Cinematographic Marketing Of United States Of America In Military Films

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Abstract:

The study aimed to reveal the role of American cinematographic marketing in terms of artistic production and the promotion of values and the military image, which in its objectives do not depart from the political dimensions of American hegemony economically and technologically. To achieve the goal of the study, the researcher used the descriptive analytical method to study the phenomenon and cinematic discourse through a sample of films that were produced in cooperation between Hollywood companies, the US Department of Defense, the Pentagon and the Central Intelligence Agency (CIA). The questionnaire directed to a sample of academics and journalists was used to know the expected repercussions of these films on the public, governments and countries from the point of view of these elite.

The study reached a number of results, the most prominent of which are:

1- The American film industry and its integration with media and commerce has become a facet of Western globalization and models for marketing values and ideas with artistic methods and exciting production techniques that are popular and followed up, especially by the youth audience seeking modernity, diversity and adventure.
2- Hollywood represents the third side of the American hegemony: the White House, the Pentagon and Hollywood. Where Hollywood plays a major and dangerous role in supporting American foreign policy, influencing public opinion, and making the terrifying military image posed by movies.
3- Hollywood films are keen to show the image of the hero and the unbeatable American fighter with advanced and lethal weapons in his arsenal. At the same time, the United States presents the United States as a state sponsor of human rights and protector of the planet, and it is ready to help any country in protecting its security. "

Keywords: Film marketing, American cinema, cinematic films, military image.

Introduction:

The film industry in the United States of America is no longer just an art, entertainment, or investment. Rather, it has become a tool for

shaping the country's political and cultural image. After World War II, American cinema played a major role in marketing the idea of advanced and terrifying military power through a series of films that dealt with Military wars, smart weapons technologies, and the speed of performance and fighting of the American soldier, as if sending a picture message with propaganda dimensions to enemies and friends.

Hollywood has always been close to the orientations and policies of all American administrations, regardless of the type of government, republican or democratic, and fought with the American government all its battles, until it employed all its artistic and media capabilities to make cinemas with ideological dimensions and influences, as if military force alone was not sufficient to formulate the concept of the system. The new international, resorting to the power of propaganda cinema, had a great impact on persuasion and winning over minds and hearts (Hammoud, 2008, pp. 7-8).

This descriptive study seeks to study a vital part of American cinematographic marketing through descriptive analysis of models of cinematic films of a military and war nature.

The study was divided into three axes, the first axis included the methodological and theoretical framework, the second axis dealt with descriptive analysis of a sample of American films, while the third axis focused on presenting the results of the survey study for the questionnaire.

Study problem and questions

American cinema has aroused widespread controversy among researchers, academics and journalists regarding its artistic production that it presents to the world, which has a great impact in directing minds and emotions towards values, concepts and stereotyped models by employing cinematic media to send marketing messages that adopt political goals.

Hollywood companies, through their series of military films, reduce many distances and times to create an image that expresses the technical and military strength of the United States of

America. Terrifying for the recipient and the global community.

The study problem can be identified by the following questions:

1- How did the United States of America employ movies in making its military image?
2- What are the values and ideas that movie scenarios focus on in making the military image of the United States of America?
3- What are the expected repercussions of American films of a military nature on the global audience, governments and countries from the point of view of academics and journalists?

The importance of study:

Film marketing represents a modern and distinct field and a subject worthy of study and follow-up due to its connection with media, promotion, management, economy and fame, and it has the influence in shaping the recipient's mental images of institutions, governments and countries, and the effective force in increasing profits and stimulating sales.

With the development of the film industry, marketing and advertising tools for films developed, and since the thirties of the twentieth century Hollywood has adopted market research techniques to study the desires and tendencies of viewers and how to measure the popularity of American films and the value of brands. 2019).

The importance of the study comes at a time of escalating political and military conflicts and psychological wars between the United States of America and its competitors and enemies, and the continuous threats it is exposed to by countries or terrorist groups, as described by the daily news bulletins through the American media. This prompted the United States to employ the cinematic machine in the field of advertising and marketing work to draw the features of the terrifying force in an artistic, entertaining, lined style that carries strategic messages according to mental and emotional appeals through influential cinematic scenes.

The study Objectives:

The objectives of the study crystallize in identifying:

1. Methods and techniques of production and cinematic presentation of American film models.
2. The contents, values and ideas contained in the American films that create the image of the military.
3. The expected repercussions of American films of a military nature on the audience from the point of view of academics and journalists

Study Approach:

In its analytical aspect, the study relied on the descriptive analytical approach of models of cinematic films, and the survey method was employed in collecting, classifying and interpreting data related to the questionnaire for the field study.

Study tools

The researcher used two tools to achieve the research objectives:

Content analysis: a method that aims to provide an objective and organized description of the apparent content in the communication materials. (Ibrahim, 2017 pg. 197). As for the analysis of the cinematic content within the limits of this study, it expresses the descriptive and analytical reading of the content of American cinematic films of a war or military nature that define the formal and intellectual features and features that in turn make propaganda images in a different way from the American army.

The questionnaire: a model that includes a set of questions directed to the study sample to obtain information about a situation, problem or phenomenon, in order to achieve the objectives of the study (Author group, 2019 p. 71).

Psychometric properties of the study tool:

- Honesty: It was calculated by presenting the questionnaire to a group of arbitrators specialized in media and cinema, and the percentage of agreement was (93%) (*).

- Stability: The values of the stability coefficients were calculated using the coefficient (Cronbach's alpha), and the total score of the resolution was (0.87), which indicates the stability of the tool.
- Spatial boundaries: The subject has been limited spatially to American cinema.
- Human limits: The questionnaire tool was applied to academics and journalists in Iraq.
- Time limits: The study related to the analysis and questionnaire was conducted for the period from 1/11/2021 to 31/1/2022

Study population and sample:

The study population for cinematic films consisted of all films of a military or war nature that were produced by American cinema companies after World War II until now, and the non-probability sample was chosen, which amounted to (10) films.

As for the survey population related to the questionnaire, it included academics, university professors and journalists in the city of Baghdad, where the randomly selected sample amounted to (278) people from observers, interested people and researchers in American cinema affairs, at a rate of (180) males and at a rate of 64%, and (98) Females, 36%.

Theoretical and analytical framework

First: Cinema and the theory of cultural implantation

In a realistic experiment to demonstrate the role of cinema in influencing public opinion, the American psychologist David Mitchell experimented in 1982 in his laboratory on a group of individuals, where he presented them with a set of pictures for three seconds for each picture, and during 1999, that is, after seventeen years, he repeated David showed the same photos to the same people and noticed

They got to know the pictures well, although they forgot to participate in this experience and did not forget to be affected by it (Atouf, 2018, p. 10).

This experience represents the power of the image in influencing the perceptual representation system in the human mind and human behavior, and the invention of the camera paved the way for manipulating the angles of taking pictures, and from it opened the door to

ambiguity and control (Mitchell, 2006, p925-929).

Since then, cinema has played a vital role in the images of history and society in people's imaginations, and has encouraged the masses towards certain political orientations, and has worked to establish cultural values and standards within societies.

The appreciation of rulers and the public's acceptance of certain political tendencies are being made by filmmakers in movie studios. Civilian and military leaders in America have recognized that cinema is an important propaganda tool, as they affirmed that the film can instill in the person the spirit of patriotism and the will to fight and form a new vision. And the US Chief of Staff, George Marshall, says, ((The movie must play a major military role in the war)) (Rollins, 1998).

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The main example that illustrates this idea is the movie "The Negro Soldier", which was produced in 1944. The movie was classified by Rollins as one of the 16 most influential films in the history of American cinema. It was produced during World War II when (875,000) African Americans were included for the first time in The US military, was the target of this film of racial segregation between white and black Americans. The film succeeded to a large extent, as the black American began dreaming of being part of the American social system and a source of pride and honor (Jilali, 2015, pp. 18-19).

These historical observations and cinematic experiences apply to the theory of cultural implantation, where (Melvin Defleur), professor of social psychology at the University of Washington, returns the beginnings of the theory to Walter Lippmann's concept of the mental image, which is formed in the minds of the masses through the media (Shafiq (2013, p. 232).

The concept of implantation appeared in the United States in the sixties of the twentieth century as a new perspective to study the impact of the media, especially television (Makawi and Al Sharif, 2000, p. 113).

The implantation theory was linked to the efforts of the American researcher (Georg Gerbner), through his project on cultural indicators, which aimed to establish empirical evidence on the influence of the media on the cultural environment by paying attention to three overlapping issues: (Hijab, 2010, p. 307)

1- Studying the messages, values and images that are reflected in the media.
2- Studying the independent contribution of mass messages to the public's awareness of social reality.
3- Studying the structures, pressures and processes that affect the production of media messages.

The theory of cultural implantation is based on the assumption that the people who are more exposed to the media differ in their perception of social reality from those who are exposed to less or no exposure, by virtue of the fact that the public who is more exposed to these means, their positions and opinions are closer to the reality of the means of communication and less expressive about the real world, and create perceptions for them that what they see on the screen represents the reality in which they live (Cohek, 2006, p59). According to this theory, cinema has become an important source for creating images and values, forming cultures, and creating a state of homogeneity through its reliance on methods of presentation, repetition and suspense in presenting cinematic topics and ideas (jhonson and holmes, 2009, 353).

Second: American marketing of the military image in a sample of films

American cinema embodied the reality of life and political and social events after the middle of the twentieth century through a group of films that dealt with it in a propaganda way (Radi, 2005, pp. 166-167).

1- The first stage: It dealt with racist issues and the prevailing view of blacks and their place in the American society that is led by whites. This

trend was expressed by the movie (The Struggle) directed by Ryan Edwards, which narrates the US march towards independence and unification.

2- The second stage: embodied the American ambition to occupy a distinguished position in international politics, and these trends were expressed by films that show American political superiority and American nationalism over European and Japanese nationalities, as in the movie (White Cloud).

3- The third stage: It is the stage that embodied the features of the military power of the United States of America after World War II, which was published by the movie (Mission in the Air) 1949.

Since that date, Hollywood has sought in the production of its films to form the terrifying military image and high performance in the fighting waged by the American forces anywhere in the world, and it has invested the military events and wars in Vietnam, Afghanistan, the Gulf and Iraq as a main theme in its films to market the ideal, supernatural image of the indomitable force. (Abdul Muttalib, 2019).

The cinematic elite no longer consists exclusively of actors, directors and photographers, but rather businessmen, investors and politicians, and the emergence of Hollywood as a city for the film industry heralded the emergence of the first and largest industrial complex for cinema in the world (Al-Muwahhid, 2009, p. 16).

Where the American cinema dominated the entertainment industry in the world over the twentieth century and the years of the twenty-first century, as its sales constituted (85%) of the total ticket sales in the world to form the second largest export industry in the United States after aviation (lee,2998,371). In addition to owning more than (300) companies specialized in film production, whose exports cover nearly (90%) of the global demand for cinema. Film experts in the world believe that the main secret of the American cinema's superiority is due to giant plans and strategies such as financial resources, advanced technologies, professional artistic talents, and the entry of Cinema to the world of digital technologies in photography, montage and sound effects (Shimmy, 2013, p. 73).

What is striking about the strengthening of the military image is the emergence of strategic cooperation between the military and cinematic institutions in 1996, when the intelligence agency announced that it had established an office for coordination between the agency and Hollywood, and to provide experts and consultants to create effective cinematic content (Al-Nayrab, 2014). On the other hand ,upon his return from Iraq, by order of the senior US Department of Defense (the Pentagon), the American Major (J. Todd Percelles) assumed the task of supervising the Wilshire Boulevard Coordination Office for cooperation and access to the scenarios of films produced by Hollywood, supporting them with events, consulting, and making tapes that work to change the world's view of The American forces and changing their negative image from the oppressive to the just and the protector of world security and the fight against terrorism. (Al-Hiwar Newspaper, 2008).

During that period, Hollywood produced under the auspices of (cia) a group of series and films such as (Alice and 24 Hours), which gave the impression that the agency's clients are supernatural and extraordinary beings, and culminated in the movie (argho), which according to many analysts came as undeniable propaganda for recruiting New clients in the agency (Al-Sharabasi, 2018)

The US (Grange) website stated that the US government is well aware that its people and the whole world spend long hours watching television and going to the cinema at the expense of other educational and entertainment means. Instilling his ideas and strategic vision.

For her part, Tricia Jenkins asserted in her book ((The Role of the CIA in Hollywood)) that the agency's involvement in the film industry reached its climax during the Cold War, when the goal was to formulate American foreign policy in a way that could win hearts and minds together abroad, through a center Anti-communist ideology research affiliated to the intelligence agency, whose mission is to negotiate in order to purchase novels and turn them into films with the aim of promoting American policy and enhancing

the image of American life in the world (Al-Mada newspaper, 2013).

- The movie Twelve O, Clock High 1949, directed by Paul Carvid, which tells the heroic story of one of the squadrons of American combat planes that used to take on missions to bomb German and Japanese sites. The film highlighted the intimate relations between the pilots of the American squadron, the accuracy in hitting enemy positions, inflicting heavy losses on the enemy and achieving victory with the least possible effort.
- The Longest Day, produced in 1962 and co-directed by Andrew Matton and Ken Anakin, and starring Hollywood stars such as Sean Connery and Richard Burton. Which belongs to the Axis countries, especially the German, which represents absolute evil
- The Star Wars movie 1977, the movie that revolutionized cinematic marketing strategies in terms of production, propaganda and military, is an epic space opera film directed by George Lucas, and it was a series of films that reached nine and became a cultural phenomenon in which Americans were able to manufacture advanced electronic weapons that work with lasers And a statement of the military force capable of invading space and controlling and protecting the world.
- Courage under fire 1996, a war movie that expresses the military image of the United States of America during the 1990 Gulf War, starring Meg Ryan and Diesel Washington. The film focuses on the image of the American leader who fought in defense of her military unit until she was killed. The film affirms, on the lips of its hero, Diesel Washington, that ((the real honor for the ideal of a leader is to tell the truth, the whole truth)).
- The Battle of Los Angeles 2011 is a science fiction war film directed by Jonathan Lipsman. Its events revolve around the city of Los Angeles being invaded by some aliens. The US Marines try to confront these invaders through a military plan that includes evacuating the city from the population and saving it from destruction, according to the latest Weapons and cooperation through very exciting scenes and the beauty of photography accompanied by electronic montage that shows the ingenuity and courage of the American forces in the military confrontation of an unknown enemy.
- Born on the 4th of July 1989 is a biographical film based on Ron Kovick, a veteran of the Vietnam War, starring Tom Cruise and directed by Oliver Stone. The film won several Oscars. The film highlights the image of the American soldier who responds to the call of the homeland, and rejects wars, as if this war was fought by the United States in order to impose peace. It is a film about an American soldier expressing his opinion and view of the war.
- Independence Day 1996 is a military science fiction film directed by Roland Emmerich that talks about an alien invasion of Earth, where a huge spaceship descends into the Earth's atmosphere and causes chaos in all communications inside the planet, and an American scientist discovers the intention of aliens to hit all vital points on Earth with a goal Occupation, and war begins between humans and those strange creatures, in which the American forces play a heroic role to make the image of the protector state of the planet. The film shows the technological development that the American forces have reached, in terms of weapons, plans and combat performance.
- Battleship 2012 is a military science fiction film based on the video game of the same name, directed by Peter Berg. The film attempts to display the advanced US military machine when one of the US warship ships is forced to engage in a naval battle with unidentified warships coming from space threatening the country's security. The high-tech film shows pictures of the ideal performance of the US Navy.

Analytical notes:

1- There is a clear diversity in the American cinematic production of films in terms of the type of battles, weapons and plans, meaning that there are land war films, air combat

films, and naval battle films, to paint an ideal integrated picture of the American forces.

2- Employing symbols in cinematic films to create suggestive and mental images, directly or indirectly (Abboud, 2012, pg. 43). The American superiority in the manufacture and employment of symbols in cinematic scenes is due to the advanced cinematic thought, the use of modern imaging techniques, and the ability of American cinema to borrow symbols, and benefit from history, epics and novels. (Jamal, 2006, p. 45).

3- The cinematic discourse in American films of a military nature was distinguished by the language of the picture,((The shots are endless, unlike the words, which are limited, and produce unlimited scenes of information and cultures)) (Ventura, 2012, pg. 6), which makes the recipient swim in imaginary spaces taut to them throughout the cinematic show.

4- Producing and creating modern and attractive cinematic ideas through the use of the best writers in the world, and these ideas are usually related to the selection of characters, decoration, camera movements and montage.

5- Choosing influential personalities from professional artists to perform these roles, and influential personalities in cinema are the ones that are characterized by ((social and personal characteristics, enjoy efficiency, attractiveness, master the art of dialogue, have verbal fluency, and strength of personality)) (Belkeziz, 2013, p. 209).

6- The United States employed the cinema as a means to market the American project, and to try to reformulate cultures, values and civilizations in a simplified English language and to convince the world that it is the indomitable force and that the American apparatus knows everything and that its weapons are capable of everything (Sardar and Davis, 2006, p. 113).

The third axis: the results of the survey

The result of the first question: How did you find the methods and techniques of production and cinematography in American military films?

1- The respondents' answers to the options presented in the questionnaire were distributed according to the opinions of the sample, until (73%) of them believed that the methods and techniques of production and cinematic presentation were very high and developed and attractive to the mentality and affection of the recipient, and that (25%) believed that they had a medium effect, while those who answered With no significant effect, their percentage was (2%) only.

2- The result of the second question: What do you think are the reasons for the success of American cinema in marketing military films?

Filming and directing ranked first among the reasons for the success of American cinema with a percentage of (35%), while it came in second place (stories, novels and realistic ideas) that Hollywood adopted in the type of scenarios with a percentage of (29%), and the third reason for the success of these films related to (By choosing the popular and attractive characters and heroes at a rate of (20%), the respondents also chose the element (dazzling, surprise and suspense) as one of the reasons for success by (9%), and finally the respondents believe that (electronic montage and cinematic tricks) also contributed to the success of many films with a percentage of (6%).

3- The result of the third question: What are the values and implications that the American military cinema focused on in the film marketing process?
The respondents' answers to this question varied, as the option related to (showing the US military superiority) ranked first with a percentage of (41%), while the paragraph (technical development of American weapons) ranked second with a percentage of (32%), and the option related to (performance) The ideal of the American fighter) was third with a percentage of (15%), and the respondents' answers about the option included (war for peace), which came last with a percentage of (7%), and the paragraph related to (values and ethics of the US army) ranked fifth with (5%) only .

4- The result of the fourth question: What is the nature of the image that the American

military films sought to market about the countries and the hostile parties that the United States fought against, from the point of view of academics and journalists?

The respondents' answers were distributed according to the following three options (positive, neutral, negative). The results were as follows: (82%) a negative image, (14%) a neutral image, and only (4%) a positive image.

5- The result of the fifth question: Do you think that there is an impact of American films of a military nature on the local or international audience?

The answers were as follows: the percentage of respondents who answered "yes" reached (87%), while the answers related to the option (a little) amounted to (11%), while the answer to the option (no) took only (2%).

6- The result of the sixth question: What are the expected repercussions of American films of a military nature on the recipient?

The respondents' answers to this question were distributed as follows: The first option among academics and journalists for (forming a positive mental image of the American forces for the recipient) ranked first, which amounted to (57%), while the option for (forming trends and influencing public opinion) was taken. world) ranked second (23%), while respondents in the third rank of (promoting the American model) indicated a rate of (20%) only.

Conclusions

1. The American film industry and its integration with media and commerce has become a facet of Western globalization and models for marketing values and ideas through artistic methods and exciting production techniques that are popular and followed up, especially by the young audience seeking modernity, diversity and adventure.
2. Hollywood represents the third side of the American hegemony: the White House, the Pentagon, and Hollywood. Where Hollywood plays a major and dangerous role in supporting US foreign policy, influencing public opinion, and creating the terrifying military image that movies pose.
3. Hollywood films are keen to show the image of the hero and the unbeatable American fighter with advanced and lethal weapons in his arsenal, while at the same time presenting the United States as a state sponsor of human rights and protector of the planet, and that it is ready to help any country in protecting its security.
4. Confirming the opinion that there are clear repercussions for American films on the local and global audience, and it is a message to governments and countries, through the agreement of the largest percentage of respondents on Hollywood's pursuit of marketing the American model and highlighting its military strength in front of the eyes of the world, which is a new style and tactic in military parades .
5. The results of the study confirmed the hypotheses of the theory of cultural implantation that were used as an explanatory theory for research, where the cinema as a visual means of communication plays an influential role in spreading values and ideas, making public opinion and changing images.

The arbitrators for the questionnaire

Asst. lec. Ali Jabbar Al-Shamri/ College of Mass Communication - University of Baghdad

Asst. lec Nahed Fadel Zaidan / College of Mass Communication - University of Baghdad

Asst. lec Wissam Fadel Radi / College of Mass Communication - University of Baghdad

Asst. lec Abdul Basit Salman, College of Fine Arts, University of Baghdad

Asst. lec Saif Muhammad Radif / Psychological Research Center - University of Baghdad

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