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 increasing turnover.


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In a book on how to make a film, there are few about how to get your film seen once it's made and none that reveal the closely-guarded marketing secrets of the major motion picture studios. The author goes right to the source and provides data, quotes, and insights from high profile industry professionals and 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 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 strategies that Hollywood professionals would prefer not to share, film professionals and marketing professionals alike will have a leg up in this complicated business.

Adopting and developing a 'cultural politics' approach, this comprehensive study explores how Hollywood movies generate and reflect political myths about social and personal life that profoundly influence how we understand power relations. Instead of looking at genre, it employs three broad categories of film. 'Security' films present ideas concerning public order and disorder, citizen–state relations and the politics of fear. 'Relationalities' films highlight personal and intimate politics, bringing norms about identities, gender and sexuality into focus. In 'socially critical' films, particular issues and ideas are endowed with more overtly political significance. The book considers these categories as global political technologies implicated in hegemonic and 'soft power' relations whose reach is both deep and broad.

While Hollywood executives spend millions of dollars making movies, even more money is poured into selling those films to the public. In the third edition of his comprehensive guidebook, Marketing to Moviegoers: A Handbook of Strategies and Tactics, veteran film and TV journalist Robert Marich plumbs the depths of the methods used by studios to market their films to consumers. Updates to the third edition include a chapter on marketing movies using digital media; an insightful discussion of the use of music in film trailers; new and expanded materials on marketing targeted toward affinity groups and awards; fresh analysis of booking contracts between theaters and distributors; a brief history of indie film marketing; and explorations of the overlooked potential of the drive-in theater and the revival of third-party-financed movie campaigns. While many books have been written on the business-to-business aspect of film promotion, Marich's volume is one of the few that focuses on the techniques used to sell motion pictures to those in a position to truly make or break a film—the public. A highly navigable handbook that breaks down a complicated process into manageable strategies in an easy-to-read style, Marketing to Moviegoers is a must for all professionals and students in today's rapidly evolving film industry.

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 105 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 systematic surfacing of frameworks and discourses - legal, corporate, economic, and filmic - as both seamless and disruptive layers in film images and film making.

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 organization reflects this life cycle of an advertisement, from industry inception to mass-mediated text to consumer behaviour. Experts well...
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Film Marketing into the Twenty-First Century draws on insights from renowned film academics and leading industry professionals to chart the evolution of modern film marketing. The first part of the book focuses on geographical considerations, showing how marketers have to adapt their strategies locally as films travel across borders. The second covers new marketing possibilities offered by the Internet, as Vine, Facebook and other participative websites open new venues for big distributors and independents alike. Straddling practical and theoretical concerns and including case studies that take us from Nollywood to Peru, this book provides an accessible introduction to the key issues at stake for film marketing in a global era.

This is the history of advertising in motion pictures from the slide ads of the 1890s to the common practice of product placement in the present. Initially, product placement was seen as a somewhat sleazy practice and also faced opposition from the film industry itself; it has grown dramatically in the past 25 years. From Maillard's Chocolates advertising with a shot of Cardinal Richelieu enjoying a hot cup of cocoa in 1895, to product placements in 2002's Minority Report, for which advertisers were rumored to have paid $25 million, this book explores the developing union of corporate America and Hollywood. This work addresses such topics as television's conditioning of filmgoers to accept commercials, companies' donation of props, the debate about advertising such activities as smoking and drinking in films, and "product displacement," or demands by companies to keep their products absent from unpopular or controversial films. Film stills and a bibliography complete the book.

This book is an original, high-quality collection of chapters about highly topical and important brand management issues, and it shows both theoretical and empiric analysis. The 10 selected chapters are referred, with original contents and rigorous research methodologies, to some important challenges the brand management has to face in the current competitive contexts, characterized by the dominance of the intangible resources and the new information and communication technologies. Written by leading academics, this book is dedicated not only to marketing and management scholars but also to students wanting to investigate the knowledge concerning special fields and special brand management themes. As well to the practitioners who can find a wide reference also to the managerial implication from the strategic and operative perspectives.


Cross-cultural marketing is an important element of the contemporary business environment. Many conventional accounts of the topic have conflated cross-cultural and cross-national marketing, but in this groundbreaking, new book, Burton argues that these generalizations have little meaning given the extent of multi-culturalism in many societies. Given the importance of new emerging markets in the Far East, Middle East, Asia and Latin America, this book raises important questions about the applicability of existing marketing theory.
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
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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.

This volume details the processes involved in turning raw materials and labour into feature films. Janet Wasko surveys and critiques the policies and structure of the current United States film industry, as well as its relationships to other media industries. While moving image advertising has been around us, everywhere, for at least a century, the topic has tended to be overlooked by cinema studies. This far-reaching new collection makes an incisive contribution to a new field of study, by exploring the history, theory and practice of moving image advertising, and emphasising the dynamic and lasting relationships between print, film, broadcasting and advertising cultures. In chapters written by an international ensemble of leading scholars and archivists, the book covers a variety of materials from pre-show advertising films to lantern slides and sponsored 'educations'. With case studies of advertising campaigns and archival collections from a range of different countries, and giving consideration to the problems that advertising materials pose for preservation and presentation, this rich and expansive text testifies to the need for a new approach to this burgeoning subject that looks beyond the mere study of promotional film.

2013 Book of the Year, Visual Communication Division, National Communication Association

"It is a truism that, in media, everyone knows they are being sold something all the time. It is exactly because of this that we become 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 produced an extremely important and engaging book: well researched and highly readable, it provides a detailed and compelling account of the mechanisms of consumer governance at work in the digital age. It deserves a wide readership among scholars and students alike." —Liz Moor, Goldsmiths, University of London

Amidst the profound upheavals in technology, economics, and culture that mark the contemporary moment, marketing strategies have multiplied, as brand messages creep ever deeper into our private lives. In Your Ad Here, an engaging and timely new book, Michael Serazio investigates the rise of "guerrilla marketing" as a way of understanding increasingly covert and interactive flows of commercial persuasion. Digging through a decade of trade press coverage and interviewing dozens of agency CEOs, brand managers, and creative directors, Serazio illuminates a diverse and fascinating set of campaign examples: from the America's Army video game to Pabst Blue Ribbon's "hipster hijack," from buzz agent bloggers 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 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" optimized for 21st-century media content, social patterns, and digital platforms. Ultimately, this new form of marketing adds up to a subtle, sophisticated orchestration of consumer conduct and heralds a world of advertising that pretends to have nothing to sell. Michael Serazio is an Assistant Professor in the Department of Communication at Fairfield University. An award-winning former journalist, he continues to write about popular...
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 Hollywood 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 Bollywood movies. However, in terms of duration of the time that brands were onscreen, product placements in Bollywood movies in 2006 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 their other functional or aesthetic qualities.
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The use and practice of product placement – also referred to as brand placement – has risen dramatically over the last few years. Here, especially the automobile industry is a major player by spending millions of dollars for strategically placing products and brands not only in blockbusters and movies, but increasingly also in various television programs, print media, and video games. This research paper investigates the effective of product placement for the automobile industry and its actual effect on consumer behavior. However, consumers’ attitudes, perceptions, and values tend to differ depending on their culture; thus, further research shall concentrate on the possible differences between American, European, and Asian consumers. First, the introduction will state the objective of the study as well as research purposes. Next, the background of the study will present a conceptual framework, theoretical foundations on which the research will be based, development of research questions that are to be answered, and a hypotheses development. As it follows, the research methodology will formulate the information needs and data collection methods, the questionnaire development, and the sample design. The data analyses and findings part will use descriptive statistics and present the results from the quantitative research as well as other findings. Ultimately, in the conclusion the findings and results will be discussed, limitations of the study will be acknowledged, and possibilities for
With traditional forms of advertisement 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 advertisement 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 to be understood as an intended aesthetic impact at least as much 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.

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. 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 production costs. Putting the product placement strategy into practice is found to be a complex process. Furthermore, the way of compensation varies from case to case. The analysis of costs per thousand reveals that product placement is a cost-effective marketing communication instrument. This analysis of the marketers and the filmmakers point of view is supported by interviews with marketing departments, product placement agencies and film production companies. On the other hand viewers ethical concerns about product placement are investigated and it is studied how they are included in legal restrictions. The outcome is that there are some areas with no regulations and areas with rules that have limitations. Therefore, recommendations for improvement are made. Also, ways are established how marketers can take viewers concerns into consideration when placing their brand in a film. Finally the effectiveness of product placement in marketing communications is analysed on the basis of academic research. It is found 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 time of the placement, the kind of film and supporting advertising. Summing up, product placement can be used effectively for marketers and filmmakers, while not having predominantly negative effects on viewers. However, this is only the case when it is planned carefully and a number of aspects are taken into consideration. Inhaltsverzeichnis: Table of Contents: INTRODUCTION4 AIMS AND OBJECTIVES4 METHODOLOGY5 PART 1: BACKGROUND7 1.1 DEFINITION OF THE TERM PRODUCT PLACEMENT7 1.2 THE HISTORY OF PRODUCT PLACEMENT9 1.3 REASONS FOR THE INCREASING USE OF PRODUCT PLACEMENT10 1.3.1 REASONS FOR MARKETERS10 1.3.2 REASONS FOR FILMMAKERS10 1.4 USE OF PRODUCT PLACEMENT TODAY AND FUTURE FORECAST11 1.4.1 MARKETS11 1.4.2 CATEGORIES12 1.4.3 NEW POSSIBILITIES AND FUTURE FORECAST12 PART 2: MARKETERS' AND FILMMAKERS' VIEW: PLANNING