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La Strategie De Marque Dans L'audiovisuel Armand Colin Recherches

**Brian Holmes, Freek Lomme, Bureau
d'Études (Artists' group)**



La Stratégie De Marque Dans L'audiovisuel Armand Colin Recherches:

La stratégie de marque dans l'audiovisuel Hélène Laurichesse, 2013-04-24 L'arrivée et la maturité des technologies numériques dans le secteur audiovisuel a renforcé la concurrence entre les contenus avec une offre diversifiée et multipliée. Un tel contexte favorise le recours des stratégies de marque qui facilitent le choix entre les œuvres en proposant un repère, une forme de garantie tout en permettant le développement d'une valeur ajoutée à la fois symbolique et financière. Cette montée en puissance de la marque s'accompagne d'une financiarisation accrue de l'industrie audiovisuelle qui pose des questions fondamentales sur le mode de fonctionnement de la filière dans son ensemble. De l'autonomie éditoriale à la logique marketing, comment le secteur audiovisuel s'approprie-t-il le concept de marque afin de valoriser ses structures, ses œuvres et ses acteurs ? Quelles sont les formes de stratégies qui se mettent en place avec quelles spécificités et quelles conséquences ? Comment distinguer la marque de la griffe, du label, de la franchise et du licensing ? Autant de questions que les auteurs, chercheurs de disciplines différentes ont voulu clarifier en proposant une réflexion sur les stratégies de marque relatives aux films, aux séries télévisées, aux œuvres transmédia, mais aussi aux personnalités et aux chaînes de télévision.

The Rise of Transmedia Benjamin W.L. Derhy, Kurtz, Mélanie Bourdaa, 2016-08-25 This volume builds on previous notions of transmedia practices to develop the concept of transtexts in order to account for both the industrial and user generated contributions to the cross media expansion of a story universe. On the one hand, it exists industrial transmedia texts produced by supposedly authoritative authors or entities and directed to active audiences in the aim of fostering engagement. On the other hand, there are fan produced transmedia texts primarily intended for fellow members of the fan communities with the Internet allowing for connections and collaboration between fans. Through both case studies and more general analyses of audience participation and reception, employing the artistic, marketing, textual, industrial, cultural, social, geographical, technological, historical, financial and legal perspectives, this multidisciplinary collection aims to expand our understanding of both transmedia storytelling and fan produced transmedia texts.

La politique culturelle du Qatar Lorraine Engel-Larchez, 2015-07-01 Depuis une dizaine d'années, le Qatar a réussi à imposer sur le échiquier géopolitique du Golfe. Mais qu'en est-il de sa politique culturelle ? Avec une histoire indépendante de plus de 40 ans, Doha n'a pas hésité à inventer un patrimoine occidental. Derrière cette image d'ouverture se cache une crise identitaire qui secoue une communauté en pleine démographie. Le Qatar sait qu'il devra se confronter à un tournant décisif de son histoire sociale pour se forger une modernité propre.

Livres de France, 2007-05 Livres hebdo, 2002 **Les Livres disponibles**, 2000 La liste exhaustive des ouvrages disponibles publiés en langue française dans le monde. La liste des éditeurs et la liste des collections de langue française.

An Atlas of Agendas Brian Holmes, Freek Lomme, Bureau d'Études (Artists' group), 2014 Together Paris based artists L onore Bonaccini and Xavier Fourt make up the artist duo Bureau d'Études. For the past several years this French group has been producing cartographies of contemporary political, social and economic systems which allow people to empower and reposition

themselves Revealing what normally remains invisible often in the shape of large sized banners and contextualizing apparently separate elements within another framework these visualizations of people s interests and relations re symbolize and actualize an order concealed and unknown *Who's who in France* ,2016 *Le Monde* ,1988

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