

**AS and A LEVEL**

*Teacher guide*

# ***MEDIA STUDIES***

**H009, H409**

For first teaching in 2017

## **The Jungle Book 1967 and 2016: Industries and audience**

Version 1

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## **DISCLAIMER**

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# THE JUNGLE BOOK (1967)

## Production and technology

*The Jungle Book* (hereafter *JB*) was released in 1967 by Walt Disney Productions. It was created at the Walt Disney Studios in California. Disney's animation studio had been responsible for developing many of the techniques and ways of working that became standard practices of traditional cel animation, pioneering the art of storyboarding and developing the use of the multiplane to create an early 3-D like effect.

Disney's personal control of the whole studio affected all stages of production and distribution. Before production of *JB* started, Disney had streamlined the whole production system so that he had one supervising director, one art director, four master animators and one storyman. The storyman would write the screenplay, make the storyboards and record the voices. At the start of production *JB*'s storyman was Bill Peet, who complained, noting that 'more than forty men had once been assigned to these tasks.'<sup>1</sup>



*JB* was the final film Walt Disney worked on before his death in 1966. As the previous feature *The Sword in the Stone* had disappointed at the box office, Disney became more personally involved in the production process of the new film. His nephew noted that Disney 'influenced everything about it ... (he) got hooked on the jungle and the characters that lived there'.

Disney thought the first version of the script was too dark for family audiences, that the audience wouldn't be able to identify with the boy, Mowgli, and that the villain, the tiger Shere Khan, would be a cliché; so Disney himself took control and changed the production team. 'What Walt wanted was a film that was light, fun, and entertaining with happy songs - good stuff, fun stuff. He didn't want to go anywhere near darkness', according to animator Floyd Norman <https://d23.com/floyd-normans-9-wild-stories-from-the-making-of-the-jungle-book-1967/>

He gave Larry Clemmons, the new scriptwriter, a copy of Rudyard Kipling's novel but told him that 'The first thing I want you to do is not to read it'. To turn the book into a successful film many of the original characters and situations were cut out, creating a clear storyline.

Before, the standard procedure was to have the animators draw the characters first and then to cast the actors, making sure they were suitable voices. *JB* turned the process on its head; the drawings were now based on the actors, their voices and their vocal personalities. Disney wanted the characters to carry the film and was creative in vocal casting: for example, Disney heard the band leader-singer Phil Harris perform and decided to cast him as Baloo - 'Harris didn't think he could do it and neither did we but Walt said he could. After Harris put the lines of dialogue into his own vernacular, why, it just came to life', said Ollie Johnston, one of Disney's main animators. The director, Wolfgang Reitherman, said that, 'In *The Jungle Book* we tried to incorporate the personalities of the actors that do the voices into the cartoon characters, and we came up with something totally different. When Phil Harris did the voice of Baloo, he gave it a bubble of life. We didn't coach him, just let it happen'. The bear, who had been intended as a minor figure, became the film's co-star, converting the picture from a series of disconnected adventures into the story of a boy and his hedonistic mentor - a jungle Hal and Falstaff.<sup>2</sup>

1 and 2 Gabler, N. (2006) *Walt Disney: The Biography*, Aurum Press. p620 and p621.

Disney always had the songs developing early on in the creation process. Most of the songs for *JB* were written by the Sherman Brothers (*Mary Poppins*): 'Their compositions had a key core strength: they locked the action, and the viewers, into the characters.' (Craig McLean).

Some characters were cut out during the development process: Rocky the short-sighted rhinoceros, for example - Walt Disney made the executive call that he was a character (and story incident) too many. While many of the later Disney feature films had animators being responsible for single characters, in *The Jungle Book* the animators were in charge of whole sequences, since many have characters interacting with one another.

Shere Khan was designed to resemble his voice actor, George Sanders, renowned in Hollywood for playing elegant villains, but his movements were based on live action big cats: the animator Milt Kahl based both Bagheera and Shere Khan's movements on animals which he saw in two Disney productions, *A Tiger Walks* and the 'Jungle Cat' episode of *True-Life Adventures*. Baloo was also based on footage of bears, even incorporating the animal's penchant for scratching. The wolf cubs were based on dogs from *101 Dalmatians*. The monkeys' dance during 'I Wan'na Be Like You' was partially inspired by a performance Louis Prima did with his band at Disney's soundstage to convince Walt Disney to cast him.

Backgrounds were hand-painted – with the exception of the waterfall, mostly consisting of footage of the Angel Falls in Venezuela - and sometimes scenery was used in both foreground and bottom and filmed with the multiplane camera to create a notion of depth.

The ending of film was not initially fully planned: Floyd Norman, one of the animators says, 'We knew Mowgli was going to go back to the Man Village in the third act, but we didn't know how we were going to get him back there. Why does he give up on his dream of staying in the jungle and go to the Man Village? Well, one day Walt says, 'He sees a little girl.' So naturally, all of us say, 'Give me a break! He's not even 11 years old, he doesn't have any interests in girls.' And Walt said, 'Do it. It will work.' And he was right. It works. You never think of Mowgli being a kid. He sees the girl. The girl is enticing. And he follows her. Maybe it's just curiosity. He had never seen a girl before. It's charming. It's cute, and it's our ending.' (<https://d23.com/floyd-normans-9-wild-stories-from-the-making-of-the-jungle-book-1967/>)



The *Jungle Book* was created on transparent 'cels', a technique patented by Earl Hurd in 1914. The cels were originally fixed onto register pegs and this way various layers of image could be shot at once and backgrounds didn't need to be repainted each time. However, Disney developed this idea by using a multiplane camera which photographed a much larger number of layers of frames at once (sometimes as many as seven layers) of artwork, each at different distances from the camera and moving at different speeds which created the illusion of depth and almost a 3D effect and allowed for tracking figures. It also enabled special effects to be created, such as moving water or flickering stars. ([http://www.waltdisney.org/sites/default/files/MultiplaneGuideCurriculumPacket\\_Final.pdf](http://www.waltdisney.org/sites/default/files/MultiplaneGuideCurriculumPacket_Final.pdf))

*JB* also used xerography (rather like photocopying), copying the animator's drawings onto a light-sensitive aluminium plate and then onto cels, unlike the old, painstaking hand-inking process, tracing them from paper drawings. The animators had to draw using thick black lines, as delicate ones couldn't be picked up by the copier, and it affected the final art style by creating rougher, sharper lines but generally the animators were pleased. As Marc Davis, one of Disney's core animators, said: 'It was the first time we ever saw our drawings on the screen, literally... before they'd always been watered down.'<sup>3</sup>

**Other useful links:**

- <https://www.youtube.com/watch?v=XhAZEDiKsM&t=78s>
- <http://www.telegraph.co.uk/films/2016/04/18/the-jungle-book-the-making-of-disneys-most-troubled-film/>

3 Gabler, N. (2006) *Walt Disney: The Biography*, Aurum Press. p620.





According to the Disney animator Floyd Norman, 'We never thought in terms of making *The Jungle Book* a box office smash. Today everyone thinks about the opening weekend box number. We just wanted to finish the movie. We were just thinking about making Walt happy. If the picture was a flop and Walt was happy, then we were happy. Walt knew that if he had a good picture, it would eventually earn its money. He just moved forward.' (<https://d23.com/floyd-normans-9-wild-stories-from-the-making-of-the-jungle-book-1967/>)

Yet it certainly was a box office smash and easily recouped the original investment by Disney: the budget was \$4 million but *JB* has now made \$141 million gross in the US (the 29th highest grossing film of all time in the US) and \$205 million worldwide. An estimated \$6.8 million (out of around \$60 million foreign gross) came from Germany alone, making it Germany's highest grossing film of all time (and the most successful film of all time in terms of ticket admissions in the country with 27.3 million tickets sold) – you can read more on this at <http://www.hollywoodreporter.com/news/germany-original-jungle-book-biggest-885953>

Walt Disney Home Entertainment released it on VHS in 1991 (and the UK in 1993) and on DVD in 2007. It was re-released several times on DVD and on BluRay – with extras or different packaging in order to pick up new buyers (e.g. the Limited Edition DVD released by Buena Vista Home Entertainment in 1999 or the Diamond line combination of Blu Ray and DVD in 2014). Occasionally Disney films are 'vaulted' meaning they are not available for purchase, which pushes up the demand – the Diamond edition of *JB* disappeared to the vault in January 2017, for example. However, the classic edition of the DVD and merchandise relating to *JB* are still available in Disney Stores and on the Disney website, which is marking the 50th anniversary.

The original vinyl soundtrack for *JB* was also the first record to achieve gold status in the USA from an animated feature film.

*JB* has also been released by Disney as digital downloads via iTunes, Disney Movies Anywhere, Disney Life, Amazon Video, Movies Anywhere, Google Play etc.



## Ownership, distribution and economics

Walt Disney was personally at the centre of most of the decision making in his company right from the time he set up the studios. He was interested in all stages of production and distribution. *The Sword in the Stone*, the feature film before *JB* was far less successful than earlier features and Disney himself was worried about this comparative failure. His company had diversified in the previous decade, developing theme parks, television series and live action films and Disney had become less hands-on with the animated feature production. But after the commercial failure of *Sword* he became more personally involved in the production of *JB*.

Disney's own politics were rather conservative, right-wing and undoubtedly this affected the representations constructed within the film. (An interesting article on how Disney's personal, political views shaped the characterisation and narrative is found in "It's A Jungle Book Out There, Kid!": The Sixties in Walt Disney's 'The Jungle Book', Greg Metcalf, *Studies in Popular Culture*, Vol. 14, No. 1 (1991), pp. 85-97.)

*JB* seemed to ignore the black civil rights movements of the 1960s, as seen in the equating of black jazz music with the apish behaviour of the orang-utan, King Louis, thereby reinforcing racial stereotypes. (<http://theweek.com/articles/617441/how-disneys-new-jungle-book-corrects-years-troubling-racial-undertones>). This was something the makers of the 2016 version were keen to avoid (<https://www.theguardian.com/film/2016/apr/03/jungle-book-disney-remake-racism-worries>)

*JB* was released in the US in October 1967 (occasionally shown in a double bill with *Charlie, the Lonesome Cougar*) and was re-released in the US in 1978, 1984 and 1990 and in Europe throughout the 1980s; this maximised box office takings, as the film had already been produced.

Disney produced a live-action version in 1994 and an animated sequel, *The Jungle Book 2*, in 2003, which Disney had intended to release direct to video (under Michael Eisner a number of straight to video sequels were produced, which in turn promoted the original films).

As a company Disney was already vertically integrated at the time *JB* was originally released. Disney produced films at its own studios and distributed them via its own wholly owned Buena Vista Distribution Company. It was distributed in the US by the Buena Vista Distribution Company and internationally by Buena Vista International, which were owned by Walt Disney Studios. It handled theatrical distribution, marketing and promotion for films produced and released by Walt Disney. The company had diversified into theme parks, creating Disneyland, and television, and Disney had been aware of the value of merchandising from the very beginning (a visit to a famous online auction site will often show examples of early *JB* merchandise, for example).

Disney's influence on the animated film industry is immeasurable: Walt Disney even helped found the California Institute of the Arts (CalArts, which included a Disney-developed animation program of study among its degree offerings. Many of the animators who worked at Disney and other animation studios from the 1970s to the present studied there).



After Walt Disney's death the company began a decline for couple of decades, strongly indicating his personal influence and personal successes in running the company.



## Regulation

The main regulatory issues relating to *JB* are Copyright and Classification or Certification.

The film, music, script, character design, performance, Disney logo, DVD cover design etc are all affected by the copyright in one way or another. The US Copyright Amendment Act of 1998 gave protection for works published before January 1, 1978, increasing coverage works of 'Corporate authorship' by 20 years to a total of 95 years from their publication date. This amendment to the copyright law had been actively lobbied for by Walt Disney Company since 1990 and this extension of copyright delayed the entry into the public domain of the earliest Mickey Mouse movies, hence the Act's nickname, 'The Mickey Mouse Protection Act'.

For the US regulations around copyright see <https://www.copyright.gov/circs/circ15a.pdf> and [https://en.wikipedia.org/wiki/Copyright\\_Term\\_Extension\\_Act](https://en.wikipedia.org/wiki/Copyright_Term_Extension_Act).

In the UK copyright is covered by the Copyright, Design and Patents Act 1988. A useful fact sheet is to be found at: [https://www.copyrightservice.co.uk/copyright/p01\\_uk\\_copyright\\_law](https://www.copyrightservice.co.uk/copyright/p01_uk_copyright_law)

Certification and classification varies around the world according to differing regulation and cultural sensibilities. IMDb gives a list of current classifications: [http://www.imdb.com/title/tt0061852/parentalguide?ref=tt\\_str\\_y\\_pg#certification](http://www.imdb.com/title/tt0061852/parentalguide?ref=tt_str_y_pg#certification)

The Motion Picture Association of America only established its ratings system in 1968, the year after *JB* was released <https://www.mpa.org/film-ratings>; before that films were covered by the Production Code but, by the late 1960s, enforcement had become impossible and the Production Code was abandoned entirely.

In the UK the BBFC website is useful <http://www.bbfc.co.uk/education-resources/student-guide>

## Maintaining audiences

Disney was highly aware of how to build and maintain audiences nationally and globally, from the shaping of the original product to appeal more to a family audience, the marketing and distribution by its own company, merchandising etc. Disney was an early master of synergy, persuading companies to tie in with their film's release, running a character merchandising department. 'In addition to pioneering synergy, branding and merchandising beginning in the 1930s, Walt Disney also developed the idea of synergy between media consumption and theme park visits in the 1950s. The producer of animated films used the popularity of his famous cartoon characters for a weekly show on ABC that served as an advertisement for his theme park. In turn, visiting Disneyland helped secure customers' brand loyalty to the Disney trademark for the future. This strategy of cross-promotion... has become a basis for the Walt Disney Company's rapid growth.'<sup>4</sup> Thus Disney constantly renewed

4 and 5 Frank Roost in Budd. M (Ed) & Kirsch, M. (Ed). (2005) *Rethinking Disney: Private Control, Public Dimensions*, Wesleyan University Press, p263 and p263-4.

interest in their products, not only through re-releasing on DVD but through tie ins with other companies – MacDonalds had *Jungle Book 2* Happy Meals in the 1990s, for example, which in turn promoted the first film. 'Disney offers an immense potential for both cross-promotional campaigns in cooperation with other companies and in-house cross-promotion marketing strategies... Cross promotion – marketing activities carried out in cooperation by two different companies using the popularity of their brand names to promote one another's – is today a major profit source for Disney.'<sup>5</sup> Disney also licensed the characters for use by other companies, such as Virgin who developed a *Jungle Book* video game for Sega, Gameboy and PC in the early 1990s: <https://www.ebay.co.uk/itm/1967-ADVERT-Walt-Disney-Jungle-Book-Movie-Character-Merchandising-Division-/311401752525>



# THE JUNGLE BOOK (2016)

## Production

*The Jungle Book* (2016), hereafter *JB16*, was produced by Walt Disney Pictures, directed and co-produced by Jon Favreau, and written by Justin Marks. It was partly based on Disney's original version but also drew more on Kipling's original books, giving a rather darker tone. In some ways it is part of Disney's on-going policy to create live action versions of its earlier animated classics (such as *Cinderella* released the previous year and *Beauty and the Beast* released the year after) but, although the film has some live action, by far the largest part of what is seen on screen was produced using CGI: 'The Jungle Book exists in a strange limbo-world between live action and animation. Favreau admits he has no idea which category it falls into: 'I think it's considered live action because people feel like they're watching a live action film,' is as much as he'll commit to': (<http://www.telegraph.co.uk/films/2016/04/14/jon-favreau-interview-i-want-my-jungle-book-to-remind-people-how/>)

Favreau wanted the film to be part homage to the classic Disney films of the 1930s and 1940s: Snow White, Pinocchio, Fantasia, Dumbo and Bambi: 'I tell Favreau that his opening shot – a dreamy pull-back through undergrowth that slowly fades from hand-drawn into CG – reminded me of the slow pans through the forest at the start of Bambi, which Disney created on a then-groundbreaking 'multiplane camera' that brought the illusion of depth to 2D artwork. ... 'You found it. That was the shot' he glows, before talking about scouring Bambi for 'tonal clues' as to how to balance danger, humour and emotion without scarring his younger audience for life.' (<http://www.telegraph.co.uk/films/2016/04/14/jon-favreau-interview-i-want-my-jungle-book-to-remind-people-how/>)

All the animals and landscapes etc were created on computers, mostly by the British digital effects house MPC. (<http://www.moving-picture.com/film/filmography/the-jungle-book/>) 'The animal characters were deliberately created with a realistic look, and not in a cute and cuddly cartoon-style as with the original animated *Jungle Book* film, in order to target older movie-goers.' (<https://www.inquisitr.com/3011048/jungle-books-clever-marketing-tactics-that-caused-it-to-be-the-second-highest-weekend-grosser-ever/>) 'In *Jungle Book*, if we just took everything that was in the '67 film, that humour would have been too broad for a live action, and also you have to take into account that these look like real animals, so the intensity of it gets really notched up.' (<http://collider.com/lion-king-jungle-book-2-jon-favreau-interview/#disney>) However, apparently Disney were quite open to Favreau's new approach in handling their characters (<https://www.awn.com/animationworld/jon-favreau-looks-back-jungle-book>) In this article the film makers talk about the thinking behind the approach and the difficulties in following through with their ideas: (<http://beta.latimes.com/entertainment/envelope/la-en-mn-0105-jungle-book-20170105-story.html>)

In terms of structuring the narrative, Favreau said, 'We went back to the structure of it and saw what Kipling did because he offered a lot. We kind of picked between the two. The story structure of the 1967 film was good and offered a lot; so I stuck to it as much as I could. What I have tried to do is to focus on the images that I remember from it before going back to look at it again.' ([http://www.business-standard.com/article/news-ians/jon-favreau-breathes-new-life-to-kipling-classic-the-jungle-book-116022400306\\_1.html](http://www.business-standard.com/article/news-ians/jon-favreau-breathes-new-life-to-kipling-classic-the-jungle-book-116022400306_1.html))

This extra has some useful material on the production: <https://youtu.be/aZOUWQ6ioxc>

These videos cover how the animals and environments were created: <https://youtu.be/yBpRQU6avHM> and [https://youtu.be/0MD1g\\_5dV4](https://youtu.be/0MD1g_5dV4)

*JB16* included some of the original music from the 1967 version partly in order to compete with the Warner version that was simultaneously in production: 'When Warners raced us on *Jungle Book*, we thought, *Well, we're putting 'Bare Necessities' in the movie because they can't*' [Sean] Bailey said. 'We have certain characters and certain depictions of characters and we're going lean into that. It's an advantage to us.' (<http://www.vulture.com/2017/03/beauty-and-the-beast-disneys-remake-machine.html>)

Sean Bailey (the head of Production at the Studios) said that the team were able to call on Disney's huge archives: 'While developing projects, creative teams look at 'every screenplay page that didn't make it, every deleted scene, every conceptual drawing.' There are still people at the company who worked on older films who can help inform the production, too. (When Favreau wanted additional lyrics for 'I Wan'na Be Like You' in *The Jungle Book*, he just asked original songwriter Richard Sherman.)' (<http://www.vulture.com/2017/03/beauty-and-the-beast-disneys-remake-machine.html>)

## Ownership, marketing and distribution

'Disney leads the world in the production and distribution of popular culture.<sup>6</sup> What's more they can use their incredible back catalogue of production and re-present it for new audiences: To have this incredible vault of content that they can go back to and reimagine, retool and recreate for today's audiences just gives them a depth and breadth of films that is almost unparalleled.' (Media analyst Paul Dergarabedian in <https://www.nbcnews.com/pop-culture/movies/jungle-book-roars-box-office-103-6-million-debut-n557341>)

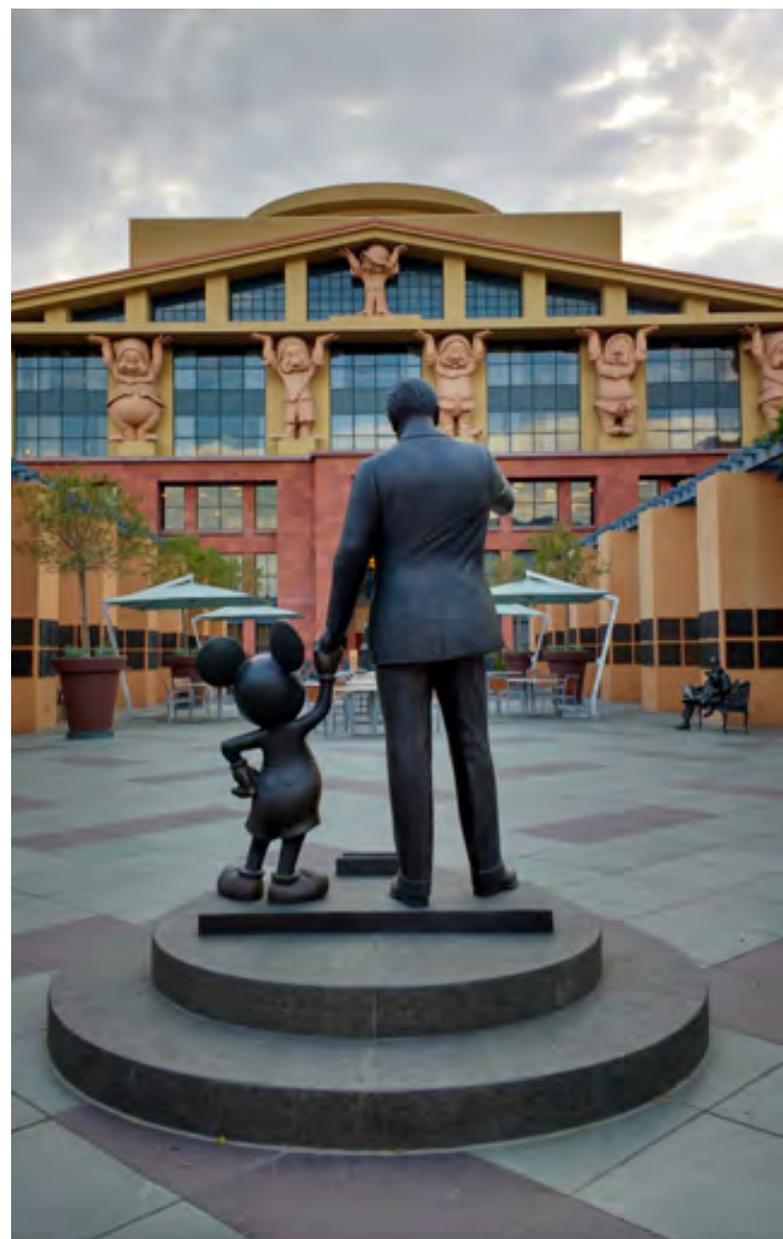
As noted above *JB16* was planned by Walt Disney Studios Chairman, Alan Horn, as one of a series of remakes of their classic properties: 'Hollywood makes lots of films for kids, but the Disney reboots may be one of the few safe bets. They revive classic characters for a new generation of kids, and their already smitten parents may be especially willing to shell out for related merchandise.' With DVD sales declining and digital downloads on the rise, studios can't just reissue old films in

6 Lee Artz in Budd, M (Ed) & Kirsch, M. (Ed). (2005) *Rethinking Disney: Private Control, Public Dimensions*, Wesleyan University Press, p75.

new packaging, says Robert Levin, a former Disney marketing executive: 'There used to be a re-release of a classic film every seven years..Now re-imagining them is what's hot.' (<https://www.bloomberg.com/news/articles/2015-03-05/disney-remakes-cinderella-other-classics-as-live-action-films>)

'[Sean] Bailey credited the division's escalating success rate to the silo system instituted by Disney chairman Bob Iger and managed by Alan Horn... It is a program where each division stays in its own lane and isn't pressured to make more movies than its marketing machine can handle, while maintaining quality controls. This differs from some studios that seem to be bent on filling a high number of films on a slate. Disney's annual collective output usually doesn't exceed a dozen. But eight of those Disney films are global blockbusters that suck all the oxygen out of the box office when they are released.' (<http://deadline.com/2017/03/beauty-and-the-beast-sean-bailey-disney-emma-watson-1202047710/>)

In terms of Disney being a conglomerate, diversified etc see *JB* above. However, the production process of *JB16* was highly dependent on other companies, such as MPC, and so was not fully made in-house, as *JB* had been. The 2016 was distributed by Walt Disney Studios Motion Pictures.



Warner Brothers had been producing their own adaptation of Kipling's *The Jungle Book* (possible because the book itself was out of copyright) but delayed the release date, probably to separate it from the Disney film and to give its version a chance at the box office: (<https://www.cinemablend.com/new/How-Andy-Serkis-Feels-About-His-Jungle-Book-Getting-Delayed-123057.html>)

Favreau was aware of the technological inter-relationship between the making of the film and its promotion 'What's interesting about the film is we are telling an old story with new technology, and that's bled over into other aspects of film and promotion... We had an extremely sophisticated technological landscape that we were dealing with day to day as we created the film. Now, as we explore the means by which we share it with people, technology seemed like a very inherent part of the whole live action *Jungle Book* movie.' (<http://mashable.com/2015/12/16/jungle-book-tech-social-media/#XgnOY9WQaGqY>)

This is seen in the way Disney uses social media, having *JB16* Facebook, Twitter, Instagram accounts. The accounts released teasers and making of photos and videos (including behind the scenes) in the months before the theatrical release and kept up the promotion for the release on DVD and as downloads. Sharing is obviously an invaluable promotional tool. There are a number of online articles talking about how Disney generally uses social media, e.g. <https://econsultancy.com/blog/67860-10-examples-of-great-disney-marketing-campaigns>. This discusses how *JB16* was marketed <https://www.nytimes.com/2016/04/18/business/media/disneys-savvy-marketing-jungle-book.html>

Apart from traditional marketing devices (theatrical trailers and print-based posters) Disney uploaded an interactive movie poster on Snapchat and users could apply a framed 'Jungle Book' lens, which turned their faces into the snake, Kaa.

The film tied in with other partners for promotional opportunities, with competitions and other products, for example <https://www.theguardian.com/books/2016/apr/22/competition-win-a-disney-jungle-book-prize-pack>

*JB16* was produced in 3D (as well as 2D) and was one of the first films to be released in Dolby Vision 3D (but only a handful of cinemas were equipped to show it in that form). 10% of US showings were in IMAX.

It has subsequently been released on DVD and Blu Ray and *JB* has also been released by Disney as digital downloads via iTunes, Disney Movies Anywhere, Disney Life, Amazon Video, Movies Anywhere, Google Play etc.

Walt Disney Records has released a soundtrack album. Merchandise was, of course, another money spinner for Disney, with the Disney Store (online and in high street shops) selling toys, clothing and homeware. Disney also licensed other manufacturers to produce related products – the designer Kenzo produced a range of clothing to mark the new film but featuring designs from the original film (<http://www.globalblue.com/destinations/uk/london/kenzo-jungle-book-capsule-collection>)

For more on marketing and distribution see below, **Maintaining Audiences**. The whole Disney 'Jungle Book Franchise' is listed at [https://en.wikipedia.org/wiki/The\\_Jungle\\_Book\\_\(franchise\)](https://en.wikipedia.org/wiki/The_Jungle_Book_(franchise))



## Regulation

For copyright, see *JB* above.

The global certifications and classifications are to be found here: [http://www.imdb.com/title/tt3040964/parentalguide?ref=tt\\_str\\_y\\_pg#certification](http://www.imdb.com/title/tt3040964/parentalguide?ref=tt_str_y_pg#certification) The film is a little darker than the original, so in the UK is rated PG rather than U, for 'mild threat'.

## Technology

Sean Bailey, president of production for Disney, called *JB16* 'one of the most technologically advanced movies ever made'; as the director noted, 'I found myself wrestling with the same things as Walt, who used cutting edge technology for his day, but with a different set of tools and technologies.' (<https://www.awn.com/animationworld/jon-favreau-looks-back-jungle-book>)

*JB16* is the result of cutting edge CGI – the animals were created digitally post-production and the one actor in the film (playing Mowgli) acted against a blue screen. <http://uk.businessinsider.com/the-jungle-book-without-cgi-2016-4/#all-of-the-jungles-animal-inhabitants-were-created-in-post-production-9>; <https://www.youtube.com/watch?v=NSQcBZcvqpg>

On the set, scenes for *The Jungle Book* were first filmed using motion capture. 'We motion-captured the entire movie before we filmed anything and we cut the whole film together,' says Favreau. Using that footage, the effects team then built the film's sets virtually, a process known as previsualisation (previz). 'Everything was mapped against the virtual sets. We designed the sets like you would for a video game.' (<http://www.wired.co.uk/article/jungle-book-jon-favreau-disney-film>)

The CGI was mostly created by MPC. Their website includes an excellent exposition of how the effects were created <http://www.moving-picture.com/film/filmography/the-jungle-book/> The VFX won both the BAFTA and Academy Award. The new film opens and closes using analogue techniques, however, referencing the original film: <https://youtu.be/aZOUWQ6ioxc>

Both the 1967 and 2016 versions worked in Technicolor. This is a useful account of the integral working relationship and production process: <http://thefuturetrust.technicolor.com/article/the-future-of-storytelling/success-of-the-jungle-book-stems-from-harnessing-talent-and-technology-in-service-of-the-storyteller/>



## Economics/Funding

*JB16* cost an estimated \$175m to produce but opened with \$103.6 million in North America, making it one of the biggest April debuts ever at the box office. It grossed over \$966 million, making it the fifth highest grossing film of 2016 and the 35th highest grossing film of all time (*Wikipedia*).

In 2016 Disney's productions earned more at the box office than any of the other six majors; Disney amassed \$2.56 billion globally, well ahead of its next nearest rivals, Warner Bros. and Universal, with each at roughly \$1.8 billion. The Disney domination is impressive, providing enough cushion to withstand the losses sustained from *The BFG* and *Alice... To date*, the studio claims the top-four grossing films of the year. In addition to *Captain America: Civil War* (Marvel Studios is a wholly owned subsidiary of the Walt Disney Company) and *Finding Dory*, there's *Zootopia* and *The Jungle Book*. (<http://www.hollywoodreporter.com/news/summer-box-office-2016-blockbusters-flops-sequelitis-923601>)

The film was released in 70 countries, opening at different times depending on competition and school holiday dates. It was the biggest Hollywood release ever in India, having earned \$36.8 million and was very successful in China, where the film was locally known as *Fantasy Forest*. It was particularly strong in terms of 3D ticket sales due to being 'precisely the sort of film that Chinese audiences love with its 3D visuals, heartwarming story, and talking animal cast'. (<https://www.forbes.com/sites/robcairn/2016/04/15/disneys-jungle-book-swings-in-china-to-12-million-opening-day-250-better-than-zootopia/#7d44f2aa2a1f>)

Global box office figures can be found at <http://www.boxofficemojo.com/movies/?id=junglebook2015.htm> and [https://en.wikipedia.org/wiki/The\\_Jungle\\_Book\\_\(2016\\_film\)#Sequel](https://en.wikipedia.org/wiki/The_Jungle_Book_(2016_film)#Sequel)

Capitalising on the success of *JB16*, a sequel is planned, possibly for release in 2019.

## Maintaining audiences

'Considering the highly developed corporate synergy in which every Disney product is both a commodity and an ad for every other Disney commodity, it is scarcely an exaggeration to say that each story the company tells, each theme the company deploys builds the Disney brand. In Disney's case, the medium is also the advertisement. Disney products are themselves advertisements for Disney and for its ideological and cultural themes.'<sup>7</sup>

As mentioned above, this article is very good on the marketing of *JB16*: <https://www.nytimes.com/2016/04/18/business/media/disneys-savvy-marketing-jungle-book.html> (including how a Spanish-speaking audience was targeted). This is also useful: <https://christhilk.com/2016/04/13/the-jungle-book-marketing/>

7 Budd, M (Ed) & Kirsch, M. (Ed). (2005) *Rethinking Disney: Private Control, Public Dimensions*, Wesleyan University Press, p1.

This article explains how each stage of the marketing attracted a different market sector: <https://www.quora.com/Why-was-Disneys-marketing-of-The-Jungle-Book-remarked-upon-as-savvy-and-innovative-What-did-they-do-differently> : 'Stepping back to look at it, Disney has developed a marketing strategy not dissimilar to a political campaign... Disney has pulled off some big, complex marketing in the past, but nothing quite as perfect and impressive as what they accomplished with *The Jungle Book*'

Part of the huge box office success was marketing to appeal to a wide range of age groups, such as targeting action adventure fans, not just Disney's traditional family audiences: 'according to surveys, 49 per cent of the sales were attributed to movie-goers who were over 25 years of age and 51 per cent of the sales were attributed to audiences in the under-25 age group. And audiences in the age group of 18 to 24 led to 33 per cent of ticket sales'. (<https://www.inquisitr.com/3011048/jungle-books-clever-marketing-tactics-that-caused-it-to-be-the-second-highest-weekend-grosser-ever/>) *Jungle Book* has also wildly overperformed after being embraced by critics and audiences alike, earning nearly \$600 million to date in another defining moment for [Sean] Bailey and his colleagues. ... The movie is playing to not just the coveted Disney female audience, but to all demos. Males have flocked to the film, attracted by the cutting edge technology used for its visual effects...' (<http://www.hollywoodreporter.com/features/disney-rules-hollywoods-fairy-tale-888663>)

'Looking at *The Jungle Book* CinemaScore breakdown: 97% of the audience gave the film an A or a B. The total positive response from PostTrak was also a very high 92%. It is 95% fresh on Rotten Tomatoes. It's also a very high 'definite recommend'. The film got A's from both the under and over 25 crowd and A+ among those under 18 years of age and also for the over-50 audience.' (<http://deadline.com/2016/04/jungle-book-goes-wild-85m-to-88m-barbershop-snips-about-20m-criminal-box-office-friday-1201738755/>)





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