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Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment. Praise. Order. Connect. Learn More. Hit-making, Risk-taking, and the Big Business of Entertainment by Anita Elberse. Why the future of popular culture will revolve around ever bigger bets on entertainment products, by one of Harvard Business School's most popular ...

~~Blockbusters: Hit making, Risk taking, and the Big ...~~

Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment by Anita Elberse Thank you for the book Goodreads. If you enjoy reading about how the entertainment business makes money this is the book for you. It was very interesting. The book is well researched and loaded with examples.

~~Blockbusters: Hit making, Risk taking, and the Big ...~~

All in all, just as blockbuster bets at first glance seem risky but upon closer examination may in fact be the safer choice, releasing those bets in a manner that emphasizes big openings may seem to only heighten the risk but is often the smartest approach.

~~Blockbusters: Hit making, Risk taking, and the Big ...~~

5.0 out of 5 stars 'Blockbusters : Hit-Making, Risk-Taking, and the Big Business of Entertainment.' - Digital Disruption rocks Entertainment - Digital Disruption rocks Entertainment Reviewed in the United States on March 31, 2014

~~Amazon.com: Blockbusters: Hit making, Risk taking, and the ...~~

Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment. By: Anita Elberse. Format: Print ... building a business around blockbuster products—the movies, television shows, songs, and books that are hugely expensive to produce and market—is the surest path to long-term success. Along the way, I reveal why entertainment ...

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Blockbusters NPR coverage of Blockbusters: Hit-Making, Risk-Taking, and the Big Business of Entertainment by Anita Elberse. News, author interviews, critics' picks and more.

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5.0 out of 5 stars 'Blockbusters : Hit-Making, Risk-Taking, and the Big Business of Entertainment.' - Digital Disruption rocks Entertainment - Digital Disruption rocks Entertainment Reviewed in the United States on March 31, 2014

~~Amazon.com: Customer reviews: Blockbusters: Hit making ...~~

Now Elberse has published "Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment" (Henry Holt), which is a response to Anderson's long-tail theory, and in many ways a ...

~~Blockbluster | The New Yorker~~

5.0 out of 5 stars 'Blockbusters : Hit-Making, Risk-Taking, and the Big Business of Entertainment.' - Digital Disruption rocks Entertainment - Digital Disruption rocks Entertainment Reviewed in the United States on March 31, 2014

~~Amazon.com: Customer reviews: Blockbusters: Hit making ...~~

She's just written a book called Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment - and she says the title doesn't just apply to movies.

~~'Blockbusters': Go Big Or Go Home, Says Harvard Professor ...~~

Blockbusters Hit-making, Risk-taking, and the Big Business of Entertainment. Anita Elberse. Henry Holt and Co.

~~Blockbusters | Anita Elberse | Macmillan~~

Anita Elberse, the Lincoln Filene Professor of Business Administration at the Harvard Business School, is one of the youngest female professors to be awarded tenure in the School's history. Her work has been featured in The New York Times, The Wall Street Journal, Variety, and Fortune. She is the author of Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment.

~~Blockbusters: Hit making, Risk taking, and the Big ...~~

As someone who favors niche movies and TV, Anita Elberse's thesis that entertainment businesses need

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their blockbusters and superstars to thrive is a sobering reality. I mean, the math actually works in favor of the big risk taker. You just need the millions pull it off. Economics has predicted this trend for a while and it's expected to scale.

~~Blockbusters : Hit making, Risk taking, and the Big ...~~

Elberse, Anita, Blockbusters: Hit-making, Risk-taking and the Big Business of Entertainment, Scribe, Melbourne, 2013, ISBN 9 7819 2207 0692 (pb), 307 pp., A\$32.99. Whether digital technologies will spell the end of the blockbuster is a hotly debated issue in the entertainment industry.

~~Elberse, Anita, Blockbusters: Hit making, Risk taking and ...~~

Elberse, 40, expands on her contrarian notion in her new book "Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment" (Henry Holt & Co.). In an exclusive excerpt below,...

~~Anita Elberse: Harvard Business Professor on Art of ...~~

An interview with Harvard Business School professor Anita Elberse, author of "Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment." Movie Reviews Great Movies

~~Interview: Harvard Business School professor Anita Elberse ...~~

Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment (Henry Holt, 2013) ISBN 9780805094336 References [edit] ^ Gomes, Lee (July 2, 2008).

~~Anita Elberse — Wikipedia~~

Monday 12/23/2013. Harvard Professor of Business Administration Anita Elberse introduces her book, "Blockbusters: Hit-Making, Risk-Taking, and the Big Business of Entertainment." People in this video.

Why the future of popular culture will revolve around ever bigger bets on entertainment products, by one of Harvard Business School's most popular professors What's behind the phenomenal success of entertainment businesses such as Warner Bros., Marvel Entertainment, and the NFL—along with such stars as Jay-Z, Lady Gaga, and LeBron James? Which strategies give leaders in film, television, music, publishing, and sports an edge over their rivals? Anita Elberse, Harvard Business School's expert on the entertainment industry, has done pioneering research on the worlds of media and sports for more than a decade. Now, in this groundbreaking book, she explains a powerful truth about the fiercely competitive

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world of entertainment: building a business around blockbuster products—the movies, television shows, songs, and books that are hugely expensive to produce and market—is the surest path to long-term success. Along the way, she reveals why entertainment executives often spend outrageous amounts of money in search of the next blockbuster, why superstars are paid unimaginable sums, and how digital technologies are transforming the entertainment landscape. Full of inside stories emerging from Elberse's unprecedented access to some of the world's most successful entertainment brands, *Blockbusters* is destined to become required reading for anyone seeking to understand how the entertainment industry really works—and how to navigate today's high-stakes business world at large.

What's behind the phenomenal success of entertainment businesses such as Warner Bros., Marvel Enterprises, and MGM — along with such stars as Jay-Z, Lady Gaga, and LeBron James? Which strategies give leaders in film, television, music, publishing, and sport an edge over their rivals? Anita Elberse, Harvard Business School's expert on the entertainment industry, has done pioneering research on the worlds of media and sport for more than a decade. Now, in this groundbreaking book, she explains a powerful truth about the fiercely competitive world of entertainment: building a business around blockbuster products — the movies, television shows, songs, and books that are hugely expensive to produce and market — is the surest path to long-term success. Along the way, she reveals why entertainment executives often spend outrageous amounts of money in search of the next blockbuster, why superstars are paid unimaginable sums, and how digital technologies are transforming the entertainment landscape. Full of inside stories from Elberse's unprecedented access to some of the world's most successful entertainment brands, *Blockbusters* is destined to become required reading for anyone seeking to understand how the entertainment industry really works — and how to navigate today's high-stakes business world at large.

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Explains why the future of popular culture will revolve around increasingly bigger bets on entertainment products from movies and television shows to songs and books, offering insight into the big-ticket investment process and the role of digital technology.

It's a typical summer Friday night and the smell of popcorn is in the air. Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the blockbuster movie, and these cinematic behemoths have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in 1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks *Jaws* earned more than \$100 million in ticket sales, an unprecedented feat that heralded a new era in film. Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the promise of thrills, plenty of action, and an escape from art house pretension. But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like *Godzilla* made money and hits had to break records just to break even. The blockbuster changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood aghast. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles, *Blockbuster* is a must-read for any fan who delights in the magic of the movies.

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The arts and creative sector is one of the nation's broadest, most important, and least understood social and economic assets, encompassing both nonprofit arts and cultural organizations, for-profit creative companies, such as advertising agencies, film producers, and commercial publishers, and community-based artistic activities. The thirteen essays in this timely book demonstrate why interest in the arts and creative sector has accelerated in recent years, and the myriad ways that the arts are crucial to the social and national agenda and the critical issues and policies that relate to their practice. Leading experts in the field show, for example, how arts and cultural policies are used to enhance urban revitalization, to encourage civic engagement, to foster new forms of historic preservation, to define national identity, to advance economic development, and to regulate international trade in cultural goods and services. Illuminating key issues and reflecting the rapid growth of the field of arts and cultural policy, this book will be of interest to students at both the undergraduate and graduate levels, to arts educators and management professionals, government agency and foundation officials, and researchers and academics in the cultural policy field.

NATIONAL BESTSELLER A Book of the Year Selection for Inc. and Library Journal "This book picks up where *The Tipping Point* left off." -- Adam Grant, Wharton professor and New York Times bestselling author of *ORIGINALS* and *GIVE AND TAKE* Nothing "goes viral." If you think a popular movie, song, or app came out of nowhere to become a word-of-mouth success in today's crowded media environment, you're missing the real story. Each blockbuster has a secret history--of power, influence, dark broadcasters, and passionate cults that turn some new products into cultural phenomena. Even the most brilliant ideas wither in obscurity if they fail to connect with the right network, and the consumers that matter most aren't the early adopters, but rather their friends, followers, and imitators -- the audience of your audience. In his groundbreaking investigation, Atlantic senior editor Derek Thompson uncovers the hidden psychology of why we like what we like and reveals the economics of cultural markets that invisibly shape our lives. Shattering the sentimental myths of hit-making that dominate pop culture and business, Thompson shows quality is insufficient for success, nobody has "good taste," and some of the most popular products in history were one bad break away from utter failure. It may be a new world, but there are some enduring truths to what audiences and consumers want. People love a familiar surprise: a product that is bold, yet sneakily recognizable. Every business, every artist, every person looking to promote themselves and their work wants to know what makes some works so successful while others disappear. *Hit Makers* is a magical mystery tour through the last century of pop culture blockbusters and the most valuable currency of the twenty-first century--people's attention. From the dawn of impressionist art to the future of Facebook, from small Etsy designers to the origin of Star Wars, Derek Thompson leaves no pet rock unturned to tell the fascinating story of how culture happens and why things become popular. In

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Hit Makers, Derek Thompson investigates: · The secret link between ESPN's sticky programming and the The Weeknd's catchy choruses · Why Facebook is today's most important newspaper · How advertising critics predicted Donald Trump · The 5th grader who accidentally launched "Rock Around the Clock," the biggest hit in rock and roll history · How Barack Obama and his speechwriters think of themselves as songwriters · How Disney conquered the world—but the future of hits belongs to savvy amateurs and individuals · The French collector who accidentally created the Impressionist canon · Quantitative evidence that the biggest music hits aren't always the best · Why almost all Hollywood blockbusters are sequels, reboots, and adaptations · Why one year--1991--is responsible for the way pop music sounds today · Why another year --1932--created the business model of film · How data scientists proved that "going viral" is a myth · How 19th century immigration patterns explain the most heard song in the Western Hemisphere

This book introduces readers to emerging issues of sport innovation. The book focuses on the role of innovation in the sports context and how we can leverage opportunities that arise from networks and optimize resources by identifying where they are most effective. It helps to identify the conditions and procedures that emergent business ventures need to be formed. The book is a useful reference for sports organizations, athletes and government organizations promoting the use of innovation to generate competitive advantage in the global marketplace.

A gripping, multilayered debut in the tradition of Tana French and Donna Tartt about four friends, an empty manor, and a night that will follow them for the rest of their lives It's the summer of 1996 and school's out forever for Andy, her boyfriend Marcus, her best friend Peter, and Em. When Andy's alcoholic mother predicts the apocalypse, the four teenagers decide to see out the end of the world at a deserted manor house, the site of a historic unsolved mystery. There they meet David--charming and unreliable, he seems to have appeared out of nowhere. David presents an irresistible lure for both Andy and Peter and complicates the dynamics of their lifelong friendship. When the group learns that a diamond necklace, stolen fifty years ago, might still be somewhere on the manor grounds, the Game--half treasure hunt, half friendly deception--begins. But the Game becomes much bigger than the necklace, growing to encompass years of secrets, lies, and, ultimately, one terrible betrayal. Meticulously plotted and gorgeously written, Before the Ruins is a page-turner of the highest order about the sealed-off places in our pasts and the parts of ourselves waiting to be retrieved from them.

"My favorite book of the year."--Doug McMillon, CEO, Wal-Mart Stores Harvard Business School Professor of Strategy Bharat Anand presents an incisive new approach to digital transformation that favors fostering connectivity over focusing exclusively on content. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY BLOOMBERG

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Companies everywhere face two major challenges today: getting noticed and getting paid. To confront these obstacles, Bharat Anand examines a range of businesses around the world, from The New York Times to The Economist, from Chinese Internet giant Tencent to Scandinavian digital trailblazer Schibsted, and from talent management to the future of education. Drawing on these stories and on the latest research in economics, strategy, and marketing, this refreshingly engaging book reveals important lessons, smashes celebrated myths, and reorients strategy. Success for flourishing companies comes not from making the best content but from recognizing how content enables customers' connectivity; it comes not from protecting the value of content at all costs but from unearthing related opportunities close by; and it comes not from mimicking competitors' best practices but from seeing choices as part of a connected whole. Digital change means that everyone today can reach and interact with others directly: We are all in the content business. But that comes with risks that Bharat Anand teaches us how to recognize and navigate. Filled with conversations with key players and in-depth dispatches from the front lines of digital change, *The Content Trap* is an essential new playbook for navigating the turbulent waters in which we find ourselves. Praise for *The Content Trap* "A masterful and thought-provoking book that has reshaped my understanding of content in the digital landscape."—Ariel Emanuel, co-CEO, WME | IMG "The Content Trap is a book filled with stories of businesses, from music companies to magazine publishers, that missed connections and could never escape the narrow views that had brought them past success. But it is also filled with stories of those who made strategic choices to strengthen the links between content and returns in their new master plans. . . . The book is a call to clear thinking and reassessing why things are the way they are."—The Wall Street Journal

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