

Now Unlock the Power of *Entertainment Science!*

THIS IS IT.

—*Song by* Michael Jackson.

The management of entertainment has been traditionally dominated by a reliance on “gut feeling” and managerial instinct, a paradigm that has found its epitomization in screenwriter William Goldman’s iconic phrase that “Nobody Knows Anything” regarding the commercial performance of entertainment products. This mantra, however, contrasts strongly with more than 35 years of scholarly research that provides ample empirical evidence that consumers’ decisions regarding entertainment products and the products’ subsequent financial performance follows systematic, non-random patterns. Scholars have studied these patterns with data and econometric algorithms and have identified the rules, or theories, on which they are based.

In this book, we have brought together the vast body of such insights to make a first major step toward what one might call a theory of *Entertainment Science*. As you will have certainly noted over the pages of this book, this theory is far from comprehensive; there are many gaps and empty spaces in explaining what makes an entertainment product successful. And some arguments are much more strongly supported by data than others (and some have yet to be empirically tested at all). But almost *all* theories are works-in-progress, by definition, because there is almost always more to learn about the phenomenon; it is very rare to come across a theory that is definite and final (if there is even one).

The general logic of *Entertainment Science* is that success in entertainment, just as in other fields of life and the economy, follows certain patterns and rules, and that data and algorithms can help us to understand them. The foundation underlying *Entertainment Science* is a probabilistic worldview that sees the world of entertainment as complex and multi-causal. In this complex world, a single factor or use of a single marketing instrument never explains a consumer's reaction or the success of a product with 100% certainty, but only increases the probability that the consumer will react in a certain way or that the entertainment product will be a hit. This is how things are and will always be in any social science, the scholarly field into which *Entertainment Science* falls.

As fragmentary as it is, *Entertainment Science* is not a “pure” theory, but an applied one. It deals with the practical subject of how entertainment products succeed or fail, and we intend it to be of use for managers or others involved in the entertainment industry. *Entertainment Science* makes arguments about what works better (and why), but it makes no attempt to oust creativity from entertainment. Instead, the theory of *Entertainment Science* is based on a thorough analysis and understanding of the specific factors that define entertainment and its products, the markets on which entertainment products are traded, and entertainment consumers. Those specifics shape our view of how things work economically in the context of entertainment. We dedicated the first chapter of this book to an in-depth discussion of product characteristics, which included entertainment's hedonic and cultural nature, as well as several other aspects. The chapter also provided linkages to how the different characteristics impact the effectiveness of marketing strategies. In the remaining chapters of the book's first part, we complemented this discussion with an analysis of the characteristics of entertainment markets and the ways consumers make decisions for experiencing entertainment.

The second part of the book was then dedicated to the instruments that can be used by an entertainment manager for marketing an entertainment product—from the creation of the initial idea until the very end of its life cycle. You have noted that our perspective of marketing is not one that is limited to advertising or other promotional actions, but a holistic one which encompasses all activities of an entertainment firm that deal with markets and consumers. This marketing perspective provides room for creativity and artistry, which determine the “experience” quality of any entertainment product—and how audiences and experts react to it. This “experience” quality is essential and thus the first element of the “entertainment marketing mix” we discussed in the book. We reported findings based on cultural theory as well as data and algorithms to better understand what contributes

to “great entertainment.” But artists can relax; although our insights help define what quality is, there is no formula for the next masterpiece, and we don’t expect that to change anytime soon. We argued that the power of algorithms is of much better use for managers when it comes to improving complex business decisions than for creating entertainment itself.

In addition to “experience” quality, we discussed the full spectrum of marketing instruments that entertainment managers have at their disposal. We stressed the power of branding for entertainment success, one of the best-developed areas of *Entertainment Science*, and studied the roles that other (unbranded) features, such as a certain genres, play for a product. We refuted old arguments about the development of new entertainment products and built the case that entertainment innovation can indeed benefit from certain strategies, cultures, structures, and methods that help managers predict the success potential of a new product. Our book did not present a “one-and-only” approach for making predictions; instead, we hope our readers will assess the alternative approaches we present as inspiration for developing an approach that best suits the idiosyncratic needs and resources of his or her firm.

Our book also provided an understanding of how effective different communication approaches are for an entertainment product, encompassing paid media, owned media, and also “earned” media, which includes (negative) word of mouth and professional reviews of (ugly) products. At the time of this writing, there is a lot of chatter in Hollywood that Rotten Tomatoes ruins films (e.g., Rodriguez 2017): by separating correlations from causal effects, *Entertainment Science* will help its reader to judge the “true” effect that professional reviews have and avoid making ad hoc decisions that only worsen an already troubled situation. *Entertainment Science* also adds a scientific layer to the fiery debates regarding (1) changes to established distribution windows and (2) the effects that illegal channels have on entertainment success these days (i.e., the effect of piracy), along with discussing alternative remedies. We showed that it might pay for entertainment managers to reconsider their traditional approach toward pricing all products identically, instead allowing prices to differ between products that differ in attractiveness.

We ended our theory of *Entertainment Science* with a discussion of blockbuster and niche marketing as the two dominant integrative marketing strategies used in practice. Here, we offered a warning for the industry: the application of only fragments of *Entertainment Science* to exploit the economic potential of digitalization and globalization in a way that reduces entertainment to a single type of product, an “extreme blockbuster,” poses

a threat to entertainment, as a whole industry. It may drive consumers away from films, music, (console) games, and books and toward new rival forms of entertainment, such as social media.

Overall, we intend *Entertainment Science* (the theory and the book) to help its readers to emphasize the value of thinking “scientifically” when making decisions for entertainment products. Doing so improves the power of artistic skills and managerial intuition with theory and data analytics. It enables the reader to leave the “Nobody-Knows-Anything” mantra behind, while also avoiding the “analytics trap,” i.e., the naïve and careless use of analytical techniques in a way that ignores the complexities of entertainment and the key role of entertainment products’ creative character. “Nobody Knows,” but also “theory-free” analytics leave a lot of value on the table.

We hope that we have been able to provide such help, and we wish you good luck in working with, or extending, *Entertainment Science* (the theory). Now it is about time to part ways. Let us leave you by paraphrasing the words of legendary composer Oscar Hammerstein: So long, farewell, auf Wiedersehen, dear reader.

Reference

Rodriguez, A. (2017). The 10 worst summer 2017 movies that Rotten Tomatoes helped destroy. *Quartz*, August 25, <https://goo.gl/7CDHTs>.

Entertainment Science Scholar Index

A

Asai, Sumiko (Professor of Economics at Meiji University, Tokyo, Japan) [110](#), [111](#), [418](#), [613](#), [797](#)

B

Basuroy, Suman (Professor of Marketing at University of Texas at San Antonio, USA) [x](#), [350](#), [359](#), [386](#), [389](#), [390](#), [399](#), [400](#), [403](#), [416](#), [531](#), [532](#), [548](#), [552](#), [553](#), [651](#), [661](#)

Berger, Jonah (Associate Professor of Marketing at Wharton School, University of Pennsylvania, Philadelphia, USA) [563–565](#), [591](#), [592](#)

Bohnenkamp, Björn (Professor of Marketing, Media and Consumer Culture at Karlsruhochschule International University, Karlsruhe, Germany) [x](#), [95](#), [235](#), [242](#), [388](#), [394](#), [396](#), [398–402](#)

Brynjolfsson, Erik (Professor of Management Science at Massachusetts

Institute of Technology, Cambridge, USA) [774](#), [804](#), [805](#)

Burmester, Alexa B. (Assistant Professor of Marketing and Media at University of Hamburg, Germany) [428](#), [550](#), [554](#), [719](#)

C

Caves, Richard E. (Professor Emeritus of Economics at Harvard University, Boston, USA) [46](#), [60](#), [99](#), [100](#), [102](#), [103](#), [193](#)

Chatterjee, Subimal (Professor of Marketing at Binghamton University, USA) [x](#), [386](#), [389](#), [390](#), [399](#), [403](#), [416](#), [651](#)

Chen, Hailiang (Professor of Information Systems at City University of Hong Kong, Hong Kong) [96](#), [526](#), [546](#), [574](#), [709](#), [710](#), [756](#)

Chintagunta, Pradeep K. (Professor of Marketing at University of Chicago, USA) [513](#), [547](#), [553](#), [594](#), [596](#), [601](#), [619](#), [622](#), [724](#)

- Chisholm, Darlene C. (Professor of Economics at Suffolk University, Boston, USA) xi, 193, 680
- Clement, Michel (Professor of Marketing and Media at University of Hamburg, Germany) x, 20, 334, 336, 345, 353, 359, 384, 389, 390, 416–420, 423, 428, 547, 550, 553, 579, 604, 610, 613, 650, 664, 679, 685, 686, 693, 713, 719
- Cox, Joe (Professor of Economics and Finance at University of Portsmouth, UK) 345, 390, 427, 650, 768
- Csíkszentmihályi, Mihály (Professor of Psychology and Management at Claremont Graduate University, USA) 91, 270–273
- D**
- Danaher, Brett (Assistant Professor of Economics and Management Science at Chapman University, Orange, USA) 711, 731, 733, 735, 756, 758, 775
- De Vany, Arthur (Professor Emeritus of Economics at University of California, Irvine, USA) xi, 4, 60, 86, 344, 358, 359, 589, 753
- Dhar, Tirtha (Professor of Marketing at University of Guelph, Canada) 389–392, 547, 549, 550, 657, 684
- Drèze, Xavier (Professor of Marketing at University of California, Los Angeles, USA (†)) 371, 385, 403, 508, 509
- E**
- Eggers, Felix (Assistant Professor of Marketing at the University of Groningen, Netherlands) x, 494, 705, 719, 769
- Einav, Liran (Professor of Economics at Stanford University, USA) 688, 689, 696–698, 751–755
- Elberse, Anita (Professor of Marketing at Harvard University, Boston, USA) xi, 45, 61, 295, 359, 542, 543, 547, 548, 551, 613, 614, 650, 679, 693, 774, 775, 793, 797, 800–802, 805
- Eliashberg, Jehoshua (Professor of Marketing at Wharton School, University of Pennsylvania, Philadelphia, USA) i, x, 80, 295, 305, 306, 345, 347, 359, 499, 504, 507–510, 512, 519, 547, 613, 614, 650, 651, 679, 691, 693, 726
- F**
- Filson, Darren (Professor of Economics at Claremont McKenna College, USA) 190–192
- Foutz, Natasha Z. (Associate Professor of Commerce at University of Virginia, Charlottesville, USA) xi, 490, 544, 551, 556, 626, 627
- H**
- Hadida, Allègre (Professor of Strategy and International Business at University of Cambridge, UK) i, xi, 13, 14
- Hennig-Thurau, Thorsten (Professor of Marketing and Media at University of Münster, Germany) 81, 87, 88, 94, 95, 134, 141, 142, 187, 195, 198, 235, 242–244, 253, 255, 291, 299, 301, 322, 323, 340, 345, 349, 352, 354, 357, 359, 373, 376, 384, 388, 392–394, 396, 398–401, 403, 407, 408, 411,

- 416–418, 421–424, 435–437, 447, 449–451, 514, 515, 535, 542, 543, 550, 554, 560, 561, 563, 575, 576, 590, 591, 597, 599–602, 604, 611, 612, 614, 615, 619, 622, 623, 628, 629, 642, 645, 647, 653, 655, 656, 663, 664, 685, 686, 690, 701, 705, 716, 718, 725, 727–729, 799, 811, 813
- Hirschman, Elisabeth C. (Professor of Marketing at University of Virginia's College at Wise, USA) 39, 63–65, 235, 238–242, 257, 262, 263, 269, 315
- Ho, Jason Y. C. (Associate Professor of Marketing at Simon Fraser University, Burnaby, Canada) 547, 549, 758
- Holbrook, Morris B. (Professor Emeritus of Marketing at Columbia University, New York, USA) i, xi, 39, 63–65, 91–93, 95, 96, 235, 238, 262, 263, 269, 300, 301, 315, 346, 354, 414, 416
- Houston, Mark B. (Professor of Marketing at Texas Christian University, Forth Worth, USA) i, ii, xiii, 96, 187, 299, 345, 349, 354, 359, 373, 392–394, 396, 400, 403, 407, 435, 436, 447, 449, 514, 515, 535, 543, 611, 612, 619, 622, 623, 628, 629, 685, 686, 690, 705, 799
- Hsu, Greta (Professor of Management at University of California, Davis, USA) 337, 338, 650
- Hu, Yu Jeffrey (Professor of Information Technology Management at Georgia Institute of Technology, Atlanta, USA) 526, 546, 574, 709, 756, 804, 805
- J**
- Joshi, Amit M. (Professor of Marketing and Strategy at IMD Business School, Lausanne, Switzerland) xi, 407, 408, 424, 540, 589, 594
- K**
- Karniouchina, Ekaterina V. (Associate Professor of Marketing at Mills College, Oakland, USA) 359, 594, 628, 679
- Konstan, Joseph A. (Professor of Computer Science and Engineering at University of Minnesota, Minneapolis, USA) 633–635, 645, 647
- Kupfer (née Knapp), Ann-Kristin (Assistant Professor of Marketing and Media at University of Münster, Germany) x, xi, 235, 242–244, 322, 323, 384, 388, 394, 396, 398–401, 408, 437, 447, 452, 561, 575, 576, 619, 622, 623, 628, 629
- L**
- Leenders, Mark A. A. M. (Professor of Business at RMIT University, Melbourne, Australia) 80, 345, 347, 655, 665, 666
- Liu, Yong (Professor of Marketing at University of Arizona, Tucson, USA) xi, 140, 359, 419, 622, 624, 628, 654
- M**
- Mahajan, Vijay (Professor of Marketing at University of Texas at Austin, USA) 507, 713, 714
- Marchand, André (Associate Professor of Marketing at University of

- Cologne, Germany) [x](#), [81](#), [134](#), [140](#), [142](#), [143](#), [195](#), [198](#), [335](#), [336](#), [345](#), [350](#), [390](#), [542](#), [545](#), [550](#), [554](#), [597](#), [601](#), [604](#), [642](#), [645](#), [647](#), [650](#), [653](#), [655](#), [656](#), [757](#)
- Mayzlin, Dina (Professor of Marketing at University of Southern California, Los Angeles, USA) [594](#), [595](#), [603](#), [755](#)
- McKenzie, Jordi (Professor of Economics at Macquarie University, Sydney, Australia) [xi](#), [5](#), [204](#), [612](#), [746](#), [752](#), [753](#), [756](#), [765](#), [777](#)
- Moe, Wendy W. (Professor of Marketing at University of Maryland, College Park, USA) [143](#), [144](#), [511](#), [707](#)
- Moon, Sangkil (Professor of Marketing at University of North Carolina, Charlotte, USA) [x](#), [6](#), [96](#), [301](#), [340](#), [356](#)
- P**
- Pähler vor der Holte, Nora (Researcher in marketing and media at University of Münster, Germany) [x](#), [94](#), [141](#), [235](#), [301](#), [384](#), [575](#), [577](#), [814](#)
- Papies, Dominik (Professor of Marketing at University of Tübingen, Germany) [545](#), [546](#), [555](#), [613](#), [767](#), [769](#), [773](#), [776](#)
- Q**
- Quandt, Thorsten (Professor of Communication at University of Münster, Germany) [82](#), [140](#)
- R**
- Ravid, S. Abraham (Professor of Finance at Yeshiva University, New York, USA) [xi](#), [220](#), [344](#), [350](#), [357](#), [389](#), [416](#), [531](#), [532](#), [651](#), [661](#), [698](#)
- Rubin, Alan M. (Professor Emeritus of Communication and Media at Kent State University, USA) [239](#), [414](#), [474](#)
- Ryan, Richard M. (Professor for Positive Psychology and Education at the Australian Catholic University, Brisbane, Australia) [240](#), [479](#), [708](#)
- S**
- Sattler, Henrik (Professor of Marketing and Branding at University of Hamburg, Germany) [x](#), [376](#), [705](#), [725](#), [727–729](#)
- Smith, Michael D. (Professor of Information Technology and Marketing at Carnegie Mellon University, Pittsburgh, USA) [xi](#), [273](#), [481](#), [531](#), [554](#), [702](#), [709](#), [711](#), [712](#), [715](#), [726](#), [731–733](#), [735](#), [756–758](#), [775](#), [804](#), [805](#)
- Song, Reo (Assistant Professor of Marketing at Kansas State University, Manhattan, USA) [x](#), [96](#), [199](#), [340](#)
- Sorenson, Olav (Professor of Management at Yale University, New Haven, USA) [xi](#), [74](#), [110](#), [178](#), [179](#), [347](#)
- Swami, Sanjeev (Professor of Management at Dayalbagh Educational Institute, Agra, India) [692](#)

T

Telang, Rahul (Professor of Information Systems and Management at Carnegie Mellon University, Pittsburgh, USA) 418, 481, 554, 610, 686, 710–713, 715, 731, 735, 756–758, 775

V

van der Stede, Wim A. (Professor of Accounting and Financial Management at London School of Economics and Political Science, UK) 107, 393, 431

van Heerde, Harald J. (Professor of Marketing at Massey University of New Zealand, Palmerston, New Zealand) 545, 546, 550, 555, 613, 775

Varian, Hal R. (Professor Emeritus of Economics at University of California, Berkeley, USA) 106–108, 753, 771, 772

Vogel, Harold L. (Adjunct Professor of Finance and Economics at Columbia University, New York, USA) xi, 48, 49, 296, 687

Völckner, Franziska (Professor of Marketing at University of Cologne, Germany) x, 376, 416, 417, 419–422

Vorderer, Peter (Professor of Media and Communication Studies at University of Mannheim, Germany) 235, 238, 256, 258, 259, 268, 269

W

Waldfogel, Joel (Professor of Strategic Management and Entrepreneurship at University of Minnesota, Minneapolis, USA) 125, 127, 129, 724, 725, 758, 761

Walls, W. David (Professor of Economics at University of Calgary, Canada) 86, 110, 204, 344, 358, 359

Walsh, Gianfranco (Professor of General Management and Marketing at University of Jena, Germany) xi, 87, 88, 293, 340, 349, 352, 354, 357, 359, 394, 407, 535, 543, 612, 614, 615, 685

Weinberg, Charles B. (Professor of Marketing at the University of British Columbia, Vancouver, Canada) xi, 62, 389–392, 547, 549, 550, 657, 684, 691, 696, 710, 713, 758

Wierenga, Berend (Professor Emeritus of Marketing at Rotterdam School of Management, Netherlands) xi, 691, 726

Wiertz, Caroline (Professor of Marketing at Cass Business School, London, UK) xi, 51, 95, 542, 550, 554, 597, 599–601, 604

Wohlfeil, Markus (Researcher (Marketing & Retail) at University of Stirling, Scotland, UK) 276, 413, 619

Z

Zhang, Xiaoquan (Michael), (Professor of Decision Sciences and Managerial Economics at Chinese University of Hong Kong, Hong Kong) 106, 513, 598

Zillmann, Dolf (Professor Emeritus of Communication and Psychology

at University of South Alabama, Mobile, USA) 240, 256, 259

Zufryden, Fred (Professor of Marketing at University of Southern California, Los Angeles, USA (†)) 508, 539, 693

Industry Index

A

- ABBA 103
ABC 159
Abrams, J. J. 50
Academy of Motion Picture Arts and Sciences (AMPAS) 661, 667
Access Industries 171
ACCIDENTAL LOVE 660
Activision [Blizzard] 171, 174, 177, 180, 181
Adams, Richard 791
ADAPTATION 303
Adele 1, 703, 706
ADVENTURES OF TINTIN, THE 379
Aerosmith 77
AFFAIR TO REMEMBER, AN 245
Affleck, Ben 524
AIR FORCE ONE 266
ALEXANDER 209
ALFRED HITCHCOCK PRESENTS 377
ALICE IN WONDERLAND 397
ALICE THROUGH THE LOOKING GLASS 397, 433
ALIEN 310, 344, 379, 440, 788
ALIEN: COVENANT 310, 650
ALIEN: ISOLATION 405
ALIENS VS. PREDATOR 379, 441
ALIENS VS. PREDATOR VS. THE TERMINATOR 441
AlloCiné 92
ALL THE LIGHT WE CANNOT SEE 64
ALL THE PRESIDENT'S MEN 4
ALL YOU NEED IS LOVE 53
Almodóvar, Pedro 759
Almond, David 238
ALSO SPRACH ZARATHUSTRA 262
Altman, Robert 351
ALVIN AND THE CHIPMUNKS: CHIP-WRECKED 299
AMADEUS 50
AMAZING SPIDER-MAN, THE 450
AMAZING SPIDER-MAN 2, THE 450
Amazon[.de/.com] 546, 594, 595, 597, 603, 604, 711, 713, 756, 777, 804
Amazon Music 645
Amazon [Prime] Video 167, 185
Amazon Studios 611
Amazon Web Services (AWS) 177, 180
Amblin Entertainment, Inc. 789
AMC 167, 200, 759
American Film Institute 53, 398

- AMERICAN GRAFFITI 439
 AMERICAN NINJA 477
 AMERICAN PIE 2 626
 AMERICAN SNIPER 84, 343
 AMERICA'S NEXT TOP MODEL 570
 Anderson, Chris 12
 Anderson, Paul Thomas 643
 ANGELS & DEMONS 381, 412
 ANIMAL, THE 659
 Annapurna Pictures 222
 ANT-MAN 442
 Apex Entertainment 79
 APOCALYPSE NOW 258
 APPETITE FOR DESTRUCTION 381
 Apple 46, 129, 142, 144, 154, 168,
 173, 175, 177, 179, 181, 191,
 192, 195, 318, 617, 711, 731,
 749, 805
 ARD 222
 ARGO 50
 ARIZONA JUNIOR 55
 Arndt, Stefan 4, 5
 ARTIFACT 132
 ART OF WAR, THE 55
 ASHES TO ASHES 386
 ASSASSIN'S CREED 43
 Astaire, Fred 41
 ATLAS SHRUGGED: PART I 24, 26
 AT&T 157, 163–165, 168, 177, 179,
 650, 704
 AT&T/Warner 157, 163–165, 177,
 650
 AT THE MOVIES (SISKEL & EBERT) 652,
 655
 Atwood, Margaret 387
 Audiencenet 173
 AUFGEWACHT 198
 AUNT JULIA AND THE SCRIPTWRITER
 662
 Austen, Jane 184
 AUSTIN POWERS 758
 AVATAR 138, 158, 262, 315, 381, 500,
 557, 570, 619, 620, 682, 797, 813
 AVATAR: RETURN TO PANDORA 570
 A.V. Club 660
 AVE MARIA 91
 AVENGERS: AGE OF ULTRON 381, 442
 AVENGERS, THE 19, 47, 130, 374, 381,
 443–445, 664

 B
 BABY MAMA 694
 Bach, Johann Sebastian 307
 BACK IN BLACK 381
 BACK TO THE FUTURE 55, 430
 BACK TO THE FUTURE PART II 379
 BAD GUY 386
 Bailey, Sean 375, 576
 Bandcamp[.com] 762
 Banks, Tyra 570
 Bardem, Javier 661
 Barker, Clive 158
 Barnes & Noble [bn.com] 154, 594,
 631, 708, 756
 Bart, Peter 8, 168, 206, 632
 BASIC INSTINCT 2 209
 BATMAN 163, 787
 BATMAN V SUPERMAN: DAWN OF
 JUSTICE 379
 BATTLEFIELD 174
 BATTLEFIELD 3 381
 BATTLESHIP 197, 377, 406
 BATTLESTAR GALACTICA 711
 BAYWATCH 648, 815
 Bazin, André 649
 Beach Boys, The 353
 BEASTS OF NO NATION 8
 BEATLES 1967-1970, THE 381
 Beatles, The 103, 310, 342
 BEAUTIFUL MIND, A 696
 BEAUTY AND THE BEAST 401, 403, 433,
 576

- Beck 662
Bee Gees 342
Beethoven, Ludwig van 307
BEFORE trilogy 103
Bell, Joshua 91
Benchley, Peter 791
BENEATH THE PLANET OF THE APES 387
Bennington, Chester 331
Berger, Ron 190
Berlin, Irving 310
Berman, Bruce 216
Bertelsmann 169
Bertolucci, Bernardo 84
Besson, Luc 146, 222
BETTER CALL SAUL 101
Bewkes, Jeff 168, 805
BEYONCÉ 162, 377, 426, 816
BEYOND THE FENCE 307, 309
Bezos, Jeff 194
BFG, THE 684
Bieber, Justin 252
BIG BANG THEORY 29, 163
BIG DADDY 659
Billboard [Magazine] 331
BILLY JACK 792
BILLY JOEL: GREATEST HITS I & II 381
BILLY LYNN'S LONG HALFTIME WALK
138
Bingbing, Fan 417
BIRD 485
Bird, Brad 468, 485
BitTorrent 8, 731, 732
BLACK ALBUM 101
Black, Jack 806
Blackberry 567
BLADE RUNNER 99, 276, 307, 433, 767
BLAIR WITCH PROJECT, THE 128, 501,
565, 566
Blavatnik, Leonard "Len" 171
Blockbuster [Company] 188, 190, 710
BMG 169
Böll, Heinrich 588
Borman, Moritz 209
BORN ON THE FOURTH OF JULY 85
BOSS, THE 131
Boston [band] 382
BOSTON [album] 381
Boulle, Pierre 387
Bowie, David 386
BOYZ IN THE HOOD 341
BRATVA 405
BREAKFAST CLUB, THE 54
BREAKIN' 478
BREAKING BAD 94, 141, 707
BREAKOUT 793
Bregman, Martin 709
BRIDGE OF SPIES 412, 413
BRIDGE OVER TROUBLED WATER 342
BRIGHT 189
British Broadcasting Corporation
(BBC) 184
BRONCO BILLY 640
Bronson, Charles 793
Brown, Dan 137, 162
Bruckheimer, Jerry 5, 375
BRÜNO 599
Bruzzeze, Vinny 302
Bryan, Helen 170
Brynnar, Yul 277
BUBBLE 704
Buffett, Jimmy 237
BUGS BUNNY SHOW, THE 82
BULL DURHAM 341
Bundesverband Musikindustrie 129
Burton, Tim 377, 787, 790
Business Insider 381
BusinessWeek 45
BUTCH CASSIDY AND THE SUNDANCE
KID 3
- C
Cage, Nicholas 32
CALL OF DUTY
4: MODERN WARFARE 381
BLACK OPS 381

- BLACK OPS II 381
 GHOSTS 381
 INFINITE WARFARE 111
 MODERN WARFARE 2 381
 MODERN WARFARE 3 381, 797
 WORLD AT WAR 381
 Cameron, James 28, 138, 262, 307,
 315, 316, 369, 370, 381, 482,
 682
 Canal+ 171
 CANDY CRUSH 174
 Cannon [Group/Films] 61, 104, 146,
 351, 410, 466, 477, 478, 485
 Capitol Records 132
 CAPTAIN AMERICA 374, 380, 444
 CIVIL WAR 374, 380, 381, 444
 THE WINTER SOLDIER 442
 Carrey, Jim 422
 CARS 432, 472, 644
 CASABLANCA 53, 337
 Cassavetes, John 477
 CAST AWAY 239, 412
 Castle Rock Entertainment 163
 Catmull, Ed 135, 464, 468, 486, 492
 CATWOMAN 266
 CBS [Corporation] 161
 CBS Films 161, 526, 538
 CBS Records 161, 162
 Cera, Michael 620
 Chan, Charlie 387
 Chan, Jackie 79
 Chapek, Bob 713
 Chaplin, Charles [Charlie] 467
 Charles Scribner's Sons 165
 Chesney, Kenny 772
 Chicago [band] 386
 Chicago Tribune 787
 CHILD 44 78, 656
 CHILDREN OF MEN 299
 Chopin, Frédéric 307, 308
 CHRONICLES OF NARNIA 716
 Cimino, Michael 343, 467
 CINDERELLA 304, 305, 401
 CinemaNow 700
 Cinemark 167
 CinemaScore 6, 93, 297, 298, 663, 799
 Cisco 197
 CITIZEN KANE 299
 CJ E&M 320
 Clapton, Eric 256
 CLASH OF CLANS 20
 Cline, Ernest 238
 Clooney, George 424
 CLOWN, THE 588
 CLUE 377
 CNN 163
 Cohen, Matthew 383
 Cohn, Harry 497
 Colligan, Megan 380
 Columbia [Pictures [Industries, Inc.]]
 7, 176, 182, 647
 Columbia Records 162
 Columbia Tristar 539
 Comcast Cable 159
 Comcast [The Comcast Corporation]
 157, 160, 164, 168, 177, 180,
 477, 650
 Comedy Central Records 161
 COME ON OVER 381
 COMING HOME (JEANNY PART II, ONE
 YEAR LATER) 386
 Conrad, Joseph 258
 CONVOY 405
 Cook, Tim 318
 Cope, David 307
 Coppola, Francis Ford 258, 787
 Costner, Kevin 75, 341, 592
 COUPLES RETREAT 299
 Craig, Daniel 196, 242
 Creutz, Doug 397, 811
 Crichton, Michael 158, 418
 Criterion 806
 CROOKED CIRCLE, THE 702

CROUCHING TIGER, HIDDEN DRAGON
353
Crowe, Russell 424, 571
Cruise, Tom 84, 85, 341
CUCKOO'S CALLING, THE 447, 448
Curtiz, Michael 53
Cushing, Peter 324
C. W. McCall 405
CW Network [The CW] 161

D

D'Alessandro, Anthony 131, 242, 319,
346, 372, 375, 386, 397, 444,
648, 656, 766, 785, 799
DANCER, THE 751
DANCING WITH THE STARS 405
DARK KNIGHT 572, 573, 619
DA SWEET BLOOD OF JESUS 223
DA VINCI CODE, THE 162, 381
DC [Comics] 163, 217, 379, 405, 563
DC Films 163
Deadline [Hollywood] 131, 397, 720,
809
DEADPOOL 344, 348, 813
DEAD POOL, THE 485
DEAD RISING 3 256
DEATH WISH 480
Decca Records 100
DECEPTION 694
DEFENSE GRID 2 317
Delpy, Julie 103
DeNA 175
De Niro, Robert 475
De Palma, Brian 434
Depp, Johnny 88
DER SCHUH DES MANITU 340
DESTINATION: TREASURE ISLAND 405
DESTINY 380, 415
DEVIL WEARS PRADA, THE 24, 27, 28
DEXTER 161
DIAL M FOR MURDER 321
Di Bonaventura, Lorenzo 346
Di Caprio, Leonardo 646
Dick, Philip K. 307
Diesel, Vin 398
Digital Entertainment Group [DEG]
166
Dinklage, Peter 380, 415
DirecTV 163, 164, 178, 704
DIRTY DOZEN, THE 245
Disney 4, 9, 11, 19, 21, 45, 51, 144,
157–159, 165, 178, 180, 181,
191, 249, 295, 369, 371, 374,
375, 378, 397, 401, 406, 429,
432, 433, 435, 438–440, 465,
468, 470–472, 479, 485, 512,
537, 540, 563, 568, 573, 617,
688, 692, 708, 713, 788, 810
Disney, Roy 158
Disney, Walt 157–159, 465
Disney Animation 472
Disney Channel 144, 159, 178, 180
Disney Infinity 159
Disney Interactive 159
DisneyLife 159
Disney Music Group 159
Disney Publishing Worldwide 159
Disney Store 159
Disney Studios 472
Disney World 159
Disturbed [band] 387
DIVERGENT 75
DO ANDROIDS DREAM OF ELECTRIC
SHEEP 307
DOCTOR WHO 184
Doerr, Anthony 64
DON'T STOP 77
DOUBLE JEOPARDY 626
DOUBLE LIVE [Garth Brooks album]
381
Douglas, Michael 55
Dowd, A.A. 649, 654
DOWNFALL 278, 279
DOWNTON ABBEY 711
Drake [musician] 816
Drake, Joe 405
Drake, Nathan 197

DREAM ON 77
 DreamWorks [Animation] 4, 160, 467,
 470, 617
 DRIVE 276
 Dropbox 140
 Duplass, Jay 55
 Duplass, Mark 55
 DUNKIRK 706

E

EAGLES: THEIR GREATEST HITS 381
 Earthquake 320
 EA Sports 378
 Eastwood, Clint 53, 84, 239, 383, 485,
 640, 683, 684
 Ebert, Roger 321, 343, 532, 652, 656
 Eisenstein, Sergei 77
 Eisner, Michael 788
 Elba, Idris 8
 Electronic Arts (EA) 174
 Elektra 441
 Ellison, David 448
 Ellison, Megan 448
 ELTON JOHN: GREATEST HITS 381
 EMI 136
 Eminem 386
 EMPIRE 158
 Endeavor Content 221
 ENDLESS LOVE 378
 Entertainment Software Rating Board
 (ESRB) 79
 Entertainment Weekly 660
 ENTOURAGE 99
 Epagogix 7, 33
 ESPN 159
 E.T. 137, 788
 EuropaCorp 222
 Evans, Robert 107
 EVIL DEAD, THE 78
 Exhibitor Relations 692, 696
 EX MACHINA 307
 Extremal Film Partners 4

F

4:44 704
 Facebook 21, 46, 83, 139, 140, 154,
 155, 168, 177, 179, 195, 223,
 292, 523, 558, 562, 563, 565,
 571, 575, 576, 580, 588, 600,
 622, 623, 697, 812, 816
 FACK JU GÖTHE 278–280, 340
 Fairbanks, Douglas 467
 Falco 49, 353
 FALLING DOWN 480
 Fandango 160, 161, 628
 Fanning, Shawn 721
 FANTASTIC FOUR 443, 512
 FANTASTIC WOMAN, A 751
 FAR CRY 4 268
 FAST AND THE FURIOUS 160, 398
 FATE OF THE FURIOUS 399
 FAUST[:A TRAGEDY] 53, 244
 Favreau, Jon 620
 Feige, Kevin 438, 443–445, 572, 813
 Feltheimer, Jon 699
 FIELD OF DREAMS 341
 FIFA [17] vii, 140, 174, 268, 378
 Fincher, David 8, 136
 FIRST BLOOD 433
 FISHER KING, THE 807
 FISTFUL OF DOLLARS, A 640
 50 [FIFTY] SHADES DARKER 252, 381
 50 [FIFTY] SHADES FREED 381
 50 [FIFTY] SHADES OF GREY 79, 381,
 798, 799
 Fleetwood Mac 77
 Flom, Jason 132
 Flying Circus 184
 Focus Features 160
 Fogelson, Adam 4, 798
 Forbes 168, 415
 Ford, Harrison 99, 100, 276, 375, 380,
 529
 Ford, John 50, 397
 FORREST GUMP 54, 412
 Frankenstein 13, 379
 Frank Ocean 173

Frayn, Michael 261
 FRENCH CONNECTION, THE 667
 Freytag, Gustav 303
 Friedkin, John 593
 Friedman, Rob 540
 FROM ALPHA TO OMEGA: BUILDING A
 SEQUEL 387
 FROZEN 158, 381, 464
 FRUIT NINJA 814
 Fry, Stephen 606
 FUGITIVE PIECES 694
 Fujifilm 315
 FURIOUS 7 160, 381, 399
 FX 159

G

GAMEFLY 631
 Gameloft 171
 GAME OF THRONES 163, 380, 408
 GameStop 154, 175, 598, 631
 GANDHI 49
 GANZ ALLEIN 353
 Gard, Toby 269
 Garfunkel, Art 102, 103, 342, 387
 Garland, Alex 307
 Gavin, Andy 474
 Gaye, Marvin 100
 General Electric 160, 176, 182
 German Federal Film Board/Film-
 förderanstalt (FFA) 524, 527
 German Federal Film Fund (DFFF)
 205
 GET DOWN, THE 171, 682
 Ghostbusters 55
 GHOST RIDER 441
 Gibson, Mel 338, 353
 GIGLI 524
 Gilliam, Terry 807
 GIRL WITH THE DRAGON TATTOO, THE
 381
 GLADIATOR 249
 Globus, Yoram 466
 Godard, Jean-Luc 77, 477

GODFATHER, THE 667, 752, 792
 Goethe, Johann Wolfgang von 53, 244
 Golan, Menahem 466, 477
 Goldman, Gary 16
 Goldman, William 2, 3, 15, 821
 Goldstein, Jeff 689
 GOOD, THE BAD AND THE UGLY
 [GBU], THE 633–636, 638, 864
 Google 13, 111, 154, 155, 168, 173,
 175, 177, 179, 191, 258, 310,
 493, 499, 601, 621–623, 662,
 769, 805, 812, 816
 Gosling, Ryan 276, 410
 GRACE IS GONE 383
 GRAND THEFT AUTO 1
 GRAND THEFT AUTO IV [GTA IV]
 381
 GRAND THEFT AUTO V [GTA V]
 381, 386
 GRAVITY 138
 GREATEST SHOWMAN, THE 751
 Green, Eva 196
 GREEN LANTERN, [THE] 276, 441
 Green, T.J. 79
 Gregson-Williams, Harry 310
 GREMLINS 80
 GREY'S ANATOMY 141
 Griffith, D.W. 467
 Grinsberg, Benjy 134
 Grisham, John 697, 750
 Gruner+Jahr 169
 Guerrilla Games 483, 484
 GUARDIANS OF THE GALAXY 442
 GUARDIANS OF THE GALAXY 2 442
 GUITAR HERO III: LEGENDS OF ROCK
 381
 GUITAR HERO: WORLD TOUR 381

H

Hachette 169, 372
 HAMLET 53
 Hammerstein, Oscar 824
 Haneke, Michael 749

- Hanks, Tom 245, 412
 HANNIBAL 626
 HANSEL & GRETEL: WITCH HUNTERS 660
 HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY 694
 HarperCollins 158, 169
 HARRY POTTER 163, 217, 239, 369, 406, 431, 440, 447
 ...AND THE CHAMBER OF SECRETS 381
 ...AND THE CURSED CHILD 111
 ...AND THE DEATHLY HALLOWS 381
 ...AND THE DEATHLY HALLOWS PART 2 381
 ...AND THE GOBLET OF FIRE 381
 ...AND THE HALF-BLOOD PRINCE 381
 ...AND THE ORDER OF THE PHOENIX 381
 ...AND THE PHILOSOPHER'S STONE 381
 ...AND THE PRISONER OF AZKABAN 381
 HARRY UND SALLY 383
 Hart, Kevin 410, 571
 Hastings, Reed 13, 17, 483, 489, 496, 630
 Hawke, Ethan 103
 HEAD FULL OF DREAMS, A 111
 HEART OF DARKNESS 258
 HEAVEN'S GATE 176, 343, 467, 474
 Heigl, Katherine 660
 Hemingway, Ernest 161
 HER 307
 HERCULES 477
 Hergé[, Georges Prosper Remi] 101, 379
 HEROES 711
 Hilleman, Richard 131
 Hill, Jonah 7
 Hitchcock, Alfred 245, 247, 321, 377, 387, 528, 659
 Hobbit 163, 324
 Hoffman, Dustin 477
 HOLD IT AGAINST ME 568, 571
 HOLIDAY, THE 527
 HOLOCAUST 50
 Hollywood Reporter 380
 Hollywood Stock Exchange [HSX[.com]] 530, 548, 626
 Hollywood Theaters 776, 777
 Home Box Office (HBO) 92, 144, 163, 179, 181, 184, 185, 222, 300, 346, 374, 408
 HOMEFRONT 77, 85, 339
 HOMEFRONT: THE REVOLUTION 77, 78
 HOMELAND 161
 Hope, Bob 698, 701
 HORIZON ZERO DAWN 484
 HOTEL RUANDA 8
 HOUSE OF CARDS 8, 73, 136, 185, 510, 572, 682
 HOUSE OF FRANKENSTEIN 379
 Houston, Whitney 427, 434
 Hugo, Victor 50
 Hulce, Tom 50
 Hulk [character] 441
 HULK [film] 441, 443
 Hulst, Hermen 484
 Hulu 159, 160, 166, 707, 710, 773
 HUMAN TARGET 550, 575
 Humblebundle[.com] 762
 HUNCHBACK OF NOTRE-DAME, THE 50
 HUNGER GAMES, THE 75, 221, 239, 377, 405, 429–431
 HUNGER GAMES: CATCHING FIRE, THE 430
 HUNGER GAMES: MOCKINGJAY PART 1, THE 528
 Hunt, Neil 8, 644
- I
 IBM 310, 530
 ICE AGE 158

Iger, Robert [Bob] 432, 708
 I JUST CAN'T STOP LOVING YOU 353
 I LOVE TROUBLE 103
 IMAGINE 53
 IMAX 573
 IMDb[.com] 92, 93, 96, 129, 168,
 199, 221, 297–299, 330,
 332–334, 337, 338, 341, 347,
 385, 396, 398, 403, 414, 417,
 443, 445, 465, 499, 619, 624,
 641, 663, 725, 794, 799
 INCEPTION 557
 INCREDIBLE HULK, THE 100
 INDEPENDENCE DAY: RESURGENCE 417
 Indiana Jones 161, 374, 640, 716
 INDIANA JONES AND THE TEMPLE OF
 DOOM 385
 Indiegogo 222
 IN MY ROOM 353
 IN RAINBOWS 185, 761, 762
 INSIDE OUT 249
 INSIDER, THE 299
 Instagram 7, 138, 410, 558
 Intellectual Property Office 722
 Intermedia [Films] 209
 International Federation of the Phono-
 graphic Industry (ifpi) 44, 171,
 179, 699
 Internationalmedia 146
 International Publishers Association
 129
 IN THE HEAT OF THE NIGHT 667
 INTO THE WILD 54
 IRISH MAN 475
 IRON GIANT, THE 299
 IRON MAN 158, 319, 442–444, 620,
 694
 IRON MAN 2 442
 IRON MAN 3 381, 417, 444
 Irving, John 161
 IT'S COMPLICATED 593, 749
 I WILL ALWAYS LOVE YOU 434

J
 JACKIE 50
 Jackson, Janet 169, 174
 Jackson, Michael 95, 162, 342, 353,
 378, 821
 Jackson, Peter 303, 324, 379
 JAMES BOND
 CASINO ROYALE 100, 196
 DIE ANOTHER DAY 265, 266
 GOLDENEYE 266
 LICENSE TO KILL 131, 196
 QUANTUM OF SOLACE 196
 SKYFALL 79, 196, 381, 404, 533
 SPECTRE 131, 196, 242
 THE WORLD IS NOT ENOUGH 131
 James, Gunn 319
 JAWS 616, 687, 788–794
 JAWS 3-D 321
 Jay Z 704, 772
 JEANNY 386
 JERRY MAGUIRE 341
 JFK 50
 Jinni.com 657
 Joblo.com 624
 Jobs, Steve 309, 435, 488, 720
 Joel, Billy 238
 Jonze, Spike 307
 JUNGLE BOOK, THE 401, 472
 JURASSIC PARK 137, 160, 319, 758,
 788, 789
 JURASSIC WORLD 160, 195, 381, 588
 JUST DANCE 3 381
 JUSTICE LEAGUE 445, 446
 K
 Kanin, Garson 98
 Kassar, Mario 17, 448
 Katzenberg, Jeffrey 4
 Kennedy, Kathy 101
 Keshales, Aharon 480
 KICK-ASS 620

- Kickstarter 222, 223
 Kids in Mind (kids-in-mind.com) 346, 347, 349
 Kilmer, Val 75
 King, Stephen 50, 161, 375, 377, 415, 447
 King.com 174, 177, 180
 Kingsley, Ben 49
 Kinowelt 474
 Koch Media 78
 Kölmel, Michael 474
 Kölmel, Rainer 474
 Körte, Peter 649, 654
 Kosslick, Dieter 707
 K-PAX 24–28
 Kubrick, Stanley 261
- L
- Lady Gaga 43, 137, 371, 375
 Lagardère 169
 Landau, Yair 700
 L.A. NOIRE 138
 Langley, Donna 4, 137
 Lasseret, John 253, 314, 470
 LASSIE COME HOME 52
 LAST OF US, THE 162, 474
 LAST TANGO IN PARIS 84
 LAST TEMPTATION OF CHRIST, THE 79
 LAST VEGAS 161
 LAW & ORDER: DEAD ON THE MONEY 405
 Lawrence, Jennifer 239, 410
 LAWRENCE OF ARABIA 49, 643
 Lean, David 643
 Le Carré, John 51
 LED ZEPLIN: IV 381
 Lee, Ang 138
 Lee, Spike 223
 Legendary Entertainment 167
 Legendary Pictures 217
 Lego 143, 146, 163, 768
 LEGO MOVIE, THE 377, 405, 811, 814
 LEGO STAR WARS: [THE COMPLETE SAGA] 141, 143, 163, 381
 LEGO UNIVERSE 768–770
 Leigh, Janet 247
 LEMONADE [Beyoncé album] 816
 Lennon, John 53
 Leone, Sergio 640
 Levy, Shawn 429
 Lewis, Ryan 128, 134
 LG 173
 LIFE AS WE KNOW IT 533
 LIFE OF BRIAN 54
 LINEAGE 2 201
 Linkfluence 499
 Linklater, Richard 103
 LION KING 1 1/2 435
 Lionsgate 221, 405, 430, 431, 441, 617, 699, 710
 LITTLE BIG PLANET 335
 LITTLE MISS SUNSHINE 570
 Loewy, Victor 342
 LOGAN 433, 813
 LOGAN LUCKY 817
 Lopez, Jennifer 524
 LORD OF THE RINGS, THE 138, 163, 334, 409, 448, 667, 813
 LORD OF THE RINGS: THE RETURN OF THE KING, THE 381
 Lord, Phil 813
 Los Angeles Times 531
 LOST 434
 LOST SYMBOL, THE 381
 LOVE 278
 LOVE ACTUALLY 633, 635–636, 638
 LOVE STORY 433
 Lovretta, Michelle 405
 Lucas, George 262, 316, 438–440
 Lucasfilm 45, 158, 161, 440, 453
 Lunar Lander 317
 Lupfer, Didier 431
 Lynch, David 164, 533
 Lynton, Michael 558

M

- MAC AND ME 198
MacFarlane, Seth 566
MacGraw, Ali 433
Macklemore 128, 134
Macmillan/Holtzbrinck 169
Madden NFL [10] 335, 381
MADE OF HONOR 694
MAD MEN 94
Madonna 342
Maggie 413
MAGNIFICENT SEVEN, THE 277
Maguire, Tobey 450
Mailer, Norman 477
Maisel, David 443
MALCOLM X 340
Malone, Jenna 413
Maltin, Leonard 300, 652
Mamas & Papas, The 100
MANCHESTER BY THE SEA 474
MAN IN THE HIGH CASTLE, THE 185, 408
Mangold, James 347, 433
MAN WHO SHOT LIBERTY VALANCE, THE 50
MARGIN CALL 702
MarketCast 711
MARK OF THE DEVIL 256
MARTIAN, THE 55
Martin, George R.R. 169, 408
Marvel [Entertainment] 21, 47, 100, 107, 111, 158, 321, 348, 369, 372, 374, 375, 405, 429, 438–445, 453, 512, 563, 571–572, 663, 809, 813, 817
Marvel Studios 100, 438
Masnick, Mike 722
MASTERS OF THE UNIVERSE 377
MATRIX RELOADED, [THE] 197, 265, 266
MATRIX, [THE] 138, 318, 435
MAZE RUNNER 75
McCarthy, Cormac 256
McCartney, Paul 378
McKee, Robert 303
McQueen, Steve 277
Mechanic, Bill 548, 813
Megaupload[.com] 733
Mendelson, Scott 106, 388, 704, 787, 790
MEN OF HONOR 341
Merrill Lynch 218, 443
Metacritic 93, 161, 650, 652
Metro-Goldwyn-Mayer [MGM] 222, 480, 701, 710
Metro Group 154
Microsoft 135, 140, 168, 174, 175, 185, 335, 474, 475, 550
MICROSOFT FLIGHT SIMULATOR 266
Milchan, Arnon 134, 299
Milius, John 77
Miller, Chris 813
MILLION DOLLAR BABY 640
MINECRAFT 268, 474, 475
MINIONS 160, 381
MINORITY REPORT 16
MIRACLE OF BERN, THE 202
Miramax 180
MISSING IN ACTION 477
MISSION: IMPOSSIBLE 197–198, 405
Mojang 474
MONEYBALL 7–9, 342
MONK 198
Monty Python 184
MOONLIGHT 663–664
Moonves, Leslie [Les] 799
MORGAN 530–531
MORNING PHASE 662
MORTAL COMBAT 163
Motion Picture Association of America [MPAA] 79–80, 130, 166, 346–347, 349–350, 503, 508, 683, 693, 795
Motown 374
MOVIEGOER, THE 745
Movielense.org 631, 647

Movielink 700, 731
 MoviePass 766
 Moviepilot[.de] 6, 244, 631
 MovieTickets.com 161
 Mozart, Wolfgang Amadeus 50
 MTV 161, 662
 Murch, Walter 321
 MURDER IN THE MALL 326
 Murdoch, Rupert 152, 158
 MUSO 721, 722
 MY BIG FAT GREEK WEDDING 593,
 801, 802
 MY FUNNY VALENTINE 93
 MySpace[.com] 332, 546, 558, 567,
 574
 MYST 138

N

Napster [formerly Rhapsody] 703, 721,
 723, 774, 804
 National Amusements (NA) 157, 161,
 164, 167, 169, 650, 702
 National Geographic 159
 NATIONAL HEALTH, THE 658
 National Research Group 692
 National Video 190
 NATURAL, THE 341
 Naughty Dog 474
 Navot, Papushado 480
 NBC 144, 160, 711, 731, 732
 NBC Publishing 160
 NBC TV 176, 182
 NBCUniversal 160, 168, 177
 NEED FOR SPEED 174
 Neil, Doug 566
 Nena 353
 NetEase 175
 Netflix 6, 8, 11, 13, 20, 106, 128, 133,
 135, 136, 138, 139, 144, 154,
 166–168, 173, 177–181, 183,
 185–187, 189, 221, 222, 263,
 276, 315, 374, 376, 474, 475,
 483, 487, 489, 491, 493, 495,

 496, 500, 510, 537, 572, 630,
 631, 637, 640–648, 652, 682,
 700, 702, 706, 707, 709, 710,
 711, 715, 723, 729, 731, 732,
 734, 750, 766, 773, 775, 804,
 805, 808
 NEVER BEEN KISSED 626
 NEVERENDING STORY, THE 278, 279
 New Line [Cinema] 163, 443
 Newman, Paul 3
 News Corp. 158, 169
 Newsweek 660
 New York Times 407, 531, 564, 611,
 616, 653–654, 791
 Newzoo 174
 Next Big Sound 7, 10, 622
 Nickelodeon 161
 Nick Records 161
 Nielsen 381, 435–436, 724, 805
 NIGHT AT THE MUSEUM 429
 NIGHTMARE BEFORE CHRISTMAS, THE
 [TIM BURTON'S] 377
 NIGHTMARE ON ELM STREET 603
 Nine Inch Nails 764
 Nintendo 135, 174, 175, 242, 335,
 350
 99 LUFTBALLONS 353
 99 RED BALLOONS 353
 NO FENCES [Garth Brooks album] 381
 Nolan, Christopher 706
 Nolan, Jonathan 307
 Nolte, Nick 103
 Norton, Edward 100
 NOTTING HILL 633, 635, 636, 638,
 639
 NUMBER 23, THE 422
 NURSE BETTY 626

O

Obst, Lynda 807
 11/22/63 50
 11.22.63 50
 ONCE UPON A TIME IN AMERICA 299

- 101 DALMATIANS 52
OTTO – DER FILM 340
OVER THE TOP 477
Owen, Clive 535
O'Toole, Peter 49
- P**
Pace, Vince 315
Pacino, Al 477
Panasonic [Corporation]/Matsushita 179
Pandora 262, 631, 640–641
Paramount [Pictures] 161, 167, 218, 380, 404, 480, 540, 704, 710
Paranormal Activity 704
Parker, Sean 702, 721, 774
Parton, Dolly 434
Pasolini, Pier Paolo 77
PASSENGERS 331
PASSION OF THE CHRIST 353
Patterson, James 372, 375, 383
PBS 711, 790
PEARL HARBOR 626
Penguin Random House 169
Percy, Walker 745
Perry, Katy 326
PIANO MAN 238
Pickford, Mary 467
Pink Floyd 103, 405
PINK PANTHER, [THE] 374
Pinterest 154, 155
Pirate Bay, The 154
PIRATES OF THE CARIBBEAN 633, 635, 638, 639, 641, 648, 815
Pitt, Brad 7, 29–30
Pixar [Animation] 11, 135, 158, 249, 253, 314, 374, 376, 378, 432, 463, 464, 468, 470, 472, 474, 483, 485–493, 495, 511
PLANES 472
PLANET OF THE APES 387
- PLAYER, THE 351, 788
POKÉMON [Go] 138, 318, 319
Pocketgamer.biz 129
POLAR EXPRESS, THE 316, 322, 682
Popcorn Time 154, 734
PREDATOR 2 441
Press, Terry 526, 538
PRETTY WOMAN 72, 299, 807
Price, Frank 103
Price, Roy 135, 611
PRIDE AND PREJUDICE 184
Prince 101
Project Gutenberg 304, 305
PROMETHEUS 344
PSYCHO 245, 247, 387, 403, 659
PUNISHER, THE 443
PURSUIT OF THE HOUSEBOAT 379
PURSUIT OF HAPPYNESS, THE 54, 352
PUSS IN BOOTS 374
- Q**
Quickflix 805
Quigley [Publishing] 334, 419, 421
Quizduell/QuizClash 140
- R**
Rackin, Martin 397
Radiohead 185, 761–762, 764
RAIDERS OF THE LOST ARK 468
RAIN MAN 77, 85
RAMBO 343, 644
Rambo, John 433
Rasulo, Jay 371
Ratner, Brett 815
READY PLAYER ONE 238, 318
REAR WINDOW 528
Recording Academy 662
Recording Industry Association of America (RIAA) 172, 381
RED DAWN 77, 339

- RED DEAD REDEMPTION 268, 557
 Reddit 573
 Redford, Robert 3
 Reel.com 354
 Regal [Cinema chain] 167, 759
 Relativity Media 32
 RelishMix 6
 Rentrak 6, 190, 191, 193, 499
 RESERVOIR DOGS 33
 R-gument(or), The 309, 812, 813
 Richie, Lionel 378
 Rihanna 816
 RING, THE 353
 RISE OF THE SILVER SURFER 443
 RISKY BUSINESS 54, 84
 ROAD, THE 256
 Robbins, Tim 383
 Roberts, Brian 477
 Roberts, Julia 103
 ROCK ME AMADEUS 49, 353
 ROCKY 54, 73, 352, 395, 398, 433, 667
 ROCKY 2 [II] 385, 395
 Rolling Stone [Magazine] 426
 Rolling Stones 100, 169, 342
 ROMEO AND JULIET 382
 ROOSTER BAR, THE 750
 ROOTS 160, 179
 Ross, Diana 378
 Rothman, Tom 138, 236
 Rotten Tomatoes 161, 397, 650, 660, 815, 823
 Rowling, J. K. 447, 571
 Roxy Music 84
 RTL 169, 222, 533
 Rubenstein, David 48
 Rubin, Jason 474
 RUMORS 381
 RUSH HOUR 435
- S
- SALVATION, THE 644
 Samsung 168, 173, 196
 SANDLOT, THE 341
 Sarandos, Ted 6, 13, 136
 SAT.1 533
 SATURDAY NIGHT LIVE 280
 SAVING PRIVATE RYAN 50, 249
 SAW 256, 350
 SAY SAY SAY 378
 SCARFACE 434
 SCENT OF MYSTERY 320
 SCHINDLER'S LIST 8
 Schneider, Christoph 484
 Scholastic 430
 SCHOOLBOY BLUES 100
 SCHOOL OF ROCK 100
 Schubert, Franz 91
 Schwarzenegger, Arnold 380, 399, 412, 413
 Schweiger, Til 417
 Scorsese, Martin 475, 477
 Scott, Ridley 99, 307, 344, 440–441
 SCOTT PILGRIM [Vs. THE WORLD] 620
 Screening Room, The 702
 Seagram 176, 182
 SECOND LIFE 154
 SECRET LIFE OF WALTER MITTY, THE 54
 Seekingalpha[.com] 371
 Sellers, Peter 100
 Sennheiser 328
 SHADOW CONSPIRACY 499, 512
 Shakespeare, William 53, 80, 370, 382, 387
 SHAKESPEARE IN LOVE 80, 667
 SHAWSHANK REDEMPTION, THE 383
 Sheen, Martin 258
 SHE LOVES YOU 353
 SHENMUE III 223
 SHERLOCK HOLMES 198
 SHERLOCK HOLMES: A GAME OF SHADOWS 197
 SHOT IN THE DARK, A 374
 Showcase Cinemas 165
 Showtime 144, 161, 699

- SHREK 374, 436
SICARIO 480
SIE LIEBT DICH 353
SILENCE OF THE LAMBS, THE 667
SILVER LININGS PLAYBOOK 239
Silverman, Tom 617
Simon, Paul 102
Simon & Schuster 161, 169, 702
Simon and Garfunkel 102–103, 342, 387
SIMS, THE 266
SIMPSONS, THE 54, 158, 386
Sina Weibo 199, 575
Siskel, Gene 652, 655
SIXTH SENSE, THE 592
Sky 144, 159, 181, 222
SKY INVADERS 3D 318
SKYRIM 268
SLEEPLESS IN SEATTLE 245, 383
SLIP, THE [Nine Inch Nails album] 764
Smith, Kevin 796
Smith, Will 137, 189
SNAKE EYES 32
SNAKES ON A PLANE 659
Snapchat 558
Soderbergh, Steven 131, 397, 704, 809, 817
SOLO: A STAR WARS STORY [HAN SOLO MOVIE] 374, 813
SONATA MOVEMENT (AFTER BEETHOVEN) 307
SONG OF ICE AND FIRE, A 379
SONS OF ANARCHY 405
Sony [Corporation] 9, 106–107, 116, 131, 135, 142, 153–154, 157, 161, 162, 164, 174–176, 181, 185–186, 190, 194–196, 236, 310, 315, 335, 342, 374, 404, 410, 441–442, 444, 450–451, 484, 514, 553, 617, 660
Sony Interactive [Entertainment] 162, 474, 484
Sony Movie Channel 162
Sony Music [Entertainment] 162, 171
Sony Pictures [Entertainment] 138, 162, 558, 700
Sony Pictures Television 101, 171
SOPRANOS, THE 163, 184
SOUND OF SILENCE, THE 387
SPACE ODDITY 386
Spacey, Kevin 136
Spandau Ballet 84
Sparks, Nicholas 1
Spears, Britney 568, 571
Spentzos Films 221
SPIDER-MAN 73, 107, 108, 162, 369, 374, 380, 441–444, 447, 451, 477, 514, 806
SPIDER-MAN 2 107, 450
SPIDER-MAN 3 102, 443
SPIDER-MAN: HOMECOMING 441, 442
Spielberg, Steven 50, 101, 137, 138, 318, 375, 379, 413, 467, 477, 616, 687, 788, 790, 793
SPIES 261
Sports Media 159
Spotify 7, 43, 106, 128, 135, 144–145, 154, 173, 181, 186, 187, 190, 192, 194, 221, 278, 327, 631, 635, 645, 680, 682, 703, 704, 724, 731, 732, 752, 766, 769, 770, 773, 775, 776, 805, 808
SPY KIDS 626
Stallone, Sylvester 398, 433, 477
STAGECOACH 397, 398
STAND AND DELIVER 54
Star India 165
STAR TREK 55, 83, 318, 404, 405
STAR TREK BEYOND 386
[STAR WARS] 1, 19, 45, 65, 111, 134, 158, 166, 235, 261, 278, 324, 337, 338, 371, 374, 380, 397, 405, 429, 438–441, 540, 573, 688, 751, 795–798, 810, 813, 817

- BATTLEFRONT II 573, 771
 EPISODE I [THE PHANTOM MENACE] 798
 EPISODE II [ATTACK OF THE CLONES] 265–266, 798
 EPISODE III [REVENGE OF THE SITH] 714, 798
 EPISODE IV [A NEW HOPE] 795, 798
 EPISODE V [THE EMPIRE STRIKES BACK] 798
 EPISODE VI [RETURN OF THE JEDI] 798
 EPISODE VII [THE FORCE AWAKENS] 45, 85, 111, 380, 381, 397, 440, 528–529, 537, 540, 563, 688, 795, 810
 EPISODE VIII [THE LAST JEDI] 191, 570, 692
 HOLIDAY SPECIAL 440
 ROGUE ONE 324, 778
 THE CLONE WARS 440
 THE OLD REPUBLIC 131
 STATE PROPERTY 436
 STAY 254
 STAYIN' ALIVE 342
 STEEL MAGNOLIAS 259
 [STEPHEN KING'S] IT 377
 Stephenson, Neal 158
 Stephenson, Thomas W. 776
 Stewart, James 528
 Stone, Oliver 50, 55, 209
 Stone, Sharon 209
 Strauss, Richard 262
 Streisand, Barbra 162, 427
 Stromberg 223
 StudioCanal 171, 431, 474
 STX Entertainment 4, 146, 515, 798
 SUDDEN IMPACT 53
 SUITS 572
 Sulkin, Alec 566
 Summit 617
 SUNSPRING 13
 Superman [character] 112, 379, 441, 445, 477, 806
 SUPERMAN [films] 163, 445, 796
 SUPERMAN IV: THE QUEST FOR PEACE 478
 SUPER MARIO [BROS.] 1, 53
 SUPER SMASH BROTHERS xiii
 Suquet, Yann 221
 Swift, Taylor 415, 571
 Syfy [Channel] 160, 331
- T**
 Tarantino, Quentin 33, 404
 TARZAN 684
 TAXI DRIVER 480
 Taylor, Graham 221
 TBS TV Network 163
 TEARS IN HEAVEN 256
 TED [movie] 566, 567, 572
 Ted [character] 567
 TEENAGE DREAM 326
 Telemundo 160
 Television Academy 662
 Tencent 175
 TERMINATOR [, THE] 307, 380, 399, 412, 441, 448
 TERMINATOR 2 633, 636
 TERMINATOR 3 209, 399
 THAT'S ENTERTAINMENT! 41
 THINNER 415
 THIRTY SECONDS TO MARS 136
 THIS FILM IS NOT YET RATED 345
 Thor [character] 443
 Thor, Brad 697
 THOR [film] 321, 442, 443
 THOR: RAGNAROK 442
 THOR: THE DARK WORLD 442
 3D MONSTER MAZE 317

- 300 [movie] 50
THRIFT SHOP 128, 134
THRILLER [Michael Jackson album]
 381
TICKER 535
Tidal 328, 704
Time Inc. 163, 179
Time Magazine 531
Time Warner 161, 168, 177–179
Time Warner Cable 163
TINTIN 101, 379
TITANIC 28, 161, 381, 433, 646, 667
TLC 223
Tolkien, J. R. R. 163, 409, 448
TOMB RAIDER 387, 405
TOMBSTONE 75
TOP GUN 55
Tostado, Kevin 187, 189
TOY STORY 72, 377, 485
TOY STORY 2 377, 485, 489, 493
Transamerica Corporation 176, 182
TRANSFORMERS: AGE OF EXTINCTION
 299
TRANSFORMERS: DARK OF THE MOON
 381
TRANSFORMERS [FILMS] 161, 199, 200,
 377, 405, 815
Treacy, Michael 616
TRUE DETECTIVE 278, 435
[21st Century] Fox 127, 152, 157, 158,
 165, 180, 375, 441, 530, 550,
 617, 697
TURNER & HOOCH 52
TWILIGHT 381, 450
TWIN PEAKS 533
Twitter 252, 533, 558, 566, 567,
 571, 572, 580, 599–602, 619,
 622–624
2001 261
25 [Adele album] 731
20th Century Fox 158, 387, 439, 593
27 DRESSES 660
2D BOY 762
Tyler, Anne 387
Tyler, Steven 77

U
U2 816
Ubisoft 221, 431
UFA 169
UNCHARTED 162, 197, 474
UNDER THE SAME MOON 24, 26
UNDERWORLD 435
UNFORGIVEN 640, 683, 684
United Artists 176, 182, 343, 467,
 470, 474
Universal 4, 160, 197, 431, 441, 566,
 616, 650, 668, 687, 703, 790,
 791, 793
Universal Games Network 160
Universal Music [Group] 9, 160, 171
Universal Pictures 4, 103, 137, 789,
 792
Universal Studios 160, 176, 179, 180,
 182, 430, 789, 792
Universal Studios Licensing 789, 792
UNTOUCHABLES, THE 32
UP 432
USA Today 407, 408, 437
USE OF FORCE 697

V
Vajna, Andrew 448
Valenti, Jack 698
VALERIAN 222
Van Dyk, Nick 181
Van Morrison 100
Van Sant, Gus 387
Vardalos, Nia 593
Vargas, Joe 771

Vargas Llosa, Mario 662
 Variety [Magazine] 7, 792
 Verbinski, Gore 353
 VERONICA MARS 223
 V FOR VENDETTA 50
 Viacom 161
 Village Roadshow 216
 Villeneuve, Denis 276
 Vivendi [Group/SA] 9, 160, 171, 474
 Vivendi Village 171
 VUDU 700

W

Wahlberg, Mark 566
 Walker, Paul 398, 399
 WALKING DEAD, THE xii, 200
 WALL STREET 55
 Wall Street Journal 158
 Wallace, Amy 468, 479, 481, 487–489,
 491–493
 WALL, THE 381, 405
 Walmart 154, 436
 Walt Disney Company 45, 157, 158,
 164, 165, 180, 576
 Wanda [Group] 167
 Warner [Bros.] 19, 99, 157, 163–165,
 168, 174, 179, 217, 223, 346,
 431, 445, 485, 650, 682, 689,
 782, 796, 805, 814
 Warner Bros. Pictures 163
 Warner Bros. Television [TV] 163
 Warner Interactive 163
 Warner Music [Group] 101, 134, 163,
 171
 Washington Post 91, 194
 Wasserman, Lew 616
 WASTELAND 2 223
 WATERSHIP DOWN 791
 Watson, Emma 576
 Wayne, John 640
 Weather Channel, The 160
 WEEDS 161, 699

Weinstein, Harvey 180, 667
 Weir, Andy 55
 Wells, Carolyn 379
 West Coast Video 190
 West, Kanye 480
 WESTWORLD 307
 Whedon, Joss 445
 Whedonesque.com 130, 358
 WHEN HARRY MET SALLY 383
 WHITE ALBUM, THE 381
 Wiersema, Fred 616
 WII SPORTS 138, 317, 335
 Wikipedia 10, 315, 622, 624
 WILD [movie] 24, 27
 Wild, Wellesley 566
 Williams, John 375, 640, 791
 Willis, Bruce 424, 480
 Wilson, Rita 245
 Winkler, Joseph 54
 Wired [Magazine] 12, 803
 WIZARD OF OZ, THE 701
 WONDER WOMAN 445
 Working Title 160
 WORLD OF GOO 762
 WORLD OF WARCRAFT 43, 140, 174
 WORLD WAR Z 56
 Worldwide Motion Picture Group 7,
 302
 WYATT EARP 75

X

X-FILES 158
 X Filme 4, 222
 X-MEN 3, 441, 813, 716
 X-MEN 3 716

Y

Yahoo[!] 596, 601, 652
 Yahoo[!] [Movies] 301, 596, 599, 622,
 628, 653

Yelling, Todd [640](#)

Yin, Yang [417](#)

YOUNG ADULT [752](#)

YouTube [42](#), [115](#), [129](#), [154](#), [155](#), [179](#),
[277](#), [291–292](#), [433](#), [525](#), [527](#),
[558](#), [562](#), [566](#), [571](#), [619](#), [622](#),
[708](#)

YouTube Red [154](#)

Z

ZDF [72](#)

ZERO DARK THIRTY [50](#)

Zemeckis, Robert [532–534](#)

Ziskin, Laura [807](#)

ZOOTOPIA [464](#)

Zune [700](#)

Subject Index

A

- Advertising 14, 21, 24, 25, 26, 27, 31, 42–44, 46, 47, 66, 107, 115–117, 131, 132, 169, 171, 187, 190, 194–198, 200, 209, 217, 222, 224, 269, 292, 298, 334, 336, 344, 385, 391, 416, 431, 437, 449, 512, 523–528, 531, 538–558, 565, 568, 574, 579, 587, 594, 596, 610, 611, 621, 622, 625, 627, 628, 652, 654–656, 660, 684, 769, 776, 795, 800, 816
- ad/advertisement 98, 113, 114, 116, 154, 194, 195, 197, 200, 201, 256, 267, 527, 528, 531, 578, 660, 667, 792, 816
- ad/advertising budget 26, 107, 196, 197, 332, 334–337, 349, 421, 540, 542–545, 550, 555, 556, 654, 667, 795, 801, 803
- ad/advertising cost 131, 212, 816
- ad/advertising spending 14, 24, 25, 27, 322, 346, 359, 400, 408, 421, 449, 511, 539–549, 553, 556, 559, 602, 621, 627, 666, 688, 689, 794, 795, 802
- ad blocker 114
- advertising campaign 196, 385, 408, 791–793, 816
- advertising effectiveness 543, 552–554, 661, 776
- advertising elasticity 544–548, 550, 553, 627
- advertising timing 555
- forgetting rate 544
- in-game ad/advertising 114, 200, 201
- in-product advertising 195, 200
- post-release advertising 543, 546, 553–555, 557
- pre-release advertising 24, 543, 547–551, 553, 557, 622, 816
- product placement 114, 199
- promotional partnership 197, 198
- tie-in 196–198
- wear-in level/rate 544
- Age rating 80, 85, 277, 329, 346, 360, 392, 394, 399, 404, 450, 511, 612, 693
- G-rated 344, 346–348
- M-rated 345
- PG-13-rated 347, 348

- PG-rated 220, 344, 347
 R-rated 344, 346–349, 566
 Airplay 9, 132, 134, 545, 546, 555, 557
 Anticipation 43, 69, 76, 85, 105, 198, 206, 237, 250, 252, 276, 305, 306, 358, 443, 534, 535, 537, 538, 557, 562, 570, 580, 618, 619, 668, 786
 anticipated emotion 252, 254, 255, 593
 anticipatory emotion 252, 254, 276
 Arousal 81, 240, 241, 243, 250, 251, 256, 276, 321, 564, 592
 Art 13, 16, 55, 77, 84, 86, 91, 93, 94, 98–104, 126, 257, 278, 310, 311, 329, 352, 369, 469, 479, 480, 516, 562, 812
 art-for-art's-sake 99, 478
 artistic excellence 90, 91, 95, 97, 661
 artistic fallacy 104
 artistic freedom 136, 469, 480, 484
 artistic goals 465–467, 479
 artistic integrity 100, 479, 480
 artistic logic 99–101
 artistic quality 652, 661, 790, 814
 artistic temptation 476–478
 Artificial intelligence 13, 139, 302, 306, 308–310, 380, 502, 531, 646
 Attitude 50, 59, 66, 76–78, 80, 81, 83, 85, 111, 198, 238, 254, 255, 280, 338, 342, 383, 422, 463, 472, 559, 634, 647, 699, 707, 730, 732
 Augmented Reality (AR) 138, 317, 318
 Awards 21, 91, 133, 218, 258, 416, 477, 524, 527, 531, 587, 631, 637, 648, 661–669, 689
 Academy Award 218, 806
 Golden Globe 257, 258, 661, 662, 666
 Grammy 29, 662
 Oscar 3, 133, 218, 220, 238, 414, 419, 420, 476, 588, 661, 663–669, 684, 689, 696, 698
- B**
 Bandwagon 607, 608, 624
 Bartering 196, 197
 Basic-fee model 193
 Bayesian 255, 337, 417
 Beliefs 76, 77, 81, 83, 85, 95, 280, 355, 482, 706, 707
 Best-of-both-worlds model 193
 Bestseller 28, 50, 98, 110, 334, 407, 408, 418, 432, 437, 447, 524, 543, 595, 604, 606, 610, 611, 616, 777, 791, 798, 807
 Billboard charts 75, 134, 353, 378, 418
 Binge consumption 682, 707
 Blockbuster concept/strategy 19, 22, 46, 61, 62, 76, 109, 113, 131, 146, 168, 187, 290, 328, 381, 387, 531, 599, 616, 618, 687, 786–800, 808–812, 815–817
 BOXMOD 507–509
 Brain 82, 95, 246–249, 260, 277, 310, 383, 438, 503, 512, 764
 Braintrust 493
 Brand
 brand alliance 47, 199, 376, 378, 379, 409, 411, 452
 brand awareness 373, 388, 395–397, 400, 431, 434, 526, 538
 brand effect 391, 405, 407, 408
 brand element 382, 395, 399
 brand equity/value 374, 428, 446–448, 452, 667
 brand extension 75, 278, 376, 377, 379, 385, 394, 400, 401, 406, 409, 436, 445, 448–452
 brand image 185, 262, 372, 374, 375, 397, 399, 412, 475, 527, 538, 567

- brand integration 376–378, 381, 409, 452
- brand name 42, 372, 376, 382–385, 404, 409
- brand placement 195, 200, 201, 734
- brand story 568
- brand strategy 373–376, 378–382, 385, 429, 432
- category extension 182, 370, 378, 379, 381, 382, 385, 404–408, 430–432, 437, 446
- character brand 373, 374, 441, 477
- co-branding 376, 378, 379
- company brand 373–375, 475, 771
- creator branding 376, 378, 379
- extension value 448–450
- family brand 377–379, 385–387, 392, 395, 398, 412, 434, 543
- host brand 411–413
- human brand 370, 373, 375–377, 380, 409–411, 413, 446, 571, 628
- ingredient brand 105, 376, 378–380, 382, 410–413, 416, 422, 576
- line extension 370, 378, 379, 382, 385–388, 394–396, 398, 400, 403–406, 422, 430, 435, 437, 446, 793, 794
- parent brand 376–379, 395–400, 419, 422, 424, 429, 431, 434, 436–438, 446, 448, 449, 452
- Bundling/bundle 108, 758, 764, 765, 767, 772–776, 779
- Business model 8, 19, 60, 61, 108, 115, 116, 146, 151, 154, 173, 182, 185, 194, 206, 218, 281, 392, 467, 477, 481, 643, 702
- Buzz 9, 19, 30, 46, 69, 85, 86, 111, 113, 187, 252, 280, 359, 385, 502, 511, 524, 539, 551, 556, 557, 562, 573, 587–589, 602, 604, 606, 608, 610, 613, 618–631, 652, 654, 656, 659, 668, 682, 764, 786, 787, 790, 796, 799, 800, 808, 814, 816, 817
- buzz cascades 557, 560, 618, 624, 625, 764
- buzz pattern 626, 627
- buzz volume 621
- communication buzz 621–628
- participation buzz 622–624, 628
- pervasiveness 619, 620, 623, 624, 626
- search buzz 621–625, 627
- C**
- Campaign 47, 76, 77, 131, 196, 379, 385, 408, 436, 532, 565, 566, 667, 668, 721, 787, 791–793, 816
- Cannibalization 156, 528, 695, 709–712, 715, 716, 720, 725, 726, 778–780
- Cascades
- action-based/uninformed cascades 141, 557, 588, 589, 594, 597, 606, 607, 613–618, 621, 630, 648, 656, 665, 668, 712, 754
 - quality-based/informed cascades 295, 588, 589, 594, 606, 665, 668, 754, 786, 817
- Catharsis theory 82
- Causality 24, 25, 30, 498, 502, 616, 663, 690
- Censorship 79
- CGI 137, 266, 316, 324
- Choice-based conjoint experiment 716, 769
- Co-creation 567–569, 572
- Co-financing 218–222
- Cognition 235, 384, 537
- cognitive associations 243, 330, 371, 373, 452

- cognitive network 329, 371
cognitive process 65, 233–236, 241, 243, 246, 259, 261, 270, 326, 535
cognitive reappraisal 256, 257, 259
Commercial/financial failure 406, 443, 485
Communication
communication channel 523, 524, 526, 587
communication decision 69, 76, 85, 97, 105, 112, 289, 580, 679
communication mix 105
communication strategy 342, 523, 565
consumer communication 551, 619
earned communication 548, 550, 587, 615, 668
owned communication 526, 550, 597
paid communication 524, 558
Competition 21, 46, 112, 128, 138, 145, 146, 156, 168, 169, 181, 185, 190, 474, 481, 491, 503, 508, 617, 667, 669, 688, 692–695, 697, 701, 702, 736, 749, 750, 756, 760, 788, 802, 816
competitive advantage 6, 15, 130, 135–137, 139, 178, 328, 354, 359, 372, 380, 382, 408, 447, 697
competitive positioning 184, 692
competitive timing 692, 697
Concept testing 510
Consumer behavior 39, 68, 75, 102, 237, 273, 275, 329, 563, 618, 624, 637, 658, 706, 708
Consumption
consumption experience i, 88, 98, 140, 253, 275, 278, 311, 360, 535, 537, 590, 699, 712, 725
consumption intention 277, 278, 534, 725
consumption motives 64, 235, 241, 258
group consumption 280, 591, 644
hedonic consumption 39, 63–65, 69, 233, 234, 237, 252, 262, 269
symbolic consumption 110
vicarious consumption 257–258
Content marketing 43, 44
Contextualization
emotional context 644
Contingency 382, 395, 396, 401, 410, 415, 420, 422, 423, 446, 447, 545
Copula approach 550
Country-of-origin 351–355
Creative product 34, 98, 99, 103, 104, 308, 375, 466
Creativity i, vii, viii, 2, 6, 13, 46, 47, 93, 98, 99, 104, 105, 307–309, 3011, 464, 465, 467, 469, 470, 479, 482, 483, 491, 492, 494, 496, 510, 531, 570, 822
Crowdfunding 132, 219, 222–224
Culture 7, 46, 49, 53, 76, 77, 80, 81, 82–85, 93, 96, 97, 104, 179, 277, 338–342, 353, 355–357, 379, 423, 439, 472, 482, 483, 485, 494, 551, 553, 570
cultural capital 93–95, 496, 607
cultural discount 355, 356
cultural distance 355–357
cultural product 19, 76, 77, 355, 426
cultural trends 682, 683
culture dimensions 80, 356
innovation culture 46, 485
national culture 93, 96
peer culture 483, 487
popular culture 7, 53
sub-culture 83, 84, 85
- D**
3D 11, 69, 87, 137, 138, 155, 156, 270, 273, 278, 313, 315–318, 320–323, 325, 360, 391, 394, 682, 683, 759

Data analytics i, vii, viii, xii, 2, 3, 6–9, 11–14, 32, 34, 168, 185, 296, 302, 304, 306–308, 310, 427, 530, 531, 630, 824

Decision-making process 5, 275–279, 358, 419, 578, 726

Desire vii, 63, 64, 66, 100, 112, 237, 238, 242, 275–277, 476, 576, 644, 729

Deterministic viii, 8, 15, 510, 562

Diffusion 19, 109, 497, 501, 504–508, 510–513, 590, 601, 611, 790, 796–798, 800, 802

 bass model 504–508, 799

 diffusion-based prediction 501, 508

 diffusion model/pattern 109, 504–508, 512, 513, 611, 796–798

Digital

 digital channels 47, 712, 732, 808

 digital disruption 47

 digital distribution 172, 809

 digital product 186, 409

Digital rights management (DRM) 733, 734, 765

Displacement effect 693

Disruption/disruptive 172, 265, 723, 765, 793

Distribution

 channel conflict 701, 706

 digital channels 47

 digital distribution 172, 809

 direct distribution 183–185

 distribution channel 76, 144, 166, 167, 175, 180, 358, 406, 543, 548, 552, 553, 555, 557, 665, 669, 680, 689, 694, 698, 699, 705, 706, 708, 716, 764

 distribution decision 42, 69, 76, 108, 113, 146, 156, 290, 466, 508, 511, 513, 704, 707, 712, 730, 750, 812

 distribution elasticity 679

 distribution fee 61, 218

 distribution infrastructure 169, 316, 682

 distribution timing 667, 684, 696, 701, 702

 indirect distribution 183, 185, 186

 sequential distribution 555, 556, 700, 701, 704

 venue distribution 154, 156, 175, 190, 680

Distribution costs 108, 109, 196

Diversification 182, 210, 211, 216, 224

Drama theory 305, 310

E

Elasticity 390, 408, 427, 544–550, 553, 554, 574, 576, 596, 597, 601, 604, 613, 621–623, 627, 679, 684, 686, 693, 694, 747–749, 755–758, 760

 advertising elasticity 544, 545, 547, 548, 550, 553, 627

 distribution elasticity 679

 price elasticity 747–749, 755–758

Emotions 237, 255

 anticipated emotions 252, 254, 255, 593

 anticipatory emotions 252, 254, 276

 emotional arc 304, 305, 310

 emotional complexity 255

 emotion regulation 591

 negative emotion 242, 245, 253–259, 262, 564, 591

 positive emotion 72, 246, 253–256, 262, 406, 564, 624

 subliminal processing 246

 unconscious affect 246, 247

Empathy 81, 249, 259, 266, 274, 326

Endogeneity 31, 81, 204, 322, 544–547, 551, 579, 596, 614, 663, 688, 716, 723, 736

Engagement 51, 237, 558, 562–567, 569, 570, 572, 573, 575, 578, 580

Entertainment motives 237, 238, 267, 274, 281, 684

Entrepreneurial orientation 483, 486, 487

Entry barrier 125, 127, 130, 132, 134, 145, 146, 170, 803

Escapism 235, 237, 238, 262, 267, 281, 811

Excitation-transfer theory 256

Exit poll 92, 253

Expectancy-value theory 66

Experience
 experience attributes/quality 87–89, 97, 295, 296, 310, 328, 801, 822, 823
 experience good 86, 87, 89, 97

Exploitation 221, 351, 467, 469–473, 475, 485, 808

Exploration ix, 18, 183, 238, 259, 267, 299, 404, 407, 413, 446, 469–472, 486, 632, 647, 757, 759

Externality 114
 negative externality 114
 positive externality 115

F

Familiarity 68, 72, 74, 75, 233–237, 241–244, 266, 267, 269, 274, 275, 281, 299, 300, 306–309, 318, 329, 331, 376, 380, 384, 385, 388, 399, 404, 406, 409, 432, 444, 469, 472, 526, 529, 536, 552, 593, 632, 644, 811, 817

Feedback loop 236, 275, 562, 613

File sharing 154, 172, 327, 719, 721–730, 733, 735

Financial resources 94, 127, 131–133, 182, 188, 203, 217, 224, 359

Financial risk 108, 219, 220, 392, 393, 424

First-copy cost 106, 107, 130, 425, 752

Fit
 category fit 406, 408, 409
 cultural fit 85
 extension fit 403, 437, 449
 similarity fit 398, 399
 star-product fit 413

Fixed compensation 186–190, 193

Flop vii, 6, 32, 209, 211, 289, 383, 406, 412, 422, 614, 615, 712, 754, 759, 779, 814

Flow 20, 44, 112, 128, 188, 218, 240, 260, 264, 269–274, 321, 445, 450, 465, 523, 539, 540, 551, 603, 612, 667, 707, 715, 793, 814

Fluency 243, 535–537

Franchise 1, 18, 75, 131, 136, 158, 160, 161, 174, 199, 347, 369–371, 379, 384, 386, 397, 398, 403, 404, 428–434, 438–441, 444, 448, 452, 453, 474, 485, 667, 795, 808, 809, 813, 815, 817

Freemium 146, 768, 770, 780

Frenemy 168, 180, 812

G

Game theory 692, 696

Gender 81, 241, 264, 266, 326, 414, 420, 427

Genre 21, 31, 85, 87, 92, 93, 95, 97, 167, 203, 205, 210–216, 219, 241, 247, 253, 254, 266, 269, 276, 300–302, 310, 314, 319, 321–323, 328–341, 343–345, 347–350, 354, 356, 360, 371,

- 384, 390, 392, 394, 399, 403,
404, 407, 412, 418, 422, 424,
449, 503, 508, 510, 529, 530,
543, 575, 612, 621, 628, 640,
641, 647, 655–657, 664, 683,
684, 686, 688, 693, 735, 757,
786, 793, 794, 800, 813, 821
- Greenlight 1, 5, 509, 510, 681, 816
- Gut feeling 1, 2, 4, 5, 8, 211, 736
- H**
- Hardware 44, 115, 139, 142, 143, 155,
156, 160, 162, 164, 168, 169,
170, 173–175, 177, 178, 185,
241, 316, 317, 328, 336, 630,
635, 703, 721, 734
- Hedonic benefits 59, 62, 67, 68, 70,
116
- Hedonic consumption 40, 63–65, 69,
233, 234, 237, 252, 262, 269
- Hedonic product 63, 64, 66, 277
- Herds 587, 606
- Heterogeneity 32, 92, 174, 207, 300,
354, 656, 717, 753, 755
- High concept 221, 788, 789, 791, 793,
817
- Holdout-sample 498, 500
- Hollywood Stock Exchange 530, 548,
626
- Homogeneity 490
- I**
- Identity 17, 69, 77, 83, 84, 239, 257,
535, 559, 569–571, 604, 762
- Imagery 65, 68, 233–237, 241, 252,
259–267, 269, 270, 274, 276,
281, 331, 383, 384, 388, 406,
536, 706, 789
- fantasy imagery 262
- historic imagery 262
- imagery ability 264
- inner image 259–263, 269, 276
- Immersion 20, 238, 260, 264, 267–
270, 272–274, 317, 319, 321,
324
- Impression management 591
- Inferential cue 69, 291, 314, 328, 527,
531, 532
- Infinite variety 99, 103–105, 127, 207
- Influencer effect 650, 651
- Information asymmetry 189, 217, 220
- Information good 59, 106–108, 116,
200, 680, 720, 752, 761, 765,
766, 771, 774
- Innovation
- continuous innovation 46, 128, 463
- innovation culture 46, 485
- innovation management 46, 104,
198, 308, 464–467, 476, 494,
802
- innovation process ix, 21, 46, 104,
105, 296, 464, 465, 469, 492,
494–498, 513, 516, 682
- innovativeness 144, 308, 309, 464,
465, 469
- innovator 504–506, 511, 590, 796,
798, 799, 801, 815
- Installed base 143, 144, 145, 336, 770
- Integration
- backward integration 177, 178, 180
- concentric integration 177, 181
- forward integration 177
- horizontal integration 177, 180, 181
- vertical integration 177–180
- Intellectual Property (IP) 21, 209, 221,
370, 372, 448, 473, 479, 722
- Intentional social action theory 280
- Interaction effect 103, 140, 601, 656,
785, 816
- Interestingness 551, 552, 592, 597
- Intrinsic motivation 100, 271, 274,
479, 480, 482, 483, 490
- Involvement 92, 270, 274, 406, 570,
592, 603, 657

K

4K 138, 722

L

Latent semantic analysis 254

Long tail 112, 127, 191, 546, 800,
803–806

M

Machine learning 306, 502, 503, 601

Make-or-buy 473

Marketability 296, 298, 313, 431, 506,
507, 510, 557, 696, 786, 787,
798–801, 803, 815Marketing mix *x*, 2, 43, 125, 146, 155,
290, 358, 420, 517, 523, 540,
578, 621, 667, 737, 745, 817, 822

Markov chain 508, 544, 644, 726

Mean Absolute Error (MAE) 500, 501

Mean Absolute Percentage Error
(MAPE) 27, 500Merchandising 45, 166, 167, 347, 348,
431, 432, 439, 440Micromanagement 468, 478, 479, 492,
496

Money-burning theory 539

Mood management 240, 267

Motley crew 99, 101, 102, 105

MOVIEMOD 512, 726

Multi-attribute model 66

Multi-player 87

Multi-sensory 260, 261, 269, 278, 320

N

Narrative transportation 20, 260, 264,
267, 268, 273, 274, 326Network effect 125, 127, 128, 135,
139–147, 175, 316, 733, 750,
767, 768, 770direct network effects 139–142, 147,
770indirect network effects 135, 139,
142, 143, 147, 175, 316Niche concept/strategy 22, 290, 513,
599, 680, 781, 786, 800, 801,
803, 806, 816, 817Non-linear 11, 30–32, 102, 203, 264,
350, 356, 437, 494, 501, 614,
624, 652, 653, 694, 765, 766

Nostalgia 95, 96, 579

Nostalgia proneness 95, 96

Nudity 80, 344, 348

O

Omitted variable 29–30, 359, 621

Opinion leader 603

Opportunity costs 70, 769

Oscar 3, 133, 218, 220, 238, 414, 419,
420, 476, 588, 661, 663–669,
684, 689, 696, 698

Output deals 222

P

Panel vector autoregression model/VAR
546, 555, 574, 624, 627, 777Parasocial relation 105, 239, 410, 413,
414, 572Partial Least Squares (PLS) 349, 352,
354, 514, 612, 622, 628, 690,
728Pay What You Want (PWYW) 761,
763

Perishability 109, 112, 713

Personal values 83

Persuasion 591

Pinball communication 46, 526, 528,
558–563, 566–569, 571, 573,
574, 578, 580, 611, 660Piracy 18, 108, 173, 292, 681, 703,
720, 722–735, 737, 759, 774,
823Playability 295, 296, 313, 405, 431,
506, 507, 510, 696, 786, 798,
799, 801

- Pleasure 41–43, 62–70, 88, 90,
233–237, 241, 242, 250, 262,
275, 307, 315, 319, 388, 684,
805
- Pleasure-arousal theory 250
- Popularity 30, 51, 166, 242, 339,
384, 428, 477, 575, 594, 598,
607–613, 615, 616, 648, 654,
658, 699, 719, 722, 752, 759,
787, 805, 814
- Portfolio management 209, 214
efficient portfolio 214–216
inefficient portfolio 214, 215
mean-variance portfolio optimiza-
tion 213
return-risk portfolio 401
- Poster 12, 87, 279, 346, 399, 410, 438,
527, 531, 532, 619, 647, 660,
668, 716, 788, 789, 791
- Prediction
diffusion-based prediction 501, 504,
508
early (-stage) prediction xxi, 7, 509,
510
feature-based prediction 501, 502
later (-stage) prediction xxi, 511,
512
prediction model 337, 449, 497,
500, 509, 511, 513–515, 647,
726, 753
predictor 10, 223, 238, 338,
346, 349, 498, 499, 501–503,
649–651
- Predictor effect 650, 651
- Pre-sales deal 221, 222
- Price discrimination 108, 702, 747,
758, 760, 761, 764, 767, 771,
772, 775, 778–780
- Price elasticity 747–749, 755–758
- Pricing
component pricing 758
differential pricing 21, 747, 751–
755, 757–759, 774, 775, 780
fixed-fee pricing 766, 767
pricing strategy 292, 745, 765, 776,
780
skimming 779
uniform pricing 752–755, 758–760
usage-based pricing 766
- Probability viii, 8, 15, 74, 338, 464,
550, 564, 575, 592, 658, 665,
696, 724, 770, 822
- Production budget 31, 130–132, 191,
203, 322, 329, 334, 357–360,
391, 392, 394, 397, 400, 421, 431,
432, 443, 478, 499, 543, 547, 628,
688, 757, 794–796, 800, 809
- Production teams 158, 490
- Profanity 278, 343, 346–348, 350, 351
- Professional/expert review 21, 91, 93,
98, 220, 278, 292, 313, 339,
410, 508, 515, 517, 524, 544,
545, 604, 648–650, 653–662,
666, 668, 669, 799, 815
- Professional critics 91, 92, 300, 338,
394, 524, 648, 650, 654, 658
- Propensity score matching 322, 394,
419, 545
- Q**
- Quality
artistic quality 652, 661, 790, 814
experience quality 97, 295, 296,
310, 328, 801, 822, 823
quasi-search quality 343, 400
search quality 88, 300, 313, 314,
325, 328, 360, 400, 552
- R**
- R^2 24, 28, 623, 807
- Radicalness 343, 346–348, 350, 813
- Reactance theory 199, 734
- Recommendations

- automated recommendation/recommender 21, 98, 112, 139, 141, 585, 587, 628, 630, 632, 635, 640
- collaborative filtering 632–635, 637, 639, 641, 642, 645, 647, 669
- content-based recommendation/recommender 632, 636–639, 641, 644, 645, 669
- context-aware recommender systems 644
- group recommender 645, 647
- item-to-item 633, 635, 636–639, 642, 647
- user-to-user 633–637, 642, 645, 647
- Regression
 - GMM regression 199, 204, 403, 490, 547, 549, 657, 684
 - hierarchical regression 345
 - Kernel-based regression 306
 - logistic regression 223, 550, 564, 725, 728, 798
 - negative binomial regression 75, 712
 - ordered logit regression 75
 - parsimonious regression model 14
 - probit regression 29, 74, 219, 220, 652
 - random effects panel regression 531
 - seemingly unrelated regression 336, 353, 384, 418, 579, 613, 710
 - stepwise cross-sectional OLS regression 436
 - stepwise regression 301, 354, 398
 - Weighted Least Squares (WLS) regression 322, 323, 393, 420
- Release
 - release date 24, 385, 398, 549, 563, 653, 659, 667, 687, 696–698, 714, 716
 - release strategy 85, 113, 616, 816
 - release timing 508, 621, 667, 680, 681, 683, 689, 696, 697, 802
- Remakes 11, 75, 198, 212, 242, 277, 322, 334, 339, 353, 370, 378, 385–388, 394–397, 398–404, 406, 419, 430, 433, 453, 480, 512, 603, 793, 807
- Rental distribution 154, 156, 177, 190
- Resource-based theory of the firm 129, 130
- Retail distribution 152–154, 175
- Risk aversion 749
- Root/Mean Squared Error (RMSE) 500, 513, 514
- S
 - Satiation 30, 59, 69, 71–76, 85, 98, 112, 127, 170, 242–244, 281, 322, 385, 399, 402–404, 406, 470, 533, 535, 640, 643, 712, 815
 - Search attribute 87–89, 97, 313, 314
 - Sensations 68, 71, 72, 75, 233–237, 241–245, 260, 266, 267, 275, 281, 299, 300, 307–309, 315, 318, 320, 326, 329, 380, 388, 394, 399, 400, 402–404, 406, 409, 432, 444, 469, 470, 472, 526, 529, 534–536, 567, 593, 632, 640, 641, 644, 735, 788, 811, 813
 - Sensations-familiarity framework 72, 233, 234, 236, 275, 307, 309, 380, 404, 406, 409, 469, 593, 632
 - Sensemaking 275–278, 290, 292
 - Sequels 4, 11, 21, 30, 45, 73, 75, 87, 88, 197, 212, 218–220, 242, 276, 314, 322, 329, 334, 336, 345, 349, 370, 378, 379, 381, 384–401, 403, 404, 406, 412, 419, 422, 431–436, 439, 443, 446, 447, 450–452, 469, 470, 472, 477, 508, 537, 543, 552, 567, 570, 597, 611, 619–621,

- 628, 629, 643, 656, 667, 688,
697, 793, 806, 807
- Serendipity 424, 490, 632, 634, 636,
640
- Sex 41, 80, 100, 278, 300, 344,
346–348, 350, 351, 666
- Slate financing 217–220
- 2SLS 32, 356, 384, 598
- 3SLS 32, 345, 389, 547, 548, 597,
613, 628
- Social capital 94, 141
- Social learning 239, 241, 258, 267,
281, 606
- Social media 6, 7, 46, 105, 154, 199,
278, 280, 332, 358, 410, 414,
523, 525, 526, 541, 546, 558,
560–568, 571, 573–577, 589,
592, 600, 601, 618, 629, 630,
660, 668, 708, 771, 812, 818,
824
- Social media firestorm 771
- Spillover 411, 546, 712
forward spillover 449, 450, 452, 453
reciprocal spillover 434, 435, 437,
438, 448, 451, 452
- Spoiler 11, 439, 491, 533–537, 658
- Spurious correlation 30, 81, 359, 380,
647, 650, 651
- Stars 8, 11, 31, 66, 79, 88, 89, 99, 100,
105, 136, 158, 161, 169, 203,
209, 219, 300, 301, 332, 334,
353, 354, 370, 374, 375, 382,
384, 392–394, 398, 410–412,
414–428, 433, 447, 449, 450,
475, 476, 480, 485, 503, 508,
529, 531, 543, 545, 552, 574,
576, 577, 593, 595, 598, 610,
611, 628, 629, 640, 654, 655,
697
- Storyline 102, 105, 242, 265–268,
274, 302, 306, 310, 352, 386,
659, 800, 802, 811
- Storytelling 47, 50, 101, 102, 105,
302, 303, 386, 568, 682, 787,
814
- Streaming 9, 76, 92, 115, 144,
154–156, 159, 160, 163, 164,
166–168, 172, 173, 177, 180,
181, 183, 186, 189, 190, 192,
200, 328, 537, 546, 631, 640,
641, 643, 699–701, 703, 704,
706–712, 720, 722, 724, 726,
731, 766, 767, 776, 780
- Streaming platform 115, 155, 159,
186, 190, 199, 701, 702, 707
- Structural equation model 51, 94, 253,
257, 272, 273, 298, 413, 611
- Subsidies 183, 202–205, 709
- Substitute cue 291, 296, 313, 527,
532, 580, 668
- Success-breeds-success 98, 113, 301,
426, 606, 608, 610–616, 648,
685, 712, 723, 779
inter-channel success-breeds-success
612
inter-market success-breeds-success
613, 615
- Supply-side effect 425, 664, 679,
687–689, 692, 697, 736
- SVOD 92, 93, 159, 166, 168, 178,
180, 297, 298, 375, 452, 711,
732
- T**
- Taste 19, 63, 83, 84, 86, 89–98, 126,
128, 206, 260, 261, 291, 296,
298–300, 305, 309, 375, 466,
532, 607, 633, 634, 650, 655,
753, 760, 799
artistic taste 607
taste differences 91, 92, 126, 466,
655
taste experts 98
taste neighbors 98, 633, 634

Technological resource 130, 137–139, 319

Theory of superstars 425

Timing 21, 109, 108, 113, 200, 466, 474, 508, 538, 540, 542, 543, 553, 555, 575, 604, 615, 621, 645, 650, 651, 658, 659, 663, 667, 680, 681, 684, 688–692, 696–698, 700–702, 705, 715, 716, 720, 736, 787, 800, 802

- absolute timing 680
- advertising timing 108, 555
- competitive timing 692, 697
- distribution timing 667, 684, 696, 701, 702
- isolated timing 681
- long-term timing 681
- mid-term timing 681, 684, 692
- short-term timing 689–692

Trailer 7, 66, 76, 98, 243, 244, 252, 276, 277, 291, 292, 310, 346, 380, 385, 477, 524–533, 537–539, 549, 550, 560, 563, 568, 570, 576, 619, 621, 628, 660, 668, 716, 723

Transportation-imagery model 264

Trash 95

Treatment bias 322, 391–394, 415, 419–420, 543, 664, 666

TV viewing/consumption 156, 235, 240, 414, 575, 724

Two-sided market 116, 150–152, 203

Two-step flow theory 539, 549, 603

Typicality 74, 75

U

Uncanny valley 324, 325

Uncertainty avoidance 81, 356, 390, 423, 553

V

Value at risk 450

Verisimilitude 102, 265, 266, 269, 529

Versioning 108, 579, 668, 700, 764, 765, 767–769, 771, 772, 778–780

Violence 80–82, 247, 256, 300, 343, 345–348, 350, 351, 530, 684, 813

Virality 563

Virtual Reality (VR) 69, 155, 267, 313, 317, 318, 320, 325, 360

Vividness 263, 265, 276, 384, 578

W

We-desire 280, 624

Willingness to pay 186, 734, 746, 748–751, 753, 755, 764, 765, 767, 769, 771–773, 778, 779

Windowing 700–704, 709

Winner-take-all 127

Word of mouth (WOM) 21, 98, 295, 313, 358, 504, 505, 507, 513, 517, 524, 535, 539, 546, 556, 560, 570, 575, 587–601, 603–606, 624, 630, 631, 647–649, 651, 662, 668, 724, 785, 787, 792, 798, 801, 802, 814, 817, 823

- electronic word of mouth (EWOM) 599–604, 668
- social media word of mouth (SWOM) 600–602, 668
- traditional word of mouth (TWOM) 599–601, 603, 668
- volume of word of mouth 594, 597
- variance of word of mouth 596, 605

Z

Zeitgeist 11, 85, 342, 343, 683

About the Authors

Dr. Thorsten Hennig-Thurau is Professor of Marketing and holds the Chair for Marketing & Media Research at the University of Münster's prestigious Marketing Center. Prior to joining the University of Münster in 2010, he was Professor at the Bauhaus University of Weimar and served as a part-time Research Professor of Marketing at City University London's Cass Business School for 10 years. His academic work focuses on the entertainment industries and the consequences of digitalization, such as the role of social media for firms and consumers; he teaches entertainment and media marketing classes, along with courses on branding and innovations.

His studies, often conducted together with Dr. Houston, on the valuation of movie rights, the effects of consumer file sharing, the forecasting of movie success, and the role of social media for the adoption of new movies have been published by the world's leading academic journals such as the *Journal of Marketing*; they have also been covered by the leading international media outlets, including America's *Businessweek*, Britain's *Financial Times*, and Germany's *Frankfurter Allgemeine Zeitung*. Dr. Hennig-Thurau has been honored with several research awards, including the Lifetime Award for Published Scholarly Contributions to Motion Picture Industry Studies from the UCLA and the 2015 JAMS Sheth Foundation Best Paper Award for his work on the effect of Twitter chatter on movie success.

The German business magazine *Handelsblatt* has listed Dr. Hennig-Thurau as one of the top 1% of business professors in German-speaking countries in terms of productivity, and the *Frankfurter Allgemeine Zeitung* has named him one of Germany's ten most influential economists. He has

also been President of the Association of Marketing Professors in Germany, the first European member of the Academic Council of the American Marketing Association (AMA), the Director of the Digitalization Think:Lab (a joint initiative with Roland Berger Strategy Consultants at the forefront of the digital revolution), and has co-founded the influential JOURNAL QUAL journal ranking, which he has chaired for 15+ years. He is member of the first DFG-founded Research Unit in the field of marketing and has co-chaired the AMA's Winter Marketing Academic Conference in Las Vegas as well as the Big Data, Big Movies Conference in Berlin in 2016.

He works closely with several leading entertainment companies and loves great novels, video games, and TV series, but most of all he is a serious movie aficionado (or addict, as some say). His all-time favorite piece of entertainment is Sergio Leone's *THE GOOD, THE BAD, AND THE UGLY* starring Clint Eastwood.

Contact information for Dr. Hennig-Thurau:

Web: <http://www.marketingcenter.de/lmm/>

Email: thorsten@hennig-thurau.de

Twitter: @ProfTHT

Dr. Mark B. Houston (Ph.D. Arizona State University; M.B.A. University of Missouri; B.S. Southwest Baptist University) is Professor of Marketing at Texas Christian University, where he holds the Eunice and James L. West Chair in Marketing. He is also Visiting Professor of Marketing at University of Münster, and a member of the CSL Research Faculty, Center for Services Leadership, Arizona State University. He previously served as Professor of Marketing at Texas A&M University (where he was also Head of the Marketing Department), University of Missouri-Columbia, where he held the David and Judy O'Neal M.B.A. Professorship, Saint Louis University, and Bowling Green State University.

Dr. Houston's research on marketing and innovation strategy, inter-firm relationship management, and motion picture success has been published in *Marketing Science*, *Journal of Marketing*, *Journal of Marketing Research*, *Journal of Consumer Research*, and *Journal of Financial and Quantitative Analysis*, among others. His awards include TCU's university-wide Deans' Award for Research and Creativity and MU's Distinguished Research Fellowship. As a member of the editorial review boards of six journals, he is Area Editor at *Journal of Marketing*, *Journal of Service Research*, and *Journal of the Academy of Marketing Science*. Dr. Houston co-chaired the 2005 and the 2017 American Marketing Association Summer Educators' Conference, co-chaired the

2010 AMA/Sheth Foundation Doctoral Consortium, and served as President of the AMA's Academic Council (2012–2013).

His research has received press coverage by the *Financial Times*, *BusinessWeek*, *Canadian Business*, the *New York Times*, the *London Observer/Guardian*, *Hollywood Reporter*, *Variety*, and *Screen International*. For his teaching, he has been honored as Outstanding Marketing Teacher by the Academy of Marketing Science and was recognized several times at the university and college levels. He serves on the Board of Directors of the American Marketing Association. He has conducted research, case, consulting, and/or executive education activities with many organizations, including AT&T, Dell, and IBM.

Dr. Houston is an avid reader (science fiction, biographies, and anything by C.S. Lewis) and a huge movie buff, although with decidedly non-critical tastes; his all-time favorites are THREE AMIGOS, TERMINATOR 2: JUDGMENT DAY, and THE PRINCESS BRIDE. He is also a big fan of Stan Lee at Marvel.

Contact information for Dr. Houston:

Web: http://www.neeley.tcu.edu/About_Neeley/Faculty_and_Staff/Houston,_Mark.aspx

Email: m.b.houston@tcu.edu