

## TERMINOLOGY

**Development**—ideas are created, screenplay is written, financing is secured

**Pre-production**—cast and film crew are hired, sets are constructed, locations chosen

**Production**—filming of the film

**Post production**—the film is edited, special effects added, sound edited in

**Distribution**—the finished film is sent off to cinemas

**Exhibition**—the ways a film is shown to the public, 1st at the cinema, 2nd on home exhibition on DVDs

**IMAX**—a format of cinema exhibition on large screens with very high resolution film images.

**BBFC**—the regulatory body of the film industry in Britain

**Vertical integration** - when the steps of production are carried out by companies who are all owned by the same parent company. This keeps the profits all 'in house'

**Conglomerate** - a massive media company that owns various smaller companies that all produce different types of media e.g. radio, TV, news, magazines, films etc. E.g. Disney or Sony

**Iconography**—iconic images and signs associated with a particular thing. E.g. the Bond logo or Aston Martins

**Franchise**—a collection of related media products that are produced from one original idea/product. The Bond franchise started in 1952, Spectre was the 24th Bond film in the franchise.

**Synergy**—when two different media products are released in conjunction with each other to promote each other and mutually increase profits

**Billing block**—the small text that appears on a film poster at the bottom, crediting the cast and crew

**Target audience**—the main audience the film is trying to reach

**Demographic**—factual information about the target audience, e.g. age and gender

**Mass audience**—the way in which media products reach a large number of people

**Mainstream**—something that is in popular appeal and accepted by people on a large level. E.g. mainstream blockbuster films

## PRODUCTION

The **budget** of Spectre was **\$245 million**, the most expensive Bond ever. During production of the previous Bond film Skyfall, MGM the production company went **bankrupt**, which delayed Skyfall's production until Sony stepped in to co-finance. Skyfall ended up being a box office smash, securing financing for the next Bond instalment Spectre. Heineken paid \$28 million to have product placement in the film and film advertising.

Production took 11 months, with location shooting in Mexico, Morocco, Austria, Italy and the Vatican City, as well as at Pinewood Studios in the UK.

Sam Mendes, the Oscar winning director of Skyfall (most successful Bond film ever) was hired back for Spectre.



## INDUSTRY

The **theatrical poster** for Spectre features the production information of the film. For example, the **production company logo** for MGM and **distribution company logo** for Columbia. The **007 logo** is shown three times on the poster to reinforce the Bond **brand** and **iconography** being globally recognised by anyone. At the top, where we first look, it highlights **EON productions** who 'present Daniel Craig' showing off his A list **star appeal** and targeting his **core fan base**. The **billing block** features the names of other star actors, all who have their own **fan base**, as well as information on Sam Mendes the director (an Oscar winning director) who has a name of being a high class quality director, appealing to the audience to know this will be a top film. It states the soundtrack is released on Decca (an example of **synergy**) and that the film will be **released** in IMAX, appealing to fans that this will be a big blockbuster and spectacular to see on an IMAX screen.

## EXHIBITION

Spectre was released in **IMAX** (Skyfall was the first Bond to have an IMAX release) due to the previous success of Skyfall. It made **\$10.9 million** from IMAX sales. It was released November 2015.

It was released for digital download, DVD and Blu Ray in February 2016. Cinema exhibition was handled by **Columbia** (owned by Sony) and home video exhibition was handled by **20th Century Fox** (owned by MGM). This is an example of **vertical integration** as the profits remain with the parent companies.

ITV screened Spectre as their New Year's Day 8pm film, in 2018. ITV own the terrestrial TV rights to the Bond franchise (SKY won the rights for one year in 2011)

## REGULATION

The **British Board of Film Classification** (BBFC) is in charge of **regulating** the film industry in Britain. They give each cinema release an age rating, as well as online films, trailers and DVD releases. There are five main cinema release ages: **U** (Universal), **PG** (Parental Guidance), **12A** (under 12s need an adult), **15** and **18**.

Spectre is a 12A. This is the '**golden rating**' for films in the cinema to reach both a younger audience without **alienating** the older audience to increase profits. Many **blockbuster** films make cuts to make sure they are released as a 12A. Spectre originally was classified as a 15 until Sony cut some of the violence (the Hinx eye gouging scene, and aftermath of the Mr White suicide). In a 12A there may be **moderate threat and violence** with no emphasis on **injury or blood**, brief and **discreet sexual activity**, and some **moderate language**. The torture scene remained uncut due to audience expectations that Bond will survive, and lack of detail on bodily injury. The DVD and Blu Ray releases are certificated as 12.

The BBFC allow film producers to send them early versions of the film for advice and guidance about what the expected age classification would be. Sony sent off Spectre early on and used the advice given to them to ensure it got a 12A rating without causing further delays in editing scenes.

## MARKETING

Bond as a franchise relies on **synergy** to market its films, which are known to have a lot of **product placement** (Aston Martins, Omega watch, Heineken beer, Sony phones and laptops). Other **synergy** examples that raised awareness of Spectre with audiences were the Sam Smith track 'The Writing's On The Wall' which he promoted on his social media, he posted a very cryptic image of a Spectre logo ring on Instagram with no other information before the official statement was released, causing a lot of buzz on social media. Sneak previews of the song were released with additional trailers.



The Aston Martin DB10 was made specifically for the film, only 10 were produced (8 for the film and 2 for promotion) and debuted at an event in London shortly after the name announcement of Spectre. Bond is known for marketing through **big publicity events**, including the use of social media, to **create hype** about the latest Bond film release.

## KEY QUESTIONS

What steps are involved in the production process?

Who financed Spectre?

How is Spectre an example of vertical integration?

How does the poster for Spectre highlight production information about the film?

Why was Spectre rated as 12A for cinema release?

Why do many mainstream films aim for a 12A rating?

Why did they choose to exhibit Spectre in IMAX?

How did Spectre use synergy to maximise profits?

Who is the target audience for Spectre? Does being part of a 50 year franchise change the audience expectations?

How does the Spectre trailer appeal to audiences?

What things are iconic to Bond?

How is Spectre a mainstream film?

## MEDIA LANGUAGE

**Central mid-shot** of Bond signifies he is the **protagonist**. He is the most dominant person in the image. His clothing of a **suit** connotes professional attitude, smart and sophisticated. The **gun** signifies danger, and his job as an assassin. Bond is making **direct address** by looking directly at the camera (and therefore the audience) which makes him look dominant and powerful. His **facial expression** is serious and stern connoting how seriously he takes his job, and how cold hearted he is, he looks calm even though he is surrounded by chaos.

The women are placed much **smaller in size** to Bond connoting their inferior status. They are shot with a **long shot** (not like Bond who is in a mid shot) to show more of their bodies off in a sexualised way. Their **costume of bikinis** also emphasises the way their bodies are to be looked at as sexual objects, which is a classic Bond girl representation. They have **wild hair and makeup**, connoting the idea that they are to look pleasing for Bond, and look provocative. Their **body language** looks unsteady (unlike Bond with his arms crossed) which connotes they are in danger and probably need to be saved by Bond at some point. Their **facial expression** is one of distress, again connoting their vulnerability (unlike Bond who is stern).

A **close up shot** is used to show the golden gun and golden bullet, connoting this will be an important element of the film. The **close up** allows us to see 007 written on the bullet connoting that Bond is a target for assassination. We cannot see the person holding the gun but we assume it is the villain who remains mysterious. The **colour gold** has connotations of wealth and status, signifying that the villain is well prepared and has a lot of money to use in his attempt to kill Bond.

The **background explosions and laser beam** on the left hand side signify the amount of danger Bond is in, and the **position** of the laser gun pointing at Bond again connotes his is a target to be killed.

## KEY QUESTIONS

How do these film posters appeal to their target audience?

How have Bond film posters changed over time? Why?

Do you think it is better to have the narrative of a film portrayed a lot on the poster, or for the poster to be more enigmatic and mysterious?

Is the representation of Bond similar or different between the two?

Why do you think modern Bond posters have moved away from stereotypical representations of women?

How is the genre of Bond shown in the posters?

What iconic Bond elements do both posters use? Why do this?



## GCSE Media Studies KNOWLEDGE ORGANISER

## MEDIA LANGUAGE

**Central long shot** of Bond signified he is the **protagonist**. He is really the only person in the image and **dominates the frame** of the poster. His clothing of a **white tuxedo** connotes a professional, suave and sophisticated lifestyle, the white tux especially is associated with wealth and luxury (worn a lot by Sean Connery as Bond in the 1960s). The **red carnation** in his jacket connotes romance and passion, but also danger and death (a carnation is used as a **symbol** in Mexican culture in their Day of the Dead celebrations). The **gun** signifies danger and his job as an assassin. He looks ready for action at any time. His **body language** with his arms crossed and wide leg stance connote a dominant, controlled and unshakeable person. He looks cool, calm and collected in any scenario. His **facial expression** is serious and he is making **direct address** to the audience connoting dominance and intimidation.

The use of the **masked figure** in the background wearing a skull mask connotes death. He is **placed behind** Bond connoting that death is always stalking or catching up with Bond. The **black** of the eyes signifies an evil presence, contrasting with the **white** of Bond's tux which signifies goodness. This **binary opposite** of black vs white links in with the biggest binary opposite of the film's narrative good vs evil (see more below). The audience assume that this character fills **Propp's character** type of the **villain** through their deathly, mysterious costume, and Bond clearly is Propp's **hero archetype**.

The name of the film **Spectre** has connotations of ghosts and mysterious dead visions, linking to the mysterious character in the background. This connotes that Bond may be haunted by something in the film, and is chasing a mystery spectre or person.

## REPRESENTATION AND NARRATIVE

**Bond**: the **intertextual reference** of Daniel Craig wearing the white tuxedo refers to Sean Connery's Bond of the 1960s adds to the importance of the **franchise** and gives long time fans **familiarity and nostalgia** values. Bond is represented as the epitome of **masculinity** through being strong, brave and serious. He clearly embodies the action hero **archetype** and audiences believe this is what men should be through this repeated representation.



**The women**: interestingly there are no women featured on this theatrical poster, showing a change in attitudes towards the **conventional Bond girls** of previous Bond posters in the franchise. This could be argued as a positive step towards accurate representation of women who are not used or seen here as sexual objects, however, this is also a negative representation of women especially within the action/spy genre where women are not normally seen as the hero character but **Propp's princess character** instead (interestingly the character of Madeleine Swann is featured on another Spectre poster, positioned behind Bond as if he is protecting her). The action genre very much remains a male dominated one.

**Narrative**: clear **binary opposites** of Bond vs the masked figure are set up through the positioning of them on the poster. Recent Bond posters have stepped away from revealing as much narrative as posters from the 1970s did, and instead use **enigmas** (questions) to make the audience question what might happen in the film. The dark colour scheme and mysterious masked character also make this a very **enigmatic** poster.

## REPRESENTATION AND NARRATIVE

**Bond**: was already an **iconic** character and known for his suave, sophisticated and charming ways as an international spy. He always caught the bad guys, saved the girl and would strike up a romantic relationship with her. This representation of **stereotypical masculinity** indicated to audience of the time that this is what men had to be— intelligent, strong and prepared to face danger. In doing so, you would be respected and women would desire you. Bond has only ever been a **heterosexual** male, signifying this was the most dominant viewpoint of men in society.

**The women**: a feminist perspective would argue that the women in the poster are little more than bodies to be looked at in a sexual way. This fits with Laura Mulvey's '**Male Gaze**' theory and is a stereotypical representation of women typical of male targeted films from this decade. There is no need for them to be featured in bikinis which are clearly there to show off their bodies, rather than represent them as serious or important characters. They fit into the stereotypical representation of women as **Propp's princess** characters, damsels in distress to be saved by the male hero.

**Ethnicity**: as martial arts was gaining popularity in British culture during the 1970s, it is featured here on the poster with the karate woman and Nick-Nack next to Bond. However, **different ethnicities** that are not white and British, as represented as being very 'other' or 'different' or 'exotic', through their darker skin tone and especially the woman doing karate is represented in a different way to the two white women in bikinis.

**Narrative**: many Bond posters of the 60s and 70s focused heavily on showing many elements of the narrative in the poster background as a convention. This poster conforms to this, which reveals a lot of hints about the narrative. Clear **binary opposites** are set up through the stand off positioning of Bond vs the mystery villain, therefore using the conventional good vs evil narrative.

## CONTEXT

### TMWTGG

December 1974, Roger Moore's 2nd time playing Bond. 9th film in the franchise. Budget \$7 million, made \$97 million at the box office.

The martial arts genre had gained popularity in film during the 70s, with stars like Bruce Lee and Jackie Chan breaking into Hollywood. To reflect this popularity, TMWTGG used martial arts sequences and filmed in Asian locations like Hong Kong, Thailand and Macau.

The film is set in the middle of the 1973 energy crisis, when oil producing Arab countries put sanctions on selling oil to Western countries. This was a dominant theme in the script and is shown in the poster through the power plant building in the bottom left corner and the laser beam pointing towards Bond.

### Spectre

November 2015, Daniel Craig's 4th time playing Bond. 24th film in the franchise. Budget \$245 million, made \$880 million at the box office worldwide.

The Mexican celebration The Day of the Dead has had a popularity rise in society and is now well used in Halloween celebrations and costumes. To reflect this raising popularity, Spectre used this as their opening sequence setting and on the poster itself.