

FILM



Medium Studied: Film (including Marketing & Advertising)

TEXTS: The Man with the Golden Gun (1974) No Time to Die (2021)	ASSESSED FOR: Media Language (analysis) Representation Industry
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Keywords for this Topic

KEYWORD

MEANING

Active/Passive	Active audiences take an active part in engaging with the media product (e.g. browsing websites/playing video games); passive audiences just absorb the media product. Films are largely passive, but there are ways to encourage interactivity through things like convergence .
Commercial	Commercial companies are funded through advertising; they are different from subscription services and publicly-funded services .
Conglomerate	A large group of companies that are all owned by the same parent; conglomerates tend to be very wealthy and can absorb small-medium losses.
Connotations	What an image suggests or symbolises (e.g. getting the idea of love from looking at a picture of a rose).
Convergence	Where two different media work together, using technology, for the benefit of both (e.g. Film studios running websites).
Direct address	Where the cover model looks directly at the camera, often inviting challenge from the reader.
Diversification	Where a company moves from making one type of media product to making different types (e.g. where a Film company moves into making TV shows or video games).
Dwarf/Midget	Dwarfism is the medical name for a disease that prevents humans from growing to normal adult height. Although the term 'midget' is seen as insulting, it was the preferred term for the condition of actor Hervé Villchaize, who played Nick Nack.
Indirect address	Where the cover model looks away from the camera, often inviting the gaze of the reader to stay on them.
Messages and Values	The things the product is trying to communicate (messages) and what it thinks is important in the world (values).
Parent/Subsidiary	A parent company is the owner of smaller companies; the companies owned by a parent company are called its subsidiaries – subsidiaries are smaller companies.

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Product Placement	The process of making products highly-visible in films or TV shows as a way of advertising them.
Promote	To advertise or in other ways communicate information about an upcoming product or service (e.g. through trailers, TV spots and chat-show interviews).
Publicly-Funded	Paid for by a national government or tax, e.g. The BBC; they are different from subscription or publicly-funded services .
Regulation	The practice of ensuring a group of media companies all follow the rules and do not produce/distribute content that may harm the public good (e.g. the BBFC regulates film releases in the UK).
Stereotypes	An over-simplified idea about a group of people based on a very small number of people, e.g. all football fans are hooligans; all women are bad drivers; all Asian people are good at maths and science.
Subscription	Paid for by a monthly payment from customers directly to the company; they are different from commercial or publicly-funded services .

Useful Theories

THEORY NAME	THEORY EXPLANATION
Propp's Theory of Narrative	<p>Stories are driven forwards by the interactions between 8 'spheres of action' (usually the characters):</p> <ul style="list-style-type: none"> • Hero – on a quest to get the princess; • Princess – the thing the hero wants to get (might not be a person); • Villain – the one who opposes the hero and tries to stop him; • Father – (of the princess) Wants the hero to succeed, but places obstacles in his way to test him; • Donor – gives the hero something he needs to succeed • Helper – actually goes along to help the hero; • Dispatcher – the one who sets the hero on his quest; • False hero – wants the hero to fail and takes credit for any success the hero might have.

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<p>Curran and Seaton's Theory of Power and Control</p>	<ul style="list-style-type: none"> • Large companies dominate the film market because they have more money to make big-budget films and to advertise them; • Companies make films that make money, leading to lots of the same sorts of films on the market – once they find a successful film formula, they stick to it; • Smaller companies find it harder for their films to be seen, unless they are bought by (or do a deal with) larger companies.
<p>Laura Mulvey's Gaze Theory</p>	<ul style="list-style-type: none"> • Refers to the practice of displaying women from a masculine, heterosexual perspective. • Women are often made to appeal to men sexually through the costume or pose (or both). • Assumes that only men do the looking at media products; women exist only as objects for the male viewing pleasure.
<p>Richard Dyer's Star Theory</p>	<ul style="list-style-type: none"> • Stars are constructed by media products – audiences only see what they are shown – their images are carefully controlled. • Stars need to appear ordinary (to be relatable) and extra-ordinary (for people to aspire to them) at the same time. • Stars are present in our lives through the media, but absent from our lives really (they are 'just out of reach').
<p>Stuart Hall's Reception Theory</p>	<ul style="list-style-type: none"> • Hall suggested that all media products have a preferred meaning – the one the media makers wanted audiences to take away. • However, he also stated that it is possible for audiences to take different meanings, including oppositional (very different from preferred) and negotiated (somewhere between preferred and oppositional).
<p>Henry Jenkins and Fandoms</p>	<ul style="list-style-type: none"> • Fandoms are groups of people who are all fans of the same film/show/media product; • Fans create communities and are active producers of content (not just passive consumers of it); • Fandoms are loyal and have even been active in reviving cancelled media products.

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Set Products and How to Use Them

Set Product	How to Use It...
<p data-bbox="217 477 347 495"><small>The Man with the Golden Gun (1974) ©Danjaq/EON/UA/Koba/REV/Shutterstock</small></p> 	<p data-bbox="740 456 1358 490">Original Poster: The Man with the Golden Gun</p> <p data-bbox="740 535 1289 568">For Media Language and Representation:</p> <ul data-bbox="788 577 1374 1429" style="list-style-type: none"> • Poster appears to be from the POV of Scaramanga (the man with the golden gun), who has 007 in his sights; • Women dressed in very little, inviting analysis using Gaze Theory; • Lots of phallic imagery (the golden gun, 007's gun, the laser gun), again inviting analysis using gaze theory; • Key moments from the film shown, including key stunts (car jump) and fight sequences; • Bond is in the centre, and dressed formally – makes him stand out from most of the other characters (even Nick Nack, who is formally dressed, is not of the height of Bond due to Hervé Villechaize's dwarfism); • Roger Moore's name receives top billing as Bond, important in a film where the villain is also a very well recognised actor (Christopher Lee) and the film is named after the villain. <p data-bbox="740 1480 932 1514">For Industries:</p> <ul data-bbox="788 1523 1374 1973" style="list-style-type: none"> • Made by Eon, Danjaq and United Artists; • Film set in Asia and incorporates martial arts sequences as these were popular at the time (1970s) [not in the book]; • This film is the 9th in the James Bond franchise; • Many of the cars used in the film were part of a product-placement strategy on behalf of the American Motors Corporation – one of these was involved in an aerial stunt that made the Guinness Book of World Records.

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Original Poster: No Time to Die

For Media Language and Representation:

- Bond with his back to the audience, possibly connoting the danger he is in, but also signifying Daniel Craig turning his back on the franchise after this film;
- 4 men, 3 woman; some sexualisation of women, but women also given action roles as connoted by combat gear and gun; Q connoted as geeky through the glasses, which he is adjusting;
- Fast car and sparks at the bottom connote action status (the car is Aston Martin DB5, Bond's most iconic ride);
- White connoting Bond as the hero;
- Large 007 logo obscured by Daniel Craig (as everyone knows it's Bond).

For Industries:

- Made by Eon, MGM and distributed by Universal Pictures;
- NTTD's budget was between \$250-\$301m this is very high;
- Made \$774.2m worldwide (less than Skyfall and Spectre);
- Merchandising tie-ins included commemorative NTTD watches (\$52,000) and Bollinger Champagne (007 Special Cuvee on sale at \$85 per bottle);
- NTTD was originally supposed to debut in April 2020, but was pushed back to November 2020 because of the Coronavirus pandemic; it was pushed back a third time and finally released in October 2021 – the constant delays led to some on social media to dub the film '**No Time to Release**'.

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James Bond Website

Offers multiple ways for audiences to interact, including:

- Currently advertising a Bond 'science & technology' exhibit in Chicago
- Links to online 007 store;
- Booking 007 Experiences;
- Tickets for live performances of Bond music;
- Behind the scenes news;
- The NTTD page lists cars and gadgets that appear in the film, cementing a representation of masculinity that includes tough heroes, fast cars and flash gadgets.

Important Content and Issues

- The changing face of James Bond in an increasingly Feminist/post-Feminist society (old representations of him as a misogynist womaniser versus more recent, tortured representations);
- Representations of masculinity (see previous point);
- The power of large companies like Universal (one of the big 5); the *homogeneity* ('sameness') of film content.

Likely/Practice Questions

Question with command and keywords highlighted:	Number of marks
Name one of the companies involved in making <i>NTTD</i> .	1
Identify one example of product placement in the poster for <i>The Man with the Golden Gun</i> .	1
What is meant by a commercial company ?	1
Explore how <i>The Man with the Golden Gun</i> poster creates meaning through the use of colour .	5
Briefly explain the difference between horizontal and vertical integration .	4
Explain how films are marketed/promoted .	6
Compare the representation of masculinity on the poster for <i>The Man with the Golden Gun</i> and this [unseen film poster]	25

How to Answer an Industries Question

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- Make sure you pay attention to ALL parts of the question – e.g. if a question is asking about audience targeting, the targeting part is as important as the audience part (see sample answer, below);
- Remember to use media terminology throughout;
- Bring in theory if/where you can;
- Spend at least 15 minutes on a 12 mark question.

Sample Answer: Explain how Films like *NTTD* can use technology to target audiences. [12]

One of the ways *NTTD* uses technology to target its audiences is through the use of its website. The website allows audiences the chance to interact with what might otherwise be a passive medium (film), but it does more than that. Through the careful selection of content, it allows audiences to experience what it is like to be James Bond, and so keys into that particular type of masculinity so important in its target audience. The website allows users to buy James Bond memorabilia, including branded poker sets and roulette wheels (Bond is a gambler) and replica Trilby hats and cufflinks. These products literally allow the browser of the 'For Him' sections to put himself in the shoes of James Bond's high-class, high-stakes lifestyle. Such 'conversation pieces' keep the brand alive in the mouths of the buyers and so help to advertise the Bond franchise to like-minded potential fans and customers.

Another way films like *NTTD* target audiences is through product placement. James Bond films are well known for their inclusion of gadgets and cars, and producer Eon has long-running links with prominent companies like Aston Martin and Omega watches to feature their products in its films in return for financial backing. Articles about both these companies feature on the website and the inclusion of gadgets (like ejector-seat cars and explosive watches) is another way the franchise targets its particular brand of sophisticated, tech-savvy masculinity.

One final way films like *NTTD* use technology to target their audiences is through social media. The James Bond Facebook site contains likeable, shareable features and clips and is – of course – one of the first places to see new content like trailers and teasers. The social nature of Facebook allows audiences to speak with other fans of the show and to create what Henry Jenkins refers to as fandoms: where can create content and communities around a shared love. The benefits of films like *NTTD* using fan communities is that the fans do the work of promoting the film for them, and are more likely to promote the film to others within the right target audience as social media has rapidly begun to augment and replace 'word of mouth' marketing formats.

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resource continues below...

How to Answer the Long Comparison Question

- The focus of the longer question will be **Representation** (and Contexts).
- You will be asked to compare **ONE** of the film posters you have studied with a **film poster that you have not seen before**.
- You will be expected to **find points of comparison** that relate to the keyword (e.g. gender, age, ethnicity – here it will probably be gender).
- Try to work in theory where you can.
- You should aim to make at least 3 developed points.
- Talk about EACH of the bulleted prompts in the question (see below).
- Spend at least 30 minutes on the 25-mark question.



Compare the representation of masculinity on the poster for *The Man with the Golden Gun* and this [unseen film poster]
[25]

In your answer, you must consider:

- the choices the producers have made about how to represent gender
- how far the representation of gender is similar in the two magazine front covers
- how far the representation of gender is different in the two magazine front covers.

One of the choices the producers have made on the cover of *The Man with the Golden Gun* (Golden Gun) is to include phallic symbols as a representation of macho masculinity. Both the gun Bond uses and the golden gun and laser gun of the villain Scaramanga connote the sort of hyper-virile, hyper-masculinity that was seen widely in the more misogynistic Bonds of the past. By contrast, the producers of the Tomb Raider poster have chosen to focus on Lara Croft's bow (slung, with a quiver of arrows, over her back, and piercing the title of the film). Whilst the arrow could be seen as another phallic symbol, the choice here to give Lara

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Croft the bow and not her trademarked dual-wielded pistols might be seen as an attempt to construct her skill. Bond might simply squeeze a trigger and kill his opponents, but Lara Croft uses precision skill.

One of the similarities of the two posters is the direct address of the main character. Both Bond and Croft look directly into the camera, but the looks connote different things. For Roger Moore (a name synonymous with sex-jokes), the look appears to be an invitation to the presumed male audience looking at the poster. The beginnings of a cheeky smile, twisting into the corner of Bond's mouth – when taken with the scantily-dressed women and the fact that the main villain Scaramanga has Bond in his sights – seem to construct Bond as a man cool, calm and collected. The man, according to Raymond Chandler, that all men want to be and all women want to be with. Alicia Vikander has a more determined look on her face that, when taken with the dirt and bandages on her arm, work to construct a heroine who has had to suffer for her success; no tuxedos or ball dresses for Lara Croft, despite the character's high-born status as the daughter of Lord Richard Croft.

One major difference between the two posters is, of course, the fact that Bond is a male action hero and Lara Croft is a female action heroine. Interestingly enough, it is Croft whose mise-en-scene connotes a preferred meaning of a rough-and-tumble action heroine (according to Stuart Hall's Reception Theory), though she is forced to enact many masculine traits in order to do it. One might even argue that Lara Croft is represented as *more macho* here than James Bond is. She has been wounded, got down in the dirt and had to rely on makeshift weapons like a bow and arrows. By contrast, Bond is represented as part of a bigger ensemble and might easily be seen as the Proppian hero. Interestingly, there is no sign of the actual film's princess (the solex agitator that Bond is sent to recover and that works more as a MacGuffin to get him into conflict with Christopher Lee's Scaramanga). One might assume the two scantily-clad women are Bond's princesses, and – indeed – the Mary Goodnight (Brit Eklund) does need rescuing by 007 later in the film. The villain is missing from the poster, but the golden gun invites the reader to see themselves in the place of Scaramanga, perhaps suggesting that more than *being* James Bond, macho male audiences would really like to *defeat* James Bond. To do so would cement them as the ultimate, hyper-masculine symbol; to be the best, they are invited to *beat* the best (as so many have tried and failed to do before).

Mark Scheme

GCSE Media Mark Schemes are divided into FOUR BANDS. The specifics of the mark scheme changes with the question, but there are some common words used.

- **Band 4 (Grade 8/9):** Excellent; consistent use of "the specifics" throughout.
- **Band 3 (Grade 6/7):** Good; mostly appropriate use of "the specifics."
- **Band 2 (Grade 5/4):** Satisfactory; occasional appropriate use of "the specifics."

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- **Band 1 (Grade 3/2/1):** Basic; Limited; very little use of “the specifics.”

The definition of Excellent/Good/Satisfactory/Basic is set by the board.