

Synergies between the
Publishing and Film Production Industries:
Where does the Consumer Fit In?

by

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An honors thesis submitted in partial fulfillment

of the requirements for the degree of

Bachelor of Science

Undergraduate College

Leonard N. Stern School of Business

New York University

May 2006

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Abstract

This research paper seeks to determine whether synergies exist between the film production and publishing industries. Using primary marketing research describing consumer purchasing preferences within the entertainment industry, I analyze industry opinions and statistics. While no similar studies have been produced, this thesis uses ideas both from the popular press and from previous academic studies. With a focus on consumer preferences specifically for movies based upon books, I evaluate the relationship between the two media. Book-to-movie adaptations' role within consumer purchasing intentions will be explained by behavioral patterns. Notable findings include consumers' heightened evaluation for movies over books and increased consumer likelihoods to see a film adaptation, having read the original book first. Furthermore, consumers are often fully aware of this book-to-movie adaptation phenomenon in the entertainment industry, with Oscar-nominated adaptations having greater recall. The thesis discusses implications of the results for the entertainment industry, particularly for publishing houses and film studios. Strategic marketing tactics, given these consumer insights found, are discussed throughout.

Introduction

Profitability within the entertainment industry has increased in recent years, along with the industry's importance to consumers, shown by increased time spent annually by consumers in the entertainment arena. Movies and books, specifically, are of particular interest within the industry due to their seemingly strengthening relationship. Yet, consumer spending within the film and publishing industries, individually, differ slightly. As consumers hold conscious opinions as to how much of their income they allot toward enjoying entertainment, such insights can help to explain entertainment preferences and industry profits overall.

This research seeks to determine whether synergies exist between the film production and publishing industries. Specifically, market perceptions of movies whose screenplays are based upon books are understood more fully, from both a marketplace and consumer perspective. With an increased understanding of consumer attitudes toward movies based upon books, we can better examine marketing practices within the film and publishing industries. By determining if the relationship between movies and the books they are often based upon have a positive or negative relationship, marketers can adjust their campaigns to become more complementary, potentially increasing the profitability of both forms of media.

The motion picture industry has steadily grown, with rising box office ticket prices (the national average movie theatre ticket price is expected to grow to \$7.05 by 2008) and with consumers attending more movies at the theatre each year (www.euromonitor.com, 2005). In 2003, the US market for film production grew to \$9.5 billion (www.euromonitor.com, 2005) and will be \$11.9 billion by 2008 (www.euromonitor.com, 2005). With consumers spending an expected annual average of 14 hours in movie theatres during 2006 (www.eMarketer.com, 2002), it is not surprising to see that the average number of films seen in the theatre was 5.04

during 2003 (www.euromonitor.com, 2005). Knowing there is consistent demand for movies, filmmakers are continuing to produce new movies, evidenced by the increase of 28 films produced in the US from 2002 to 2003 (www.euromonitor.com, 2005). Consumer spending on filmed entertainment is estimated to increase 6.6% through 2009 (www.eMarketer.com, 2005). Appendix A depicts consumer spending in the entertainment industry, showing strong growth for movies and a less pronounced development for books.

Economic motivation surrounding profitability within the entertainment industry can be discussed within the publishing arena. According to the Book Industry Study Group, book sales amounted to \$30 billion in 2005 (Green, 2006). By 2008, the expected US book market value will be \$33.5 billion, attributed by bookstore chain expansion and consumers' increased incomes (www.euromonitor.com, 2005). The book market includes adult trade, textbooks, juvenile trade, professional books, and religious books, among other smaller sectors. But specifically within adult trade, the book market was valued at \$4.1 billion as of 2004, and juvenile trade was valued at \$1 billion, which together are only approximately half the market value of the film production industry (www.euromonitor.com, 2005). Similar profitability figures remain positive through 2009, where consumer spending on books is expected to grow at 3.4% (www.eMarketer.com, 2005).

At the same time, the publishing industry's success cannot be paralleled to that of the film production industry. Though book sales remain strong, consumers' positive valuation of books appears to dwindle. The annual time spent by consumers reading books has steadily decreased from 111 hours in 2000 to an estimated 103 hours in 2006 (www.eMarketer.com, 2002). Appendix B displays a chart showing the number of hours consumers spend on reading books compared to seeing movies in a movie theatre annually. From 2003 to 2004, the number

of books sold worldwide dropped by 44 million (Maney, 2005). This statistic is somewhat softened, though, by the fact that there are still 2.3 billion books, on average, sold each year (Maney, 2005). Young adults are of particular interest to book marketers, for only 40% of consumers ages 18-24 bought books in 1998, and as of September 2005, consumers under 25 years of age are responsible for only 3.9% of all books sold (www.euromonitor.com, 2005). With these circumstances in mind, it becomes apparent that the publishing industry remains profitable, but it is struggling to attract certain consumer segments and has not captured the sales found in the movie business.

This research ultimately poses the question of whether or not the two described industries can work together positively and share their energies to remain profitable and forge new partnerships. Vertical integration finds a new meaning in the entertainment industry with the conception of a publishing house and film studio partnership. The formation of Random House Films in November 2005 tangibly realizes this notion. Focus Features, known for its distribution of *The Pianist*, *The Motorcycle Diaries* and *Brokeback Mountain*, has joined forces with Random House, publisher of authors such as Dan Brown, Toni Morrison, and John Grisham. Focus has a history of releasing films based upon books, and Random House's top authors have all agreed to film adaptations of their novels.

At Random House Films, the separate companies will share "financial, creative, and production responsibilities" (*Associated Press State & Local Wire*, 2005). Focus can thus make films from books published by Random, and Random can publish "the making of" books about Focus films and even turn Focus' original screenplays into book adaptations. The two companies, moving forward, will jointly acquire film rights for books and work together on all phases of production from script development and director selection to marketing and publicity

(*PR Newswire US*, 2005). In a statement about the new union, Focus co-Presidents David Linde and James Schamus explain, “This partnership affords us unprecedented and exciting access to a wealth of material from which great movies can be made” (*Associated Press State & Local Wire*, 2005).

Another important application of this book-to-movie phenomenon is within the realms of Hollywood’s Academy. Both Oscar nominations and wins help to better market and sell movies. And if a book is turned into a film with Oscar potential, the book may also reap similar benefits. Case in point: 47 of the 109 2006 Oscar-nominated films released were book-to-movie productions (Maul, 2006). The category for ‘Best Adapted Screenplay’ is of particular relevance here, where the 2006 contenders were all adaptations from different book genres. Literary novels and short story adaptations won nominations for *Brokeback Mountain*, *Memoirs of a Geisha*, and *The Constant Gardener*. *A History of Violence* earned its nomination from being based on a graphic novel, and the nominated *Syriana* is based on a memoir. These connections between fine cinema and literary works will likely continue, “Since the first Oscars ceremony, in 1929, film adaptations of literary properties have been consistently singled out for nominations at a remarkably high rate (and percentage-wise, even greater for actual awards)” (Maul, 2006).

Such industry occurrences of studio and publishing house alliances and Academy Award book-to-movie connections further justify necessary contemplation of the film production and publishing industries’ synergies. And with the movie industry growing consistently, it can potentially use its consumer influence to aid its inevitable counterpart within the publishing industry. This study will focus on consumer attitudes as support for proposed unionized marketing tactics for movies and books. While no previous marketing studies of this nature can be acknowledged, a wealth of opinions on this topic exists in the popular press. Background

information will include both the problem history as relevant to both industries, as well as a discussion of applicable marketing research studies.

Background Information

Industry and Problem History

The initial problem of how well synergies between the film production and publishing industries may develop begins with the idea of a book-to-movie production. Movies are often based upon books for a variety of reasons. Central, pertinent rationales include the idea that Hollywood lacks originality, that movies offer an added experience to an already enjoyable book, and that movies are better marketed, thus offering an incentive for a film adaptation. Yet, a great sentiment has evolved from critics and consumers, alike, that movie versions can ruin a great book. Movies and books, therefore, do have a relationship of some form, but this thesis will determine more concretely the direction their relationship will take in the future.

A lack of novelty in Hollywood is a primary hypothesis for the ever increasing number of book-to-film adaptations produced in the US. Studios find it easier to use material that has already been deemed successful, whether that original source material be a novel, a comic book, or even a Broadway show. Chris Bender, producer of New Line Cinema's *A History of Violence* realizes this phenomenon, "The business has changed. In becoming more corporate, the mandate is for franchises, for things where marketing takes precedence over originality. Once you start talking like that, you end up making sequels, remakes, movies based on characters from comic books" (*The Hollywood Reporter*, December 2005). In fact, children's books, in particular, provide excellent source material as they are pleasing films that form profitable franchises that involve the whole family (McGee, 2005). *Publishers Weekly* Editor of Children's Books, Diane Roback, supports this notion in her remark that "Another good thing as far as Hollywood is concerned is that these movies easily lend themselves to sequels. Studios want to build franchises" (McGee, 2005).

Therefore, it makes sense why studios have formed such tendencies to adapt books to create franchises, but movies are the media selected for these transformations with carefully contemplated success potentials. Consumer experiences are advanced from the added enchantment of a movie theatre visit. Even Annie Proulx, author of the short story that drew the basis for the Oscar-winning film *Brokeback Mountain*, writes in her essay in the novel *Story to Screenplay* that after seeing the film adaptation, she found “the point that writers do not like to admit; in our time film can be more powerful than the written word” (Garner, 2006). But authors’ refusal to challenge movies may not be the most positive choice. Because movies are so effective at story-telling, film adaptations can make novels seem superfluous (James, 2005) and further supports the fact that “it’s precisely because the films are so remarkable that, after initial attention they can bring to the novel ... the books often seem displaced” (James, 2005).

Movies are often better marketed than books could ever be. With millions, and sometimes even billions, of marketing dollars allotted, studios are able to afford a variety of advertising efforts dedicated to their films. This trend will likely develop further in the future as the average marketing cost of a film rose to \$39 million in 2003 (www.euromonitor.com, 2005). And the big players in the market are spending even more. AOL Time Warner spent the majority of its \$4.7 billion marketing budget on the company’s films released in 2003 (www.euromonitor.com, 2005). Similarly, Sony spent \$4.3 billion and Disney spent \$2.6 billion on marketing during 2003, most of which, again, went to marketing their released films (www.euromonitor.com, 2005).

Marketing within the publishing industry takes place on a less grand scale, prospectively a contributory factor to why movies have become more profitable than books. Viacom is the largest marketer, spending \$2 billion in advertising, followed by Pearson PL with \$787.4 million

and then McGraw Hill spending \$121.7 million (www.euromonitor.com, 2005). Because so many more books are released than movies, publishers find great difficulty spending marketing dollars on everything (Lenderman, 2006). Typically, only big budget books (i.e. science-fiction novels that can often be turned into films) have true marketing campaigns (Montpoli, 2005). John Pitts, Marketing Director for Doubleday, an imprint of Random House explains that “If you’re going to look to an industry for innovative and aggressive marketing tactics, it’s definitely [the film and television] industries – not the publishing industry” (Montpoli, 2005).

Even though the publishing industry may be marketing challenged and in need of new tactics, consumers will not stop reading for good. Publishers can take comfort in this knowledge, summed up by *The Economist* Technology Editor Tom Standage, “Communications media are very rarely displaced by new technologies. TV did not kill radio, movies did not kill theater, video did not kill movies. The book is the oldest of all of these technologies, so I think it has staying power” (Maney, 2005). While books are one of the oldest media, they must be released and marketed similar to newer media forms. Books can be very seasonal, just like movies, as they are often printed and sold in the fall in anticipation for holiday gifts (Nelson, 2005).

The idea of book and movie synergies develops further, as book-to-movie adaptations are frequently profitable for the publishers as well. Integrated marketing plans can be more readily made with tie-ins when media work well together. For example, movie related covers on older books can be a low-cost marketing tactic, yet publishers should be careful not to overestimate demand for the new versions (Collett-White, 2005). By consciously working with the studios to develop relationships, publishers will be able to improve their own industry efforts. The first marketing step for publishers, though, may be first to convince consumers that books are effective and enjoyable entertainment, “Book marketers may also want to spend less time

promoting the author and more time promoting the experience of reading a book” (Lenderman, 2006)

While publishers may need to reach a segment of consumers who have lost touch with reading, other consumers fully support books over other media forms. Furthermore, these individuals often find fault with film adaptations of books. These negative opinions range from feelings of disappointment, particularly if the moviegoer enjoyed the original novel (*Canadian Press*, 2005), to the impression that books offer what a movie cannot: an involved experience that can ‘resonate for days, even weeks’ (Maney, 2005). There exist adamant readers who believe movies cannot do justice to a good book and that what is often most cherished about a book rarely makes it into the film adaptation (Hewitt, 2005). “For lovers of the book, the movie almost never satisfies. Movies made from books aren’t made for readers of the book” (Hunter, 2005).

Sentiments of negativity toward movies from book lovers also rally from the viewpoint that relationships with books are more personal. Books can be savored and re-experienced (Hunter, 2005), offering a “sense of completion,” whereas movie adaptations cut the original plot (Hoegg, 2005). Moviegoers must realize that books are the original art form and that movies are not the Cliffs Notes version of books (Lloyd, 2005). “The more ... powerful advantage of books is the sense of ownership a reader gets after finishing the story. This feeling appears if you’re read the book before or after seeing the movie” (Hoegg, 2005).

The potential for a strong relationship between books and movies is evident. Some sources claim that their relationship is positive, “There’s not, after all, an either/or choice between books and movies. Ideally they complement each other” (James, 2005). Yet some expert opinions maintain their relationship is ill evident, “In some ways, it is unfair to compare

the two media because they are totally different” (Hoegg, 2005). Consumers play a major role in the opinions formed because they determine market protocol for handling relationships between reading books and seeing movies in the theatre. Decisions for consumers to contemplate include: Should it matter if the book is read first? Does it matter if the book content is changed? And is there a point to seeing the movie if you have read the book? (Hunter, 2005).

Many critics believe that there exist standards as to how to when to read books and when to see film versions. One industry perception is that the quality of the media influences whether to read the book first or afterward. Books that can be deemed ‘literature’ should be read before seeing the movie, and such a distinguishing factor can be found by looking at the first sentence of the book, reminiscent of “Call me Ishmael” from *Moby Dick* (Hunter, 2005). In tandem, reading the book first would only ruin the story for the would-be filmgoer (Hunter, 2005). Story-telling differs in movies from prose style, as the motive in books is necessary, it provides bigger explanations, and it is character driven and more believable.

Profitability from book-to-movie adaptations has been evident, particularly within the last ten years. In 1997, 29 of the film titles released were based upon books, which generated 21% (\$999.7 million) of the year’s box office (Cox, 1998). And as of 1997, 20% of the top 50 grossing films were based upon books, responsible for more than \$2.2 billion at the box office (Petrikin, 1998). Predominant authors whose works have been adapted range from John Grisham, Stephen King, and Michael Crichton to Howard Stern, James Ellroy, and Tolstoy. Even so, many book-to-movie adaptations are made with wrongful intentions. David Vogel, President of Hollywood Pictures/Walt Disney Pictures, said in 1997 that “Books are things that I question a lot only because the price of them has become so extraordinarily high. Too often,

studios are buying the books because they expect them to be big bestsellers, not that they expect them to be great stories. I think that's a risky thing" (Cox, 1998).

Even with cautious sentiments in the past, adaptations in the film arena are the wave of the future, "Many studio executives say the book biz is a good one for movies to be in. With escalating marketing costs, books make sense because they tend to have built-in recognition factors, since they've had previous incarnations as bestsellers or hyped publishing properties. Their pre-sold nature makes them easier to sell in the film arena," (Petrikin, 1998). As much as films can be beneficial to the books in reprint, books can also help films in their release. Regardless of the true cause and effect ratio, "Whichever way you look at it, the relationship between film studios and publishers is getting closer" (Collett-White, 2005).

With growing evidence that synergies between publishing and film production exist, I can further discuss the publishing sector's marketing responses to movies adaptations. In the past year, book sales have improved with the release of numerous film adaptations, such as C.S. Lewis' *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*, which is displayed at Barnes & Noble under "new releases" (Rives, 2005). Editions of *Narnia* were reprinted with a movie poster cover and a "major motion picture" notice, which often helps sales. According to spokeswoman Beth Bingham for Borders Books & Music, the bookstore sold ten times as many *Narnia* books once trailers for the movie began to circulate (Rives, 2005). Booksellers, overall, are pleased with this observation because people are reading books they may not have otherwise. Bingham comments "When publishers repackage the book, they help customers who aren't aware of the book find it" (Rives, 2005).

The potential for such synergies is not limited to the fantasy sector, yet there appears to be a high concentration of adaptations in that genre. In sync with Peter Jackson's film

adaptations being released, 25 of the 85 million copies of Tolkien's *Lord of the Rings* trilogy were sold between 2001 and 2003 (Collett-White, 2005). After *Memoirs of a Geisha*'s new movie-based cover was printed, the book sold better. In effect, the movie cover edition is creating more sales than the original cover (Rives, 2005). Such growth in book sales is contributory substantiation that books and movie adaptations benefit the publishing industry.

Book publishing is surely taking note of practices in other entertainment industries and working off of the positive energy of the film medium. A new trend in publishing to advertise released books are mini-movie BookShorts, which will serve as a form of trailers to read new books. Creators of the new advertising media hope that the Shorts will work for book publishing similar to music videos for music labels. Judith Keenan, producer for Toronto digital media, contributes that "We're using the multimedia platform to bring the benefits of books to readers" (*The Hollywood Reporter*, July 2005). Additionally, these synergies are helping teenagers in the Fresno, California region to read more and find the fun in books. The "Read the Book, See the Movie" program at Fig Garden Library allows teens to review books and critique movie adaptations screened at the library (Lloyd, 2005). With advertising practices evolving and community outreach resulting from the book-to-movie phenomenon, it is further apparent that their relationship certainly may be a positive one.

With Random House Films' creation, many studio and publishing house alliances may develop in the near future. Walden Media, the studio behind *Narnia*, supports publishing and children's novels adaptations. Other notable releases from Walden include *Holes*, *Because of Winn-Dixie*, and the upcoming children's film *Hoot*. The studio plans to partner with a major publisher to release its own books, given its relationships with organizations ranging from the American Library Association and Read Across America to the Girl Scouts.

VP of Publishing Debbie Kovacs further clarifies Walden's intentions with her statement that "I think everyone understands that a book can't be verbatim a movie, so we try to make the essence of a book, and what makes it beloved, and preserve that" (Deahl, 2006). Walden's efforts in this new type of industry that is forming have been noticed. Random's Daisy Kline, VP of Marketing for Children's Books, compliments the studio "Rather than distancing themselves from the book, [Walden] works hard with the publisher to understand what made the book successful in the first place ... you never have to ask Walden to say 'based on the bestselling book'" (Deahl, 2006). The publishing and film production industries are progressing into a relationship-based segment, and sales in both sectors show that consumers favorably purchase movies and the books they are often based upon. This research will look to support this phenomenon using consumer marketing research.

Academic Research

Though there is no evidence of past marketing research studies concerning consumers' purchasing patterns linked to the book and movie industries, other applicable marketing studies exist. One study is appropriately similar in the sense of synergy formation between the publishing and film production industries. Other studies are relevant in application to consumers affiliated as entertainment industry purchasers and to the psychological link that may exist between readers and filmgoers, particularly when movies are based upon books. The article "Cinema Screen Advertising: An Old Technology with New Promise for Consumer Marketing" describes how cinema advertising is effective because of the large audience it serves (Austin, 1986). Therefore, if the cinema is a strategic place to advertise messages because of the numerous consumers filling the theatre seats, movie adaptations of books may inherently be

marketing communications for reading books themselves. As the credits roll (whether at the beginning or end the film), the mention of “based on the novel by” is an advertisement in itself.

Marketing studies analyze consumer demographics and often segment product users for marketing purposes. “Marketplace 2000: Rising the Wave of Population Change” discusses how the baby-boomer generation had fewer children (often none or only one) and the current youth generation, as a result, is dwindling (Dychtwald, 1997). It is arguable that young adults often spend the majority of their income in the entertainment sector; thus, the existence of less young consumers implies that marketers will have to compete smarter to attain these consumers as spenders on their particular entertainment offerings. Teenagers, in particular, are segmented in “Teens on the Internet – Commercial Application of a Deconstructive Analysis of ‘Teen Zine’ Features.” Their findings are that teenagers can be broken down into four consumer segments, including “the media and me” (Itty, Jeffrey, Moskowitz, 2003). If there are media-centric purchasing teenagers, similar consumers likely exist in the young adult sector, who might best explain the purchasing behaviors of those who would be supporting the book and film industries. A similar study of note, “Segmenting Global Markets by Generational Cohorts: Determining Motivations by Age” suggests that birth age alone may not be the best factor in grouping consumer purchasing behavior; instead, using a “coming-of-age” segment may be more effective (Meredith, Schewe, 2004). The respondents of the market research study that follows slightly differ by birth years but are all in the same segment of higher-education experiencing individuals; in a sense, they form their own “coming of age” group.

Marketing research studies can further provide explanations for psychological motivations for readers who may or may not see film adaptations. “Emotions, Reason, and Behavior: A Search for Truth” is a study with results that support the notion that emotional

behaviors may be important for modeling consumer patterns, similar to rational behaviors monitored (Williamson, 2002). Any entertainment study focused on consumer behavior, as a result, should look at some personality/emotional characteristics in relation to purchase intentions. The study “Modeling Hedonic Portfolio Products: A Joint Segmentation” argues that repeat purchasing of a hedonic product is relatively rare, with hedonic products being products characterized by an affective experience rather than a bundle of attributes (Moe, 2001). As box office and book sales can be considered hedonic products, there may exist a decreased likelihood that a consumer who reads a book will see the movie adaptation. A final applicable marketing study is “Nostalgic Bonding: Exploring the Role of Nostalgia in the Consumption Experience,” where researchers found that nostalgia in marketing may be useful for affecting consumer purchasing behavior (Holbrook, Schindler, 2003). Consequently, if nostalgia can be considered a factor influencing consumer desire to repeat purchase experiences, this may prove relevant in the case of reading books and seeing movies based on the same, familiar story.

Problem Statement & Research Hypotheses

The objective of this research is to use consumer marketing research describing consumer purchasing preferences within the entertainment industry, as well as industry opinions, to determine whether synergies exist between the publishing and film production industries. By surveying respondents' attitudes toward entertainment, specifically reading books as well as watching movies, these consumer attitudes can provide potential explanations of industry data and opinions. The way in which consumers value movies as compared to their valuing of books may indicate how the entertainment industry will take shape in the future.

My focus on these consumer preferences is sharpened more specifically on movies based upon books and the relationship between the two media. I further probe at differences in the two media concerning genres favored and opinions concerning which literature genres best translate to film. This research attempts to determine if movies and the books they are often based upon have a positive or negative relationship as well as to see if any synergies within consumers' purchasing intentions can be explained by behavioral patterns or psychographics.

Hypotheses

Based on previous research, I have several hypotheses.

Because industry statistics show that consumers are spending an increased number of hours in the movie theatre and a decreased number of hours reading books,

H1: *Consumers value movies more so than books, therefore choosing to watch a greater number of movies than books read.*

And as increased consumer incomes have a contributing factor to profitability in the entertainment industry,

H2: *Increased consumer incomes will correlate with more books read and movies seen at the theatre.*

H3: *Consumers with less income, therefore, will be less likely to both read a book and then see the movie version or read the book, having seen the movie version.*

H4: *Consumers who have great interest in and knowledge of the entertainment industry, whom can be considered “media and me” consumers, are more likely to both read a book and see the movie adaptation, regardless of the order chosen.*

As a result of aggressive marketing in the film production industry,

H5: *Consumers will likely list trailers as a top reason for choosing to see a movie.*

Because historical data shows consumers in the 18-24 age segment are less likely to purchase books,

H6: *The ability to acquire a book, whether from purchase or borrowing, will play a large role in why consumers read books.*

Because industry sentiments have alluded to movies offering an additional experiential magic,

H7: *Consumers are likely to see the movie version if the book is read.*

Similarly,

H8: *Consumers are likely to read the books if they have seen the movie adaptation.*

As some consumers can be considered “book lovers,”

H9: *Consumers who read many books are less likely to read the book after seeing movie adaptations.*

Due to the fact that some consumers are more so “filmgoers,”

H10: *Consumers who see many movies are more likely to see movie adaptations of books.*

Because of the hedonic nature of entertainment products,

H11: *Consumers who are less open to new experiences will be more likely to both read a book and see the movie adaptation, regardless of the order selected.*

With nostalgia playing a contributory factor to consumer purchasing patterns,

H12: *Nostalgic consumers will be likely to both read a book and see the movie adaptation, regardless of the order committed.*

H13: *Consumers are unlikely to be fully aware of recent films based upon books.*

Due to the influential power of Academy Award nominations, when asked,

H14: *The majority of book-to-movie adaptations consumers can think of will be Oscar-nominated films.*

Given the recent trends surrounding fantasy book adaptations to film,

H15: *Consumers will be likely to select the fantasy genre as the genre that best translates to film.*

I believe, overall, that the above described hypotheses will, together, contribute indication that a strong potential for publishing and film production industry synergies can translate to marketing tactics used by firms.

Methodology

My study uses both primary (qualitative and quantitative) and secondary research. Primary research was conducted through exploratory informal interviews as well as through conclusive research in the form of a detailed survey. The study's secondary research is both internal and external, as referenced in the introduction. I next explain these forms of research in the following section.

Primary Research - qualitative

Three interviews were conducted with young adults of differing backgrounds. Feelings and preferences toward the entertainment arena were discussed, specifically describing those toward books and movies. The two media were compared and contrasted, with particular emphasis placed on the purchasing tendencies between reading books and seeing movies whose screenplays used those same books for source material. The table in Appendix C illustrates the opinions and preferences for each respondent discovered during the interviews.

Overall, the three interviewees spend much, if not the majority, of their disposable income on entertainment. Their knowledge of the entertainment industry is generally greater than that of the average consumer, with some of the interviewees regularly reading entertainment-affiliated periodicals. Furthermore, all of the interviewees indicated a preference to see movies in the theatre over renting or purchasing DVDs. Recommendations from friends and family represent a strong factor as to why they read certain book titles and see particular films.

Additionally, the interviewees discussed their motivations for reading a book versus choosing to watch a movie. General themes concerning having closer relationships with books

and movies being a ‘lazy’ activity emerged. The interviewees, on average, read 1-2 books per month and see around 3 movies at the movie theatre; therefore, entertainment is a regular part of their lives’ schedules. When questioned about their attitudes toward book-to-movie adaptations, strong opinions materialized. Sentiments toward reading a book before seeing a film adaptation were consistent, yet the interviewees all had mixed feelings as to their perceived quality of movie versions of books. Regardless of their diverse emotions toward the two media, it became apparent that consumers have unique relationships with both entertainment forms, and together, books and movies do have an undeniable interaction that captivates those who wish to be entertained.

Based upon the interviewees’ responses, questions in the survey were written to test these preferences on a mass scale. For example, one question in the survey asks what percent of a respondent’s monthly income is spent on entertainment, and another asks the genres of magazines typically read by the respondent. Several questions attempt to answer why consumers read books and see movies at the theatre, of which recommendations from friends/family is an option for selection. Furthermore, the survey contains open-ended questions as to the number of books that are read and movies seen at the theatre by respondents. The final questions of the survey attempt to derive strong patterns in how consumers feel about book-to-movie adaptations, given circumstantial factors.

Primary Research - quantitative

Survey Methodology

Using interviewees’ preferences and opinions as background knowledge, primary research was additionally conducted using an online survey over the course of four weeks. The data attained from the survey contains both descriptive research, but more importantly causal

implications for the consumer and movie versus book relationship. Respondents are all from the New York University (NYU) community, contacted through an array of student groups, courses, and online forums. Because of the ill feasibility of using a random sample, the sample is instead a non-probability convenience sample, with respondents contacted and provided with a link to the online survey through the following mediums:

- Business of Producing, Stern School of Business, NYU course
- Greenwich Hotel, NYU housing
- *Labyrinth Lovers*, online student forum, www.facebook.com
- Marketing Society, Stern organization
- Natural Science I: Exploration of Light & Color, College of Arts and Sciences, NYU course
- Phi Chi Theta, Stern organization
- Rock Music Group, online student forum, www.facebook.com
- Senior Scholars, Stern organization
- STEBA (Stern & Tisch Entertainment Business Association), NYU organization
- Third North, NYU housing

Survey Design

The online survey was created at www.surveymonkey.com. Appendix D depicts sample screen shots for the online survey-taker, and Appendix E displays all of the survey questions. The survey contains 40 questions, split into seven sections. Prior to launching the survey, it was tested for question accuracy and understanding as well as the time necessary for completion, which averaged 10 minutes. Respondents were surveyed on their attitudes toward and purchasing behavior within the entertainment industry, with focused questions pertaining to books and movies. Placed strategically within the survey are several questions determining the respondents' likelihood to read books and see movies that are affiliated. By asking general questions outside of the specific scope of my study, connections between the movie/book

synergy phenomenon and potential personality characteristics and backgrounds may be discovered.

In developing the survey, both non-metric and metric measurement scales were implemented. Nominal, or categorical, questions were included, such as “What factors influence which movie you choose to see at a movie theatre?” Ordinal questions were used as well, in example, “How recently have you watched a movie that was based upon a book?” Many of the questions posed are interval level on 10-point scales, such as “On a scale of 1 to 10, 1 being ‘Not at all enjoyable’ and 10 being ‘Very enjoyable,’ how enjoyable do you find the entertainment industry?” Some open-ended questions used, such as “What is your weekly income?” are ratio level. Finally, dichotomous questions were used in the case of questions like “Have you ever watched a movie that was based upon a book?” The questions themselves are posed to be used in statistical analysis to determine potential averages and tendencies I can analyze in comparison to industry opinions.

In order to incentivize the NYU community to participate in the survey, prizes were advertised for completing the survey. An additional question was placed at the completion of the survey requesting the respondent’s email address. A lottery was administered, offering ten prizes to respondents who finished the survey. Prizes included \$15 gift certificates to Barnes & Noble as well as movie passes to local New York Regal and AMC movies theatres.

Survey Sample

Upon closing the survey, there were 166 total respondents. All from the NYU community, respondents’ ages range between 18 and 25 years, with the average respondent age being 19-20 years. The undergraduate college produced 98% of the sample, with 44.4% of the respondents being freshmen, 24.5% sophomores, 13.2% juniors, and 15.9% seniors.

Respondents are predominantly female, contributing 74.2% of the sample size. Employment within the sample accumulated to 48.3% of respondents, and their average weekly income is \$88. The majority of respondents, 68.2%, were raised in a suburban environment with 22.5% raised urbanely. When asked their magazine genre preferences, respondents most often read entertainment, news, and fashion periodicals.

Statistical Significance

The data attained from the survey was statistically analyzed. When applicable, counts/frequencies, ranges, percentiles and simple averages (means) were calculated. To provide more insight into the data, simple linear regression models were used to determine key factors affecting some of the major relationships tested. Of particular significance in the relationships tested was the coefficient of determination (R-Sq), which provides the percentage of explained variation in the regression. For the purpose of statistical significance in the data, only correlations with a p-value less than 5% were of focus. Additionally, because the total NYU undergraduate school has enrollment of approximately 17,426 students, the study's sample size of 166 generates a confidence interval of 7.6% for all calculated statistics. This calculation can be found as follows:

$$c = \sqrt{(z^2 * p * (1-p) / ss)}$$

where:

c = confidence interval, expressed as a decimal

z = Z-value (1.96 for 95% confidence)

p = percentage selecting a choice, expressed as a decimal (.5 used when using ss)

ss = sample size

Results

Hypotheses Testing

Below, I describe the results of testing my hypotheses using statistical analysis.

H1: *Consumers value movies more so than books, therefore choosing to watch a greater number of movies than books read.*

Respondents, on average, go to the movies 1.66 times and read 1.34 non-coursework affiliated books per month. Additionally, they would prefer to go to 3.73 average movies and read 3.5 movies per month. This data indicates that consumers do show a slight preference for seeing movies at the movie theatre over reading books for leisure. At the same time, the increase in a respondent's preferable situation for the number of movies seen and books read are in books' favor. Therefore, a subtle difference in consumer valuation of books and movies exist, with movies being slightly more so desired.

When respondents were asked their top 3 entertainment preferences, 62.7% of the survey population selected listening to music, followed by 43.4% choosing to go to the movie theatre and 42.2% selecting to rent/watch a movie. Only 31.3% of respondents selected reading a book as their preferable form of entertainment, raking it 6 of 10 entertainment options provided. This supplementary insight further strengthens the conclusion that consumers value movies more so than books. Overall, the data supports **H1**.

H2: *Increased consumer incomes will correlate with more books read and movies seen at the theatre.*

Consumer data indicates that, in fact, there is no correlation between income and the amount of entertainment in which a consumer partakes. With a p-value of .902 and R-sq of 0%, income cannot explain the number of movies a consumer sees at the movie theatre per month.

Similarly, income explains only .3% of the number of books consumers read per month, given a p-value of .000. Conclusions from this insight may be that certain individuals, regardless of their financial ability to do so, make a personal commitment to enjoy books and movies. Similarly, financially strong consumers may not necessarily use their additional income toward entertainment means. Therefore, there is not evidence to support **H2**.

H3: *Consumers with less income are less likely to both read a book and then see the movie version or read the book, having seen the movie version.*

Simple regression was used to analyze the potential relationship between consumer income and likelihood to see a movie adaptation after reading the book and vice versa. The results were non-significant; the relationship between income and the likelihood to see the movie after reading the book has an R-sq of .3% and p-value of .539. Likewise, income explains .5% of the likelihood to read the book after seeing the movie, given a p-value of .366. Therefore, at this time, no correlation between consumer income and preferences within the book-to-movie segment can be stated. Consequently, **H3** is not supported by the data.

H4: *Consumers who have great interest in and knowledge of the entertainment industry are likely to both read a book and see the movie adaptation.*

I used a simple regression model to determine if a consumer's likelihood to see a movie adaptation, having read the book first can be explained by a consumer's importance ranking of being knowledgeable about the entertainment industry. Similar regression analysis was used to verify if a consumer's likelihood to read a book, having seen the film adaptation first, could be explained by a consumer's importance ranking of industry knowledge. With a p-value of .000, the importance of having industry knowledge to the consumer can explain 7% of the individual's likelihood to see a movie adaptation, having read the book first. The greater the importance the

consumer finds in knowing about the entertainment industry, the greater the likelihood exists that they will see a film adaptation after reading the original book. Appendix F depicts fitted line plots of the regression analysis used in testing the hypotheses (See Appendix F, Chart 1). This implies that consumers who value being “in-the-know” about movies and books will be more likely to see a movie version of a book read.

On the other side, a less significant relationship exists between consumer likelihood to read a book having seen the film adaptation and the importance of industry knowledge. Here, the p-value is .000, but the importance of knowing about entertainment can only explain 2.6% of a consumer’s likelihood to read the book after seeing the movie version. (See Appendix F, Chart 2). Therefore, entertainment knowledgeable consumers may have an overall preference to read the book before seeing the movie, if given the opportunity, but they will still have a likelihood to want to read the book if they see the movie adaptation first. For this reason, **H4** is supported.

H5: *Consumers will likely list trailers as a top reason for choosing to see a movie.*

As hypothesized, the most selected reason by respondents for going to the movie theatre is due to trailers/previews, representing 79.3% of the population. The next most influential choice is recommendations from friends/family, selected by 75.6% of respondents. Therefore, film studios’ large marketing budgets are not in vain: consumers do go to the movies because of marketing campaigns, in particular movie trailers. As a result, the data supports **H5**.

H6: *The ability to acquire a book, whether from purchase or borrowing, will play a large role in why consumers read books.*

The consumer data does not indicate that this hypothesis is true. In fact, respondents are most influenced to read a book by recommendations from friends/family (81.9%), followed by appreciation for the author(s) (66.9%) and knowledge of the plot (61.2%). The ability to

purchase, borrow, or in general, acquire a book was selected only by half the population, 54.4%. Therefore, consumers read books for reasons quite similar to the reasons movies are seen at the movie theatre. Given this, there is not evidence to support **H6**.

H7: *Consumers are likely to see the movie version if the book is read.*

The average likelihood for respondents to see a movie based on a book, if they read the book, is 7.59, on a scale of 1 to 10, with 10 being “Very likely.” Therefore, this high average indicates that consumers do trend toward being more likely, than not, to see the movie version if a book is read. Implications from this data include support for integrated book-to-movie marketing campaigns as well continued adaptations from books to films. Consequently, **H7** is supported.

H8: *Consumers are likely to read a book if they have seen the movie adaptation.*

While there was evidence to support **H7**, the scenario changes for **H8**. Here, respondents are less in favor of a transition, given watching the movie version first. Respondents’ average likelihood to read the book after seeing the movie is 5.76, on the same likelihood scale of 1 to 10. This average, thus, presumes consumers are neutral toward reading the book, having seen the movie version. And this data shows that consumers, overall, are more likely to enjoy both entertainment forms if it is the book that is enjoyed first. Therefore, the data does not support **H8**.

H9: *Consumers who read many books are less likely to read the book after seeing a movie adaptation.*

Simple regression was used to model the relationship between the average number of books consumers read per month compared to their likelihood to read the book after seeing a

movie adaptation of the book. Statistically significant, with a p-value of .000, the number of books a consumer reads per month can explain 3.8% of the variance in the likelihood the consumer will read the book, having seen the film adaptation. (See Appendix F, Chart 3). In fact, when respondents who do not read any books each month (42 in total) were removed from the sample and the regression was run again, the number of books read per month could then explain 4.8% of the likelihood to read the book after seeing the movie adaptation, given a p-value of .000. This disproves **H9**, showing that avid readers will still choose to read the book that was adapted after seeing the movie version first. Thus, “book lovers” will elect to always read the book, even if they have already experienced a version of the story before.

H10: *Consumers who see many movies are more likely to see movie adaptations of books.*

A strong correlation could not be found between the number of movies a consumer sees per month and the likelihood to see movies based upon books in general. With a non-significant p-value of .098, the number of movies a consumer sees per month at the theatre only explains 1.8% of the likelihood to see a movie adaptation of a book. Yet, the number of movies seen per month can dictate 1.2% of a consumer’s likelihood to see a film adaptation, p-value being .000. (See Appendix F, Chart 4). More importantly, 2.6% (p-value = .000) of a consumer’s likelihood to see a film adaptation, after reading the book first, can be explained by the number of movies seen per month on average. (See Appendix F, Chart 5). This relationship shows us that as a consumer sees more movies per month, the likelihood to see film adaptations does increase. “Filmgoers” will see film adaptations, regardless of the conditions. Overall, the data does not support **H10**.

H11: *Consumers who are less open to new experiences will be more likely to both read a book and see the movie adaptation.*

This hypothesis was tested by comparing a consumer's willingness to try new things to the likelihood to both read books and see the movie adaptations of those books, regardless of the order. With p-values of .123 and .171 and R-sq values of 1.6% and 1.2%, respectively, a consumer's openness to new experiences cannot explain their likelihood to see a film adaptation, having read the book, or read the book, having seen the movie version. Though these particular relationships were not statistically significant, consumers' likelihood to try new things does have a correlation with their likelihood to see movies based upon books in general. A consumer's likelihood to try new activities can explain 2.7% of the person's likelihood to see book-to-film adaptations, p-value being .044. (See Appendix F, Chart 6). Given this, **H11** is not evidenced by the data.

H12: *Nostalgic consumers will be likely to both read a book and see the movie adaptation.*

According to the data, nostalgia does not play a significant role in consumers' likelihood to both see movie adaptations and read the books they are based on. Nostalgia explained .5% of a consumer's likelihood to see a movie adaptation, having read the book (p-value = .377) and 1.7% of the likelihood to read a book, having seen the film adaptation (p-value = .104).

Evidence does exist, though, that nostalgia is a factor in consumers' attitudes toward book-to-movie adaptations. With a p-value of .000, consumers' responses indicate that nostalgia can provide 4% of the variance in how enjoyable consumers find movies based upon books. (See Appendix F, Chart 7). As a consumer's nostalgic trait increases, so does the individual's enjoyment of book-to-movie adaptations. Similarly, 2.8% of consumers' likelihood to see a movie based upon a book in general can be contributed to consumer nostalgia, evidenced with a

p-value of .000. (See Appendix F, Chart 8). Once again, as a consumer's nostalgia level increases, their likelihood to see film adaptations of books does as well. Unsurprisingly, nostalgic consumers do show a preference for experiences that may seem familiar, which, in this case, would be watching a film adaptation of a book. Therefore, **H12** is supported by the data.

H13: *Consumers are unlikely to be fully aware of recent films based upon books.*

When respondents were asked to list three recently released films based upon books, they inevitably were successful with the task. Over 98% of the titles listed are based upon books, with only two titles not based upon books (*Firewall* and *The Hunger*), and two choices were, in fact, books (*Good in Bed* and *Homeland*), but movie adaptations have not been made. Appendix G offers a table representing respondents' film adaptation titles provided as a response to a survey question. The table analyzes film genres, whether they are Oscar-nominated or not, and lists the number of times respondents mentioned the film title. Furthermore, two films (*King Kong* and *K19: The Widowmaker*) were listed as adaptations, but in fact, they are not based upon books, but originally story ideas (*King Kong* was later adapted into a novel after the theatrical release in 1933). These responses show that consumers are more aware of the book-to-movie phenomenon than originally realized, showing that **H13** is not evidenced.

H14: *Consumers, when asked to name book-to-movie adaptations, will think of Oscar-nominated films for the majority.*

The book adaptations listed by respondents are, in majority, Oscar-nominated and often, Oscar winners. Of the adaptations listed, 78% are Oscar-nominated films. (See Appendix G). Therefore, the notion that Academy Award designations do help to market books and films is validated. And this supports the perception that book-to-film adaptations are of a high caliber

due to their strong source material, evidence as to why Hollywood likes to adapt. For these reasons, **H14** is supported by the data.

H15: *Consumers will be likely to select the fantasy genre as the genre that best translates to film.*

When asked to select the top 3 genres of books that best translate to film adaptations, respondents selected realistic fiction most (43.9%), followed by fantasy (41.4%) and mystery (36.3%) (See Appendix G). Therefore, while fantasy was not selected most often, it follows realistic genre quite closely, showing that consumers prefer film adaptations from both of these genres of books. And in general, these two genres are typically adapted. Additionally, when respondents selected their preferred book genres, in general, the top three most selected genres were realistic fiction, non-fiction, and fantasy. A new hypothesis, thus, could be formed that consumers do not favor non-fiction film adaptations, such as last year's *Jarhead*. Therefore, consumers likely prefer what is familiar and what has already been experienced and approved of for entertainment purposes. Accordingly, there is evidence to support **H15**.

Other Notable Findings

Consumer Spending in the Entertainment Industry

Consumers, in the study, have a true perception of their purchasing patterns in the entertainment industry. The respondents have an average weekly income of \$88. Interestingly enough, respondents, on average, spend \$22 a week on entertainment. This would imply that consumers spend 25% of their income on entertainment, or ($\$22/\88). Respondents, when asked separately, indicate they spend an average of 24% of their monthly disposable income on entertainment. Therefore, consumers are knowledgeable about their financial commitment to the entertainment industry and appear to be comfortable with spending a quarter of their disposable income for entertainment purposes.

Consumers' enjoyment of the entertainment industry is a contributing reason to how consumers allot their income toward entertainment activities. Appendix H includes simple regression fitted line plots demonstrating relationships discussed. With a p-value of .005, respondents' enjoyment of the entertainment industry can explain 4.7% of the amount of money they spend on entertainment each week (see Appendix H, Chart 1). Similarly, 3.3% of the percent of income consumers spend on entertainment monthly exists can be explained by consumers' enjoyment of the entertainment industry, which is significant, given a p-value of .021 (see Appendix H, Chart 2). Therefore, while these strong correlations do exist, they only account for a mild portion of why consumers spend money on entertainment: other contributory factors could range from convenience to influence from peers.

Stimuli for Entertainment Enjoyment

Motivations behind the decision to see a movie versus read a book, in fact, differ greatly. While a consumer may choose to see a movie or read a book for a variety of reasons, the data indicates a trend between consumers and their decisions to partake in these forms of media. Of the respondents surveyed, 82.9% expressed their choice to go to the movie theatre as the result of a desire to see a particular film while only 6.7% of the respondents first wish to see a movie and then select a specific film to see. Yet, consumer decisions to read vary from this tendency. Whereas the majority of consumers see movies because they know what they want to see, about half of respondents, conversely, acquire books to read because they have a specific title in mind. An additional 40.6% of the respondents simply feel like reading a book, motivating them to then search for a particular title.

These results indicate a subtle spontaneity within consumer motivations to read. These varying cause-and-effect relationships provide consumer insights into the fact that marketing toward movies at the box office may inevitably be more strategic than marketing books. If marketers can influence consumers to want to see a particular film, then consumers will be more likely to go to the movie theatre. Publishers' main focus for marketing should be focused on encouraging reading, as a whole, before advertising the selection of particular books.

Consumer Knowledge of Adaptations

In terms of the book-to-movie phenomenon, consumers appear fully aware of the often released adaptations and are consistently going to see these films. Of all respondents surveyed, only one had not seen a movie based upon a book. Additionally, of the respondents who have seen book-to-film adaptations, 34.8% have seen such a film in the last month, and 76.9% of the population have seen such a film within the last 3 months. Only 1.8% of respondents saw a book

adaptation two years ago or longer. Furthermore, 61% of the respondents who have seen a book-to-film adaptation saw their most recent movie in the theatre. Regardless of their preferences to read the book before the movie, afterward, or not at all, the survey responses show that consumers display consistent purchasing patterns for book-to-movie adaptations.

Consumer Attitudes toward Adaptations

Specific preferences and general consumer attitudes toward movies based upon books are more difficult to capture explicitly. In Appendix H, Charts 3-6 depict the significance of consumer's enjoyment of entertainment in determining various preferences toward seeing book-to-movie adaptations. Simple regression models are able to further determine that respondents' enjoyment of the entertainment industry can account for percentages of their enjoyment of movies based upon books (R-squared equals 4.4%, p-value = .008, Chart 3), their likelihood to see movies based upon books (4.8%, p-value = .006, Chart 4), their likelihood to see a movie adaptation having read the book (7%, p-value = .001, Chart 5), and their likelihood to read the book having seen the film version (2.6%, p-value = .044, Chart 6). Thus, industry enjoyment plays a strong role in consumer attitudes toward adaptations.

Another contributory factor correlating with consumers' likelihood to see films based upon books and film adaptations, having read the book first, is the importance of quality to consumers in their making purchases. The importance of quality to a consumer in making purchases contributes to 4% of a consumers' likelihood to see movies based upon books, given a p-value of .013 (see Appendix H, Chart 7). Correspondingly, 3.4% of a consumers' likelihood to see movie adaptations, having first read the book can be explained by the importance of quality to the consumer, significance from p-value = .023 (see Appendix H, Chart 8). Essentially, then, if the quality of a book is appreciated, the consumer will be more active in also wanting to see

the movie version, assuming the same caliber of quality. Therefore, a consumer's appreciation for product quality is evident in their equivalent likelihoods to see adaptations, regardless of their circumstances.

Genre's Role in the Phenomenon

Book genre does appear to play a role in making certain titles more memorable, affecting consumers' ability to recall film adaptations. The books recently made into movies listed by respondents, when prompted, followed genres that were also favored when they were asked their book-to-movie genre preferences. The most readily thought of book-to-movie adaptations were in the following genres: Fantasy (35%), Realistic fiction (24%), Historical fiction (18%), Biography (5%), Children's (4%), followed by even smaller percentages for the genres of other adaptations' book sources selected. Fantasy ruled as a winner again in the Oscar-nominated arena for the titles listed. Of the adaptations respondents listed that were also Oscar-nominated, Fantasy came out ahead in its ratio (49%), followed by Historical fiction (22%) and Realistic fiction (20%). Once again, the other genres' film adaptations were less so Oscar-nomination denominated. This knowledge may prove useful for marketers in working on integrated campaigns for books and movies in genres that are less preferred and less recallable. Marketers will therefore know when they begin to develop campaigns that genre awareness and recall for these types of adaptations may initially begin lower than industry-wide norms.

Discussion of Results

Reliability of Industry Statistics

The consumer data attained through the online survey does support the cited entertainment industry profitability statistics. US consumers, as a whole, are spending less time reading books and more time in the movie theatre. Respondents in my research, similarly, are seeing more movies than choosing to read books. Even more so evidential, respondents listed movie-affiliated activities highly above reading books for entertainment. Yet, while industry research suggests increased consumer incomes are allowing for these purchasing patterns, respondents of the survey did not enjoy entertainment more often when they had higher incomes. A possible explanation for this pattern may be that all the respondents of the survey were college students; therefore, young adults will likely bear the financial burden to enjoy the entertainment forms they prefer. Furthermore, the respondents are fully aware of their financial commitment to entertainment enjoyment, implying the consumer preferences reported are reliable.

The Future of Publishing House/Film Studio Partnerships

Survey respondent attitudes show that consumers, in general, are more likely, than not, to see a movie adaptation, having read the original book. But consumers are less likely to read the book after seeing the movie in comparison. These tendencies show that marketers, for the affiliated publishing houses and movie studios, should make every effort to influence likely audience members to read the book in advance of seeing the movie, which is often consumers' preference. Such collaborative marketing efforts, if supported in the long-term, provide encouragement for partnerships between the two media industries. Similar to how Random

House and Focus Features have paved the way for a new form of entertainment corporation, other houses and studios should take note and begin their own cooperative labors.

With franchises being a coveted monopoly in Hollywood, such partnerships could be vital for further developing franchise capabilities. From a production, marketing and legal stance, everyone involved would come to benefit. Integrated marketing campaigns alone evidence the need for partnerships to support franchises. Consumers who enjoy entertainment and like to know more about the industry are more likely both to see a film adaptation after reading the book and read the book after seeing the movie version first. These consumer desires illustrate the potential for franchises and their inevitable profitability. And for the simplest reason that consumers are aware of adaptations and are responding with their entertainment-allotted dollars, there is definite investment potential for partnerships.

The Role of the Academy

An Oscar phenomenon is previously discussed, but particular notice should be paid to the power of such award nominations. Respondents were able to think of Oscar-affiliated adaptations more often than non-nominated films, implying that higher unaided recall exists when movies are branded by the Academy. This also may signify that books offer strong source material to make quality movies, if not simply that winning an Oscar makes a movie more memorable. Consumers, as shown in “Other Notable Findings,” do prefer quality, which crosses over to their purchasing patterns. If consumers perceive the quality of a book as high, the consumer will be more active in also wanting to see the movie version, assuming the same caliber of quality. Thus, marketers should definitely campaign for Oscar-nominations, if there film is appropriate, and they should allow synergies as a result of quality to develop.

Movie Marketing and Publishing Best Practices

Marketers, before developing their campaigns to attract and inform consumers, must first determine who their products best serve. For the film and publishing industries, the “book lover” and “filmgoer” may be the obvious choices to target. Previous marketing research shows that teenagers can be segmented into specific groups, one of which could be characterized by “media and me” teens. Similarly, young adults can fall into media centric segments, as developed by their preferences for book reading and movie going. Because the “book lover” has proven to choose to read a book, regardless of before or after seeing a film adaptation, publishers should seek to constantly market the book throughout the film’s release and afterward, as a regular reader may even be newly exposed to the product.

Results from this study show that consumers go to the movies when they know precisely what they would like to see, versus often consumers pick a specific book to read only after having an inclination to read. Marketers should use this to advertise heavily released movies (specific product types), but within the publishing industry, marketers should advertise reading in general, a campaign to serve the whole industry. For publishers, this could possibly be a two-stage marketing initiative. After increasing the consumer population of regular readers, they should turn to focusing their marketing efforts on book titles for selection, while also having ongoing promotions for reading as a whole.

Preferences from respondents also show that consumers who like entertainment in general are more likely to see film adaptations and read books, regardless of which activity performed first. This provides evidence that marketers in these two industries should employ advertising mechanisms in other entertainment methods as well as diversify their traditional marketing mixes. For example, marketers could advertise in traditionally music-focused publications or during television programs that a typical “filmgoer” may not watch, but another

entertainment lover would. In addition, recommendations from friends and family play a vital role in consumers' decisions to see a movie or read a book. Knowing this, marketers can develop rewards campaigns for consumers who make recommendations to friends who take them. A final marketing effort can surround consumers' perceptions and attitudes of different genres. Consumers often respond to the fantasy and realistic fiction genres, but more efforts could be made to create similar recognition for other types of genres, particularly when they are adapted into films.

Academia Fits into Entertainment

One marketing study referenced discussed the role of cinema in sending advertising messages to consumers. In fact, movies themselves have been shown to be a form of messaging to consumers about the original book source material. Attending the movie adaptations can be considered advertising to read the books themselves, further evidence for the studios and publishing houses to work together. Additionally, movies and books can be considered hedonic products, but this study does not support the aforementioned study in which it is cited that consumers will not want to repeat purchases of hedonic products. Instead, we find that consumers appear to want to repeatedly buy what they enjoy. If the experience of a book is enjoyed, the consumer will also want to indulge in the movie adaptation.

Moreover, the respondents who showed a preference to try new activities still indicated their likelihood to see both the movie and read the book for entertainment adaptations. Consumers, specifically young adults, may just be over-indulgent, yet attitudes toward entertainment may differ from that of other consumer activities. Finally, as suggested by Holbrook and Schindler, nostalgia does play a role in consumer consumption patterns, particular within the entertainment industry. These correlations and discrepancies between this study and

previous academic research only indicate that further marketing research concerning consumers and their relationships with entertainment adaptations should be conducted.

Conclusions & Future Research

This research sought to determine if synergies between the film production and publishing industries exist. A multitude of evidence, from primary consumer marketing research to academic research and opinions from the popular press, supports this phenomenon and its positive nature. Profitability for both industries will likely increase when marketing efforts for both media are conducted cooperatively, particularly within the realm of book-to-movie adaptations. The entertainment industry, moving forward, is trending toward many forms of collaboration across media, seen most recently with Apple's iPod that displays video, allowing for countless cooperative efforts between Apple and major television networks.

Partnerships within the entertainment industry are the key to sustained profitability. With firms working together to reach entertainment-loving consumers at every touch point, marketing campaigns will grow to become more effective. The future not only offers the potential for film studio and publishing house partnerships, but booksellers, like Barnes & Noble, could even develop similar ventures with movie exhibitors, like AMC or Regal Cinemas. Frequent "entertainment-goer" incentive programs could be developed, rewarding consumers who both read a purchased book and see the movie adaptation upon release. Consumers' role within this phenomenon is the one of focus for marketers: once all parties involved begin to work together, given the positive synergies described, future profitability will be further ensured for the film production industry, and the publishing industry will have hope for improved sales.

Study Limitations

Several limitations within this study exist. First, the sample size was somewhat small to be indicative of the US population, let alone NYU as a whole. And, in general, the fact that the

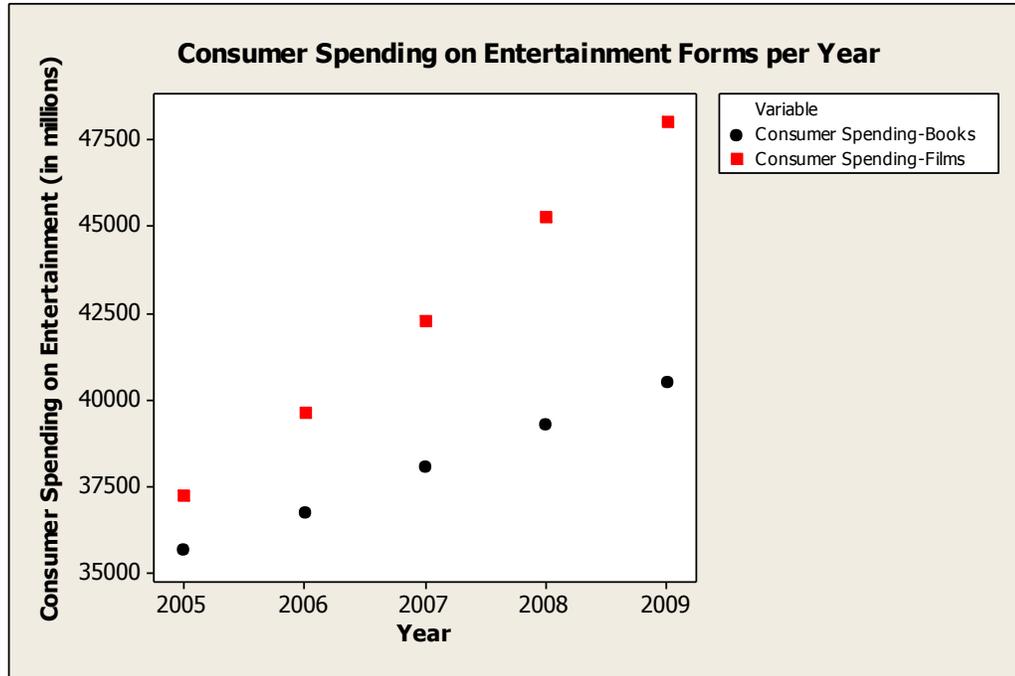
sample was all metropolitan college students, implications of my findings for the US adult population are inevitably less grounded. Due to time limitations on research, many statistics and research referenced are less recent than what would be desirable. Finally, this research only uses consumer study data in addition to published articles and studies. Interviews with studio and publishing house executives, along with unpublished data, would have better complemented my analysis for the research question posed. This assessment shows that future research opportunities do exist.

Future Research

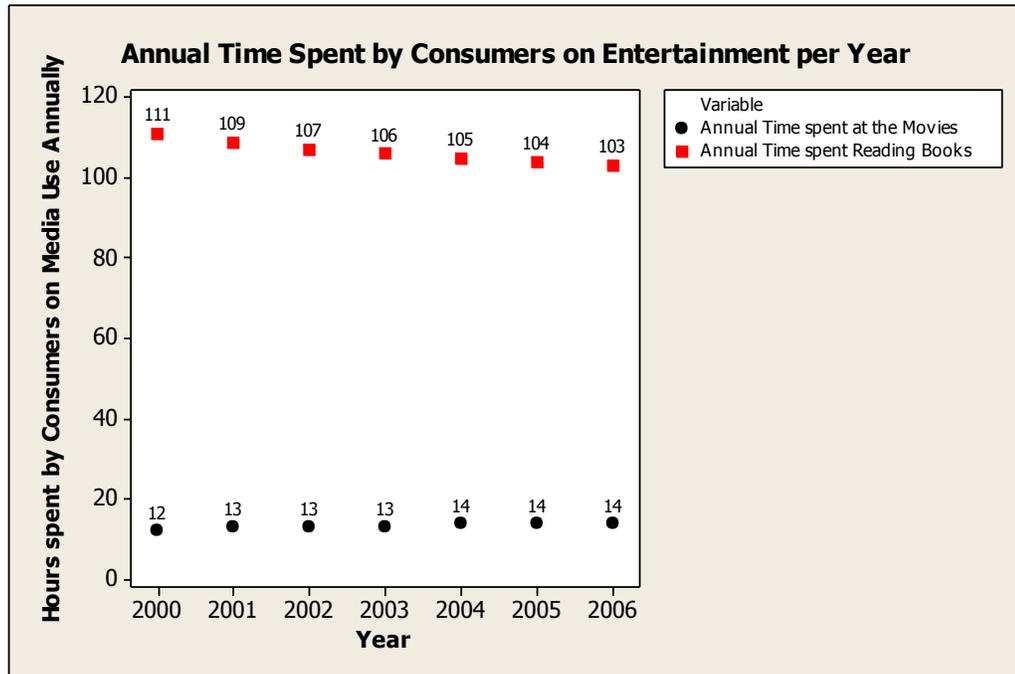
Future research on the synergies between the film and publishing industries is warranted. By attaining individual studio and publishing house financial data and marketing statistics, analysis could occur with a greater scope. Additionally, further research can assess the profitability of Random House Films and any other media partnerships that form in the near future. By conducting primary research with a larger sample size, indicative of the US adult population, truer consumer perceptions of the entertainment industry may emerge. Therefore, future research could be conducted on a grander scale, with more collaboration from the industries discussed, to better determine the nature of the publishing and film production industries' relationship.

Appendices

Appendix A: Consumer Monetary Spending on Entertainment Annually



Appendix B: Consumer Time Spent on Entertainment Annually

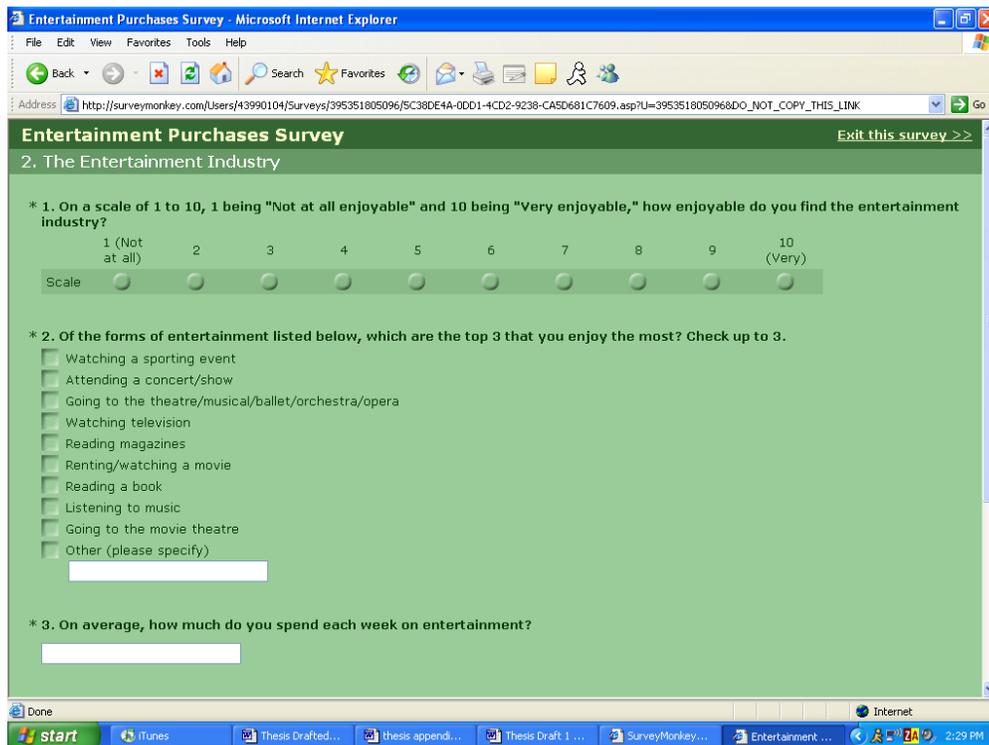
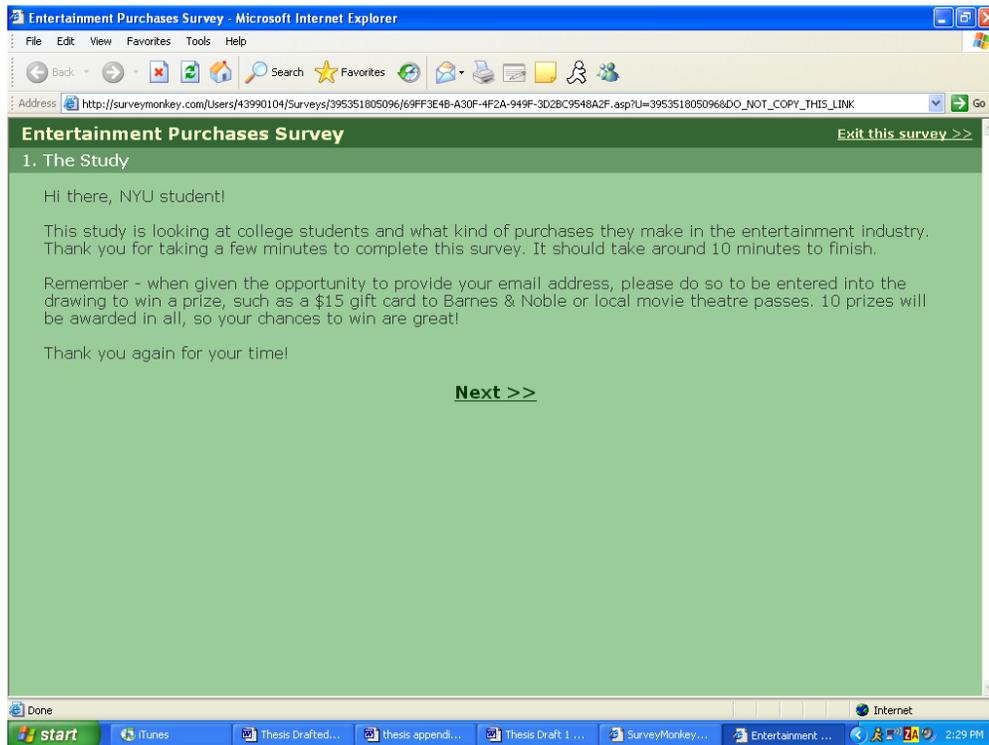


Appendix C: Qualitative Data from Interviews

Topic Area	Interviewee A	Interviewee B	Interviewee C
<i>Portion of income spent on entertainment</i>	Majority of disposable income spent on entertainment, if not on going out to eat	Most of money spent on entertainment goes toward going to movie theatre; movies more expensive in New York than in hometown.	After clothing, spends most of discretionary income on entertainment; spends majority of entertainment budget on 'going out,' going to the movie theatre, renting movies, eating out, and attending concerts (which is less often).
<i>Knowledge of entertainment industry</i>	Regularly reads <i>New York Times</i> media and advertising section; knows more than average consumer	Average news knowledge	More knowledgeable than average consumer about pop culture and entertainment; reads entertainment periodicals; on home websites, selects entertainment news preference
<i>Book vs. Movie Purchases</i>	Spends the same dollar amount on both movies and books and probably purchases the same number of books and movie theatre tickets; only sees movie in the theatre and doesn't rent movies	Listens to friends for film recommendations (rather than the critics) and often borrows books or finds them through secondhand use	Borrows/acquires 4 books/month; reads based on friends' recommendations and reads bestseller lists for new titles; more likely to go to the movie theatre, followed by renting movies and purchasing DVDs
<i>Why read a book?</i>	Less expensive; more enjoyable than movies; can read a book on own for entertainment; convenient; a slower process	Easy to purchase at Barnes & Noble or discount stores, like Strand	Reads for entertainment; reads non-fiction to become more informed on a topic; reads an author's collection if found to be pleasing

Topic Area	Interviewee A	Interviewee B	Interviewee C
<i>Why see a movie?</i>	Goes to movies due to boredom; low energy activity with little thinking involved; movie titles selected based on genre, opening publicity, and the actors involved; likely to take a recommendation from a friend; an activity to do with others	Cheap entertainment in comparison to 'going out;' lazy activity	Enjoys the movie theatre experience; film title selection generated from mood; movie preferences derived from preferred actors; relaxing activity; enjoys how own emotions interplay with the characters in the film
<i>Books read per month</i>	1-2 books/month	1 book/month	2 books/month
<i>Movies seen in theatre per month</i>	3-4 movies/month	2 movies/month	3-4 movies/month
<i>Opinion of movies based upon books</i>	Knows movies are based on books due to messaging in trailers or previous knowledge of the title; neutral opinion of movies based upon books; movie adaptations dissimilar from the book found to be disappointing; if book read first, will definitely see movie, but maybe not right away; will not read the book after seeing a movie version because believes it ruins the books; if sees a trailer for a movie adaptation, will try to read the book if the trailer is liked	Usually knows movies are based upon books when books with movie one sheets on the covers are seen; movies based upon books usually are worse than the books; is likely to see the movie version if the book is read first and enjoyed; will not read the book after seeing the movie version; doesn't often read books that are turned into movies; wouldn't know far enough in advance to read books that are adapted into released films	Discovers movies based upon books from film reviews or will find out in movie credits; discovers books being turned into movies from web articles or in a magazine; likes film adaptations; prefers to read the book before seeing movie version, but is still willing to read book afterward; if finds out movie is based on book, will try to read book in advance; satisfied with plots of adaptations

Appendix D: Screen Shots of the Survey on surveymonkey.com



Appendix E: Survey Questions

The Entertainment Industry

1. On a scale of 1 to 10, 1 being “Not at all enjoyable” and 10 being “Highly enjoyable,” how enjoyable do you find the entertainment industry?

Not at all enjoyable 1 2 3 4 5 6 7 8 9 10 Very enjoyable

2. Of the forms of entertainment listed below, which are the top 3 that you enjoy the most? Check up to 3.

___ Going to the movie theater ___ Watching television ___ Reading a book
___ Going to the theatre/a musical/ballet/orchestra/opera ___ Reading magazines
___ Attending a concert/show ___ Listening to music ___ Watching a sport event
___ Renting/watching a movie ___ Other (please specify)

3. On average, how much do you spend each week on entertainment?

\$ _____

4. What percent of your monthly income after necessities (rent, utilities, food, school supplies, and etcetera) do you spend on entertainment?

_____ %

5. On a scale of 1 to 10, 1 being “Not at all important” and 10 being “Very important,” how important is it to you that you are aware of, as well as purchase, the most recent forms of your most enjoyed entertainment?

Not at all enjoyable 1 2 3 4 5 6 7 8 9 10 Very enjoyable

Going to the Movie Theatre

6. On average, how many times per month do you go to the movie theatre?

7. How many times per month would you prefer to go to the movie theatre?

8. Which, of the following, are your most preferred movie genres? Check up to 3.

- | | | | |
|--|---|----------------------------------|-----------------------------------|
| <input type="checkbox"/> Drama | <input type="checkbox"/> Comedy | <input type="checkbox"/> Action | <input type="checkbox"/> Horror |
| <input type="checkbox"/> Thriller/Suspense | <input type="checkbox"/> Romance | <input type="checkbox"/> Western | <input type="checkbox"/> Fantasy |
| <input type="checkbox"/> Documentary | <input type="checkbox"/> Animated | <input type="checkbox"/> Dramedy | <input type="checkbox"/> Musical |
| <input type="checkbox"/> Science Fiction | <input type="checkbox"/> Melodrama | <input type="checkbox"/> Mystery | <input type="checkbox"/> Gangster |
| <input type="checkbox"/> Film Noir | <input type="checkbox"/> Other (please specify) | | |

9. Which statement better describes your behavior toward going to the movie theatre:

- I want to go to the movie theater, and then, I select a specific movie to see.
- I go to the movie theater because I already have a specific movie to see in mind.
- I go to the movie theater because my friends want to go.
- Other (please specify)

10. What factors influence which movie you choose to see at a movie theater? Check all that apply.

- | | |
|--|--|
| <input type="checkbox"/> Theater locations and times | <input type="checkbox"/> Trailers/Previews |
| <input type="checkbox"/> Recommendations from friends/family | <input type="checkbox"/> Reviews/Critics' Opinions |
| <input type="checkbox"/> Knowledge of the plot | <input type="checkbox"/> Appreciation for the actors |
| <input type="checkbox"/> Other (please specify) | |

Movies and Books

11. Have you ever watched a movie that was based upon a book?

- Yes No Don't know

12. If your answer to the previous question was yes, how recently have you watched a movie that was based upon a book?

- | | | |
|-------------------------------------|---|---|
| <input type="checkbox"/> Last month | <input type="checkbox"/> Last 3 months | <input type="checkbox"/> Last 6 months |
| <input type="checkbox"/> Last year | <input type="checkbox"/> Last 18 months | <input type="checkbox"/> Last 2 years or longer |

13. Did you watch your most recently viewed movie based upon a book in a movie theater?

_____ Yes

_____ No

_____ Don't know

Reading Books

14. On average, how many non-coursework affiliated books do you read per month?

15. How many non-coursework affiliated books would you prefer to read per month?

16. Which, of the following, are your top 3 preferred book genres? Check up to 3.

_____ Mystery

_____ Biography

_____ Fantasy

_____ Poetry

_____ Realistic Fiction

_____ Historical Fiction

_____ Science Fiction

_____ Comics

_____ Non-fiction

_____ Fairy Tales

_____ Reference

_____ Other (please specify)

17. Which statement better describes you:

_____ I purchase/acquire a book because I already have a specific title in mind to read.

_____ I feel like reading a book, and then, I select a specific title to read.

_____ Other (please specify)

18. Which factors influence which book you choose to read? Check all that apply.

_____ Ability to purchase/borrow/acquire

_____ Appreciation for the author(s)

_____ Recommendations from friends/family

_____ Reviews/Critics' Opinions

_____ Knowledge of the plot

_____ Other (please specify)

Books and Movies

19. On a scale of 1 to 10, 1 being "Not at all enjoyable" and 10 being "Very enjoyable," do you find movies that are based on books to be enjoyable?

Not at all enjoyable 1 2 3 4 5 6 7 8 9 10 Very enjoyable

20. On a scale of 1 to 10, 1 being “Not at all likely” and 10 being “Very likely,” how likely are you to see a movie that you know is based upon a book?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

21. On a scale of 1 to 10, 1 being “Not at all likely” and 10 being “Very likely, if you read a book that is turned into a movie, how likely are you to see the movie based upon the book?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

22. On a scale of 1 to 10, 1 being “Not at all likely” and 10 being “Very likely, if you read a book that is turned into a movie, if you watch a movie based upon a book that you haven’t read, how likely are you to read the book after seeing the movie?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

23. Which genres of literature best translate to film? Check up to 3.

- Mystery Biography Fantasy Poetry
- Realistic Fiction Historical Fiction Science Fiction Comics
- Non-fiction Fairy Tales Reference
- Other (please specify)

24. Name 3 recent films released that were based upon books:

1. _____
2. _____
3. _____

Purchases and Choices

25. On a scale of 1 to 10, 1 being “Not at all likely” and 10 being “Very likely,” if you eat at a restaurant that you enjoy, how likely are you to return there sometime in the future?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

26. On a scale of 1 to 10, 1 being “Not at all nostalgic” and 10 being “Very nostalgic,” how nostalgic do you consider yourself?

Not at all nostalgic 1 2 3 4 5 6 7 8 9 10 Very nostalgic

27. Listed below is a series of statements. If the statement is true or largely true, select "True." If the statement is false or largely false, select "False."

	True	False
I often find myself worrying about something	_____	_____
My feelings are hurt rather easily.	_____	_____
Often I get irritated at little annoyances.	_____	_____
I suffer from nervousness.	_____	_____
My mood often goes up and down.	_____	_____

28. On a scale of 1 to 10, 1 being "Not at all likely" and 10 being "Very likely," how likely are you to try new activities if you've already found activities that you enjoy?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

29. On a scale of 1 to 10, 1 being "Not at all important" and 10 being "Very important," how important is the price of a product or service when you considering purchasing it?

Not at all important 1 2 3 4 5 6 7 8 9 10 Very important

30. Listed below is a series of statements. Please use the rating scale to describe how accurately each statement describes you. On a scale of 1 to 10, 1 is "Not at all accurate" and 10 is "Very accurate."

Not at all accurate 1 2 3 4 5 6 7 8 9 10 Very accurate

_____ Have a rich vocabulary

_____ Have little difficulty understanding abstract ideas

_____ Have a vivid imagination

_____ Am quick to understand things

_____ Spend time reflecting on things

31. On a scale of 1 to 10, 1 being "Not at all likely" and 10 being "Very likely," If you find a pair of jeans that fit well and you enjoy wearing, how likely are you to buy that same kind of jean when you need to purchase jeans again?

Not at all likely 1 2 3 4 5 6 7 8 9 10 Very likely

32. On a scale of 1 to 10, 1 being "Not at all important" and 10 being "Very important," how important is the quality of a product or service when you considering purchasing it?

Not at all important 1 2 3 4 5 6 7 8 9 10 Very important

About You

33. What is your age?

34. What is your year in college?

_____ Freshman _____ Sophomore _____ Junior

_____ Senior _____ Graduated _____ Other (please specify)

35. Are you currently employed?

_____ Yes _____ No

36. What is your weekly income?

\$ _____

37. What environment were you raised in?

_____ Urban _____ Suburban _____ Rural _____ Other (please specify)

38. What is your gender?

_____ Female _____ Male

39. What is/are your major/concentration(s) in school? Please specify.

1. _____
2. _____
3. _____

40. What genres of magazines do you regularly read? Check up to 3.

___ Fashion ___ News ___ Sports ___ Entertainment

___ Cooking ___ Home/Living ___ Teen ___ Other (please specify)

Appendix F: Fitted Line Plots from Hypotheses Analysis

Chart 1

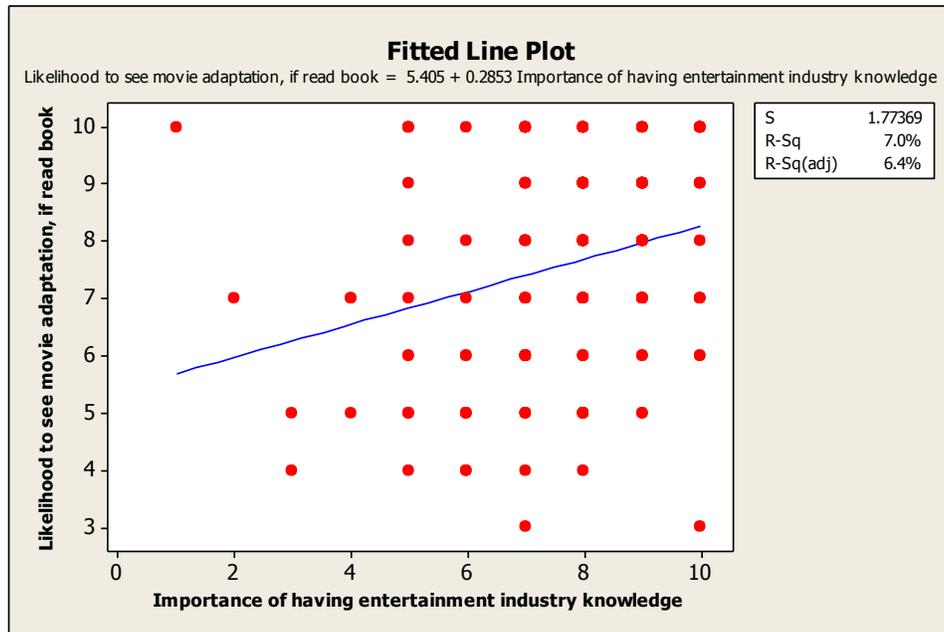


Chart 2

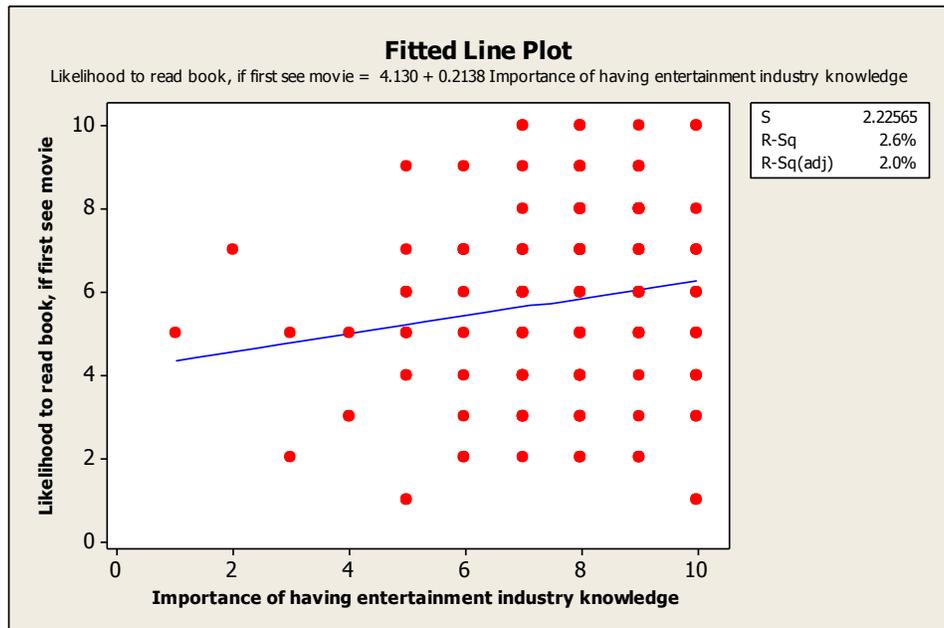


Chart 3

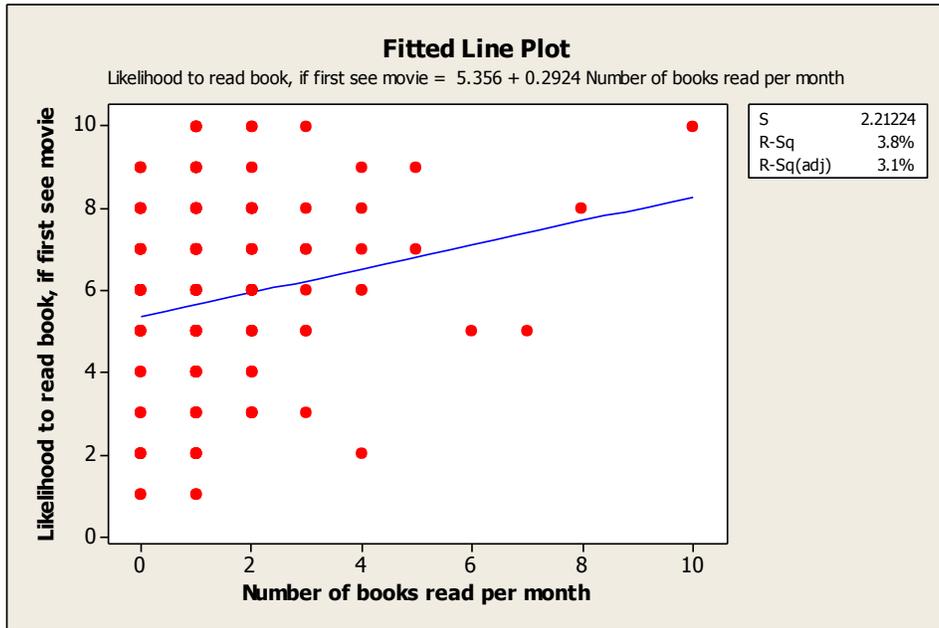


Chart 4

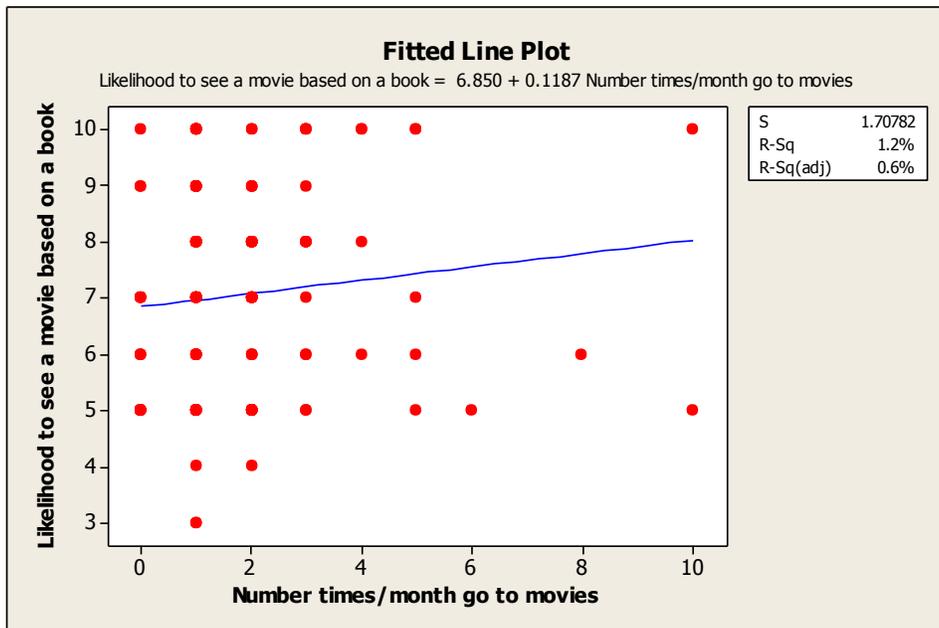


Chart 5

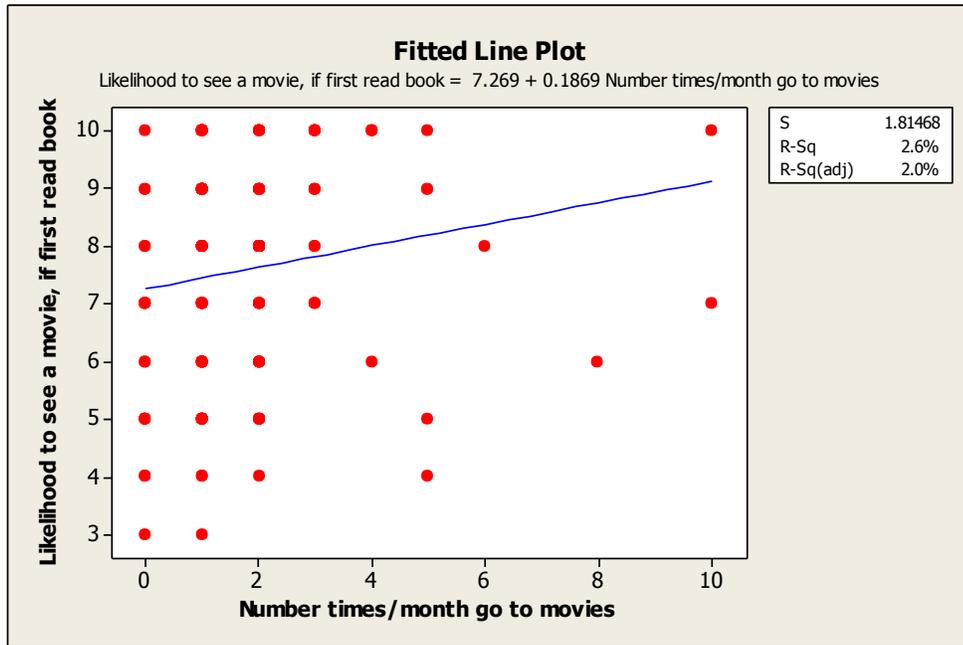


Chart 6

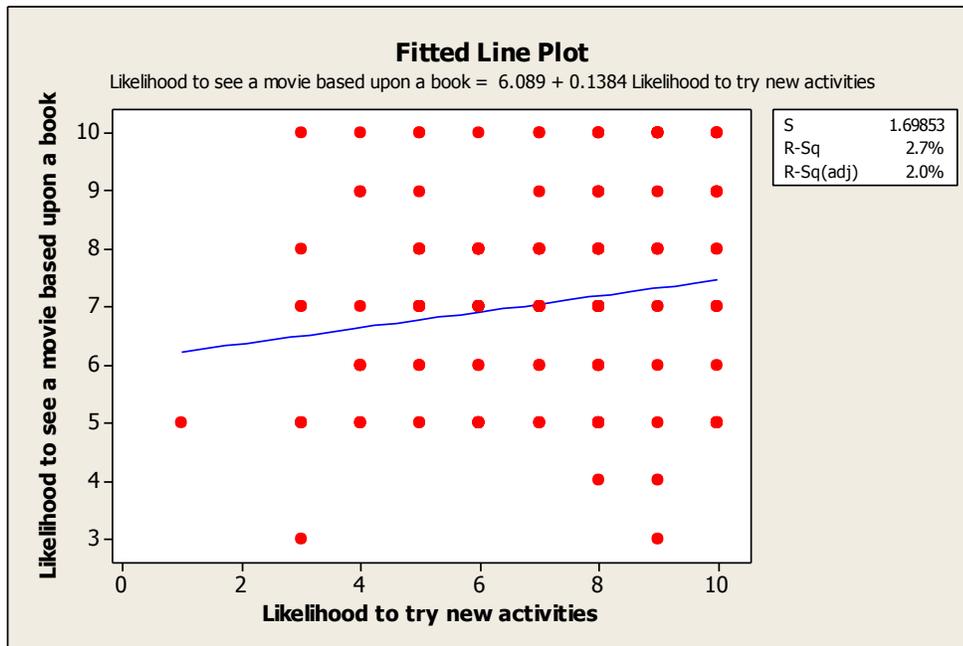


Chart 7

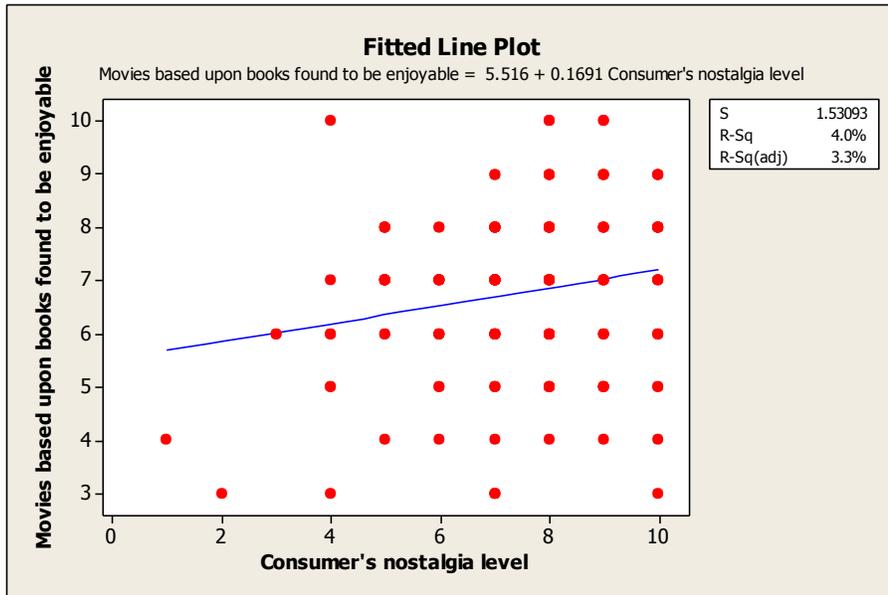
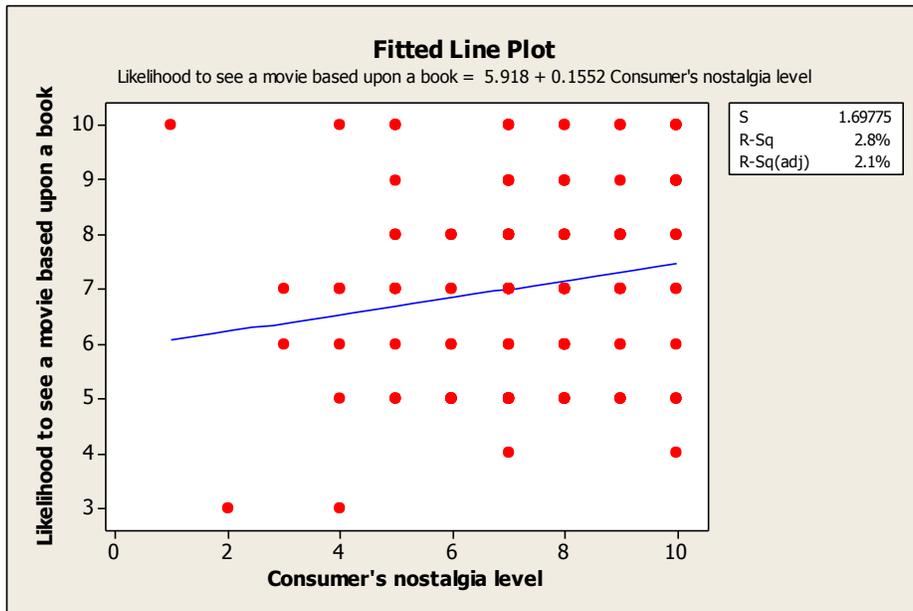


Chart 8



Appendix G:

Respondents' 3 Selections of Recently Released Movies based upon Books, totaled

Movie Title	Genre	Based upon a "book"?	Oscar Nominated?	Total Times Listed
<i>Harry Potter & the Goblet of Fire</i>	Fantasy	√	√	78
<i>Memoirs of a Geisha</i>	Historical fiction	√	√	67
<i>Chronicles of Narnia</i>	Fantasy	√	√	58
<i>Brokeback Mountain</i>	Realistic fiction	√	√	37
<i>Pride and Prejudice</i>	Realistic fiction	√	√	29
<i>Capote</i>	Biography	√	√	20
<i>Lord of the Rings</i>	Fantasy	√	√	19
<i>Curious George</i>	Children's	√	NO	16
<i>The Notebook</i>	Realistic fiction	√	NO	13
<i>The Da Vinci Code</i>	Mystery	√	NO	11
<i>In Her Shoes</i>	Realistic fiction	√	NO	6
<i>Sin City</i>	Graphic novel	√	NO	6
<i>Hitchhiker's Guide to the Galaxy</i>	Science fiction	√	NO	5
<i>Shopgirl</i>	Realistic fiction	√	NO	5
<i>Munich</i>	Historical fiction	√	√	4
<i>Syriana</i>	Non-fiction	√	√	4
<i>Sisterhood of the Traveling Pants</i>	Realistic fiction	√	NO	4
<i>The Constant Gardener</i>	Mystery	√	√	3
<i>A History of Violence</i>	Graphic novel	√	√	3
<i>V for Vendetta</i>	Graphic novel	√	NO	3
<i>War of the Worlds</i>	Science fiction	√	√	3
<i>Tristram Shandy: Cock & Bull Story</i>	Historical fiction	√	NO	3
<i>White Oleander</i>	Realistic fiction	√	NO	2
<i>Bride and Prejudice</i>	Realistic fiction	√	NO	2
<i>Jarhead</i>	Non-fiction	√	NO	2
<i>Cold Mountain</i>	Historical fiction	√	√	2
<i>A Walk to Remember</i>	Realistic fiction	√	NO	2
<i>Nanny McPhee</i>	Fantasy	√	NO	2
<i>Walk the Line</i>	Biography	√	√	2
<i>A Series of Unfortunate Events</i>	Fantasy	√	√	2
<i>The Bonfire of the Vanities</i>	Realistic fiction	√	NO	1
<i>Chicken Little</i>	Fairy tale	√	NO	1
<i>North Country</i>	Non-fiction	√	√	1
<i>A Very Long Engagement</i>	Historical fiction	√	√	1
<i>Enron: Smartest Guys in the Room</i>	Non-fiction	√	√	1
<i>Troy</i>	Poem	√	√	1
<i>Tuck Everlasting</i>	Science fiction	√	NO	1

Movie Title	Genre	Based upon a “book”?	Oscar Nominated?	Total Times Listed
<i>Thumbsucker</i>	Realistic fiction	√	NO	1
<i>K19: The Widowmaker</i>	No genre	NO	NO	1
<i>Stuart Little</i>	Children’s	√	√	1
<i>The Hunger</i>	No genre	NO	NO	1
<i>The Crucible</i>	Play	√	√	1
<i>Divine Secrets of Ya Ya Sisterhood</i>	Realistic fiction	√	NO	1
<i>Proof</i>	Play	√	NO	1
<i>The Pianist</i>	Historical fiction	√	√	1
<i>Mystic River</i>	Mystery	√	√	1
<i>King Kong</i>	No genre	NO	√	1
<i>Dune</i>	Science fiction	√	√	1
<i>Fight Club</i>	Realistic fiction	√	√	1
<i>Adaptation</i>	Non-fiction	√	√	1
<i>Homeland</i>	Fantasy	NO*	NO	1
<i>Fear and Loathing in Las Vegas</i>	Non-fiction	√	NO	1
<i>I Robot</i>	Science fiction	√	√	1
<i>Thin Red Line</i>	Historical fiction	√	√	1
<i>Firewall</i>	No genre	NO	NO	1
<i>Aquamarine</i>	Fantasy	√	NO	1
<i>Angela’s Ashes</i>	Memoir	√	√	1
<i>Girl, Interrupted</i>	Realistic fiction	√	√	1
<i>Fantastic 4</i>	Graphic novel	√	NO	1
<i>Rules of Attraction</i>	Realistic fiction	√	NO	1
<i>Howl’s Moving Castle</i>	Fantasy	√	NO	1
<i>Freedomland</i>	Mystery	√	NO	1
<i>Everything is Illuminated</i>	Realistic fiction	√	NO	1
<i>Batman Begins</i>	Graphic novel	√	√	1
<i>Tsotsi</i>	Realistic fiction	√	√	1
<i>Sum of all Fears</i>	Realistic fiction	√	NO	1
<i>Good in Bed</i>	Realistic fiction	NO*	NO	1
<i>The Graduate</i>	Realistic fiction	√	√	1
<i>The Joy Luck Club</i>	Realistic fiction	√	NO	1
<i>X-Men</i>	Graphic novel	√	NO	1
<i>Breakfast on Pluto</i>	Historical fiction	√	NO	1

Appendix H: Fitted Line Plots from Other Notable Findings

Chart 1

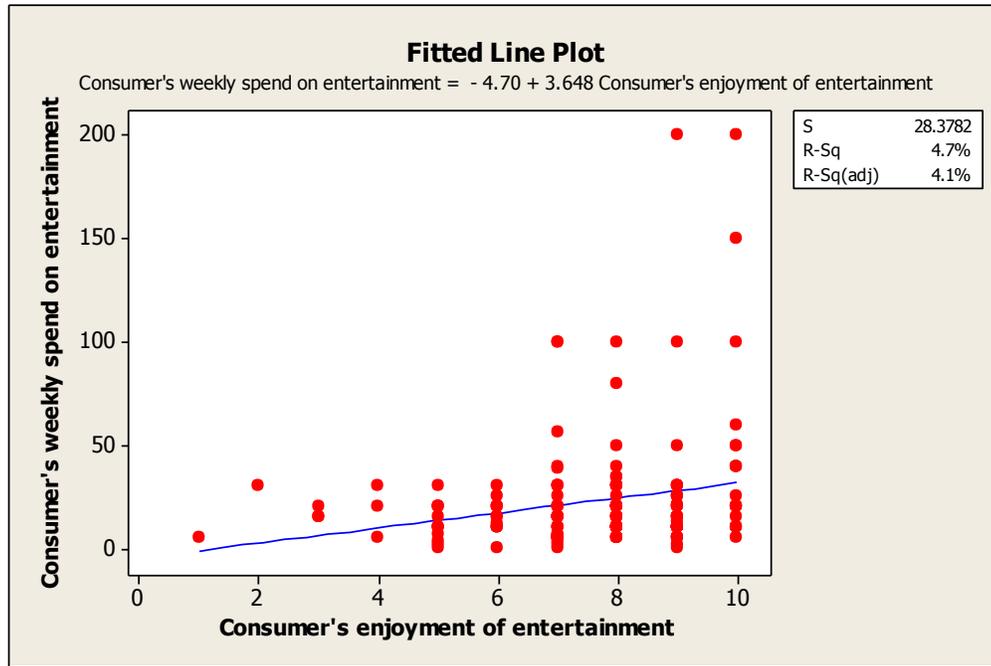


Chart 2

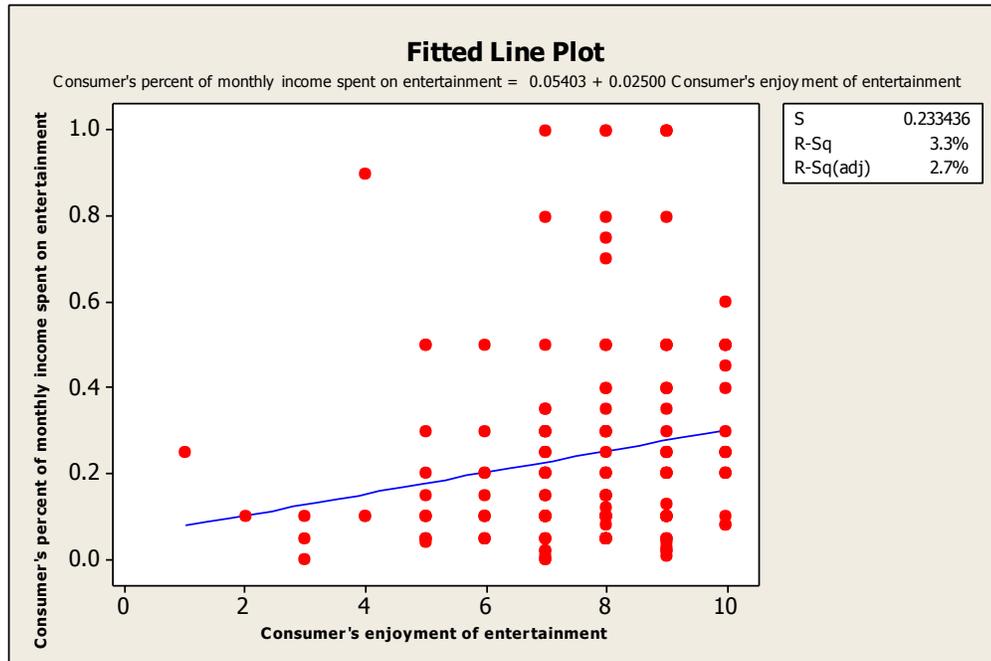


Chart 3

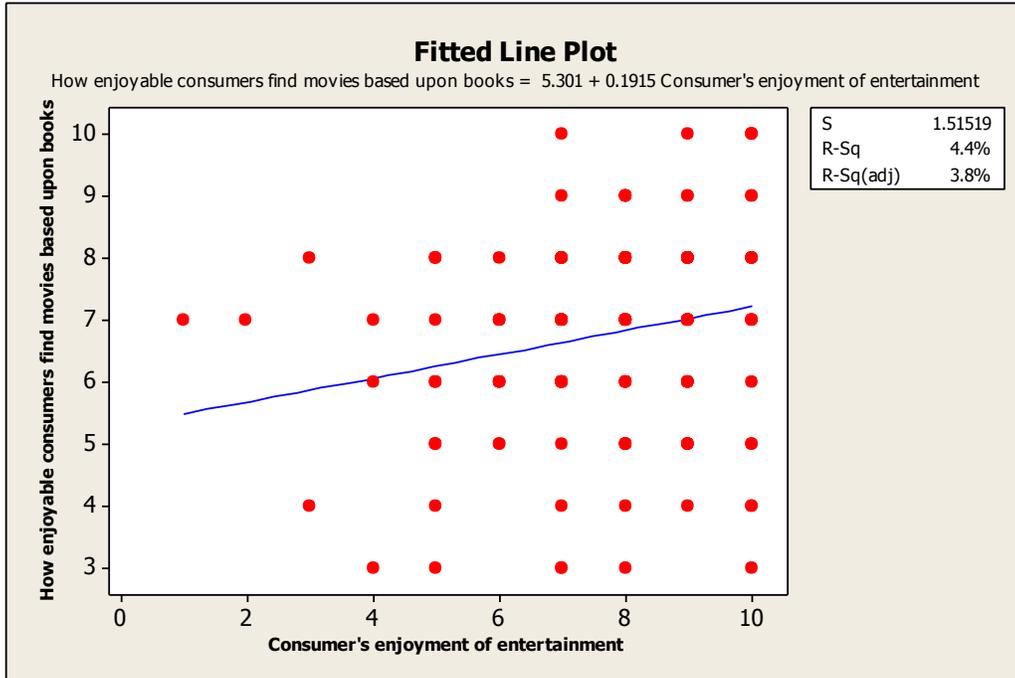


Chart 4

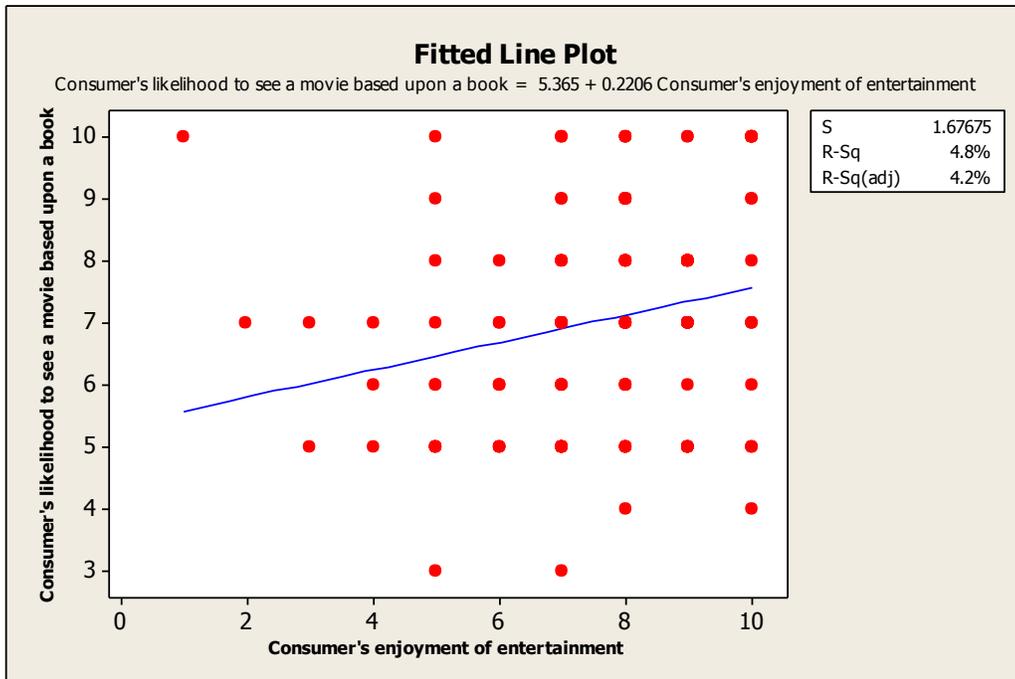


Chart 5

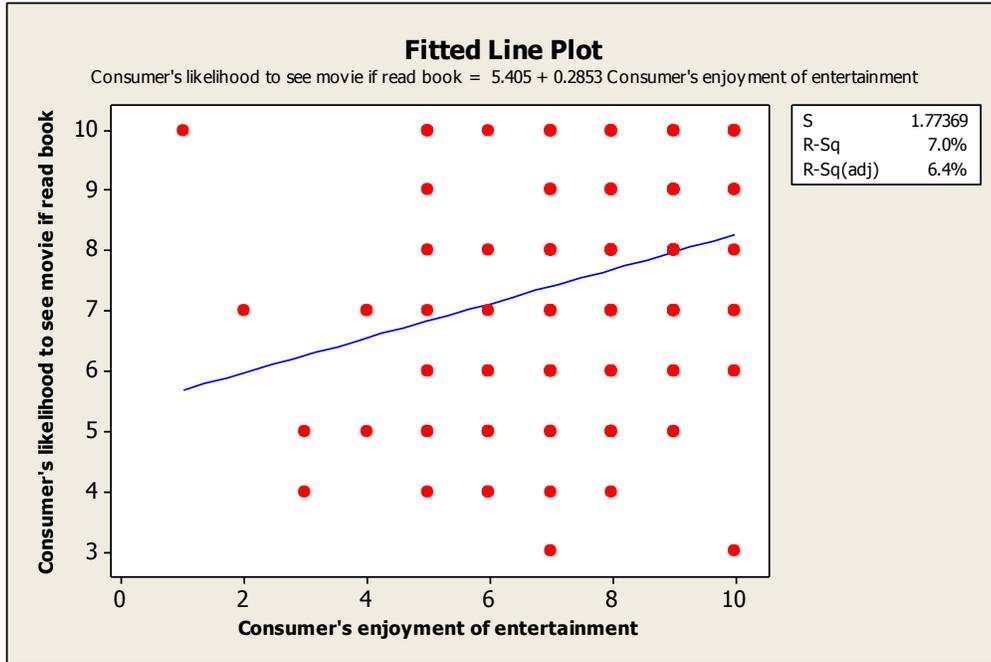


Chart 6

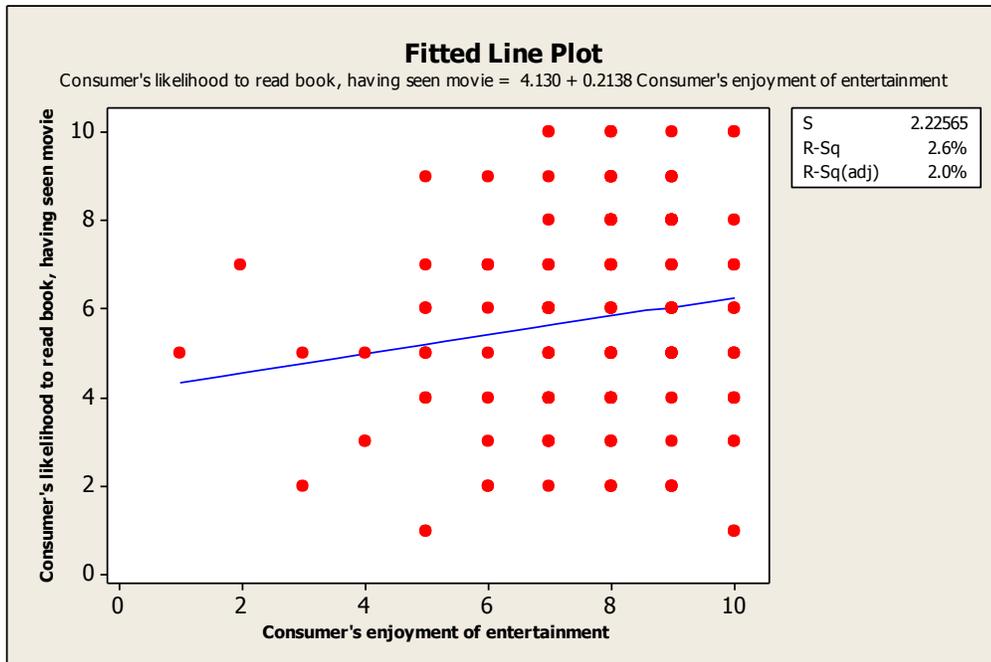


Chart 7

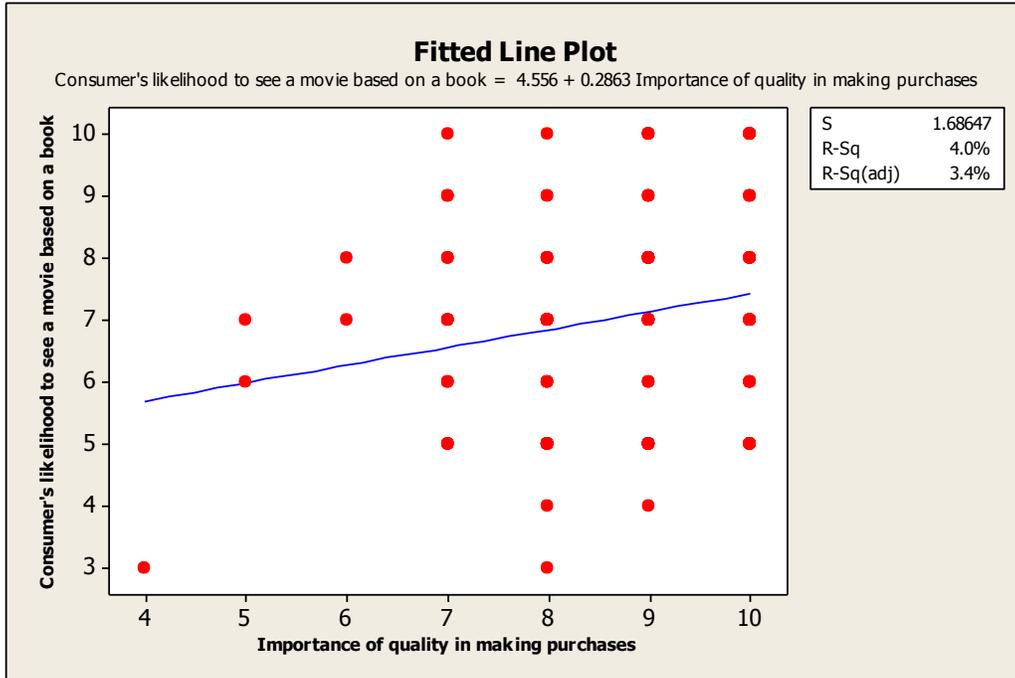
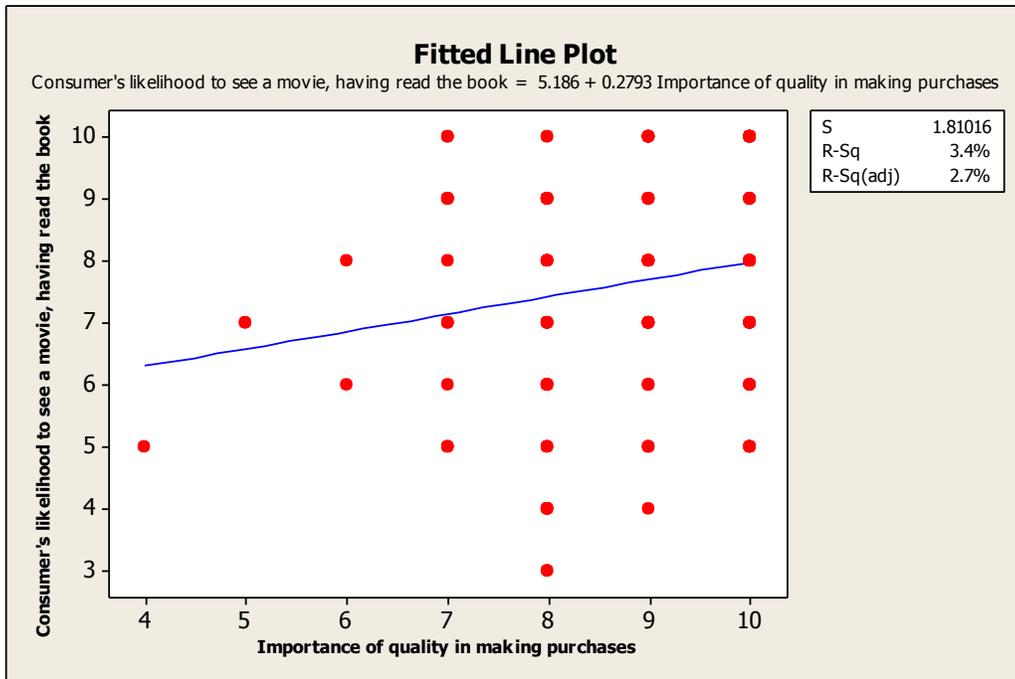


Chart 8



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