ethnicity or gender in Key Art
- the convergence of gaming and film culture merging in Key Art
- elaboration on the effects of "private mobilization" on Key Art

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http://www.harrypotterandthesorcerersstone.com

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http://www.harrypotterandthehalfbloodprince.com

Hitman Dir. Xavier Gens. 20th Century Fox, 2007
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http://www.madeofhonor-movie.com/

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http://whatisthematrix.warnerbros.com/

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http://www.meetthebrownsfilm.com/

Meet the Fockers Dir. Jay Roach. Universal, 2004
http://www.meetthefockers.com/

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http://www.mysuperexgirlfriend.com/

Pan's Labyrinth Dir. Guillermo del Toro. PictureHouse, 2006
http://www.panslabyrinth.com/

Pirates of the Caribbean Dir. Gore Verbinski. Buena Vista, 2003
http://disney.go.com/disneyvideos/liveaction/pirates/main_site/main.html

Premonition Dir. Mennan Yapo. Sony Pictures, 2007
http://www.sonypictures.com/premonition/

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http://www.prideandprejudicemovie.net

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Sex and the City Dir. Michael Patrick King. New Line, 2008
http://www.sexandthecitymovie.com/

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<u>Snakes on a Plane</u> Dir. David R. Ellis. New Line, 2006
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<u>Speed Racer</u> Dir. Andy & Larry Wachowski. Warner Bros., 2008
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http://www.sony.com/spider-man

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<u>The Blair Witch Project</u> Dir. <u>Daniel Myrick</u> & <u>Eduardo Sánchez</u>. Artisan, 1999
http://www.blairwitch.com/

<u>The Bourne Supremacy</u> Dir. Paul Greengrass. Universal, 2004
http://www.thebournesupremacy.com/

<u>The Bourne Identity</u> Dir. Doug Liman. Universal, 2002
http://www.thebourneidentity.com/

<u>The Bourne Ultimatum</u> Dir. Paul Greengrass. Universal, 2007
http://www.thebourneultimatum.com/

<u>The Brave One </u> Dir. Neil Jordan Warner Bros Pic., 2007
htttp://thebraveone.warnerbros.com/

<u>The Break-Up</u> Dir. Peyton Reed. Universal, 2006
http://www.thebreakupmovie.net/

<u>The Dark Knight</u> Dir. Christopher Nolan. Warner Bros., 2008
http://thedarkknight.com/

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http://www.sonypictures.com/ghostrider/

<u>The Grudge </u> Dir. Takashi Shimizu , Columbia TriStar Motion Group, 2004
http://www.doyouhaveagrudge.com

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http://thehottieandthenottie.com/

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http://www.incrediblehulk.com/

<u>The Lion King</u> Dir. Rob Minkoff. Buena Vista, 1994
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<u>The Man with the Golden Arm</u> Dir. Otto Preminger. United Artists, 1955
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<u>The Prestige</u> Dir. Christopher Nolan. Buena Vista, 2006
http://www.prestige-movie.com/

<u>The Shining</u> Dir. Stanley Kubrick. Warner Bros., 1980
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<u>The Shutter</u> Dir. Masayuki Ochiai. 20th Century Fox, 2008
http://ww.shutter-movie.com

The Simpsons Dir. David Silverman. 20th Century Fox, 2007
http://www.simpsonsmovie.com/

The Village Dir. M. Night Shyamalan. Buena Vista, 2004
http://thevillage.movies.go.com/

The Wedding Daze Dir. Michael Ian Black. MGM, 2006
http://www.weddingdazethemovie.com/

Titanic Dir. James Cameron. 20th Century Fox, 1997
http://www.titanicmovie.com/

To the Limit Dir. Raymond Martino. PM Entertainment Group, 1995
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Transformers Dir. Michael Bay. Paramount Pictures, 2007
http://www.transformersmovie.com/

Urban Legends Final Cut Dir. John Ottman. Sony Pictures, 2000
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Wall-E, Dir. Andrew Stanton. Disney/Pixar 2008
www.wall-e.com

War of the Worlds Dir. Steven Spielberg Paramount Pic, 2005
http://www.waroftheworlds.com/

Appendix

Abstract (English)

This paper explores promotional material (posters, trailers, websites) for Hollywood movies from various angles to establish the concept of "Key Art" as distinctive body of cultural texts. Key Art is based on a sellable idea about a movie that is visually realized via integrating various media forms according to prevalent modes of production and consumption. Key Art therefore pools and interweaves dynamics of the movie, of the industry and of audiences, i.e relating representation, production and consumption. The paper is a first step in deconstructing this complex discourse of Key Art, finding an ever growing importance of the audience as forming power - raising awareness, attracting and convincing audiences to go and see the movie can be seen as the utmost communicative purpose of Key Art. Key Art is characterized by a recognizable and strong industry identity. It employs a visual and narrative discourse that seeks to brand the respective movie by 'hypertextures' to link the individual Key Art texts and position them in a larger cinematical context. The INFER model proposed renders the generic structure of Key Art, stressing the tasks of "informing", "engaging/entertaining" and "reminding" audiences.

Key Art is a vehicle for circulating dominant cultural meanings and practices, therefore being a product and mainspring of dominant cultural practices. Along the model of the "Circuit of Culture", integral aspects of the moments of production, consumption, identity, regulation and representation are highlighted.

Taking up Raymond Williams' conception of "structure of feeling", Key Art can be seen as one node, in which a structure of feeling manifests. While Williams observed a "mobile privatisation" of society, the paper argues for a new structure of feeling, namely "private mobilisation" that informs our western society today and is based on individuals enjoying to actively take part in a collaborative effort, facilitated by internet-based technology, also known as web 2.0. The paper therefore finally introduces Key Art 2.0, which embraces this contemporary everyday culture, drawings on "lived experience", as Williams terms it - also in a very literal sense reinforcing strategies to evoke authenticity and mimesis.

Abstract (Deutsch)

Diese Arbeit untersucht Werbematerialien für Hollywood Filme (Plakate, Trailer, Websites) aus verschiedenen Blickwinkeln. Daraus geht das Konzept „Key Art" hervor, das als spezifisches Genre kultureller Texte etabliert werden soll.

Key Art basiert auf einer markttauglichen Idee zu einem Film, die entsprechend vorherrschender Produktions- und Konsumationsweisen visuell realisiert wird. Demzufolge vereint Key Art Dynamiken des individuellen Filmes, der Filmindustrie und des Publikums, i.e. Text, Produktion und Konsumation.

Die Arbeit ist ein erster Schritt, diesen komplexen Diskurs zu dekonstruieren. Das Publikum kann jedenfalls als bedeutende, treibende Kraft bezeichnet werden – Key Art versucht beim Publikum Aufmerksamkeit zu erzeugen, Interesse erwecken und es letzlich zu überzeugen eine Kinokarte zu kaufen.

Key Art zeichnet sich durch eine starke 'industry identity' und einen hohen Wiedererkennungseffekt aus. Sowohl visuell als auch narrativ bedient sich Key Art ‚Hypertexturen', um einerseits überhaupt als Key Art wahrgenommen zu werden, bzw. um einzelne Key Art Texte einem Film zuzuordnen, und so den zu vermarketenden Film als eigenes Produkt, aber auch innerhalb der bereits existierenden Filmwelt entsprechend zu verorten.

Das dargestellte „INFER – model" beschreibt die Genrestruktur von Key Art, das sich auf die Aufgaben "inform" (informieren), "engaging/entertaining" (einbeziehen/unterhalten) and "reminding" (erinnern) in Bezug auf das Publikum stützt.

Key Art transportiert kulturell dominante Bedeutungen und Praktiken, ist demnach Produkt und Ursprung von Kultur gleichermaßen. Bezugehmend auf das Modell "Circuit of Culture" (Kreislauf der Kultur) beleuchtet die Arbeit integrale Aspekte der wesentlichen kulturellen Momente: Produktion, Konsumation, Identität, Regulation, und Repräsentation.

Mit Verweis auf das Konzept "structure of feeling" (Gefühlsstruktur) von Raymond Williams, ist Key Art einer der kulturellen Umstände in welchem sich eben diese manifestiert. Während Williams "mobile privatisation" (mobiler Rückzug) der Gesellschaft beobachtet hat, etabliert die Arbeit eine neue Gefühlsstruktur, "private mobilisation" (private mobilisierung), die die westliche Gesellschaft durchzieht. „Private mobilisation" basiert auf der Bereitschaft des

Individuums, aktiv an Kollaborationen und Netzwerken teilzunehmen, die vor allem im und durch das Internet passieren, auch Web 2.0. genannt. Im Zuge dessen nimmt die Arbeit Bezug auf Key Art 2.0., das sich diese neue ‚gelebte' Alltagskultur zu Nutze macht und unter anterem auch wortwörtlich "lived experience" (gelebte Erfahrung) im Sinne von Raymond Williams miteinbezieht: durch Mittel der Mimesis will Key Art 2.0. Authenzität erzeugen und den Film schon durch und während der Bewerbung erlebbar machen.

CURRICULUM VITAE
Barbara Maly
Konradgasse 3/7, 1020 Wien
barbara.maly@reflex.at

geboren am 13. Juli 1982 in Wien
Staatsbürgerschaft: Österreich
eine Zwillingsschwester; ledig; keine Kinder

Bildungsgang

Seit 2000	Studentin (Universität Wien) - Anglistik & Kulturwissenschaften
Juni 2000	Matura, ausgezeichneter Erfolg
1992 – 2000	BGRG Rainergasse, 1050 Wien
1988 – 1992	Volksschule Phorusgasse, 1040 Wien

Berufliche Tätigkeiten

Seit 2008	Tutorin an der Universität Wien
seit 2007	freie Journalistin (Barbara Mucha Media)
seit 2001	Assistenztätigkeit bei dem Wiener Fotografen Paul Feuersänger
2001 – 2004	Englisch im Kindergarten

Ehrenamtliche Tätigkeiten

seit 2001	ehrenamtliche Mitarbeiterin der Jungschar Wien (Landesebene): Workshopleiterin; im Beratungsteam für Pfarren
seit 2000	Hauptverantwortliche für Lager im Rahmen der Pfarre St.Thekla 1040 Wien
seit 1996	Gruppenleiterin von Kinder & Jugendgruppen, Pfarre St.Thekla 1040 Wien
2001 – 2007	Pfarrgemeinderätin f. Kinder & Jugendarbeit, Pfarre St.Thekla 1040 Wien
2000 – 2006	Hauptverantwortliche der Jungschar & Jugend, Pfarre St.Thekla 1040 Wien
1999 – 2005	Mitarbeiterin und Vorstandsmitglied des Kinderchor St.Thekla, 1040 Wien

Sonstige Aktivitäten

Seit 2000	Verfassen von Artikeln für - Kumquat (Zeitschrift der Jungschar Wien) - Tell & Call (Zeitschrift für Technologie-unterstützten Unterricht) - ELT News (English Language Teaching) – diverse grafische & fotografische Aktivitäten (Flyer/Plakatgestaltung, Dokumentation, Portraits etc.) für Organisationen, Vereine, Bands
seit 2000	Fußball (Vereinspelerin des 1. FC Paulaner Wieden, Wr. Landesliga, ÖFB)
seit 1998	Teilnahme an diversen Weiterbildungen für Kinder- & JugendleiterInnen (Grundkurse, Seminare, internationaler Austausch etc.)
2007-2008	Mentee von Barbara Mucha (Verlegerin) im Rahmen des Mentoringprogramms „genderize!" der Bundesjugendvetretung Österreich

Interessen	Fotografie**,** Kino, Film & Fernsehen, Gesellschaftsspiele, Musik, Sport
Stärken	teamfähig, kreativ, begeisterungsfähig, Leitungskompetenzen
Sprachen	Deutsch (Muttersprache) Englisch (fließend) Französisch (Schulniveau)

Sonstige Kenntnisse
EDV Kenntnisse (Office, Photoshop CS2, etc.)
Führerschein B