

Eduqas GCSE Unit 2A Close Study Products Student
Workbook 2025
No Time To Die - Industry

This is the Note Pack for use with **EDUSITES EDUQAS SET PRODUCTS UNIT 2A GCSE MEDIA STUDIES**. All of the notes refer to the content of this unit of work. They are designed to help you create a useful set of notes to help you with understanding the ideas covered in this examination, to support you in your Home Learning and be a clear revision aid in your preparations for the final examinations that you are required to take. You need to always keep in mind the examination board Assessment Objectives that your work is to be assessed with.

Demonstrate knowledge and understanding of:

- the theoretical framework of media contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.
- Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

Create products for intended audience and evaluate communication of:

- Demonstrate Knowledge & Understanding of the theoretical framework – the key concepts
Contexts of media products & production
- Analyse products by application of the framework /concepts /context

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Teacher's Standards

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Lesson 1

The **Paper One** Set products.

The **Eduqas** GCSE Media Studies specification is based on the theoretical framework for analysing and creating media, which provides the tools to develop a critical understanding and appreciation of the media. The framework consists of four inter-related areas:

- media language: how the media through their forms, codes, conventions, and techniques communicate meanings
- representation: how the media portray events, issues, individuals, and social groups
- media industries: how the media industries' processes of production, distribution and circulation affect media forms and platforms
- audiences: how media forms target, reach and address audiences, how audiences interpret and respond to them, and how members of audiences become producers themselves.

Component 1 Section B develops knowledge and understanding of media products, introducing learners to key aspects of media industries including *ownership, funding, regulation, production, distribution and technology*.

In addition, you will develop relevant ideas of audience including *targeting, categorisation, consumption and use of the media products*.

Learners will develop their ability to discuss industry across a range of media products. In addition, learners will study products from specific media industries and audiences to develop their knowledge and understanding of those areas of the theoretical framework.

No Time To Die set product require awareness of film marketing in terms of how it exemplifies issues surrounding the elements of industry and audience targeting. A focus for study is the way the brand is represented to audiences across all platforms. As a cultural product the elements of the film's website convey ideas shaping the audience. Apply theories of industry & those of relevant models of audience targeting. *Hesmondhalgh; Curran & Seaton; Livingston and Lunt; Neale; Blumler and Katz*

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This section will assess **knowledge and understanding of media industries and audiences** in relation to any of the four forms studied for this section: film, newspapers, radio and video games.

- **Question 3** will be a **stepped question assessing knowledge and understanding of media industries** in relation to one form studied.
- **Question 4** will be a **stepped question assessing knowledge and understanding of audiences** in relation to a different media form from that assessed in question one

The Nature Of Media Production the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced

- the effect of **ownership and control of media organisations**, including conglomerate ownership, diversification, and vertical integration
- the impact of **the increasingly convergent nature of media industries** across different platforms and different national settings
- the importance of different **funding models**, including government funded, not-for-profit and commercial models
- how **the media operate as commercial industries on a global scale** and reach both large and specialised audiences
- the **functions and types of regulation** of the media the challenges for media regulation presented by 'new' digital technologies

No Time To Die was released September 2021 and starred Daniel Craig in what was his fifth and final performance as 007 James Bond.

The film, unlike the previous 24 Bond films, is not an adaptation of a best-selling novel. It is simply a film based on the characters created by Ian Fleming.

Produced by a British Film company Eon the film was **distributed globally by Universal Pictures** after the expiry of a previous deal between Eon and Sony. In **America it was distributed by United Artists.**

The film, including production and marketing and promotion, had an estimated \$350 million budget making it the most expensive Bond film ever made. The film is estimated to have grossed globally over \$800 million in box office ticket sales.

Film must be studied in relation to media industries only.

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Learners may study **No Time To Die** only in **the context of cross-media study** which explores **the convergence of media platforms and technologies** and in **the context of the study of media industries**.

To develop an awareness of **No Time To Die** as a contemporary mainstream film, learners should consider selected key pages from the film's section of the Official James Bond 007 website, including **the homepage and at least two other pages chosen by the centre**.

Extracts from the film must only be considered in relation to the industry issues exemplified.

Hesmondhalgh's model states that media producers – *major studios; financiers etc* – factor into their decision-making the high risk of investment in popular culture. The audience for any film is very much a 'one time' consumer with major films requiring investment in the tens if not hundreds of millions. This is a financial risk studios seek to minimise.

This has resulted in studios backing proven formulas or franchises – the 'big hits' (*blockbusters*) that help cover the costs of the many relative financial failures (*such as low to mid budget films*).

This way of minimising risk has institutions relying on investment in repetition - projects using the 'same' or 'familiar' stars; popular genres; safe franchises; repeatable narratives that have proven successful. This strategy is what Hesmondhalgh refers to as **formatting**. Such a process influences how the film presents itself to the audience. The ideas and strategies are part of a calculated industrial/commercial process.

Lesson 2

The Products

The tasks for Component 1 Section B for film is focused on film as an industry, for the most part the marketing of film. This involves an exploration of the cultural industries.

We need to consider:

- The role and purpose of film in the modern world – *implies context*
- The audience for such films and how they are addressed – *implies context*
- The way such films are financed

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- The way they are promoted in the modern global market – *focus on context*
- How theoretical models help us understand the film industry and how this shapes its output.

As with all the set products, study of the set product is a means by which to study broader ideas and concerns of the Media Framework.

- The set product enables us to explore these ideas in a practical manner. We **use examples from the product to illustrate our understanding.**
- **The film industry is highly significant in terms of its economic wealth and in its social impact.** It can be seen to illustrate some sense of the values of society or sections of society.
- In looking at the film industry through the example of mainstream studios, we may **consider how the ideas of cultural theorists are relevant in explaining elements that shape contemporary culture** and reflect those ideologies present in society.

Films especially those from the major studios, develop to reflect advances in cinema and home cinema platform technology. The release and success of major genre and franchise film products require films and cinemas enhance their capability if they are to attract audiences. These ‘blockbuster’ films can often exploit the qualities of the technology making the film more desirable to consumers as well as enhancing the brand itself. Improved CGI and sound has an impact on audience expectations of big budget film experiences. The brands market themselves on their action and their capacity to utilize the cinema experience to the full.

- Major studios may offer 3-D versions that attract a premium price from audiences desiring deeper immersion in their cinema experience.
- Major studios have control and influence over distribution of their films with the ability to time openings in many screens helping the film become a ‘must-see’ event.

Lesson 3

Industry

A conglomerate is the combination of two or more business entities engaged in either entirely different or similar businesses that fall under one corporate group, usually

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involving a parent company and many subsidiaries. Media examples would be *Disney*; *Sony*;

- Vertical integration is a business strategy allowing a company to streamline by taking direct ownership of various stages of its production process rather than relying on external suppliers. *Disney* is vertically integrated.
- Horizontal integration is a business strategy owning companies in the same production stage. In media this might mean a company owning several film studio brands but not owning any distribution. *MGM* produced *No Time To Die* but require other studios – *Universal* or *United artists* – to distribute the film. *MGM* is horizontally integrated.

Genre is an industrial process:

- To guarantee **pleasure and meaning for the audience**.
- To **offset financial risks of production** by providing collateral against innovation and difference.

Media products rely on the intended audience finding pleasure in difference and repetition - *recognition of familiar elements and the way those elements are linked in an unfamiliar way or the way that unfamiliar elements might be introduced*.

Genre combines audience expectation (*what they believe the product to be about/contain based on prior knowledge of similar products*) interacting with the product during consumption.

Genre provides **a template for construction of messages and content**.

For marketing, **genre provides assumptions about the audience to be targeted**.

To the audience, **genre identifies a pleasurable formula** providing engagement and understanding.

The Bond franchise is complicated. Legal disputes over rights to the character and brand have been fought over for almost 50 years. These are currently owned by *Eon productions*(a UK film production company associated with *MGM*), *Universal Pictures*, and *United Artists*.

Theatrical distribution was primarily by *Universal* internationally but *United Artists* in the USA. Video distribution rights are owned by *Universal Pictures Home Entertainment*. So many interested parties made pre-production a difficult task, showing the complex nature of modern film financing and production

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You have the costs of paying the cast and crew, building sets, utilizing visual effects, and everything else associated with making a movie come to life.

However, that's only half cost in major studio productions like the Bond franchise. The film must be marketed, and marketed in a manner that ensures the cost of production will be returned and profits made. Audiences need to know it exists.

For major productions, this is apparent in trailers, billboards, radio ads, and everything else you can slap a poster on.

As a rule of thumb, a movie costing \$65 million dollars to make – *current 2023 average cost* – will total \$100 million once the advertising and marketing is factored in (around 50-60% of the cost of making the film).

Thus, *No Time To Die's* cost of \$250 million dollars to make added up to over \$350 million as a total spend.

Development: The initial idea is generated. This may be by acquiring the rights to a book, or character or the writing of an original screenplay. At this stage, the funding is found for the project.

For No Time To Die, EON held the rights and the decision to make the film was based on the financial success of the previous film Spectre and Skyfall and the performance of the 'new' grittier, more contemporary Bond franchise starring Daniel Craig. Deals were struck between EON, who own the rights, and Universal film Studios regarding the cost and share of profits and Universal Pictures Home Entertainment who own the video/DVD distribution rights to the film after Sony were dropped by EON.

There were many issues over direction and writing. Danny Boyle was originally scheduled to direct but left the project over script issues. Cary Fukunaga was brought in by EON.

Pre-Production & Production – Cast and film crew are found, locations chosen and sets are built.

The striking of deals for locations and amendment of the script to accommodate these were made and filming was completed by the end of September 2019. Release of the film was delayed on several occasions by the Covid-19 outbreak. The film was the first major studio release to be impacted by the pandemic and the closure of cinemas. The closure saw millions of dollars of pre-publicity wasted as the release slot moved back

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two years. It grossed \$750 million with costs of \$350 million requiring \$800 million to break even.

Lesson 4

Marketing

Campaigns make use of cross-platform strategies to appeal to a range of potential audiences:

- An official film website linked to pages on the main 007 site
- A viral campaign, using teasers and trailers on YouTube. *Twitter* campaigns used hashtags.
- Adverts and interviews with stars of the film in the print media (*newspapers and magazines*), including feature articles about the film, posters, and billboards advertising the film.
- Press releases announcing the production of the film, and later snippets of the making of the film to build momentum and expectation.
- Theatrical and TV trailers
- The cast appeared on TV and radio shows promoting the film, such as the UK *The Graham Norton Show*
- The release and success of the title song by Billie Eilish in advance of the film
- Merchandise and official products promoted the film. Accessories - *wallets and notebooks, collector's items such as models and promotional artwork.*
- Tie in with sponsors - *Land Rover, Aston Martin, Heineken, Omega and many others*

No Time To Die used cross-platform marketing to engage influencers and initiate promotion driven by word of mouth, placing the film in front of influencers who in turn persuade more and more people to discuss the film. The use of social media and influencer rests on the premise of Two-Step flow and identity theories of Blumler and Katz to ensure that the film is made attractive to potential viewers who feel they will be missing out, if they don't watch it.

In a world of media saturation, a well-constructed site retains the ability to capture attention.

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As with posters, we might ask why do so many of them look the same?

They often follow perceived formulas – *what we would call conventions* – offering what studios anticipate audiences want to know, what they are interested in. They assume that this audience has similar taste in films and popular culture so attempt to replicate the previous successes. They also want audiences to ‘know’ how to navigate the site, how it works. This means that they copy other successful sites from the genre/audience they are seeking.

Here we might apply our awareness of the model of **Curran and Seaton** who ascribe the ‘sameness’ of mainstream films to the fear of commercial failure. The massive investment in making a film requires reassurance that there is a market/audience who will come to see it. By not only making the films ‘the same’, the use of familiar and conventional website formats is simply applying the same ideas and concerns to the marketing campaign.

In the modern media world of convergence, a well-constructed website is deemed essential to capture audience attention at the time of the film’s release and then to enable ongoing interaction with the audience. This is described as the ‘*long-tail*’. They often follow perceived formulas – *what we would call conventions* – applying formats used in other successful sites.

Lesson 5

Websites

- **Clean lines** – *san-serif font; black and white dominate as modern feel of such action-thriller films.*
- **Classic feel** – *Bond franchise/legacy*
- **Bond pose** – *the gun; action – classic/legacy/iconic*
- **Bond logo** – *identity; branding of quality assurance*
- **Social media links** – *share thoughts; share reviews*
- **Links to interactive pages** – *trailers*
- **Links to merchandise** – *marketing; profitability*
- **Links to store/sponsors/partners** – *clothing; luggage; artwork*
- **Links to clips and trailers**

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- **News of Bond products** – *launch of DVD/Blu-Ray; the music*

Lesson 6

No Time to Die

The Bond franchise is the longest running in film history.

It carries an established global fan-base expectation. *Skyfall* had grossed over a billion dollars at the global box office, as did *Spectre*. *No Time To Die* received simultaneous global distribution delayed by Covid to ensure that it would reach a very large audience.

It is difficult to specify a specific target audience for Bond. The franchise has spanned six decades, with many different Bonds, directors, and owners of the franchise. However, *EON* intended a global audience for a brand with great commercial value: Bond is iconic with universal appeal – *he is heroic, charming, suave, attractive, and 'wins.'* Arguably, men want to be him, and women want to be with him, a character providing escapism for both genders and many age groups. Social-cultural: Bond provides a narrative we feel comfortable with (*'bad guy' commits crime, 'good guy' catches him and wins the day*) and one that reinforces dominant messages and values. (*Hall; Gerbner; Morley etc.*)

Lesson 7

Markets

Cultural Industries: products are targeted at different needs to those essential needs for food or housing etc. They address the human need for entertainment, our desire to learn about each other and our role in the world (**Blumler & Katz**). In consuming them, we may discover new ideas or evolve a better understanding of our own identity.

These producers follow the same industrial production practices of all other industries in that they **make, supply, market** and **provide products:**

- **Production** - Making the product (*the film is completed by the studio/production company*)

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- **Distribution** - Making the product available (*films are released via screenings in cinemas. This is done by specialist distribution companies who make deals with cinemas*)
- **Marketing** - Promoting the product (*trailers and posters and interviews in magazines and TV*)
- **Exhibition** - The point the audience receives the product (*the film is watched in cinema and later makes its way onto DVD or rentals via Sky, Amazon or Netflix etc.*)

All media products are the result of the forces at work that shape the era: social; political; cultural; economic. Industries must respond to these elements, or they will fail – misunderstanding the social/cultural climate will result in products that fail to meet audience expectations and needs. The political influence is felt in attitudes and values that must be catered to. Failing to recognize industrial and economic factors will see industries left behind.

Gender and ethnicity – as we have seen in previous EDUSITES units – are a good example of a **socio-cultural elements** that shift from era to era. What is deemed acceptable in one era fails to ignite in another.

- **The political climate of an era** is also of importance – attitudes towards identity and values must be represented in successful media products. The climate of national interest displayed in the BREXIT vote, or the USA Trump election can be seen in newspaper coverage of events/issues such as the nationalism of *the Sun* and *the Daily Mail*. In Bond, the shift of the villains that Bond opposes has moved from political to criminal enterprise.
- **The economic/industrial element** impacts on the scale of investment and the quality of products. The effect of mass production has made sophisticated technology available to the majority opening new platforms for cultural industries products.
- **The socio-cultural element:** The Syrian refugee crisis, with thousands of fleeing boat people arriving in Europe seeking asylum, dominated much of the social and political debate. The dominance of social media – Facebook,

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Twitter and emerging Instagram – were seen as vehicles for commercial organisations to insert content into the flow of information.

- **The political climate of an era:** attitudes towards identity and values were increasingly those of national interest, but the film was made and released post BREXIT and the USA 2016 Trump election and concerns over Korean expansion into nuclear missiles.
- The **economic/industrial:** The cost of the film makes it one of the most expensive films ever made, its return made it barely financially successful. Such is the modern film industry – huge financial risk on blockbuster films that seem to ‘guarantee’ a decent return on the risk. The industry model is one of increasing vertical integration of production and distribution with institutions now linking their products to music soundtrack albums and computer games with links to platforms for global access/distribution. *No Time to Die* like *SPECTRE* and *Skyfall*, did not have a specific video game – the previous Activision versions stopped after the poor sales performance of *Quantum of Solace* and *007: Legends*. **Glu-games** released a game under the Bond license *World of Espionage* to coincide with the premiere of *SPECTRE* for mobile apps and platforms – a sign of the changes in the market since 1997s *Golden Eye* which remains the most successful Bond console game.

Uses and Gratifications theory Model audiences take an active role in choosing and using media, seeking out products that best fulfil their needs.

Entertainment/escapism/diversion – *audiences consume media products for enjoyment*

Personal Identity - products whose conduct and values are like their own ideas.

Consuming such products forms, reshapes or evolves some of their own characteristics and ideas and values.

Integration and social interaction – products produce topics of conversation where *ideas are hardened, challenged and either reformed or evolved.*

Surveillance (Information and Education) – audiences acquire information, knowledge and understanding by consuming products or engaging with social media feeds of friends or celebrity influencers

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Curran and Seaton: commercial media companies are concerned with maximising profit and minimising financial risk. These priorities impact all aspects of media products from what gets made to the representations and ideas they contain.

Media industries are dominated by **conglomerates** who **continually extend their activities into areas where profits may be made, and existing and new content exploited.**

HESMONDHALGH considers one **element of contemporary cultural industries in the modern era** (*from 1950s onwards*) is of cultural businesses **becoming more commercially organised.**

Media institutions **under both horizontal and vertical systems** which means that they are **in a better position to exploit the emergence of new media technologies.**

This adds to their commercial value as an institution but **financing such technologies demands ever more investment which places yet more emphasis on profit over other considerations such as quality** (*except where the appearance of quality might generate greater profit*) or issues of equality of representation, promoting social values, or catering to niche audiences.

For the **No Time To Die** film we need to consider the fact that the studios investment was based on the financial success of the previous films – Skyfall; SPECTRE – that broke the billion pound gross on a \$200 million budget. Institutional issues delayed the shoot, COVID impacted the release all adding to a final spend of \$350 million and a massive impact on cinema attendance. The film, despite its \$750 million gross barely broke even. This will clearly impact future decisions on production of the franchise.

360-degree marketing

A useful term for the examination as a shorthand way of discussing the way that the campaign for film products is organised. Essentially it is an umbrella term that describes advertising and marketing strategies that operate across several different media platforms. One might think of it as horizontal marketing, straying as it does outside the production of trailers and posters.

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Consider the following ways films are promoted and which films you have seen applying these:

Sponsorship

the Bond films tie in with British Airways; car manufacturers; clothing; watches etc.

Print

posters; magazines; books; newspaper features and reviews.

Audio

Bond theme tunes; radio interviews and reviews etc

TV

TV specials; Graham Norton interviews with Tom Cruise for Maverick etc.

Social media

film accounts; use of influencers etc

Online

Star Wars video games; review sites; YouTube trailers and behind the scenes

Merch

Star Wars toys; Lego tie-ins; Tee-shirts etc

Branding

Despicable Me and Toy Story tie-in with McDonalds; Burger King etc

Lesson 7

Regulation

In **EDUSITES** core **Media Framework Unit 3: Media Audience** we explore in detail the issues that have shaped the regulation of the mass media industries such as film.

The growing concerns in the 1930s and 1940s over the power of media products to influence the actions and behavior of a young audience led to the introduction of increasingly restrictive ratings.

At first the UK ratings were:

- U = universal admission for all
- A = some small number of films deemed younger people required an adult to be present.

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- From the 1930s to 1950 the H certificate was applied to some films containing horror and this was replaced in 1951 by the X certificate which deemed content suitable only for those 16 and above (from 1970 this was changed to 18+).
- The X certificate was replaced in 1982 with the 18 rating and the overall rating system changed in 2002 to those we are more familiar with today.

The BBFC was created by the UK film industry in 1912. The initial role was to make sure that all films were checked to a single standard for the whole country. This was purely on safety grounds. At the time all cinemas needed a licence to show films because film stock burns easily and there was a fire risk from poorly kept or cheap quality film stock stored in cinemas or, most often the risk of fire occurring during projection.

From that time, local councils have remained in charge of cinemas and accept the BBFC's decisions. The decisions of the BBFC are not legally binding, so councils have the right to ignore any decision made by the BBFC and give their own age ratings. This has happened - in 1993 *Mrs. Doubtfire* was given a 12 classification by the BBFC. Some councils disagreed with the decision and gave the film a PG: in 1996 the controversial David Cronenberg film *Crash* was, after much heated debate, passed by the BBFC but some councils, such as Westminster, refused it a license so it could not be seen in any West End cinemas.

An important change was the arrival of video in the early 1980s. In 1984, a law was passed. The Video Recordings Act – often called the *Video Nasties Act* - put the BBFC in charge of classifying all videos for home use. This is governed by law and mandates the BBFC to ensure films are classified for appropriate audiences and show nothing considered harmful to the vulnerable, in particular young children. Films in the UK are certified through the BBFC, who use established guidelines to classify them into different categories of age audience ratings.

All films set for theatrical release go through thorough examination by at least two examiners, whose decisions are authorized by the senior examiner. If there happens to be doubt or disagreement, then the classification of these films are dealt with by other associates of the Board.

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BBFC Examiners highlight and discuss issues of discrimination, horror, language, drugs, violence, imitable behaviour, nudity, sex, sexual violence and theme, when deciding the age rating.

However, the BBFC Examiners also look at the tone, impact (for example how the audience may feel after viewing the film) and context of the film.

The release format is also considered, as there is a higher risk of underage viewing on DVD that is watched at home.

Livingstone & Lunt *the needs of a citizen conflict with the needs of the consumer, because protection can limit freedom. (laws that prevent all of us from doing things that might only possibly harm very few of us)*

Regulating media to protect citizens from harmful content limits freedom of expression.

Traditional regulation is ineffective with the rise of globalised media industries, the rise of digital media, and media convergence.

Here we can see the issue of censorship and restriction. The Bond films featuring Roger Moore were seen as 'family' entertainment, films often a tradition of Xmas Day family UK TV or cinema trips. The darker shift of the Craig Bond films ran into issues with censors. For EON censorship limited the audience and increased financial risk

The BBFC carried out a national survey in May 2002 with over 70% of people supporting making the 12-cinema rating advisory *if under 12s were accompanied by an adult throughout the film, and if information about the content of the film, for instance, 'Contains a single use of strong language and moderate violence' was available on publicity material and was included in local cinema listings.*

12A as it is now known, was subsequently introduced in August 2002. In line with the consultation, it awarded the rating providing children under 12 were accompanied by an adult and Consumer Advice was available to help parents/carers make informed decisions about what their children could watch.

The BBFC: *"Spectre was originally seen for advice in an unfinished version. The company was advised it was likely to be classified 15 but that their preferred 12A could be obtained by making reductions in a scene of violence and in another scene showing the aftermath of a violent act. When the film was submitted for formal*

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classification, acceptable reductions had been made in both scenes and the film was classified 12A.”

Though some 15 and 18 certificate films sometimes break through into major blockbuster territory – **it’s 12A and PG-13 where the hard cash is easier to find.** The studio and distributor drive is for 12A (PG-13 USA) ratings for films that aren’t as family-friendly as the rating may make them appear, and **Spectre** and **No Time To Die** fall into that category.

Spectre was given UK 12A (USA 13) for “*moderate violence, threat*”. The film evoked controversy as one or two crucial moments though not seen are heavily implied and heard – such as the torture/murder at the Spectre meeting in Rome. At the time even one or two people involved with the current Bond apparently expressed surprise that it’s got such a relatively soft rating. **No Time To Die** eventually attained its 12A/PG 13 for “*intense sequences of action and violence, and some suggestive material.*”

Sony had to remove some violence from the final cut of **Spectre** to secure a 12A UK rating (12 DVD) instead of the 15 classification the BBFC originally recommended based on the early rough cut. For EON/MGM **No Time To Die** had minor cuts to attain its rating.

These are commercially sensible decisions that secure a wider audience. However, it deviates from the conception of the original movies that directors wanted the audience to see.

In this way, **Spectre** and **No Time To Die** serve as examples of how commercial mainstream film industry needs and practices may be seen to always outweigh ideas of art, audience needs, or any creative aspiration of the director, writer, or the production crew.

Consider how these are evidence of the models of Hesmondhalgh and Curran and Seaton who see commercial needs and risks dominating the output of media industry producers.

The desire is always for the widest audience, that 360 degree and four quadrant marketing delivers the best chance of minimising risk and thus of profitability

“As with **Casino Royale**, the filmmakers sought BBFC advice about **Spectre** nine years later. Examiners advised director Sam Mendes and co that reductions would

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be required for an eye-gouging scene, the aftermath of a suicide, and, later, another torture sequence in which a villain drills into Bond's skull. The newly completed 12A cut went before the BBFC quite late in the process but yielded the desired certificate. When *Spectre's* 12A certificate became the Board's most-complained-about decision of 2015, the BBFC's Annual Report spoke to the 40 complaints received by members of the public, stating:

“Given the lack of detail in the scene and the context of an action film featuring a larger-than-life hero character who always defeats his enemies, this moderate violence is acceptable at 12A.”

Quantum Of Solace and Skyfall remained uncut, despite the latter including the series' first-ever deployment of the F-bomb, when Judi Dench's M commiserates with Bond over the handling of the situation. *Her successor, played by Ralph Fiennes, utters the second F-bomb in No Time To Die, which has largely escaped censure or complaints on the question of whether it's suitable for kids or not. However slowly, the needle has undeniably moved as the BBFC modernises in line with public consultation.*

(**UPDATE:** According to [the 2021 Annual Report](#), **No Time To Die** received 7 complaints from members of the public, largely about the film's moderate violence.)”

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