CHAPTER-2

Review of Related Literature

Cinema can create not only temporary phenomenal experiences but also change the cultural climate (Persson, 2003:4). Persson (2003) exemplifies that a cinema might introduce a new theme, style, or convention that transforms the way in which the critics, authors, and audience understand literature and the rest of the world. Since cinema is closely related to different life styles and beliefs that define human society, its’ semiotics and articulation remain inseparable from various individual, intellectual, social and cultural developments. Hence, cinema across the world is studied in its extensive arena, from micro to macro levels – and typically found movies to be powerful instruments in influencing the attitudinal changes, emotional impact, education, life styles, health and other behaviors.

The current chapter ‘review of literature’ mainly focuses on seven categorized sections of various studies – the first section explores the global culture of cinema viewing. The second section discusses various studies on the trends and preferences of movie-goers, in the age of media convergence. The third emphasizes on various studies dealt with Hollywood’s cultural imperialism. Fourth section covers the studies on various social stereotypes created by Hollywood. Fifth section covers the gender images in Hollywood cinema, while the sixth discusses the influence of Hollywood cinema on the youth’s consumption behaviors of various lifestyle products. The final section focuses on the studies that dealt with the influence of Hollywood cinema on youth acts of deviance and lifestyle’s allied risk behaviors like Sexuality; Lookism; Violence, Aggression and Profanity; Smoking; and Alcoholism.
2.1. Cinema-viewing: A popular culture

Cinema-going is considered to be one of the most popular cultural activities, affecting a serial of social, economic and cultural phenomena in contemporary societies. Many research findings indicate that going to cinema is not an isolated independent phenomenon, but a social experience (Bachmann, 1997), a part of a wider cultural pattern of interest and use of leisure time (Lopez-Sintas and Garcia-Alvarez, 2002) with beneficial properties for well-being and happiness (Uhrig, 2005).

A study by Cuypers et al., (2011) concludes that participation in receptive and creative cultural activities like watching good cinema, attending music concerts etc., was significantly associated with good health, good satisfaction with life; lowering anxiety and depression scores in both genders. Scarmeas et al., (2001) says they may help to stay mentally sharp. However, VonOtter (2008) in an empirical investigation observed that children, who prefer watching cinema as a leisure activity more than any other artistic hobby, tend to have a higher prevalence of mental disorder diagnoses than adults.

Cinema plays an important social inclusion role, reaching out to otherwise under-served elements of the local population (Hudock, 1993; The British Film Institute and the UK Film Council Report, 2005). Gabriel (1998) states that films can create interest, stimulate discussion and encourage enquiry when they are used effectively. They can create a significant impact on some peoples’ political views, specifically and perhaps even generally in terms of political orientations (Sadow, 2004). An exploratory analysis on use of cinema in business pedagogy demonstrates that there is receptivity by students to learn business concepts with the use of movies as a tool (Giunta, 2007). Payne et al., (1998) applied ‘Pleasure, Arousal and Dominance (PAD)’ mood theory to examine the relationship between movie viewing and mood and found that two opposing moods can exist simultaneously.
A number of cultural economic studies have found that tastes acquired through past consumption play a key role in the consumer’s understanding and enjoyment of high performing arts such as opera, classical music and dances, jazz, and avant-grade art etc., proving it as an addictive behavior (Champarnaud, 1997; McCain, 1979, 1981). A very few studies (Fernández Blanco and Banos Pino, 1997; Cameron, 1999; Macmillan and Smith, 2001; Dewenter and Westermann, 2003, Sisto and Zanola, 2004) have tried to prove the addictive demand for cinema. A study on multi counties (Australia, Canada, Italy and Switzerland) found that consumers seems to associate artistic and cultural products with specific countries and US was found to be perceived favorably with respect to popular art such as action movies and Jazz (d’Astous et al., 2005).

Sisto and Zonala (2004), in the process of analyzing the ‘competition’ as a crucial determinant to explain cinema demand in 13 European countries (Austria, Belgium, Denmark, Finland, France, Germany, Italy, Luxembourg, Norway, Netherlands, Spain, Sweden, and UK), have noticed that both the production and distribution side of European cinema market are controlled by Hollywood majors. Liponen et al. (2003) study on notion of cinema-going in Europe with concept of ‘Social Actor’ revealed that the cinema-goers have their own interaction rituals, linguistic cultures and cultural ‘others’, where teenagers and young adults usually practice the low ‘cinema’ language norms. Addictiveness among Korean consumers, notably youth, is stronger for imported movies than for domestic movies (Kim and Park, 2004). This study observed an undesirable influence of gratuitous sex or violence of Hollywood movies on young and impressionable moviegoers thus becoming a contributing factor for cultural nationalism and protectionism.
2.2. Moviegoers’ preferences, motivations, and cinema-viewing trends

The evolution of watching movies – from movie theatres to drive-in movies, to television broadcasts, to video recording, to cable television, to DVD rental, to online DVD rental, to online downloads, to the future – exemplifies the need to review the global trends of modern cinema viewing, moviegoers’ preferences and various motivations behind choosing a movie. Here are few studies which explore the same.

Spectatorship, as it evolved in later classic Hollywood cinema, did not yet exist in primitive films, which are operated outside cinematic conventions, inciting a visual curiosity (Gunning, 1990). The film exhibition of early classic Hollywood period focused on the spectacle of improved theater design, new genres customized to women, and the extra-diegetic role of fandom to influence their viewing (Dubois, 2009). Beginning in the late 1950s and thereafter, movies became a defining purveyor of youth culture (Snyder, 1995). And now, Papadopoulos (2001), keeping in view the taste for global flavors and prevailing success of crossover cinema culture, states that modern audiences are unpredictable and can see any film of any culture and any language despite previous movie-going habits, attitudes and opinions.

For an ‘avid’ movie-goer, as analyzed by Donovan and Garey (2007), a movie is a passion and is central to their social life, that can be informative and reveal essential truths about the human condition, and more interestingly, the avid spectator can derive satisfaction even from a ‘disliked’ film. Nevertheless, the primary reason for majority of people to consume a movie is to experience it, rather than expecting it to fulfill a psychological need (San, 2006). For a young adult, cinema is all about entertainment more than ‘believability’ and being with close friends or partners; for a middle age movie-goer, ‘escapism’ is the prime motivator along with entertainment (Val Morgan and Millward Brown Survey, 2011). A study of cinema consumers found that moviegoers were preferably
young and education is related positively to the preference for cinema, whereas family responsibilities related negatively with this preference (Fernández Blanco, Prieto-Rodríguez, & Orea-Sánchez, 2004).

Axelson (2008) through a qualitative and quantitative analysis study comprehended circumstances, under which a movie can be a resource for individuals and their thoughts about existential matters. The study based on socio-cognitive theory and a schema-based theoretical tool reveals that viewers seems to be inspired by movies as a mediated cultural resource, promoting the development of a personal moral framework with references to values deeply fostered by a humanistic tradition; which also supports the concepts of contemporary western society i.e., ‘self-expression values’ and ‘altruistic individualism’.

A primary research conducted by Linville et al., (2009) on attitudes of movie goers reveals an interesting point that respondents used the word “love” while describing ‘going to movies’. These consumers are motivated to see movies at theatres to escape, to relax and to see a recommend first-run feature on the big screen with theatre ambiance that exceeds what they have at home (Linville et al., 2009). Mintel survey (2008) observes that serious moviegoers consider going to the theatres and watching movie amongst other movie lovers a worthwhile activity. This integrated psychological phenomena makes the likelihood of a movie becoming a favorite ‘greater’, when first seen in a theatre than watching on a home television screen (Fischhoff et al., 1998).

The significance of viewing cinema in an urban space cannot be underestimated as a form of regular, normalized public congregation, not just a medium of unrelieved disequilibrium, but can be understood as something experienced repeatedly, regularly and even inevitably (Vasudevan, 2003). These venues foster a sense of place and provide a focus for the local community,
whilst enhancing local cultural life through the provision of mainstream and/or specialized film (The British Film Institute and the UK Film Council, 2005). Yet, most movie-viewing takes place at home, rather than at theatres through home videos, subscription movie channels, Linear TV channels, Pay Per Views, while digital movie downloads and streaming of movie content over the Internet have grown, albeit from a small base (UK Film Council Statistical Yearbook, 2010). A majority like to watch movies staying at home as they can have better access to good movies, comfort and good viewing technologies at home, besides cost saving reasons (Linville et al., 2009).

A variety of influences impact movie selection that form a complex array of stimuli for moviegoers – like exposure to critics, peers, word of mouth, actors and directors and so on. According to Stradella Road study (2010), for teenagers, movie choice is mostly influenced by friends’ group decisions either on/off-line and parents can still influence the decision; Internet dominates the journey of young adults, from creating awareness, to building knowledge and engagement to key influential sources; forty-pluses would be in a transitional period of technology use for movie decision and consumption, where as fifty-plus are still influenced by traditional critics/ reviews; even children have voice to influence the decision of parents, when families want to go together (Stradella Road Study, 2010).

A study conducted by d’Astous and des HEC (1999) on some key individual factors to explain the extent of movie goers’ consultation of film critics reveals that the consultation of film critics is positively associated with movie goers’ susceptibility to social influence and negatively associated with their self-esteem and personal involvement with cinema. But for Egyptian audiences’ movie-viewing choices, there is a high relation towards motives like movie stars, trailers, genre, advertisements and word-of-mouth, whereas critic reviews and director’s profile are less significant in influencing the decisions (Yousry, 2010). A similar kind of motivations are observed from the
movie-viewing audience of Florida when they were asked what motivates them to go see a particular movie in a theater (Maxfield, 2003).

The effortless doorway for Hollywood cinema across various countries since impactful years has increased its popularity and sustainability among the foreign audience, either due to disagreement towards local cultures or because of various preeminent fantasies generated by Hollywood cinema. Damásio (2004) discussing the perception of Portuguese movie-audiences, argue that people decide to consume foreign content that has higher possibility of satisfying their desires when the motives and expectations that guide them are not in their view fulfilled by local production, and when audiences are less attached with the cultural artifacts.

Educational levels and exposure to various sources of western media and accent has increased the ability of global audience to ease with Hollywood theme, plot comprehension, character recognition, cultural perceptions, language preferences and synchronization (Henrich, 2000). An empirical study conducted by Bernschütz (2010) on the attitude of youth with reference to subtitled English movies reveals that Hungarian young people watch subtitled movies mostly for learning foreign language easily, whereas Finnish respondents favour subtitling because they consider each foreign movie an entity, and therefore they do not ask for dubbing.

d’Astous et al., (2007) analyzes that moviegoers form specific expectations with respect to certain countries and particular movie genres, and this congruence has a significant impact on those consumers who are less familiar with cinema. The study is conducted on movies of 11 countries (Brazil, Canada, China, Denmark, France, Iran, Italy, Japan, Mexico, Spain and the United States) for which 12 movie genres (action/adventure, animation, art/auteur, martial arts, comedy, documentary, drama, history, horror, police, science fiction and social) were selected as research stimuli.
Another crucial study by Terry et al., (2008) on determinants of foreign box office revenue for Hollywood movies released during 2006-2008, examines that U.S. domestic box office serves as a statistically significant predictor of foreign box office success. Besides, favored genres like action movies followed by children movies, Academy award winning movies, movie sequels, and big budget movies with expensive special effects are drawing huge crowds across globe. Hennig-Thurau et al., (2004) developed a contextual framework from cultural theory to study various success factors of Hollywood movies in Germany to find out that an interaction effect exists between imported movies and cultures which impacted the movie success. Examining the Box Office Performance of American Movies in Hong Kong, Lee (2006) argues that cultural discount and cross-culture predictability of financial performance are two crucial quantitative manifestations of local reception. Another study reveals that ‘artistic imitation’ - a concept of creating novelty through repetition is one crucial commercial strategic approach in Hollywood, like any other movie-genre to gross more money at both domestic and international box offices (Joye, 2010).

Addis and Holbrook (2010) studied general public evaluations of the 440 Academy nominated movies and found that audience identification with the same-gender, same-age leading star plays no significant role in motivating them to view the movie, while unfamiliar temporal settings contribute to favorable evaluations (Addis and Holbrook, 2010). For movie-going public of Alberta, the type of content has more impact on movie choices than the ratings – either elders or youth, they are just bothered whether movie will be enjoyable or not (Government of Alberta and Legar Marketing, 2009). Canadians prefer watching movies in theatres, on DVD or TV and few early adopters are spending on video-on-demand; and internet is mostly used for rental subscriptions, whereas downloading movies is not a significant practice yet considering the bandwidth constraints (Canada’s Cultural Industries Annual Report, 2007).
A widespread popularity of digital technologies and internet are currently playing a key role in movie consuming habits. With the adoption of new technologies, the consumption behaviours tend to change (Zinkhan, 1998), and can even enforce various national cultures to adopt new protectionist quotas (Feigenbaum, 2002). Social media is new emerged technological zone which not only increases opportunities for communication between marketers and consumers, but also enhances communication among consumers, facilitating a forum for the discussion of products and services (Heffernan et al, 2010). In fact, with these narrow reach channels, consumers are anticipating more personalized information on movies for better information on decision-making process (Septak, 2008). Therefore, these most avid users of media on multiple platforms called “uber-media consumers” are becoming the source of driving changes across entertainment industry (Nielsen Analytics and The Movie Advisory Board, 2006).

According to a social media marketing survey on nearly 4000 movie goers, an overwhelming number of people (94%) including middle age are online, and especially teens and young adults increasingly depend on social networking, digital face to face interaction, texting, searching engines etc., to gain information about new movie releases and help with their decisions about which films to see (Stardella Road, 2010). Online videos in social networking sites like YouTube, Facebook and MySpace is another crucial viewing experience for teens among which movies / entertainment videos occupy top priority (A Nielsen Report, 2009).

Whereas in India, a study done on a large sample of 6,200 online users reveals that 90% of the online population uses the Internet for movie information and these users prefer Hindi and English films with regional films coming third. The results also showed that net users watch almost all genres inclusive of adult entertainment and quite interestingly an enormous amount of
Internet users (96%) watch movies on television and an whopping amount (82%) watch more than a movie a week on TV channels. This unique integration with traditional media is shattering a myth that online users are techno-phobic (IOAI, Cross-Tab Marketing Services Study, 2005).

The online searches provide information like ‘online ratings’ that may additionally influence the consumers’ propensity to engage in off / on-line “word of mouth” publicity for a given movie (Dellarocas and Narayan, 2006). Online movie comments i.e., ‘Word of mouth (WOM)’, has become a crucial information source that provides references to help moviegoers formulate their decisions (Duan, Gu, and Whinston 2008, San, 2006; Dellarocas et al., 2004). Online WOM determines both innovation and imitation probability (Wang et al., 2010), thus enabling to forecast the sales of entertainments goods like movies (Dellarocas et al., 2007).

A study by De Vany and Walls (2007) estimating the effects of movie piracy on box-office revenue states that by the end of sixth week of a movie release there were 7,50,330 peer-to-peer downloads, 50 FTP downloads and 1,386 IRC downloads, Usenet downloads are estimated to be 2,40,000 on the whole resulting to about 1 million downloads. The unpaid consumption of movies downloaded from popular applications like BitTorrent could displace paid consumption (Chan, 2006). The data show that the power of the Internet to expand supply is enormous and has a substantial effect on motion picture revenues.

2. 3. Opening an old debate on ‘cultural imperialism’

Galeota (2004), in her essay “Cultural Imperialism: An American Tradition”, proposed the use of the term ‘cultural imperialism’ to describe it as a byproduct of globalization, a larger trend in the conscious dissemination of ostensibly American principles, attitudes and values. It is a dominating
stratum, in which various societies are attracted, pressurized, forced or sometimes bribed into shaping their social institutions to correspond to, or to promote the dominant western structures (Schiller, 1976). Hollywood is one such ‘cultural commodity’, which encompass various effective strategic marketing management capabilities for long-run maintenance of dominance in global distribution (Silver, 2007), and therefore may potentially have more influence on various indigenous cultures (Rauschenberger, 2003).

Pelt, Deane and Hanschke (2007), found that Hollywood with its capacity to define identity through ‘construction’ and ‘representation’ generates some negative impact on Australian culture dominating the industry and the national screens, creating stereotypes and influencing the local values, language (slang), youth trends, beliefs, behaviour and attitudes. Also, the most dramatic change is seen in the way of thinking among Bhutan youth and their transforming approach towards dressing styles; to concepts of love and beauty; conspicuous consumption demands; interaction styles with family and neighbours and other forms of lifestyle images (Rapten, 2000). A similar kind of influences is observed on the lifestyles of Chinese people (Jie, 2007; Allal, 2010) and on the changing beliefs of Pakisthani youth (Khan and Arif, 2009). Despite the counter flow of cultural products by eastern media, as argued by Khan and Arif (2009), Hollywood domination has not diminished and as a matter of fact, the channel of influence flows from Hollywood to Bollywood and then to Pakisthani media.

Williams (2009) researching on monolingual hegemony of English-language films argues that the non re-presentation of the foreign-languages or spoken dialogs of Hollywood’s foreign characters shows an ongoing insensitivity and cultural insularity to “others” voices. The young spectators of “other” regions are absorbing same language, same music, sweeping the local cultures aside (Williams, 2009). Through a semiotic analysis and study of verbal interactions in

Another crucial study conducted by Goerg (2008), on cinema-going activity and government attitude on film-censorship in Colonial Africa with a primary focus on French colonies observed that Hollywood cinema can be used as a tool of perversion, calling it as the ‘opium of the masses’, to manipulate and deter the youth from political activity, by restricting their critical capacity, instead of educating them. However, according to Ambler (2001) the colonial audience in Central Africa sought in films not only entertainment and sources of style but also an opportunity to engage and critique the colonial order they inhabited and to appropriate and synthesize notions of modernity that they believed would facilitate urban life.

However, many film industries in several Asian countries are in the process of reinventing themselves to maintain their economic viability, while deconstructing the meaning of cultural imperialism into ‘reverse cultural imperialism’ by adopting well-established production formula of Hollywood (Rampal, 2005; Kim, 2004). Hansen (1999) interpreted the classical Hollywood cinema as a tool of vernacular modernism. Hollywood and its so-called indigenous ‘others’ both inform to each other and they themselves tend to transform, thus trying to exterminate the notion of Hollywood as the paradigm

1 According to Mills (2009), Hollywood’s indigenous ‘others’ are the First Nation films with numerous designations which tend to present a homogenous cinema engaged in political and aesthetic opposition to the mainstream. These labels include Third, Third World, Fourth, postcolonial, subaltern, hungry, imperfect, anti-racist, ethnic, multicultural, hybrid, mestizo, marginal, avant-garde, minority, minor, transnational, intercultural, trans-cultural and accented.
Kim (2004) in a comparative study on the determinants of performance of Hollywood and local films in Korean box-office has empirically proved that a strong hit orientation and preference for local content was evident. Rauschenberger (2003) study, for instance, has tried to argue that the influence of foreign films is likely to be reduced, if a country has well developed local film industry and doesn’t import much of foreign films. However, this study remained deficient in other aspects like audience reception capacity, levels of exposure, linguistic backgrounds, and influences of culturally assorted local film content.

2.4. Hollywood semiotics and narratives in constructing ‘racial stereotypes’

In consumption oriented, mediated society, much of what audience know and care about, how they create their social identities is based on the images, symbols, narratives and monolithic stereotypical notions constructed by the media (Brooks and Hebert, 2006). Hollywood cinema has been studied extensively on its hegemonic representation of whiteness and its rhetorical strategies in positioning the whiteness with racial representation of ‘non-white natives’ (Shome, 1996; Bernardi, 2008).

Fischoff et al., (1999) applied ‘Social Identity Theory’ to study the offensive ethnic clichés in the Hollywood movies and found the films ethnically / racially offensive in their own group and about half of them took offense at films. Hispanics and African Americans were offended by portrayals of them as criminals or intellectually inept and Asians were offended by humor mocking their English. The study also observed that the conventional Christian-Muslim conflict has generated Hollywood a never-ending supply of evil or buffoonish terrorists, hapless pawns of dictators, or fundamentalists with brutal agendas toward the enemy and toward women (Fischoff et al., 1999).
Banerjee (2008) and Eskjær (2009) analytical studies state that Hollywood’s orientalism towards ancient Middle East reflects a stereotypical depiction of Arabs as fundamentalists who spread terrorism. Khatib (2004) analysis calls the America’s approach to Middle East, as portrayed in Hollywood war films is ‘political and ideological’, yet brings up a sense of ‘objectivity’ at par. Hollywood tend to portray ‘from above’ with spectacular camera shots like aerial shots, wide-angle shots, targeting shots and penetration views, suggesting a mastery over politics (Khatib, 2004). According to Aguayo (2009) this deconstruction illustrates the embeddedness of racialized and gendered imaginings of “Others” as they unfold not only “on-screen”, but also their relationship to violent colonial projects “off-screen”. This dehumanization creates irrational fears in the West of Arabs and Muslims by reducing their distinctive cultural and religious differences and traditions to mere caricatures (Shaheen, 2000, 2003) even at individual level (El-Farra, 1996).

The reflections of white redemptions and black stereotypes in Hollywood are strongly evident in various forms and characterizations like – the image of ‘Mammy’ who is either linked to slave-society of surrogate maternalism domestic service or to the pernicious myth of black matriarchy (DelGaudio, 1983); the ‘Tom’, the ‘Coon’, the tragic ‘Mulatto’, the ‘Brutal black buck’, the ‘Jester’, the character types used for the same effect, for decades i.e., to entertain by stressing Negro inferiority (Bogle, 2001); and now with sophisticated approach of ‘Magic Negro’ films which are assumed to be anti-racist productions, whereas the narratives subversively reaffirm the racial status quo and relations of domination, considering it as a mystified form of contemporary racism (Hughey, 2009).

2 Magic Negro films cinema highlights lower-class, uneducated, and magical black characters who transform disheveled, uncultured, or broken white characters into competent people. Hughey in his content analysis argues that these films constitute “cinethetic racism”-a synthesis of overt manifestations of racial cooperation and egalitarianism with latent expressions of white normatively and anti-black stereotypes.
Park et al., (2006) study suggests that the generic conventions and textual devices of Hollywood comedies pairing Afro-Americans and Asians in lead role encourage many Asian and Black audience to naturalize racial differences rather than to challenge racial stereotypes. Also in another study, majority of films (81%) seen by African Americans, do not prominently feature an African American cast, storyline or lead black star, thus challenging the Hollywood’s conventional mindset towards their movie consumption behaviors, which tend to assume that African Americans support only black movies (BET Networks Corporate Research, 2011). On the contrary, the white viewers interpret these minority characters strictly within the confines of stereotypes (Weaver, 2011). Weaver (2011) through his analytical study argues that this effect occurred regardless of participants’ racial attitudes or actors’ relative celebrity, but discrimination happens in the casting of roles, where they’re going to cast whites if at all possible to maximize the audience.

Other researchers have focused on the Hollywood representations of Russians (Elizabeth, 2008), African American women (Manatu-Rupert, 2000), Chicanos (Noriega, 1992), the Irish (Pettitt, 2000; Selby & Dixon, 1998), the Maori (Reid, 2000), and Hispanics (Brayton, 2008). Few others have studied the Disney animation films and found historical racist connotations, retreating portrayal of women, other cultures stereotypes (Towbin et al., 2004, Tanner et al., 2003; Artz, 2002, Maio, 1999) and hegemonic reading of disability stereotypes (Kirkpatrick, 2009).

2.5. Role of women ‘on-screen’ and ‘off-screen’

A series of studies done by Dr. Stacy L. Smith of USC’s Annenberg School for Communication, along with Geena Davis Institute for Gender and Media has revealed various factual findings on stereotypical role of women in Hollywood cinema: A study examined 15,000 individual speaking characters
in top G-, PG-,PG-13, and R-rated Hollywood films produced during the 15-year period from 1990 to 2005 and found that males outnumber females by a ratio of 2.57 to 1, which has not changed in fifteen years (Smith et al., 2008a); and the scenario exists even for the period 2006-09 with 2.42 males for every one female (Smith et al., 2010); Two types of females often frequent film i.e., the traditional and the hypersexual (Smith et al., 2008b); There is a shortage of diverse and exciting role models for girls and young women as the of depiction of women on screen in specialized / professional careers, white-collar jobs is lower (31.6%) against 57.9% male (Smith et al., 2009); A large percentage of content creators and industry leaders were able to estimate the gender imbalances in these films, the popular reasons mentioned being ‘positive male market force’ (43.7%), ‘male dominated industry’ (32%), and ‘male target audience’ (32%) (Smith et al., 2010).

A study on the influence of gender portrayals in teen films on attitudes and behaviors of emerging adults suggests that viewing teen movies is associated with negative stereotypes about female friendships and gender roles, such as the ‘mean girl’ (Behm-Morawitz and Mastro, 2008). Křivánková (2010) studies 10 break-away hits of Hollywood released in 1990s (The Lion King, Mrs. Doubtfire, Forrest Gump, The Sixth Sense, Independence Day, Men in Black, Star Wars, Jurassic Park, Twister, and Titanic) and found that the feminist perspective of the analysis is not positive, as almost all movies promote strong patriarchal stereotypes. Fomotar (2007) with an anecdotal evidence states that women in Hollywood war movies states is often depicted as nothing better than sex objects or pleasure and entertainment mates to satisfy the sex-starved American soldiers, which are societal stereotypes.

Similarly, Chengting (2010) study explored the oxymoronic representation of female action heroines of the contemporary Hollywood blockbuster in the cross-manipulated era of post-modernism and feminism. He analyzes these action heroines as those who can be consumed as mere sexual image along
with other extra-textual factors and capabilities in a superficial composite commodity called a ‘blockbuster’ (Chengting, 2010). A content analysis of 291 cop action films reveals the gendering of heroism by Hollywood filmmakers with a collective common sense about the limits of men's professional ethics and women's professional achievements (King, 2008).

A similar kind of stereotypical situation is observed even in animation movies of Hollywood. Male roles outnumber female i.e., 3:1 (Decker, 2010), they dominate the screen in roles of authority, command and decision making levels (Matti and Lisosky, 1999; Wiersma, 2000) and male characters are still overrepresented in career, though female roles are shown in variety of roles and behaviors (Fischer, 2010). All most all heroines of Disney animated films from 1937 to 1998 evolved as women in search of nothing more than a romantic love relationship (Yzaguirre, 2006).

Ging’s (2005) qualitative and quantitative study on Ireland teenage boys concludes consumption of such stereotypical images leads to wide-spread acceptance of the gendering of media as ‘normal’ and sexual objectification of women as ‘unproblematic’. In this context, Laura Mulvey’s influential-Visual Pleasure and Narrative Cinema (1975) explains how mainstream Hollywood films often parlay Freud’s male subject / female object construct. She argues that the male spectator is privileged in the dark theatre to enjoy the female spectacle on the screen with non-mutually extremes: either to devalue, punish, or save woman, the guilty object, or to make her a pedestal object (Mulvey, 1975) However, Carrasco (2010) thesis on the construction of masculinity tend to argue that male images depicted in Hollywood cinema are affected by historical and cultural especificities, which have an effect on the way masculinity is portrayed in films, and hence stereotyped male bodies continue to appear in Hollywood films and spectators still see these images as cultural ideals.
Whereas off-screen situation is concerned, the presence of women working behind the camera is still abysmal, calculating to a ratio of 4.90 males to every 1 female, for 100 top fictional films released in 2008, and 4.88 males for one female in 2009 (Smith et al., 2008b, 2009b). Smith et al., (2007) also examined gender balance of characters in the best picture Academy Award® nominated films from 1977 to 2006 and found only 27.3% female characters were nominated for awards, whereas men dominated with 72.7%. Similarly, Sweeney (2010) analyzed the salary signaling benefits of winning an Academy Award for acting and found that women are rewarded more significantly for their physical attributes over their acting abilities relative to men, and certainly the effect of winning an Academy Award would be less beneficial for actresses relative to actors. Another study on ‘double jeopardy’ in Hollywood with regard to age and gender confirms that there are significant negative effects of being female and being older on the number of film roles received by actors and their average star presence (Lincoln and Allen, 2004).

2.6. Product placements in cinema – Influence on consumption behaviors

Human behavior is greatly influenced by the lifestyles of those around us: friends, family, colleagues, and by the lifestyles (both real and fictional) portrayed in the media (Power and Mont, 2010). ‘Movies’ is considered to be one such acknowledged alternate media vehicle for various media planners and brand marketers to reach at customers with a marketing tool called ‘product placement’ (PPL). PPL is a more prevalent and sophisticated approach of displaying the distinct message than any other normal ad commercial (Lehu, 2007), so as to generate awareness, enhance brand name and thereby sales (Stewart-Allen 1999; Nozar 2001). According to a survey by Galician (2004) some around 1000 brand marketers utilize this in their advertising mix. The PPL in movies can be in any form like including a brand name product, package, signage or other trademark merchandise, or as an integral part of the storyline.
Researchers have shown that most of the viewers like this new form of advertising in movies (Gupta and Gould, 1997), because they enhance realism, aid in character development, create historical subtext, provide a sense of familiarity (Panda, 2004; Lai-man and Wai-ye, 2008) and mostly did not require concentrated cognitive effort (Scott and Craig-Lees, 2003). The viewers tend to recall or pick the product easily that had been featured in the movies (Gupta and Lord, 1998; Yang and Roskos-Ewoldsen, 2007). While the product placements ‘integrated into storylines’ play a crucial role to get registered among viewers (Pokrywczynski, 2005), the other factors like ‘star liking’ (Scott and Craig-Lees, 2003), and ‘celebrity endorsement’ influence the brand decisions (Ling and Wong, 2008).

In Hollywood films, as specified by Walton (2010) study, the PPL has been present since at least the 1920s. And by the end of 1970s, it became a way of life for Hollywood movies to acquire financial advantages, and on the other hand, a potent device for causing the sale of consumer goods, fashion styles, and so forth (Segrave, 2004). And there are numerous cases of how the PPL in Hollywood movies boosted up the brand performance or intruded new consumption habits, especially among youth. The promotion of Reese’s Pieces candies in Steven Spielberg’s block buster ‘E.T.: Extra Terrestrial’ (released in 1981) with the character ‘E.T.’ which became a new pop cultural icon among kids, is a pre-arranged multinational conglomerate deal (Galician, 2004; Newell, Salmon, & Chang, 2006).

For the James Bond movie ‘Tomorrow Never Dies’ released in 1997 MGM engaged 5 big advertisers Heineken, Smirnoff, BMW, Visa, and Ericsson whose worldwide spending was about $98 million, reaping almost double returns for the movie as well as boosted up the sales and brand image of the products (Brown and Hammer, 1997). From the tobacco documents it was revealed that Phillip Morris pays $350000 for use of Larks in James Bond movie License to
*Kill* in 1988 and for rights to run a media promotion effort to coincide with the movie’s opening in Japan (Mekemson and Glantz, 2002). Even guns get product placement for its market success as in the movies like *Dirty Harry* and *U.S. Marshalls* (Boyd, 2011), which has significantly influenced America’s fascination with guns (Diaz, 1999). As Welsh (2004) analyzes, Hollywood remained best option to promote the product content in an entertaining mode.

According to a comparative study by Gokhale (2010) both in Hollywood and Bollywood, product advertisers from the transportation / automobiles, electronics, and publishing categories were the most aggressive. Product like cars, mobile phones, airlines, magazines, computers, bikes, websites, and TV channels were the most prominently presented as the nature of movies has become more realistic, more modern, and more tech-savvy (Gokhale, 2010). Lehu (2007) argues that consumers, particularly the youngsters, considerably potential, are today able to identify the finest marketing approach and the smallest sign of advertising with practical judgment, and this can be best accomplished by the strategic way of PPL in movies. Younger audiences not only accept the practice of product placement as a symbol of belonging and security, but also expect it (DeLorme & Reid, 1999).

However according to Galician (2004) the product placement embedded into movies is so subtle that audiences are often completely unaware that they are being persuaded to engage in purchase behavior, and therefore, highly susceptible. The influence is sometimes so powerful that PPL’s critics have sought federal regulation of this practice (Karrh, 1998). For instance, a study conducted to investigate the attitudes and perceptions of Australian movie-goers in respect to acceptability of product placement reveals that more frequent movie-viewers were found to be more accepting of ethically-charged products such as alcohol, guns and cigarettes, than less frequent viewers (Brennan et al., 2004). Hornick (2006) thesis reveals that an overwhelming majority (74.6%) believe this practice as highly deceptive, though not ethically wrong.
2.7. Influence of Hollywood cinema on youth acts of deviance and lifestyle’s allied risk behaviors

Since generations, young people’s acts of deviance are generally considered to be extreme than those of their forerunners in order to gain attention – and Hollywood cinema has revealed in crafty fascination with juvenile delinquency (Shary, 2005a:21). The delinquent activities of youngsters such as usage of profanities, stealing, ideas of destruction, aggression, fighting, unusual sexual thoughts, law breaking criminal thoughts like drug consuming and trafficking, gambling, usage of guns, and other status offenses such as truancy, homelessness, unsupervised by guardians etc., are noticeably considered as the aftermath of civil war, provided handful of plots to Hollywood. The delinquency films, as analyzed by Harper (2008) in her thesis, depict the inherent contradiction between individualism and community and symbolized those values with masculinity as well as femininity respectively, which renders “rebel” as the quintessential image of alienated, conflicted youth. Hence, the high or misrepresentation of youth in cinema is likely to reflect and shape their popular conceptions.

A content analytic study by Stern (2005) on image of teenagers in recent popular Hollywood films indicate that teenagers are characterized as self-absorbed, violent, disconnected from parents, and disengaged from civic life. Racial and gender stereotyping of teen characters is also evident from the study thus reinforcing the negative views of adults and possibly works to distance the adults from teens. Another analytical study carried by Synder (1995) on contemporary Hollywood cinema reveals that they often depict a capitalist culture of high –consumption lifestyle that is largely unattainable for most youth. The constant stimulations of visual experience and expectations gratified through up-tempo montages tend to coerce the youth to achieve them at any cost either by unethical or amoral shortcut manners (Synder, 1995).
Considering the levels of violence, sex and profanity, Thompson and Yokota (2004) found that there is an upward trend. The researchers also noticed that age-based ratings provided by MPAA alone do not provide good information about the depiction of sex, violence, profanity, and other related content, and the criteria for rating movies became less stringent over the last decade (Thompson and Yokota, 2004). Similarly a qualitative survey carried by Longacre et al., (2009) to find parental attitudes about cigarette smoking and alcohol use in the Motion Picture Association of America (MPAA) Rating System showed that more than half of parents believed that the MPAA rating system should include cigarette smoking as a criterion, and two-thirds believed it should include alcohol use. Another study revealed that the foreign box-office revenues are now much more significant than domestic box office revenues for selling sex, violence, profanity and other deviance factors (Lang and Switzer, 2008). The subject being tendentious and controversial, it became obvious for many psychiatrists and researchers to explore the influence of cinema on ‘juvenile delinquency’. Including delinquency themes, content on other issues like consuming alcohol and smoking became in tune to public and youth, failing to understand the seriousness associated with it.

The following sub-sections discusses various research studies that help to explore the influences of various deviance activities associated with content of mass media, especially Hollywood cinema, on attitudes and behaviors of young people. The activities are categorized into 5 sub-sections like Sexuality; Lookism; Violence, Aggression and Profanity; Smoking; and Alcoholism. Though youth deeds to enhance the physical attractiveness is not an extreme deviation from social norms, there is a high possibility of other dire behaviors like aiming for unrealistic body images, health disorders etc., associated with ‘lookism’. Hence few studies have been explored under this sub-category.
2.7.1. Depiction of sexuality in Hollywood cinema – Influence on youth

Though the myriad images of sexual content in mainstream media like movies, television, music videos, magazines etc., plays a prominent role in incarcerating the humankind irrespective of age, few studies have closely observed that teenagers and young-people are proven to be more vulnerable, for which their sexual self-concepts, attitudes and behaviors tend to be greatly influenced (Hutson et al., 1998; Gruber and Grube, 2000; Brown, 2002; Brown et al., 2006; Hawk et al, 2006).

Indeed, various researches has demonstrated that young people are heavy consumers of sexually-oriented media (Brown et al., 1996), leading to the possibility of reciprocal influences i.e., a ‘selective exposure’ which enables individual’s motives to choose appropriate media for desired sexual content (Steele, 1999; Hawk et al., 2006, Brown et al., 2006). Adolescents also report using media examples to learn sexual and romantic scripts and norms for sexual behavior (Gagnon & Simon, 2003; Brown et al., 1990). Young viewers of India, in a study conducted by Banaji (2006) bridged a transition between discussions of their own romances and those of screen characters. A respondent of the study expressed that one can learn about sex from Hollywood and about romance from Hindi movies (Banaji, 2006). In a national survey 40% of teenagers said they have learned ideas about how to talk with their boyfriends or girlfriends about sex directly from media portrayals (Kaiser Family Foundation, 1998). A similar study on premarital sexual behavior among unmarried college students of Gujarat, India evidently reported that students are not well informed about matters relating to sex and relationships, and thus leading sources of information are the media and peers (Sujay, 2009).

The relationship between sex in media content and adolescents’ exposure works both ways, say Bleakley et al., (2008) stating that sexually
active adolescents are more likely to expose themselves to sex in the media and those exposed are more likely to progress in their sexual activity. A study on sample of 810 adolescents aged 13 to 18 years show that 50% of adolescents reported actively seeking sexual content in their media choices by ‘intensions to seek’, among which males sought sex content more than females (Bleakley, 2011). Thus, above all the entertainment media is ranked as the most readily available alternative by young people to know about sexuality and sexual health (Kaiser Family Foundation, 1996; Sutton et al., 2002); a kind of sexual super peer (Brown et al., 2005).

Mass media depiction of sexuality are meant to entertain and exploit and very rarely to inform or educate. Mainstream media depict teenage sexual behaviors as being normative behavior, which is one of the most powerful justifications that teenagers have for engaging in risky activities (Villaruel, 1998; Strasburger, 2004), while it rarely mention the negative consequences of sexual behaviors (Brown, 2002). Brown, exploring the mass media influences on sexuality, identified three theoretical ways in which this media can influence adolescent behaviors and attitudes toward sex – by keeping sexual behavior ‘current and relevant’ (as also specified by Zillmann (2000) such as ‘readily available’ by converging with media like Internet, cable TV, DVDs etc; by reinforcing sexual norms); and by not acknowledging the responsibilities associated with sex (Brown, 2002). Most of the time, the depiction of sexual activity in media has been classified typically as recreational rather than relational” (Brown & Lu, 2007).

The most popular movies of the last two decades are of no exception for normative depictions of negative health behaviors and they have almost ignored safe sex messages (Gunasekera et al., 2005). Sex in movies is often portrayed in the context of profanity, alcohol and drug use, and nudity (Huston et al., 1998). Since the 1980s, two thirds of Hollywood movies made each year
are R-rated, containing at least one nude scene, and some, such as *Fast Times at Ridgemont High*, *Porky’s* etc., contain up to 15 instances of sexual intercourse; and most young people have seen these movies long before they are the required 16 years old (Greenberg *et al.*, 1993). Strong *et al.*, (1999) states that sex in these popular movies takes place outside of marriage (usually before marriage), reflecting the widespread acceptance of non marital intercourse as normal and a social norm.

The study of Gunasekera *et al.*, (2005) on the portrayal of sex and drug use in the top 200 movies of international box office blockbusters, revealed that Sixty-five of 87 movies (75%) depicted negative health behaviours. Depiction of unprotected sex was around 32%, with only one suggestion of condom use among all movies, which was the only reference to any form of birth control. Although, movies with cannabis (8%) and other non-injected illicit drugs (7%) were less common than those with alcohol intoxication (32%) and tobacco use (68%) but tended to portray their use positively and without negative consequences (Gunasekera *et al.*, 2005).

Looking at the influences, a study for instance on black female teens found that greater exposure to X-rated movies correlated with being more likely to have negative attitudes towards using condoms, to have multiple sexual partners, to have sex more frequently, to have a strong desire to conceive and testing positive for a sexually transmitted disease (Wingood, 2001). Harding (2008) analytical study on the discourses of mass media on youth sexuality of Indonesia, reveals that severe exposure to westernized lifestyles through Hollywood films, foreign television channels and music channels etc., have greatly influenced youth’s attitudes, ideas and behaviors regarding sex and sexuality like – an increased likelihood towards pre-marital sex and public display of affection towards opposite sex like kissing, hold hands, hugging etc. The media messages of west, in fact, are passing a
misconception that westerners do have multiple sexual partners at the same time (Harding, 2008). Similarly, in Jakarta since the late 1980s, the media has picked up on the phenomenon of student prostitutes, girls who sell their virginity to sugar-daddies for a high price and girls who have sex just for fun (Mepham, 2001).

Others have shown that prolonged exposure to erotica leads to exaggerated estimates of prevalence of more unusual kinds of sexual activity (e.g., group sex, sadomasochistic practices, bestiality), less expectation of sexual exclusivity with partners, and apprehension that sexual inactivity constitutes a health risk (Zillmann, 2000). In one experimental study, college student who were exposed to about 5 hours of sexually explicit films over 6 weeks were more likely than a control group to express increased callousness toward women and trivialize rape as a criminal offense (Zillmann & Bryant, 1982). A similar kind of field experimental study revealed that exposure to most popular non X-rated feature length movies portraying violent sexuality, increased male subjects’ acceptance of interpersonal violence against women and partial tendency on acceptance of rape myth (Malamuth and Check, 1981). Whereas, Weisz and Earls (1995) study on similar grounds obtained higher scores on scales measuring acceptance of interpersonal violence and rape myth against either a man or a woman.

Most of the stories in movies are juxtaposed with advices on how to provide pleasure to male by promoting omni-present and stereotypical images, sexual violation and harassment. The messages or the whimsy and unrealistic depiction of sexuality in movies subtly continue to represent the belief that adolescent girls should be sexy for boys and not have their own sexual desire (Tolman, 2002). The APA task force on sexualization of girls reported that, when girls are exposed to sexual content and female objectification, it can hinder their ability to form healthy sexual relationships with their marriage
partners later in life – A woman who has learned to fear negative evaluations of her body may be more focused on her partner's judgments of her than on her own desires, safety, and pleasure (Zurbriggen et al., 2010:26).

2.7.2. From ‘Physical appearance’ to ‘Lookism’– A negative mediated message to youth

Physical appearance occupies higher priority among teens and young people, who use it as a tool for self identity. Researchers have found that physical appearance correlates positively with youth’s self-esteem (Abell & Richards, 1996). However, the history of discrimination based on physical appearance goes back to early history and continues to be accepted in modern society (Rodriguez, 2007). The new visual media and technologies, infotainment, virtual reality, corporate image projection etc., all in their ways have reinforced the importance of appearance in things and attractiveness in persons (Tietje & Cresap, 2005; Zakas, 2005) and thereby setting societal standards of beauty (Daniels, 2009). The attractiveness is influencing the area of employment decision-making too (Zakas, 2005, Watkins & Johnston, 2000). This situation is assumed to be leading to an indirect negative connotation called ‘lookism’, which is often defined as ‘beauty prejudice’ (Etcoff, 1999).

Smith, McIntosh and Bazzini (1999) investigated the “beauty is goodness” stereotype in five decades of top-grossing U.S. films and found that attractive characters were portrayed more favorably than unattractive characters on multiple dimensions. The authors also found that participants watching a biased film (level of beauty and gender stereotyping) subsequently showed greater favoritism toward an attractive graduate school candidate than participants watching a less biased film (Smith, McIntosh and Bazzini, 1999). Another study done on Hollywood films (released between 2006-09) concludes that role of women especially teenagers is ‘hypersexualized’, providing some grim details with overemphasis on ‘lookism’ and ‘sexualization’ of teenage girls form very early
age (Smith et al., 2009). The study reveals that a high percentage of females than males are depicted under 21 years, and a higher percentage of females than males (24% vs. 4%) are shown in sexy, tight, or alluring attire and with unrealistic body ideal i.e., $f=7.5\%, m=2.9\%$ (Smith et al., 2009).

Gill (2003) argues that a specific kind of representational practice has emerged in media for depicting the male body also: namely an idealized and eroticized aesthetic showing a toned, young body. Monaghan (2002) calls it a “cult of male beauty”. As Mulvey (1975) highlighted the female object construct in Hollywood cinema, even men’s bodies, it has been argued, are now coded – like women’s – ‘to be looked at’ (Cohan and Hark, 1993; Screen, 1992; Jeffords, 1994).

To act in accordance with the lifestyle of a social tribe, to confirm their desired identity and represent their thinking and values, the current youngsters use physical appearance and body language escorted with fashion brands and memes³, treating them as key ‘signs or badges’ with a symbolic value (Verhaeghe et al., 2009). However, as provocative fashion commodities and erroneous beliefs trickle down into their closets and cultures through media, a sexual pandemic is spreading everywhere enabling the youngsters to ascend into adult behaviors at very tender ages inviting associated multiple risks (Cook et al., 2004).

Pinpointing the fallacies associated with attractiveness and sexuality in films, Ussher (1993) argues that men on screen, in their middle and old-age are frequently portrayed as attractive and sexual, and as having sexual relationships with much younger women, whereas women at that age are hardly portrayed as sexual, and sexual desire in older women is often a point of ridicule. Bordo (2003) notes that although some older women are presented

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³ Fashion memes are clothes youngsters wear to express their belonging to a certain group, their haircut, their type of make-up, piercings, the colors they wear and so on.
sexually in film, these tend to be those who have had cosmetic surgery to make their bodies acceptable to a critical audience, passing on a new negative norm ‘achievable only through surgical modifications of external beauty’.

A report highlighting the consequences of America’s beauty obsession, states that – woman, from new levels of spending on cosmetic alteration to health risks and to the emergence of a “mean girls” culture, is struggling to reach the lifelong burden of unattainable beauty and body image, paying a terrible toll in all areas, from economic well-being to health to interpersonal relationships (YWCA Report, 2008). A failure to match the ideal image leads to self-criticism, guilt and lowered self-worth (Furnham and Greaves, 1994), and this unusual situation is spreading even to men group (Baker, 1994; Baird and Grieve, 2006). Hence, Tietje and Cresap (2005), calls ‘Lookism’ as hazardous as racism, sexism or ageism, as it can tend to create unjust barriers to equal opportunities in society.

2.7.3. Violence, aggression and profanity in Hollywood cinema

In case of violence by teenagers and young adults, media violence is more often discussed as being responsible (Lawrence and Birkland, 2004; Anderson et al., 2003, Reiner, 2003; Bushman and Anderson, 2001). Concerning violence in movies, there was a 53.3% increase in the number of violent assaults portrayed in narratives of Hollywood motion pictures over a thirty-year period from 1960-1990 (Brennan, 2002), with markedly increased production of “violence-prone” movie genres such as “action,” “adventure,” “science fiction” and “horror” (Lu et al., 2005). The growing popularity of these genres among teenagers is more disconcerting over issues of desensitization to violence (Shipley and Cavender, 2001).

The top-grossing PG-13 Hollywood films do permeate a significant percentage of violence (90%) in various forms, including justified violence
initiated by lead characters and were extremely serious (Webb et al., 2007). The violent force in Hollywood cinema is overwhelmingly intentional (almost 90%), prolonged, showing no consequences to the recipient’s body, whereas fewer than 1% are accompanied by injuries or medical attendance, thus minimizing the consequences of violence to human beings (McArthur, Peek-Asa, 2000). The representation of crime in Disney films, as analyzed by Rabinson (2008), though individualized and remains unconnected from real societal problems, a deep-seated racism is involved in villainy and also edify that ‘death penalty’ is the best way to eliminate crime from the society.

Few researchers have studied movies with delinquency themes to explore violence and aggression behaviors among youth associated with various forms of lifestyles and cultural symbols. For instance, Dowler (2009) in an anecdotal analysis on biker exploitation films of Hollywood stated that the fictional bikers, who are popularly called as ‘Westerns on wheels’ challenge social norms, create their own rules, celebrated the non-conformist lifestyle, and engaged in hedonistic violence. A content analysis to examine the nature and strength of profanity in popular US movies of three decades (1980 – 2000) targeting teenage audience indicate that teen characters, especially male are more likely to use the coarse language than adults (Cressman, 2009).

The most popular sub-genre among teens – ‘Slasher Horror’ films remained contentious since decades on the portrayal of eroticized violence, and many studies (Welsh, 2009, Sapolsky et al., 2003; Clover, 1992; Linz et al., 1984) have analyzed that female characters in these films are more likely to be victims of serious and graphic violence that is juxtaposed with explicit sexual imagery. Many other studies have reported a significant association between exposure to sexual violence against women and negative attitude of male viewers towards female victims and distorted notions about women and
sexuality (Malamuth and Check, 1981; Malamuth and Briere, 1986, Dexter et al., 1997).

Jenkins et al., (2005) study reflect the controversy surrounding the CARA (Classification and Ratings Administration) rating system of MPAA and demonstrate its failure to identify clearly violent content in American films. Jenkins et al., (2005) conclusions suggest that frequency of violence alone is not the most important criterion for the assignment of rating, whereas the content descriptors and average seriousness of films are better measures of the violence than rating assignment. However, Federal Trade Commission of USA (2000) confirmed that violent entertainment products are being purposively marketed to children and teens. With respect to the film industry, the Commission reviewed various media plans or promotional reports of motion picture studios and found that they routinely advertise movies rated R for violence to children under 17 and movies rated PG-13 for violence to children under 13.

Researchers have found that viewing violent media primes aggression (Bushman, 1998), increases hostile feelings (Anderson 1997, Bushman, 1995), possibly leading to desensitization (Griffiths & Shuckford, 1989; Martin, Anderson, & Cos, 1997; Funk, 2004). An experimental study on adolescent boys (aged 13-17) in Malaysia reveals that Adolescents who preferred “violent” movies were significantly more supportive of the attitude that aggression is acceptable and warranted, as compared to those who prefer movies with little or no violence (Hassan et al., 2009). Another crucial experimental study by Bushman and Anderson (2009) found that people who are exposed to violent movies tend to feel less sympathetic towards victims of violence and reduce or delay their helping behavior, as the violent entertainment is perceived as ‘normal’. Violence in few movies sometimes was seen neither as believable nor as affecting but as a device to liven up the action (Schlesinger et al., 1998).
2.7.4. Role of Hollywood in promoting ‘Smoking’ among youth

Findings from a number of studies indicate that smoking is highly prevalent in Hollywood films featuring popular lead roles (Hazan et al., 1994; Stockwell and Glantz, 1997; MacKinnon and Owen, 1999; Roberts et al., 1999) and inherent the high risk of influencing young audience for whom movie stars serve as role models (Titus et al., 2008; Hanewinkel et al., 2007; Sargent et al., 2005; Dalton et al., 2003; Sargent et al., 2001; Escamilla et al., 2000). A comprehensive literature review of 40 identified empirical studies performed by Charlesworth and Glantz (2005) on the nature and effect of smoking in the movies on adolescents (and others) indicates that smoking in movies increases adolescent smoking initiation. The study also revealed that images of smoking in Hollywood movies increased rapidly after 1990s (Charlesworth and Glantz, 2005).

The top ten money-making Hollywood films for 1985 to 1995 were viewed to identify the prevalence of alcohol and tobacco use overall and by lead characters and the associated hazards are not reflected in the behaviors of film characters who potential role models for youth are facing the decision to smoke or drink (Everett et al., 1998). A content analysis of the top 100 box-office hits between 1996 and 2004 revealed that tobacco use was depicted in three-quarters of G-, PG-, and PG-13–rated movies and in 90% of R-rated movies (American Legacy Foundation, 2006). Half of all G-rated animated films between 1937 and 1997 contained tobacco use (Goldstein et al., 1999). Although the most recent content analysis of top-grossing movies between 1991 and 2009 showed that tobacco use peaked in 2003 and has since declined, in 2009, more than half of PG-13 movies still contained tobacco use (Glantz et al., 2010).

A review study conducted by Mekemson and Glantz (2002) on previously secret tobacco industry documents available on the internet, to
describe the development of the relationship between the tobacco industry and the entertainment industry (Hollywood) revealing that both the entertainment and tobacco industries recognized the high value of promotion of tobacco through entertainment media. There is documentary evidence to show that Sylvester Stallone was paid US $500,000 to use tobacco products in five films (1983) and Larks shelled out $350,000 to feature in the James Bond extravaganza *License to Kill* (1988) (Mekemson and Glantz, 2002). The so-called “voluntary” ban imposed by Hollywood on celebrity endorsements of tobacco brands in movies in 1989 (TFI-WHO, 2003) has not made an absolute dent in the portrayal of smoking in Hollywood movies. Though the greatest absolute decrease occurred in R-rated movies with the Master Settlement Agreement of 1998, the decrease seen in movies rated for adolescent audiences was not statistically significant (Adachi-Mejia *et al.*, 2005).

Contributing to the pervasiveness of smoking in the media is the tendency for film producers to rely on cigarettes, most frequently to elucidate character or portray reality, despite the fact that movies portray smoking to be far more prevalent than is the case in reality (Shields *et al.*, 1999; Hazan *et al.*, 1994; Hazan and Glantz, 1995, Stockwell and Glantz, 1997; Escamilla *et al.*, 2000, Sydney Morning Herald, 2000). This is often considered by communication professionals as a ‘lazy way’ to communicate depth of character, when the same detail may be portrayed through other means (MacKinnon and Owen, 1999; Sydney Morning Herald, 2000). Watson *et al* (2003) argue that positive images of smoking in the media have the potential to down-play the serious health consequences of smoking by portraying it in a way that young people interpret as a normal part of everyday life. The results clearly indicated the images of smoking which rated particularly positive for social acceptability were at 64% proposition and depicting a dire meaning that smoking is associated with success, sociability, coolness, popularity and reward (Watson *et al*., 2003).
A study with special reference to European adolescents examines the evidence supporting an association between seeing smoking depictions in movies and adolescent smoking (Sargent, 2006). Other preliminary studies that examined teens’ media habits and smoking-related behaviors revealed that the more US movies that Thai and Hong Kong teenagers had seen, the greater the likelihood of their having smoked (Goldberg, 2003; Baumgartner et al., 2002). The California (Distefan et al., 1999; Distefan et al., 2004) and Australian (Dixon, 2003) studies found that on-screen smoking had a stronger effect on girls than boys, whereas the New England (Tickle et al., 2000; Sargent et al., 2004) and US (Sargent et al., 2005) studies found similar effects on both genders; and for many of these teens, the desire to emulate an American lifestyle led to smoking. A Cross-sectional study on 4524 northern New England adolescents aged 10–14 in 1999 with longitudinal follow-up of 2603 baseline never-smokers to explore the concurrent effects of exposure to movie smoking and tobacco marketing receptivity on onset smoking and progression, suggested separate roles for entertainment media and tobacco marketing on adolescent smoking and equal emphasis from a policy standpoint (Sargent et al., 2009).

A content analysis on lead women smoking in Hollywood movies revealed that leading female actors were as likely to smoke in movies aimed at juvenile audiences (PG/PG-13) as in R-rated movies, whereas male actors were 2.5 times more likely to smoke in R-rated movies. PG/PG-13-rated movies were less likely than R-rated movies to contain negative messages about smoking (Escamilla et al., 2000). Findings from interviews with 20 female adolescent smokers in a Canadian high school led them to argue that smoking scenes in films might stimulate youth smoking and that cigarettes are an important symbol in youth peer groups with explicit social meanings and functions (Jette et al., 2007).
2.7.5. The influence of on-screen portrayal of ‘Alcoholism’

With regard to alcohol use in American movies, it is often depicted (Everett et al., 1998; Patty, 2007; EUCAM, 2010), even among films aimed at children, and fails to convey the long term consequences of this use (Thompson & Yokota, 2001). A content analysis of alcohol depictions in the top 100 US box office hits from 1998 to 2002 and 34 top movies from early 2003, reveals that most movies (83%, including 56.6% of G/PG-rated movies) depicted alcohol use and 52% (including 19.2% of G/PG movies) contained at least one alcohol brand appearance, which consisted of branded use by an actor 30.3% of the time (Dal Cin et al., 2008). Dal Cin et al., (2008) also surveyed some 6522 US adolescents aged 10-14 years and found that they are exposed to hours of alcohol use depictions and numerous brand appearances in movies.

Patty (2007) in her study states that’s alcohol consumption in cinema is portrayed as a ‘normal’, frequent, and exceedingly common aspect of teen social interaction, making it a “conformist” behavior that symbolizes celebrations, accomplishments, romance and sexual relationships in this sub-cultural group. Another crucial study conducted by Hanewinkel et al., (2007) outside US i.e., Germany on early adolescent sample (N=5581) found a relationship between exposure to alcohol use in around 400 internationally distributed Hollywood movies and early onset of alcohol use without parental knowledge. This study also revealed a strong relationship with other associated risk behaviors like binge drinking, cigarette smoking, sensation seeking, rebellious propensity etc.

A similar kind of study on relationship between exposure to alcohol use in Hollywood movies and onset drinking of US adolescents showed a strong statistical significance, even after controlling a number of covariates (Sargent et al., 2006). Koordemon et al., (2011) conducted an experimental study to prove that a substantial exposure to alcohol consumption in movie can lead to higher
alcohol consumption in young men, while watching the movie. Few researchers studied the portrayal of other substances like illicit drugs in popular movies (Roberts et al., 1999, 2002; Thompson and Yokota, 2001) but alcohol and tobacco usage are the two most widely portrayed substances in movies (Strasburger, 2004). However, analyzing the prevention measures Dalton et al., (2006) indicates that parental control over watching R-rated movies will delay the early initiation of alcohol as well as tobacco use among children and young people.