

Branded Entertainment and Integrated Product Placement in Tom Hanks Movies

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Abstract. *What brand does Tom Hanks remind us of? Well, most of us would mention FedEx, a courier delivery services company, as his movie Cast Away was mostly about this brand. A Wilson volleyball also plays a significant role in the movie, and its name is also mentioned by the main character several times. However, we do not only see brands in this Tom Hanks movie, as they also appear in almost all his works. The question is if we can point out any trends regarding product placement. Our research was based on the complete filmography of Tom Hanks, from the beginnings in 1980 to the end of year 2013. We recorded the brands placed in the movies, the form they appeared, and their duration in seconds. Hence, we can draw important conclusions on the topic:*

- 1) The total time of brand placements in the past decades has been increasing steadily. At the same time, in order to complete the picture, we must add that there were movies in the 1980s and the early 1990s that were full of brands, and there were movies in the 2000s that included hardly any brands.*
- 2) In addition to traditional passive placements, we can mention numerous examples of active, or even integrated placements, that is, when brands are not only tools, but they are incorporated into dramaturgy.*

3) As decades passed, more and more European and Asian brands appeared in Tom Hanks movies, in addition to traditional American brands.

4) There have been several cases when a fictional, nonexistent brand appeared in a movie, and was marketed later on according to the demand created this way.

This study, in which we have used a mixture of the stylistic elements of scientific publications and edutainment, provides an overview of the existing specialist literature on the subject and defines the methodological background, and then discusses the above four points.

Keywords: branded entertainment, product placement, marketing communications, branding, movies.

JEL classification:

M31, M37

1. Introduction

How can we define product placement? There are many authors, most of them marketing professionals who wrote on the topic of product placement. And, equally, there are so many definitions as well (Dudovskiy 2012). These include the following five explanations listed in chronological order:

- (Product placement) is a matter of 'placing' a product or a brand in one or more scenes of a film, in one form or another, in return for payment. (Snyder 1992)
- Paid product message aimed at influencing movie or television audiences via the planned and unobtrusive entry of a branded product into a movie or television program. (Balasubramanian 1994)
- A product is placed in a movie or television show in exchange for payment of money or other promotional consideration by the marketer. (Gupta - Gould 1997)
- A marketing tool where a product is put into a movie scene, or its brand name is heard. (Lehu - Bressoud 2008)
- The expression 'product placement', or 'brand placement', essentially describes the location or, more accurately, the integration of a product or a brand into a film or televised series. (Lehu 2009)

As we can see, the definitions above use various approaches.

Balasubramanian's 1994 definition highlights that brands appear discreetly, but the practice of product placement suggests that this is not always true. As we will see in the case of Tom Hanks movies, product placements are often quite obvious.

According to the 1992 definition by Snyder and the 1997 definition by Gupta - Gould, product placement always involves some sort of a financial transac-

tion. However, this statement is not necessarily true either, as we can also see free placements and barter placements as shown in the examples below. The 2008 definition by Lehu and Bressoud therefore only highlights that product placement is a marketing tool that enables us to see a product/brand, or hear the brand name in a scene.

Another definition by Lehu published in his 2009 summary *Branded entertainment* suggests that it is more than just placement/appearance, and he also highlights integration in this writing.

The title of Lehu's book (*Branded entertainment*) indicates that this technique is not always referred to as product placement. Papp-Váry (2014) summarizes these terms as follows:

- *Brand placement* or *branded placement*: One of the reasons for this is that no-brand, no-name products usually are not displayed; the point is to get our brand in the programme or film. It also suggests that in the case of a brand the product itself does not necessarily appear physically – maybe "only" the name is mentioned, or the logo is displayed.
- *Brand integration, product integration*: The product does not only appear, but becomes an organic part of the plot line of the film or programme.
- *Advertainment*: The term refers to the gradual fusion of advertising and entertainment.
- *Madison & Vine*: The combination suggests that Madison Avenue (the headquarters of American advertising), and Vine Avenue (that of film-makers) get closer and closer to each other.
- *Branded content*: The brand appears in a content such as a film, programme, music video, video game, etc.
- *Branded entertainment*: This expression is also popular as branded contents are usually used in entertainment industry.

The reason for the various definitions and approaches may also be that product placement is an area of marketing communications where practice is ahead of theory. In addition, practice is still taking shape in many ways. However, one thing is for sure: product placement is increasing in importance as a non-traditional method to reach consumers. (Wilson – Till 2011)

According to research data by PQ Media, the amount spent on product placement by advertisers in the United States was only US\$ 190 million in 1974, but it was US\$ 512 million in 1985, US\$ 1130 million in 1994, and US\$ 3458 million in 2004 (Lehu, 2009). Since then it has even exceeded the magic number of US\$ 10 000 million (Onlinemba.com 2011).

Now let us return to works of academia. Several books on product placement have been published, the most significant of which is *Branded entertainment* by Jean-Marc Lehu (2009). Studies have analyzed the reasons of the spread of prod-

uct placement (Papp-Váry 2015a), or how these appearances could be classified (Papp-Váry 2015b). A number of articles have also discussed the possible ways to measure product placement (Williams – Petrosky – Hernandez – Page 2011, Soba – Aydin 2013, Papp-Váry 2015c,d).

However, none of these works have used the unique methodology applied by the current study, that is, presenting the spread of product placement through the analysis of the filmography of a well-known actor, and discussing typical examples in it.

2. Material and method

The basis of the analysis was the filmography of Tom Hanks, or more specifically, his appearances from the 1980 film *He Knows You're Alone* to *Saving Mr. Banks*, released in 2013. This means 47 movies altogether.

Why was Tom Hanks the choice? On the one hand, several blockbusters have been associated with his name, including *Big*, *Forrest Gump*, *Apollo 13*, *Saving Private Ryan*, *Cast Away*, or *The Da Vinci Code*. On the other hand, there are only a few actors who can be clearly connected with a specific product placement. Tom Hanks is one of them, mostly because of the movie *Cast Away* and the brands “starring” it, FedEx and Wilson.

There are several methods to analyze product placements (see Papp-Váry 2014 on this topic), but almost all of them are “manually operated”, because such examinations do not allow to automate the recognition of the brands appearing, and the classification of those brands according to their appearance. Therefore a ‘manually operated’ method was used in this research, too.

When watching each movie, we first recorded the exact timing of placements (second, minute, hour) and the number of placements for brands that appeared several times. Brands could also appear several times within the same scene as we recorded each appearance in front of the camera as a separate brand placement.

After recording these data, we measured the total quantity (that is, total duration) of placements. Then we started to analyze the brands and products placed according to previously set criteria:

- “Brands in movies”: We recorded the names of brands, and in specific cases, the manufacturers.
- “Product groups”: Once we had identified the activity of each brand, we classified these activities according to the product/service provided.
- “Concrete appearance in the movie”: We described the concrete appearance of the brand, that is, if the logo appeared on a car, cap, shirt, etc., or the product/service itself was present.
- “Active and Full”, “Active and Partial”, “Passive and Full”, “Passive and Partial”: We watched each placement in the movies, and determined to which category each case belonged.

- "Auditive or Visual": Placements were classified as auditive, visual, or audiovisual.
- "Paid P.P. / Barter P.P. / Free P.P.": We also classified product placements with information about their financial background according to the kind of cash flow involved.
- "Does the P.P. suit the scene?": This was an interesting, though subjective aspect. We considered approaches that pointed out if a product placement was already annoying, or too conspicuous, if the placement did not suit the tone of the movie, or – in positive cases – was solved very well, in a creative way, suiting the movie/scene, appearing just as many times as it could be taken in by the viewers.
- "Location": We only mentioned the location of the placement if the product or service appeared in a unique location.
- "Motherland of the brand": Here we also defined the country of origin of the subject of the placement, the brand.
- "How many times did the specific brand appear?": We recorded the exact number of brand appearances in this section.
- "Most successful product placement in the movie": This column included brand placements that received great media attention, or were worth implementing in a business sense.
- "The amount paid for the most successful product placement": This question could only be answered in a few cases as this information is usually top secret.
- "Does the brand appear in the credits?": In this section we listed all the recognized placements that were mentioned in the credits in a written form.
- In the last column, we listed the exact duration of placements mentioned before. It is interesting that we had to subtract from the original measurement results the length of placements of brands that were unreal/nonexistent, because the fictionality of these brands, places or products could only be recognized after they had been identified.

As the criteria mentioned above indicate, our methodology was complex. Therefore, the present article does not undertake a comprehensive description of all the results – it only highlights the most important ones.

3. Results

3.1. *There were already a lot of product placements in the 1980s*

Would you believe that Tom Hanks got his first role in a horror movie? Well, he did. He appeared in the 1980 movie *He knows you're alone* in a supporting role, Elliott. Although he was only on screen for a few minutes, his most important scene, by some chance, was about the promotion of a brand.

The scene is set in an amusement park, South Beach Park Amusement, where Hanks' character is talking to the others. In the meanwhile he is looking at another character holding some chocolate in her hand, and says, "Give me some". Then Hanks starts to nibble the chocolate balls, and at the end of the scene – just to let us know what his character is eating – he asks another character, "Want a Goobers?". Goobers is a candy brand sold in the United States, which is basically peanuts coated with chocolate.



Illustration 1. The appearance of Goobers chocolate balls in the 1980 movie *He knows you're alone*.

Even more interestingly, the film was released in 1980, while several people date the beginnings of modern product placement to the year 1982, and associate it with the movie *E.T. the Extra-Terrestrial*. Moreover, this movie also features peanuts coated with chocolate: the Reese's Pieces brand. In addition, the name of the main character, a young boy, is Elliott...

But let us return to Tom Hanks movies. There is a similar scene in the 1985 comedy *Volunteers* with Hanks playing the role of a rich and young swindler, who is forced to flee as a result of his debt to the Mafia. He can only run away by boarding a plane and going to Asia as a volunteer. There he gets acquainted with a girl whom he would like to seduce, but the woman has no love for him. Therefore he builds a bar, but his most impressive argument is not this, but a question he asks the woman: "How about a Coke?". To which the girl reacts in shock: "You have a Coke?" Then she drinks a whole bottle and says, "Oh, god... This is fantastic! I miss those so much!"



Illustration 2. The audiovisual placement of Coca-Cola in the 1985 comedy *Volunteers*

However, the most memorable example from the 1980s is probably the 1988 movie *Big*, which was a breakthrough success for Tom Hanks, and also featured a lot of product placement. According to the story the little child character of Josh (that is, Tom Hanks) goes to a local funfair and makes a wish to "get big", which comes true soon: he wakes up the other day as an adult. Then he gets lost in the city and has to face all sorts of strange situations. Although he is an adult physically, he is still a little child inside, who misses his family. Therefore he calls the people worrying about him at home, who are unaware that he is the caller. They have the following conversation:

"What kind of medicine would you give for your family?", Josh asks.

"For what?"

"For a stomach-ache."

"Pepto-Bismol.", they say, stating the name of a Procter&Gamble product used to treat stomach problems.

However, the movie also features other brands. For example, one of the main locations is the famous FAO Schwarz toystore in New York, where we get a full "tour" of toy products at FAO while the character played by Tom Hanks has a discussion with his boss. The Walking Piano (or Big Piano, as it is called today), appearing at the end of the scene had so much publicity that the instrument still appears during Tom Hanks TV interviews. The same happened in 2013, when Hanks visited the *The Jonathan Ross Show*. It is even more remarkable that the man-

ufacturer of Big Piano is so proud of this appearance that the opening page of its official website still features the movie.



Illustration 3. The opening page of the website of the manufacturer of Big Piano still features the slogan of the 1988 Tom Hanks movie *Big*, and the brand placement seen in the movie

Anyway, the list of his early movies with product placements is not over yet. In the title of the 1992 movie *Radio Flyer*, the product is no other than a small red toy wagon that can be pulled after you. The main characters are two boys who transport various things with their Radio Flyer all the time. According to our count, the logo of the small wagon appears fifty-three times in the film.



Illustration 4. The Radio Flyer wagon even appeared in the title of a Hanks film in 1988: *Radio Flyer*

3.2. Integrated product placements

The placements mentioned above are excellent examples of integrated brand placements, that is, products incorporated in the story. Tom Hanks and the screenwriters, producers and directors of his movies excel in this.

However, integrated placement may have various forms and levels:

1. It is incorporated in a specific scene (see, for example, the cases of *He Knows You're Alone* and *Goobers*, mentioned above)
2. The brand plays a significant role in a movie, or we could say that it becomes the main character (see, for example, *Cast Away*, mentioned above)
3. The brand name or some unique and specific brand element such as the slogan appears in the title (*Radio Flyer* is a good example)

Let us see further exciting brand placement solutions from the Tom Hanks filmography.

3.2.1. *The brand is integrated into a specific scene*

The favorite Tom Hanks work of many people is the 1994 movie *Forrest Gump*. Therefore it is no surprise that this movie is also full of brands. According to our measurement, 49 brands appeared in total, which meant 40 minutes and 59 seconds of product placement.

One of the most interesting brand appearances was that of Dr. Pepper, when the bottle (that is, bottles) can be clearly visible, and the brand name is also mentioned. Our protagonist, Forrest Gump is invited to a reception held by the President of the United States of America, John Fitzgerald Kennedy. He drinks 15 bottles of Dr. Pepper as he is not hungry, but very thirsty.

Forrest tells the story like this: "They put you in this little room with just about anything you'd want to eat or drink." "And since, number one, I wasn't hungry,



Illustration 5. Tom Hanks drinks 15 bottles of Dr. Pepper in the 1994 movie *Forrest Gump*

but thirsty, and number two, they was free, I must have drank me about 15 Dr. Peppers.” Therefore, by the time the character played by Tom would shake hands with the President, he has a strong urge to go to the bathroom. Then the following conversation takes place between Forrest and the President: “Congratulations. How do you feel?” asks Kennedy. Gump’s reply is “I gotta pee.”

Having mentioned toilets, would we believe that there is a Tom Hanks movie that includes a placement of a toilet bowl brand, and it is an integrated one? Well, it does exist. In the drama *The Green Mile*, the character played by Tom Hanks has prostate problems. At the beginning of the movie, he is in the bathroom, doing all in his power to pass water. His character is recorded from the back, and you can notice the toilet bowl brand behind the erratic flow of urine. The brand is no other than the John Douglas Company, which is still an active player in the abovementioned product category. However, there is more of this unique brand integration in the movie. Another key character played by Michael Clarke Duncan has a special power, that is, healing. He uses this power to help the character of Hanks, who passes water to the branded bowl easily after all this.



Illustration 6. In the movie *The Green Mile*, released in 1999, we can even see an integrated placement of a toilet bowl brand

There are several further examples of integrated placements. In a direction by Steven Spielberg, the 2004 movie *The Terminal*, Hanks plays the character of a foreigner, who may not leave the New York airport as a result of the warfare in his home country. The appearance of the airport is a location placement or place placement in itself (see Irimiás 2015a,b). However, an airport also has several shops, and one may recognize their brands in this movie, too: Verizon Wireless, Discovery Channel Store, The Broadway Store, Burger King, Nathan’s, Borders, Starbucks, The Red Carpet Club, Daily Grill, Paul Mitchell Store, and the list goes on. In addition, they also emphasize that the character of Tom Hanks is raising money to buy a good suit in the Hugo Boss shop.



Illustration 7. The 2004 movie *The Terminal* is set at an airport, therefore it is full of brands including an especially unique integrated placement by Hugo Boss

Movies involving location placement also include *The Da Vinci Code*, set in Paris. The famous Louvre museum appears 332 times, the Bois de Boulogne park 58 times, Chateau de Villette 337 times, Temple Church 46 times, Rosslyn Chapel 183 times, and Palais Royal once. As Tom's character is an educated person, Professor Langdon, we may also hear interesting historical facts about the sights in addition to their names.

Actually, *The Da Vinci Code* does not include that many brands (the number of these is only 30), but the total time of brand appearances is 121 minutes and 24 seconds, which is a huge amount, even if the aim of featuring brands in the movie was not just to cover certain production costs, but to make the work more realistic. Whatever their aim was, the Sony brand appeared practically throughout the movie: Sony laptops, televisions, phones and monitors were placed. Although these are only four categories of Sony products, they appeared 66 times as they were used by the characters.

Viewers could also see the Japanese brand several times in the 2009 movie *Angels & Demons*: the monitors used by CERN, the tape recorder used by Robert Langdon (Tom Hanks), and the equipment of the Swiss Guard were all Sony products, and the priests gathering in the Vatican also used Sony cameras to record their significant moments. Therefore the brand appeared 129 times in total. Of course, this is no surprise either as both movies were released by Sony Pictures.

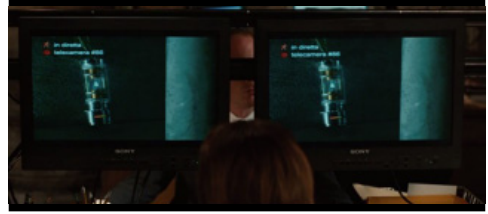
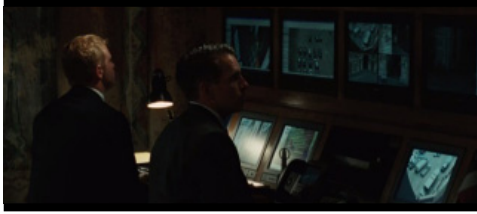


Illustration 8. Both *The Da Vinci Code* and *Angels & Demons* (illustrated by the pictures) include several Sony brand placements, which may be partly due to the fact that the movies were released by Sony Pictures

The movies of Tom Hanks well illustrate how brands can be placed in an integrated way in stories set in the past or the future.

The former is exemplified by the Christmas tale *The Polar Express*. At the beginning of the movie, when the train in the tale is still in the city, one of the little boys calls out "Herpolsheimer's! Herpolsheimer's!" This is the name of a toy shop that existed in America in the 1970s and 1980s, using a special shop window decoration for Christmas to make children happy.

The latter case is exemplified by the movie *Cloud Atlas*, set in the distant future: it features a Samsung device that is some kind of a futuristic media player.

3.2.2. The brand plays an important (or even the most important) role in the entire movie

We have already mentioned *Cast Away*, released in 2000, but let us see some data that we have gained as a result of our measurements regarding the movie. According to our analysis, the FedEx brand appears 181 times – firstly, Tom Hanks (in Chuck's role) is a FedEx employee who has an accident with a FedEx airplane, and spends four years on a desert island, opening FedEx parcels during his stay. However, there is one parcel that he does not even touch, and he delivers this one to the recipient at the end of the movie.

All in all, the FedEx courier delivery services company appears 181 times in the movie: on cars, parcels, caps, sacks, advertising boards, stickers, dropboxes, flags, jackets, cards, containers, small cars, airplanes, mugs, microphones, banners, doormats, and napkins. Moreover, the founder of the company, Fred Smith also appears in the work.



Illustration 9. The FedEx brand followed through the 2000 movie *Cast Away* without any payment for the appearance



Illustration 10. The Wilson brand becomes a real main character. It is the "Friday" of the modern Robinson Crusoe – it even gets a face, and Tom Hanks calls it by its name "Wilson!"

Of course, this modern remake of *Robinson Crusoe* received widespread criticism for allowing FedEx to "buy" the movie. The director of the movie, Robert Zemeckis said in the DVD commentary that "We weren't paid by anybody to

place products.” (Galician 2004) This was probably because however positive the role of FedEx is in the story, the brand was connected to an airplane crash in the movie.

The movie also features another brand: Wilson volleyball. As a matter of fact, the ball fulfills the role of Friday from the novel *Robinson Crusoe*. And what else would it be called by the outcast if not Wilson, “whom” he calls by this name several times. Anyway, the brand appears in some form 45 times in the movie.

In addition to *Cast Away*, there are several movies that are characterized by a brand. One of these examples is *Saving Mr. Banks*, released in 2013, where Hanks played the role of no other than the famous Walt Disney. Therefore it is no wonder that the Disney brand appeared in various forms: plushes, branded champagne, costumes, logo on papers, balloons, books, drawings, tales, jelly figures, character names, tables, stickers, posters, the studio itself, figures, branded railways, songs, advertising boards, film parts, placards, the famous Disneyland, clocks, logos on the wall, and several verbal references. According to our measurement, the Disney brand appeared 728 times.

3.2.3. The title includes the brand name or some other unique brand element such as the slogan

Of course, the highest level of integration is when a brand or any important brand element is integrated into the title of the movie. In addition to *Radio Flyer*, mentioned above, we can find several examples of this use.

If we consider Leonardo Da Vinci a brand, we may mention *The Da Vinci Code* as an example, as the movie is completely focused around masterpieces by the great polyhistor. Works appearing in the movie include his famous paintings *The Last Supper* and *Mona Lisa*, and several other works. Therefore Da Vinci appears in the movie in some form 56 times.

The movie *Apollo 13* is another example. Its main character is the spaceship Apollo 13 and its expedition – or, in a broader sense, it is NASA, the aerospace research agency of the United States. The NASA logo appears on jackets, mugs, cars, windows, space suits, stickers, badges, rompers, aircraft, posters, cloaks, photos, papers, cards, radios and folders. It appears 351 times, which is more than half the 84 minutes and 28 seconds of product placement in the movie.

The movie *You’ve Got Mail* does not feature the brand name, but its slogan. “You’ve Got Mail” is a short sentence said by the famous robotic voice of the America Online (AOL) mail service.

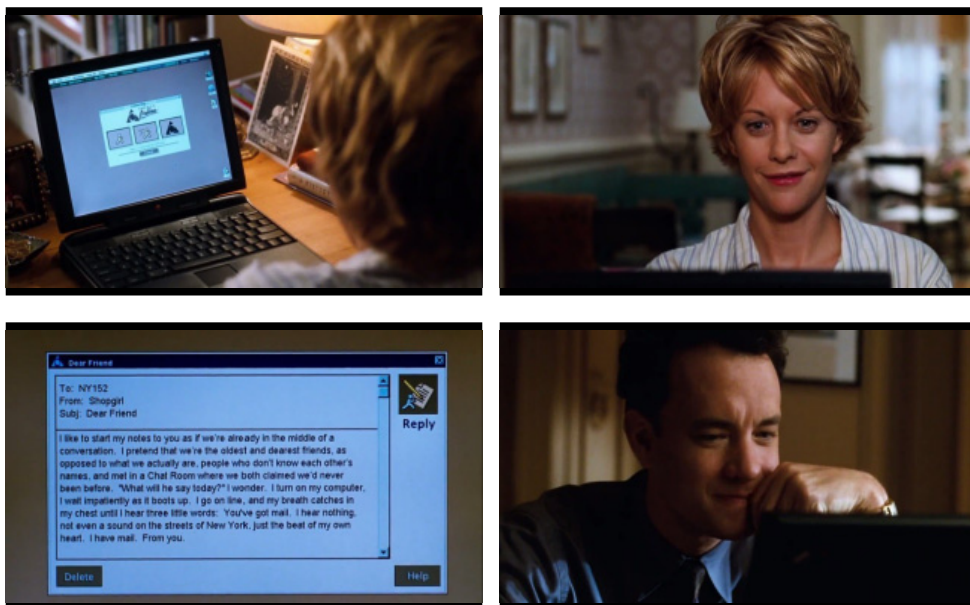


Illustration 10. The title of the movie is *You've Got Mail*, the short sentence said by the famous robotic voice of the America Online (AOL) mail service.

3.3. The increasing role of brand placement

As we can see from the above, films already included brand placements back in the 1980s. But can we see any trends regarding the increase in the number of brands, or the length of brand placements?

We have summarized this in the tables below.

Table 1. Tom Hanks movies in chronological order and the length of product placements in the movies

Title	Year of production	Running time (minutes)	Product placement in total (minutes, seconds)
He Knows You're Alone	1980	93	12:36
Mazes and Monsters	1982	100	11:19
Splash	1984	109	10:49
Bachelor Party	1984	105	15:43
The Man With One Red Shoe	1985	92	9:57
Volunteers	1985	106	5:17
The Money Pit	1986	90	4:02
Nothing in Common	1986	118	16:12
Everytime We Say Goodbye	1986	97	2:16
Dragnet	1987	105	18:17
Big	1988	104	64:34
Punchline	1988	117	6:17

Title	Year of production	Running time (minutes)	Product placement in total (minutes, seconds)
The 'Burbs	1989	101	14:12
Turner & Hooch	1989	99	16:47
Joe Versus The Volcano	1990	102	10:13
The Bonfire Of The Vanities	1990	125	20:22
Radio Flyer	1992	113	37:58
A Leauge Of Their Own	1992	122	67:41
Sleepless in Seattle	1993	105	35:24
Philadelphia	1993	120	30:34
Forrest Gump	1994	136	40:59
Vault Of Horror I	1994	90	X
Apollo 13	1995	139	84:28
Toy Story	1995	81	24:20
That Thing You Do!	1996	147	42:06
Saving Private Ryan	1998	168	7:43
You've Got Mail	1998	119	48:47
Toy Story 2	1999	92	11:14
The Green Mile	1999	188	6:16
Cast Away	2000	143	63:16
Road To Perdition	2002	116	28:14
Catch Me If You Can	2002	140	43:47
The Ladykillers	2004	96	13:54
The Terminal	2004	128	99:14
Elvis Has Left The Building	2004	86	64:19
The Polar Express	2004	99	1:06
Cars	2006	116	48:06
The Da Vinci Code	2006	174	121:24
Charlie Wilson's War	2007	101	11:02
The Great Buck Howard	2008	90	17:58
Angels & Demons	2009	138	128:54
Toy Story 3	2010	102	72:37
Larry Crowne	2011	98	46:47
Extremely Loud & Incredibly Close	2011	129	19:43
Cloud Atlas	2012	171	14:08
Captain Phillips	2013	134	13:02
Saving Mr.Banks	2013	125	65:49

Source: Own research

If we only consider the length of appearances, it can be clearly seen that brands play an increasingly significant role in Tom Hanks movies. In the 1980s, the average length of product placements was 15 minutes and 6 seconds. In the 1990s, the average length was already 31 minutes and 1 second. Last, but not least, the Tom Hanks movies released since the year 2000 feature 48 minutes and 33 seconds of brand placements in total.

Table 2. Length of product placements in Tom Hanks movies

Film title	1980-1989	Film title	1990-1999	Film title	2000-2013
He Knows You're Alone	12:36	Joe Versus The Volcano	10:13	Cast Away	63:16
Mazes and Monsters	11:19	The Bonfire Of The Vanities	20:22	Road To Perdition	28:14
Splash	10:49	Radio Flyer	37:58	Catch Me If You Can	43:47
Bachelor Party	15:43	A League Of Their Own	67:41	The Ladykillers	13:54
The Man With One Red Shoe	9:57	Sleepless In Seattle	35:24	The Terminal	99:14
Volunteers	5:17	Philadelphia	30:34	Elvis Has Left The Building	64:19
The Money Pit	4:02	Forrest Gump	40:59	The Polar Express	1:06
Nothing in Common	16:12	Vault Of Horror I	X	Cars	48:06
Everytime We Say Goodbye	2:16	Apollo 13	84:28	The Da Vinci Code	121:24
Dragnet	18:17	Toy Story	24:20	Charlie Wilson's War	11:02
Big	65:34	That Thing You Do!	42:06	The Great Buck Howard	17:58
Punchline	6:17	Saving Private Ryan	7:43	Angels & Demons	128:54
The 'Burbs	14:12	You've Got Mail	48:47	Toy Story 3	72:37
Turner & Hooch	16:47	Toy Story 2	11:14	Larry Crowne	46:47
		The Green Mile	6:16	Extremely Loud & Incredibly Close	19:43
				Cloud Atlas	14:08
				Captain Phillips	13:02
				Saving Mr.Banks	65:49
Average:	15:06		31:01		48:33

Source: Own research

3.4. The internationalization of product placement: The appearance of European and Japanese brands in addition to American ones

Our examination also included the place of origin or homeland of brands appearing in the movies, and it also aimed to find out if there were any changes in this regard, especially as a result of globalization. The answer is yes: while most of the brands appearing in Tom Hanks movies in the 1980s were American, an increasing number of European and Japanese brands were placed in the upcoming decades. This is summarized in the table below.

Table 3. The place of origin of brands appearing in Tom Hanks movies.

As we can see, the number of non-American brands increased significantly from 2000, but there are still twice as many American brands in the movies.

Decade	Number of films	Number of American brands in these films	Number of non-American brands in these films
1980-1989	14	230	68
1990-1999	15	325	65
2000-2013	18	324	159

Source: Own research

3.5. The market entry of fictional brands appearing in movies

There are also special kinds of product placement such as the so-called reverse product placement. In this case a non-existent, fictional brand appears in the movie. The viewers start to look for the brand in real life, therefore it is introduced in the market. Needless to say, Tom Hanks is also a great master of such placements.

One of the best examples is one of his most famous movies, *Forrest Gump*, released in 1994. The dream of Forrest's best friend, Bubba Blue, is to buy a shrimp boat, and be the captain of it. The business booms, and they start to produce a variety of sea products containing shrimp. The fictional brand appears in the movie 24 times in total.

However, when viewers left the cinemas, they started to look for Bubba Gump Shrimp products. Having recognized the demand, the first Bubba Gump Shrimp seafood restaurant was launched in 1996, and the chain opened 40 outlets by 2015.



Illustration 11. The appearance of the fictional Bubba Gump Shrimp brand in the 1994 movie *Forrest Gump*



Illustration 12. The first actual Bubba Gump Shrimp restaurant was opened in 1996, and 40 of these were opened by 2015

In another Tom Hanks movie, the 1996 work *That Thing You Do!*, a pop band rises with the help of a character played by Hanks, signing for the imaginary label Playtone Records. The company appears on the screen in some form 47 times: the logo of the company is printed on records, buses, and podiums; the company headquarters also appear, and the brand name is mentioned several times.

Consequently, Hanks established the actual Playtone Records label, which released soundtrack records for some of his movies including *The Polar Express* (2004), *Charlie Wilson's War* (2007), *The Great Buck Howard* (2008), and *Larry Crowne* (2011). Moreover, during the Ice Bucket Challenge in 2014, Hanks dumped a bucket of ice water on his head from a bucket with a big Playtone logo. He is not just a great actor, but also knows when and how to place brands in his movies.



Illustration 13. The appearance of the fictional Playtone Records label in the 1996 movie *That Thing You Do!* – the brand later became the actual record label of Tom Hanks movie soundtracks

4. Summary

We chose a particular method of examination when we put the movies of Tom Hanks and the brands appearing in them under microscope, but this unique analysis resulted in important conclusions. The numbers show that the total time of brand placements has been increasing in the past decades.

At the same time, in order to complete the picture, we must add that there were movies in the 1980s and the early 1990s that were full of brands, and there were movies in the 2000s that included hardly any brands.

It is also an important finding that besides traditional passive placements we may mention numerous examples of active, or even integrated placements, that is, when brands are not only tools, but they are incorporated into dramaturgy.

The numbers suggest that more and more non-American brands appear in Tom Hanks movies, especially in the ones released since 2000. This phenomenon demonstrates the internationalization of product placement. One third of brands placed in his 18 movies released since 2000 was not American.

We also found examples of reverse placement, where the movie featured a fictional, nonexistent brand, and it was marketed later on as a result of the demand generated this way. An outstanding example of this use is *Forrest Gump* and the Bubba Gump Shrimp seafood restaurant chain, which has 40 restaurants worldwide.

Although our research has ended, Tom Hanks will probably continue to use product placements and provide branded entertainment for the audience.

As for further research on the topic, there are various possibilities. In the future, scholars may want to examine branded entertainment in conjunction with the increasing role of content marketing or behavioral marketing, which may provide new and exciting findings.

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