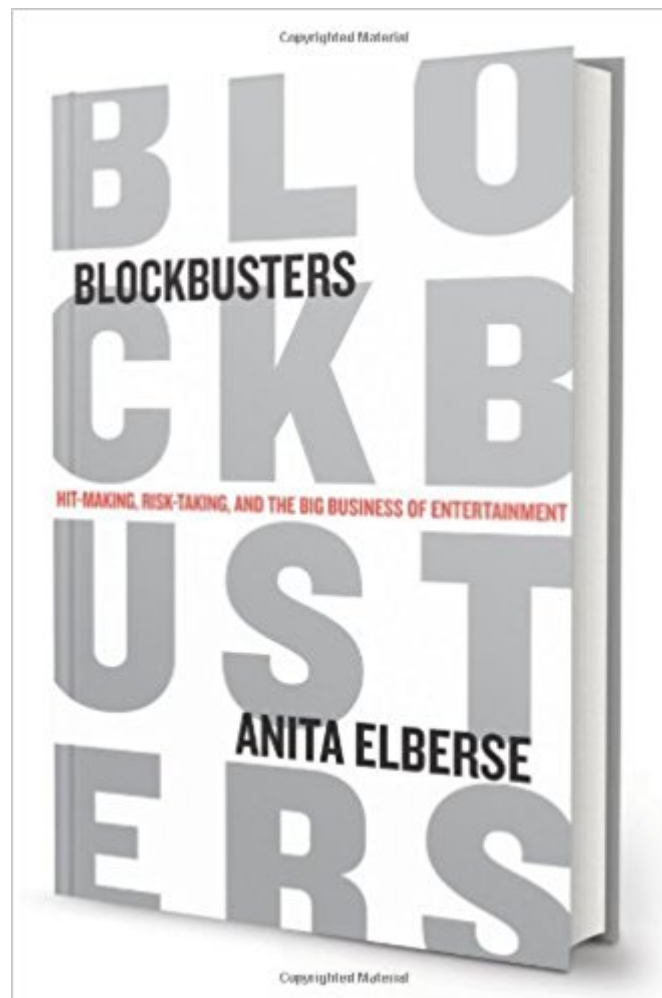




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Blockbusters: Hit-making, Risk-taking, And The Big Business Of Entertainment



Synopsis

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 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.

Book Information

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Academic Elberse explains the entertainment industry's blockbuster strategy, a risky approach that involves large resource allocation to acquire, develop, and market concepts with strong "hit" potential to offset average returns from other holdings. The entertainment industry includes fiercely competitive film, television, and music production companies; publishing houses; sports; and the nightlife market serving clubgoers and featuring high-profile DJs. The author's intent is not to make a value judgment on entertainment products but, rather, to explain the workings of entertainment markets and describe the strategies that lead to success in attracting large numbers of consumers. Elberse notes that the blockbuster principles and practices of show business extend to other industries, citing Apple's approach to selling computers, smartphones, and other hardware and Victoria's Secret's fashion shows with live performances and superstar models. Noting an increase in more competitive "winner-take-all" markets, the author concludes that "the business world . . . can learn quite a bit from the entertainment industry." This thought-provoking book will appeal to students of all ages, those in the classroom and well beyond.

--Mary Whaley

"How come so many movies are sequels, adaptations and reboots? Why do music studios spend so much on just a handful of superstar artists? And since when did TV shows become so lush and sophisticated? . . . [Elberse's] great new book, *Blockbusters*, explains that the . . . questions share one answer. The blockbuster strategy--betting more and more money on fewer and fewer titles--has taken over the entertainment world." *TheAtlantic.com*

"In her new book *Blockbusters* [Elberse] argues quite convincingly that in the music industry (in addition to cinema, television, books, and more) record labels are most profitable when they focus their funds on a small number of big-shot, can't-miss juggernauts."

Billboard

"Forceful . . . Elberse analyzes the realm of culture with a rigorous, numbers-driven approach." *The Boston Globe*

"Persuasive" | Elberse's research has now culminated in the publication of her first book, *Blockbusters*, in which she makes a bold case against fiscal timidity in the entertainment industry.

"Convincing" | Elberse's *Blockbusters* builds on her already impressive academic résumé to create an accessible and entertaining book.

"*Blockbusters* demonstrates that [a blockbuster] strategy usually beats the more cautious approach of spreading around lower-amount investments in a larger number of projects, a recipe for mediocrity that seldom captures the public's

imagination. [Forbes](#) “A compelling answer for those who wonder why Hollywood seems obsessed with superheroes and all hit songs sound alike. The formula works. . . [In *Blockbusters*,] Elberse delivers an accessible, convincing accounting for the ways in which contemporary entertainment is produced, marketed and consumed.” [Kirkus Reviews](#) “As *Blockbusters* reveals, pursuing projects with high risk and high reward is actually the best long-term business model.” [Omnivoracious.com](#) “The book effectively explains the paradox of why more entertainment channels result in fewer choices, and offers a welcome respite from the usual business titles.” [Publishers Weekly](#) “Fortunate readers of the book are claiming that Anita Elberse’s *Blockbusters* is a compelling answer to those wondering why Hollywood seems obsessed with superheroes. Her book merits, not one, two, but three readings.” [SciFied.com](#) “In *Blockbusters*, Anita Elberse argues that the blockbuster strategy--a broad formula that assumes investing in big potential winners will account for a disproportionate share of returns--now governs consumer markets, from restaurants and hotels to electronics.” [The Wall Street Journal](#) “Good books merit a second reading--*Blockbusters* merits at least three. First, read it for fun. Anita Elberse describes the history of how blockbuster products and star entertainers were built. If you’ve ever read arguments about whether leaders are made or born, you’ll love this. Then read it again for Elberse’s model, which explains the process by which hits and stars are made. This will make you feel like Columbus discovering a world that has long existed but few have seen. Then read it a third time, using her model to understand how other stars & leaders in politics, business and academia, for starters & often can be built in the same way. There is hope & because the world truly is entertaining. *Blockbusters* is a delightful, thought-provoking book.” [Clayton Christensen](#), author of *The Innovator’s Dilemma*

Pros: Very well written accompanied by clear-cut graphs that contextualize and prove the points presented. No gratuitous jargons typically associated with economy books by scholars. Super contemporary examples (reader in 2016)
 Cons: Some of the notions were familiar to me as a MFA in Film Production, but the points were explored deeper made my understanding better of what I already knew. So not sure if this is a con ;)

This is a great book - particularly chapter 2 which is an examination of how products such as movies, books, or new music are launched, with case examples like Lady Gaga’s music and new publishing and launch trends. Internet marketers, coaches and others who often launch information

products and other online or live training events will pick up some great ideas and inspiration from this chapter. Also check out her article in the Harvard Business Review that this book expands on.

Harvard business professor Anita Elberse has got a 'tour de force' here. By that I mean, her latest book 'Blockbusters : Hit-Making, Risk-Taking, and the Big Business of Entertainment.' - Anita's book and achievement has been accomplished with great skill and years of research with leading Hollywood and the music Industry. Just one of many great findings was about - Warner Bros., the top 10% of films made from 2007 to 2011 accounted for a third of costs and more than 40% of revenues. But, I loved the background on RadioHead, Jay-Z, Lady Gaga, and that technology has driven down the cost of creating, finding and distributing content, has paradoxically increased the relative importance of hits. In fact, in 2011, 102 music tracks, 0.001% of the eight million tracks on offer that year, sold more than a million units, representing 15% of total music sales. If you want to better understand why 'Digital Disruption' is impacting the Music + Entertainment Industry - you'll love this book.

This is really worth reading if you want to get a deeper understanding of the entertainment business. It has been a real eye opener for me and changed some of my business plans. The entertainment business has become a 'winner takes all' world with the big bets on producing block busters producing the highest returns. Covers movies, sports, the music business (including those semi-musicians called DJ's.) and television. A very entertaining and readable work for a Harvard professor.

For anyone interested in the sport/entertainment business, this is a must-read. Though the author sometimes strives too hard to prove her thesis "blockbuster strategy works", the book has great examples, good details of how industries (book, music, movie, TV, and sports in general) work, and is full of statistics and high-level financials.

With each chapter, this book delivered great insight into the entertainment industry. I especially liked reading the example deal terms and the author's explanation of the synergies that result in multiple industries trending toward blockbuster models.

Blockbusters gives a solid overview how certain aspects of the entertainment business can work. Usable insights if only to realize how quickly the business has changed since the release of

this book.

Really learned a lot in this book. In a world fueled by technology and consumers' demands for better quality products, at a fraction of the cost - 'Blockbusters' is a great starting guide, on how to operate in that world. A must read for media exec's.

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