

Does technology or a more illustrative approach have an impact on whether or not a movie poster is iconic?

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Table of Contents

List of Figures.....	1
Abstract.....	3
Introduction	4
The 1950s and the Introduction of Television	4
The 1960s and 70s, Photography and Marketing	5
The Standardisation of Movie Poster Design and Photoshop Messes	6
The Extinction of the Cinema.....	9
The Rise of the Alternative Movie Poster	9
Conclusion.....	13
References.....	14
Appendix 1 – Full copy of questionnaire.....	15

List of Figures

Figure 1

Richard Hamilton. (1956). *Just what was it that made yesterday's homes so different, so appealing? (upgrade)* [Photograph]. Tate. <https://www.tate.org.uk/art/artworks/hamilton-just-what-was-it-that-made-yesterdays-homes-so-different-so-appealing-upgrade-p20271>

Figure 2

Saul Bass. (1959). *Anatomy of Murder* [Photograph]. Christian Annyas. <http://annyas.com/saul-bass-design-anatomy-of-a-murder/>

Figure 3

Steve Schapiro. (1971). *The Godfather* [Photograph]. Steve Schapiro Photography. <http://steveschapiro.com/photos.html>

Figure 4

Steve Schapiro. (1968). *Midnight Cowboy* [Photograph]. Steve Schapiro Photography. <http://steveschapiro.com/photos.html>

Figure 5

Drew Struzan & Charles White. (1978). *Star Wars: A New Hope* [Photograph]. Rock Paper Films. <https://www.rockpaperfilm.com/film-posters/american/drew-struzan-charlie-white-star-wars-1978/>

Figure 6

Marvel Studios. (2017). *Spider-Man Homecoming* [Photograph]. Stoutbot. <http://www.stoutbot.com/cinema-excelsior/episode-52-spider-man-homecoming>

Figure 7

20th Century Fox. (2014). *X-Men: Days of Future Past* [Photograph]. The Geekiary. <https://thegeekiary.com/marvel-schools-fox-on-how-to-market-a-superhero-movie/12969>

Figure 8

Marvel Studios. (2015). *Avengers: Age of Ultron* [Photograph]. Slash Film. <https://www.slashfilm.com/the-gangs-all-here-in-the-official-avengers-age-of-ultron-poster/>

Figure 9

Graph showing the preference of original vs alternative movie posters in people under the age of 30

Figure 10

Graph showing the preference of original vs alternative movie posters in people between the ages of 30 and 50

Figure 11

Graph showing the preference of original vs alternative movie posters in people over the age of 50

Figure 12

Matt Ferguson. (2017). *Alternative Spider-Man Homecoming poster* [Photograph]. The Art of Matt Ferguson. <https://www.cakesandcomics.com/#/spiderman-homecoming/>

Figure 13

Matt Ferguson. (2020). *Star Wars: The Rise of Skywalker* [Photograph]. Bottle Neck Gallery. <https://bottleneckgallery.com/blogs/news/the-rise-of-skywalker-by-matt-ferguson-the-monster-squad-night-of-the-creeps-screening-info>

Figure 14

Jamie Stark. (2020). *James Bond: No Time to Die alternative poster* [Photograph]. Alternative Movie Posters. <https://alternativemovieposters.com/amp/no-time-to-die-by-jamie-stark/>

Figure 15

Eon Productions. (2020). *James Bond: No Time to Die* [Photograph]. UK Posters. <https://www.ukposters.co.uk/posters/james-bond-no-time-to-die-v63896>

Figure 16

Olly Moss. (n.d.). *Lord of the Rings alternative poster by Olly Moss* [Photograph]. Olly Moss. <http://ollymoss.com/#/the-lord-of-the-rings/>

Figure 17

Doaly. (n.d.). Captain America: The Winter Solider alternative poster by Doaly [Photograph]. Doaly.
<http://doaly.com/project/winter-soldier/>

Abstract

The purpose of this dissertation is to look into the idea that the designs of the movie posters of today have become stuck in a rut and no longer reach the iconic status that posters of the past still obtain. This dissertation looks into the reasons why this may have occurred and specifically focuses on what made the posters of the past so iconic and the effect that the development of technology could have had on movie poster design. The research looked at during this dissertation involves looking into past iconic movie posters such as the posters designed by Saul Bass in the 1950s and posters created by Drew Struzan in the 1970s. It also looks into the effect of certain pieces of technology such as the introduction of the television, Photoshop and streaming services and how they may have squashed the creativity out of Movie Poster Design. The rise in the creation of alternative movie posters is also explored and a questionnaire was conducted to collect qualitative data on people's poster design preferences. The findings from this research suggest that the experimental and creative designs of the past became lessened once marketing took over the artistic control of movie poster designs, and the current bland design approach works better for appealing to wider audiences. The purpose of the movie poster also changes throughout time due to the advancement of technology making it a less significant element in the advertising of a movie and therefore less thought is given to its design.

Introduction

This dissertation looks into the ways movie poster designs have changed and, more specifically, what makes certain posters iconic. The definition of an iconic movie poster is one which will stand the test of time, that people will be willing to put on their walls years later and is as memorable as the movie it is promoting if not more (Nugent & Dyer, 2018). This dissertation analyses movie posters ranging from the 1950s to the current day and the designers that revolutionised the posters of their time. It looks in detail at how the advancement in technology and lack of illustrative approach in recent years has affected the ways in which movie posters are designed and potentially stunted their creativity. It also looks into the reasons for the rise in the creation of alternative movie posters; whether people found a creative gap in the movie poster designs today and felt the need to fill it with their own alternative designs. It also discusses the results of a questionnaire asking a range of people for their personal preferences and opinions on original vs alternative movie posters. The aim of this dissertation is to determine whether the development of technology has made the modern-day movie poster generic and no longer iconic and whether in today's age there should be a turning point in movie poster design where we look back to the days of the more artistic and experimental approach.

The 1950s and the Introduction of Television

The 1950s introduced the era of consumerism creating an extra element of competition within advertising. The art piece 'Just What Is It That Makes Today's Homes So Different, So Appealing?' by Richard Hamilton (Figure 1) expresses the consumerist world by depicting a 1950s version of Adam and Eve among the temptations of the consumer driven world (Tate, 2004). Print media was the norm of societal advertising, enabling the public to become more aware of product advertising in a way that the previously audio dominated advertising world could not achieve (The Artifice, 2015). Advertising became a cutthroat world where firms competed to get the best advertising slots and manipulation of the public became a large part of how firms got people to buy into their products (National Museum of American History, n.d.).

In these times the movie poster had to work harder than it previously had, due to the increase in the mass production of television, which drew audiences away from cinema (The Poster Collector, 2016). Before this, movie poster designs simply had an illustrated image of the main actors in the movie often with their last name large and capitalised and the title of the movie, a marketing tool developed in the 1910s when movie studios realised crediting their actors would gain them profit (The Artifice, 2015).

It is assumed that audiences responded well to this because they find comfort in familiarity and, if they recognise an actor, they may feel more inclined to watch the movie. However, with the popularity of the television movie poster designers had to look for different approaches to layout and design to draw in more people to watch films. They had to promote experiences that you couldn't experience on a television and they started to advertise the mood and atmosphere through abstract designs, rather than simply exploiting the actors in the movie (Marsh & Nourmand, 2000, p.4).

Figure 1:

Just What Is It That Makes
Today's Homes So Different, So Appealing?



Note. From Richard Hamilton, 1956, Tate, (<https://www.tate.org.uk/art/artworks/hamilton-just-what-was-it-that-made-yesterdays-homes-so-different-so-appealing-upgrade->

Figure 2:

Anatomy of a Murder



Note. From Saul Bass, 1959, Christian Annyas, (<http://annyas.com/saul-bass-design-anatomy-of-a-murder/>)

design evolved to be type heavy, the imagery became less important and the use of photography instead of illustration started to grow in popularity (The Poster Collector, 2016).

Photography became more widely used throughout the 1960s and 70s. This could be due to the fact that photography was cheaper than illustration and also takes less time. You can easily take different versions and then choose between them, whereas in illustration if something needs to be changed you have to edit the original copy.

Photography also meant that a more accurate portrayal of main actors was available to movie poster design and this was more reliable than hoping for a likeness in the illustration; photography can capture a movie as it is going to appear on the screen.

For example, the photographer Steve Schapiro's work, was used to create imagery for the posters of movies such as The Godfather (Figure 3) and Midnight Cowboy (Figure 4). Schapiro worked closely with the principal photography of the movie, which enabled him to take photographs that accurately portrayed the characters and gives a 'does what it says on the tin' effect to the poster (Breen, n.d.). People will see those posters and be able to see a snapshot from the film and can immediately see what they will get if they go and see the movie. The photographs taken by Steve Schapiro are seen as art pieces of their own that can live separately from the film itself and still be successful in their own right (Breen, n.d.). This could be due to the fact that Schapiro captures the true personalities of the characters in the film; he catches them off guard in moments of thought or in moments of action, rather than the overly used head shot photography used on posters today.

Saul Bass was a designer of this time who revolutionised the designs of movie posters; his conceptual approaches were unseen before his time. Bass's creations were often simplistic and thought provoking. He would rarely include images of the cast in his poster designs but instead his designs often consist of hand-crafted images that, at first glance, seem so simple but the more you look are rife with puns and metaphors.

Saul Bass wanted to make sure he made people think with his designs and stated in the 90's "I've always looked for the simple idea" "something totally simple, and yet doing something with it, which provokes ... If it's simple simple, it's boring. We try for the idea that is so simple that it will make you think – and rethink." (It's Nice That, 2016).

One example of his great works is the poster that he created for Anatomy of a Murder in 1959 (Figure 2). For this poster he created individual torn pieces of paper, laid out to create a body. The meaning behind this is the comparison between the word anatomy as the structure of the body and anatomy as in the dissection of a court case. The body pieces don't quite line up much like how the evidence doesn't line up (Bass & Kirkham, 2016).

The 1960s and 70s, Photography and Marketing

Unfortunately, Saul Bass's thought-provoking, abstract poster designs did not inspire too many designers to follow suit, instead marketing became more and more controlling of the artistic approach. Moving into the sixties movie poster

Figure 3:

The Whisper, Godfather by Steve Schapiro



Note. From Steve Schapiro, 1971, Steve Schapiro Photography, (<http://steveschapiro.com/photos.html>)

Figure 4:

Midnight Cowboy by Steve Schapiro



Note. From Steve Schapiro, 1968, Steve Schapiro Photography, (<http://steveschapiro.com/photos.html>)

However, it can be stated that illustration can be so much more creative and can express the atmosphere of a film in a way that photography just cannot capture. A fantastic example of this is Drew Struzan, an artist regarded as one of the best movie poster artists in history. He created some of the most iconic movie posters in the world such as Star Wars, Indiana Jones, The Muppets and Harry Potter.

Struzan started off illustrating for album covers and then was discovered by Tony Seiniger when he saw his Alice Cooper Welcome to My Nightmare album cover art on a billboard. Tony Seiniger owned an advertising company that did a lot of movie art and he got Struzan into the movie poster business which, eventually got him into creating the first Star Wars movie poster alongside Charles White (Figure 5).

This poster is a testament to the days before photoshop, created with mixed media of oil paint and air brushing. They created the poster without realising they had not left enough space for the billing block and so, as they didn't have the digital technology of today to just edit it, they had to be experimental and creative. They ended up making it appear to be a circus poster posted on a wall, which made it quirky and different and gave enough space for the typography.

Struzan learnt airbrush painting from White and used it throughout his career. He created iconic posters that many people remember today just as well as the movie themselves. He was able to capture the true soul, essence and atmosphere of the movie and enabled people to simply look at the poster and be transported back to when they watched it. In a documentary it was stated that Struzan's skill was truly displayed when creating art for non-human characters such as the Muppets and ET, he was able to do so much more for them than photographs could do. He created personality and character through his art that made people believe in them. Struzan, when talking about what Jim Henson had told him said "You are the Muppet artist, you make them look exactly what I feel about them, photograph them and they look like puppets on a stick, when I draw them, they look like living beings". Steven Spielberg stated in the documentary that he didn't want ET to be photographed for the poster art. He was charming when he had movement on screen but dormant, he just seemed like a puppet, whereas "Drew could bring ET to life simply at a glance" (Sharkey, 2013).

Figure 5:

Star Wars by Drew Struzan and Charles White



Note. From Drew Struzan and Charles White, 1978, Rock Paper Film, (<https://www.rockpaperfilm.com/film-posters/american/drew-struzan-charlie-white-star-wars-1978/>)

The Standardisation of Movie Poster Design and Photoshop Messes

Unfortunately, Drew Struzan's career started to decline due to the increase of control that marketing had over the creative process and the introduction of Photoshop that started to take over the advertising world. Struzan was used to a process where the artist was hired for their talent and ideas and they were trusted to come up with the design on their own with little adjustment from outside people. However, the requirements of the movie poster had changed, the number of movies being produced had increased, meaning the amount of competition had increased. People became busier and didn't have time to stand about and browse the movie posters and so the movie poster had to capture the attention of a passer-by within seconds and convince them to watch the movie.

The amount of market research conducted for each movie was extensive and meant that a lot of rules and regulations were introduced involving actors' head sizes and the amount of text that had to be on it. Alex Griendling a designer stated, "these requirements can quickly pile up and limit where the final poster can go, creatively.". Michael Barnett, print editor of Marketing Week stated, "the main purpose of a movie poster is not to be art but to maximise box-office revenues," "You would think the most effective way to do that is to create something memorable and striking, but most of the time, marketers will choose the low-risk option, which is to pick the one that market research tells you will appeal to the people most likely to watch your film." (Lee, 2016).

During the 1980s and 90s poster design became fairly standardised as designers found a few winning poster designs and due to growing competition and the control now in marketer's hands, Experimental designs became scarce and risky (The Poster Collector, 2016). Movie posters were also more likely to be created by in-house designers rather than freelance artists and artists were often not allowed to sign their work (Marsh & Nourmand, 1998, p.4).

The introduction of Photoshop did not help with the decline in creativity and originality in movie posters. It enabled designers to easily edit designs to the whims of the marketers which made them slowly morph into the same old designs and layouts that were taking over the cinema world. Struzan was not happy creating in these limiting circumstances. He ended up creating work for films and then found his designs ditched over and over for those of a digital style. Director Guillermo del Toro used his own money to pay for Drew Struzan to create art for his film *Pan's Labyrinth* as his marketers would not budget for it. The marketers nevertheless refused to use it and instead went with the photoshopped approach.

Drew ended up retiring in 2008 due to not being able to create in the technologically advancing design world. In the documentary 'Drew: The Man Behind the Poster' many negative opinions were stated about the photoshopped approach to poster art. Actor Sam Witwer stated, *"These days movie posters are basically, hey this guy's in it and he's angry about it, that's a movie poster"*. The creativity appears to have been sucked out of the design process, the posters are simply just becoming marketing tools. As Guillermo del Toro stated about the modern-day poster *"It's a weekend thing you know you get a weekend boner and then it's forgotten forever [Drew Struzan] was creating a love affair that lasted a lifetime, the other sh*t is a one-night stand"* (Sharkey, 2013).

This can suggest that poster design since the development of photoshop has become lacklustre and forgettable., It is simply used to get people into the cinema, after that it becomes redundant. People are less likely to be putting the posters of today on their walls like they do with the posters of Drew Struzan and other creative artists of his time.

One example of these poorly jumbled together, mismatched, photoshop posters is the *Spider-Man Homecoming* poster (Figure 6), which is a collage of elements from the movie. You have a total of nine characters spanning the poster, three of whom are on there twice, two separate city landscapes and a range of explosions and lasers. There is too much going on and none of these elements seem to really delve into the true soul of this movie; an awkward coming of age, teenage comedy, combined with a superhero film.

This is representative of today's average superhero, action film that often falls foul of the 'floating head syndrome' (Figures 7 & 8).

Figure 6:

Spider-Man Homecoming
Poster



Note. From Marvel Studios, 2017, Stoutbot, (<http://www.stoutbot.com/cinema-excelisior/episode-52-spider-man-homecoming>)

Figure 7:

X-Men Days of Future Past Poster



Note. From 20th Century Fox, 2014, The Geekiary, (<https://thegeekiary.com/marvel-schools-fox-on-how-to-market-a-superhero-movie/12969>)

Figure 8:

Avengers: Age of Ultron Poster



Note. From Marvel Studios, 2015, Slash Film, (<https://www.slashfilm.com/the-gangs-all-here-in-the-official-avengers-age-of-ultron-poster/>)

In an article by The Verge journalist Kwame Opam (2017) interviewed designer Tommy Lee Edwards asking for his opinion on the Spider-Man poster. Edwards stated the poster seemed like it was still in the first stages of design, they only got “a bunch of references” and said “Let’s put it all together and see how it looks” and did not go any further. This is suggesting he did not think there was a lot of artistic thought put into this poster design. It was also stated in this article that, when released, the Spider-Man poster got many negative reviews and was ridiculed by the public on social media. However, he states that the collage design is not always unsuccessful “I feel like the poster should honour that time and love that went into this piece of art. If a poster can show what that movie is about, rather than a big actor’s head, I think that’s a really important thing. So, the genre, the tone, the kind of story. Not every poster has to be a montage of elements, but when you do those kinds of posters, they can be done really, really well.”

This implies that a poster design needs to radiate the atmosphere and tone of the movie so that people are transported back there when they see the poster, much like what the work of Drew Struzan achieved. You can’t acquire that feeling from actors’ heads alone.

A great point brought up by Edwards in the Verge article is that the movie poster has become far less significant in advertising the movie. Nowadays there is a whole advertising campaign using social media and other digital forms and so “If people really don’t care about the poster and they’re gonna see [the film] anyway, what’s the harm in doing a really amazing work of art that theatres will hang up proudly in their cinemas? That fans will buy and hang on their walls? It’s a whole other market to have.” (Opam, 2017).

Why not take the risk of a more artistically experimental poster if you have an established franchise (such as Marvel or Star Wars) with a large fanbase who will see the film regardless of whether the poster is appealing to them. The more artistically experimental poster could potentially end up causing a lot of press and inspiration.

However, in an article by Charlie Breen (n.d.) he explores the notion that “blockbusters, although needing skilled photographers for film posters, often require characters and action to be shown in a more familiar way to potential audiences. On the other hand...” independent films can allow more room for artistic expression in the posters used.” suggesting that the expectation of a large film limits the amount of creativity it can have in its poster design.

The Extinction of the Cinema

As Tommy Lee Edwards stated, the movie poster has become less and less intrinsic in the promotion of a movie due to the commonality of a large social media campaign. Another technological advancement that is squashing the importance of the movie poster is the invention of the streaming service. As the number of streaming services and the availability of new movies online starts to increase the necessity to go to the cinema to see movies decreases. The period of time between cinema release and online release is getting shorter and the combination of this and Covid-19 has meant that many cinemas are struggling (Baldwin, 2020). This has meant that the movie poster has, yet again, had to change and become digital, advertising through streaming services as a small rectangle on a screen; needing to capture the attention of a scroller in a matter of seconds.

Netflix has created an algorithm, to help advertise the media they provide, which targets the account holders' viewing preferences and will show them a version of the poster that fits their viewing habits. For example, a person who likes to watch romantic comedies would be shown posters with the romantic couples in the show or film front and centre, whereas if someone watched a lot of action content, they may be shown varieties of the posters with explosions or high action scenes on them (Yalcinkaya, 2017).

This is similar to the overcrowded printed movie poster; cramming the poster full of different elements, trying to appeal to all audiences at once. Although it could be said that this is a far more successful method as they are able to target different audiences separately rather than attempting to fit it all onto one poster.

However, this modern-day style of digital movie poster is less likely to become iconic. Very few people will have seen all the poster variations and any one variation is unlikely to become popular enough to reach icon status. The majority of the art used in these digital posters are also simply screenshots taken from the movie rather than artistically creative pieces that will truly give you a window into that world.

The Rise of the Alternative Movie Poster

In recent years there has been an increase in the creation of alternative movie posters. These posters are wildly more creative and experimental than their original movie poster counterparts. Some large names within this community are Matt Ferguson, Olly Moss and Doaly. It could be assumed that the increase in these alternative posters is due to designers noticing the gap in creative movie poster design and finding a niche of people to design for. There is increasing nostalgia for the 70's and 80's when creative, illustrated posters were common and a longing to celebrate their favourite films by hanging them in their homes.

However, the posters do not live up to the standards of the creations of the past. As Tommy Lee Edwards stated there is a *"whole other market to have"* (Opam, 2017) in the movie poster industry. There are dedicated fans who often like to collect ephemera from their favourite movies and would appreciate more creative thought being put into the design of the posters. According to poster designer Rhys Wooton, in a 2020 documentary on the alternative movie poster community, *"for a lot of us it's come from the 80's kind of where everything was hand drawn" ... "I think when photoshop came in and everything started to becoming like photo montages" ... "there was a sort of artistry lost in it, I think this whole resurgence of movie poster art and getting posters is just conducive of that"* (Hendrix, 2020).

In other areas of design *"constant reinvention of the past is an integral part of creating the future"* (Taylor 2020), however in original movie poster design this does not appear to be the case so much so that a whole community has formed to fill in that gap where they can experiment with past designs and styles in movie posters.

This begs the question why don't movie companies use a more alternative style for their original movie posters?

In order to answer this question a questionnaire was produced that asked the opinion of a wide variety of people aged 18 to 86. In the questionnaire the participants were shown ten original movie posters and an alternative movie poster for each. They were asked to choose which they preferred and explain their choice (the full questionnaire is shown in Appendix 1).

The results were divided into three age groups; under 30 (Figure 9), 30 – 50 (Figure 10) and 50 and over (Figure 11). The results suggest that the older the respondent the more likely they were to prefer the original. It may be that people over the age of 50 are less likely to have seen these movies and so they could be basing their responses on whether or not the poster would make them see the movie and which gives them more information about the movie.

In the majority of cases participants who chose the original poster option would give the response that they preferred seeing the characters who were in the movie.

Figure 9:

Graph showing the preference of original vs alternative movie posters in people under the age of 30

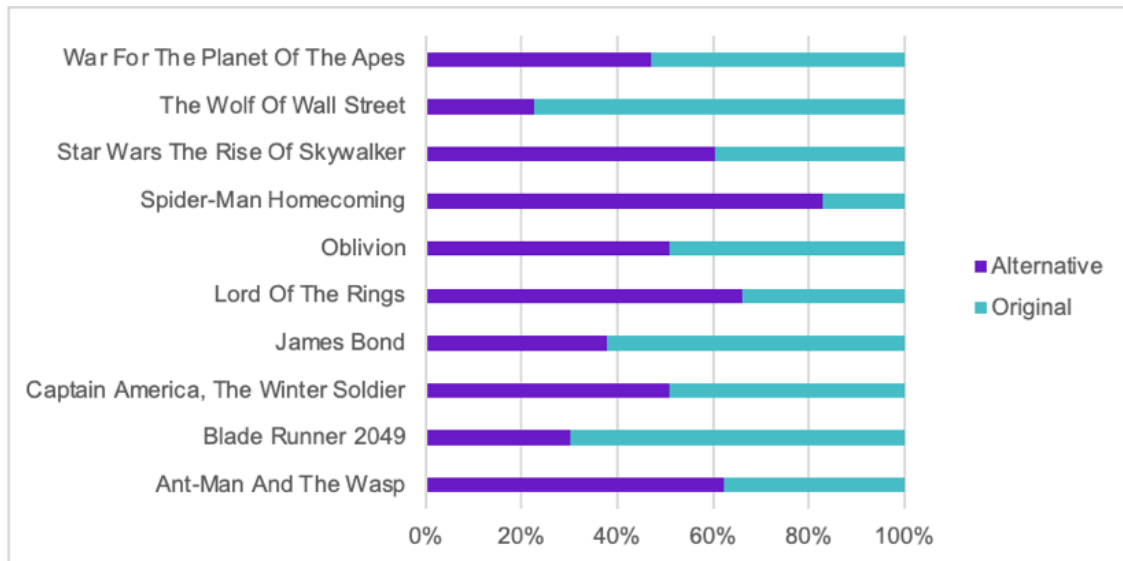


Figure 10:

Graph showing the preference of original vs alternative movie posters in people between the ages of 30 and 50

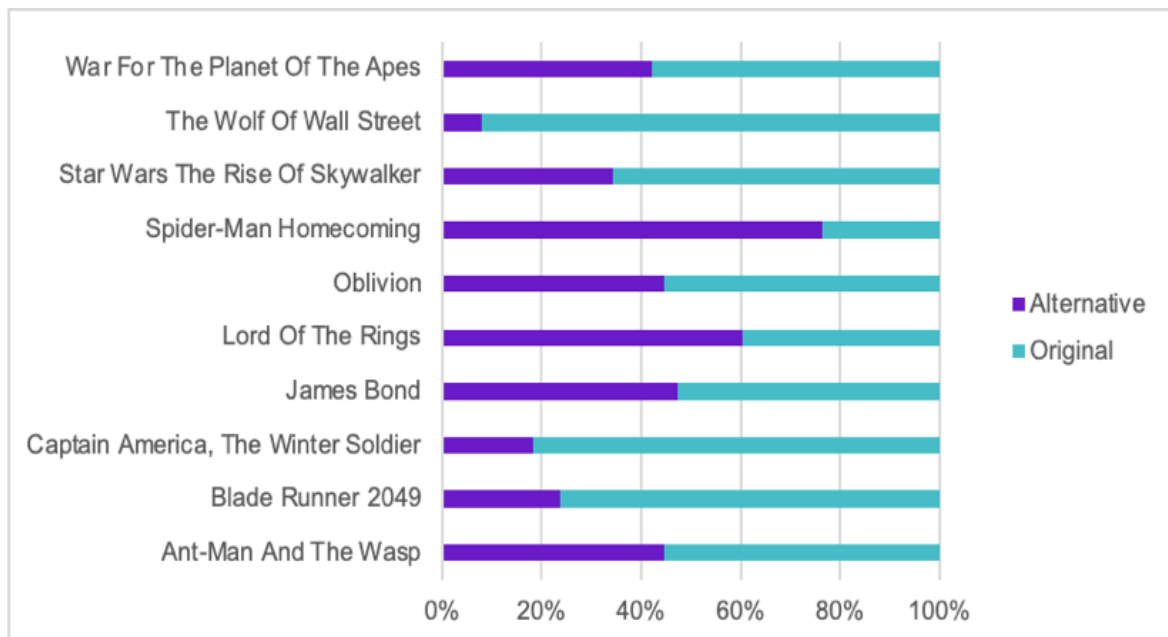


Figure 11:

Graph showing the preference of original vs alternative movie posters in people over the age of 50

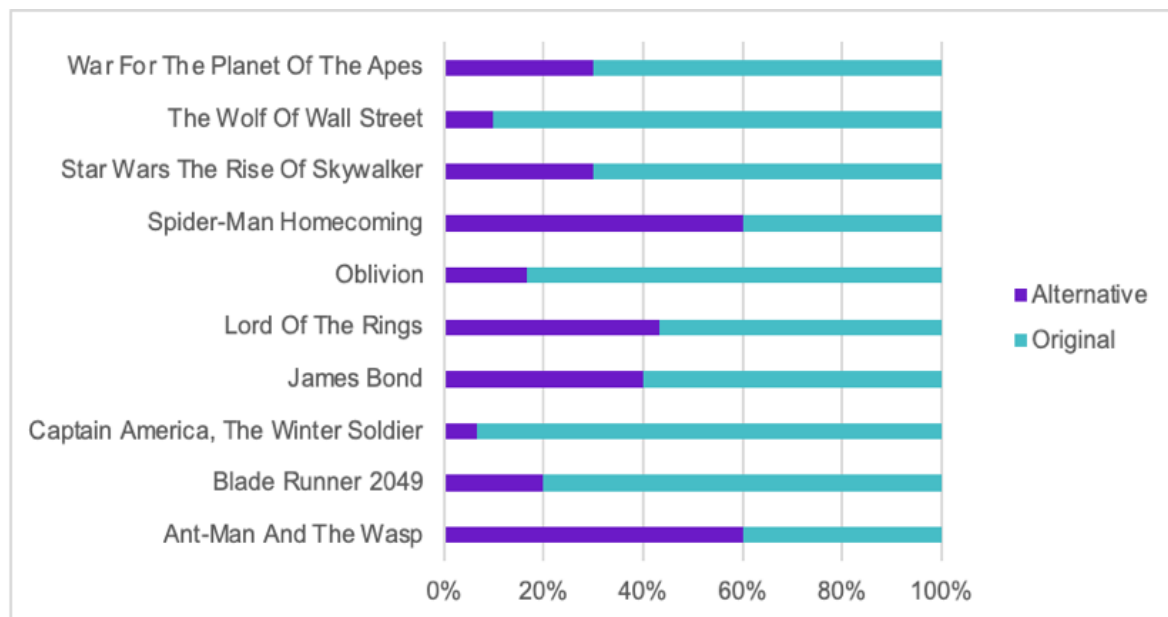


Figure 13:

Star Wars: The Rise of Skywalker alternative poster by Matt Ferguson



Note. From Matt Ferguson, 2020, Bottle Neck Gallery, (<https://bottleneckgallery.com/blogs/news/the-rise-of-skywalker-by-matt-ferguson-the-monster-squad-night-of-the-creeps-screening-info>)

Looking at the results, it is the comparison in question two, of the original Spider-Man Homecoming poster (Figure 6) with the alternative created by Matt Ferguson (Figure 12) where the answers were most skewed towards the alternative rather than the original.

It has already been established that the original version was not well made and had many negative reviews. However, when people chose the original the most common reason was due to the number of actors visible, with one participant commented "it shows more of the cast and more engaging". Another participant commented "The alternative looks like a comic - but it is a film".

These two comments suggest that, due to the small amount of evolution in movie poster design in recent years, people have come to expect a certain layout from movie posters and anything different to that is uncomfortable, even though a comic design may be more fitting to show the tone of a comic book movie.

Figure 12:

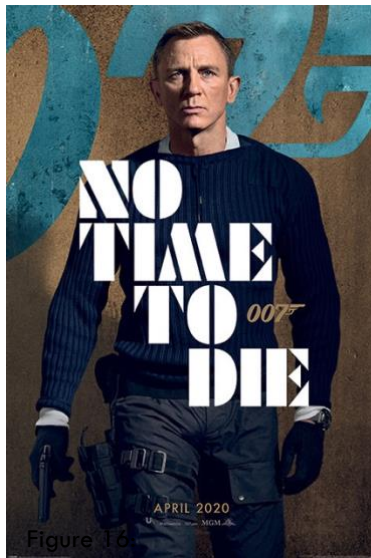
Alternative Spider-Man Homecoming poster



Note. From Matt Ferguson, 2017, The Art of Matt Ferguson, (<https://www.cakesandcomics.com/#/spiderman-homecoming/>)

Figure 15:

James Bond: No Time to Die
Original Poster



Note. From Eon Productions, 2020, UK Posters alternative poster by Olly Moss (<https://www.ukposters.co.uk/posters/james-bond-no-time-to-die-v63896>)



Note. From Olly Moss, n.d., Olly Moss, (<http://ollymoss.com/#/the-lord-of-the-rings/>)

Another interesting comment from one participant when talking about why they chose the alternative Star Wars: The Rise of Skywalker poster by Matt Ferguson (Figure 13) was “*I think there is more worth in doing a simplistic more mysterious poster like the alternative one, we already know what a Star Wars film looks like and the dark silhouettes allow us some mystery in an already well-known series.*” This suggests that people may appreciate the risk of a more creative design that implies more than just who is in the movie when it is a well-established franchise where they already know who will be in the movie.

However, when choosing between the James Bond: No Time to die posters the participants had stronger and more conflicting opinions. The alternative James Bond poster (Figure 14) is a lot more stylised than the original (Figure 15) the majority stated that they found the style of the alternative to be too much for their eyes, although some commented that they liked the style and that it fit better with the James Bond franchise. One participant commented “*The hand-drawn style gives the poster a sense of timelessness and antiquity which, seeing as the James Bond films and books have an impressive history, is certainly appropriate for this franchise.*”

This would suggest that the reason movie companies are less likely to choose a riskier style is because people can be subjective, and the less creative option is often safer when it comes to appealing to a wider audience. A common comment that came up was that some people enjoyed being able to pick apart a poster. For example, with the Lord of the Rings alternative poster by Olly Moss (Figure 16) there are layers of symbolism. One participant stated “*I liked the way it suggests the enormous challenge ahead for the fellowship. In the original it looks like they’re going to easily succeed.*”

Another participant commented this when talking about the alternative Captain America: The Winter Soldier poster (Figure 17) “*The alternative has more symbolism that hints at the storyline rather than being in your face.*” This could imply that people like being made to stop and think about the layers of a poster and liked the simpler designs more as opposed to a modern-day original movie poster where all the elements of the movie are shoved in your face. This could suggest that movie poster design could benefit from looking back to the days of Saul Bass with his thought-provoking posters.

Figure 14:

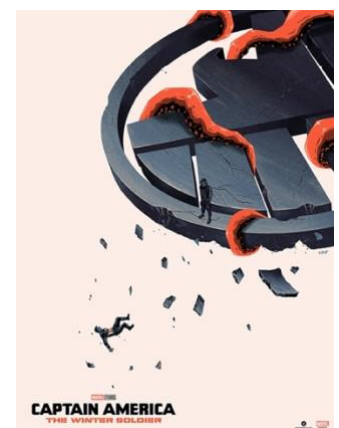
James Bond: No Time to Die
alternative poster by Jamie



Note. From Jamie Stark, 2020, Alternative Movie Posters, (<https://alternativemovieposters.com/amp/no-time-to-die-by-jamie-stark/>)

Figure 17:

Captain America: The Winter Soldier
alternative poster by Doaly



Note. From Doaly, n.d., Doaly, (<http://doaly.com/project/winter-soldier/>)

However, it was also suggested through a few comments such as this one from one participant “*The [alternative] one only really has relevance once you’ve seen it (particularly in revealing that Hydra plays a part)*”. This could suggest that a typical modern day original movie poster is more suitable for informing people about the movie and getting them to see the movie, however after they have seen the movie it becomes obsolete; people are less likely to put an original movie poster of today on their wall or even remember it. Whereas, an alternative poster is more visually appealing and complex, however it is currently more appealing to those who have already seen the movie and can appreciate the levels of symbolism.

Conclusion

It does appear that the advancement of technology from the introductions of the television, photoshop, and streaming services has indeed had an effect on whether or not a movie poster is iconic or at least has affected the purpose of a movie poster to the point that it no longer needs to be iconic.

The movie poster has gone from being the sole piece of advertising to one of the least significant elements in a large campaign. It is no longer necessary for it to be iconic and memorable, instead it simply must convey the necessary information in a concise and recognisable manner. However, posters of the past with a more illustrative approach such as the work of Drew Struzan and Saul Bass often became more iconic and memorable, as they were revolutionary pieces of art for their time.

Whereas, due to the lack of advancement in poster style, and creative design due to the increase of marketing control in recent years that iconic status has been given to very few posters in the modern world. Perhaps the movie poster world needs a shake up and would benefit taking artistic inspiration from the greats such as Saul Bass or Drew Struzan or from collaborating with alternative movie poster designers. The current movie poster design appears to work well for appealing to large audiences, however they are missing a large market of collectors and the ability to make their posters iconic again.

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Appendix 1 – Full copy of questionnaire



Alternative vs Original Movie Posters

The purpose of this questionnaire is to collect data about a variety of people's opinions on movie posters. I will then be taking this data and discussing it in my dissertation.

You will be asked to choose your preference between the original and an alternative version of 10 different movie posters. You will then be asked to explain why you preferred the poster that you chose. It will be extremely helpful to me if you try to be as detailed as possible when answering this question. However please refrain from including any personal information when answering so that this questionnaire can remain completely anonymous.

I will also ask you to disclose your age and gender and this is only so I can see if opinions vary based on gender or age.

By taking part in this questionnaire you are consenting to the use of your answers in my dissertation.

***Required**

Gender? *

- ☐ Female
- ☐ Male
- ☐ Non Binary
- ☐ Other

Age? *

Your answer _____

Original Captain America, The Winter Soldier Poster



Alternative Captain America Poster by Doaly



1. Which poster did you prefer? *

- ☐ Original Captain America, The Winter Soldier Poster
- ☐ Alternative Captain America, The Winter Soldier Poster by Doaly

What made you choose that poster? *

Your answer

Original Spider-Man Homecoming Poster



Alternative Spider-Man Homecoming Poster by Matt Ferguson



2. Which poster did you prefer? *

- ☐ Original Spider-Man Homecoming Poster
- ☐ Alternative Spider-Man Homecoming Poster by Matt Ferguson

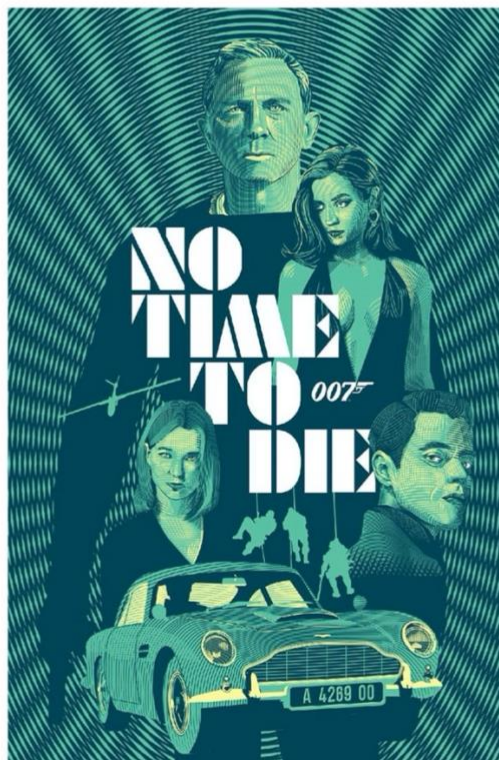
What made you choose that poster? *

Your answer

Original James Bond No Time to Die Poster



Alternative James Bond No Time to Die Poster by Jamie Stark



3. Which poster did you prefer? *

- ☐ Original James Bond Poster
- ☐ Alternative James Bond Poster by Jamie Stark

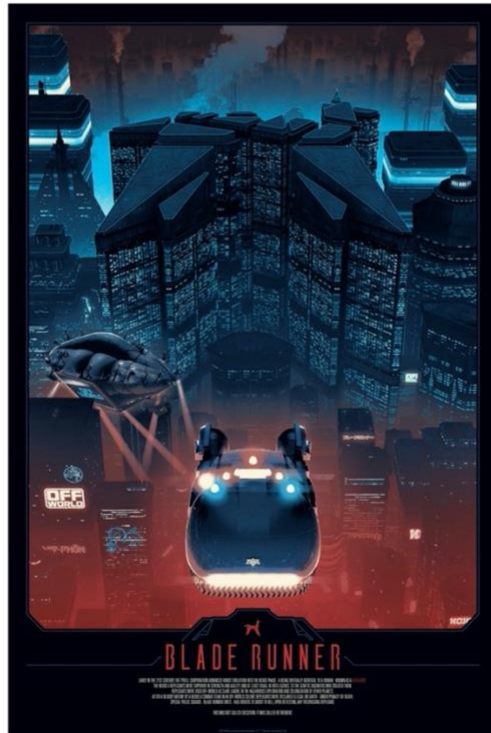
What made you choose that poster? *

Your answer

Original Blade Runner 2049 Poster



Alternative Blade Runner 2049 Poster by Matt Ferguson



4. Which poster did you prefer? *

- ☐ Original Blade Runner 2049 Poster
- ☐ Alternative Blade Runner 2049 Poster by Matt Ferguson

What made you choose that poster? *

Your answer

Original Star Wars The Rise Of Skywalker Poster



Alternative Star Wars The Rise Of Skywalker Poster by Matt Ferguson



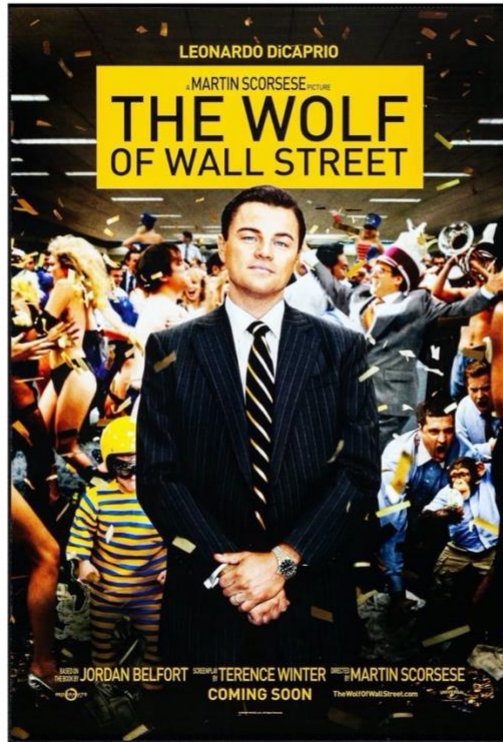
5. Which poster did you prefer? *

- ☐ Original Star Wars The Rise Of Skywalker Poster
- ☐ Alternative Star Wars The Rise Of Skywalker Poster by Matt Ferguson

What made you choose that poster? *

Your answer

Original The Wolf Of Wall Street Poster



Imaged by Heritage Auctions, HA.com

Alternative The Wolf Of Wall Street Poster by Javier



6. Which poster did you prefer? *

- ☐ Original The Wolf Of Wall Street Poster
- ☐ Alternative The Wolf Of Wall Street Poster by Javier

What made you choose that poster? *

Your answer

Original Ant-Man And The Wasp Poster



Alternative Ant-Man And The Wasp Poster by Matt Ferguson



7. Which poster did you prefer? *

- ☐ Original Ant-Man And The Wasp Poster
- ☐ Alternative Ant-Man And The Wasp Poster by Matt Ferguson

What made you choose that poster? *

Your answer

Original Oblivion Poster



Alternative Oblivion Poster by Luis Romo



8. Which poster did you prefer? *

- ☐ Original Oblivion Poster
- ☐ Alternative Oblivion Poster by Luis Romo

What made you choose that poster? *

Your answer

Original Lord Of The Rings The Fellowship Of The Rings Poster



Alternative Lord Of The Rings Poster by Ollly Moss



9. Which poster did you prefer? *

- ☐ Original Lord Of The Rings The Fellowship Of The Rings Poster
- ☐ Alternative Lord Of The Rings Poster by Ollly Moss

What made you choose that poster? *

Your answer

Original War For The Planet Of The Apes Poster



Alternative War For The Planet Of The Apes Poster By Doaly



10. Which poster did you prefer? *

- ☐ Original War For The Planet Of The Apes Poster
- ☐ Alternative War For The Planet Of The Apes Poster By Doaly

What made you choose that poster? *

Your answer

Thank you!

Thank you for completing my questionnaire. Please share it with as many people as possible. Please send to all ages and all genders, so that I can get a good variety of people answering.

Submit