Product Placement In Hollywood Films A History | 4182edb706bed51c5eafa63574734b


Why do screen narratives remain so different in an age of convergence and globalization that many think is blurring distinctions? This collection attempts to answer this question using examples drawn from a range of media, from Hollywood franchises to digital comics, and a range of countries, from the United States to Japan

ABSTRACT: Product placement is the placement of brands in a film or other media in order to gain exposure for the brand. This practice is often done for a fee or trade arrangement. Previous research on the topic of product placement in film focused on audience perceptions of the practice. My study sought to learn how independent filmmakers felt about product placement. I questioned aspiring and existing independent filmmakers about their attitudes toward product placement in film. My study was a qualitative study consisting of ten in-depth interviews of eleven aspiring and existing independent filmmaker respondents. I explored the attitudes toward the practice, the interest in the practice of product placement in general, and the filmmakers’ opinions on topics including audience distraction by product placement, artistic integrity and product placement, and cost of film production and product placement. A major finding of my study was that product placement arrangements in the independent film world differ greatly from those in the world of Hollywood feature films. Another important finding was that though initially resistant to the idea of product placement, most independent filmmakers reported that they would be open to the practice if it helped the bottom line of their film, as long as they could maintain a certain level of control and artistic integrity. Implications for product placement practitioners and suggestions for future research are discussed.

With traditional forms of advertisements facing increasing challenges, brand placement - the integration of a product or brand in a work of art - has exploded. It has become a lucrative phenomenon whose goal is to produce a reaction of purchase in the mind of the receiver (reader, viewer or listener). This volume seeks to complement extant studies of product placement strategies by introducing a methodology more systematically related to the field of cultural studies, especially where the reception and impact of product placement are concerned. It explores the many iterations of brand placement in popular culture, with a consideration of the crossover between advertisements and art in everything from Wes Anderson, “Blade Runner” and the “Fast and Furious” franchise, to music videos, late night shows and plastic art. The book considers the impact of brand placement in TV series on teenagers, as well as the evolution of such placement in literature. The originality of this volume is that, when the impact of the placement is mentioned, it is understood to be as an intended aspect of the story, such as a prompt to buy a product. Consequently, the placement of consumer goods in a cultural production, the book suggests, may both increase the sales of specific products and positively impact the production’s ratings. This book is perfect for researchers and students interested in marketing, brand placement, mass media, art, film, and cultural studies.

Advances in Advertising Research are published by the European Advertising Academy (EAA). This volume is a compilation of research presented at the 12th International Conference in Advertising (ICORIA) which was held in Zagreb (Croatia) in June 2013. The conference gathered 110 leading researchers from 23 countries under the conference theme “To Boldly Go Extending the Boundaries of Advertising”. The book provides international state-of-the-art research with 23 articles by renowned scholars from the worldwide ICORIA network.

Through an examination of filmic portrayals of the trademarked product as a signifier of real ownerships and meanings of commodities, this paper is concerned with the conjunction of aesthetic and economic issues of the Product Placement industry in the Hollywood film. It analyzes Product Placement as the embedding of an advertising message within a fictional one, as the insertion of a trademarked object into the realisms of filmic space, and as the incorporation of corporate remakings of the world with film fictions. Product Placement images are therefore seen as a systemic surfacing of frameworks and discourses - legal, corporate, economic, and filmic - as both seamless and disruptive layers in film images and film making.

Product placement, or placing brands in movies, is a widely recognized practice that dates from the 1980s. This study is a content analysis of product placement in 15 Bollywood and 15 Hollywood movies from 2005 to 2009. Statistical tests showed that there were a significantly higher number of product placements in Bollywood movies that were integrated into the storylines, verbally referred to by characters in the movies, appropriate to the movie scenes, and containing implied endorsements by the actors than product placements in Hollywood movies. However, in terms of duration of the time that brands were on screen, product placements in Bollywood movies in 2005 and 2007 were significantly greater than in Hollywood movies. The results also showed many similarities between the movie industries in the two countries. Transportation was the most prominent product category followed by electronics in both Bollywood and Hollywood. Brands from both the industries were primarily presented in a positive context and were mainly associated with the primary movie characters. Almost all the products were featured in such a way that their brand names or logos were shown as well as their other functional or aesthetic qualities.

For the last 150 years, advertising has created a consumer culture in the United States, shaping every facet of American life—from what we eat and drink to the clothes we wear and the cars we drive. • Includes contributions by noted advertising historians, commentators, and journalists • Provides analysis from experts in advertising and popular culture that places American advertising in historical and cultural context • Supplies a comprehensive examination of advertising history and its consequences across modern America • Presents an extensive analysis of the role of new media and the Internet • Documents why advertising is necessary, not only for companies, but in determining what being "an American" constitutes

The character of James Bond for many people is intrinsically linked in their minds with particular brands - Aston Martin, Bollinger, Omega, Smirnoff vodka, and so on. This direct association between character and brand highlights the intrinsic role of product placement in the film industry, and in the James Bond films in particular. Selling James Bond: Product Placement in the James Bond Films provides a comprehensive overview of the history of product placement in the James Bond series - charting the progression of the practice and drawing direct correlations to significant cultural and historical events that impacted upon the number and types of products incorporated into the series. While primarily a financial arrangement, it is also important that the practice of product placement be examined and understood in relation to these cultural contexts, an area of research so far largely ignored by academic study. Through extensive content analysis of the official James Bond film series, as well as utilizing director's commentary and industry reports, this book illustrates the strong impact specific cultural and historical events have had on the practice of product placement in the movies. In doing so, it provides an exciting and in-depth "behind the scenes" look at the James Bond film series, and its complicated and sometimes contentious history of product placement. In the process, it charts the gradual emergence of product placement from the more traditional background shot to becoming so embedded in the actual film narrative that they have become simply yet another method for filmmakers to produce cultural meaning.
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The chapters in this book consist of selected papers that were presented at the 3rd International Conference and Poster Exhibition on Semiotics and Visual Communication at the Cyprus University of Technology in the spring of 2000. The editors invited the three authors of this book to investigate the theme of the second conference, "The Semiotics of Branding," and look at brand and brand design as endorsing a reputation and inhabiting a status of almost mythical proportion that has triumphed over the past few decades. Emerging from its forerunner (corporate identity) to incorporate advertising, consumer lifestyles and attitudes, image-rights, market-research, customisation, global expansion, sound and semiotics, and "the consumer-as-the-brand," the word "branding" currently appears to be bigger than its own umbrella definition. From tribal markers, such as totems, scarifications and tattoos, to emblems of power, language, fashion, architectural space, insignias of communal groups, heraldic devices, religious insymiptical symbols, national flags and the like, a form of branding is at work that responds to the need to determine the presence and interaction of specific groups, persons or institutions through shared codes of meaning.

The Oxford Handbook of Music and Advertising is an essential guide to the crucial role that music plays in relation to the audio or audiovisual advertising message, from the perspectives of its creation, interpretation, and reception. The book's unique three-part organisation reflects this life cycle of an advertisement, from industry inception to mass-mediated text to consumer behaviour. Experts well versed in the practice, analysis, and empirical studies of the commercial message have contributed to the collection's forty-two chapters, which collectively represent the most ambitious and comprehensive attempt to date to build a solid understanding of music and advertising within the financial and cultural economy of the book, so readers can either study one topic of particular interest or read through to gain an understanding of the broader issues at stake. Within the book's Introduction, each editor has provided an overview of the unifying themes for the sections for which they were responsible, with brief summaries of individual contributions at the beginnings of the sections. The lists of recommended readings at the end of chapters are intended to assist readers in finding further literature about the topic. An overview of industry practices by a music insider is provided in the Appendix, giving context for the three parts of the book.

This volume details the processes involved in turning raw materials and labour into feature films. Janet Manko surveys and critiques the policies and structure of the current United States film industry, as well as its relationships to other media industries.


5.1 The legal

Moviegoers is a must for all professionals and students in today's rapidly evolving film industry. Janet Manko surveys and critiques the policies and structure of the current United States film industry, as well as its relationships to other media industries.

Inhaltsangabe: Abstract: Product placement has become increasingly common in recent years. This paper analyses the practice of placing brands in films and television programmes from different perspectives. First, the history of product placement in the US film industry is reviewed, with a critical analysis of the ethical and legal implications. Second, the history of product placement in Europe is reviewed, with a critical analysis of the ethical and legal implications. Finally, the effectiveness of product placement in marketing communications is analysed on the basis of academic research. It is found

From the marketers point of view the development of product placement as a marketing communication instrument is analysed. It is also shown how filmmakers can use it to add realism to a film and save

new to the filmmaking field. It provides practical data, such as templates for advertising campaigns of different sizes, solutions, and an insight into the complicated movie marketing process. Armed with the

information on market research that the major studios don't want the moviegoing public to know. This book will be indispensable for film marketing executives, consumer product marketers, students, and people

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strategies and analytical tools, marketers will be able to make decisions that are based on solid research, rather than on intuition or guesswork.

Inhaltsangabe: Abstract: The dissertation scrutinises the opportunities that product placement may entail as an additive and integral part of a company's marketing mix. It also discusses its imminent

disadvantages and threats as posed by the relevant German legislation. The main focus, however, is placed on the conceivable effects of product placement as regards brand awareness, recall, attitudes and increased turnover.

Einleitung: Die Arbeit untersucht die Möglichkeiten, welche "Product Placement" als additive und integrierte Komponente eines Marketingmixes bietet. Weitern werden wirtschaftlich bedingt Nettoerträge und Schranke im Rahmen der deutschen Gesetzgebung erläutert. Der Hauptaugenmerk jedoch liegt auf den möglichen Auswirkungen des Produkt Placements auf Markenbekanntheit, Recall, Einstellungen (Attitude) und Umsatzererzeugung. Inhaltsverzeichnis: Tabelle of Contents: List of abbreviationsVII 0.Executive Summary1 1.Introduction and scope of this worK2 2.1Overview2 2.2General market conditions and how to react to them10 2.3The changing face of the electronic media market11 2.3.1Television11 2.3.2Cinema/The film industry13 2.3.3Video16 2.4Growing ineffectiveness of traditional forms of advertising17 2.4.1New forms of media usage as reactions to the information overload17 2.4.2The problem of reactance19 2.5Internationalisation and globalization20 2.6Elaboration of the concept of product placement21 2.7Definition of product placement21 2.8Comparison of the concept of product placement with the communication of product placements in the US film industry22 3.Overview of European market conditions10 3.1The changing face of the European market10 3.2The problem of reactance23 3.3Integration of the European film industry24 3.4Internationalisation and globalization25 3.5The legal30 3.6The market placement30 4.1According to the object placed30 4.1.1Product Placement in a narrow sense30 4.1.2Generic Placement31 4.1.3Corporate Placement32 4.1.4Innovation Placement33 4.1.5Idea Placement34 4.2According to the kind of placement45 4.2.1Tentacle Placement46 4.2.2Corporate Placement46 4.2.3Brand Placement47 4.2.4Promotion Placement48 4.2.5Critical discussion of the applicability for placing companies34 5.1Advantages and benefits associated with Product Placement42 5.2Drawbacks and problems associated with Product Placement48 5.3The legal setting45

This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. * Provides 450 A-Z entries that comprehensively cover the historical significance of subjects, people, and films, and provides contributors from 150 distinguished interdisciplinary scholars offering their analysis on the role of movies in American history * Includes reference materials and suggestions for further reading with every entry

Marketing to Moviegoers is the essential guide to the crucial role that music plays in relation to the audio or audiovisual advertising message, from the perspectives of its creation, interpretation, and reception. The book's unique three-part organisation reflects this life cycle of an advertisement, from industry inception to mass-mediated text to consumer behaviour. Experts well versed in the practice, analysis, and empirical studies of the commercial message have contributed to the collection's forty-two chapters, which collectively represent the most ambitious and comprehensive attempt to date to build a solid understanding of music and advertising within the financial and cultural economy of the book, so readers can either study one topic of particular interest or read through to gain an understanding of the broader issues at stake. Within the book's Introduction, each editor has provided an overview of the unifying themes for the sections for which they were responsible, with brief summaries of individual contributions at the beginnings of the sections. The lists of recommended readings at the end of chapters are intended to assist readers in finding further literature about the topic. An overview of industry practices by a music insider is provided in the Appendix, giving context for the three parts of the book.
that product placement can be successful in regard to brand recall and recognition and to some extent in regard to brand attitude and purchasing behaviour. However, the effectiveness depends on the type and exposure of the placement, the kind of product advertised, and filmography. The Handbook of Product Placement in the Mass Media: New Strategies in Marketing Theory, Practice, Trends, and Ethics offers a new, more complex and sophisticated approach to the important challenges for existing marketing theory and practice and their continued relevance.

Becoming blind to the subtle seductions of contemporary commercial culture—and Michael Serazio is here to open our eyes.” —Mark Deuze, author of Media Life and Media Work “Michael Serazio has
data and conference proceedings. In the Postmillennial Pop series

produced today. Serazio goes behind-the-scenes with symbolic creators to appreciate the professional logic informing their work, while giving readers a glimpse into this new breed of “hidden persuaders” and tweeters to The Dark Knight’s “Why So Serious?” social labyrinth. Blending rigorous analysis with eye-opening reporting and lively prose, Your Ad Here reveals the changing ways that commercial culture is

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PART 2: MARKETERS’ AND FILMMAKERS’ VIEWS: PLANNING

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In Hollywood, product placement has become a significant practice, especially in the context of film production. This book discusses the history and development of product placement in Hollywood films, focusing on how brands have used these placements to create a sense of authenticity and to connect with audiences. The book also explores the ethical and legal implications of product placement, as well as its impact on the film industry and consumer behavior.

The book begins by examining the evolution of product placement in Hollywood films, highlighting the transition from early endorsements to the strategic and sophisticated placement used today. It discusses how brands have evolved their strategies to align with the visual and narrative elements of films, creating a seamless integration of products within the narrative.

The book also delves into the legal and ethical considerations of product placement, discussing the role of the First Amendment and the Supreme Court's commercial speech doctrine. It examines the ways in which product placement can affect consumer behavior and the cultural landscape, and discusses the efforts of organizations like the Motion Picture Association of America (MPAA) to regulate the practice.

The book further explores the impact of product placement on the film industry, examining how it has changed the landscape of film financing and distribution, and how it has influenced the creation of new genres and franchises. It also considers the role of product placement in the marketing strategies of brands, and how it has contributed to the development of brand identities.

Overall, this book provides a comprehensive analysis of the role of product placement in Hollywood films, offering insights into the strategic and ethical considerations that underpin this important practice.