

The Values in the Hollywood Cinema Market

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Abstract. Some have misled Hollywood cinema with impressions due to some conception that it is limited to big budgets, stars, special effects, and extensive publicity campaigns. However, it encompasses more than investment diversification, production, and commercial propaganda feature. In other words, beyond the illustrative classic Hollywood pre-sold mechanism, monopoly, and overseas market, it supports values and serves as multicultural, sexual and race equality. This paper lists the phenomenon that contemporary Hollywood cinema is revenue-driven, resulting in many low-quality and quantity reproduction cinemas such as hybrid genre is typical of formulaic filmmaking, and they arranged all the cinematic elements narrative to meet the audience's expectations. Significantly, formulaic movies have become popular and widespread in the international market and may have an unpredictable impact on the future film industry. The author believes that films are the medium for representing historical periods and are for the generation's legacy, which should craft narratives that intricately blend values and ideology. In a nutshell, it is crucial to discover a solution for cinema's unpredictable future.

Keywords: Hollywood studio, market strategies, formulaic cinema, values, ideology.

1. Introduction

Recent years have witnessed sustained success in Hollywood cinema, which is the dominant priority choice of customers paid for leisure activities. The era had passed when the blockbuster reached great success. Today, however, Hollywood cinema has learned from its failures and improved from its success. The minority claims, on the one hand, that contemporary formula films can be substituted in terms of quality and quantity. They refer to formula films as narratives with recurring plots and similar elements. According to Andrew Britton, it was apparent early on that audiences discovered what films would do with every plot, including how auteurs planned to dispose of various characters [1].

In contrast, this phenomenon has been depicted as putting customers' expectations as the guide by others. Regarding David Bordwell, any theme may occur in any genre [2]. In a nutshell, it is the hybrid genre. Although within the constraints of the genre number, hybrid genres offer a variety of deviations from the norm to satisfy both the audiences' requirements and the auteurs' narrative preferences [3]. It is assumed that contemporary cinema's most notable and defining characteristics are its formulaic characters [4]. Because predictability was the primary source of entertainment, the gap should be bridged by adjusting the formula's content instead of Reproducing it. In this case, formulaic cinema has progressively taken over the market to promote its revenue and market structure success. Simultaneously audiences are gradually entertained to death. Critically, cinema is a medium to record a period of history, a cultural diffusion from one country to another, and a medium of education for the generation. So, it should not be depreciated. The principal argument delved into the cinema formula must have societal significance beyond its monetary value, such as embracing multiculturalism, sexual equality, and race diversity.

This paper will list the first part, the Hollywood business module. The paper emphasized the pre-market strategies, monopoly domination, and oversea market. The second part undertakes the formulaic and predictable hybrid genre, which will portray distinctive values and ideology simultaneously. Lastly, revenue drive and satisfying customers' demands do not mean a long-term strategy. In contrast, the argument delved into it leads to an uncertain future. The paper equally paramount analyses the reasons and will lists some feasible solutions to this problem.

2. Business Module

2.1 Investment Diversification

Focusing on Hollywood cinema's lengthy golden period, this paragraph first reflects the market strategies on the diversity investment, 'pre-sold' pattern, monopoly, and overseas. Typically consume much money regarding pricey displays or the most recent special effect technology. This established the connection of propaganda. Diversification is essential to the success of any enterprise. Which can help increase revenue streams in the entertainment industry, including high-budget superhero films, star-driven films, and animated films. In other words, the larger the revenue streams, the higher the possibility of investment recovery. In this manner, Hollywood studios must market more than 50 new films annually to maintain their product before the public. The purpose of distribution was to maximize the screen time allocated to each film, whereas the exhibition aimed to make screen time available to a film only when the paying audience was large enough [5].

2.2 Pre-production of Pre-sold Pattern

Beyond production, the total addressable market also needs to take into consideration—for instance, the primary, secondary and tertiary audiences. In other words, the producers aim at a group of customers to ensure prediction accuracy. Customers' psychology is the priority of consideration which lays the solid foundation of a successful film and should not underestimate. In a nutshell, the 'Animal spirits' means human irrational decisions, and producers must forecast consumers' needs, feelings, and thoughts [6]. The sufficient method to predict customer demand include questionnaires, minimum viable products and data analysis. It has been widely acknowledged that modern cinema production has been based on the original successful films. Owing to successful cinema already has potential audiences, such as Barbie. It is reasonable that a small number of films account for a disproportionate share each year. In order to decrease the likelihood of failure, Hollywood does not allocate its box office earnings evenly across all of its products. It means the reproduction cinema usually gains more investment.

Moreover, it is deeply embedded. The most important characteristic is the "pre-sold" strategies, including books, advertisements, and famous protagonists, making publishing appear less risky for the low box office. It means heavy propaganda, commonly well in advance, and calls for potential film audiences. Specifically, advertising is viewed primarily as support for a film instead of leaving it to its efforts in the harsh world of box office competition. Advertising saturation heightens audience awareness of a film's release at a local theatre [7]. The stars are a cult object that functions as a mirror that fulfils audience fantasies and affects the realities of a country or era from the ideology of what they express and hide. According to Richard Dyer, stars fulfil at least two ideological functions. One of these reinforces social values under challenge or crisis by embodying the American Dream during the Great Depression. The protagonists widely accepted this dream by acting out the audience's fantasy life. Another stardom can reveal what is becoming or abandoned, what is aspired or forgotten and denied. It is particularly interwoven ideology irrationality with stars' physical attractiveness on the screen into moral virtue [8]. Therefore, diversification, production, customer psychology and "pre-sold" strategies are equally paramount to safeguard the investment.

2.3 Distribution Monopoly

Distribution is one of the most essential strategies in the Hollywood industry. It is crucial to introduce the concept of monopoly. Hollywood studios retained control of the primary distribution networks in the United States and a significant portion of the global market, and they favored a strategy in which high-budget films were held over for extended periods before shifting to multiple screens [7]. It reflects Hollywood's response to possible financial insecurity and tends to play it safe. Disney has recently learnt from the strategy (shown in Figure 1). Due to its monopoly, the studio can charge different prices for the same product at different times. For instance, a monopoly exists in

Marvel films because Disney is the only platform audiences can obtain. The notion of monopoly is critiqued, aiming to raise Hollywood cinema awareness of competition.



Figure 1. Comparison between Hollywood monopoly and Disney monopoly (Photo credit: Original)

2.4 Distribution Overseas

Logically, Hollywood cinema has discovered an effective long-term method of earning back capital reasonably assumed to distribute excellent Hollywood cinema into foreign markets. It has been widely acknowledged that Hollywood's focus shifted to international distribution, particularly in China, Japan and Europe, in the decades following World War II as domestic viewership declined [7]. Initially, the theatre reduced costs on products to increase customer involvement in this circumstance. In order to enhance stability and reduced risk at the box office, the objective was to rapidly maximize the film's profit before negative reviews or word-of-mouth could cause injury. Simultaneously, the Hollywood production attracts investors and cooperators to expand the studio's distribution and exhibition. Due to a large corporation having the resources, and flexible control, some unpredictability of the industry's ups and downs. In a nutshell, a win-win situation. Participating in ownership of a Hollywood studio was an opportunity to give Hollywood corporations an additional layer of wealth and possibly increase cooperators' value.

Regarding this part, the 'pre-sold' pattern, monopoly and oversea revenue enable them to continue to play a dominant strategic role in distribution and exhibition. The overseas market contributes a growing proportion of successful film production's revenue, with stable distribution revenue and reliable cooperators to fund costly Hollywood productions or offset unpredictable fluctuations [9].

3. Modern Formulaic Cinema

The mode of production in Hollywood became centered on packages assembled by agents, protagonists, directors, and producers and financed by studios based on the expectation of distribution revenue. This pattern of denying responsibility, of revenue driven formed. Although distribution and exhibition can significantly enhance a film's opening weekend, word-of-mouth is far more influential. The real issue was the inability of the low-quality and replaceable quantities of films to maintain a high level of attendance. Specifically, the "hybrid" genre coexisted with a flurry of newly emerging categories that used the classic elements by recombining them differently, bringing them to the forefront of traditional American culture. Narrative elements are explicitly embedded in the structure of films that conform to or defy genre expectations. For example, Thomas Schatz argued that by developing and sustaining popular "myths," mainstream cinema supports audiences' expectations [10]. Jean-Pierre Mocky also believes it is more productive and inventive to shoot silently like neorealists and then construct their soundtrack afterwards [11]. The arguable that it is business-related content rather than art or entertainment [10]. These strategies are the foundation for engaging audiences as a

hybrid of classical and avant-garde cinema, which should include both expectations form and ideology [10]. Therefore, the dominant culture should respond in the cinema instead of abandoning or denying classical legacy.

3.1 Multiculture

The values of Hollywood cinema are not remotely comparable. Hollywood cinema was a product of the modern bourgeois conception of art and society, in which the leading figure is an individual whose psychological depths cannot be thoroughly investigated. The Hollywood film industry is a single cultural category, and protagonists drive modernist conceptions of ambiguity. Since the European values has influenced Hollywood, the emergence of multicultural, sexual and race values for better representation and equality at all levels of American society and culture [10]. It challenges patriarchal society and seeks equal and diverse representation of gender roles [12, 13].

Problem-solving illustrates fundamental to their narrative development, driven by the conservative 'hero's journey, which emphasizes the external journey and internal goals that promote the hero's achievements [14]. The 'want' is the external objective of the protagonist. The 'need' is the protagonist's internal motivation [15]. Typically, characters have distinct objectives, and expressed events are legible and causally related [10]. It means the plot is designed to follow the "hero's journey" and fulfil the hero's wants and needs. Such films were significant for their detailed disclosures of a desire to flee from present-day realities and their doubts that the United States could evade the consequences of its past. Hollywood cinema sought to restore confidence in the United States' ability to compete and succeed in the global political economy. This era is understood as the transition from American nationalism's ideological illusions to the realities and implications of the American Dream. Especially the wars' influence and immigration encourage America to embrace various cultures and firm its position from the ambiguity of classic and modernization [12].

3.2 Sexuality

While utilizing a formulaic narrative, male is the mainstream norm of gender roles [13]. Yvonne Tasker describes the action genre as a "nearly exclusively male space" by reimagining the powerful white male symbol and restoring American self-confidence [12]. Hollywood cinema is assumed to satisfy post-war audience expectations by demonstrating how white males perceived themselves and the United States as victims of numerous historical events. For example, the hero's strength depends on his confidence in his abilities, absolving them of anger by documenting their behavior as a justifiable act of vengeance in cinema. Numerous include temporal reorganization via flashbacks or other formal techniques encompassing diegesis, montage, mise-en-scene, camera angle, and camera movement to represent memory turmoil. Owing to the culture's equivocal view of females. The victim function desires greater female expression, while the hero function desires expression from men. Laura Mulvey assumes she is the male gaze when the camera's subject is a woman [5]. Stephen Neal proposed the male terror of the decline of masculinity, thereby generating and defining the monstrous weaknesses of females [13]. In a nutshell, the cinema representation within binary sexuality and non-binary sexuality is unequal.

In contrast, the female has symbols that seek to disrupt the boundaries between rational and irrational, symbolic and fictitious [13]. Women benefited from contemporary Hollywood's multicultural environment. The level of representation improved, commencing with the middle class. A more complex response to feminism was depicted in the hybrid genre, women-with-guns films. By the end of the 1980s, some critics argued that victim feminism had come to define American culture in general.

3.3 Race

The third manifestation of multicultural in Hollywood was an increase in films designed to appeal primarily to black audiences. The era of classic Hollywood produced more films with black actors, but white people almost exclusively represented the main characters had passed. The adaptation of

white protagonists sparked a heated discussion regarding Hollywood's representation of non-white people and cultures. Hollywood's response to this controversy was to permit a small but increasing number of minority filmmakers, such as Queer and black people, to produce films for mass audiences. Typically, these were accounts of the violence that plagued black families and urban communities. David Pirie considers the disintegration of the adult-child relationship to indicate a broader disruption in social relationships [16]. It means that Hollywood began to offer a perspective from the periphery of the dominant culture, which grew increasingly anxious about the implications of multi-culturalism for the position of the white male in American and global society. It refers to individual transformation and performance since white males could not claim victim status based on gender or race, which may be collectively referred to as 'white male paranoid delusions' [16]. Therefore, the multicultural influence from Europe has formed the ambiguity of Americanization and the American type.

4. Uncertain Future

Last but not least, contemporary Hollywood is distinguished by the significant studio's location within the terrain of large media corporations, which is beneficial for real-time location filming and saves money for production. In addition, profit maximization is the driving force behind how Hollywood operates propaganda today. In a nutshell, commercial cinema still dominates the market. In Hollywood films, one-dimensional characters frequently serve as vehicles for other appeals, including visual spectacle and promoting ancillary consumer products [10]. As the 1990s progressed, Hollywood began to produce a consistently increasing number of films that were equivocal regarding the meaning and utility of a nation. For instance, the new Western appeared to fall into two fundamental categories.

On the one hand, there were multi-culture Westerns, which aimed to represent the actual cultural, sexual, racial and race diversity of the American West. On the other hand, the traditional Hollywood Western had ideologically obliterated from view, including the culture and perspective. In contrast, multi-culture Westerners examined white males' double role as murderers and protectors. The paranoid imaginings used a genre element to re-imagine a new American white male identity that could hold the multicultural diversity together or survive within [16]. In contrast, apprehensive masculine is recoiling from a future of gender equality. Implicit appeal to the audience's awareness of the specificity of represented situations, particularly individuals, in historical and cultural actuality [5]. With this awareness, characters become symbols of their social identities, and this is the Hollywood-specific version of realism. As with many modern and postmodern visual art, the object of comprehension is both the presentation and representation. This divergence is motivated by its meaning, a field of signifiers as an authorial signified, and the enjoyment derived from combining conventional narrative and cinematic elements. Compares it to other commercial mainstream to present it in the best light as more honest, artistic, political, realistic, personal, intellectual, or whatever its audience desires. Therefore, future Hollywood film characters should possess more extraordinary substance and complexity, be better developed, be more lifelike, and be more vivid [10].

5. Conclusion

In conclusion, this paper correlated to Hollywood's business module, formulaic and future cinema. Some formulaic Hollywood cinemas are assumed to put commerce ahead of art, including diversification, customer psychology, propaganda, stardom, monopoly and the oversea market. Moreover, the study proposes the interlinkage through investment, pre-production and distribution. It does mean low quality and quantity, so the differences and entertainment cannot be ignored on the one hand. In comparison, variation in contemporary cinema has a formulaic from a different perspective design, such as the hybrid genre, on the other hand. It means the plots fulfil or go against the audience's expectations. Through the development of the cinema within modernity, Hollywood is

embracing multi-culture, gender and race equality in the third part. Therefore, future cinema should simultaneously focus on content instead of only commercial distribution.

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