

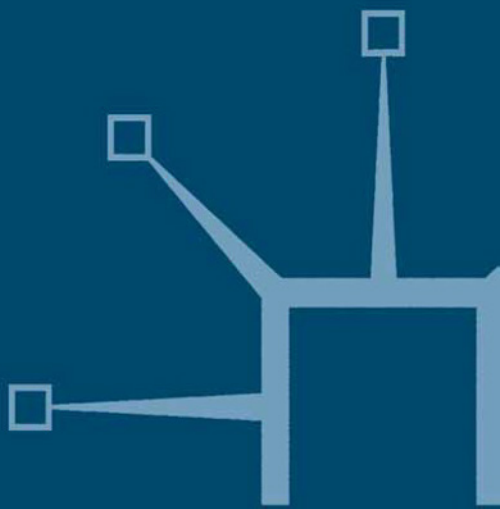
palgrave  
macmillan

# HARRY POTTER

The Story of a Global  
Business Phenomenon

---

Susan Gunelius



HARRY POTTER

*This page intentionally left blank*



**HARRY POTTER**

*The Story of a Global  
Business Phenomenon*

**Susan Gunelius**

palgrave  
macmillan



© Susan Gunelius 2008

Softcover reprint of the hardcover 1st edition 2008 978-0-230-20323-5

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1T 4LP.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The author has asserted her right to be identified as the author of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2008 by

PALGRAVE MACMILLAN

Houndmills, Basingstoke, Hampshire RG21 6XS and

175 Fifth Avenue, New York, N. Y. 10010

Companies and representatives throughout the world

PALGRAVE MACMILLAN is the global academic imprint of the Palgrave Macmillan division of St. Martin's Press, LLC and of Palgrave Macmillan Ltd. Macmillan® is a registered trademark in the United States, United Kingdom and other countries. Palgrave is a registered trademark in the European Union and other countries.

ISBN 978-1-349-30108-9

ISBN 978-0-230-59410-4 (eBook)

DOI 10.1057/9780230594104

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

10 9 8 7 6 5 4 3 2 1

17 16 15 14 13 12 11 10 09 08

*To Brynn, Daniel and Ryan for reminding me how much fun  
it is to be a child, and to Scott for staying young with me*

*This page intentionally left blank*

# CONTENTS

<i>Preface</i>		xi
<i>Acknowledgements</i>		xiii
<b>Introduction</b>	<b>The Making of a Global Literary Phenomenon</b>	xv
<b>Chapter 1</b>	<b>The Book that Lived</b>	<b>1</b>
	Unremarkable Beginnings	2
	Harry Potter is Born	3
	The Cinderella Story	4
	Taking a Chance on Harry Potter	5
	Serendipity Strikes a Third Time	6
	Harry Potter Comes to America	8
	An Introduction to Branding	9
<b>Chapter 2</b>	<b>The Value of a Good Product: Setting the Stage for Marketing and Promotion</b>	<b>11</b>
	Start with a Product People Need	11
	Harry Potter as a Marketable Product and Brand	12
	The Competitive Environment	13
	Building the Harry Potter Brand	17
	Creating Customer Loyalty	19
<b>Chapter 3</b>	<b>The Buzz Begins</b>	<b>23</b>
	It Started with a Good Product and a Cinderella Story	25
	Creating Awareness and Driving Sales	26
	Emotional Involvement Gives the Buzz Momentum	27
	Harry Potter: A Cult Brand	28
	The Buzz Builds	29
	The Online Buzz	31
	The Word-of-mouth Marketing Success of Harry Potter	32
<b>Chapter 4</b>	<b>Harry Potter as a Powerful Product and Brand: An Education in Marketing and Promotion</b>	<b>36</b>
	Part 1: Creating the Brand	36
	J.K. Rowling as Brand Guardian	36
	Relationship Marketing	37



## CONTENTS

	The Value of the Harry Potter Brand	38
	Harry Potter as a Societal Brand	39
	Part 2: Promoting the Brand	39
	Pull Marketing	39
	Word-of-mouth Marketing Drives Strategies and Tactics	41
	Perpetual/Tease Marketing of Harry Potter	42
	The Integrated Marketing Strategy of Harry Potter	44
	What Can We Learn from the Marketing of the Harry Potter Brand?	46
<b>Chapter 5</b>	<b>Harry Potter's Influence on Print Publishing</b>	<b>50</b>
	Risk Equals Reward	50
	Release Dates and Midnight Parties	52
	Breaking Records and Shaking Up the Bestseller List	53
	Distribution and Logistics Challenges	54
	Genre Changes, Brand Extensions and Packaging Strategies within the Literary Marketplace	56
<b>Chapter 6</b>	<b>Harry Potter's Influence on Movies and Television</b>	<b>62</b>
	Bringing Harry Potter to the Big Screen	62
	A New Harry Potter Buzz Begins with the Help of Perpetual and Tease Marketing	63
	Maintaining Secrecy and Combating Piracy	70
	Harry Potter on the Small Screen	71
<b>Chapter 7</b>	<b>Harry Potter's Influence on Retail</b>	<b>74</b>
	Record-breaking Sales of the Harry Potter Series Drive Traffic and Revenue for Booksellers	74
	Online Retailers: Price Discounting, Marketing Tie-ins and Distribution Strategies	75
	Brick-and-mortar Booksellers: Price Discounting, Marketing Tie-ins and Promotional Events	78
	New Legal Issues for Booksellers	81
	Changes to the Brick-and-mortar Bookstore Footprint	81
<b>Chapter 8</b>	<b>Harry Potter's Influence on Merchandising</b>	<b>86</b>
	The History and Power of Merchandising	86
	Protecting the Harry Potter Brand from Overmerchandising	87
	Merchandising Harry Potter	88
	Audio Books, DVDs, Soundtracks and Video Games in the Merchandising and Brand Extension Mix	91
	Unique Harry Potter Merchandising Efforts	93
	Leave Them Wanting More	94
<b>Chapter 9</b>	<b>Harry Potter's Influence Online</b>	<b>97</b>
	The Internet Drives Word-of-mouth Marketing	97
	Fan Sites	98

## CONTENTS

	Leveraging the Internet to Promote and Sell the Harry Potter Brand	100
	Harry Potter Websites	102
	Harry Potter Continues to Live Online	103
	The Impact of Harry Potter on Viral and Social Media Marketing	104
<b>Chapter 10</b>	<b>Harry Potter Becomes a Theme Park</b>	<b>107</b>
	The Idea for a Theme Park	107
	Building a Harry Potter Theme Park	108
	Retaining the Integrity of the Harry Potter Brand	108
	The Wizarding World of Harry Potter Buzz Begins	109
	Universal and Warner Bros Know How to Promote Movie and Character Themed Attractions	110
	The Competitive Marketplace	111
	Will The Wizarding World of Harry Potter Live Up to Fans' Expectations?	113
<b>Chapter 11</b>	<b>Harry Potter's Global Business and Personal Impact</b>	<b>117</b>
	The Harry Potter Brand Has Far-reaching Effects for the Business World	117
	The Personal Impact of Harry Potter through Its Global Appeal	119
	The Social Impact of Harry Potter Grows Online	120
	Superfans, Conventions and More Social Influences	120
	The Future	123
<b>Chapter 12</b>	<b>Predecessors to Harry Potter's Success: Who Else has Gotten it Right or Wrong?</b>	<b>126</b>
	Literary Case Studies	126
	Graphic Novel and Comic Book Case Studies	139
<b>Chapter 13</b>	<b>What is Next for Harry Potter and the World Affected by the Boy Who Lived?</b>	<b>144</b>
	The Return of Harry Potter	144
	Harry Potter as the Pioneer Brand and the Likelihood of Similar Successes	146
	Late Entrant Strategies	147
	Potential Market Followers and Market Challengers	149
	Matching the Success of Harry Potter	155
	Chasing, Catching and Surpassing the Success of Harry Potter	156
<b>Chapter 14</b>	<b>Conclusion: Recreating a Literary Phenomenon</b>	<b>161</b>
	<i>Bibliography</i>	164
	<i>Index</i>	181

*This page intentionally left blank*

## PREFACE

Dissecting the success of J.K. Rowling and the Harry Potter series from a business perspective is an interesting challenge. The business and societal effects of a trend that becomes a phenomenon are far-reaching and often deeply emotional. Interestingly, I just gave away two of the main success factors to becoming a cult brand and, ultimately, a phenomenon, but more about that later. This book follows the course of events within the Harry Potter brand lifecycle and analyzes those events to extract relevant business decisions, marketing strategies and tactics to determine which elements primarily contributed to the unprecedented success of Harry Potter in the literary and business worlds. I have tried to capture the path of Harry Potter's rise to fame first by providing background on who the author, J.K. Rowling, was prior to dreaming up the world of Harry Potter and putting pen to paper, then later by detailing the series of events that brought her to where she is today as the wealthiest author in literary history.

Understanding the rags-to-riches story of J.K. Rowling is critical to understanding the early publicity that was generated around her and her debut novel, *Harry Potter and the Philosopher's Stone*. Also, understanding the various players who believed in the Harry Potter product as an innately good one and marketed it and protected it at the same time is essential in order to see the big picture of Harry Potter's appeal as well as uncover the deeper elements to the brand's success. Therefore, I have structured *Harry Potter: The Story of a Global Business Phenomenon* by starting at the beginning with the story of J.K. Rowling and the creation of Harry Potter, The Boy Who Lived, in Chapter 1, and the story of the discovery of a good product in Chapter 2.

Once a good product is born, the business team behind that product (or brand) must allow it to grow and thrive. In the story of the success of Harry Potter, the product began to grow through word-of-mouth marketing and an online buzz. Chapters 3 and 4 discuss how the internet played an enormous role in driving the popularity of Harry Potter

and set the stage for developing marketing strategies and tactics to leverage the buzz about the product and ultimately catapult the brand to cult status.

As the Harry Potter brand became more popular and thus more powerful, it began to extend to various media, and with those extensions came a profound effect. Chapters 5 through 11 examine the impact of Harry Potter on publishing, movies, television, retail, merchandising, the internet and theme parks as well as the influence of Harry Potter both globally and socially. Chapter 12 will look at a variety of other authors to determine how their products and marketing differed from J.K. Rowling's in order to identify theories as to why Rowling's Harry Potter skyrocketed into literary history as a powerful brand while others did not.

Chapter 13 provides a glimpse into the future to prophesize what is next for J.K. Rowling as well as the potential for other authors to duplicate the success of Harry Potter. I define the main factors to the record-breaking success of the Harry Potter brand and suggest strategic paths for future brand champions to follow if they're looking for a similar level of global success.

Throughout this book, I provide many case studies from a variety of industries and channels to compare and contrast other cult brands and brand phenomena to the Harry Potter brand. While literary brand phenomena are rare, movie, television and product brand phenomena are not, and these case studies are particularly useful in helping us further understand the success of Harry Potter from a business perspective. The industry might be different, but the story is not new.

Before you begin reading *Harry Potter: The Story of a Global Business Phenomenon*, I would like to note that all monetary figures used throughout this book are in U.S. dollars. Furthermore, all product and company names are trademarks of their respective owners. Finally, I apologize for any instances where copyrighted material has been used inadvertently where permission was not obtained and will be happy to rectify the omission in future editions.

SUSAN GUNELIUS

## ACKNOWLEDGEMENTS

It's not often a person gets the opportunity to write a book on a subject she truly loves. Needless to say, writing a book about business, marketing *and* Harry Potter was like winning the lottery for me. I love marketing, and I love Harry Potter. Combining the two is nothing short of nirvana. However, I could not have written this book without the unwavering support of my husband, Scott, and to him I will be forever grateful. Writing a book is inexplicably time-consuming and emotionally draining. Without my husband's encouragement and help in getting through the daily grind, this book would not have made it to you.

Equally supportive in my journey to publish this book were my parents who read draft copies without complaint and helped pick up the slack when writing became my foremost priority. They also paid for my marketing education which played a critical part in giving me the knowledge, experience and ability to write this book. I know I never could have gotten to this point without my parents' generosity and compassion, and I am forever indebted to them.

At the heart of everything I do are my children, Brynn, Daniel and Ryan. I thought I was crazy to start writing a book a month after my triplets turned three years old, but I hoped the end goal would be worth the short-term struggle. I trust I made the right decision. I hope my children grow to like this book and learn from it, and that someday they will be old enough to understand that a person can accomplish anything with hard work and determination.

I would also like to recognize the many teachers, professors and co-workers who taught me everything I know about marketing, business and writing. While I've certainly injected my own thoughts and ideas into the theories I've learned and experiences I've lived through, the fundamentals for my knowledge and success would be nothing without those who gave me the opportunities to learn and grow.

## ACKNOWLEDGEMENTS

On the business side of my life, I have to thank Stephen Rutt of Palgrave Macmillan for taking a chance on me and Bob Diforio, my agent, for looking out for me. This book would not have been published without their vision and assistance.

Finally, to mention every person who has touched my life and helped me get to the point I am at today would be a book unto itself, so to all those who hold a special place in my heart (you know who you are: Maureen, Denise, Billy, Kathy, Chris, Matt, Renee, Christopher, Eric, Veronica, Matty, Tommy, Teddy, Elizabeth, Kathleen, Christina, Brianna and everyone else), I thank you.

## INTRODUCTION

# THE MAKING OF A GLOBAL LITERARY PHENOMENON

It seems like everyone knows someone who is a Harry Potter fan. You might even be one yourself. I confess that I am a Harry Potter fan. I've pre-ordered and read my copies of all the books, listened to them on CD and seen all the movies. Then I've done it all again. There's something about the story of Harry Potter that people love, and so do I.

My path to becoming a Harry Potter fan was similar to most other fans before and after me. My mother heard about Harry Potter from her boss at work. His children told him about the series. He read the books and loved them and started to spread the word. I remember scoffing at my mother when she first started raving about the children's fantasy series she was reading, but my husband listened and started reading, too. The next thing I knew, my husband was hooked and trying to convince me to read the Harry Potter books as well. Initially, I resisted. The story simply didn't sound like something I would enjoy reading. The thought of reading a children's fantasy story was not one I considered.

That all changed one day when my husband and I were in the car driving to enjoy dinner out at a local restaurant. My husband had just started listening to the first Harry Potter audio book, *Harry Potter and the Sorcerer's Stone*, during his commute to and from work (something I later found to be an excellent method to reduce road rage, but that's another story entirely). The first Harry Potter audio CD was still in the disc player when we got in the car to go out to dinner, so when I turned on the radio, the CD picked up from where it had left off when my husband arrived home from work. I reached to switch the CD player off and the radio on when my husband stopped me and asked me to just take a second to listen. I acquiesced, and during that 10-minute drive, I was hooked. That's all it took. J.K. Rowling's world of Harry Potter was that magnetic. I started reading the first book that night,



and I haven't looked back. In fact, I've become just one more voice in the all-powerful Harry Potter word-of-mouth marketing campaign.

This all happened at the same time the Harry Potter buzz was growing online. I can't remember the exact timeframe when my family members were slowly bitten by the Harry Potter bug, but it was probably in late 1999 before the fourth book in the series, *Harry Potter and the Goblet of Fire*, was released in 2000 and before the first movie was announced that same year. That's when the Harry Potter buzz exploded globally, and I know I was a part of the "club" before that explosion.

However, you certainly don't have to be a Harry Potter fan to recognize the significant impact the brand has had on global business and society. Even if you've never read a Harry Potter book or seen a Harry Potter movie, the brand's influence on the world cannot be ignored. But how did a *children's fantasy* book come to be so influential? It all started with a great product.

Great products or brands are born, nurtured and allowed to grow and thrive with gentle pushes in the right direction allowing them perhaps to falter but ultimately flourish. It is this theory that is at the core of the success of J.K. Rowling's Harry Potter series. In *Harry Potter: The Story of a Global Business Phenomenon*, I break down the story of J.K. Rowling and the Harry Potter brand to better understand how a children's fantasy book could become a global brand worth over \$4 billion. As it turns out, Harry Potter did not become a global phenomenon overnight, but what factors were in place to catapult J.K. Rowling's book about a boy wizard into first a cult brand and later an icon? And can the success of Harry Potter be duplicated? These are just some of the questions I'll tackle in this book.

The story of J.K. Rowling and her beloved Harry Potter began in 1991 with a series of serendipitous events. Many of the great inventions of our time have been discovered after a series of unplanned events, and now one of the great brands of our time can be added to that list. However, serendipity did not lead to instant success for J.K. Rowling. Instead, it took Rowling seven long years to write and publish the first book in her seven-book Harry Potter series, and during that time she lived in near-poverty.

Ultimately, Harry Potter was published and allowed to grow and thrive at the hands of people who believed in the product as an inherently good one. From J.K. Rowling's literary agent, the Christopher Little Agency, to her publishers in the United Kingdom and the United States, Bloomsbury and Scholastic, respectively, and the movie studio

that would bring Harry Potter to the big screen, Warner Bros, everyone who touched the story of Harry Potter loved it and believed in it. Having the strength of a good product behind her allowed J.K. Rowling to work from a position of power as brand guardian over the stories and characters of her Harry Potter series. I assert that it was those two elements that laid the foundation for the success of Harry Potter.

With a good product in hand, the forces behind the Harry Potter brand simply had to let consumers experience it. The story of Harry Potter appealed to consumers of varying demographics as a classic story of a fallible hero coming of age while fighting good versus evil, and it has been credited as luring children (and many adults) away from television and video games and back to reading. There was a need in the marketplace for a product like Harry Potter, and fans instantly became emotionally involved in the story and characters, leading to devout loyalty to the Harry Potter brand. Harry Potter fans have been called evangelists, fervently preaching the wonders of Harry's magical world and feeling compelled to convert non-Harry Potter readers into fans.

The widespread availability of the internet in the late 1990s played an integral part in the success of Harry Potter. As word-of-mouth marketing drove the Harry Potter brand to cult status, the emergence of Web 2.0 (the social web) and social media networking helped drive it to become a phenomenon. The internet provided a place where fans around the world could discuss Harry Potter. Add to that social networking the fact that Harry Potter was written as a seven-book series with one core set of main characters, little to no gap in time between books and a single main story arc, and the stage was set for the online buzz to skyrocket. Fans were left wanting more of Harry Potter as they waited for the next book (and later the next movie) in the series to be released, and as a result, they met online to discuss back stories and hidden elements within the books as well as speculate on future story lines.

As the online buzz soared, J.K. Rowling's role as brand guardian inadvertently played a part in boosting that buzz even higher. Rowling was very particular about the brand extensions pursued for the Harry Potter brand. She frequently turned down merchandising opportunities or took a lower pay in order to retain control over the Harry Potter brand. Unbeknownst to her at the time, she was making a highly strategic move. Not only was she protecting her brand so its image or message would not be inconsistently communicated in the eyes of

Harry Potter's fans, but she was also limiting her fans' access to Harry Potter and leaving them wanting more.

At its core, a series can be a great marketing tool in itself, if the original product is a good one. Many of the most successful dramatic television shows have used the cliffhanger or serial format to keep fans wanting more and talking about and speculating on the stories within them. The seven-book Harry Potter series is a quintessential example of a product that left consumers wanting more and therefore was perfectly positioned for tease and perpetual marketing tactics to push that desire for more and the buzz surrounding it to an unprecedented level. Each component of the Harry Potter marketing plan fueled the next, and each element teased consumers with just enough information to pique their interest and get them talking but not enough information to give away any secrets. Maintaining secrecy around the Harry Potter plot became a task practically suited only to the most highly planned military operation, but together, J.K. Rowling, Bloomsbury, Scholastic and the numerous players involved in producing the Harry Potter product managed to keep a tight grip on security.

Harry Potter is not the first brand that has become a phenomenon nor will it be the last. However, prior to the success of Harry Potter, no one recognized the potential a children's book series, or perhaps any book, had to touch so many people around the globe and boost profits for so many players in the literary and business worlds. One could cite other phenomena such as *Star Wars* or *Star Trek* as brands that have certainly risen above cult status to become global icons, and interestingly, their rise to iconic status includes many similarities to the growth in popularity of the Harry Potter brand (*Star Wars* will be discussed more in Chapter 2 and *Star Trek* in Chapter 11).

Now that Harry Potter has set the stage for marketing a literary icon, it's interesting to consider if other authors, books or literary brands may have missed their own opportunities for similar success. Could an author like Dan Brown, whose *The Da Vinci Code* sold an estimated 70 million copies, have eclipsed even the omnipotent Harry Potter if his book was originally marketed as part of a series with tease and perpetual marketing? Only time will tell if a strategy to take advantage of the brand's previous success will be planned and executed in such a way to be successful in the future.

In the meantime, there are many other authors waiting in the wings to take over with their own novels and series now that Harry Potter has come to an end. The stage has been set, and the path has

been etched out. Others simply need to follow those same steps to achieve success. If their products are fundamentally good and fulfill existing needs, then it's only a matter of time until the next Harry Potter makes its way onto the literary scene. Can the success of Harry Potter be repeated? Can that success be manufactured? These are just some of the questions I'll discuss, but I do assert that by understanding the five main components to the success of Harry Potter, there is a strong possibility of another literary work becoming a phenomenon in the not so distant future. Those five components are:

- A good product
- Emotional involvement
- Word-of-mouth marketing and an online buzz
- Tease and perpetual marketing
- Brand consistency and restraint.

A need exists already, and there is a void to fill. It's just a matter of who will step up to the plate with a good product in hand to fill that gap.

Unlike the fictitious world of Harry Potter, achieving success equal to the Harry Potter brand in the real world does not require magic, but it does require people who believe in the product and solid business and marketing plans. *Harry Potter: The Story of a Global Business Phenomenon* will shed some light on the established path to success.

*Lumos!\**

\* In the Harry Potter books, wizards use the *lumos* spell to generate light from their wands.



## CHAPTER 1

# THE BOOK THAT LIVED

The Harry Potter phenomenon wasn't born overnight. It's been nearly 20 years since J.K. Rowling first saw Harry's image in her mind, and during those past two decades, the Harry Potter brand has grown to a position of global behemoth touching diverse people around the world. How did a book grow to have such broad-reaching power? The seven books in the Harry Potter series have sold over 400 million copies worldwide, and they have been translated into 64 languages. Ultimately, seven movies will be released by Warner Bros to coincide with each book. It's been speculated that Warner Bros will make well over \$5 billion in box office receipts by the time the final movie is released. Even Universal Studios is cashing in on the brand, with a Harry Potter theme park scheduled to open in 2009. The books have caused changes in the literary and publishing businesses and opened marketers' eyes to the power of the internet and the role of word-of-mouth marketing in today's world. Today, the Harry Potter brand is estimated to be worth \$4 billion.

Throughout the growth in popularity of Harry Potter, J.K. Rowling went from poverty-stricken single mother to billionaire. J.K. Rowling didn't start out with plans to become the highest earning novelist in literary history. She just wanted people to love her books as much as she did. She poured her soul into the world of Harry Potter, and the world responded, making *The Boy Who Lived* a global phenomenon and a case study in marketing and branding that others will try to emulate for many years to come.

Will they succeed? Will we see a Harry Potter repeat within our lifetimes? As marketers, we must answer that question with an emphatic,

“Yes.” How do we do it? The best place to start is at the beginning when the pioneer brand, Harry Potter, was born into J.K. Rowling’s imagination.

### **BOX 1.1 Harry Potter would become a seven-book series**

1. *Harry Potter and the Philosopher’s Stone*  
(renamed *Harry Potter and the Sorcerer’s Stone* in the United States)
2. *Harry Potter and the Chamber of Secrets*
3. *Harry Potter and the Prisoner of Azkaban*
4. *Harry Potter and the Goblet of Fire*
5. *Harry Potter and the Order of the Phoenix*
6. *Harry Potter and the Half-Blood Prince*
7. *Harry Potter and the Deathly Hallows*

## **UNREMARKABLE BEGINNINGS**

J.K. Rowling was born on 31 July 1965 and lived an unextraordinary childhood with her parents and sister in Winterbourne and Tutshill, England. From a very young age, Rowling loved to read and would read anything she could get her hands on. She dreamed of being a writer, but didn’t have enough self-confidence to tell anyone but her sister and closest friends of her aspirations. Although she began writing stories during her childhood, Rowling never showed her writing to anyone. Her favorite authors, including literary icons such as J.R.R. Tolkien and Jane Austen, crossed a variety of genres and fueled her imagination. From a young age, she began working on detailed plots and characterizations, a skill she would perfect over time and would ultimately become one of the most beloved aspects of her Harry Potter series.

Rowling excelled in school and studied French at the University of Exeter, but she always preferred reading and writing to anything else. After graduating from university, Rowling stumbled through several jobs that failed to inspire her. Instead, her mind was on writing, and she took every spare moment she could to work on an adult novel she was writing secretly. She was relentlessly focused on her writing and penned two books, which she deemed inadequate to publish, before

she began the book that would change her life and impact the business and publishing worlds in a way no one had dreamed possible.

## HARRY POTTER IS BORN

In 1990, a 24-year-old J.K. Rowling was on a train from Manchester to London. She had been searching for an apartment in Manchester with intentions to move there to be closer to her boyfriend. It was a typical train ride for Rowling who passed the time by watching the countryside out the window. Suddenly, in a serendipitous moment, Rowling saw the image of a boy in her head. It was Harry Potter (although she hadn't named him yet) in full, detailed form. She even instantly knew his back story – a boy wizard (although he didn't know he was a wizard yet) with a lightning bolt scar on his forehead.

Rowling has recounted the story many times since that June day, and calls it “the purest stroke of inspiration I've ever had in my life.” She spent the remainder of the train ride creating plot lines and characters. Most important to what would later become the Harry Potter phenomenon, she knew before she stepped off the train that she would need to write a series of seven books to tell the boy wizard's complete story – one for each year he attended wizarding school. From that moment on, she was consumed with Harry Potter and spent every moment she could find creating his world and by the end of 1990 had accumulated boxes and boxes of notes.

Sadly, while Harry Potter was being born in J.K. Rowling's imaginary world, in the real world, her mother, Anna, was losing her long-time battle with multiple sclerosis. On 30 December 1990, Rowling's mother passed away, leaving her daughter overcome with grief. At the same time, Rowling's relationship with her boyfriend was coming to an end. It was at this time that Rowling decided to change her life. She left Manchester to teach English to students in Porto, Portugal. On a positive note, the new job required her to work nights, which freed her days to immerse herself in the wizarding world she was creating.

Not long after Rowling arrived in Portugal, she met Jorge Arantes with whom she fell madly in love. Despite early problems, the two married on 16 October 1992 in a small civil ceremony. Within just a few weeks, Rowling became pregnant, but she continued to teach and devote as much time as she could to writing Harry Potter. On 27 July 1993, Rowling gave birth to a daughter, Jessica. Unfortunately,

Rowling and Arantes' marriage broke down and Rowling left Portugal with her daughter and two suitcases with all her possessions, including the first three chapters of Harry Potter. She headed for her sister's home in Edinburgh, Scotland with no home, no job and no money.

## THE CINDERELLA STORY

Rowling arrived in Edinburgh penniless. She turned to public assistance to help pay for food and housing. In December 1993, she began receiving meager housing benefit and income support of less than \$140 per week from the Department of Social Security. She moved into an apartment only to learn she had no heat and the walls were infested with mice. Times were so bad that there were days she could afford to feed Jessica but not herself. Unwilling to allow her daughter to live in such a terrible situation any longer, she broke down and asked a lifelong friend for a loan. That money helped her move to a nicer apartment in a better part of town, but it didn't go far. Rowling found herself caught in the vicious circle of poverty wherein she needed to work to make money, but she couldn't afford daycare for Jessica. Rowling did not qualify by government standards to receive childcare support.

Throughout her struggles, Rowling longed to complete her first book in the Harry Potter series. Finally, she committed to completing the book, so she could then go back to school to earn the credentials required to continue her teaching career in Scotland. She did some typing work on the side, but primarily she spent her time writing. Rowling wrote fervently. She would take Jessica with her throughout the days and write in longhand in parks or cafés. Most frequently, she wrote at her brother-in-law's café, Nicholson's, with Jessica in her stroller. She wrote late into the nights while Jessica slept, simply to do it all again the next day.

At the end of 1994, Rowling filed for a divorce from Jorge Arantes, and she could see the light at the end of the tunnel. Her first Harry Potter book was nearing completion, so she set her sights on returning to school to earn her teaching certificate. She was accepted into a program that would begin in August 1995. That summer, she experienced three life-changing events. First, she finished the first draft of Harry Potter. Second, she received a grant from the Scottish Office of Education and Industry to help her financially as a mother and full-time student. Third, a friend gave her \$6,400, which helped her to afford childcare for her



daughter while she studied. Things were looking up as Rowling entered school to begin working on her teaching certificate. She maintained a rigorous schedule of studying during the day, caring for her daughter in the evening and writing at night, but with her eye on the goal of a completed manuscript, Rowling motivated herself to keep going.

As 1995 came to an end, so did the final draft of Harry Potter. J.K. Rowling still had no money, but her novel was complete. She typed the final manuscript on a secondhand manual typewriter. Since she couldn't afford to photocopy it, she retyped the entire manuscript again so she would have a second copy. Now after six years of creating and writing, she was ready to introduce Harry Potter to the world. Her next step would be to find an agent and publisher who loved Harry as much as she did.

## TAKING A CHANCE ON HARRY POTTER

J.K. Rowling looked to a place she knew well to learn how to publish Harry Potter – the library. In early 1996, she came upon a copy of the *Writers' and Artists' Yearbook* at the Edinburgh Central Library and copied the names and information for several agents and publishers who seemed appealing. The first agent and the first publisher she queried declined to represent her based on her Harry Potter submission. The second agency on her list was one she copied from the *Writers' and Artists' Yearbook* simply because she liked the name. That agency was the Christopher Little Literary Agency.

Rowling submitted her three sample chapters to the Christopher Little Literary Agency. Unfortunately, it did not represent children's literature at the time, so Christopher Little's secretary, Bryony Evens, relegated Rowling's submission to the reject pile. Serendipitously, however, Little's secretary hesitated. Rowling had submitted her sample chapters in a unique black binding. For no other reason than the unusual cover, Little's secretary opened the package and started reading. She was immediately intrigued and asked her boss if she could request the complete manuscript. Little agreed and shortly thereafter, Evens presented him with the full manuscript of *Harry Potter and the Philosopher's Stone*. After one reading, Little made Rowling the agency's standard offer, which Rowling signed immediately. She would relinquish 15 per cent of her earnings on the book in the United Kingdom to the Christopher Little Literary Agency as well as 25 percent of foreign and film rights.

The next step was for the agency to find a publisher who believed in Harry Potter enough to invest in the unique children's book from a first-time author. At 223 pages and around 90,000 words (50,000 words above the established norm at the time for children's fiction), *Harry Potter and the Philosopher's Stone* broke all the rules for children's fiction. It was too long. The plot was too scary. There were countless reasons why publishers like Penguin, Transworld and HarperCollins rejected Rowling's manuscript. After 12 rejections and a year of searching, Rowling's work finally struck a chord with one publisher. Barry Cunningham, head of the newly formed children's division at Bloomsbury, read Rowling's manuscript and instantly loved it. In August 1996, Bloomsbury offered Rowling a meager \$6,500 advance against royalties, and changed her pen name to J.K. Rowling from her given name of Joanne Rowling, under the assumption that boys wouldn't read a book written by a woman.

Soon after signing the new author, Barry Cunningham invited Rowling to lunch in London where he told her there was no financial reward in children's books. Rowling had been told this before, but she did not write the story of Harry Potter for money. She loved to write, and the thought of seeing her book on the shelf of a bookstore and knowing other people would read and enjoy it was reward enough. She took her advance and a writer's grant from the Scottish Arts Council and began writing the second book in her seven-book series, *Harry Potter and the Chamber of Secrets*. She still wrote in longhand, but she bought a computer and gave up her secondhand manual typewriter.

With all players on board and J.K. Rowling starting on book two, *Harry Potter and the Philosopher's Stone* was published on 26 June 1997 with a print run of 500 copies. Thus far, the journey of Harry Potter had consumed J.K. Rowling's life for seven years. Little did she know, the adventure was really just beginning, and soon her life would change forever.

## SERENDIPITY STRIKES A THIRD TIME

At the 1997 Bologna Children's Book Fair in Italy, Arthur Levine, editorial director for Scholastic in the United States, was doing exactly what everyone else at the fair was doing. He was looking for foreign books to buy and publish in his country. There he stumbled upon a book from a new British author, J.K. Rowling. Levine started reading *Harry Potter*

and the *Philosopher's Stone* during his flight back to the United States from Italy, and like other readers before him, he instantly fell in love with the story. He committed himself to buying the rights to publish *Harry Potter and the Philosopher's Stone* in the United States.

Just three days after Rowling's debut novel was released in Britain, Bloomsbury auctioned off the rights in the United States. Levine knew he would be the highest bidder no matter what it took. The auction generated a bidding war, which Levine ultimately won for an unprecedented \$105,000. It was the largest amount ever paid to a first-time children's author, and the world took notice. Within days, J.K. Rowling's Cinderella story as the destitute single mother turned successful author earning the biggest children's fiction advance in history became a dream come true for the press, who willingly ate it up and dished it back out to the world.

By the end of 1997, *Harry Potter and the Philosopher's Stone* had sold 70,000 copies in Britain, and Bloomsbury was ordering reprint after reprint. J.K. Rowling earned approximately \$7,500 from her book during that first year, which seemed like a fortune to her at the time. It wouldn't take long for that \$7,500 to seem more like pocket change to J.K. Rowling as *Harry Potter* was set to explode globally.

Within a few weeks of the release of *Harry Potter and the Philosopher's Stone* in Britain and signing her contract with Scholastic, Rowling delivered the completed manuscript for the second book, *Harry Potter and the Chamber of Secrets*, to Bloomsbury. At that time, her first book was climbing up the bestseller list as children and adults found themselves caught up in the wizarding world. Rowling was also gaining critical praise and being recognized with various writing awards. To her surprise, she found herself at the top of the bestseller list again when *Harry Potter and the Chamber of Secrets* was released in Britain in July 1998. It's a position she'd become quite familiar with during the next decade.

### **BOX 1.2** A series of serendipitous events brought Harry Potter into the world

1. Harry Potter popped into J.K. Rowling's head out of nowhere while riding a train from Manchester to London
2. Bryony Evens of the Christopher Little Literary Agency relegated J.K. Rowling's submission for the first Harry Potter book to the

slush pile as the agency did not represent children's literature. It was the unique black cover Rowling used to hold her three sample chapters that piqued Evens' curiosity and prompted her to start reading

3. Arthur Levine from Scholastic stumbled upon the first Harry Potter book at a book fair in Italy. He began reading the book on the plane home to New York, and immediately knew he had to have the U.S. publishing rights no matter what the cost would be

## HARRY POTTER COMES TO AMERICA

A month after the second book in the Harry Potter series was released in Britain, readers in the United States would finally meet The Boy Who Lived when Scholastic published *Harry Potter and the Sorcerer's Stone* in the United States. The title was changed for the U.S. market to make it more appealing to a non-British audience, but the story remained the same. The U.S. audience responded to the story of Harry Potter as so many had before them. By the end of 1998, Scholastic had ordered seven reprints of *Harry Potter and the Sorcerer's Stone* and sold 190,000 copies. The success of Harry Potter was unheard of, and this was just the beginning.

In July 1999, Scholastic released the second book in the United States. The same month, Bloomsbury released the third book, *Harry Potter and the Prisoner of Azkaban*, in Britain and sold more than 60,000 copies in the first three days. Just two months later, in September 1999, Scholastic released the third book in the United States. By this time the Harry Potter books were worldwide bestsellers with nearly 30 million copies in print in 27 languages. That summer, J.K. Rowling earned her first royalty check that exceeded \$1 million. Harry Potter had taken on a life all his own, and J.K. Rowling was along for the ride. How she would protect Harry Potter over the next several years would turn her into a respected brand guardian.

Soon after the first Harry Potter book was released in the United States, the movie studios came calling. J.K. Rowling turned down initial offers from several studios. It was only when Warner Bros agreed to meet Rowling's requirements that she agreed. She signed a contract with Warner Bros for \$1 million, which allowed her to have final say

in a variety of areas to ensure the movies stayed true to the books and to Harry Potter as a whole. Warner Bros then sold the merchandising rights to many companies who would manufacture and sell Harry Potter-related clothing, toys, games and much more. As part of the deal, J.K. Rowling maintained some control over merchandising activities as well.

Soon production on the first movie began while J.K. Rowling completed the fourth book in the series. *Harry Potter and the Goblet of Fire* was released in English-speaking countries at midnight on 8 July 2000 amid much fanfare. Sales broke all previous records, and Rowling found herself in the top four spots of the *New York Times* bestseller list. One year later, the first movie was released in November 2001, and over the next decade, fans would welcome the remaining books and movies in the series into Harry Potter history.

### **BOX 1.3 Significant statistics in the history of Harry Potter**

- Over 400 million copies of the seven books in the Harry Potter series have been sold worldwide
- The Harry Potter books have been translated into 64 languages
- J.K. Rowling is estimated to be worth over \$1 billion, more than Queen Elizabeth II
- Twelve publishers turned down Harry Potter including Penguin, Transworld and HarperCollins
- Scholastic paid an unprecedented \$105,000 for the U.S. rights to publish Harry Potter
- The first five Harry Potter films earned worldwide box office grosses of over \$4 billion
- The Harry Potter brand is worth \$4 billion

## **AN INTRODUCTION TO BRANDING**

From the very beginning, Rowling loved her character and the story she would create for him. That love for her product compelled her to bring a consistent brand message to consumers throughout nearly two decades. Many elements played into the success of Harry Potter over

the years, which will be discussed in further detail throughout this book, but at the bottom of it all is J.K. Rowling acting as brand guardian, ensuring nothing is done to harm the Harry Potter brand in her eyes or the eyes of her fans (branding will be discussed in further detail in Chapter 2).

Helping Rowling along the way were other people who believed in Harry Potter. From Christopher Little to Arthur Levine, everyone who came into contact with Harry Potter loved the story. Throughout this book, you'll learn that at the core of the Harry Potter success story is a good product. As marketers, we must work to create a good product, recognize when we have a good product, and sell that product by capitalizing on opportunities and taking calculated risks. Importantly, you'll learn that by having people behind your product who believe in it and *live your brand promise* with you, you'll have a greater chance for success.

#### **BOX 1.4 Unusual honors**

In addition to countless literary awards and honorary degrees, J.K. Rowling earned several unique honors in recognition of her work on the Harry Potter series, including:

- June 2000: Queen Elizabeth II named Rowling an Officer of the Order of the British Empire (OBE)
- April 2006: An asteroid was officially named Rowling
- May 2006: A newly discovered pachycephalosaurid dinosaur, which was on display at the Children's Museum of Indianapolis, Indiana, was named *Dracorex hogwartsia* (The Dragon King of Hogwarts) in reference to Rowling's wizarding world. The name is a combination of the Latin word for dragon, *draco*, which is also one of Rowling's character's names, and the name of Harry Potter's wizarding school, Hogwarts



## CHAPTER 2

# THE VALUE OF A GOOD PRODUCT: SETTING THE STAGE FOR MARKETING AND PROMOTION

### START WITH A PRODUCT PEOPLE NEED

The key to success is a good product. Sure, substandard products exist and succeed, but they lack the staying power necessary to thrive. At the basis of J.K. Rowling's Harry Potter series is a good product. She created a time-honored story of the fallible hero and good versus evil that people have always loved. Movie franchises like *Star Wars* and *Rocky* have used the same story formula and achieved astounding success. Harry Potter's story is a classic tale of a boy's rites of passage. It's a story everyone can relate to as readers join Harry as he goes through the awkward steps of adolescence including his relationships with friends, family and authority figures, his first crush, and more. Yet as Harry Potter goes through the same experiences we all went through, he does so in a detailed world filled with magic and suspense. The combination is undeniably tantalizing and fans clamor for more. Content is key, and a good product is the fundamental requirement for success.

**Fundamental business truth: Creating a product to fulfill an existing need is far easier than creating a perceived need to fulfill the business objectives of an existing product.**

Common sense tells us if we have a good product that meets consumers' existing needs, they will want it. For example, Coca-Cola is a popular soft drink that consumers love, but in the mid-1980s, Coca-Cola was steadily losing market share to its top competitor Pepsi. In 1985, The Coca-Cola Company decided to replace its flagship product with a new formulation called New Coke. To this day, it's difficult to understand why The Coca-Cola Company would completely replace a popular product rather than simply introduce a brand extension, but regardless of its intentions, New Coke was rejected by consumers and became known as a marketing disaster. The Coca-Cola Company had invested millions of dollars into the launch of New Coke, but at the end of the day, the company could not create a perceived need for New Coke to fulfill its business objectives. Classic Coke returned to the market three months after the launch of New Coke.

On the other hand, The Coca-Cola Company launched Diet Coke in 1982 with widespread success. A need existed within the market for diet soft drinks. At the time, the only other strong competitors in the diet cola category were Diet Pepsi and The Coca-Cola Company's TaB brand of diet soda. With more and more people focusing on their health in the 1980s, using the Coca-Cola brand name on a product other than Classic Coca-Cola was finally deemed less risky than it had been previously, and Diet Coke hit the market. It didn't take long for sales of Diet Coke to outpace TaB and lead to more Coca-Cola brand extensions in the future.

## HARRY POTTER AS A MARKETABLE PRODUCT AND BRAND

### **BOX 2.1 The forces behind the Harry Potter marketing machine**

1. J.K. Rowling: Author
2. Bloomsbury: British publishing rights
3. Scholastic: United States publishing rights
4. Warner Bros: Film and merchandising rights
5. AOL Time Warner: Parent company of Warner Bros

When these forces came on board, no one knew they had the start of a global phenomenon on their hands. Each party believed in the



product and saw its potential, but no one knew just how big it would become. Prior to the release of the seventh and final Harry Potter book, Arthur Levine of Scholastic was quoted recalling the first time he read the original Harry Potter manuscript:

I could not possibly have had the expectation we would be printing 12 million copies for one book. That's beyond anyone's experience. I would have had to be literally insane. (Hillel Italie, "Harry Potter Takes Its Place Next to Beloved *Star Wars* and *Star Trek*," Associated Press, New York, 30 June 2007)

So how did Harry Potter become a phenomenon? In simple terms, the phenomenon started with a good product and people who believed in it. Taking a look at the market at the time the first book was released will provide a basic understanding of how the Harry Potter phenomenon started.

## THE COMPETITIVE ENVIRONMENT

The first Harry Potter book, *Harry Potter and the Philosopher's Stone*, was released in 1997 in Britain and a year later as *Harry Potter and the Sorcerer's Stone* in the United States. This was a time when children were not spending their time reading. Instead, television and video games were the hobbies of choice for children. With those activities defining the cultural trends of society's youth, it could be argued that Harry Potter had virtually no competition when the first book entered the struggling children's book market. This assumption bears further investigation into the competitive and market environments of the literary world in the late 1990s.

### SWOT Analysis

The SWOT analysis is a fundamental marketing tool used early in the new product development process to gain a better understanding of the current business environmental impacts. SWOT is an acronym that stands for strengths, weaknesses, opportunities and threats. These are the four areas to be evaluated during this stage of early development to determine where a new product might fit in the market. A SWOT analysis for the first Harry Potter book may have looked like the one pictured in Figure 2.1.

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>■ Unique story</li> <li>■ Appeals to children and adults</li> <li>■ Likable author with compelling personal history</li> <li>■ Series of seven books</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>■ Book length</li> <li>■ Series of seven books</li> <li>■ Very “British” story elements</li> <li>■ Fantasy literature was not currently popular</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>■ Two audiences – children and adults</li> <li>■ Would translate well to film</li> <li>■ Merchandising appropriate</li> <li>■ Series of seven books allowed perpetual marketing</li> <li>■ Author had been compared to successful writers like Roald Dahl</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>■ Copycat books</li> <li>■ Story leaks over the course of the seven-book series</li> <li>■ Negative backlash related to dark or frightening elements of the story</li> </ul>

FIGURE 2.1 SWOT diagram

A more detailed analysis of each element listed in the SWOT analysis in Figure 2.1 provides a better picture of the state of the market at the time the first Harry Potter book was released.

### Strengths:

- *Unique story*: The Harry Potter story was unlike others currently on the market. Certainly, J.K. Rowling’s book encompassed a variety of themes and plot lines that were not unique to literature as a whole, but the way she created her detailed story and characterizations in a magical world gave her product an immediate point of differentiation.
- *Appeals to children and adults*: As evidenced by Christopher Little and Bryony Evens of the Christopher Little Agency, Barry Cunningham of Bloomsbury and Arthur Levine of Scholastic, Harry Potter appealed to adults. The story was written for the children’s market, but adults were captivated by J.K. Rowling’s imaginative world, too. This would give Harry Potter a unique dual position in the market.
- *Likable author with compelling personal history*: Promoting the Cinderella story of J.K. Rowling would bring added publicity to and interest in the Harry Potter book.
- *Series of seven books*: Readers would want to read more, extending the product lifecycle of the Harry Potter brand.

### Weaknesses:

- *Book length*: At around 90,000 words, the first Harry Potter book was 50,000 words longer than typical children's books. This may deter children, who generally have short attention spans, from reading it.
- *Series of seven books*: While a seven-book series can be a strength, it can also be a weakness. Children's interests change rapidly, and they may not have the stamina or desire to stay loyal to a seven-book series. Maintaining the momentum of the series could be challenging.
- *Very "British" story elements*: Harry Potter's story takes place in a British setting. The books refer to real British places, British foods, British activities and British words. That "very British" setting may not be understandable or interesting to readers in other parts of the world.
- *Fantasy literature was not currently popular*: In the late 1990s, fantasy literature was not selling well. It was possible that Harry Potter would go unnoticed, like so many other fantasy novels before it.

### Opportunities:

- *Two audiences – children and adults*: Capturing two markets with one product would expand the market position of Harry Potter and provide increased potential for long-term success.
- *Would translate well to film*: The imagery and characterization in the first Harry Potter book would be a perfect match for the movies, which could provide an additional revenue stream.
- *Merchandising appropriate*: The elements of Harry Potter would translate well to merchandise particularly since two markets would be available for that merchandise, children and adults.
- *Series of seven books allows perpetual marketing*: Leveraging the future books through perpetual marketing where one element feeds off the next would generate excitement and a word-of-mouth buzz.
- *Author had been compared to successful writers like Roald Dahl*: Prior to the release of the first Harry Potter book, other writers had seen success in the children's and/or fantasy markets. Leveraging the steps they took to capitalize on their success would provide additional knowledge and experience to refine the marketing plan for Harry Potter.

### Threats:

- *Copycat books*: If Harry Potter became popular, other authors could quickly write similar stories, which may take market share from Harry Potter.

- *Story leaks over the course of the seven-book series:* Part of the marketing opportunity related to the seven-book series was the potential use of perpetual and tease marketing. If later stories were leaked prior to the release of each book, those opportunities would be lost and sales would likely be negatively impacted.
- *Negative backlash related to dark or frightening elements of the story:* It was possible that the story of Harry Potter could be deemed too scary for children. The characters and dangers Harry faces in the first book could be viewed negatively, which would hurt sales.

Taking a close look at the SWOT analysis, it's clear that Harry Potter was not originally positioned to be a global phenomenon. On the contrary, the people behind the business of Harry Potter clearly saw both opportunities and threats, not least of which was the fact that *Harry Potter and the Philosopher's Stone* was 223 pages long and a children's fantasy book. Ultimately, the people behind Harry Potter believed in the product as an inherently good one and felt they could overcome the threats and exploit the opportunities to achieve success.

## Competitor Analysis

In addition to performing a SWOT analysis of the marketplace, it's imperative that an in-depth competitor analysis be performed early in the product development process (and throughout the product's life-cycle). Understanding the competitive marketplace is an integral part in developing a sound marketing plan. Box 2.2 provides a tool to help research the competitive marketplace for a new product such as Harry Potter in the late 1990s.

### **BOX 2.2** Competitor analysis

#### **Step 1: Identify competitors**

- Profile current competitors
- Profile potential competitors

#### **Step 2: Identify competitor strengths**

- Determine what the competitor has done well in the past or is doing well currently by examining:

- Marketing
- Products
- Distribution
- Financials
- Technology
- Corporate strategies

**Step 3: Identify competitor weaknesses**

- Examine where competitor is vulnerable
- Learn where competitor has failed in the past
- Determine where competitor can be attacked successfully

**Step 4: Identify competitor reactions**

- Determine how the competitor has reacted to new products or market changes in the past
- Examine how the competitor might react to a new product
- Create counter-offenses to predicted competitor reactions

Using a tool like the one in Box 2.2 would allow the people behind the Harry Potter launch to paint a vivid picture of the competitive environment pre-release. Throughout the Harry Potter lifecycle, from its release in 1997 through to today, the marketing team would need to constantly review this analysis to ensure their product remained stronger than its competitors, particularly as it would relate to copycat stories that could potentially steal market share from Harry Potter. While the competition for Harry Potter was weak in 1997, others quickly saw the potential for success if they jumped on the Harry Potter bandwagon. The marketing team would need to be aware of existing and impending threats from competition and proactively combat them. Using an effective perpetual marketing strategy, which will be discussed in further detail in Chapter 4, the Harry Potter marketing team has successfully navigated through over a decade of competitive threats and opportunities.

**BUILDING THE HARRY POTTER BRAND**

Fueling the potential for success of the Harry Potter series despite the weaknesses, threats and competitive marketplace was a good product

that would quickly become a popular brand. The best products and brands don't start with a vision of becoming icons. Instead, the people behind those brands work tirelessly to develop a good product and the infrastructure to sell and market it. J.K. Rowling, Bloomsbury, Scholastic and Warner Bros certainly didn't start on the Harry Potter journey knowing it would become a worldwide phenomenon, but they recognized a good product when they saw it. They committed to bringing that product to market and letting it grow and evolve.

While the more tangible part of a brand is its name, branding encompasses much more than a name or logo. The most important aspect of a brand is the perception consumers have of that brand in their minds. Therefore, communicating a clear and consistent brand image to consumers is an essential part of ensuring they understand the desired brand image and can relate to it. This is also a critical component of creating and maintaining customer loyalty, which will be discussed in further detail later in this chapter.

In the simplest terms, branding can be broken down into three main steps:

1. *Definition*: Define the desired image the brand will portray in the marketplace
2. *Communication*: Communicate the brand message
3. *Persistence and consistency*: Be persistent and consistent with the brand message and image.

For the Harry Potter brand, J.K. Rowling defined the image for her product's brand within her books, and the early acceptance of and loyalty to that brand image demonstrated by fans allowed her to ensure that brand image would not deviate from her vision. J.K. Rowling repeatedly communicated the Harry Potter brand image through each new book in the series, and the business teams behind the brand further communicated that image through advertising, promotions and so on. Critical to the success of creating a successful brand image is retaining consistency around the messages related to it. Consistency also generates brand loyalty. If a brand's messages are inconsistent, consumers will become confused. Without consistency, consumers don't know what to expect from a brand, and the potential to generate stability and security (two essential components to customer loyalty) is lost. The businesses behind the Harry Potter brand followed J.K. Rowling's lead in terms of creating the Harry Potter brand image, and marketing

strategies and tactics were implemented to further communicate that brand image through appropriate advertising campaigns, merchandising opportunities and more.

## CREATING CUSTOMER LOYALTY

It's my assertion that great brands are born, nurtured and allowed to grow and thrive with gentle pushes in the right direction allowing them to perhaps falter but ultimately flourish. The same can be said of raising children, and I think most marketers would agree that developing, launching and growing a new product is similar emotionally to raising a child. A good product invites loyalty not just from the people behind the product but from customers as well. For Harry Potter, reader loyalty would be an integral part in creating the Harry Potter phenomenon, which will be discussed in more detail in Chapter 3. For now, it's important to investigate how a good product in general can attract customers and create an overwhelming sense of loyalty.

Using what I call the "three Ss of customer loyalty," you'll see that products which invite high levels of emotional involvement drive customer loyalty. Emotional involvement is a topic I'll discuss more in Chapter 3, but it is a fundamental element of customer loyalty. The three Ss of customer loyalty are:

1. *Stability*: Customers are driven to emotional involvement in a product when that product (or brand) sends a consistent message
2. *Sustainability*: Customers are driven to emotional involvement in a product when they expect that product to be with them for a long time or at least a specific amount of time with a clear end
3. *Security*: Customers are driven to emotional involvement in a product when that product gives them a feeling of comfort or peace of mind.

Using these three Ss, you'll learn how a product can be more customer focused, thereby increasing the desired emotional involvement that drives customer loyalty.

The Harry Potter brand successfully meets these three criteria. From the beginning, J.K. Rowling has worked as brand guardian for Harry Potter, ensuring that the marketing and business behind the brand remained true to her vision and did not veer off the course readers

expected. The business choices for Harry Potter have all enhanced the brand message rather than confusing or changing it, giving the brand a great sense of stability for customers. In terms of sustainability, J.K. Rowling made it clear from the beginning that the Harry Potter series would include seven books. Customers are comfortable knowing the brand will be around for a predetermined amount of time, and they're willing to go along for the ride. If that ride is too short or too slow in coming to an end along the way, they have the opportunity to sustain it themselves through fan clubs, conventions and online networking. Finally, security was built into the Harry Potter brand organically. The story of Harry Potter itself generated a feeling of comfort and peace of mind. It's a story people love and can relate to as they join Harry in his adventures of growing up.

A product or brand is nothing until people feel an emotional connection with it. You can launch a new product or brand and people may buy it, but until customers embrace the product or brand and give it meaning for themselves, thereby personalizing it, that product or brand is no different from the plethora of other mediocre products and brands available on the market. When people started to feel an emotional connection to Harry Potter, which happened early on thanks to a good product, word got out, and the brand began its meteoric rise to literary fame.

### Mini Case Study 2.1 *STAR WARS* AS A GOOD PRODUCT

It's been said that J.K. Rowling's Harry Potter series brought children and adults back to reading. After years of libraries and bookstores seeing fewer children browsing the shelves, Harry Potter changed that trend. Suddenly, children were filling bookstores and talking about Harry Potter. They were choosing to read over watching television or playing video games, and they were reading the Harry Potter stories again and again. The trend fueled the popularity of J.K. Rowling and became a talking point for the press.

Similarly, the film industry was suffering from lower ticket sales and empty movie theaters in the 1970s. People simply weren't coming to the movies anymore. Then, in 1977, a movie by George Lucas was released called *Star Wars*, and the trend changed. Not only were people lining up to see the classic tale of good versus evil in a



fantastic outer space setting filled with unique characters and special effects, but they were also lining up again and again to watch the movie repeatedly. *Star Wars* jump started a trend that continues today, with movie theaters filling comfortably and box office records going higher and higher.

By starting with a good product that filled an existing need, George Lucas found unprecedented success with the *Star Wars* franchise that hasn't slowed down. It's been 30 years since the first *Star Wars* movie was released, and the franchise's popularity is still going strong. People needed a good product to bring them back to the movies in the 1970s, and *Star Wars* gave them the experience they were looking for, just like J.K. Rowling gave children (and many adults) the product they needed to bring them back to reading. Was *Star Wars* the best movie ever made? The answer is probably no. Was Harry Potter the best book ever written? Again, the answer is probably no. However, people felt a deep emotional connection and loyalty to these inherently good products, which helped drive both brands to become phenomena.

### Mini Case Study 2.2 ELVIS PRESLEY AND THE FUNDAMENTAL BUSINESS TRUTH

Elvis Presley became the king of rock 'n' roll primarily because his music and brand image filled an existing need among consumers who were ready for a change. Elvis Presley entered the music scene at the right time for his brand to become a phenomenon. Fans embraced the change he brought with his new musical and performance styles. His personal history as a struggling truck driver who grew up in near poverty struck a chord with fans who loved his entire brand package, which was extended to include 33 movies, merchandise and so on.

Elvis Presley's music appealed to a broad demographic, making him one of the bestselling musical artists in many countries, including the United States and the United Kingdom. Throughout his career he set records for concert attendance and television ratings while simultaneously stirring controversy. Like the controversy experienced by

the Harry Potter brand, the controversy surrounding Elvis Presley's multicultural music and sexually implicit stage performances simply fueled the interest in his brand, helping to drive that brand to a cult status and later a global phenomenon.

The popularity of Elvis Presley continues to thrive more than three decades after his death, with remixed and reissued songs continuing to top the charts. Additionally, Elvis Presley's home, Graceland, has become a historic landmark visited by over 600,000 fans each year. The Elvis Presley product was a fundamentally good one that people wanted. In fact, with Elvis Presley's untimely death at the age of 42, fans were left wanting more of his product and brand. Thus, the Elvis Presley brand is still a global phenomenon today, earning \$49 million in 2007, and it will continue to be one for years to come.



## CHAPTER 3

### THE BUZZ BEGINS

TABLE 3.1 **Harry Potter timeline of key events**

**June 1990:** J.K. Rowling dreams up Harry Potter on a train from Manchester to London

**December 1995:** J.K. Rowling completes the final manuscript for *Harry Potter and the Philosopher's Stone*

**February 1996:** J.K. Rowling signs on with the Christopher Little Literary Agency under its standard contract terms

**Late 1996:** Bloomsbury pays J.K. Rowling a \$6,500 advance against royalties to publish *Harry Potter and the Philosopher's Stone* in Britain

**26 June 1997:** *Harry Potter and the Philosopher's Stone* is released in Britain

**29 June 1997:** Bloomsbury auctions off the rights to publish Harry Potter in the United States. Arthur Levine wins with an unprecedented \$105,000 bid for Scholastic

**2 July 1998:** Book two, *Harry Potter and the Chamber of Secrets*, is released in Britain

**August 1998:** Scholastic releases book one, renamed *Harry Potter and the Sorcerer's Stone*, in the United States

**June 1999:** Book two, *Harry Potter and the Chamber of Secrets*, is released in the United States

**July 1999:** Bloomsbury releases book three, *Harry Potter and the Prisoner of Azkaban*, in Britain

**September 1999:** Scholastic releases book three, *Harry Potter and the Prisoner of Azkaban*, in the United States

**Late 1999:** J.K. Rowling agrees to a contract with Warner Bros which would give Warner Bros film and merchandising rights for the Harry Potter franchise, but Rowling would maintain some decision-making authority

**8 July 2000:** Simultaneously at midnight, book four, *Harry Potter and the Goblet of Fire*, was released by Bloomsbury in the United Kingdom and by Scholastic in the United States

**November 2001:** The first movie, *Harry Potter and the Sorcerer's Stone*, premieres around the world

**15 November 2002:** The second movie, *Harry Potter and the Chamber of Secrets*, opens in theaters

**21 June 2003:** Simultaneously at midnight, book five, *Harry Potter and the Order of the Phoenix*, was released by Bloomsbury in the United Kingdom and by Scholastic in the United States

**Early 2004:** J.K. Rowling launches her website at [www.jkrowling.com](http://www.jkrowling.com)

**4 June 2004:** The third movie, *Harry Potter and the Prisoner of Azkaban*, opens in theaters

**16 July 2005:** Simultaneously at midnight, book six, *Harry Potter and the Half-Blood Prince*, was released by Bloomsbury in the United Kingdom and by Scholastic in the United States

**18 November 2005:** The fourth movie, *Harry Potter and the Goblet of Fire*, opens in theaters

**31 May 2007:** Warner Bros and Universal Orlando Resort announce they have reached an agreement with J.K. Rowling to build a Harry Potter theme park within Universal's Islands of Adventure in Orlando, Florida

**13 July 2007:** The fifth movie, *Harry Potter and the Order of the Phoenix*, opens in theaters

**21 July 2007:** Simultaneously at midnight, book seven, *Harry Potter and the Deathly Hallows*, is released by Bloomsbury in the United Kingdom and by Scholastic in the United States

**21 November 2008:** The sixth movie, *Harry Potter and the Half-Blood Prince*, is scheduled to open in theaters

**2009:** The Harry Potter theme park, The Wizarding World of Harry Potter, is scheduled to open

**2010:** The seventh movie, *Harry Potter and the Deathly Hallows, Part I*, is scheduled to open in theaters

**2011:** The eighth movie, *Harry Potter and the Deathly Hallows, Part II*, is scheduled to open in theaters

---

**IT STARTED WITH A GOOD PRODUCT AND A CINDERELLA STORY**

The Harry Potter buzz started early in the product's lifecycle. While J.K. Rowling had been warned there was no money to be made in children's book writing, she didn't care. Her objective was to create a great story that people would enjoy reading. Her focus was on developing a great product, not how many copies it would sell or how much money it would make. Therefore, it was not surprising that others recognized the potential in Harry Potter when they saw it and took the necessary risks to bring it to market.

Arthur Levine believed in Harry Potter so much that he bid an unheard of amount to obtain the United States publishing rights for Scholastic. Just three days after the first Harry Potter book, *Harry Potter and the Philosopher's Stone*, was released in Britain, long before there was any way to gauge customers' initial reactions to it, Levine placed the winning bid of \$105,000 and walked away with what would eventually become a series of the fastest and highest selling books in literary history. Of course, he didn't know that at the time. Back in 1997, he only hoped to bring a great product to the United States market. He took a huge risk, which ultimately paid off more times than anyone could have imagined.

*Harry Potter and the Philosopher's Stone* had an initial print run in 1997 by Bloomsbury of just 500 copies, but the buzz began quickly after Scholastic bought the publishing rights for Rowling's children's book. The press jumped on the story and fanned the publicity flames which got people curious early and talking a lot. People were intrigued and touched by the story of J.K. Rowling as a single, poverty-stricken mother, which in many ways mirrored the story of her character, Harry Potter. Like the Harry Potter character, J.K. Rowling was a good person struggling to overcome difficult circumstances who succeeds in the end. It's the kind of Cinderella or rags-to-riches story that people have always loved, and it was a public relations dream come true. Once the PR juggernaut took hold, there was no turning back for J.K. Rowling or her beloved Harry Potter. They now belonged to the world.

Fueled by the buzz generated by the press, Scholastic released the first book, *Harry Potter and the Sorcerer's Stone*, in the United States in August 1998 just a few weeks after the second book, *Harry Potter and the Chamber of Secrets*, was released in Britain. The word was already out in the United States about the first-time author and her magical world, and people were interested. By the end of 1998, Scholastic

had ordered seven reprints of *Harry Potter and the Sorcerer's Stone*, and 70,000 copies had been sold. The stage had been set with Levine's unprecedented bid and J.K. Rowling's rags-to-riches story, and customers were lining up.

## CREATING AWARENESS AND DRIVING SALES

In the early days of the Harry Potter brand, Bloomsbury and Scholastic followed the typical advertising and promotional strategies that publishers employ for an author's debut children's novel. It's a tried-and-true method of marketing books that includes sending galleys out in advance of publication to generate early reviews, sending complimentary review copies to newspapers and magazines and scheduling book signings, speaking engagements and media appearances by the author. The goal of these efforts is to create awareness of the new author's work and generate early sales.

Each industry has its own tactics it uses to create awareness of a new product or brand, all with the goal of completing each of what I call the "seven steps of advertising success." They are:

1. *Awareness*: Consumers move from an unaware state to being aware of a product or brand
2. *Recognition*: Consumers remember and associate a product or brand to a previous experience, for example an advertisement or promotion
3. *Interest*: Consumers become curious about a product or brand, leading them to ask questions or research it to learn more about it
4. *Purchase*: Consumers understand the product or brand enough to motivate them to buy it
5. *Repurchase*: Consumers are satisfied with the product or brand after their first purchase and are motivated to buy it again
6. *Loyalty*: Consumers are so satisfied with the product or brand that they buy it again and again, choosing it over other products or brands and potentially traveling to different locations to find it
7. *Influencer*: Loyal consumers are so satisfied with the product or brand that they are motivated to talk about it with others and promote the product through word-of-mouth marketing.

Tactics such as advertising, direct marketing, sales promotions, sponsorships, product placements, merchandising, public relations, word-

of-mouth marketing, exhibitions, viral marketing and more can be used in a variety of ways to market a product or brand. A new product developer or brand manager's ultimate goal is not just to meet short-term sales goals but to surpass them as well as long-term, stretch goals. Each step of the seven steps of advertising success builds on the step that precedes it until the ultimate goals are attained: achieving customer loyalty to the product or brand and converting loyal customers to influencers who become brand or product advocates and use word-of-mouth marketing to drive additional sales.

Scholastic and Bloomsbury began promoting the Harry Potter series using their traditional marketing plans but quickly saw that Harry Potter was not a traditional brand. Instead, the deep loyalty, emotional involvement and word-of-mouth marketing generated by the Harry Potter books was a new phenomenon that the publishers' marketing teams would need to research and then adapt their mix of marketing strategies and tactics accordingly to fully and effectively promote the brand in the long term. Chapter 4 will describe the linear, perpetual marketing strategies employed by both publishers to promote the Harry Potter brand throughout its lifecycle.

## **EMOTIONAL INVOLVEMENT GIVES THE BUZZ MOMENTUM**

As discussed in Chapter 2, a good product can achieve greater success once people become emotionally involved in that product by experiencing it and personalizing it. In fact, one of the most valuable aspects of a product or brand is its emotional connection with consumers. For example, Volvo has successfully created a brand image that meets consumers' needs and generates an emotional connection. Volvo is known as a brand focused on safety which taps into a basic consumer need and inherently creates an emotional connection that drives customer loyalty. By driving a Volvo and feeling a higher level of safety and security, consumers experience and personalize the brand, giving Volvo a strategic emotional connection to consumers.

People are always looking for something to believe in and connect with, and Harry Potter filled a void, whether or not consumers realized a void existed. They felt connected to Harry Potter, and that relationship with the product and brand created a deep sense of loyalty very quickly. People became invested in the Harry Potter story and had feelings for the product.

The depth of fans' emotional involvement in the Harry Potter brand can be further analyzed by examining the level of emotional involvement as a consumer experiences a brand. Figure 3.1 demonstrates the level of involvement consumers feel over time as they experience a product or brand. Each experience is equal at the time of purchase, but as the consumer uses and experiences the product, their feelings about it will grow in either a positive or negative direction. The level of growth or decline defines the amount of positive or negative emotional involvement a consumer feels as they react to a product, and that level of emotional involvement coincides with the level of loyalty (or disloyalty) a consumer will exhibit toward a product or brand.

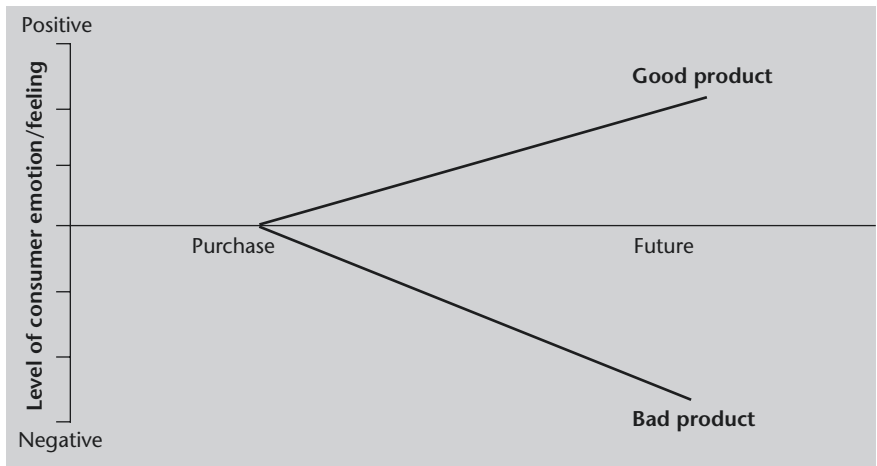


FIGURE 3.1 Consumer emotion over time

Harry Potter fans fit the perfect model of emotionally involved, loyal consumers. It's the ideal that every brand manager covets. A high level of consumer involvement can create massive word-of-mouth marketing and can help catapult a brand into cult status.

## HARRY POTTER: A CULT BRAND

A high level of emotional involvement coupled with pervasive word-of-mouth marketing can drive brands to an iconic status deemed a cult



brand. Harry Potter is not the first cult brand, nor will it be the last. Brands like Harley-Davidson have developed a cult following, driving the brand to an iconic status over the years, but no brand in literary history has ever achieved anything like the success of Harry Potter. Cult brands always entail a certain level of personalization by consumers. That's what allows for a deep emotional attachment as consumers relate the product to their own lives.

At the core of cult brands is a network of people behind that brand who truly believe in it. For Harry Potter, that network included not just J.K. Rowling, but also people at Bloomsbury and Scholastic who felt a similar emotional attachment to Rowling's stories. Together, the team behind Harry Potter connected with fans and allowed them to personalize the brand. Fan clubs, conventions and web pages began springing up as fans wanted to experience the Harry Potter brand between book releases and beyond the printed stories.

Often the rise of brands to cult status coincides with a time in popular culture where that brand fills a void, allowing consumers to fulfill a need. Consider Harley-Davidson as an example of a cult brand that filled an existing need among consumers for freedom and rebellion (Harley-Davidson is discussed in further detail later in this chapter). In Chapter 2, I discussed the fundamental business truth: creating a product to fulfill an existing need is far easier than creating a perceived need to fulfill the business objectives of an existing product. Most cult brands do this very well, and Harry Potter is no exception. At the same time, the Harry Potter team was reinforcing the brand through tease marketing (see Chapter 4), and a societal marketing tool, the internet, was allowing consumers to experience the brand emotionally and personalize it on a new level. All the elements of a cult brand were in place. In the case of Harry Potter, that personalization led fans to talk about Harry Potter, and talk they did.

## THE BUZZ BUILDS

Word-of-mouth marketing played an essential role in the building of the Harry Potter phenomenon throughout the course of the seven-book series. By the time the third book, *Harry Potter and the Prisoner of Azkaban*, was released in 1999, fans were coming out in the thousands to attend book signings by J.K. Rowling. U.S. talk shows like *The Today Show* and *The Rosie O'Donnell Show*, which were both very

popular in the late 1990s, booked Rowling for interviews, and Bloomsbury was starting to recognize that Harry Potter was being popularized by children *and* adults. In response, Bloomsbury released separate cover artwork for *Harry Potter and the Prisoner of Azkaban* in an attempt to appeal to even more adults who may not be comfortable carrying a children's book with them.

By October 1999, as Halloween approached, Harry Potter exploded. J.K. Rowling's first three books in the Harry Potter series sat comfortably in the top three positions of the *New York Times* bestseller list, and J.K. Rowling was being featured as the cover story in popular magazines such as *Time*. The poverty-stricken, single mother to successful author story helped push the hype of the book. More and more people heard about J.K. Rowling and Harry Potter and became curious enough to pick up one of the books and start reading. Generally, once someone started reading, that person was hooked on the good product and became another player in the domino effect of Harry Potter's word-of-mouth marketing campaign.

As Harry Potter was growing more and more popular everyday, the team behind the Harry Potter brand started to feel the negative backlash discussed in the SWOT analysis in Chapter 2. As a classic story of good versus evil, the Harry Potter books contain dark imagery, which created controversy in 1999. Religious groups in the United States (and later in several other countries) started to question the topics in Harry Potter, calling them inappropriate. Overall, the controversy did little to stop the momentum of Harry Potter. In fact, it had the opposite effect. Despite the protests, Harry Potter continued to grow in popularity, drawing in more readers every day, many of whom may not have picked up a Harry Potter book before their curiosity was piqued by the controversy around it.

At the same time, critics were beginning to change their initial positive reviews of J.K. Rowling's work. When *Harry Potter and the Philosopher's Stone* was released in the United Kingdom, critics were lining up to praise the work and compare Rowling to authors like Roald Dahl. By 1999, critics were starting to criticize Rowling's plot lines and characterizations. This had little effect on the buzz that was already growing fast throughout the world. Critics were not the only ones to turn their backs on J.K. Rowling and Harry Potter. The press, who so aggressively built up Rowling's image as a Cinderella story, now started to tear her apart.

Amidst the controversy and negative reviews, Harry Potter fans who were already emotionally connected to the product became more

and more loyal to the brand they loved. Their loyalty to Harry Potter created a unique social network of people who felt connected to the brand. That type of network or community can be very powerful. Words like “Pottermania” entered our vernacular and everyone knew someone who had been touched by the Potter buzz.

In effect, Harry Potter grew into a cult brand very quickly. People became so fascinated with Rowling’s books that waiting for the next book in the series to be released became agonizing. Pull marketing was generating high demand for the Harry Potter brand, and sales were consistently breaking records. Fans in the United States began ordering books from overseas, which were available earlier than they were in the United States (see timeline at the beginning of the chapter for release dates). Naturally, Scholastic felt a negative impact on sales when fans ordered their books from Bloomsbury, so it was determined that beginning with the fourth book, all subsequent titles would be released simultaneously in English-speaking countries.

By the time the fourth book was released in July 2000, the buzz was so big that Bloomsbury and Scholastic worried about plot leaks prior to the publishing date. The manuscript was locked in a safe and no copies were given to anyone before the release date. Even the title was kept secret, with details being released in a teasing manner in bits and pieces (tease marketing efforts will be discussed in further detail in Chapter 4). When *Harry Potter and the Goblet of Fire* was released at midnight on 8 July 2000, the Harry Potter buzz had already exceeded everyone’s wildest expectations, with book signings and promotions becoming huge events, but the biggest buzz was yet to begin.

## THE ONLINE BUZZ

It could be said that Harry Potter was released at the perfect time. The internet was taking off, and people were just starting to make use of it in a social way. The big online dialogue started in September 2000 when the first movie, *Harry Potter and the Sorcerer’s Stone* began filming. The fourth book, *Harry Potter and the Goblet of Fire*, had just been released in July 2000, and fans would have to wait three years for the next book to become available. During that time, they used the power of the internet to develop a social network and a global conversation that no one had ever imagined.

Fan websites, chat rooms, forums and magazines began growing like wildfire online. Everyone had something to say about the previous Harry Potter books, and everyone had speculations about the next three books and the movie franchise. Once Warner Bros sold the merchandising rights for Harry Potter, fans had another topic to discuss and more products to buy to satiate their desire for all things Harry Potter. Fans' expectations had been set from the beginning. There would be seven books, one for each year Harry Potter attended Hogwarts School of Witchcraft and Wizardry. Adding to fans' impatience was the fact that J.K. Rowling made it clear from the beginning that she had mapped out Harry Potter's entire story already, and the final chapter was written and locked in a safe deposit box. Everyone wanted to know what would happen to Harry Potter, and the internet provided an outlet for a strong virtual social network to evolve. When Warner Bros launched its website on 15 February 2001 to promote the first movie, it took just 40 days for fans to post approximately 10,000 messages on the site's discussion boards.

Initially, the team behind Harry Potter reacted negatively to fan websites, but J.K. Rowling, Bloomsbury, Scholastic and Warner Bros learned quickly to allow fans to love the brand interactively through their own online community rather than try to stop them with lawsuits claiming copyright infringement. They saw the power of the viral buzz and word-of-mouth marketing it created, and after initial reservations and early lawsuits (which they dropped), they ultimately decided to let the brand grow of its own free will.

As time went on, fans turned to creating blogs, fan fiction, fan art, fan videos and every other thing they could think of to talk about Harry Potter. Today, there are hundreds of fan sites and tens of thousands of fan fiction stories online. The internet gave fans access to millions of other people who loved Harry Potter, too. In fact, the internet, coupled with a strategic marketing plan, is where Harry Potter's buzz turned a cult brand into a global phenomenon.

## **THE WORD-OF-MOUTH MARKETING SUCCESS OF HARRY POTTER**

The Harry Potter brand found much of its success through word-of-mouth marketing and the online buzz described throughout this chapter. That success was the direct result of effective business decisions by the team behind the Harry Potter brand. I call these decisions the "five factors of successful word-of-mouth marketing," which are as follows:

1. *Start with a good product with a story to tell:* The Harry Potter story was a fundamentally good one that readers wanted to talk about after they experienced the brand and developed an emotional attachment to it. The Cinderella story of J.K. Rowling added a second buzzworthy element for consumers to discuss.
2. *Don't give it all away:* Keeping secrets can be good for marketing. Leaving consumers wanting more is a guaranteed way to get those consumers talking. Throughout the lifecycle of the Harry Potter brand, tease marketing was a valuable strategy.
3. *Add a viral component:* For the Harry Potter brand, adding a viral component to the word-of-mouth marketing strategy happened organically. The internet was just becoming a social medium, and the good product and unanswered questions relating to the Harry Potter brand drove fans to look for ways to discuss it further. The timing was right for fan sites, blogs and so on to launch online.
4. *Allow a sense of community:* Both online and offline word-of-mouth marketing can increase exponentially when a network of people come together to form their own community to discuss a topic. From fans clubs to online forums, the opportunities for fan communities to interact are vast and easily accessible. An important aspect of fostering a sense of community entails finding the influencers within that community. For the Harry Potter brand, those influencers were the founders of the most popular fan websites. The team behind Harry Potter embraced those influencers and encouraged them to continue the conversation by sending them insider information, inviting them to movie sets and more. This strategy worked, with millions of internet users looking to those sites for news and information. As a result, the online Harry Potter community found specific places to congregate and socialize.
5. *Join the conversation:* By encouraging word-of-mouth marketing, J.K. Rowling and the team behind the Harry Potter brand allowed it to grow and grow. J.K. Rowling even launched her own website to add to the conversation which validated the Harry Potter fan community and further fed the online buzz. Joining the conversation also requires listening to what is being said, which provides immense insight into what fans want and need from a brand. Responding to the conversation is crucial to meeting fans' needs and maintaining word-of-mouth marketing momentum.

Clearly, the team behind Harry Potter took many of the right steps to increase word-of-mouth marketing to a frenzy thereby allowing the brand to become a phenomenon. By embracing fan sites and communities, listening to the fan buzz, communicating with online influencers and joining the conversation, the team behind Harry Potter carved a path for future word-of-mouth marketing campaigns to follow.

### Mini Case Study 3.1 THE RAGS-TO-RICHES STORY OF STEVE JOBS

Similar to J.K. Rowling's Cinderella story, Steve Jobs, the man behind Apple Inc., started out from meager beginnings. Jobs was adopted into a working-class family. He dropped out of college because he couldn't afford to pay his tuition. In 1976, he was working out of his parents' garage when he co-founded Apple. He watched his company grow only to find himself removed from the brand he built as a result of a power struggle with the current chief, John Scully, in 1985. During the next decade, Jobs created more brand successes with Pixar animation (the creator of *Toy Story*, *Finding Nemo*, and *Cars*) that was destined to become a part of the Disney empire. As a result of the acquisition, Jobs found himself on the board of Disney and one of its largest shareholders.

In the meantime, his beloved Apple was struggling to find relevance in the fast-growing technology sector. Steve Jobs returned to Apple in 1996 and went on to bring the brand back to prominence with new products like the iPod and iPhone. Throughout his career, Steve Jobs has worked to create good products that fulfill customers' needs and, as a result, he's said to worth an estimated \$5.7 billion.

### Mini Case Study 3.2 HARLEY-DAVIDSON AS A CULT BRAND

Emotional involvement and personal experience are key components to a cult brand. Perhaps no other brand embodies the characteristics of a cult brand better than Harley-Davidson. The Harley-Davidson brand was founded in 1903, but it was not an overnight sensation. In fact, it could be argued that it wasn't until the 1980s that Harley-Davidson achieved iconic status. The brand had the makings

of an icon from the beginning, but it wasn't until the 1980s that the people behind Harley-Davidson began living the brand message. That is what allowed the company to *hear* what customers were saying and allowed the brand to evolve through pull marketing and word-of-mouth advertising.

Before the internet, many brands entered popular culture through magazines and movies. For Harley-Davidson, movies like *The Wild Ones* with Marlon Brando in 1953 and *Easy Rider* with Peter Fonda and Dennis Hopper in 1969 drove the early buzz about the brand and helped to create a culture around it. As time went on, the culture behind the Harley-Davidson brand led to merchandising which included products such as leather jackets, T-shirts and much more. Fans created their own social networks related to Harley-Davidson by forming biker groups, which grew from local fan networks to national and global clubs and conventions.

Harley-Davidson leveraged pull marketing from consumers and created the Harley Owners Group in 1983, which quickly became the world's largest factory-sponsored motorcycle club. Within two years, the Harley Owners Group had 60,000 members and 49 local chapters (remember, this was a time before the internet), and today, there are over one million members and over 1,000 local chapters worldwide. As consumers experienced the Harley-Davidson brand, they were able to personalize it and develop a high level of feeling toward it. Word-of-mouth marketing and emotional involvement created deep brand loyalty and allowed the brand to rise to iconic status to become the cult brand it is today.



## CHAPTER 4

# HARRY POTTER AS A POWERFUL PRODUCT AND BRAND: AN EDUCATION IN MARKETING AND PROMOTION

### **PART 1: CREATING THE BRAND**

#### **J.K. ROWLING AS BRAND GUARDIAN**

As we've discussed, Harry Potter didn't start out as a brand, but it became one as consumers experienced it, related to it, relied upon it and talked about it. Throughout the lifecycle of the Harry Potter product, J.K. Rowling has been at the heart of the brand, ensuring that the marketing and business behind Harry Potter remains true to her vision of the character and books. Her efforts and the understanding and belief in the brand among the team behind Harry Potter created a consistent brand image that consumers embraced.

J.K. Rowling turned down numerous business opportunities related to the Harry Potter brand in her role as brand guardian. A brand guardian is the person behind the brand who is committed to ensuring that all messages and business endeavors related to that brand are carried out in a manner consistent with the image of the brand. When J.K. Rowling was approached with merchandising opportunities on McDonald's Happy Meals, she turned them down, feeling the Harry Potter brand would not be portrayed correctly in that medium. Furthermore, it was not until she struck a deal with Warner Bros that allowed her to maintain some control over the Harry Potter movie franchise that she agreed to allow her books to be adapted to film. Frequently, Rowling



would accept lower payment to retain control over the Harry Potter brand (her reduced payment of a reported \$1 million from Warner Bros is an example). Rowling also maintains some hold on the merchandising efforts of the Harry Potter brand, ensuring the market is not saturated with products which could harm or dilute the brand.

Fairly new to the business world is the role of chief brand officer (CBO) within corporations' executive teams. The chief brand officer is naturally interested in the brand's sales, but more important to the chief brand officer is the consistency and integrity of the brand. J.K. Rowling handles this role for the Harry Potter brand as only the creator of the brand could. Her deep investment in the brand ensures the brand image will not stray off the course she originally envisioned for it. All marketing related to the Harry Potter brand enhances the brand message rather than detracting from it. Naturally, some people will argue that the Harry Potter brand has been overextended, but on closer investigation of the many marketing opportunities J.K. Rowling has turned down, it's evident that it has not been diluted. Consumers still can't get enough of Harry Potter, and they remain emotionally attached to the brand and extremely loyal to it.

## **RELATIONSHIP MARKETING**

By definition, a relationship brand is one that relies on experience. Relationship marketing, therefore, could be considered to be the process of creating awareness and sales of a product or brand to a mass audience who is given the opportunity to experience that brand on an individual basis. In other words, each customer is given the opportunity to experience the brand in his or her own way and develop his or her own feelings and emotional involvement with it. Automobile brands provide a useful example of relationship brands. Car buyers often become highly loyal to an automobile brand once they have an opportunity to experience and personalize that brand. Strong feelings for a brand like Mercedes drive customers to repeatedly purchase the brand, simply moving up within the brand's line of products but not buying outside that brand.

The Harry Potter brand leveraged relationship marketing from the beginning. As discussed in Chapters 2 and 3, customers developed a strong loyalty to the Harry Potter brand and a deep emotional involvement with it, with little to no marketing effort. Rather, the Harry Potter product was an inherently good one, which invited customers to develop an emotional attachment to it. With J.K. Rowling working

as brand guardian and ensuring the brand message was consistent, consumers felt secure enough with the brand to allow that emotional connection and brand loyalty to develop, thereby giving the brand value. The marketing team successfully tapped into and exploited the emotional triggers consumers felt towards the Harry Potter brand. Rowling's books fulfilled a basic need people had for a good story with a variety of emotional elements, including:

- Good triumphs over evil
- Trust and security in friendships and relationships
- Love never dies
- Acceptance despite diversity
- Fight prejudice
- For adults – tap into the child within us thereby fulfilling a longing for childhood or allowing us to relive our childhoods.

## THE VALUE OF THE HARRY POTTER BRAND

The Harry Potter brand grew to a phenomenon with the help of two key ingredients: a good product and an emotional connection through a consistent brand message. Today, the Harry Potter brand can compete with some of the largest and strongest corporate brands in the world. Box 4.1 shows how the Harry Potter brand stacks up against some other well-known corporate brands.

### **BOX 4.1** Harry Potter's estimated brand value

Coca-Cola:	\$67.0 billion
Disney:	\$27.8 billion
Honda:	\$17.0 billion
Apple:	\$9.1 billion
Harley-Davidson:	\$7.7 billion
Harry Potter:	\$4.0 billion
Shell:	\$3.2 billion
Starbucks:	\$3.1 billion
Lexus:	\$3.0 billion
Levi's:	\$2.7 billion

*Source: BusinessWeek and Interbrand's The Top 100 Brands 2006*

## **HARRY POTTER AS A SOCIETAL BRAND**

The Harry Potter brand can be considered a societal brand. That is, the Harry Potter brand is one that not only fulfills a need but also creates a relationship that can be experienced among groups of people within or across cultures. Alcoholic beverage brands provide excellent examples of societal brands. Consider the community and social feeling that exists among consumers who share a love for and experience with a particular brand of beer, wine or hard liquor. These brands are highly societal and attract different demographic groups of people. For example, the network of Dom Pérignon champagne drinkers is very different from the network of Corona beer drinkers, but both networks are equally societal in nature.

Marketing a societal brand successfully is a matter of leveraging the social network behind the brand. In the case of Harry Potter, the internet became the center of the brand's social network, and the societal marketing tactics used to promote Harry Potter often focused on appealing to that subculture. It's important to understand that an essential part of marketing and business is not as much about creating new opportunities as it is about recognizing and exploiting existing opportunities. The marketing team behind Harry Potter leveraged the opportunities the brand inherently created by focusing on it as a relationship brand and capitalizing on its societal nature. As you'll learn later in this chapter, the marketing of Harry Potter included a variety of perpetual marketing tactics online that fueled the societal, viral buzz.

## **PART 2: PROMOTING THE BRAND**

### **PULL MARKETING**

Not long after its initial release, the Harry Potter brand was fueled by pull marketing rather than push marketing. That means customer demand for Harry Potter drove sales rather than clever marketing and advertising tactics persuading customers to make a purchase. The marketing team behind the Harry Potter brand simply had to capitalize on that demand.

As discussed throughout this book, the fundamental key to Harry Potter's success was the fact that it was a good product. No matter how much marketing is done, people (particularly children)

will not read a book or an entire series, watch the movies and buy the merchandise if the product is not good. Marketing can make consumers want to try a product, but they won't become emotionally involved with it and loyal to it unless the product is good and they like it. Consumers (again, particularly children) are fickle and quick to move onto the next new product or fad. They only remain loyal to products they have a personal experience with and connection to. Harry Potter is a friend to his readers and an extension of them. Harry Potter fans are a part of his world, and they care about Harry and his friends. As a result, readers want to learn more about him and demand more products to further experience the brand, thereby pulling the market to satisfy those demands. The marketing team behind Harry Potter used a number of strategies and tactics to capitalize on those demands, including:

- Advertising
- Direct marketing
- Sales promotions and contests
- Sponsorships
- Product placements
- Merchandising
- Publicity and personal appearances
- Word-of-mouth/viral marketing
- Exhibitions.

There were also some unique Harry Potter advertising and promotional tactics:

- To promote the fourth book in the United States, airplanes carrying banners that read "*Harry Potter and the Goblet of Fire* Read it Now!" flew over the beaches of Long Island, New York, the Jersey Shore, New Jersey; Los Angeles, California; Chicago, Illinois and Hilton Head, South Carolina.
- For the launch of the sixth book, *Harry Potter and the Half-Blood Prince*, over 2,000 buses throughout the United Kingdom and the Republic of Ireland carried advertisements that read, "All Aboard for Harry."
- In 2007, Scholastic created a purple triple-decker bus representing the Knight Bus, which first appeared in the third book. The Knight Bus traveled across the United States and visited 37 libraries to promote the release of the final book, *Harry Potter and the Deathly Hallows*.

**WORD-OF-MOUTH MARKETING DRIVES STRATEGIES AND TACTICS**

The most important aspect of the marketing behind the Harry Potter brand starts with the word-of-mouth buzz that essentially defined the marketing strategy. It could be said that the Harry Potter brand was in the right place at the right time. Certainly, the internet played a significant role in the word-of-mouth marketing and resulting pull marketing driven by customers. The Harry Potter brand quickly generated a massive fan following. J.K. Rowling's publishers capitalized on that mass appeal and growing buzz by releasing the first four books in quick succession, so that the audience's interest could be maintained. By 2000, four books had been released and audiences were hooked. The first movie was in the works, and three years would pass before the fifth book would be published. During that time, the online dialogue exploded, and the Harry Potter phenomenon was born. The very nature of the Harry Potter brand as a seven-book series fed the fire of the online conversations early on and allowed it to build for years and continue to live for many years to come.

In 2007, a search using the keyword phrase "Harry Potter" on the internet's leading search engine yields millions of results. No one knew in the early days of the Harry Potter lifecycle that the brand would grow to such magnitude, but with the growth of the internet, Harry Potter fans found a place to socialize and drive the brand to cult status. Since it was still relatively early in the life of the internet as a social medium when Harry Potter entered the market, the marketers behind Harry Potter did not know how to fully capitalize on viral marketing opportunities. Instead, they decided early on to allow customers to have their own online experiences with the brand through fan sites, fan fiction, fan art, fan videos, message boards, discussion groups and so on.

The marketing team quickly learned to exploit the pull marketing associated with the brand rather than try to use push marketing techniques that could be negatively received by loyal fans. Those fans were becoming walking advertisements as they communicated the Harry Potter brand's benefits to people across the world via the internet. Members of the Harry Potter fan community were loyal and wanted to spread the Harry Potter message to "non-club members" in attempts to convert them. Pottermania was making its way across the World Wide Web. The marketing team behind the brand decided to allow viral marketing to do just what it is meant to do and grow virally. By recognizing the importance of word-of-mouth marketing and the role

of fans on the internet as “influencers” (as discussed in Chapter 3), the marketing team allowed the Harry Potter brand to grow freely and without restraint. In fact, Harry Potter could be considered one of the first social media marketing success stories of our time.

## PERPETUAL/TEASE MARKETING OF HARRY POTTER

No other literary work had ever generated a buzz like Harry Potter. The marketing team behind the brand was essentially learning as they went along, particularly in the new online world. They had the unique opportunity to hear their customers’ commentaries firsthand online, and so learned what their customers’ needs were and worked to meet those needs rather than fabricate new ones. Specifically, they learned to heighten the online buzz through perpetual marketing and the use of a variety of tease tactics. Marketing was used to maintain the buzz and leave the audience wanting more.

In perpetual marketing, one tactic fuels the next. Typically, a marketing plan does not extend for more than a year, but with a seven-book series, the marketing of Harry Potter would extend for many more years than one. This could have been a disaster or a goldmine, depending on how the marketing plan supported the brand over the course of its lifecycle. With J.K. Rowling as brand guardian and the marketing team leveraging relationship marketing and perpetual marketing tactics, the brand skyrocketed to iconic status. Using tease tactics and providing a slow release of information to consumers kept the Harry Potter buzz going for years and years.

Tease tactics were used in all aspects of the Harry Potter marketing plan, with the aim of always leaving fans wanting more. From the beginning, audiences were teased with the knowledge that the last chapter of the final book was already written and locked in a safe deposit box. Furthermore, audiences were told the final word in that chapter was “scar,” which, based on the story itself, was a significant word to fans. Additional tease tactics involved a timed release of information online including book titles and cover art for future releases. Countdown clocks for new books and movie releases appeared on websites and in stores, and J.K. Rowling only made a limited number of appearances at media events and interviews. For example, her appearance at the Royal Albert Hall in June 2003 at the time of the release of the fifth book was called the media event of the year. Rowling only did a few other interviews that year, leaving fans wanting to hear more from her.

It could be said that tease marketing tactics are a natural by-product of serial writing. J.K. Rowling's Harry Potter series came ready-made with a built-in element of tease simply because the main story arc was carried chronologically through seven books. It's not a new tactic, just one that hadn't been widely used for some time. From 1836 through to 1870, Charles Dickens wrote serialized fiction beginning with his debut story, *The Pickwick Papers*. That series ultimately grew to be the literary phenomenon of its time as did most of Dickens' subsequent works. Dickens' stories were originally written in monthly or weekly installments in journals and later reprinted as books. The serialized format left readers wanting more and created an extraordinary buzz as people eagerly discussed and anticipated the next installment of the story. Like J.K. Rowling, Charles Dickens found fame with his debut novel and became the wealthiest author of the Victorian era.

Publicity related to the Harry Potter movies was also fueled by tease tactics. Information about the films was released slowly over time, primarily online. News about casting, life on the set, photographs, storyboards, and "watch this space" hooks provided the ongoing tease that kept people talking. The first movie tease entailed six months of trailers in theaters. As new trailers were released for upcoming movies, the online buzz grew. Within 40 days of its launch in 2001, the Warner Bros website for the first Harry Potter movie had 10,000 posts from fans on its message boards. Later, in 2004, J.K. Rowling launched her own website, and within the first eight weeks, the site received 220 million visits from fans around the world.

The marketing team behind Harry Potter understood and capitalized on word-of-mouth marketing and the power of a societal brand online. They realized early that the best marketing efforts would simply maintain the buzz and leave people wanting more. That strategy would successfully generate both repeat customers and new customers. It is because of the quality of the Harry Potter product and the strong response from loyal customers that J.K. Rowling was able to sit in a position of power as brand guardian and require merchandising and licensing to operate under a short leash, thereby preventing brand extensions from diluting the brand. Many of the best brands use a similar tactic of retaining a consistent brand image and leaving customers wanting more to build brand equity over time. From the fate of Charles Dickens' Little Nell in his novel *The Old Curiosity Shop* to the fate of George Lucas's Han Solo in *The Empire Strikes Back*, leaving customers wanting more has been proven to be a successful marketing tactic again and again.

Conversely, look at products or brands that do the opposite by sacrificing quality to overextend the brand. A movie franchise like *Rocky* provides an excellent example. *Rocky* started out as a cult brand that rose quickly to iconic status, fueled by a good product and a rags-to-riches story of both the Rocky character and the man behind *Rocky*, Sylvester Stallone. A series of several movies released in somewhat rapid succession fueled the buzz about the brand and people became emotionally involved and loyal to it. However, once the brand was overextended and the quality of the movies began to deteriorate, people began to turn their backs on the brand. Box office numbers tumbled, and the brand suffered overall.

The Harry Potter marketing team used perpetual marketing not only to maintain the Harry Potter buzz but also to act as a preemptive defense against other products that entered the market throughout the lifecycle of the Harry Potter brand. J.K. Rowling was considered a follower in the 1990s, being compared to writers like Roald Dahl and Terry Pratchett. It would take many years for Rowling to become the leader and Harry Potter to become a pioneer brand (this is discussed in more detail in Chapter 13).

As the brand grew, other publishers and marketers saw opportunities within the marketplace and looked to exploit them. Works by other children's fantasy novelists like Christopher Paolini and Daniel Handler (writing as Lemony Snicket) were pushed hard by the marketing teams behind them in an attempt to capitalize on Harry Potter's success and, hopefully, steal some market share from the Harry Potter brand. The tease marketing of Harry Potter was used offensively to ensure that the brand remained top of mind among consumers and as a preemptive strike against competitors. While other brands did develop a buzz and following, none could compete with the power of the Harry Potter brand, which continued to grow.

## THE INTEGRATED MARKETING STRATEGY OF HARRY POTTER

The Harry Potter brand successfully implemented an integrated marketing strategy wherein all marketing efforts related to the brand were unified through consistent communications and messaging. When Warner Bros bought the film and licensing rights for the Harry Potter brand, it became part of a larger, vertically integrated marketing strategy. AOL Time Warner owns Warner Bros, which provides a multi-



tude of marketing opportunities to further promote the Harry Potter brand. For example, AOL Time Warner's broad reach expanded the publicity options for Harry Potter. As the owner of television networks including CNN, TBS, TNT and Cartoon Network as well as magazines such as *People*, *Fortune* and *Money*, AOL Time Warner claims to have access to over 100 million households in the United States alone. The marketing opportunities available throughout the AOL Time Warner companies certainly helped the Harry Potter brand grow. This type of vertical integration of marketing efforts was not possible (or at least, it was not as easy) years ago when companies had a smaller footprint. Today's merger and acquisition environment brings new opportunities for vertical promotion, publicity, advertising and sales, which were leveraged heavily in the relationship between AOL Time Warner and Harry Potter. Online promotions, television ads, interviews and magazine articles were released concurrently or in strategic succession to generate buzz and momentum around the brand, books and movies. For example, a movie release could coincide with a promotion on the Warner Bros website, an interview with J.K. Rowling on CNN, commercials on the Cartoon Network and a magazine article in *People*. The Harry Potter marketing team simply had to exploit the many marketing opportunities available within the AOL Time Warner empire.

As marketing opportunities presented themselves for the Harry Potter brand, the marketing team chose tactics that would maintain the word-of-mouth buzz that had driven the brand to iconic status. When the first movie, *Harry Potter and the Sorcerer's Stone*, was released in November 2001, it was launched with \$40 million in marketing support including television and radio ads, press inserts, billboards, the Times Square Jumbotron in New York City and website and promotional giveaways. Each marketing effort fueled the next in perpetual marketing style and each effort tied into the next in an integrated strategy. Most importantly, each piece left the audience wanting more. Promotions and contests (particularly online) added to the hype and tapped into the emotional triggers of the audience. For example, a contest through Scholastic would reward one lucky winner with a free trip and tickets to the media event of the year, J.K. Rowling's appearance at the Royal Albert Hall on 26 June 2003 to which only 4,000 tickets were available. Entrants were asked to write a 300-word essay that answered the question, "If you could have one special power taught at Hogwarts, what would it be and why?" More than 12,000 people entered the contest. With J.K. Rowling scheduled to appear at

just a few events and interviews in 2003, fans were left wanting more of her and Harry Potter, and contests and promotions added to the hype and the tease.

Similarly, J.K. Rowling did just one book signing in 2005 to promote the release of the sixth book, *Harry Potter and the Half-Blood Prince*. She appeared at Edinburgh Castle for the midnight release party and read from her newest Harry Potter book to 70 teenage reporters from around the world who had won the chance to attend the event and interview the author. Rowling's appearance was carefully planned and executed to achieve the maximum buzz and promotional effect. In 2007, with the release of the final book, *Harry Potter and the Deathly Hallows*, J.K. Rowling made just one significant promotional appearance to launch the book with a reading at London's Natural History Museum. Between midnight and 6:30 a.m., Rowling signed 250 copies of the final book per hour for fans who were eager to meet her.

## WHAT CAN WE LEARN FROM THE MARKETING OF THE HARRY POTTER BRAND?

The success of Harry Potter did not come so much from the specific tactics employed to promote the brand as from the strategies and methods behind those tactics. The way those tactics fed off existing word-of-mouth marketing and enhanced the online buzz is the true success story behind the marketing of Harry Potter. Box 4.2 gives some selected global advertising spend estimates for Harry Potter.

### **BOX 4.2** Selected global advertising spend estimates for Harry Potter

Book advertising:	\$3.5 million
Movie advertising:	\$142.7 million
DVD/video advertising:	\$68.5 million
Merchandise/cross-promotion advertising:	\$54 million

*Source:* Nielsen news release, "Harry Potter Charms the Entertainment Industry," 10 July 2000

The brand was given the opportunity to evolve at the hands of consumers, and as a result, Harry Potter grew to become an iconic brand and a global change-agent for publishing, distribution, retail, the internet and more. The remainder of this book will look at the Harry Potter brand's influence on various markets, industries and media.

#### Mini Case Study 4.1 **MACINTOSH AS A SOCIETAL BRAND**

Today, Apple Inc.'s Macintosh brand can be viewed as a societal brand. Early in its product lifecycle, the Macintosh (or Mac) was seen as a designer's computer, and it grew into a brand that was considered useful to only a small niche of customers. Over time, designers began to band together as a subculture within the wider world of personal computer users. As the minority, Mac users looked to each other as their own network of people sharing similar experiences with a brand.

Apple recognized that customers were beginning to develop an emotional involvement with the Macintosh brand and started to leverage that with relationship marketing techniques. Ads began to focus on the Macintosh brand and its users as a community in stark contrast to Microsoft or IBM-based computers and users. The ads not only reinforced the subcultural and societal nature of the Macintosh brand, but they also attracted new users to the brand who wanted to learn what the buzz was about and become part of the Macintosh user network. Today, Macintosh is a strong societal brand, and Apple continues to understand and leverage that relationship.

#### Mini Case Study 4.2 **VIRGIN'S VERTICALLY INTEGRATED MARKETING POTENTIAL**

Virgin Group Ltd is a large group of companies operating under Richard Branson's Virgin brand. Together, the companies represent a wide range of businesses and cover a diverse group of industries (see Box 4.3). With such a broad reach, Virgin can support new product launches through vertically integrated marketing strategies

similar to how Warner Bros used an integrated marketing strategy to promote the Harry Potter brand.

For example, if Virgin Vacations launched a new vacation package, that product could be advertised and promoted through a number of other Virgin companies. Tie-in promotions with Virgin Atlantic or Virgin Trains would be effective marketing tactics as would advertisements on Virgin Mobile, Virgin Radio and Virgin Media. Additional advertising could be placed on a variety of the Virgin company websites. Suffice it to say, the opportunities for implementing an integrated marketing strategy are vast for products and brands under the Virgin brand umbrella.

### **BOX 4.3** Companies operating under the Virgin brand

According to the Virgin website ([www.virgin.com](http://www.virgin.com)), at the time of the writing of this book, the broad categories and businesses operating under the Virgin brand include:

- *Travel and tourism*
  - Virgin Atlantic
  - Virgin Holidays
  - Virgin Trains
  - Virgin Blue
  - Blue Holidays
  - Virgin Limited Edition
  - Virgin Vacations
  - Virgin America
  - Virgin Charter
  - Virgin Galactic
  - Virgin Nigeria
  - Virgin Limobike
  - Virgin Balloon Flights
  - Virgin Limousines
- *Leisure and pleasure*
  - Virgin Games
  - The Virgin Voucher
  - V Festival
  - V2 Music
  - Virgin Comics
  - Virgin Experience Days
  - Virgin Spa
- *Social and environment*
  - Virgin Earth
  - Virgin Fuels
  - Virgin Unite
- *Shopping*
  - Virgin Books
  - Virgin Brides
  - Virgin Digital

- Virgin Drinks
- Virgin Megastore
- Virgin Vie at Home
- Virgin Wines
- *Media and telecommunications*
  - Virgin 1
  - Virgin Media
  - Virgin Mobile
- Virgin Radio
- *Finance and money*
  - Virgin Money
- *Health*
  - Virgin Active
  - Virgin Health Bank
  - Virgin Life Care



## CHAPTER 5

# HARRY POTTER'S INFLUENCE ON PRINT PUBLISHING

### RISK EQUALS REWARD

When the first Harry Potter book was released in Britain in 1997, children's fantasy books were not in demand. In fact, few children's books were in demand at all. It was a time when children spent their free time watching television and playing video games, not reading. Even the adult fantasy book genre was experiencing a decline in readership. It's not surprising that 12 publishers passed on J.K. Rowling's debut children's book, based on the status of the literary market at the time. Even Bloomsbury, who believed in Harry Potter wholeheartedly, did not expect much from Rowling's first book.

At around 90,000 words and 223 pages, Rowling's book broke all the rules related to standard children's fiction, being more than twice the length deemed acceptable in the marketplace. Facing a market that wasn't reading, publishers saw no future in a lengthy children's fantasy book. It took a publisher like Bloomsbury who was just starting its children's book division to take a risk on a first-time author whose book diverted from accepted literary standards. People at Bloomsbury like Barry Cunningham believed the Harry Potter story was a good one and, if given the chance, the book could sell. However, even Cunningham didn't think Rowling would ever make much money from children's fiction. He warned her of this shortly after paying her a mere \$6,500 advance against royalties for the publishing rights to the Harry Potter story in the United Kingdom.

In 1997, Bloomsbury printed just 500 copies of *Harry Potter and the Philosopher's Stone* in its first print run. The good product Cunningham and Bloomsbury were counting on to defy the odds and sell despite its length, frightening content and a market of children who weren't reading didn't fail to meet their expectations. It's fair to say during that first year, when Bloomsbury was ordering reprint after reprint, its expectations had already been exceeded. By the end of 1997, *Harry Potter and the Philosopher's Stone* had sold 70,000 copies in the United Kingdom.

Just three days after *Harry Potter and the Philosopher's Stone* was released in Britain, Bloomsbury auctioned off the rights to J.K. Rowling's series in the United States. Arthur Levine at Scholastic loved the book so much that he took a risk even greater than that taken by Bloomsbury. The Harry Potter product hadn't had a chance to prove itself in the marketplace at the time of Levine's unprecedented bid, but Levine believed in the product. Scholastic wasn't disappointed.

Rowling's first book was renamed *Harry Potter and the Sorcerer's Stone* in the United States (note: this title will be used going forward in this book to refer to the first book and movie in the Harry Potter series) and was released in August 1998 (one month after the second book, *Harry Potter and the Chamber of Secrets*, was published in the United Kingdom) amid a great deal of press and publicity. By the end of that year, Scholastic had ordered seven reprints and sold 190,000 copies of Rowling's debut novel. Harry Potter brought a new attention to children's literature, and Bloomsbury and Scholastic were reaping the rewards of their earlier risks. At the same time, Harry Potter was winning the hearts of adult audiences, too. Bloomsbury responded by printing separate children's and adult covers of subsequent Harry Potter books to appeal to adults who may not be comfortable purchasing or reading a book with a children's cover. Scholastic, on the other hand, decided not to print different covers for the two separate markets, and sales have not suffered from the single cover strategy.

In July 1999, Scholastic released the second book, *Harry Potter and the Chamber of Secrets*, in the United States. During the same month, Bloomsbury released the third book, *Harry Potter and the Prisoner of Azkaban*, in the United Kingdom. Bloomsbury sold more than 60,000 copies of the third book in just three days. Just two months later, Scholastic released *Harry Potter and the Prisoner of Azkaban* in the United States. By this time, the first three Harry Potter books were already worldwide bestsellers, with nearly 30 million copies in print in 27 languages, but Scholastic was facing a new problem.

## RELEASE DATES AND MIDNIGHT PARTIES

Audiences in the United States fell in love with the story of Harry Potter quickly and word spread about the books even more quickly. Demand grew faster than anyone could have predicted. With each book being released earlier in the United Kingdom by Bloomsbury than it was by Scholastic in the United States, Scholastic found itself in an undesirable position. Readers in the United States who were eager to read the next book in the Harry Potter series grew impatient. Rather than waiting for Scholastic to release the next book in the United States, fans were finding ways to purchase their copies overseas through Bloomsbury, and as a result, Scholastic was losing sales.

At the same time, Bloomsbury was worrying about plot leaks and the potentially negative effect they could have on sales for the fourth book, *Harry Potter and the Goblet of Fire*. To safeguard the product and sales, Bloomsbury and Scholastic decided to publish the fourth book in the series at the same time. With that decision came the introduction of the famous midnight release parties in bookstores, where each new book in the Harry Potter series would be released simultaneously in English-speaking countries at 12:01 a.m. amid much fanfare.

To maintain secrecy about the newest book, *Harry Potter and the Goblet of Fire*, Bloomsbury and Scholastic ensured that no copies were given to *anyone* until the release date on 8 July 2000. Even the title remained a secret. The books, wrapped in brown paper, were shipped to retailers who agreed not to open them or sell them before the release date. The publishers generated publicity for the upcoming release using tease marketing techniques. Bits and pieces of information, including the title, were slowly announced through an ongoing campaign. At the same time, the publishers were artificially limiting the supply for the fourth book, which created a skewed view of supply and demand to consumers. Suddenly, fans who had been waiting for the next story in the Harry Potter series were worried a copy might not be available in their local bookstores on 8 July.

The tale of inadequate supplies coincided with articles in magazines such as *Time*, *Variety* and a cover story on *Newsweek*, all of which heightened the interest in and perceived need for *Harry Potter and the Goblet of Fire*. For the first time, the publishers received hundreds of thousands of pre-orders online, and Scholastic ordered a first print run of 3.8 million copies. By the time the book was released, the buzz was strong, and people couldn't wait to get their hands on book four. *Harry Potter and the Goblet of Fire* sold 3 million copies in its first week on the



market, breaking all previous records and landing J.K. Rowling on the bestseller list for the fourth time.

## BREAKING RECORDS AND SHAKING UP THE BESTSELLER LIST

From the moment Arthur Levine from Scholastic bought the U.S. publishing rights to the Harry Potter series, J.K. Rowling was forced into the spotlight as a poor single mother turned successful writer. Combining the publicity that ensued with the fundamental good product Rowling had created would lead to astounding success for the Harry Potter brand. Typically, bestsellers could sell 1 million copies. Very quickly, the first four Harry Potter books sold over 3 million copies each in hardcover and another 3 million plus copies each in paperback. With each new book released, more and more records were broken and more and more literary awards (over 130 awards for the first six books alone) were bestowed upon J.K. Rowling. The number of books printed and sold (see Table 5.1) was something no one ever expected when Rowling first signed on with Bloomsbury in 1996.

In fact, the Harry Potter series was so popular that the last three books went platinum on their first day of publication. According to Nielsen BookScan, very few books reach platinum status (1 million copies sold) in their first year of publication. Typically, popular books take six months to hit gold status of 500,000 copies sold. The last four Harry Potter books hit the gold milestone in less than one day, and all the Harry Potter books have comfortably surpassed platinum status.

TABLE 5.1 Estimated first print runs by Scholastic and first-day United States sales

Date	Title	First print runs	First 24-hour sales
1998:	<i>Harry Potter and the Sorcerer's Stone</i>	50,000	unknown
1999:	<i>Harry Potter and the Chamber of Secrets</i>	250,000	unknown
1999:	<i>Harry Potter and the Prisoner of Azkaban</i>	500,000	unknown
2000:	<i>Harry Potter and the Goblet of Fire</i>	3.8 million	1.0 million
2003:	<i>Harry Potter and the Order of the Phoenix</i>	8.5 million	5.0 million
2005:	<i>Harry Potter and the Half-Blood Prince</i>	10.8 million	6.9 million
2007:	<i>Harry Potter and the Deathly Hallows</i>	12 million	8.3 million

As the July 2000 release date for the fourth book was approaching, J.K. Rowling found herself sitting comfortably in the top three spots of the *New York Times* bestseller list with no signs of leaving the list anytime soon. In response to complaints by other publishers whose books had no chance of reaching the top of the bestseller list, the *New York Times* bestseller list underwent a complete reformation, and a separate children's list was created. In July 2000, the Harry Potter series moved to the newly formed *New York Times* bestseller children's list.

## DISTRIBUTION AND LOGISTICS CHALLENGES

Never before had publishers been faced with the unique conditions they found in the Harry Potter market. Multimillion unit first print runs were unheard of and would have been impossible even a decade earlier. The key leaders at Scholastic began planning for unprecedented print runs in advance by consulting with printers (many of whom would remain secret) and scheduling presses early. Technological advances played an integral part in the success of printing millions of copies of each new Harry Potter release, beginning with *Harry Potter and the Goblet of Fire*. For example, digital scanning, email and satellite tracking of delivery trucks reduced time and increased efficiency for many production elements. As Harry Potter ushered in changes to the *New York Times* bestseller list, it also forced changes to the book printing business when manufacturers altered their presses to allow the fifth book to be bound on the printing press after one pass through rather than the previous two pass through requirement.

With the release of the fourth book, *Harry Potter and the Goblet of Fire*, Bloomsbury and Scholastic saw the need to protect sales by keeping the content of the Harry Potter books secret. Fans felt such a strong emotional connection to the Harry Potter brand that they clamored for all things related to it and couldn't wait to get their hands on the next book. Suddenly, the publishers had to think outside the box to find ways to keep the content of new Harry Potter releases secret.

Once the publishers agreed to a simultaneous midnight release of the rest of the Harry Potter books, they had to create strategies and tactics to maintain secrecy around the upcoming product. Shipping books wrapped in brown paper to retailers and with strict instructions telling recipients not to open or sell any books prior to the release date was a unique first step. Pre-orders soared to approximately one million

units as a result of the publishers creating an artificial supply shortage, so shipping individual books also became a problem. For the release of *Harry Potter and the Goblet of Fire*, 9,000 FedEx trucks were dispatched solely to deliver the pre-ordered copies. Despite the efforts of Bloomsbury and Scholastic, there were plot leaks. Additionally, some retailers did not adhere to the instructions given to them with their shipment of books and opened and sold some copies prior to the 8 July 2000 release date.

In order to combat booksellers who allowed shipments to be opened early and sold prior to the release date, for future releases of Harry Potter books, Bloomsbury and Scholastic chose to use a heavier hand to communicate their demands and ensure compliance. This was of crucial importance to them as the series drew closer to its completion and audiences *needed* to know how the story would end. Prior to the release of the sixth book, *Harry Potter and the Half-Blood Prince*, both publishers required bookstores to sign a legal document stating they would not open any boxes containing the books or sell any copies prior to the release date at midnight. Booksellers were also required to keep the boxes containing the books covered in a back room where they could not be seen. Sellers who did not comply with those instructions would jeopardize their access to “future embargo titles.” If booksellers did not sign the form, they would not receive copies of *Harry Potter and the Half-Blood Prince*.

By the time *Harry Potter and the Deathly Hallows* was due for publication in 2007, security measures had reached an extreme to maintain the secrecy of the book's contents. Bloomsbury placed security guards at the plants where the seventh book was printed and required Amazon to store its copies in secure warehouses in secret locations. Additionally, Bloomsbury did not deliver the books to booksellers until the day before it was due to be released to the public on 21 July 2007. Even then, the books were shipped in crates bound with steel chains.

Furthering the logistical challenge of distribution was the process of translating each book to make it available in non-English-speaking countries. Due to the secrecy requirements, translations could not be done until each book was released in English. That meant there was a lag of several months between the release of a new Harry Potter book in English-speaking countries and its release in non-English-speaking countries due to the amount of time translations took to complete. Non-English-speaking fans were just as impatient as English-speaking fans were when it came to learning the next steps in Harry Potter's life.

Instead of waiting for the translated versions to become available in their native languages, fans were purchasing the English version. This was new territory for the publishers who, as a result, saw the English version of the fifth book rise to the top of the bestseller list in France. In fact, it was the first English-language book ever to reach the top of France's bestseller list. Additionally, the English version of the seventh book went to the top of the German bestseller list within just five days of its release in Germany. With the German-language version of the final book not due to be released until October 2007 (more than three months after the release of the English-language version), tens of thousands of German fans simply couldn't wait for a copy to be available in their native language. Harry Potter was breaking all the established rules and leaving records shattered in its wake. The publishers were simply along for the ride trying to leverage opportunities and retain momentum around the Harry Potter buzz.

### **GENRE CHANGES, BRAND EXTENSIONS AND PACKAGING STRATEGIES WITHIN THE LITERARY MARKETPLACE**

The success of J.K. Rowling's Harry Potter series had far-reaching effects within the literary world. Not only did the magnitude of the necessary print runs and astronomical sales force creative strategies to be employed related to distribution and logistics, but the face of the literary marketplace changed as well. Perhaps the most significant literary change came directly from the Harry Potter product itself. Since it was a good product, readers lined up to buy it. Not only were children reading again, but so were more adults. The Harry Potter series crossed genres and appealed to people from diverse backgrounds throughout the world. The publishers found themselves with a book that could sit on a number of shelves within the retail environment and sell equally well. Boys and girls as well as adults from both genders were captivated with the story of Harry Potter, which forced publishers to change the way they looked at the nature of genres. Instead of pigeonholing a book into just one genre, publishers learned that cross-promotion could have a significant impact on sales. While it happened organically with Harry Potter, publishers were quick to realize the potential of cross-genre promotion and would learn to leverage it for future Harry Potter works and brand extensions as well as for books by other authors.

Few literary works have spawned as many related titles as the Harry Potter series has done. As a seven-part series, fans were always left wanting more and craving more information about Harry Potter, his world and his future. That desire for more Harry Potter often opened the door to piracy. For example, when fans had to wait a long time between the publishing of the fourth and fifth books, a Chinese author tried to capitalize on the fans' impatience by publishing a fake fifth book. The book sold quickly in the street markets of Beijing despite its obvious departure from J.K. Rowling's writing style and plot lines.

While the internet became a place fans could come together in their own social network to discuss Harry Potter, the literary world became a place where fans, professionals, experts and J.K. Rowling herself could further discuss the Harry Potter brand. In 2001, J.K. Rowling wrote two books related to the Harry Potter series using pen names: *Quidditch Through the Ages* as Kennilworthy Whisp and *Fantastic Beasts & Where to Find Them* as Newt Scamander. A percentage of the proceeds for both books went to the U.K. charity Comic Relief. Fans, impatiently waiting for the next book in the series to be released, were thrilled to have something else related to Harry Potter to read and discuss.

Fans were obsessed with Harry Potter's world. From speculating about Harry's future to discussing the psychology behind the events and characters within the books, fans kept the buzz about Harry Potter alive. For example, *What Will Happen in Harry Potter 7: Who Lives, Who Dies, Who Falls in Love and How Will the Adventures Finally End*, a collection of predictions from the Harry Potter fan website, MuggleNet.com, was published in November 2006 and sold 300,000 copies. Many publishers tried to capitalize on that buzz by releasing books related to the Harry Potter series. In fact, it is estimated that there are approximately 200 books on the market today related to the Harry Potter brand, discussing topics as diverse as religion, business, writing, philosophy, the technology of magic and more. Still today, although all seven books in the series have been published, the Harry Potter brand remains an extremely popular series as fans await the release of the final two movies in the franchise and speculate about J.K. Rowling's future plans for Harry Potter.

The Harry Potter brand was also extended through diverse packaging. Consumers could find individual hardcover, paperback and audio versions of each Harry Potter book as well as a variety of box sets. Further packaging strategies included creating gift sets in many variations. For example, *Harry Potter and the Sorcerer's Stone* is available

packaged with a plush troll toy (a character featured in the book). The publishers leveraged the popularity of the Harry Potter brand by creating countless ways for consumers to purchase the product, thereby adding to their profit margins and giving consumers what they wanted, more Harry Potter.

### Mini Case Study 5.1 *GOOSEBUMPS*

Although it might be surprising, the Harry Potter series is not the highest selling children's book series for Scholastic in terms of the number of copies sold. That honor goes to the *Goosebumps* series by R.L. Stine. *Goosebumps* books are sold in paperback only, so they have brought in less revenue than the Harry Potter series, which is available in hard cover and paperback. The *Goosebumps* series is popular worldwide and has been translated into 32 different languages, bringing in a comfortable revenue stream for Scholastic. However, that revenue stream can't come close to the money generated by Harry Potter. Interestingly, the Harry Potter series never exceeded 8 percent of Scholastic's total revenue, but still, that is a significant sum.

The *Goosebumps* series comprised 87 books, which were published between 1992 and 1997 before the first Harry Potter book was released. In many ways, the journey of the Harry Potter brand was similar to that of *Goosebumps*. Both series were challenged due to what was considered violent content, and each book in both series followed a specific structure that fans grew to expect and rely on. *Goosebumps* was spun off into a television series running from 1995 to 1998 and a cartoon and movie are said to be in the works, while Harry Potter was similarly spun off into a seven-part movie franchise. Additionally, both series were merchandised into games, toys and more and both spawned a variety of books related to their respective titles, stories and characters.

*Goosebumps* was very popular during the mid-1990s, but it never reached the phenomenon status that Harry Potter did in the 2000s. What was the difference? One could argue that the *Goosebumps* books are not as popular among adults, leading to lower overall word-of-mouth marketing, demand and sales. It could be hypothesized that since the 87 books in the *Goosebumps* series were each

individual stories, readers did not become as emotionally involved in them as they did with the Harry Potter series where a single story line spanned the seven books. It could also be said that R.L. Stine wasn't in the right place at the right time as J.K. Rowling was with Harry Potter. The Harry Potter series succeeded mostly due to a good product, the emotional involvement of customers and the word-of-mouth marketing that ensued through the growing popularity of the internet. Without a similar online social network, *Goosebumps* may have been at a significant disadvantage.

R.L. Stine has stated that he plans to write a new 12-book series called *Goosebumps HorrorLand* where each book will be part of the same plot centered around a vast theme park called HorrorLand. Scholastic plans to launch the new series with a companion website that will invite social networking and make use of the tease marketing tactics that worked so well in promoting the Harry Potter series. Will the new *Goosebumps HorrorLand* series achieve success even remotely similar to the success of Harry Potter? Only time will tell. The stage has been set, and the potential exists. It will be interesting to watch events unfold.

### Mini Case Study 5.2 JOHN GRISHAM

John Grisham is a highly successful American novelist, having published 19 fiction novels (primarily in the legal thriller genre) as well as one nonfiction book. He has been called the bestselling novelist of the 1990s by *Publishers Weekly*, selling over 60 million copies of his books. Grisham's books made him one of the most popular authors in the world. His book sales, while not close to J.K. Rowling's record-breaking sales, put him in a league with few other authors. For example, aside from John Grisham, there are only a few other authors who have sold 2 million copies on a first printing. Grisham's first novel was released in 1991, and he appeared in the top 10 list of *Publishers Weekly's* bestselling novels every year between 1991 and 2005 (the most recent data available at the time of this book's writing).

While John Grisham's novels are not a part of a series, he did release at least one book per year following his debut novel, *A Time to Kill*. Similar to J.K. Rowling, Grisham's first book was initially rejected by

many publishers until Wynwood Press picked it up, giving it a first print run of just 5,000 copies. *A Time to Kill* was released in June 1998, and Grisham was already hard at work on his next novel, *The Firm*. Paramount Pictures purchased the film rights to *The Firm* for \$600,000, which catapulted Grisham into the public eye. Publishers who ignored Grisham before were now courting him to obtain book rights for *The Firm*. Ultimately, Doubleday obtained the book rights, and *The Firm* spent 47 weeks on the *New York Times* bestseller list. From that moment on, Grisham was a force to be reckoned with in the literary and book-to-movie worlds. All his books have become international bestsellers and over 220 million Grisham books are in print worldwide. They have been translated into 29 languages, and nine of his books have been adapted to movies.

Clearly, Grisham's path to success is similar to J.K. Rowling's. Both started with a novel that publishers didn't believe in at first, but once the public experienced the product and became emotionally involved with it, word-of-mouth marketing motivated more and more people to pick up a Grisham or Rowling book. Initially, their work flew under the radar, but once the word got out, their popularity exploded. While Rowling had the added catalyst of a seven-book series, Grisham's perpetual marketing had to work a bit differently.

The marketing team behind John Grisham's books and movies used slightly different perpetual marketing techniques from those used by the team behind Harry Potter. With a new book being released each year and subsequent movies hitting theaters, the team behind Grisham was able to leverage those successive releases to maintain a momentum similar to that achieved by J.K. Rowling's marketing team. The focus was not so much on the overall product brand as it was with Rowling's Harry Potter brand, but more about the Grisham writing style as it related to legal thrillers and what type of story he would create next in that genre. Fans became emotionally involved in his books which were inherently good products, and they became loyal to his overall brand. Word-of-mouth marketing became an integral part of the Grisham marketing plan as fans felt compelled to tell others about the great product they had experienced, just as fans did with the Harry Potter brand.

Using similar marketing techniques related to starting with a good product, as well as perpetual marketing techniques and maintain-



ing a buzz through word-of-mouth marketing, the teams behind J.K. Rowling's Harry Potter brand and John Grisham's overall brand were able to create two of the most successful authors in literary history as well as many successful books and movies. In 2007 alone, Rowling ranked 48th in *Forbes* list of the top 100 celebrity earners, earning \$32 million that year, and Grisham ranked 91st, earning \$9 million. Interestingly, both authors continue to maintain their popularity and consumers remain loyal to them, which will undoubtedly translate into more book sales, movie successes and new opportunities in the future.



## CHAPTER 6

# HARRY POTTER'S INFLUENCE ON MOVIES AND TELEVISION

### BRINGING HARRY POTTER TO THE BIG SCREEN

At its core, each book in the Harry Potter series tells a detailed and visually appealing story. It's not surprising that soon after the first book was released by Scholastic, movie studios from the United States came calling. As brand guardian, J.K. Rowling was very particular about how her books would be translated to the big screen. She turned down several offers from studios that refused to meet her requirements. Other studios, including Disney, passed on the project, citing trends that showed fantasy films were not moneymakers at the time. It wasn't until the end of 1999 that Warner Bros agreed to meet Rowling's requirements, and a deal was struck. Warner Bros would allow Rowling to retain some artistic control over the movie franchise as well as subsequent licensing deals Warner Bros would make with other companies to manufacture and sell Harry Potter merchandise. Additionally, the agreement ensured that Warner Bros would follow Rowling's story despite the fact that all seven books were not written yet. Through this agreement, Rowling had peace of mind that Harry Potter movie sequels would not be made in the future that did not come from the stories she wrote.

In return for maintaining her role as brand guardian, Rowling accepted a reduced payment from Warner Bros of a reported £1 million. Rowling inserted herself into the filmmaking process from day one. From casting to set design, scriptwriting and more, Rowling

provided ideas and approved decisions, all in an effort to protect the Harry Potter brand. Most important to Rowling was that fans would not be disappointed in the films. Eventually, a director, the actors and other necessary components to create the first movie were agreed upon and filming began in October 2000.

## **A NEW HARRY POTTER BUZZ BEGINS WITH THE HELP OF PERPETUAL AND TEASE MARKETING**

When the first film, *Harry Potter and the Sorcerer's Stone*, began filming, fans had something new to talk about. Not only were there books to discuss and plot lines to speculate about, but now, there was a movie, too. On 13 December 2000, Warner Bros released the first teaser poster promoting the movie. The online buzz began to soar as Harry Potter fans discussed how the book would translate to film, the actors and much more. Warner Bros launched a website to promote the first movie on 15 February 2001 (nine months before the movie was scheduled to be released), and within four days, fans posted approximately 10,000 messages on the site's discussion boards.

To promote the first Harry Potter movie, Warner Bros looked for ways to fuel the ongoing buzz about the Harry Potter brand. Tease and perpetual marketing tactics were used to feed off the word-of-mouth marketing that was already happening organically. The strategy focused on leaving consumers wanting more. By slowly releasing bits of information with one piece feeding off the next, the buzz grew louder and louder.

Shortly after Warner Bros launched its website to promote *Harry Potter and the Sorcerer's Stone*, it released the first trailer for the movie via satellite on 29 February 2001, and in April 2001, the teaser trailer debuted in theaters. The trailer made it onto the evening news in the United States and Europe. Consumers desperately sought information about the Harry Potter brand, and even news networks recognized the brand's appeal. The trailer originally played at the end of Warner Bros' *See Spot Run* and resulted in increased ticket sales for an otherwise forgettable Warner Bros release. The second trailer was released in June 2001, driving another spike in word-of-mouth marketing and the online buzz. At the same time, Warner Bros was signing licensing contracts and promotional deals with companies such as Mattel, Hasbro, Electronic Arts, Coca-Cola and Lego. Merchandising and cross-

promotion helped to maintain the ongoing buzz as consumers waited for the premiere of the first film.

When the film was finally released in November 2001, the anticipation level was extremely high. The release was supported with \$40 million in marketing efforts including television ads, radio spots, press inserts, billboards, website freebies, promotional giveaways and the Times Square Jumbotron in New York City. *Harry Potter and the Sorcerer's Stone* opened on a record-breaking 3,672 screens in the United States. The movie broke the first-day ticket sales record, bringing in \$31 million, but that wouldn't be the last record it would shatter. Next, the film broke the United States and United Kingdom weekend box office records, bringing in \$93 million, as well as the seven-day box office record, bringing in \$130 million for that period. Ultimately, it became the highest grossing film of 2001. At the time, *Harry Potter and the Sorcerer's Stone* became the second highest grossing film of all time, bringing in \$967 million. Only *Titanic* had grossed more than the first Harry Potter movie. As of 2007, *Harry Potter and the Sorcerer's Stone* remains the fourth highest grossing film of all time behind *Titanic*, *The Lord of the Rings: The Return of the King* and *Pirates of the Caribbean: Dead Man's Chest*.

The first movie in the Harry Potter series appealed not just to existing fans of the Harry Potter books but also to new customers who had no prior experience with the Harry Potter brand. Book sales rose again as new readers picked up the books to read more about Harry Potter than they learned in just a couple of hours in the movie theater. In order to maintain the buzz around the Harry Potter movies and brand, Warner Bros began filming the second movie, *Harry Potter and the Chamber of Secrets*, in November 2001, the same month the first movie was released. This is a strategy Warner Bros would continue in order to maintain tease and perpetual marketing efforts. As new books in the series were released, promotions for both the movies and the books would bolster the buzz. Table 6.1 outlines how the successive release dates of the books and movies within the Harry Potter series enabled Bloomsbury, Scholastic and Warner Bros to take advantage of tease and perpetual marketing strategies.

TABLE 6.1 **Timeline of Harry Potter book and film releases**

**26 June 1997:** Book one, *Harry Potter and the Philosopher's Stone*, released in Britain

**2 July 1998:** Book two, *Harry Potter and the Chamber of Secrets*, released in Britain

**August 1998:** Book one, *Harry Potter and the Sorcerer's Stone*, released in the United States

**July 1999:** Book two, *Harry Potter and the Chamber of Secrets*, released in the United States

**July 1999:** Book three, *Harry Potter and the Prisoner of Azkaban*, released in Britain

**September 1999:** Book three, *Harry Potter and the Prisoner of Azkaban*, released in the United States

**8 July 2000:** Book four, *Harry Potter and the Goblet of Fire*, released in the United States and Britain

**October 2000:** Movie one, *Harry Potter and the Sorcerer's Stone*, begins filming

**16 November 2001:** Movie one, *Harry Potter and the Sorcerer's Stone*, released

**November 2001:** Movie two, *Harry Potter and the Chamber of Secrets*, begins filming

**15 November 2002:** Movie two, *Harry Potter and the Chamber of Secrets*, released

**2003:** Movie three, *Harry Potter and the Prisoner of Azkaban*, is filmed

**21 July 2003:** Book five, *Harry Potter and the Order of the Phoenix*, released

**2004:** Movie four, *Harry Potter and the Goblet of Fire*, is filmed

**4 June 2004:** Movie three, *Harry Potter and the Prisoner of Azkaban*, released

**16 July 2005:** Book six, *Harry Potter and the Half-Blood Prince*, released

**18 November 2005:** Movie four, *Harry Potter and the Goblet of Fire*, released

**2006:** Movie five, *Harry Potter and the Order of the Phoenix*, is filmed

**11 July 2007:** Movie five, *Harry Potter and the Order of the Phoenix*, released

**13 July 2007:** Book seven, *Harry Potter and the Deathly Hallows*, released

**2007:** Movie six, *Harry Potter and the Half-Blood Prince*, is filmed

**21 November 2008:** Movie six, *Harry Potter and the Half-Blood Prince*, due to be released

**2009:** Movies seven and eight, *Harry Potter and the Deathly Hallows, Part I* and *Harry Potter and the Deathly Hallows, Part II*, due to be filmed

**2010:** Movie seven, *Harry Potter and the Deathly Hallows, Part I*, due to be released

**2011:** Movie eight, *Harry Potter and the Deathly Hallows, Part II*, due to be released

---

Warner Bros continued its tease marketing strategy by slowly releasing bits and pieces of information including movie posters, promotional photos, interviews and trailers during the period leading up to the film's release. With each new release, Warner Bros got better and better at churning a buzz and building the perceived need for the next film. Attaching a trailer to the end of another Warner Bros film approximately six months before the next Harry Potter film would be released became a key tactic to not only drive word-of-mouth marketing for the next film in the series, but also to generate increased ticket sales for another Warner Bros film. In September 2006, Warner Bros released the first still photographs from the fifth movie in the series, *Harry Potter and the Order of the Phoenix*, and the trailer was released on 17 November 2006 with Warner Bros' *Happy Feet* film. Several months later, on 22 April 2007, the international trailer debuted online, and on 4 May 2007, the trailer was shown in the United States preceding the very popular *Spider-Man 3*. Concurrently, previews for *Harry Potter and the Order of the Phoenix* began in March 2007 in and around Chicago, Illinois (four months prior to the film's release date).

The emotional involvement of Harry Potter fans and their loyalty to the brand not only pushed the movies to the top of the box office but also directly affected some of Warner Bros' choices for the films. For example, *Harry Potter and the Order of the Phoenix* was scheduled for release in Australia on 6 September 2007, two months after it would be released in most other parts of the world. Australian fans complained and created a petition signed by 2,000 disappointed consumers. Warner Bros responded to loyal Harry Potter fans' demands and moved the Australian release date to 11 July 2007 to coincide with the release in other English-speaking countries. Additionally, the release dates in the United Kingdom and United States were also changed from 13 July 2007 to 12 July 2007 in the United Kingdom and 11 July 2007 in the United States. Other English-speaking countries throughout the world saw the movie released between 11 July 2007 and 13 July 2007, giving Harry Potter fans around the world an equal opportunity to experience the next film within the franchise together then talk about it and let the buzz soar again, particularly online.

Warner Bros also focused promotional efforts around the world premieres and widespread releases of each film. Contests, cast interviews and promotional appearances became an expected part of each

Harry Potter movie release. For example, a viral marketing campaign for the release of *Harry Potter and the Order of the Phoenix* invited MySpace users to bring copies of their online profiles to one of eight sneak previews throughout Japan (where the movie hosted its world premiere on 28 June 2007). Participants would be admitted to the sneak preview for free.

Promotional appearances by J.K. Rowling and the actors became an important part of marketing each movie. At the premiere of *Harry Potter and the Order of the Phoenix* in the United Kingdom on 3 July 2007, J.K. Rowling made an appearance. Warner Bros, Bloomsbury and Scholastic had been cleverly limiting the number of appearances Rowling made with each new book and movie release for several years, so an appearance by Rowling at the U.K. premiere of the fifth Harry Potter movie was certain to garner attention. In a promotional tie-in appearance at the U.S. premiere of *Harry Potter and the Order of the Phoenix* on 8 July 2007 in Hollywood, California, the three stars of the Harry Potter film franchise, Daniel Radcliffe, Rupert Grint and Emma Watson, participated in a ceremony where their handprints, footprints and wand-prints were cast in the cement outside the famous Gauman's Chinese Theatre on Hollywood Boulevard alongside 200 other celebrity handprints and footprints.

By maintaining momentum around the Harry Potter brand and teasing consumers with bits of information released over time, fans were always left wanting more. As a result, word-of-mouth marketing and the online buzz grew of its own free will and drove sales more than Bloomsbury, Scholastic and Warner Bros could have ever hoped for (see Box 6.1).

### **BOX 6.1** Worldwide box office receipts for the first five Harry Potter movies

- *Harry Potter and the Sorcerer's Stone*: \$976.5 million
- *Harry Potter and the Chamber of Secrets*: \$879.0 million
- *Harry Potter and the Prisoner of Azkaban*: \$795.5 million
- *Harry Potter and the Goblet of Fire*: \$896.0 million
- *Harry Potter and the Order of the Phoenix*: \$936.3 million

Source: BoxOfficeMojo.com, "All Time Box Office Worldwide Grosses," <http://boxofficemojo.com/alltime/world>, 21 Oct. 2007

The Harry Potter product lifecycle followed a unique path; instead of the traditional bell curve, the Harry Potter product lifecycle would display a series of peaks and valleys where the valleys would never dip very low. This unique product lifecycle was the direct result of the perpetual marketing of the Harry Potter brand.

As of October 2007, just three months after the release of the fifth movie, the box office receipts of the first five Harry Potter films exceeded \$4.48 billion worldwide, making it the top-grossing motion picture franchise in history, beating the totals of all 22 James Bond movies and all six *Star Wars* movies. Furthermore, each of the five movies released as of the writing of this book were among the 20 top-grossing films of all time. It's been speculated that the complete Harry Potter movie franchise could generate well over \$5 billion in box office receipts and billions more in merchandising and DVD sales. The films appeal to people around the globe, regardless of location, age, gender or language, and the buzz knows no boundary. Additionally, DVD rentals and sales of each film continue to generate millions of dollars for Warner Home Video (DVD sales will be discussed in further detail in Chapter 7).

At the time of this book's writing, the fifth movie in the Harry Potter series, *Harry Potter and the Order of the Phoenix*, broke a multitude of records. Significantly, it was released on a record-breaking number of screens, and an unprecedented 22,000 prints of the film were sent to countries throughout the world. In the United States, the movie debuted on 9,000 screens in 4,285 locations. Additionally, the movie was released on 1,350 digital screens and 126 IMAX screens worldwide. In its first weekend in theaters, *Harry Potter and the Order of the Phoenix* grossed \$330 million worldwide, making it the largest worldwide opening in Warner Bros' history as well as the largest opening for the entire Harry Potter movie franchise. It also brought in a record-breaking \$140 million in box office receipts in the United States for its five-day opening and another \$190 million in 44 international markets, making it the biggest Harry Potter film opening of all time across the globe. Box 6.2 provides more record-breaking statistics for *Harry Potter and the Order of the Phoenix*.

**BOX 6.2** Warner Bros records broken by *Harry Potter and the Order of the Phoenix*

- Top-grossing single day: \$44.2 million
- Top-grossing midnight shows: \$12 million



- Widest release pattern in the United States: more than 9,000 screens in 4,285 locations
- Greatest overall number of prints distributed outside the United States: 22,000
- Largest digital cinema release: 1,350 screens
- Biggest IMAX opening: \$1.9 million
- Biggest IMAX release: 126 IMAX screens worldwide (91 in the United States)
- Biggest IMAX midnight show: \$450,000

*Source: "Warner Bros Pictures' Harry Potter and the Order of the Phoenix Breaks Industry and Studio Records," Warner Bros press release, <http://www2.warnerbros.com/corpcomm>, 11 Sept. 2007*

With the fifth movie opening just two days before the release of the final book in the series, *Harry Potter and the Deathly Hallows*, the buzz at the time of the movie's release was stronger than ever, and fans responded by lining up at movie theaters and bookstores to get their hands (or eyes) on the next product available under the Harry Potter brand umbrella.

Clearly, the buzz and excitement around the release of the fifth movie was not focused on the United States or just one part of the world. On the Wednesday that the movie was released, Warner Bros took in approximately \$29.2 million from 29 countries. In Europe, *Harry Potter and the Order of the Phoenix* generated a huge response. In Holland and Belgium, it earned the biggest industry opening day in history and earned the second highest opening in France, Italy and Brazil. *Harry Potter and the Order of the Phoenix* had the second largest industry opening weekend of all time in the United Kingdom and the fifth largest in Italy. In France and Germany, the film had the biggest opening weekend for 2007. The statistics are outstanding and a tribute to the Harry Potter brand as an innately good product as well as the tease and perpetual marketing tactics used to maintain word-of-mouth marketing and the buzz around the brand which permeated across the globe.

## MAINTAINING SECRECY AND COMBATING PIRACY

Similar to the essential requirement of maintaining secrecy surrounding upcoming book releases in the Harry Potter series, Warner Bros faced its own problems related to eager fans waiting to see future Harry Potter movies. While the level of secrecy was lessened because the stories behind each movie were public knowledge prior to filming, the emotional involvement consumers felt toward the brand led to different issues for Warner Bros. Reducing piracy (the illegal copying of movies typically circulated on the internet prior to the movie opening in theaters) of blockbuster films became a major concern particularly as the release date for the fifth movie approached in 2007. It was estimated that piracy cost the movie industry \$6 billion per year, and 20–25 percent of pirated films were originating from theaters in Canada. Warner Bros' research found that over an 18-month period of investigation, approximately 70 percent of the studio's films had been copied via camcorder in Canada and sold illegally. To protect upcoming movie releases, including *Harry Potter and the Order of the Phoenix*, Warner Bros took a bold step by canceling all promotional screenings for those films.

Piracy was also a concern at previews for *Harry Potter and the Order of the Phoenix* in Japan in June 2007. Warner Bros required tight security at the previews including bag searches, hand-held scanners and security guards who patrolled the aisles during the movie in search of recording devices such as camcorders and cellphone cameras. In order to combat piracy in the DVD marketplace, Warner Bros altered DVD release dates. For example, to deter piracy of the fourth movie, *Harry Potter and the Goblet of Fire*, in China, Warner Bros decided to release the DVD two weeks earlier in that country than they would in North America. Additionally, the DVD was sold at a reduced price in China, giving more people an opportunity to purchase it legally and thus reducing the market for pirated copies.

Popular products are often targets of fraudulent duplication. Generally, copies are an inferior quality and don't live up to the brand promise of the original. The Harry Potter series is an excellent example of a highly desirable brand that is often targeted for duplication. Protecting its products, including the Harry Potter franchise, remains a critical component of Warner Bros' marketing plan, and combating piracy is an essential element of that strategy.

## HARRY POTTER ON THE SMALL SCREEN

Through its domestic and international television distribution divisions, Warner Bros has licensed the Harry Potter movie franchise to appear on television screens around the world via network television, cable television, video-on-demand and DVD. In the United States, the films are available to approximately 90 percent of customers in the country. The Harry Potter films are also available throughout the world in English and foreign languages.

Undoubtedly, the global reach of Warner Bros, as part of the AOL Time Warner family of companies, helped the Harry Potter movie franchise grow internationally. Warner Bros had the power and ability to market the Harry Potter movies on the big and small screen through its network of sister companies using a variety of cross-promotions and strategies. This vertically integrated marketing strategy (discussed in detail in Chapter 4) helped Warner Bros to leverage perpetual marketing tactics and drive word-of-mouth marketing efforts with record-breaking success. With two more movies yet to be released in the Harry Potter franchise, the buzz associated with the brand shows no signs of stopping anytime soon.

### Mini Case Study 6.1 *HIGH SCHOOL MUSICAL*

On 20 January 2006, Disney released an original movie on the Disney Channel called *High School Musical*. This movie provides an excellent example of a product that came to market with no expectation of becoming an instant success and cult brand, but it fulfilled an existing need by giving the underrepresented and undervalued early teen market a product they wanted. Surprisingly, *High School Musical* attracted millions of viewers from various demographic groups and continues to do so long after its initial release.

Disney, who relies heavily on brand extensions in its marketing strategies (these will be discussed in further detail in Chapter 8), was quick to capitalize on the success of *High School Musical* (more than 170 million people around the world have seen the original movie) and released *High School Musical 2* on 17 August 2007, which, like its predecessor, broke viewing records around the world, drawing 17.2 million viewers on its first night and becoming the most watched

basic-cable telecast in history. At the same time, Disney began launching brand extensions in the form of merchandise, movie soundtracks, different variations of the movie (for example a sing-along version and a dance-along version), DVDs, a concert tour, a stage tour, an ice tour, books and a video game. Furthermore, a third sequel is expected to be filmed for release in movie theaters.

Fans were left wanting more of *High School Musical* and Disney successfully built anticipation for future brand extensions, thereby increasing the buzz about the brand. With a third movie to be released and a myriad of brand extensions continuing to reach the market, it seems *High School Musical* is a strong contender to surpass cult brand status to become a phenomenon.

### Mini Case Study 6.2 **OPRAH WINFREY**

Oprah Winfrey came from meager beginnings to become one of the most influential women in the world. *The Oprah Winfrey Show* is a cult brand itself, and Winfrey's fans around the world are loyal to both her and her brand. Realizing the global reach of her brand, Oprah Winfrey started her own production company, Harpo, as well as her own television network, Oxygen, which was sold to NBC Universal in 2007.

The Oprah Winfrey brand has also extended outside television to books, magazines, movies, a website, a radio channel and more. Oprah Winfrey provides a product people want, an honest voice and a likable personality. In fact, it could be argued that Oprah Winfrey has long surpassed cult brand status and truly is a phenomenon with global influence. For example, her book club, where she recommends and discusses books, attracted 1 million members within its first year and has been proven to have an enormous influence on the publishing industry and book sales. A positive review from Winfrey has been known to bring a million additional sales for a book.

Oprah Winfrey's website, [www.Oprah.com](http://www.Oprah.com), receives 70 million page views and more than 6 million users per month. Her television show has been the number one talk show for 21 seasons and is seen by

8.4 million viewers each day in 134 countries around the world. Her magazine is read by 2 million people each month, and nearly half a million people subscribe to her weekly newsletter and her subscription email alerts.

When Oprah talks, people listen. For example, in 1996, when Oprah spoke on her television show about mad cow disease and her related reluctance to eat hamburgers, Texas cattlemen sued her, claiming her remarks caused cattle prices to drop equating to a \$2 million loss. Winfrey was found "not guilty," but the incident demonstrates that her global influence clearly reaches beyond television and across the globe. If Oprah Winfrey endorses something or speaks against something, her fans listen. In other words, millions of people listen and act on Oprah Winfrey's word. Now, that's a phenomenon.



## CHAPTER 7

# HARRY POTTER'S INFLUENCE ON RETAIL

The Harry Potter series had far-reaching effects on the retail world. This chapter will focus on those effects for both brick-and-mortar and virtual book retailers. Effects related to merchandising and related products and brand extensions, such as audio books, DVDs, soundtracks, video games, toys, games and clothing, will be discussed in detail in Chapter 8.

### **RECORD-BREAKING SALES OF THE HARRY POTTER SERIES DRIVE TRAFFIC AND REVENUE FOR BOOKSELLERS**

The seven books in J.K. Rowling's Harry Potter series sold 400 million copies worldwide. Each book within the series broke the sales records set by its predecessor, making J.K. Rowling the highest earning author in literary history. Also benefiting from the Harry Potter phenomenon were countless booksellers around the world who carried and sold Rowling's series.

When the first book in the series, *Harry Potter and the Philosopher's Stone* (renamed *Harry Potter and the Sorcerer's Stone* in the United States), was released in 1997, booksellers treated it like other children's fantasy titles from a new author. Books were placed on the shelves of stores with little to no fanfare. Many independent booksellers recommended the book to their customers, and Rowling has openly thanked those store owners for their word-of-mouth marketing efforts in the early

days when her book may have otherwise gone unnoticed. It didn't take long for booksellers to hear the buzz of happy customers who read and recommended Rowling's first book.

As the Harry Potter buzz grew and more and more people were cast under its spell, demand for Harry Potter books skyrocketed. Three years into the brand's lifecycle, its popularity exploded, changing the way booksellers would treat the Harry Potter books from then on. The first three books generated first print runs in the United States of 50,000, 250,000 and 500,000, respectively. In 2000, for the release of the fourth book, *Harry Potter and the Goblet of Fire*, the first print run grew to 3.8 million copies. Suddenly, selling Harry Potter books would never be the same, and booksellers were simply going along for the ride.

Booksellers looked for ways to meet the consumer demand by stocking large supplies of Harry Potter books. Still, the initial print run for the fourth book was inadequate, and many stores ran out of copies within the first 24 hours of its release. The fourth book also marked the first time a Harry Potter book would be released simultaneously at midnight in English-speaking countries around the world. Retailers responded by hosting launch parties and promotional events related to the newest Harry Potter release. The release of *Harry Potter and the Goblet of Fire* also introduced massive pre-orders through online retailers such as Amazon and Barnes & Noble. Books in the Harry Potter series would go on the bestseller list as soon as Amazon started taking pre-orders, often six months prior to the book's actual release date.

## **ONLINE RETAILERS: PRICE DISCOUNTING, MARKETING TIE-INS AND DISTRIBUTION STRATEGIES**

By the time *Harry Potter and the Goblet of Fire* was released in 2000, Harry Potter had generated a massive, loyal fan following of people who were deeply involved with the character, product and brand. The online buzz soared as customers across the globe anxiously waited for the next book in the Harry Potter series. Everyone wanted to get their hands on *Harry Potter and the Goblet of Fire*. Scholastic took advantage of consumer demand by artificially limiting the supply of the fourth Harry Potter book. In turn, Amazon and Barnes & Noble responded by offering pre-orders through their website, guaranteeing that customers who pre-ordered their copies of *Harry Potter and the Goblet of Fire* would receive them on the release date. Customers who feared a copy

might not be waiting for them at their local bookstores responded by pre-ordering over 700,000 copies prior to the 8 July 2000 release date. Table 7.1 gives the pre-order statistics for books four through seven in the Harry Potter series.

TABLE 7.1 Estimated worldwide pre-order and first-day sales statistics for Harry Potter books four through seven

Title	Pre-ordered copies	First-day sales
<i>Harry Potter and the Goblet of Fire</i>	760,000	1.4 million
<i>Harry Potter and the Order of the Phoenix</i>	1.4 million	6.8 million
<i>Harry Potter and the Half-Blood Prince</i>	1.5 million	9 million
<i>Harry Potter and the Deathly Hallows</i>	2.2 million	11 million

Amazon and Barnes & Noble benefited immensely from the pre-order strategy which positively affected their net revenues. For example, in 2005, customers pre-ordered 1.4 million copies of the newest Harry Potter book, *Harry Potter and the Half-Blood Prince*, which reportedly contributed 1 percent or \$19.4 million to Amazon's third-quarter revenue that year, while for Barnes & Noble, pre-orders of the same book reportedly contributed 2 percent to the company's second-quarter sales in 2005. The bump in business experienced by these large booksellers each time a new Harry Potter book was released did not go unnoticed by financial analysts who would frequently upgrade the stocks of those companies in anticipation of huge Harry Potter book sales.

By the time the final book, *Harry Potter and the Deathly Hallows*, was released in 2007, pre-orders had grown to over 2 million copies. The competition between online retailers to capture market share from one another grew heated as Amazon, Barnes & Noble, Borders and Wal-Mart tried to draw Harry Potter fans to their websites. Amazon was the first online retailer to implement a price discounting strategy. Acting as loss-leader, Amazon offered pre-ordered books at deeply discounted prices in order to drive traffic to its website. Selling the Harry Potter books at 40–50 percent off the suggested retail price was a bold strategy for Amazon who chose not to generate revenue directly from Harry Potter book sales but rather from the other products customers would hopefully buy while making their Harry Potter book purchases on Amazon's website.



The strategy worked, and other online retailers quickly followed by discounting prices to the same level or close to Amazon's prices. Competition to attract millions of potential customers through Harry Potter book pre-orders became cutthroat as online retailers scrambled to find new ways to lure fans to their websites. For the release of the sixth book, *Harry Potter and the Half-Blood Prince* in 2005, Wal-Mart took the role of loss-leader from Amazon by discounting its online pre-order price of the newest Harry Potter book to \$1.33 lower than the 40 percent off price offered on Amazon and Barnes & Noble's websites.

Marketing tie-ins and additional savings opportunities were developed to differentiate one online retailer from another. For example, Amazon began offering free shipping of Harry Potter pre-orders. With the release of *Harry Potter and the Deathly Hallows*, Amazon created a complete promotional strategy to generate pre-orders by offering the final book at 50 percent off the suggested retail price with free guaranteed release date shipping and a \$5 gift certificate for the customer to use with any \$20 order during the following month (August, which is generally a slow month for Amazon). Additionally, Amazon presented other products on the site's Harry Potter pre-order pages that would hopefully interest customers and generate additional sales.

To top off its marketing strategy for *Harry Potter and the Deathly Hallows* pre-orders, Amazon held an online contest to find the "Harryest" town in America. The winner would be the city with the highest number of pre-orders per capita, and that city (Falls Church, Virginia) would receive a \$5,000 charitable donation to a nonprofit group serving the town's residents. Amazon's strategy worked as the company's pre-orders increased more than 500 percent on the first day the book was offered in December 2006, and the final Harry Potter book landed at the top of the bestseller list six months before its July 2007 release date. On its busiest pre-order day for the final Harry Potter book, Amazon took more than 1.75 pre-orders per second. Ultimately, Amazon would account for 11 percent of the 12 million copies of *Harry Potter and the Deathly Hallows* printed in Scholastic's first print run. By the end of September 2007, Amazon had sold 2.5 million copies of the final Harry Potter book.

With massive pre-orders came the benefit to online retailers of extending their profit margins from Harry Potter customers. While Amazon and its competitors chose to forego generating a large profit (if any) on Harry Potter book pre-orders, they benefited from sales of other items that customers added to their online shopping carts. Pre-orders that included items other than the newest Harry Potter book

meant online retailers would generate profit in the short term from the ancillary items that would be shipped immediately as well as profit in the long term from the future shipments of the Harry Potter book. Additionally, companies like Amazon who used gift certificate tie-ins for future purchases would benefit again in the long term when customers returned to buy unrelated products and hopefully spend more than the value of their gift certificates.

Pre-orders did not come without challenges for online retailers who found themselves faced with the logistical problems of distributing those pre-ordered Harry Potter books. Amazon, for example, guaranteed delivery on the actual release date. In order to meet its commitment of delivering hundreds of thousands, and ultimately millions, of copies of each new Harry Potter book, Amazon partnered with distribution companies to meet the deadlines. To distribute pre-ordered copies of *Harry Potter and the Goblet of Fire* in 2000, 9,000 FedEx trucks were dispatched solely to deliver the books. When *Harry Potter and the Half-Blood Prince* was released in 2005, Amazon partnered with UPS to guarantee release date delivery of pre-orders. If a customer did not receive his or her pre-ordered copy of the sixth Harry Potter book, Amazon would refund his or her money. In 2007, Amazon delivered nearly 1.3 million copies of the final book, *Harry Potter and the Deathly Hallows*, to customers throughout the United States on its release date, ranking as the largest single-product distribution in Amazon's history. Amazon's fulfillment centers in the United States processed approximately 18 tons of the seventh book per hour, and made shipments to more than 43,000 zip codes throughout the United States.

### **BRICK-AND-MORTAR BOOKSELLERS: PRICE DISCOUNTING, MARKETING TIE-INS AND PROMOTIONAL EVENTS**

As the popularity of the Harry Potter brand increased and retailers clamored to create new ways to acquire market share in the already highly competitive literary market, independent brick-and-mortar booksellers faced a growing challenge. Online retailers such as Amazon, Barnes & Noble and Borders were able to deeply discount the prices for Harry Potter books to drive pre-orders. The same strategy was used by mass retailers in their brick-and-mortar locations when a new Harry Potter book was released. Even chain supermarkets and drug stores discounted Harry Potter books. For example, Asda, a grocery chain in the United

Kingdom, discounted the final Harry Potter book by approximately 67 percent and successfully shifted 97 percent of its 500,000 copies in the first 24 hours it was available. Undoubtedly, those customers spent additional money at Asda purchasing other items at the same time they picked up their copies of *Harry Potter and the Deathly Hallows*.

This strategy naturally cut into sales at smaller brick-and-mortar retail establishments who lost business to mass retailers. At the same time, competition came from nontraditional booksellers such as automotive and health and beauty retailers who were motivated to cash in on the popularity of Harry Potter as well through increased store traffic and ancillary product sales. While some small booksellers were able to offer minor discounts without cutting too deeply into their profit margins, others couldn't take that risk. Cutting prices too low would be the death of many smaller businesses. Mass retailers, on the other hand, were willing and able to take that risk.

Smaller businesses who could offer discounts in an attempt to drive traffic to their stores did so with the hope that increased traffic would lead to ancillary sales. However, to remain competitive in the cutthroat Harry Potter book market, smaller retail outlets had to find ways to compete other than deep discounts. In fact, differentiation through marketing promotions and tactics became a critical part of most booksellers' strategies. Both large and small book retailers used promotional displays to draw attention to the newest Harry Potter book as well as tie-in products such as previous Harry Potter releases in print and audio, Harry Potter-related books, Harry Potter DVDs, Harry Potter merchandise, similar literary works, gift items and so on. Mass retailers saw customers purchasing not just the newest Harry Potter book but also spending time and money in their cafés and browsing bookshelves for other items. To promote the sixth book in the Harry Potter series in the United States, Target erected promotional displays well in advance of the release date, hyping not the discounted price, but instead, the \$10 gift card for a future purchase that customers would get automatically with their purchase of *Harry Potter and the Half-Blood Prince*. Alternatively, in the United Kingdom, Waterstone's gave a free copy of *Lionboy* by Zizou Corder to 250,000 customers who purchased the new Harry Potter book. As *Lionboy* is the first book in a trilogy, Waterstone's hoped the tie-in freebie would encourage future sales for the next two books or similar children's books. Smaller retailers offered Harry Potter memorabilia with the purchase of the newest Harry Potter book or coupons for future purchases.

Some small booksellers made the surprising decision to opt out of carrying Harry Potter books. For example, one storeowner in the United Kingdom reportedly chose not to carry the final Harry Potter book, under the assumption that he could not competitively discount the price. Instead, he directed customers looking for the seventh Harry Potter book to the nearby Asda where they could get the book at a lower price than he could offer it. His unique strategy was to leverage good customer service. He hoped that customers would appreciate his honesty and come back to his store to spend the money they saved on their Harry Potter purchases at the local Asda.

Brick-and-mortar bookstores also used contests and promotions of varying sizes to generate store traffic and publicity around the newest Harry Potter book release. From small sweepstakes where entrants could win free books or merchandise to larger scale contests, retailers looked for ways to differentiate themselves from the competition. For example, in 2000, to promote the release of *Harry Potter and the Goblet of Fire*, 50,000 people throughout the United States entered Barnes & Noble's Harry Potter IV contest at participating Barnes & Noble, Bookstop and Bookstar brick-and-mortar locations. The winner received a four-day, three-night trip for four to London, which was promoted as a chance to visit a location near the home of Harry Potter.

The most famous aspect of brick-and-mortar booksellers' marketing strategies came in the form of special events. Book signings at larger locations grew steadily over the 10-year lifespan of the seven Harry Potter books, with crowds growing to eventually reach well into the thousands. Perhaps the most famous promotional event took the form of midnight release parties which began with the simultaneous midnight release of the fourth book in the Harry Potter series in 2000. Parties grew bigger and bigger with each new Harry Potter book release. Fans and bookstore employees arrived in costumes and special activities were held during the parties, including mock sortings into the four houses of the Hogwarts School of Witchcraft and Wizardry, face painting, games, live entertainment, giveaways, parades and so on.

From large chains to small stores, midnight release parties became monumental events held throughout the world. For example, tens of thousands of people attended midnight launch parties at 280 Waterstone's stores to promote the release of *Harry Potter and the Deathly Hallows*. In fact, by the time the seventh book was released in 2007, Pottermania had spread so far and wide that Barnes & Noble decided to broadcast the midnight release party at its main New York City store

online. The live webcast was promoted heavily on the Barnes & Noble website prior to the release date as an event for people who either couldn't attend a local party or simply wanted to be part of the biggest party of all.

## **NEW LEGAL ISSUES FOR BOOKSELLERS**

As discussed in Chapter 4, the popularity of the Harry Potter series created a need for the publishers, Scholastic and Bloomsbury, to ensure that the contents of each new Harry Potter book remained secret until its release date. Beginning with the simultaneous release of book four, *Harry Potter and the Goblet of Fire*, booksellers received their Harry Potter new release shipments with large stickers telling the recipient that the boxes should not be opened until the 8 July 2000 release date. Despite the publishers' efforts, many booksellers opened and sold copies of the book prior to the release date.

In order to protect future sales, Scholastic and Bloomsbury created an indemnity form that booksellers were required to sign in order to get their shipments of *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows*. The document placed an embargo on future Harry Potter titles, meaning booksellers would not receive future shipments of Harry Potter titles and they would face legal action if they did not adhere to the requirements in the document. By signing the document, retailers became liable for damages and other equitable relief if they broke the agreement. The document also required retailers to keep the boxes containing the newest Harry Potter book in a secure, locked area that was not visible to the public in any way, neither were they allowed to take photographs of the boxes containing the newest Harry Potter book. Booksellers had a choice: sign the form, abide by it and receive copies of the newest Harry Potter book or don't sign the form and don't receive copies of the newest Harry Potter book. Most retailers signed the form and abided by it. The Harry Potter frenzy was simply too big to not be a part of.

## **CHANGES TO THE BRICK-AND-MORTAR BOOKSTORE FOOTPRINT**

Prior to the Harry Potter phenomenon, the public's interest in reading had decreased for some time, particularly among children who preferred

watching television or playing video games to reading a book. With the introduction of the Harry Potter series, the literary world saw a rebirth of reading among children (and many adults). To give some perspective to that statement, consider this: in 2005, trade book sales rose 6 percent over the prior year, and the sixth Harry Potter book contributed a full two-thirds (4 percent) of that growth. That same year, Barnes & Noble claimed that *Harry Potter and the Half-Blood Prince* outsold the nearest competition by a factor of 10. Suddenly, publishers and bookstores were seeing sales of Harry Potter and other children and young adult books rise significantly. Harry Potter brought children back to reading, and the proof was in the increased sales numbers and store traffic.

Children, teens and adults were now browsing the children's fantasy section of bookstores, boosting sales for other books in that genre, including *Eragon* by Christopher Paolini and the Lemony Snicket series, *A Series of Unfortunate Events*, by Daniel Handler. Even books that had been in print for decades were seeing a resurgence of popularity such as *The Chronicles of Narnia* series by C.S. Lewis. In fact, it no longer seemed unusual for an adult to be seen reading a children's book. In response to the shift in the literary marketplace generated by Harry Potter, the young adult fiction and teen sections of bookstores grew significantly as did the space allocated to children's books on the coveted shelves at the front of stores. People young and old were spending more time browsing bookshelves in brick-and-mortar stores and spending more money on other books and merchandise.

### Mini Case Study 7.1 CABBAGE PATCH KIDS

It's not often that a new product or brand enters the marketplace and generates significant, long-term changes within the retail environment. Harry Potter is one of those products. Another example is the Cabbage Patch Kids brand created by Xavier Roberts. Originally mass marketed in 1983 by the manufacturer, Coleco, Cabbage Patch Kids were a unique addition to retail toy stores. Positioned not just as a toy purchase, but rather as an adoption complete with birth certificate, no two Cabbage Patch Kids were alike. The dolls fitted a perceived need for young children who enjoyed role-playing and welcomed the chance to have "their own" babies. Additionally, having a baby that looked like no other child's doll

was a product feature children clamored for. Both boys and girls were drawn to the product, as were many adults, and sales of Cabbage Patch Kids soared.

In the mid-1980s, Cabbage Patch Kids became the first must-have toy for the holiday season. In the United States, parents realized that demand outweighed supply for Cabbage Patch Kids. Not wanting to disappoint their children on Christmas Day, parents lined up hours before stores opened, with fights often erupting as parents tried to get their hands on a Cabbage Patch Kid. The phenomenon created by Cabbage Patch Kids has even been parodied in movies like Arnold Schwarzenegger's 1996 film *Jingle All the Way*. Still today, more than 20 years after the debut of Cabbage Patch Kids, each holiday season sees a new must-have toy, and each year, there is a clamoring for that product as parents remember problems with limited supplies of toys like Cabbage Patch Kids in the past. Today, people often take advantage of that perceived limited supply by purchasing large quantities of must-have toys each holiday season and reselling them at exorbitant prices. In 2006, TMX Elmo was the must-have toy, and while supplies did not run low in stores, people still posted the product on auction and sale websites such as eBay and Craigslist with inflated price tags.

In the retail environment, brick-and-mortar stores learned to take advantage of fads after the Cabbage Patch Kids frenzy. Each holiday season, stores try to ensure that they have adequate stocks of the must-have toy. Promotions begin weeks in advance announcing when the product will arrive, and discount pricing is frequently offered to draw traffic. Additionally, store displays are built in an attempt to sell tie-in products, and even nontraditional toy retailers will order a shipment of the must-have toy to try to cash in on its popularity. Online retailers have also adopted new strategies to leverage profit margins around the must-have toy for each holiday season using price discounting, contests, promotions and tie-in merchandise to boost traffic and sales.

While the Cabbage Patch Kids' phenomenon was not as widespread as Pottermania, it did drive long-term changes in the retail world. Still today, children and adults buy and collect Cabbage Patch Kids both in stores and through auctions and toy collectors' websites. Additionally, fans continue to visit Babyland General Hospital in Cleveland, Georgia, which is promoted as the place where Cabbage Path

Kids are said to be born. In 2000, a commemorative Cabbage Patch Kids stamp was released in the United States, and in 2004, *Parenting Magazine* put Cabbage Patch Kids in their Toy Hall of Fame. One year later, Cabbage Patch Kids were nominated for the Doll of the Year Award from the Toy Industry Association. With more than 100 million sales to date, Cabbage Patch Kids products have generated billions of dollars for the companies behind them throughout the brand's lifecycle (initially Coleco; later Hasbro, Mattel, Toys R Us; and currently, Play Along), and the unique Cabbage Patch Kid has become one of just a few long-running doll brands in the history of the toy industry.

### Mini Case Study 7.2 POKÉMON

Pokémon started out as a video game owned by Nintendo in 1995. It has since become the second biggest video game franchise brand in history, selling 155 million video games through its first 11 years on the market and generating more than \$25 billion in worldwide retail sales. Pikachu, the central Pokémon character, is said to be worth an estimated \$825 million alone. At the core of Pokémon's success is a product people love and develop a deep loyalty to. That popularity and emotional involvement have allowed the Pokémon brand to extend beyond video games to several animated television series airing in over 70 countries and regions, 10 movies, music CDs, a trading card game (more than 14 billion Pokémon trading cards are in circulation, enough to circle the globe 40 times) and a wide variety of related merchandise, including toys, games, action figures, plush dolls, craft items, party supplies, electronics, jewelry, seasonal products, apparel and home accessories, available in stores and online. A special Pokémon merchandise website exists at [www.pokemoncenter.com](http://www.pokemoncenter.com). The brand has even expanded into the cell-phone market with Pokémon Mobile.

Further brand extensions came in more unique forms such as a Pokémon theme park, POKéPark. This traveling theme park opened in Nagoya, Japan in 2005 for six months and drew 4.5 million visitors. In 2006, POKéPark moved to Taipei, Taiwan for a three-month run. The theme park included nine rides and attractions, an



event stage, a food court and a store. The park also featured special promotional giveaways and prizes. Rumors have circulated about POKéPark reopening in other countries in the future.

In February 2006, Pokémon kicked off a 24-city, six-month national mall tour to celebrate the brand's tenth anniversary worldwide. The Journey Across America attracted 125,000 visitors with activities such as live costumed characters, arts and crafts, a Pokémon Trading Card Game play area, exclusive Pokémon character downloads, sneak peaks at upcoming product releases and the first-ever Pokémon Video Game National Championships. Winners of the championships were crowned at the last stop in the Journey Across America tour (which was simulcast live online) in New York City, where mayor Michael Bloomberg declared 8 April to be Pokémon Day to honor the brand's global impact.

Pokémon has passed the fad stage to become a cult brand and possibly a phenomenon, with loyal followers who anxiously await the next product to be released under the Pokémon brand. A strong online community formed during the course of the Pokémon brand's lifecycle which continues to keep the brand alive. Fan clubs, fan sites, fan art, fan fiction, fan videos, fan forums and more permeate the internet as consumers find different ways to experience and discuss the Pokémon brand.



## CHAPTER 8

# HARRY POTTER'S INFLUENCE ON MERCHANDISING

### THE HISTORY AND POWER OF MERCHANDISING

Business loves merchandising. Not only does it keep a brand in front of consumers, but it also extends that brand. Merchandise serves two purposes: it acts as a form of advertising by increasing awareness and recognition of a brand, and it acts as a revenue stream for the companies behind the merchandise. The allure of merchandising can be hard to resist, and many brands fall victim to overmerchandising. When that happens, the market becomes saturated with products related to the brand and in the end, the brand becomes diluted to the public. The brand's message is not consistently communicated across the myriad of merchandising efforts, and customers have difficulty staying emotionally involved in a brand with a confusing message.

Simply stated, merchandising is the process of creating products related to a specific brand. Typically, a brand will be licensed to other companies who will manufacture, promote and sell products based on that brand. The licensee will pay the licensor a fee for merchandising rights, and usually, the licensor will receive a percentage of sales from the licensed merchandise. The theory behind merchandising is that products will sell better with a popular branded image or likeness on them than without the brand affiliation. Brands that are commonly merchandised include child-oriented television shows and movies, comic books, characters and so on. Merchandise can come in many shapes and sizes, including toys, games, clothing, household goods, home décor, garden

paraphernalia, party supplies, art, electronics and much more. Products could display the brand's logo, or items could be manufactured in the likeness of a character as a doll or action figure. The opportunities for merchandising are practically limitless, and companies are constantly looking for new, creative ways to merchandise brands.

Merchandising has been around in one form or another for a long, long time. Toys, lunchboxes, clothing and more emblazoned with brands or images related to popular characters and television shows are not new to the marketplace. From Howdy Doody to the Lone Ranger and every Disney character in between, companies have used merchandising long before Harry Potter was introduced to the world. In fact, merchandising is not just targeted at the children's market. Companies make millions of dollars each year through merchandising efforts targeted at adults and related to professional and college sports teams, musicians, actors and so on. Some company brand names themselves have become merchandising opportunities. For example, Harley-Davidson T-shirts and jackets and Starbucks coffee mugs represent merchandising efforts tied to nothing but a company brand name and the consistent image that brand conveys.

Perhaps one of the most interesting aspects of merchandising is its ability to extend the life of a brand and its moneymaking potential. As an example, consider *Star Wars*. The last *Star Wars* movie was released in 2005, yet the brand lives on through a plethora of merchandise. Certainly, Harry Potter merchandise will be available for a long time after the last movie in the series hits the big screen.

## **PROTECTING THE HARRY POTTER BRAND FROM OVERMERCHANDISING**

From the moment J.K. Rowling created the Harry Potter character and the stories about the boy wizard, she knew she had to do whatever was necessary to maintain the brand's integrity. It was essential to her as brand guardian that the Harry Potter brand retain the image she created for it and did not confuse or disappoint consumers who would become emotionally involved in it. In her role as brand guardian, Rowling initially objected to merchandising the Harry Potter brand, but business is business and she realized she had to relent and allow fans to experience Harry Potter in forms other than her books. However, that didn't mean she had to accept just any offer to merchandise Harry Potter.

In Chapter 4, the role of J.K. Rowling as chief brand officer was discussed as it related to the initial development of the Harry Potter brand. For any chief brand officer, money is important but maintaining the consistency and integrity of the brand outweighs any other business interest. J.K. Rowling did not take her role as chief brand officer lightly. When Rowling finally agreed to a movie deal with Warner Bros in 2000, she accepted a lower payment in order to retain some creative control over the movies and related merchandising. For example, Rowling has been known to object to merchandising suggestions that did not seem appropriate for the Harry Potter brand, most publicly when she stated that Harry Potter would never appear on a McDonald's Happy Meal. Considering that fast-food tie-ins are an extremely lucrative method of merchandising a brand, this was a bold, protective move on Rowling's part.

## **MERCHANDISING HARRY POTTER**

When Warner Bros obtained the licensing rights for the Harry Potter brand, it surely saw dollar signs. Under J.K. Rowling's protective eye, Warner Bros set out to sell those merchandising rights to various manufacturers and companies who would then extend the Harry Potter brand. The Coca-Cola Company won the right to tie its products in with the Harry Potter movies with a bid of \$150 million and an agreement to meet Rowling's demands related to the Harry Potter brand. First, it was required to donate money to various community projects as well as \$18 million to Reading is Fundamental (a charity in the United States that encourages literacy in children). Second, no Coca-Cola products were allowed to appear in the Harry Potter movies, contrary to typical movie/product tie-in agreements, and Coca-Cola was prohibited from using any images from the Harry Potter books or movies in the company's own promotions. These requirements assured J.K. Rowling that the Harry Potter brand would not be diluted through overexposure by Coca-Cola.

In addition to securing a company to tie in its products with the Harry Potter movies, Warner Bros signed contracts with dozens of other companies to manufacture Harry Potter branded merchandise. A diverse group of companies purchased licensing rights to the Harry Potter brand, including Electronic Arts, LEGO, Mattel, Hasbro, Gund, Tonner Doll Company, Whirlwood Magic Wands, The Noble Collection (a collect-

ibles manufacturer), Neca (manufacturer of action figures, toys and so on) and many more. Eventually, Harry Potter merchandise would be sold through the Warner Bros brick-and-mortar and online stores as well as through mass retailers, toy stores, and online retailers.

While Warner Bros was busy selling licenses to merchandise the Harry Potter brand, J.K. Rowling was keeping a tight leash on those efforts. In keeping with the marketing strategy to leave customers wanting more of the Harry Potter brand, the team behind Harry Potter cleverly ensured that the market was not saturated with Harry Potter merchandise. There is a subtle difference between inundating the market with merchandise and using the laws of supply and demand to your advantage. The team behind the Harry Potter brand leveraged Rowling's desire to ensure Harry Potter was not overmerchandised, and turned it into a unique marketing tactic.

As evidence, it's estimated that there are approximately 400 official Harry Potter products on the market. This is not a lot for a brand that's been around for 10 years. As further evidence, consider the merchandising market in 2004. This was the year when the third movie was released and fans were anxiously awaiting the next book in the Harry Potter series, thus fans were looking for anything related to Harry Potter. During this particular peak in interest for the Harry Potter brand, one might expect the powers behind the brand to exploit the perceived need among consumers for Harry Potter products. However, Harry Potter was not the biggest licensing property in 2004. Instead, *Spider-Man 2* and *Shrek 2* merchandise topped the charts.

Jump ahead to 2006, a year after the sixth book and the fourth movie, and the year before the release of the final book and the fifth movie. It was the year when fans were nearing the end of the Harry Potter journey, and one would think that the powers behind the merchandising efforts would try to drive profits through as much merchandising as possible. However, in the summer of 2006, the biggest merchandised brand was Disney and Pixar's *Cars*. This animated film had over 70 licensees, and over 350 *Cars*-related products were announced before the movie was released in June 2006. Compare that number to the 400 Harry Potter-related items available throughout the Harry Potter life-cycle, and it's clear that the market had not been saturated with Harry Potter merchandise. Some of the types of merchandise available for the Harry Potter brand are shown in Box 8.1.

**BOX 8.1** Examples of Harry Potter merchandise

- *Toys:*
  - Action figures
  - Plush dolls
  - Play sets
  - LEGO
  - Wands
  - Broomsticks
  - Kites
  - Puzzles
- *Games:*
  - Board games
  - Trading cards
  - Video games
  - Chess sets
- *Clothing:*
  - T-shirts
  - Pajamas
  - Jackets
  - Pants
  - Shirts
  - Scarves
  - Ties
  - Costumes
- *Accessories:*
  - Purses
  - Key rings
  - Tote bags
  - Sunglasses
  - Hats
  - Jewelry
  - Watches
- *Stationery products and school supplies:*
  - Pens
  - Pencils
  - Folders
  - Notebooks
  - Journals
  - Calendars
  - Lunchboxes
  - Backpacks
- *Household goods:*
  - Tents/playhouses
  - Sleeping bags
  - Holiday ornaments
  - Beach towels
  - Posters
  - Mugs and dishes
  - Electronics
- *Furniture and décor:*
  - Wall-hangings
  - Sculptures
  - Linens
  - Bathroom items
  - Clocks
- *Candy:*
  - Chocolate Frogs
  - Bertie Bott's Every Flavor Beans
- *Sundries:*
  - Snow globes
  - Stickers
  - Temporary tattoos
  - Birthday and party supplies
  - Sheet music

## AUDIO BOOKS, DVDS, SOUNDTRACKS AND VIDEO GAMES IN THE MERCHANDISING AND BRAND EXTENSION MIX

DVD sales represent an important revenue stream for Warner Bros and the teams behind the Harry Potter brand. Not only do DVDs of popular movies rent and sell extremely well, but they also offer another way for the brand to be marketed, thereby reaching different (and hopefully new) audiences. The same can be said of audio books, movie soundtracks and video games. Each of the DVDs, audio books, soundtracks and video games marketed under the Harry Potter brand have sold millions of copies, often breaking sales-related records. Box 8.2 shows the release dates for each Harry Potter audio book, DVD, soundtrack and video game.

### **BOX 8.2 Harry Potter audio book, DVD, soundtrack and video game release dates**

#### *Harry Potter and the Sorcerer's Stone:*

- 5 October 1999: Audio book released
- 20 October 2001: Soundtrack released
- November 2001: Video game released
- 28 May 2002: DVD released

#### *Harry Potter and the Chamber of Secrets:*

- 1 December 1999: Audio book released
- 12 November 2002: Soundtrack released
- 15 November 2002: Video game released
- 11 April 2003: DVD released

#### *Harry Potter and the Prisoner of Azkaban:*

- 1 February 2000: Audio book released
- 25 May 2004: Soundtrack released
- 2 June 2004: Video game released
- 23 November 2004: DVD released

#### *Harry Potter and the Goblet of Fire:*

- 8 July 2000: Audio book released
- 11 November 2005: Video game released

- 15 November 2005: Soundtrack released
- 7 March 2006: DVD released

*Harry Potter and the Order of the Phoenix:*

- 21 June 2003: Audio book released
- 10 July 2007: Soundtrack released
- 25 July 2007: Video game released
- 11 December 2007: DVD released

*Harry Potter and the Half-Blood Prince:*

- 16 July 2005: Audio book released

*Harry Potter and the Deathly Hallows:*

- 21 July 2007: Audio book released

Video games not related to movies or books:

- 2001: LEGO Creator: Harry Potter
- 28 October 2003: Harry Potter: Quidditch World Cup

For example, when the fourth DVD, *Harry Potter and the Goblet of Fire*, was released in 2006 in the United States, fans eagerly purchased 5 million copies on the first day it was available and 9 million copies during the first week. When the same DVD was released in the United Kingdom on 20 March 2006, it became the fastest selling DVD of all time in the United Kingdom, selling six copies per second on the first day it was available and 1.4 million copies in the first week. At the time this book was written in 2007, *Harry Potter and the Goblet of Fire* held the Guinness World Record for the fastest selling DVD of all time.

To further extend DVD sales, the marketing team behind the Harry Potter brand developed a variety of packaging and merchandise tie-in concepts. DVDs included bonus features and sneak peaks and could be purchased in single disc packages or special two-disc sets with more special features and interactive games. The first Harry Potter DVD, *Harry Potter and the Sorcerer's Stone*, could be found packaged individually or with a plush troll doll representing a character in the movie. As a result, Warner Bros saw customers buying one or more copies of each Harry Potter DVD in order to access additional features, activities or tie-ins that were only available in specially packaged editions.

Soundtracks and audio books also sold extremely well in a market full of hungry Harry Potter fans. Random House Audio manufactures



the audio books for the Harry Potter series, and as usual for the Harry Potter brand, the audio books broke sales records. The first five audio books in the Harry Potter series sold a record-breaking 4 million copies in North America. By the time the sixth book was released, an initial audio book run of more than 600,000 copies was ordered, becoming the largest first run in the history of audio books. Similarly, the Harry Potter soundtracks have sold millions of copies around the world.

Video games also make up a vital component of the Harry Potter brand. Electronic Arts is responsible for creating video games to coincide with each film in the Harry Potter series, but J.K. Rowling has been closely involved in the development of each game and must approve all aspects of every game. Her tight control as brand guardian ensures that Harry Potter games remain consistent with the brand image she created and fans expect. Additionally, Electronic Arts manufactured two stand-alone video games called *Harry Potter: Quidditch World Cup* and *LEGO Creator: Harry Potter*. Each video game has sold millions of copies and helped drive profits for Electronic Arts to record-breaking levels. On 11 December 2007, Warner Home Video released its first ever interactive DVD game, *Harry Potter Hogwarts Challenge*, further extending the Harry Potter video game reach from traditional video game consoles (including Game Boy, Gamecube, PlayStation, Xbox and more) and personal computers to televisions through DVD players. Seven Harry Potter video games have been released to date, which is actually a small number relative to other brands. *Star Wars*, for example, boasts over 50 video games released throughout the brand's history, and the anime (animated) television series, *Dragon Ball Z*, is not far behind with more than 30 video games. On a smaller scale, the *Shrek* movie trilogy spawned 12 video games, still more than Harry Potter.

## UNIQUE HARRY POTTER MERCHANDISING EFFORTS

With the popularity of Harry Potter around the world, it's not surprising that unusual "official" merchandising efforts would be common as well as a multitude of other unique efforts. For example, to mark the release of *Harry Potter and the Deathly Hallows*, Britain's Royal Mail launched a special set of first-class commemorative stamps depicting images of the covers from each book in the Harry Potter series. Only a handful of authors have been recognized on British stamps including literary icons

such as Lewis Carroll, Roald Dahl, T.S. Eliot, C.S. Lewis, Beatrix Potter and J.R.R. Tolkien. Pre-orders for the collectible Harry Potter stamps soared to 250,000 in Britain and more than 1 million worldwide.

A more modern brand extension came from a partnership between Warner Bros Digital Distribution and Electronic Arts, Inc. in 2007. To support the release of the fifth movie and the subsequent release of the final book, *Harry Potter and the Deathly Hallows*, Warner Bros and Electronic Arts teamed up to extend the Harry Potter brand into the cellphone market. The new endeavor brought a variety of downloads to cellphone customers including wallpapers, ring tones, voice tones and mobile games.

Harry Potter brand extensions and merchandising efforts have evolved in a variety of forms. For example, several travel companies offer tours throughout the United Kingdom with visits to locations mentioned in the Harry Potter books and movies as well as to buildings and landscapes actually shown in the Harry Potter movies. From the British Tourist Authority who offers guide maps to locations filmed in the movies to smaller travel companies, everyone is looking for ways to cash in on the success of the Harry Potter brand. Companies like British Tours, Lynott Tours, Carry On Tours, London Country Tours, Beyond Boundaries Travel, Special Group Tours, Magical Tours and many, many more offer various trips throughout the United Kingdom to places related to the Harry Potter books and films.

Additionally, many small companies and individuals manufacture unofficial Harry Potter merchandise, which is sold through various websites. eBay, Café Press and other online auction sites and storefronts provide outlets for unofficial merchandise to find its way to the eager Harry Potter fan base. Warner Bros does try to stop many of these copyright infringements by asking the manufacturer to take down the online posting, but a great deal of unofficial merchandise can still be found through a simple online search.

## LEAVE THEM WANTING MORE

Ultimately, it's speculated that Warner Bros could generate billions of dollars in merchandise and DVD sales by the time the final movie, *Harry Potter and the Deathly Hallows*, is released in 2010. It's hard to imagine how much more money could have been generated if J.K. Rowling had allowed the Harry Potter brand (reportedly worth \$4 billion) to be more heavily merchandised. However, it could be speculated that

additional merchandising may have saturated the market and diluted the brand to a point where customers were turned off by it. As chief brand officer, J.K. Rowling indirectly supported the overall marketing strategy employed by the powers behind the Harry Potter brand machine wherein customers were always left wanting more. That strategy began with the vision of a seven-book series and carried through all the way to the brand's merchandising efforts, thereby creating a cohesive, consistent marketing and brand message.

### Mini Case Study 8.1 THE DISNEY MERCHANDISING MACHINE

One of the best and most famous merchandisers is the The Walt Disney Company. It seems like Mickey Mouse merchandise has always been available in one form or another. As Disney's merchandising strategies have evolved, it is evident that not a single Disney movie is released without a preformed merchandising strategy attached to it. In fact, Disney's merchandising strategies span all aspects of its business. Disney is not afraid to fully merchandise its television shows, actors, movies, theme parks and everything else that comes under the Disney umbrella. The company is often criticized for overmerchandising its products and brands and ultimately saturating the market. Disney merchandise can be found in what feels like every store, and not a category is forgotten when it comes time to merchandise a new character or movie. Consider the *Cars* example mentioned earlier in this chapter. Over 350 merchandise items were announced *before* the movie was released, representing a merchandising plan that was probably started the day the movie concept was brought into the first Disney and Pixar meeting.

Disney is not afraid of saturation and brand dilution. Unlike J.K. Rowling who valued the Harry Potter brand image and message over money, Disney exploits any merchandising opportunity it can find. For example, while Rowling emphatically rejected merchandising Harry Potter in McDonald's Happy Meals, Disney has no problem with that strategy.

However, a similarity can be drawn between the merchandising of Harry Potter and the merchandising of all things Disney. Both brands have a strong fan following made up of customers who are extremely emotionally involved in the brands. Customers of both brands have personalized those brands and feel connected to them. As a result,

social networks of loyal customers formed who seek out all products related to those brands. These loyal customers always want more of the brands they love. For example, many Disney fans are avid collectors of Disney merchandise, which has been dubbed “Disneyana.” Collectors and fans correspond, buy, sell and trade merchandise in their own collectors’ social network. Additionally, they come together as a larger group at periodic Disneyana conventions.

It would not be surprising to see a similar network of Harry Potter merchandise collectors develop in the future. Fans of *Star Wars*, *Star Trek*, *The Lord of the Rings* and other popular merchandised brands have similar networks. It’s just a matter of time until a similar Harry Potter network of collectors grows to large numbers and acquires cultural influence.

### Mini Case Study 8.2 PLAYBOY

Playboy Enterprises, Inc. was founded by Hugh Hefner in 1953 to publish and manage his *Playboy* magazine business. Over half a century later, the company includes a diverse group of Playboy-related businesses, including magazines, television networks, various websites, a radio station, stores, clubs and a wide variety of merchandise.

The Playboy brand and related bunny logo have become popular in merchandise form for men and women around the world. Playboy Enterprises operates two websites to sell Playboy branded merchandise directly to consumers at [www.shopthebunny.com](http://www.shopthebunny.com) and [www.playboystore.com](http://www.playboystore.com). Merchandise can be found in almost any form including clothing, home accessories, jewelry, makeup, pet accessories, calendars, music, gadgets and so on. Additionally, Playboy Enterprises licenses the Playboy name and bunny logo to third parties, thereby extending the Playboy brand across even more merchandise and marketing opportunities.

Clearly, Playboy represents a brand that has successfully leveraged a plan of strategic merchandising to consistently extend the brand’s message. Hugh Hefner is extremely protective of the Playboy brand image and only pursues merchandising strategies that he deems to be consistent with that image. In fact, Hugh Hefner could be called the world’s first and best brand guardian.



## CHAPTER 9

# HARRY POTTER'S INFLUENCE ONLINE

### THE INTERNET DRIVES WORD-OF-MOUTH MARKETING

It could be argued that the success of Harry Potter was partially driven by timing. When the Harry Potter series debuted in 1997 in the United Kingdom and 1998 in the United States, the internet was becoming a powerful business and personal tool around the world. People were learning to use the internet not just for transactions and email communications, they were beginning to use it as a portal for sharing thoughts and opinions. Personal websites began popping up all over the internet in the 1990s, first as online diaries and later taking on a myriad of purposes. User groups, forums, webring, chat rooms, personal websites and blogs were just a few of the ways people began to share their own interests online.

Once the trend took hold, it grew across the globe. For example, according to the InternetWorldStats.com website, internet usage grew by over 200 percent between 2000 and 2007. Today, the majority of people around the world have access to the internet, and the Internet World Stats website estimates that over 1 billion people are active internet users. In terms of websites maintained by individuals publishing their personal opinions, consider the broad reach of the blogosphere with over 100 million active blogs available online in 2007 (according to Technorati.com, one of the leading social media websites).

In Chapter 3, I discussed how customers' emotional involvement in the Harry Potter brand leads them to feel deep loyalty to it. Combining that loyalty with the tactics employed by the marketing team behind the Harry Potter brand led customers to always want more Harry Potter.

Fans who clamored for more Harry Potter found other ways, primarily online, to enjoy the brand in between book releases. User-generated content found a home on the evolving social web, and as a result, the internet became a highly influential medium.

## FAN SITES

The oldest fan sites were launched in 1997 or 1998 with one of the most famous, [www.MuggleNet.com](http://www.MuggleNet.com), starting in late 1999 when Emerson Spartz, the original author, was just 12 years old. At the time, people like Spartz simply wanted to share information about the new Harry Potter book they had read and enjoyed. Originally, sites included a bit of news and possibly a message board, but overall, they were simple and updated sporadically. Harry Potter fan sites started out as a hobby for their owners who had no idea that many of those sites would become famous. For example, in 2005, MuggleNet attracted over 27 million visitors from 183 countries.

Another famous Harry Potter fan site is run by Melissa Anelli who was in her early twenties when she started [www.The-Leaky-Cauldron.org](http://www.The-Leaky-Cauldron.org) in 2001. Her site started as a one-page blog and was intended to be a central location for her and her friends to keep track of Harry Potter news. In fact, Anelli's fan site launched when the online buzz related to Harry Potter began to take off. In 2001, the fourth book, *Harry Potter and the Goblet of Fire*, had been released the year before, and the first movie, *Harry Potter and the Sorcerer's Stone*, was preparing for release later that year. Fans started searching the internet for more information about the upcoming movie as well as the fifth book, which would not be published until 2003.

It was between 2000 and 2003 that the online buzz about Harry Potter exploded. Pottermania was sweeping the globe, and the internet was helping it spread. Fans were eager to read more about Harry Potter than simple news updates. In the absence of new Harry Potter books or movies, fans began looking for ways to discover hidden meanings or clues within the previous books and speculate on future story lines. They wanted to learn more about the upcoming movies as well as information about the actors, pictures from the sets and more. It was during that three-year period that online Harry Potter guides, fan fiction, fan art, encyclopedias, forums and much more became a phenomenon of its own. In fact, this could be considered the time

when the Harry Potter brand went from a publishing phenomenon to a cultural phenomenon as the online buzz grew louder and developed a broader reach that ultimately became one of the biggest and most active and vocal online communities in history.

Warner Bros, Scholastic, Bloomsbury and J.K. Rowling objected to fan sites initially, citing copyright infringements. The power of the online buzz ultimately won that battle with loyal Harry Potter fans banding together in a unique online social network. The negative backlash that spread virally across the internet when Warner Bros brought lawsuits against fan sites made it clear early in the Harry Potter product lifecycle that objecting to fan sites was the wrong strategy. Instead, Warner Bros, Bloomsbury, Scholastic and Rowling agreed to let fan sites flourish and, as a result, allow the online buzz to grow. Warner Bros dropped the lawsuits it had filed and instead invited webmasters to visit the set where the Harry Potter movie was filming. Fan sites had access to interviews, pictures and so on which, once posted online, added to the tease marketing strategy used by Warner Bros to fuel the hype around the Harry Potter brand. By allowing fans to embrace the Harry Potter brand and personalize it online, not only would their emotional involvement and loyalty to the brand grow, but also word-of-mouth marketing for the brand would spread around the world with no investment from the companies and people behind the brand. It was a strategy that worked as word-of-mouth marketing became one of the most important components to the overwhelming success of Harry Potter.

Currently, it's been estimated that there are millions of Harry Potter fan pages in multiple languages. Sites have grown to include everything imaginable related to Harry Potter from news, pictures and videos to podcasts, blogs, contests and merchandise. Even after the final book in the Harry Potter series was published, fan sites continued to thrive. People want more Harry Potter, and the future release of the last two movies in the series and the opening of a Harry Potter theme park in Orlando, Florida give fans something to talk about. At the same time, fan fiction, fan art and fan videos continue to permeate the internet. For example, some of the most famous fan sites such as MuggleNet.com and VeritaSerum.com include sections with fan fiction. Additionally, there are countless websites dedicated solely to Harry Potter fan fiction and a plethora of websites dedicated to fan fiction which include a specific section for Harry Potter writings. It's been estimated that there are hundreds of thousands of fan fiction stories available

online written about Harry Potter and his life within and beyond J.K. Rowling's published story line.

## **LEVERAGING THE INTERNET TO PROMOTE AND SELL THE HARRY POTTER BRAND**

While fans fueled Pottermania with an online buzz, the powers behind the Harry Potter brand learned to listen to that buzz and use it to understand consumers' needs and proactively meet those needs. They also exploited the online buzz by feeding it and generating sales from it. Warner Bros, J.K. Rowling and online retailers were particularly successful in leveraging the internet to promote and sell the Harry Potter brand.

### **Warner Bros**

When Warner Bros launched the website for the first Harry Potter movie, *Harry Potter and the Sorcerer's Stone*, on 15 February 2001, 10,000 fans posted messages on its discussion boards within the first four days. Immediately, Warner Bros recognized the power of the internet in terms of reaching tens of thousands of eager Harry Potter fans. By implementing a tease marketing strategy, Warner Bros added to the anticipation surrounding the upcoming film, which ultimately helped to drive ticket sales. Warner Bros teased visitors to the Harry Potter movie website by slowly releasing bits and pieces of information related to the film including pictures from the set, news, interviews with the actors, countdown clocks, giveaways, contests, and "watch this space" hooks.

In 2007, Warner Bros and Microsoft Digital Advertising Solutions announced an online partnership to promote the sixth movie, *Harry Potter and the Half-Blood Prince*. Together, Warner Bros and Microsoft launched an exclusive website called Competish on MSN UK on 23 November 2007, which included a contest where fans answered multiple choice questions each week about the fifth book and movie, *Harry Potter and the Order of the Phoenix*. The online contest ended on 20 December 2007, and the winner received a walk-on role in the film. The partnership with Microsoft demonstrated another way Warner Bros leveraged the internet to further promote the Harry Potter brand.



## J.K. Rowling

J.K. Rowling launched her personal website early in 2004. In the first eight weeks, it received over 220 million visits from fans around the world. J.K. Rowling used her website as a place to communicate news, dispel rumors and ask for secrecy surrounding upcoming releases, all in an effort to maintain the integrity and consistency of the Harry Potter brand image and message. She embraced her huge fan base on her website even going so far as to create a Fan Site Award which she would give to exceptional Harry Potter fan sites. By joining the online conversation related to the Harry Potter brand, J.K. Rowling legitimized the online buzz and further fed the word-of-mouth marketing that supported it, as discussed in detail in Chapter 3.

## Online Retailers

Online booksellers such as Amazon and Barnes & Noble attained great success thanks to the Harry Potter brand. Not only did these companies successfully sell Harry Potter books, but they did so using creative pricing and marketing tactics to draw new customers, sell ancillary products and create repeat customers. A basic marketing theory says it's easier and less expensive to generate repeat customers than it is to generate new customers. Amazon, for example, did both by making each new Harry Potter book a loss-leader, as discussed in detail in Chapter 7. By drastically discounting the price of each new Harry Potter book, Amazon lost profit on the sale of the book, but this was part of the company's plan. Amazon had a dual strategy to generate profit in the long term with repeat purchases as well as in the short term with Harry Potter product tie-ins. The strategy worked as Amazon watched Harry Potter sales soar. Using promotional strategies like free shipping and gift certificates for future purchases helped Amazon attract the lucrative Harry Potter customer base and retain those customers with future sales using the gift certificates earned from their Harry Potter book purchases.

A fairly new phenomenon, online pre-orders of Harry Potter books, started when the release date for the fourth book, *Harry Potter and the Goblet of Fire*, was announced and pre-orders quickly took the internet by storm. For example, Amazon would start taking pre-orders for the newest Harry Potter book six months in advance of its release and within days, the book would already be on the bestseller list. With

each new Harry Potter book release, pre-order records were broken, rising in the United States from 760,000 for the fourth book to 2.2 million for the final Harry Potter book. Capturing pre-order customers became an integral part of online retailers' marketing strategies for the Harry Potter brand.

Other online retailers such as Barnes & Noble reacted to the popularity of Harry Potter as well as to Amazon's price discounting and tie-in tactics by implementing similar strategies. Adding to purchase promotions and pricing strategies, online retailers began holding contests and other online promotional events, all in an attempt to capture more of the Harry Potter audience. For example, Amazon held a contest to find the "Harryest" town in the United States, while Barnes & Noble broadcast one of its Harry Potter midnight book release parties in New York City live via webcast. Online retailers used a variety of tactics to attract and retain Harry Potter customers and capitalize on the lucrative Harry Potter market.

## HARRY POTTER WEBSITES

There are millions of web pages related to Harry Potter. While I'm not endorsing the following websites, these are some of the most famous and most popular sites online today:

### ■ *Author:*

- J.K. Rowling: [www.jkrowling.com](http://www.jkrowling.com) – J.K. Rowling's official website

### ■ *Literary agent:*

- The Christopher Little Agency: [www.christopherlittle.net](http://www.christopherlittle.net) – J.K. Rowling's literary agent's website

### ■ *Publishers:*

- Bloomsbury: [www.bloomsbury.com](http://www.bloomsbury.com) – publisher of Harry Potter series in the United Kingdom
- Scholastic: [www.scholastic.com](http://www.scholastic.com) – publisher of Harry Potter series in the United States

### ■ *Movies:*

- Warner Bros: [www.harrypotter.warnerbros.com](http://www.harrypotter.warnerbros.com) – produced Harry Potter movies

### ■ *Merchandise:*

- Warner Bros Studio Store: [www.wbshop.com](http://www.wbshop.com) – licenses and sells Harry Potter-related merchandise

- The Noble Collection: [www.noblecollection.com](http://www.noblecollection.com) – Harry Potter film-related merchandise
- *Fan sites that received J.K. Rowling's Fan Site Award:*
  - MuggleNet: [www.mugglenet.com](http://www.mugglenet.com)
  - The Leaky Cauldron: [www.the-leaky-cauldron.org](http://www.the-leaky-cauldron.org)
  - The Harry Potter Lexicon: [www.hp-lexicon.org](http://www.hp-lexicon.org)
  - The Harry Potter Automatic News Aggregator: [www.hpana.com](http://www.hpana.com)
  - Immeritus: [www.immeritus.org](http://www.immeritus.org)
  - Potterish: [www.en.potterish.com](http://www.en.potterish.com)
- *Fan fiction:*
  - Sugar Quill: [www.sugarquill.net](http://www.sugarquill.net)
  - Fiction Alley: [www.fictionalley.org](http://www.fictionalley.org)
  - Harry Potter Fan Fiction: [www.harrypotterfanfiction.com](http://www.harrypotterfanfiction.com)
- *Theme park:*
  - The Wizarding World of Harry Potter: [www.universalstudios.com/harrypotter](http://www.universalstudios.com/harrypotter) – official website for Harry Potter theme park at Universal Studios in Orlando, Florida
- *Vacations and tours:*
  - British Tours: [www.britishtours.com/harry\\_potter.html](http://www.britishtours.com/harry_potter.html)
  - Lynott Tours: [www.lynotttours.com/b-potter.htm](http://www.lynotttours.com/b-potter.htm)
  - Carry On Tours: [www.carryontours.com/harry.htm](http://www.carryontours.com/harry.htm)
  - HP Fan Trips: [www.hpfantrips.com](http://www.hpfantrips.com)
  - Your Man in Europe Magical Tours: [www.yourmanineurope.com/magicaltours.html](http://www.yourmanineurope.com/magicaltours.html)
  - Magical Tours: [www.magicaltours.com](http://www.magicaltours.com)

## HARRY POTTER CONTINUES TO LIVE ONLINE

Although the final Harry Potter book has been published, the character continues to live online. Fans keep Harry Potter alive through fan fiction, fan sites, fan art and so on. In November 2007, a website emerged touting an eighth book in the Harry Potter series, *James Potter and the Hall of Elder's Crossing*. Immediately, the internet was flooded with conversations about a possible new book in the Harry Potter series by J.K. Rowling. It turned out that the book is a work of fan fiction by George Lippert who wrote it for his wife and children and offered it free through a website he created. The fervor around Lippert's work demonstrated the ongoing popularity of the Harry Potter brand online long after J.K. Rowling completed her story about the boy wizard.

## THE IMPACT OF HARRY POTTER ON VIRAL AND SOCIAL MEDIA MARKETING

The success of Harry Potter was strongly tied to the internet through the growing use of viral and social media marketing tactics. At the beginning of the Harry Potter lifecycle in the late 1990s, viral marketing and social media marketing were just entering the marketing mix. Marketers were just learning how the internet could be used as a marketing tool through its social atmosphere, and much of the social marketing of the Harry Potter brand grew online organically. As time went on, the teams behind the Harry Potter brand began to analyze the effects of the internet on word-of-mouth marketing and its ability to create online influencers.

Suddenly, there was a new way to look at marketing. Rather than strategies and tactics coming out of corporate meetings, they were growing online through user-generated content. The social web ushered in a new phase of marketing where marketers could get real-time feedback on products, brands, advertising, strategies and tactics through a two-way conversation. The social web is still evolving, but looking at the Harry Potter brand across its lifetime demonstrates the power of user-generated content and discussions online. The team behind the Harry Potter brand leveraged that conversation by latching on to influencers such as the webmasters of popular fan sites and making them an integral part of the marketing strategies that were critical to the brand's success. By giving influential fan sites sneak peaks and insider information, the online buzz soared, and by listening to what customers were saying about the brand online, the marketing team could adjust their marketing strategies and tactics to best meet customers' demands and massage perceptions or messages to meet the needs of the business. For example, when fans spoke out against the possible death of Harry Potter in the final book, J.K. Rowling and the team behind the Harry Potter brand responded elusively, thereby elevating the buzz through carefully planned tease marketing.

The marketing success of the Harry Potter brand demonstrates that online marketing investments should not be prioritized by short-term gains but rather by the return on investment in terms of the value that tactic adds to the bottom line over its lifetime. Since words, messages, photos and even marketing live online for a very long time, an investment in viral and social media marketing in the present could generate word-of-mouth marketing, online influencers, new and repeat purchases, and customer loyalty over the course of many days, weeks, months or

years. Viral and social media marketing should be considered a powerful part of the marketing mix to meet both short-term and long-term goals.

### Mini Case Study 9.1 *THE X-FILES*

*The X-Files* is a television series that aired between 1993 and 2002 and has since been released in dozens of countries around the world. The series quickly became a cult brand, with nearly 8 million viewers each week, and grew into a cultural phenomenon by its third season, attracting nearly 20 million viewers each week at the height of its popularity. Much of that success was due to the series' influence online. *The X-Files* premiered when the internet was becoming a part of mainstream society, and fans quickly came together online into a fan community that generated a massive buzz about the science fiction series. Fans of *The X-Files* became known as X-Philes and formed an online social network to share theories about the often ambiguous television show that left questions unanswered and fans wanting more on every level. Fan sites, forums, fan fiction, fan art and so on became commonplace as more and more fans who were emotionally connected to *The X-Files* found ways to speculate and communicate about it.

*The X-Files* influenced fans online, but at the same time, online fans influenced *The X-Files*. Chris Carter, the show's creator, and producers would read what fans were saying online, thereby allowing the forces behind the show to understand consumers' needs related to it and enabling them to respond to those needs proactively. In fact, the team behind *The X-Files* embraced the online fan community, often naming characters after fans and, in the final season, paying homage to fans by displaying fans' online names with the opening credits of the television show each week.

The popularity of *The X-Files* allowed the brand to extend into movies, DVDs, video games, merchandise and more. At the time of the writing of this book, it has been over five years since *The X-Files* stopped airing as a first-run television series, but it remains alive through massive syndication and brand extensions. The online community and buzz around the brand remain strong as fans who were left wanting more of *The X-Files* continue to speculate about unanswered questions from the plot of the television program and discuss the series as well as a second feature film.

## Mini Case Study 9.2 WORLD OF WARCRAFT

World of Warcraft is a subscription-based massively multiplayer online role-playing game (MMORPG) released on 23 November 2004 by Blizzard Entertainment, Inc. Since the game is played online, it's not surprising that World of Warcraft has significantly impacted the online community. In 2007, Blizzard Entertainment claimed that World of Warcraft was played by more than 9 million people around the world in seven languages. More than 2 million of those consumers are from the United States, more than 1.5 million are from Europe, and more than 3.5 million are from China. Those players pay a monthly fee to play World of Warcraft online, proving their high level of ongoing loyalty to the brand.

World of Warcraft players are extremely emotionally involved in the game and communicate with other players in online social communities. Fans are very loyal to World of Warcraft and support brand extensions into game expansions, merchandise and a future movie release. World of Warcraft players are always looking for additional ways to enjoy the brand, and many do so through fan art, comic strips, fan fiction and more. Blizzard Entertainment works to retain momentum and anticipation surrounding the brand by offering in-game and out-of-game promotions and prizes to the player community as well as community events and referral programs. In other words, Blizzard Entertainment understands the value of the sense of community felt by World of Warcraft players and capitalizes on it through social media marketing to that network.

Legendary Pictures (a division of Warner Bros) won the film rights to World of Warcraft in 2006. The filmmakers have stated they are acutely aware of the passionate World of Warcraft fan base and brought in Chris Metzen, Blizzard Entertainment's vice-president of creative development, to ensure that the movie remains consistent to the brand's image and meets fans' high expectations. Like Harry Potter fans, World of Warcraft fans will not accept anything but the best for their beloved brand.



## CHAPTER 10

# HARRY POTTER BECOMES A THEME PARK

### THE IDEA FOR A THEME PARK

In late 2004 and early 2005, the Walt Disney Company was in deep discussions with Warner Bros and J.K. Rowling with the vision of bringing her stories of Harry Potter to life in a theme park. J.K. Rowling entered these conversations as cautiously as she had previously when approached with movie and merchandising deals. As the Harry Potter brand guardian, Rowling would not turn her character and stories over haphazardly. She had strict demands. As always, her top priority remained staying true to the Harry Potter brand. Disappointing fans was not an option for Rowling.

As it turned out, Disney was not able to meet Rowling's demands immediately. Talks dragged, and the two sides failed to come to an agreement. At the same time, Disney was working to save its relationship with its cash cow, Pixar, who had helped Disney bring in vast profits with movies such as *Toy Story*, *Finding Nemo*, *The Incredibles* and *Cars*. Disney decided to focus its efforts on the Pixar relationship, and talks with Rowling regarding a Harry Potter theme park stalled. Universal Orlando Resort quickly stepped in and began talks with Rowling in 2005. Approximately 18 months later, a deal was struck.

On 31 May 2007, Warner Bros and Universal signed a 10-year licensing agreement, with the option for two five-year renewal periods, giving Universal City Development Partners the right to build a Harry Potter theme park at Universal Orlando Resort in Orlando, Florida. As part of the licensing agreement, Universal is required to pay Warner Bros licensing fees, merchandise royalties and other undisclosed payments.

## **BUILDING A HARRY POTTER THEME PARK**

Universal set aside a budget of \$230–\$265 million to build The Wizarding World of Harry Potter with a release date scheduled some time between 15 December 2009 and 30 June 2010. In 2007 alone, Universal expects to spend \$75–\$85 million on initial work for The Wizarding World of Harry Potter. Building a theme park around the Harry Potter brand and stories in less than three years seems like a monumental task, but Universal expects to leverage existing infrastructure to make it happen.

Universal has plans for The Wizarding World of Harry Potter to span 20 acres. It will be built in part of Universal's existing Islands of Adventure park. A large section of Islands of Adventure previously called The Lost Continent will be redesigned and backstage areas (an employee parking lot and park support area) will be annexed into the park. The Wizarding World of Harry Potter will become the sixth "island" featured at Universal's Islands of Adventure. Existing attractions and buildings will be rethemed and reconstructed, and brand new attractions will be added. By leveraging the existing infrastructure, Universal will save money on construction, speed up the construction timeline and free up money to be invested in the artistic details that fans expect from the Harry Potter brand.

The Wizarding World of Harry Potter is expected to offer attractions for all ages. Just as J.K. Rowling's Harry Potter books appeal to people of all ages, Universal is creating rides, shops and restaurants for children, adults and families. The park is expected to be a fully immersive experience where visitors will truly feel like they've stepped into locations from the Harry Potter books.

## **RETAINING THE INTEGRITY OF THE HARRY POTTER BRAND**

One of the most important aspects of the success of the Harry Potter brand has been the people behind it. From J.K. Rowling to Bloomsbury, Scholastic and Warner Bros, a consistent ingredient to Harry Potter's success has been an overwhelming belief in the product. Universal executives have stated that the company buys into that belief and understands the importance of living up to the high standards held by Harry Potter fans. As chief brand officer, J.K. Rowling has been very involved in and supportive of the plans for The Wizarding World of Harry Potter,



but Universal has a clear understanding of the importance of staying consistent with the promise of the Harry Potter brand. Fans have high expectations for anything related to Harry Potter. A theme park that doesn't live up to those expectations or fails to consistently communicate the brand's image will be a disappointment to fans and could create negative publicity that might hurt Universal Orlando Resort's operations overall. Ensuring that The Wizarding World of Harry Potter does the brand justice is a core component of Universal's plan.

To help retain the integrity of the Harry Potter brand, Universal tasked three-time Academy Award winning production designer Stuart Craig to lead The Wizarding World of Harry Potter design effort. Stuart Craig designed the sets for all the Harry Potter movies, so his involvement is expected to help Universal maintain consistency between the images from the movies that people have become familiar and comfortable with and the images people will experience in the theme park. The high level of consumer emotional involvement in the Harry Potter brand is driving Universal to remain true to the books and films. The theme park will encompass all seven books and the corresponding movies. By leveraging the existing infrastructure within Islands of Adventure, Universal can focus part of the budget on ensuring that the Harry Potter brand is not cheapened or represented in a manner that is less than perfect. With J.K. Rowling's close involvement and Universal's commitment, The Wizarding World of Harry Potter should retain the brand image people have come to expect from it.

## **THE WIZARDING WORLD OF HARRY POTTER BUZZ BEGINS**

Before the deal between Warner Bros and Universal Orlando Resort was even announced, the buzz began online. Fans had speculated about the possibility of a theme park opening in Orlando, Florida through Disney or Universal for some time before the official announcement was made. Once the deal became public information, the online buzz exploded with rumors about new attractions, stores, restaurants and so on. Within days of Warner Bros and Universal announcing their agreement to develop The Wizarding World of Harry Potter theme park, fans were discussing possible restaurants, food, rides, scenery and more. Universal remained secretive about plans for the park, and fans were left wanting more just as they had so many times before when they anticipated the release of a new Harry Potter book or movie.

## UNIVERSAL AND WARNER BROS KNOW HOW TO PROMOTE MOVIE AND CHARACTER THEMED ATTRACTIONS

Creating theme park attractions based on movies and characters is not a new venture for Universal or Warner Bros. While Warner Bros' theme park footprint is considerably smaller than Universal's, it has given the company valuable insights into turning movies and characters into popular theme park attractions and settings. Warner Bros operates its Movie World theme park in Australia, Germany and Spain with attractions and entertainment based on characters such as Batman, Superman, Scooby-Doo, Shrek, *Lethal Weapon* and *Police Academy*. In fact, the Australian Movie World once featured an attraction called The Harry Potter Movie Magic Experience, which included actors in costumes appearing as characters from the Harry Potter series as well as sets inspired by the first Harry Potter movie. The attraction closed in 2001 but gave the team at Warner Bros an early understanding into the workings of a future Harry Potter theme park.

Universal also has a history of success in adapting movies and characters to theme parks. The existing rides and attractions at Universal Studios Florida and Islands of Adventure that are based on characters and movies are as follows:

- Shrek
- *The Mummy*
- *Men in Black*
- *Terminator 2: Judgment Day*
- E.T.
- *Jaws*
- *Twister*
- Spider-Man
- *The Incredible Hulk*
- *Jurassic Park*
- *The Simpsons*

Adding The Wizarding World of Harry Potter sounds like a natural extension for Universal as long as the creative team adheres to its commitment to retain the integrity of the Harry Potter brand.

Universal understands the theme park audience as well as how to successfully integrate movies and characters into its theme parks. As part of NBC Universal, Inc., a subsidiary of General Electric Co., Universal's

Islands of Adventure is able to vertically integrate its marketing efforts across the NBC Universal and General Electric family of companies. Similar to how Warner Bros utilized an integrated marketing plan to promote the Harry Potter movie franchise, Universal's Islands of Adventure can exploit the broad reach and perpetual marketing opportunities that an integrated marketing plan provides. For example, a marketing campaign could include ad spots, interviews, special programming and more on NBC's television stations such as NBC, CNBC, Bravo, Telemundo and so on. In fact, television advertising is already scheduled to begin in 2008. Additionally, promotions could be placed on many of the websites owned by NBC including NBC.com, CNBC.com, Bravo.com, iVillage.com, getTrio.com and more.

Universal launched a website for The Wizarding World of Harry Potter as soon as the announcement for the theme park was made. Already, Universal is using the same kind of tease marketing tactics that Bloomsbury, Scholastic and Warner Bros have used so successfully to hype the Harry Potter brand and products. Universal included pictures of concept art on the theme park's website to increase excitement and speculation about The Wizarding World of Harry Potter. The company is slowly releasing bits and pieces of information to maintain momentum and fuel the ongoing buzz and word-of-mouth marketing. For example, The Wizarding World of Harry Potter website includes an email option where users can sign up to receive updates about the new theme park via email. Blogs, fan sites and unofficial Harry Potter theme park sites have already launched online just as they have for other extensions of the Harry Potter brand. As always, Harry Potter fans are left wanting more, and the online buzz fills the gap while they wait for the next announcement related to their beloved story, character and brand.

## **THE COMPETITIVE MARKETPLACE**

The theme park market is a competitive one, particularly in Orlando, Florida which is known as a family-oriented tourist destination anchored by several large theme parks in the area (see Box 10.1 for a partial list of theme parks within and near Central Florida). The most famous and most popular theme park in Central Florida (and the entire world) is Walt Disney World. Disney's theme parks are the biggest competition for Universal's Islands of Adventure and The

Wizarding World of Harry Potter. While Walt Disney World has seen a steady increase in visitors over the last few years, Islands of Adventure has seen a decline. According to the *ERA/TEA Attendance 2006 Report*, attendance at Islands of Adventure was down 4.8 percent in 2006 from the prior year. During the first quarter of 2007 alone, Universal saw an overall decline of 2.8 percent in visitors to just 2.1 million people. Islands of Adventure received 5.3 million visitors in 2006 compared to the 16.6 million who visited Walt Disney World's Magic Kingdom or the 9.1 million who visited Walt Disney World's Disney-MGM Studios (renamed Disney's Hollywood Studios in January 2008).

### **BOX 10.1 Theme parks in and near Orlando, Florida**

- Walt Disney World
  - Magic Kingdom
  - Epcot
  - Disney's Hollywood Studios
  - Disney's Animal Kingdom
- Universal Resort Orlando
  - Universal Studios Florida
  - Islands of Adventure
- SeaWorld
  - SeaWorld Orlando
  - Discovery Cove
- Cypress Gardens
- Busch Gardens Tampa
- Gatorland
- The Holy Land Experience
- Silver Springs
- Old Town
- Weeki Wachee Springs

One of the key ingredients to success in the theme park industry is reinvesting funds into new attractions or lands. Islands of Adventure has been slow to announce new offerings over the past few years,

although plans were certainly in the works as the announcement of The Wizarding World of Harry Potter has proven. A Harry Potter land in Islands of Adventure will undoubtedly boost the number of visitors to Universal Orlando Resort, and it will certainly raise the bar in terms of competition. For example, Walt Disney World will need to respond with similar new offerings to keep Universal Orlando Resort from stealing market share.

Given the worldwide popularity of the Harry Potter brand, it seems that Walt Disney World should be concerned and planning their response. Consider the effect The Wizarding World of Harry Potter could have on the travel industry overall. For example, *Harry Potter and the Deathly Hallows* sold 11 million copies on the first day it was released. Compare that figure to the 9.1 million people who visited Walt Disney World's Magic Kingdom in 2006 or the 5.3 million who visited Universal's Islands of Adventure the same year, and it's clear that The Wizarding World of Harry Potter stands a great chance of driving significant traffic to Universal Orlando Resort.

As the books and movies in the Harry Potter series will drive new and repeat customers to Universal Orlando Resort, the theme park will also boost Harry Potter book and movie sales. People who visit The Wizarding World of Harry Potter simply because it's part of Islands of Adventure may become interested in the Harry Potter brand if they were not fans prior to their trips. As a result, those people will want to purchase and read the books, see the movies and more.

## **WILL THE WIZARDING WORLD OF HARRY POTTER LIVE UP TO FANS' EXPECTATIONS?**

Under the close supervision of J.K. Rowling, Universal is keenly aware of the importance of meeting fans' high expectations for The Wizarding World of Harry Potter. The question is whether or not they will succeed. The challenge for Universal remains creating a theme park that delivers on the Harry Potter brand image and promise. Loyal Harry Potter fans will only be satisfied with a theme park that exceeds their expectations by staying completely faithful to J.K. Rowling's books. It remains to be seen whether fans will be satisfied with the relatively small 20-acre land Universal has planned. Islands of Adventure is approximately 85 acres divided between what will be six lands with the addition of The Wizarding World of Harry Potter. That size

is similar to Walt Disney World's Magic Kingdom which, at 107 acres, is divided into seven lands or distinct areas. Will Harry Potter fans be satisfied with a theme park within a theme park? Perhaps the small size will feed into the marketing strategies used so successfully to promote Harry Potter products in the past. Might Universal expand The Wizarding World of Harry Potter if consumers demand it?

The initial investment of \$230–\$265 million for The Wizarding World of Harry Potter is small in relation to other theme park investments. For example, Universal is reportedly investing \$40 million on The Simpsons ride for Universal Studios Orlando. That's just one ride, whereas The Wizarding World of Harry Potter is several rides, restaurants, shops and more. Alternatively, Walt Disney World's Expedition Everest thrill ride which opened in Disney's Animal Kingdom theme park in Orlando, Florida in 2006 had a budget of \$100 million. That ride had to be built from the ground up whereas Universal is using existing infrastructure for its Harry Potter theme park, but nevertheless, it seems the budget for The Wizarding World of Harry Potter is relatively small. Perhaps there will be opportunities for growth in the future.

### Mini Case Study 10.1 UNIVERSAL'S ISLANDS OF ADVENTURE JURASSIC PARK

Three years before the movie *Jurassic Park* (based on the first book in a series by Michael Crichton) was released, Universal Studios Hollywood was working with Steven Spielberg, the movie's director, to build a theme park ride based on the book and movie. It took five years and \$100 million to create Jurassic Park – The Ride, which opened in Universal Studios Hollywood in summer 1996.

Both the *Jurassic Park* book and movie were huge successes, so adapting the story to a theme park ride seemed like a home run. When Steven Spielberg signed on as a creative consultant, Universal was able to give the ride an authentic look consistent with the image of the Jurassic Park brand. Music and actors from the film were used within Jurassic Park – The Ride, and the visual sets and effects used within the ride made visitors feel as if they were truly immersed in the real Jurassic Park they had read about in the book and seen in the movie. Universal had successfully translated a literary and cinematic success into a theme park success.

When Universal decided to expand its Universal Studios Florida theme park to include a separate, more thematic park experience (later to be called Islands of Adventure), including the successful Jurassic Park ride seemed like a natural fit. Islands of Adventure (which opened in 1999) developed into a series of “islands” each with its own theme. Seuss Landing, Toon Lagoon, Marvel Super Hero Island, The Lost Continent and Jurassic Park would each create a different themed experience for visitors.

Jurassic Park is the largest of the existing islands within Islands of Adventure spanning 21 acres. Nearly half the 8,000 trees in Islands of Adventure are planted within Jurassic Park, creating a realistic experience. Visitors who enter Jurassic Park feel as if they have walked into the actual setting from Steven Spielberg’s blockbuster movie. The Jurassic Park island is anchored by the Jurassic Park River Adventure, which is a water ride that transports riders via boat through the various areas of Jurassic Park depicted in the movie and book. Universal used great detail to give the settings and dinosaurs an authentic look to stay true to Michael Crichton’s original literary creations as well as the visuals from Steven Spielberg’s films. Other rides within the Jurassic Park island follow the theme, including the Pteranodon Flyers where riders can fly through the air with a pteranodon. Additionally, Jurassic Park Discovery Center is a hands-on interactive area, and Camp Jurassic is a prehistoric playground.

Even the restaurants and shops within the Jurassic Park island follow the theme of the book and movie. Stores such as Dinosaur and Jurassic Outfitters sell merchandise consistent with the prehistoric theme. Restaurants offer more traditional food, but they are decorated and named to match the Jurassic Park theme. For example, while visiting Jurassic Park, guests can dine at The Burger Digs, Thunder Falls Terrace, Pizza Predattoria or The Watering Hole.

Jurassic Park clearly represents Universal’s experience in developing theme parks related to books, movies and characters. With the universal appeal of Harry Potter and past success and experience to leverage, it’s unlikely that The Wizarding World of Harry Potter will fail.

## Mini Case Study 10.2 NICKELODEON UNIVERSE

In February 2007, the Mall of America in Bloomington, Minnesota and Nickelodeon (owned by Viacom) announced a partnership that would bring the biggest entertainment brand for children (92 million households watch Nickelodeon's television network in the United States) together with the biggest shopping destination in the United States (4.2 million square feet). As part of the agreement, the seven-acre theme park in the Mall of America will be rebranded as the first ever Nickelodeon theme park called Nickelodeon Universe.

Bringing characters from popular Nickelodeon cartoons such as *SpongeBob SquarePants*, *The Rugrats* and *Dora the Explorer* to theme parks is not new for Nickelodeon. Themed Nickelodeon areas called Nickelodeon Central are part of several theme parks formerly owned by Paramount and now part of The Cedar Fair Entertainment Co., including Carowinds in North Carolina, King's Dominion in Virginia, Canada's Wonderland in Ontario, Great American in California and King's Island in Ohio. However, Nickelodeon Universe will be the world's first exclusively Nickelodeon-themed park.

Nickelodeon will revamp the existing theme park in the Mall of America to include many of its most popular characters, new rides, live shows, stores, games, entertainment, restaurants, interactive exhibits, its famous green slime and more. One of the first new rides in the indoor theme park will be an upside-down rollercoaster based on Nickelodeon's *Avatar: The Last Airbender* series. In addition to rides and attractions, live characters and entertainment will be available featuring elements of popular Nickelodeon properties such as *SpongeBob SquarePants*, *Dora the Explorer*, *Go, Diego, Go!*, *Danny Phantom*, *Jimmy Neutron: Boy Genius*, *The Backyardigans* and more. A further extension of the agreement will allow Nickelodeon to establish the world's largest retail presence at the Mall of America. The new Nickelodeon Store will be 4,000 square feet and will carry a diverse product line of branded souvenirs and merchandise.

With two strong brands like Nickelodeon and Mall of America working together, it seems inevitable that Nickelodeon Universe will be successful. The partnership is expected to increase domestic and international travel to Mall of America as well as bring more global interest and fans to Nickelodeon's characters and properties.





## CHAPTER 11

# HARRY POTTER'S GLOBAL BUSINESS AND PERSONAL IMPACT

### **THE HARRY POTTER BRAND HAS FAR-REACHING EFFECTS FOR THE BUSINESS WORLD**

The global success of J.K. Rowling's Harry Potter series and Warner Bros' corresponding movies has had far-reaching effects across the business world. While one might initially think of businesses that were directly involved in manufacturing the Harry Potter books and movies as clear beneficiaries of the brand's success, the impact of Harry Potter reaches well beyond the publishers and movie studio. Beginning with J.K. Rowling and the Christopher Little Literary Agency, the Harry Potter brand has gone on to touch large and small companies across the globe.

#### **Publishers**

Naturally, Bloomsbury and Scholastic are two of the first companies that come to mind in terms of the Harry Potter brand adding to companies' bottom lines. However, J.K. Rowling's website lists a total of 64 publishers around the world who have published her books in 64 languages. Those books need to be packaged and shipped to various retail locations around the world, adding to the profits of paper companies, shipping companies and more.

## **Booksellers**

Next, booksellers benefit from Harry Potter. Online retailers and brick-and-mortar stores (both large and small) reap the financial rewards for stocking and selling J.K. Rowling's books. Companies such as Amazon, Barnes & Noble, Borders, Books-A-Million, and other large book retailers as well as small, independently owned bookstores see a jump in sales when a new Harry Potter book is released. Naturally, Harry Potter customers also buy ancillary products from these retailers, including Harry Potter merchandise and other non-Harry Potter items, thereby adding to the profits of companies related to those other products.

## **Mass Retailers**

Mass retailers such as Wal-Mart, Target, BJ's Wholesale Club and others reap the rewards of Harry Potter book sales as well as a wide variety of merchandise from clothing and toys to video games and movie soundtracks. The merchandisers who supply these stores with products are also benefactors of the success of Harry Potter. The long list of merchandisers includes companies like Mattel, Hasbro, LEGO, Gund, The Noble Collection, Tonner Doll Company, Whirlwood Magic Wands, Neca and many, many more. Companies like Celebrate Express, which produces Harry Potter-related party supplies, and the smaller retailers who sell these products also benefit from the Harry Potter brand. Smaller businesses and individuals who manufacture and sell unofficial Harry Potter merchandise also generate a decent income by exploiting the popularity of the brand.

## **Entertainment Companies**

Warner Bros and AOL Time Warner have seen a huge amount of revenue from the various Harry Potter movies. Additionally, the crews and all the companies involved in making each Harry Potter movie, including special effects, stunts, wardrobe, makeup, props, set design and so on, have felt a positive impact from the Harry Potter brand. Once the movies hit theaters, the various theater companies around the world such as Marquee Holdings, Inc., AMC Entertainment, Inc., IMAX Corp. and others enjoyed healthy profits from the films. Compa-

nies servicing the concession stands and promotional companies also felt the Harry Potter impact. In fact, from the release of the first Harry Potter book, companies providing media planning and buying services drew income from the brand. Once the movies were released on DVD, the companies that produced the DVDs as well as rental stores also made profits from Harry Potter.

### **Travel and Tourism**

In the near future, NBC Universal and General Electric will see their profits rise thanks to Universal's upcoming Harry Potter theme park, The Wizarding World of Harry Potter, in Universal Resort Orlando's Islands of Adventure. Again, a multitude of companies will be impacted by the Harry Potter brand during the construction and after the park is opened. Construction companies, concession servicers and others will see increased business thanks to the Harry Potter brand. Companies in the travel industry such as large and small travel agencies and airlines around the world as well as car rental companies, hotels and others in Florida will benefit from the Harry Potter brand once The Wizarding World of Harry Potter opens in 2009.

The list of companies and industries impacted by Harry Potter goes on and on. The Harry Potter brand truly has made a significant impact on global business and will continue to do so for many years to come.

### **THE PERSONAL IMPACT OF HARRY POTTER THROUGH ITS GLOBAL APPEAL**

At the core of the Harry Potter brand is a product people love. Regardless of where people live, their age or their gender, Harry Potter appeals to a wide audience. J.K. Rowling created a story that people love because it includes many elements that people are drawn to and can relate to. The Harry Potter series is fundamentally a coming of age story about a fallible hero intertwined with magical elements, and, interestingly, its global appeal proves that people are very much the same, regardless of geographic borders. Of the 400 million copies of Harry Potter books sold so far, 55 percent have been sold in the United States, while the rest have been sold in approximately 200 other countries, with English and translated versions topping a variety of bestseller lists and making Harry Potter a powerful global brand.

While J.K. Rowling originally wrote the Harry Potter series with an audience of children aged nine to twelve in mind, the story ultimately appealed to a wider demographic than that target market. Children and adults, males and females joined together in their love of Harry Potter. People were affected by J.K. Rowling's story of *The Boy Who Lived*, and they became emotionally involved and loyal to it. Throughout the life-cycle of the Harry Potter brand, fans found ways to channel that loyalty, thereby generating an online buzz and word-of-mouth marketing that catapulted Harry Potter into literary and business history as an iconic brand that transcends social backgrounds and geographic borders.

## THE SOCIAL IMPACT OF HARRY POTTER GROWS ONLINE

In 1999 and 2000, the internet was growing rapidly as a place where Harry Potter fans around the world could congregate to talk about the books and upcoming movies. The first fan sites were launched at this time as well as the Warner Bros website for the first Harry Potter movie. It didn't take long for thousands of online fans to grow into millions. Fan websites, blogs, fan fiction, fan art, fan videos, podcasts, forums and chat rooms popped up across the internet as consumers looked for more ways to discuss their beloved Harry Potter brand. As discussed in Chapters 3 and 4, the marketing teams behind the Harry Potter brand latched onto the online buzz quickly and exploited it heavily through perpetual and tease marketing campaigns that heightened the online Harry Potter fandom.

It's been estimated that there are millions of Harry Potter fan web pages and fan fiction pieces available online. The social networking aspect of the internet allowed fans to create a worldwide community all their own. Other brands before Harry Potter had seen fan communities develop, but nothing on the scale of the Harry Potter community. Pottermania seems to be an appropriate term for the phenomenon.

## SUPERFANS, CONVENTIONS AND MORE SOCIAL INFLUENCES

### Conventions

Other brands, such as *Star Trek* and *Star Wars*, have strong fan followings aside from Harry Potter. Both brands have global followings, called

“superfans,” who come together in various groups and clubs both online and offline to discuss and enjoy their beloved brands. Similar to annual *Star Trek* and *Star Wars* conventions, Harry Potter fans have their own conventions. In 2008, three Harry Potter conventions are scheduled including Accio in Oxford, England, Portus in Dallas, Texas, and Terminus in Chicago, Illinois. The conventions include academic presentations, lectures, discussion groups and educational workshops as well as fun events such as wizard chess or Quidditch tournaments. Interestingly, Quidditch, the sport J.K. Rowling invented, has become a real game thanks to fans who have found ways to play it on land and in the water rather than in the air on broomsticks.

### **Role-playing Games**

Similar to other fan networks for brands like *Star Trek* and *Star Wars*, the Harry Potter brand has a following that participates in role-playing games. These games can be played online through user forums, or they can be played through live action. Dressing in costume is common just as it became popular at midnight release parties for each new book in the Harry Potter series.

### **Language**

J.K. Rowling created a myriad of words in the text of the Harry Potter series to refer to her characters' world. Like J.R.R. Tolkien before her, many of Rowling's original words have become part of society's vernacular. As evidence of the broad appeal and understanding of Harry Potter's world, “muggle,” the Rowling-invented word to define people of non-wizarding ancestry, was added to *The Oxford Dictionary of English* in 2003.

### **Parodies**

It's been said that the greatest form of flattery is imitation. If that's the case, J.K. Rowling should feel very flattered. Harry Potter has been parodied in many ways, for example in television programs such as *The Simpsons*, *Saturday Night Live* and *Mad TV* in the United States and *Big*

*Impression* in the United Kingdom. Also, Harry Potter has been parodied in book form by way of the *Barry Trotter* series by Michael Gerber. A spoof soundtrack by comic book artist Brad Neely was released in 2004 called *Wizard People, Dear Readers*. Movies have poked fun at the success of Harry Potter, too. Films such as *Epic Movie*, *Scary Movie 2* and *The Devil Wears Prada* all contain scenes with references to Harry Potter. There are numerous online parodies in the form of videos, animations and comics as well. Perhaps most interesting are the Harry Potter spoofs found in other media such as art shows and plays. The global popularity of Harry Potter makes it fodder for any kind of parody one can imagine.

## Music

While the Harry Potter brand impacted music through parodies, it was also the source of its own music genre called “wizard rock.” In 2002, the first wizard rock band, Harry and the Potters, formed. News of wizard rock spread quickly online primarily through MySpace pages set up by the bands. It is estimated that there are 200 wizard rock bands today, with some of the most popular and well-known bands releasing albums, getting radio airplay and touring. In fact, a large show featuring many popular wizard rock bands was held in Boston, Massachusetts on 20 July 2007 before *Harry Potter and the Deathly Hallows* was released. There are two primary websites dedicated to wizard rock – Wizardrocklopedia.com and WizardRock.org. Wizard rock has built a strong social online community with fans and artists from around the world and of all ages, who have one thing in common – their love for Harry Potter.

## Travel

Harry Potter’s social impact stretched into personal vacations and holidays as well, with fan trips being launched through various travel companies and fan clubs. Most of the trips toured locations mentioned in the Harry Potter books or settings used as backdrops in the Harry Potter movies throughout the United Kingdom. People from around the world signed up to enjoy the sights and sounds of the Harry Potter brand in person.

## THE FUTURE

The Harry Potter brand has become an icon. With two more movies and a theme park scheduled for release in the coming years, it is unlikely the power of the brand will diminish in the near future. In fact, J.K. Rowling's books have become an important part of literary history, as well as an important part of business and marketing history to be studied and emulated for many decades to come.

### Mini Case Study 11.1 *STAR TREK*

Similar to the Harry Potter brand, *Star Trek* didn't start out as a phenomenon. Gene Roddenberry created the series in the early 1960s, but his program didn't make it to the small screen until 1966. The show lasted just two seasons before it was canceled. A voracious letter-writing campaign by fans brought the show back to television for a third season, but then it was canceled again. Little did the network television executives know they had canceled what would become one of the biggest global phenomena in social history.

In the 1970s, disappointed *Star Trek* fans were left wanting more of their beloved brand. To channel their interest in a show that had been canceled, a group of fans organized a convention and invited the original actors to speak. Thousands of fans attended the first of what would eventually become global *Star Trek* conventions. Fans dubbed themselves "Trekkies" and developed a large social community to share their love of *Star Trek*. In a world where the internet had not yet been launched, fans sought traditional ways to talk about *Star Trek*. They produced their own magazines, called "fanzines," which included fan fiction and discussions. They created fan artwork, music, plays and so on. With the introduction of video cameras and video recorders, fans donned costumes and produced their own *Star Trek* videos.

*Star Trek's* popularity grew significantly after NBC canceled the television show. In fact, with fans organizing into a widespread community, they developed a strong voice. Gene Roddenberry noticed the buzz from Trekkies and set out in the late 1970s to create the first *Star Trek* movie. *Star Trek: The Motion Picture* was released in 1979 and spawned five more television series and nine more movies (with

a tenth planned for the near future). The success of *Star Trek* was undeniable, and the fan base continued to grow around the world. The story of good versus evil set in space appealed to a global audience. With a huge fan following, the brand extended to merchandise such as toys, books, music and so on. Dozens of computer games have been produced, and a themed attraction called *Star Trek: The Experience* complete with rides, a museum, a restaurant and shops opened in Las Vegas, Nevada. The brand grew so big that it became the subject of parodies on countless television shows, cartoons and music. Future suggestions for extending the brand include a new animated series and comic books.

Both *Star Trek* and Harry Potter have underlying themes related to good and evil, discrimination and other social values. *Star Trek* has been linked with political themes while Harry Potter has been linked with religious themes (something J.K. Rowling does not deny). Similarly, both *Star Trek* and Harry Potter have been the subjects of criticism and debates due to their content.

In the end, both brands grew to become social and business phenomena due largely to their massive, loyal fan followings. Similar social communities developed where people networked about each brand. *Star Trek's* social communities evolved offline in the 1970s, and Harry Potter's social communities grew online thanks to the widespread availability of the internet. Both brands were fueled by pull marketing, the demand from consumers, rather than push marketing. The companies and marketing teams behind each brand simply had to listen to their audiences and proactively fulfill customers' needs, which is significantly easier than creating perceived needs. Finally, *Star Trek* and Harry Potter fans have always been left wanting more. Therefore, it seems apparent that both brands will live long after the last film, book or theme park ride is launched.

### Mini Case Study 11.2 THE BEATLES

The Beatles represent one of the biggest global phenomena of modern history, having influenced global culture for nearly half a century. The Beatles performed together for just 10 years before



the members went their separate ways, leaving the world wanting more of the band that changed the face of the music industry and led the British invasion of the 1960s as English musicians broke into the American music scene. The success of The Beatles didn't occur overnight. Similar to J.K. Rowling's failed attempts to find an agent and a publisher, The Beatles were turned down by many record labels before landing a contract with EMI.

The Beatles ushered in a new type of pop music that fans loved. The emotional connection fans felt to The Beatles and their music grew to the point where the word "Beatlemania" was added to the modern vernacular and several dictionaries to describe the phenomenon. The Beatles' early success was driven by pull marketing, word-of-mouth marketing and a strong buzz among consumers who clamored for more from the brand. Of course, The Beatles' success was not achieved without simultaneous controversy (something J.K. Rowling also became familiar with), but as with most brands that invite emotional involvement from consumers, those controversies simply fueled fans' desires for more of The Beatles.

Still today, fans are extremely interested in and loyal to The Beatles brand. The Beatles brand has broken numerous world records related to sales throughout its lifecycle. The band is reported to be the bestselling musical group of all time, selling over one billion units worldwide. The brand has successfully been extended to movies, television, merchandise and more and will continue to hold a place in the history of music as well as the history of global phenomena for many years to come.



## CHAPTER 12

# PREDECESSORS TO HARRY POTTER'S SUCCESS: WHO ELSE HAS GOTTEN IT RIGHT OR WRONG?

The success of J.K. Rowling's Harry Potter books changed the face of the literary world. However, Harry Potter was not the first brand to reach an iconic status nor was it the first brand to achieve success through a myriad of brand extensions. Harry Potter was in the right place at the right time to let the various factors in place around it catapult the brand into literary history. This chapter will look at some of the other brands in the literary world that have achieved successes similar, but not equivalent, to Harry Potter. For details about R.L. Stine and his *Goosebumps* series, see Mini Case Study 5.1 and for John Grisham, see Mini Case Study 6.1.

### LITERARY CASE STUDIES

#### Roald Dahl

Roald Dahl was a Welsh author whose works include popular books such as *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *The Witches* and *Matilda*. He also gained fame through his screenwriting for movies adapted from Ian Fleming novels such as *Chitty Chitty Bang Bang* and the James Bond film *You Only Live Twice*.

J.K. Rowling has often been compared to Roald Dahl in terms of her plot structures and the comic relief found in her stories. Also, Roald

Dahl's books were often criticized for their violent content as J.K. Rowling's have been. Roald Dahl, however, had a few things working against him in terms of achieving a similar level of global success. First, his books were published prior to 1990 before the internet became a household necessity, so the online buzz that drove the Harry Potter brand into cult status was not available to promote Dahl's books. Additionally, the perpetual marketing opportunities to promote the Harry Potter brand as a series of seven books were not available for Dahl's standalone titles. Dahl only wrote one book, *Charlie and the Chocolate Factory*, that had a sequel, *Charlie and the Great Glass Elevator*. While both books and the subsequent film adaptations of the first book in 1971 and 2005 (*Willy Wonka and the Chocolate Factory* and *Charlie and the Chocolate Factory*, respectively), were very popular, they did not provide the marketing teams behind them with opportunities for tease and perpetual marketing. Even if they were left wanting more, fans knew the series was over after two books, and the hopes for sequels were put to rest with Dahl's death in 1990.

Roald Dahl did not embrace the marketing machine behind his brands. When his screenplay adaptation for *Charlie and the Chocolate Factory* was not well received by the production company and had to be significantly rewritten by another screenwriter, for example, Dahl completely disassociated himself from the film. Rather than supporting brand extensions, he was known to turn his back on them if they did not entirely meet his expectations. Perhaps J.K. Rowling learned something from her predecessors like Roald Dahl when she insisted on maintaining some creative control when she accepted movie, merchandise and other brand extension contracts.

### C.S. Lewis

C.S. Lewis was an Irish author best known for the seven-book *The Chronicles of Narnia* series published in the 1950s. *The Chronicles of Narnia* series has sold more than 100 million copies worldwide. Overall, Lewis's books have sold over 200 million copies and been translated into more than 40 languages, with sales still topping 1 million per year. Lewis's books appeal to children and adults and each includes elements of good versus evil, fantasy and magic. *The Chronicles of Narnia* series has been adapted to film (more than once), radio, television and the stage.

It has been suggested that J.K. Rowling's Harry Potter series was influenced by *The Chronicles of Narnia* series. Rowling has said herself that *The Lion, the Witch and the Wardrobe* has been one of her favorite books since childhood. Not only do both series use similar plot structures, but they have both been subjects of criticism. Furthermore, both series include seven books, but the Harry Potter series is better suited to the strength of perpetual and tease marketing with a series of successive stories featuring the same characters in one main story arc versus the somewhat noncontiguous stories of various characters in *The Chronicles of Narnia*.

Similar to the fan clubs that formed around the world to discuss Harry Potter, several C.S. Lewis societies were formed across the globe to discuss the author's works. Additionally, *The Chronicles of Narnia* was adapted to the big screen, with the first movie in the series opening in December 2005 and becoming the second highest grossing film of the year in North America. Worldwide, the movie grossed nearly \$750 million, making it the 26th highest grossing film of all time, as of the writing of this book. Disney, the production company, plans to release the remaining films in the series in quick succession. It will be interesting to see if this new attempt at perpetual marketing will increase the buzz about *The Chronicles of Narnia* similar to the way it affected the online buzz for Harry Potter.

C.S. Lewis never agreed to sell the film rights to *The Chronicles of Narnia*. It was only after his death that his stepson agreed to do so. It seems that Lewis did try to retain the integrity of the Narnia brand. However, unlike J.K. Rowling's success in maintaining a tight leash as brand guardian for Harry Potter, C.S. Lewis's *The Chronicles of Narnia* brand has been extended again and again through television programs (three separate times), radio (three separate times), stage (over a dozen times) and music (one musical retelling). This repeated success leads one to wonder if the Harry Potter brand will be revived again and again in the future.

## J.R.R. Tolkien

It's been said that J.R.R. Tolkien changed the literary world by jump starting the fantasy genre with *The Hobbit* and *The Lord of the Rings* trilogy. Tolkien, who was friends with C.S. Lewis with whom he belonged to a literary group called The Inklings, originally wrote *The Hobbit* and *The Lord of the Rings* trilogy for children, but adults quickly

came to love the detailed stories and characters. In fact, it was C.S. Lewis who convinced Tolkien to publish *The Hobbit* in 1937. Tolkien never expected to publish his story nor did he expect any of his books to become popular. Of course, we now know that he became one of the most influential figures in literary history.

After *The Hobbit* proved to be successful, Tolkien's publisher, George Allen & Unwin, asked him to write a sequel. Tolkien was not planning to write a sequel, but he agreed to do so. The result would be his most famous work, *The Lord of the Rings*, which was ultimately broken down into three separate books to meet the needs of the literary marketplace as *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* and published between 1954 and 1955. Tolkien's series became one of the most popular trilogies ever written, selling over 200 million copies in 39 languages, and it continues to sell year after year. Tolkien won numerous awards for *The Lord of the Rings*, and fans feel deep loyalty to J.R.R. Tolkien with particular allegiance to *The Lord of the Rings*. Fan clubs, conferences, conventions and educational groups such as the Tolkien Society, which formed in 1969, emerged as people looked for ways to further discuss and enjoy Tolkien's books.

Despite the success of the books in *The Lord of the Rings* trilogy, Tolkien was often the subject of mixed reviews and criticism (something J.K. Rowling is also familiar with). Tolkien has said that the first chapter of *The Lord of the Rings* trilogy arrived in his mind fully formed, as Harry Potter had to J.K. Rowling. Tolkien's trilogy fueled the demand for works in the fantasy genre, as J.K. Rowling's would approximately 40 years later, and inspired many writers who would follow in his footsteps.

As Harry Potter had a strong social and business impact throughout the world, *The Lord of the Rings* had a similar influence. Although first published in the 1950s long before the internet, so online marketing and social networking were nonexistent, *The Lord of the Rings* has continued to survive and thrive as consumers have always been left wanting more of the brand. Marketers have been able to meet some of those needs through brand extensions. *The Lord of the Rings* has been adapted to television, radio, film (three separate times), plays, artwork, music, video games, related books, fan fiction, fan videos, role-playing games, conventions, merchandise, parodies and so on. Brand extensions have achieved varying levels of success, but the release of *The Lord of the Rings* film trilogy by New Line Cinemas (directed by Peter Jackson) which began in 2001 reenergized interest in the brand and created a new generation of fans to extend the life of the brand for many years to come.

Like the loyal fans of Harry Potter, *The Lord of the Rings* fans found social networks online where they could discuss the movies, books and more related to the brand. Fan websites became commonplace and very popular online. In 2003, before the third movie in the trilogy was released, the fan website at [www.TheOneRing.net](http://www.TheOneRing.net) received 1.1 million visitors per month. The online buzz was strong and pushed *The Lord of the Rings* from a cult brand to a phenomenon. Additionally, vacation tours, fan societies, parodies, related books and so on have popped up around the world as people try to experience the brand outside the books and movies.

*The Lord of the Rings* film trilogy took eight years to create. All three movies were filmed simultaneously to ensure consistency and allow a rapid release of one movie per year from 2001 to 2003. The successive releases allowed the marketing team behind the movie franchise to take advantage of perpetual and tease marketing opportunities to catapult the movie buzz into a frenzy. The first online promotional trailer for the trilogy was promoted through 25 fan websites and released for download on 27 April 2000, and within the first 24 hours, the website registered 1.7 million downloads. In 2001, a 24-minute teaser film that showed footage from the trilogy played at the Cannes Film Festival. At the same event, an area was redesigned to take on the appearance of Middle Earth (the book's setting) which added to the buzz and word-of-mouth marketing. The official movie site also included a special section dedicated to the activities at the Cannes Film Festival.

The first movie in the trilogy was released on 19 December 2001 and included a preview of the second movie at the end of the film. Shortly after the release of the first movie, a promotional trailer was released for the second film, which was ultimately released on 18 December 2002. A promotional trailer for the third movie played exclusively before New Line Cinema's 23 September 2003 release of *Secondhand Lions*. The third movie was released on 17 December 2003 and became the second film to gross over \$1 billion worldwide (the first was *Titanic*). In fact, at the time of this book's writing, the three films in *The Lord of the Rings* movie franchise ranked second (*The Lord of the Rings: The Return of the King*), seventh (*The Lord of the Rings: The Two Towers*) and fourteenth (*The Lord of the Rings: The Fellowship of the Ring*) on the list of all-time box office worldwide grosses, with \$1.1 billion, \$926 million and \$871 billion, respectively. Box 12.1 lists the box office figures of some popular film franchises.

The success of *The Lord of the Rings* film trilogy brought a new surge of excitement around the brand, and allowed the teams behind the brand to create a variety of brand extensions including DVDs, which were boxed in various arrangements with special features, tie-in products and more to provide additional revenue-generating opportunities from fans who still wanted more from *The Lord of the Rings* brand. The success of the brand spawned over 300 licensing agreements for video games, merchandise, museum exhibits and even a musical stage production. It is possible that something similar could happen to J.K. Rowling's Harry Potter series wherein several decades from now, when technology changes, the Harry Potter series could be remade and draw in a new generation of fans and brand extensions and fire a resurgence in the popularity of the books and brand.

**BOX 12.1** Worldwide box office receipts of some popular movie franchises

<i>Star Trek</i> (first eleven movies):	\$1.0 billion
<i>Indiana Jones</i> (first three movies):	\$1.2 billion
<i>Batman</i> (first six movies):	\$1.6 billion
<i>Spider-Man</i> trilogy:	\$2.5 billion
<i>Pirates of the Caribbean</i> trilogy:	\$2.7 billion
<i>The Lord of the Rings</i> trilogy:	\$3.0 billion
<i>Star Wars</i> (six movies):	\$4.3 billion
<i>Harry Potter</i> series (first five films only):	\$4.5 billion

**Daniel Handler**

Daniel Handler uses the pseudonym of Lemony Snicket in his series of 13 books called *A Series of Unfortunate Events*. Lemony Snicket is not just the author's pseudonym, but also the name of the story's narrator. *A Series of Unfortunate Events* has been accepted by children and adults (despite criticism for its dark themes) and has sold 55 million copies in more than 40 languages and spent more than 700 weeks on the *New York Times* bestseller list. Several companion books related to the series were also released. Most of the books, featuring three orphaned children and their adventures after the death of their parents, have a successive plot where one picks up where the last left off. The continu-

ous nature of the plot allows for perpetual marketing opportunities. One film, *Lemony Snicket's A Series of Unfortunate Events*, which was based on the first three books, was released on 17 December 2004 and earned over \$100 million in North America. Additional movies are expected to follow.

With the success of the Lemony Snicket books and movie, the marketing team behind the brand moved quickly to introduce brand extensions including merchandise, music, audio books and a video game. While the Lemony Snicket brand did not generate the global phenomenon that Harry Potter was able to conjure, there are rumors that additional books could be published in the series and more movies could be released. It remains to be seen if the marketing team behind the Lemony Snicket brand will leverage perpetual and tease marketing tactics as well as the social web to generate an online buzz and word-of-mouth marketing similar to that of Harry Potter.

### Christopher Paolini

Christopher Paolini is an American writer best known for his debut novel, *Eragon*, the first book in his Inheritance trilogy which also includes *Eldest* and a still untitled third book. Christopher Paolini began writing *Eragon* at age 15 simply because he wanted to write a book he would like to read. In 2002, his debut novel was self-published and promoted through a series of appearances by Paolini at schools and libraries. At one of those promotional appearances, *Eragon* fell into the hands of the stepson of Carl Hiaasen (an American novelist) who showed it to his stepfather, who in turn told his publisher, Alfred Knopf, about the book and how much he enjoyed it. Alfred Knopf purchased the rights to *Eragon* and the entire Inheritance trilogy and published a new edition of *Eragon* in 2003, catapulting Paolini onto the *New York Times* bestseller list at just 19 years of age. The second book in the Inheritance trilogy, *Eldest*, was released in 2005.

*Eragon* was adapted to the big screen and released on 15 December 2006. Unfortunately, the movie did not live up to the audience's expectations and was panned by critics. The book and movie suffered from negative criticism related to the similarities to the plots of other popular works, including *Star Wars* and *The Lord of the Rings*, as well as the simple resolutions to the problems encountered by characters. A corresponding video game was released by Stormfront Studios in 2006, and the movie was released on DVD in 2007.



Rather than fueling the hype around the brand and drawing in new readers, the movie may have driven new customers away. *Eragon* grossed \$249 million worldwide, bringing in \$23.2 million in its opening weekend but dropping off by 70 percent the following weekend. The film was the tenth worst reviewed film of 2006, which undoubtedly added to the dramatic decline in ticket sales. It's interesting to consider whether more favorable movie reviews would have continued to fuel the perpetual marketing of the Inheritance series and given it a chance to grow in popularity similar to the growth in the Harry Potter buzz.

### Philip Pullman

English author Philip Pullman has authored nearly 20 books including his fantasy coming of age trilogy, *His Dark Materials*, which is often compared to the Harry Potter series even though it was published before Harry Potter. Pullman began *His Dark Materials* in 1993, and the first book, *Northern Lights* (renamed *The Golden Compass* in the United States), was published in 1996. The second book, *The Subtle Knife*, was published in 1997, and the final book, *The Amber Spyglass*, was published in 2000. Pullman released two companion books and a sequel is reportedly in the pipeline. The *His Dark Materials* series won numerous awards for Pullman and has been embraced by children and adults. However, like Harry Potter, *His Dark Materials* has been the subject of controversy, particularly among religious groups.

*His Dark Materials* has been adapted for radio and the stage, and New Line Cinema purchased the film rights to the series. The first film, *His Dark Materials: The Golden Compass*, was released on 7 December 2007. The people behind the movie have stated that they intend to stay as true to the book as possible, which should help to retain the brand's image. However, unlike J.K. Rowling, Philip Pullman has been minimally involved with the moviemaking process. Will his absence as brand guardian affect the consistency of the brand's image in the movie adaptations? That remains to be seen. In the meantime, a video game is also in production by Sega and Shiny Entertainment.

While the *His Dark Materials* trilogy has been written and one would think there is little opportunity for perpetual marketing, Pullman's suggestion that he is working on a sequel, *The Book of Dust*, could help refuel interest in the books and leave fans wanting more, which is essential to achieve a buzz even remotely similar to that of Harry Potter.

## Terry Pratchett

Terry Pratchett is an English fantasy and science fiction writer best known for his *Discworld* series. Like J.K. Rowling, Pratchett started writing as a child and went on to win literary awards and become one of the most widely read authors in the world, selling 50 million books worldwide as of February 2007, which have been translated into 33 languages. Pratchett's books appeal to a diverse audience who are very loyal to his work. Terry Pratchett wrote companion books to the *Discworld* series (as J.K. Rowling did with *Quidditch Through the Ages* and *Fantastic Beasts & Where to Find Them*) including science books, quiz books, maps, diaries and more. Pratchett's work has been said to have a cult following in the fantasy genre surpassed only by J.K. Rowling's following.

Fans of Terry Pratchett have formed their own social network primarily interested in his 34-book *Discworld* series. Fans often dress in costume for Pratchett book signings and meet at conventions around the world. For example, the first Australian *Discworld* convention, *Nullus Anxietas*, was held in Melbourne in February 2007.

Similar to J.K. Rowling's insistence on retaining control of the Harry Potter series, Terry Pratchett also acts as brand guardian for his work, particularly the *Discworld* series. He has allowed only specific extensions of his *Discworld* brand as well as his other books through precisely selected marketing efforts including adaptations on the stage, television, radio, video games, comic books, role-playing games, music, merchandise and, most recently, movies. Pratchett has been very public about his reluctance to extend his brand beyond the literary world, only selecting projects where the business teams behind them truly believe in his brand and agree to scrupulously retain its image.

Terry Pratchett's first novel, *The Carpet People*, was published in 1971, and the first book in his *Discworld* series, *The Colour of Magic*, was published in 1983. For the past two decades, Pratchett has tried to write two books per year. Much of that time was spent on the *Discworld* series. Unlike J.K. Rowling's Harry Potter series, which was very linear with the same core cast of characters and little to no lapse in time in the main story arc between books, Pratchett's *Discworld* series is unique in that it was written so new readers could pick up any of the books in the series at anytime and enjoy them as standalone novels with no knowledge or understanding of the other books in the series. While there are broad story arcs throughout the *Discworld* series, it also

contains several mini-series within the series, wherein different collections of books within the series focus on one of those mini-series.

Based on these facts, it appears there are two main theories why Terry Pratchett, while extremely successful, did not achieve the same history-changing success as J.K. Rowling. First, Pratchett saturated the market with his brand, not through brand extensions but through his own goal of releasing two books per year for the past two decades. One of the key factors to the success of the Harry Potter series was the opportunities for tease marketing. Because the series would include seven books, fans were always left wanting more of the books they loved, and they were constantly teased about the next big thing for Harry Potter. Whether it was to be a new book, a movie, a video game or merchandise, fans couldn't wait to get their hands on anything from the Harry Potter brand. On the other hand, Terry Pratchett's *Discworld* series lost some of the anticipation and sense of urgency surrounding it, and as a result, the brand became diluted, because fans knew there was always more Terry Pratchett and more *Discworld* coming in the near future.

Second, Terry Pratchett's *Discworld* series was intentionally written so that readers could pick up any book at any time and enjoy it as a standalone novel, leaving little opportunity to leverage perpetual marketing. J.K. Rowling's Harry Potter series was consecutive and was best enjoyed by starting from the first book and reading the books in the order in which they were written. Once the first book was read, most readers were hooked and couldn't wait for the next book to find out what would happen to Harry Potter and his friends. Since one book picked up almost exactly at the point in time from where the previous book left off and followed one main story arc, readers felt like they were following Harry Potter through his life, and an emotional connection grew between readers and the Harry Potter characters and story. That emotional connection led to massive fan loyalty and the social networking that followed. Without that linear nature, Terry Pratchett's *Discworld* series was not able to develop the same level of emotional involvement, and with the market saturated with Terry Pratchett novels, fans weren't left wanting more on the same scale as Harry Potter fans were.

## Dan Brown

Dan Brown had published several books before 2003 when his bestselling novel, *The Da Vinci Code* was released. In fact, *The Da Vinci Code*

was an instant success primarily as a result of word-of-mouth marketing. The book hit the top of the *New York Times* bestseller list within one week of its release. *The Da Vinci Code* has sold over 70 million copies since its release, and Dan Brown's novels have been translated into more than 40 languages. The success of *The Da Vinci Code* and the controversy surrounding its content helped to boost sales of Dan Brown's previous books and catapulted him into literary fame. Today, Brown is one of the wealthiest writers in history, ranking at number 86 on *Forbes* magazine's 2007 list of the most powerful celebrities.

*The Da Vinci Code* was adapted to the big screen in 2006 and grossed \$758 million worldwide and another \$130 million in DVD sales. The prequel to *The Da Vinci Code*, *Angels & Demons*, which was published in 2000, is scheduled to be adapted to film, and it has been suggested that Dan Brown will write a sequel to *The Da Vinci Code* in the future. Fans love *The Da Vinci Code*, and a sequel will undoubtedly be well received by consumers around the world. At this point, fans still want more from the brand, and the opportunity exists for tease marketing to drive anticipation and word-of-mouth marketing.

Consider the impact of Dan Brown's *The Da Vinci Code*. Already, more than 70 million copies of the book have been sold worldwide. Compare that to the 400 million copies sold of the seven books in the Harry Potter series, and it seems evident that if *The Da Vinci Code* brand were extended adequately, Dan Brown could find himself in similar company to J.K. Rowling in terms of making a mark on literary history.

## Ian Fleming

Ian Fleming was a British author best known for his 12 novels featuring James Bond (created in 1952) as well as his children's story *Chitty Chitty Bang Bang*. Fleming died in 1964, but the James Bond brand lived on through new titles written by different authors. At the time of this book's writing, 22 James Bond movies had been released with another in production set for release in November 2008. The James Bond movies have grossed over \$4 billion (\$11 billion when adjusted for inflation), making it one of the highest grossing film series ever. The James Bond character has also been adapted to radio and television, comic books, video games, merchandise and music, and it has been the subject of various satires.

While the James Bond series, and Ian Fleming himself, are literary icons, the brand did not have the frenzied fan following of the Harry Potter brand. It could be argued that like Terry Pratchett's *Discworld* series, the James Bond series was nonlinear, and the market was saturated with the brand. Although Ian Fleming wrote just 12 James Bond books, other authors have brought the total number of James Bond books to nearly 40, and numerous related novels and stories have also been published as part of the James Bond brand. Rather than leaving fans wanting more, the brand is so accessible to consumers that it has become diluted, thereby making opportunities for tease marketing and leveraging fans' emotional connections to the brand fairly obsolete.

### **Tom Clancy**

Tom Clancy is an American author best known for his political thriller novels featuring his popular character Jack Ryan. Clancy has written 12 books that reference his Jack Ryan character, with four of those books featuring Jack Ryan as the main character. Those four books were adapted to film with extremely successful results (*The Hunt for Red October*, *Patriot Games*, *Clear and Present Danger* and *The Sum of All Fears*). The Jack Ryan character generated a large, loyal fan following, driving Tom Clancy to extend the brand through video games, board games, and more. However, Tom Clancy moved away from the Jack Ryan character to extend his brand in other ways, which may have hindered the consistency of his brand message.

Tom Clancy extended his brand through a myriad of his own books as well as branding books by other authors with his name. In fact, there are just as many books on the market today written by Tom Clancy as there are books branded Tom Clancy but written by other authors. Many of those books have been deemed inferior by critics and fans of the beloved Jack Ryan series. In effect, Clancy saturated the market with his own brand, thereby diluting the strength of the various sub-brands (like Jack Ryan) associated with him. Instead of leaving fans wanting more, Clancy confused fans who didn't know what the brand stood for or what to expect from it next. Tom Clancy remains successful, but his brand inconsistency hindered the Jack Ryan series from attaining the same level of success that J.K. Rowling's Harry Potter series experienced.

## Stephen King

Stephen King is an American author typically associated with the horror and fantasy genres. He has published more than 40 bestselling novels with numerous successful film and television adaptations. Within his list of works, he is credited with a seven-book series called *The Dark Tower*. The books in *The Dark Tower* series were published between 1982 and 2004 and have already been adapted to comic book form through Marvel Comics. A film adaptation is also in the early stages of development.

*The Dark Tower* series has a strong fan following who network through online fan sites, but critics have referred to the series as being too big to appeal to a broad audience. Ultimately, Stephen King fans read his books because they like his products, but their appeal is not as widespread as the Harry Potter series. It remains to be seen whether the demographic profile of *The Dark Tower* readers will broaden after the movie based on the series is released.

## Literary Summary

The authors in this chapter have each attained a high level of success, but none have reached the frenzied fandom known to J.K. Rowling's Harry Potter series. What set J.K. Rowling apart from her predecessors? It appears that three main factors differentiate Rowling's Harry Potter series to those by other authors in similar genres:

1. *A linear series*: The chronological nature and single main story arc of the seven Harry Potter books, clearly articulated by J.K. Rowling from the onset of Harry's journey, not only left fans wanting more and feeling emotionally connected to the story and characters but also allowed the marketing teams behind the brand to leverage tease and perpetual marketing.
2. *Limiting brand extensions*: As brand guardian, J.K. Rowling allowed the Harry Potter brand to be extended but only in ways she controlled, thereby retaining the brand's image and reducing the potential for saturating the market and diluting the brand.
3. *Word-of-mouth marketing*: The internet and social networking allowed the buzz about the Harry Potter brand to grow to a historic level. Books released prior to widespread accessibility to the internet could not benefit from the word-of-mouth marketing it would provide to Rowling.

## GRAPHIC NOVEL AND COMIC BOOK CASE STUDIES

### Superman

Superman was one of the first comic book superheroes, originally appearing in print in 1938. Today, Superman is considered to be one of the most famous and popular comic book characters of all time. The character's adventures have been adapted to television, movies, radio, stage productions, comic strips, related books, video games, theme park rides, music, merchandise and so on. Perhaps the most significant difference between the success of J.K. Rowling's Harry Potter series and that of comic book characters such as Superman is the longevity of the product lifecycles. While the Harry Potter series had a predetermined lifecycle, comic books do not. In fact, popular comic book characters are marketed and extended for decades (70 years so far for Superman). During that lifecycle, writers constantly reinvent their characters to retain relevancy to modern times, which often requires completely rewriting the characters' histories.

Comic book fans understand this necessity and accept it, but it's unlikely that a similar strategy could be used to lengthen the product lifecycle of the Harry Potter brand. Unlike comic book fans, Harry Potter readers are so emotionally involved in the character of Harry Potter that making changes to his character or history would not be well received. Not only would J.K. Rowling be likely to reject modifying her brand's image, but fans would undoubtedly revolt against it as well.

### Batman

Batman is a comic book superhero first published in 1939 by DC Comics. The character was intentionally created to be dark, and stories were less morally centered than Superman stories. Additionally, Batman had no special powers, setting him apart from Superman as well as superheroes that would succeed him.

Despite the dark story lines and characterizations, Batman generated a strong fan following and has been adapted to television, comic strips, movies, radio, video games, theme park rides, theater, music, related books, merchandise, parodies, fan films and more. Like Superman, Batman's character has gone through numerous changes throughout

its nearly 70-year lifecycle to retain its relevancy. Its popularity grows and wanes then grows again, producing a series of peaks and valleys in the Batman brand lifecycle. As one would expect from comic book fans, most of the changes to the Batman character are accepted and the character is allowed to live on despite inconsistencies in the story lines (something Harry Potter fans would probably not accept).

## Spider-Man

The Marvel Comics character of Spider-Man first appeared in print in 1962. Since then, he has become one of the most popular comic book characters of all time, appearing in countless comic books as well as television programs, comic strips, video games, related books, stage productions, games, toys, merchandise, music, parodies, a theme park ride at Universal Studios' Islands of Adventure and three blockbuster movies.

It could be said that what makes Spider-Man so appealing to a diverse audience is the same thing that makes people love the character of Harry Potter. Both Spider-Man and Harry Potter are ordinary people who suddenly learn they have fantastic powers and must subsequently learn how to live with those powers. Furthermore, both characters struggle through life trying to do what's right and fighting evil while simultaneously coping with everyday life and the problems that come with it. Fans can relate to Spider-Man and Harry Potter because they are written as real people, and fans get to know them and their personal lives just as much as they get to follow them through their superhero or magical adventures.

Interestingly, both the Spider-Man series and the Harry Potter series have similar themes. In *Spider-Man*, Peter Parker (Spider-Man's secret identity) is told that with great power comes great responsibility. Similarly, in the Harry Potter series, Harry Potter is told that in life he must choose between what is right and what is easy. The similar themes invite readers to become part of the characters' internal struggles and root for their successes as they overcome their own fallibility, thereby generating an emotional involvement in the story that leads to extreme brand loyalty. It's that loyalty that has driven both brands to cult status.

Spider-Man has been a part of pop culture for more than 40 years, so the opportunity for a frenzied fandom similar to that experienced by



Harry Potter in the last 10 years is probably over, but still, the Spider-Man brand generates a buzz with each new extension. There are said to be over 7,000 pieces of Spider-Man merchandise on the market, and the three Spider-Man films released in the 2000s earned approximately \$2.5 billion in box office revenue worldwide and rank among the highest grossing movies of all time. The longevity of the Spider-Man character makes one wonder whether future Harry Potter brand extensions (after the final movies in the series are released and the Wizarding World of Harry Potter theme park opens) could be considered in the distant future.

### Mini Case Study 12.1 HALO 3: FOLLOWING THE MARKETING FOOTSTEPS OF HARRY POTTER

Halo 3 is the third and final installment in the popular Halo video game series for Microsoft's Xbox 360 gaming platform. The Halo game series differentiates itself from most other video games through its strong plot that carries through each of the three games in the series to its climax and resolution in Halo 3. Throughout the series, players are in the role of the masked hero and work to battle against evil. The first game in the series, Halo: Combat Evolved, was released in 2001, and the second game, Halo 2, was released in 2004. Sales have risen for each new game in the series as fans eagerly anticipate the next chapter of the story. To capitalize on that anticipation, Halo 2 included a cliffhanger ending that left fans wanting more of the brand they had become emotionally involved in through its strong story.

Microsoft understood the emotional attachment and loyalty consumers felt to the Halo brand and used that emotional connection to its advantage by focusing efforts on developing a strong \$10 million tease marketing campaign for the release of Halo 3. Slowly, between the 2004 release of Halo 2 and the September 2007 release of Halo 3, Microsoft released bits and pieces of information related to the final chapter in the Halo story. As early as 2004, Bungie Studios, the company that developed the Halo games for Microsoft, began talking about the secret project they were working on. Naturally, fans began to speculate about the new project, and a final chapter to the Halo series became the most likely possibility. The official announcement consisted of a

real-time cinematic trailer. Additional trailers, recorded gameplay sequences, developer documentaries, beta tests, online updates, television ads, interviews, and news leaks all played a carefully timed part in building the hype around Halo 3.

At the same time, Microsoft invested part of its marketing budget for Halo 3 into merchandise and promotional tie-ins, with Halo 3 logos and images appearing on Burger King products, 7-Eleven Slurpee cups and a new Mountain Dew drink called Game Fuel. Additionally, NASCAR driver David Stremme's car displayed a Halo 3 paint job at the Dover 400 stock car race, and Pontiac gave away 144 Halo 3-themed sports cars. Gamestop, Samsung and Comcast also joined the Halo 3 promotional push. Other unique promotional tie-ins included Halo 3's sponsorship of a tour by the rock band Linkin Park and Marvel Comics' four-issue *Halo Uprising* series. The online buzz grew strong as fans anxiously anticipated the launch of the next game in their beloved series. Licensing deals through a partnership with 20th Century Fox offered opportunities to extend the brand to clothing, gaming accessories and more. However, Microsoft has stated publicly that the company is highly aware of the risk of saturating the market with Halo 3, often opting to decline merchandise opportunities to ensure that the brand remains relevant in five years rather than becoming a brand about which consumers are tired of hearing.

All this meant that the release of Halo 3 was met with a frenzy similar to that experienced by a new Harry Potter book release. Microsoft held four official launch events in Seattle, Washington; Miami, Florida; Los Angeles, California, and New York City, complete with celebrities, professional athletes, contests and a plethora of media coverage. In London, England, the BMI IMAX cinema hosted a Halo 3 launch event attended by celebrities and fans and featuring a Halo 3 match over Xbox Live between several celebrities and winners of a Halo 3 contest in London, Paris, Madrid, Milan and Amsterdam. The release of Halo 3 was a worldwide event, with games being shipped to retailers in plain brown boxes (similar to the secrecy surrounding Harry Potter book shipments prior to publication date). Ten thousand stores in the United States opened at midnight on the day of the game's release, with thousands of fans lining up to get their copies of the much-anticipated game. Many fans arrived in costume, showing that their loyalty to the brand is just as strong as that felt by fans toward Harry Potter, *Star Wars* or *Star Trek*.

Microsoft's marketing efforts worked. More than 1.5 million pre-orders of Halo 3 helped to boost first-day sales of the game to \$170 million, breaking the previous record of first-day sales for a video game of \$125 million set by Halo 2 in 2004. Worldwide (in 37 countries and seven languages), Halo 3 brought in over \$300 million in its first week on the market, and over 5.2 million copies of the game were sold within the first 10 days of its release. Additionally, more than 1 million people played Halo 3 on Xbox Live's online service during the first 20 hours after the game was released. Clearly, tease and perpetual marketing tactics along with a good product created an emotional involvement for fans which led to strong word-of-mouth marketing and an online buzz similar to that experienced by the Harry Potter brand.

### Mini Case Study 12.2 BRAD LISTI

Brad Listi is an American author whose first novel, *Attention. Deficit. Disorder.*, was published in February 2006 by Simon & Schuster. Despite having a large publisher behind his debut novel, Brad was told by Simon & Schuster representatives that his novel would be given a very small promotional budget. Little to no promotion would equate to little to no sales, so when an executive at Simon & Schuster suggested that Listi start a MySpace page to promote his book on his own, Listi responded quickly. Not only did he start a MySpace page, but he began sending blog and friend invites, networking with other users and doing everything he could to create a fan base.

The strategy worked and Brad Listi's book landed on the *Los Angeles Times* bestseller list. Today, Brad is working on his second novel. He also writes an extremely popular blog and collaborates with other writers on several other blogs and websites. In interviews, Brad has stated that marketing in the publishing industry has shifted, and the internet allows writers to build an audience online then interact honestly and consistently with that audience. Brad learned early in his career to adapt to those market changes. By leveraging the power of the social web to launch his writing career, Brad Listi achieved results above his or his publisher's expectations.



## CHAPTER 13

# WHAT IS NEXT FOR HARRY POTTER AND THE WORLD AFFECTED BY THE BOY WHO LIVED?

### THE RETURN OF HARRY POTTER

J.K. Rowling made it clear from the time the first book in the Harry Potter series was published that there would be seven books in the series and no more. However, Rowling has written two related books, *Quidditch Through the Ages* and *Fantastic Beasts & Where to Find Them*, with the proceeds from sales going to charity. In an interview in July 2007, just after the release of the final book, *Harry Potter and the Deathly Hallows*, J.K. Rowling suggested that she may write an encyclopedia of magic, wherein she would provide more details about all things Harry Potter, with proceeds again going to charity. Rowling stated that she has countless notes and pieces of the Harry Potter story that were cut from the final books, which she could easily use to create a book of histories and fates of Harry Potter characters and more. Fans continue to clamor for more Harry Potter, so an encyclopedia by Rowling would undoubtedly be a bestseller and drive the Harry Potter buzz to a frenzy again.

Rowling's first post-Harry Potter release was an illustrated collection of magical stories called *The Tales of Beedle the Bard*, of which only seven copies were printed. Six copies were given away as gifts, and one was auctioned by Sotheby's on 13 December 2007, with a starting price of \$62,000, to raise money for a children's charity that J.K. Rowling co-founded, The Children's Voice. The auction copy was purchased for \$4 million by Amazon.com. Additionally, J.K. Rowling is reportedly

working on two other books, at least one of which is targeted toward an adult audience, and Rowling has mentioned that she expects the next book she will publish will be for children.

Only time will tell if Rowling's non-Harry Potter books will be as successful as her debut series. When a popular series comes to an end, an author's subsequent work will always be compared to the original product. In a sense, J.K. Rowling will compete against herself in the future as her new books will need to live up to consumers' high expectations from her. Like Charles Dickens before her, J.K. Rowling is likely to publish some books that are less popular than others. For example, when Dickens' novel *The Life and Adventures of Martin Chuzzlewit* failed to sell, Dickens was close to financial disaster. He wrote *A Christmas Carol* simply to try to make some money and ended up writing one of the best and most popular books of his career. He also succeeded in reviving his status as a popular author. With that said, it's very possible that J.K. Rowling's future could mirror Charles Dickens' career in that she will likely publish many popular books after Harry Potter, but she is also likely to produce some books that are far less popular. Even if a future J.K. Rowling novel became a bestseller, it might be deemed a failure based on the heightened expectations of the marketplace that equates Rowling's work with millions of copies flying off bookshelves and torrents of money.

Many celebrities and musicians suffer this fate as well. For example, a movie starring a popular actor such as Tom Cruise is expected to draw a certain number of ticket sales based on the box office performances of prior movies featuring Tom Cruise. When those expectations are not met, the film may be considered a failure, but had Tom Cruise not appeared in the movie, expectations would have been lower, and the ticket sales may actually be considered a great success. Similarly, a musician's debut album might sell 10 million copies. If the artist's second album sells just 5 million copies, it will not meet the expectations of the marketplace and could be considered a failure. Even companies experience similar results with new product releases, such that if a company releases a product that becomes widely popular, any future products that company releases will have the high expectations set by the first product release. Consider Microsoft Vista as an example, which has widely been touted as a failure, with the majority of customers rejecting it. Had the marketplace not set the standard for Microsoft based on its prior history of releasing successful products, Microsoft Vista may have been accepted and been fairly successful, but consumers had expectations based on prior experiences with Microsoft products.

Success is relative to expectations. Like many writers, companies and performers before her, J.K. Rowling's future work will be scrutinized closely because of her previous success, and just like those other products and brands, J.K. Rowling is bound to have some successes and some failures (or at least some less successful books or projects). What remains to be seen is whether she can match her previous success during her career. In the meantime, fans can look forward to two more movies to be released on the big screen as well as DVD debuts and a Harry Potter theme park. With these comes more merchandising, so the Harry Potter brand will live for years to come. At the same time, other writers and publishers will continue to try to emulate J.K. Rowling's success by publishing similar stories, and fan sites, fan fiction, fan videos, fan art, conventions and gaming will continue in popularity. With the release of the last book in the series, fans are left wanting more of the Harry Potter brand, and future extensions will be meticulously mapped out, with J.K. Rowling as brand guardian ensuring that those extensions don't tarnish the brand in the minds of consumers.

An important aspect of the Harry Potter brand has been navigating between the risks of it becoming a short-term fad or a long-term, sustainable brand. The longevity of the Harry Potter brand will hinge on J.K. Rowling's control over future extensions or additions to the brand. As long as these enhance the brand's image and don't saturate the market, fans will still want more Harry Potter, thereby extending the life of the brand indefinitely.

## **HARRY POTTER AS THE PIONEER BRAND AND THE LIKELIHOOD OF SIMILAR SUCCESSES**

The Harry Potter brand is the leader in its market, but it didn't start out that way. Initially, J.K. Rowling's Harry Potter series was compared to the work of Roald Dahl and other well-known fantasy writers before her. As time went on and the Harry Potter brand grew in popularity and strength, a shift occurred where J.K. Rowling moved from her status as follower to that of leader, and the Harry Potter brand became the pioneer brand. A pioneer brand is the first to market and typically the leader of that market. While Rowling's Harry Potter series initially seemed like an offspring of the other fantasy novels on the market, it soon became its own category of cross-over fantasy appealing to a much broader demographic base than the books that preceded it.

As the pioneer brand, the Harry Potter series benefits from its position as the first to market and the advantages that go with that position. Marketing theories on order of entry and relative market share tell us that the pioneer brand will naturally have the largest market share. Consumers experience the pioneer brand first, and it's difficult for later market entrants to steal market share from that dominant brand. Naturally, the pioneer brand sets the standard for the category in consumers' minds, and products introduced subsequently are compared to it. The pioneering advantage theory tells us that even if two products are identical in all respects, including price, the pioneer brand will always have a higher market share simply because consumers are familiar with it and prefer not to deviate from their comfort zones. Authors and publishers who try to emulate the success of Harry Potter will be fighting against the experiences that people have enjoyed with the pioneer brand and comparisons to it.

## LATE ENTRANT STRATEGIES

How can late entrants to the cross-over fantasy genre compete against Harry Potter? Research has shown that even long after a pioneer brand has left the market, consumers still prefer it to late entrants. As the pioneer brand, Harry Potter benefits from preemptive positioning, meaning that simply because Harry Potter is first, later entrants need to find different ways to position their products within the category to achieve success similar to Harry Potter. Using the theory of preemptive positioning, we're told that later entrants who use a copycat approach by mirroring their product to the pioneer brand will actually drive more sales for the pioneer brand versus their own brands. Instead, later entrants need to focus on differentiating their brands and products from the pioneer brand (also called the market leader) to give consumers a reason to choose those brands and products over the pioneer brand that they have already experienced and are comfortable with. Choosing a new product and brand, even a new book, requires an investment in consumers' time and money. Later entrants need to reduce the risk associated with the trial phase, by clearly communicating the differences in their brands as well as the benefits to consumers.

One advantage later entrants have in the literary world is consumers are always looking for new books to read. With no additional Harry Potter books scheduled for release in the future, fans have a void that

needs to be filled. However, those fans have a significant emotional involvement in the pioneer brand, and matching the success of Harry Potter will not be an easy feat. I envision two main strategies that later entrants could follow to achieve success like the pioneer brand they will compete against:

1. *Differentiation (market follower)*: The easiest and least costly strategy for a late entrant to follow would be to compare a new book series directly to Harry Potter. Many marketers have already used this strategy by hyping books as “the next Harry Potter” or authors as “the next J.K. Rowling,” but these comparisons raise the bar of consumers’ expectations and often create the opposite of the desired effect by increasing market share for the market leader. Rather than a direct comparison, a more effective strategy would be to differentiate the new book and brand as similar to Harry Potter but just different enough to bring added value to consumers. Fans have already read the Harry Potter books, and they don’t necessarily want a copycat of their beloved pioneer brand, but a strategy of positioning a late entrant just far enough from the pioneer brand will bring the balance of familiarity and differentiation that consumers desire.
2. *Reinventing the category (market challenger)*: Naturally, every brand has weaknesses, even a pioneer brand. The strategy of market challengers suggests that rather than imitating the pioneer brand, later entrants can promote their products as completely different from the leader. This strategy requires a larger investment in advertising and promotion to build brand awareness, but it also attacks the pioneer brand’s weaknesses. Even loyal Harry Potter fans have areas of J.K. Rowling’s books or movies that left them feeling unsatisfied. Tapping into those unfulfilled needs and exploiting them might be a riskier strategy than the differentiation strategy of market followers described above, but if effective, it could be successful.

The strategy chosen by future authors and publishers will depend on their long-term goals for the new book and brand. If simply following the pioneer brand is the goal, then differentiation will suffice. If duplicating or surpassing the success of J.K. Rowling is the goal, then innovation is key. In choosing between these two strategies lies the risk of creating a fad versus a trend. Fads come and go, but trends have staying power. To recreate the longevity experienced by the Harry



Potter brand, authors and publishers will need to find ways to keep the brand in front of consumers through brand extensions and perpetual marketing as well as through integrated marketing strategies.

## POTENTIAL MARKET FOLLOWERS AND MARKET CHALLENGERS

Already publishers and marketers are promoting other authors and books as successors to J.K. Rowling's Harry Potter series. Press releases and reviews are teeming with phrases like "the next J.K. Rowling" and "If you liked Harry Potter, you'll love this." Who are these authors and books that are being compared to the literary phenomenon of J.K. Rowling and Harry Potter? In this section, we'll examine a few of those authors and their current or potential future marketing strategies.

### Eoin Colfer's *Artemis Fowl* Series

Eoin Colfer is an Irish writer best known for his *Artemis Fowl* series of fantasy novels for children and young adults. The first book in Colfer's *Artemis Fowl* series was published in 2001 and was an instant success and bestseller. Eoin Colfer has often been compared to J.K. Rowling, and his *Artemis Fowl* series has been compared to Harry Potter because his writing style is said to be similar to J.K. Rowling's in terms of injecting humor into a dark plot. Colfer published five books in the *Artemis Fowl* series between 2001 and 2006, with a sixth book still to be released. It has also been reported that an *Artemis Fowl* movie is scheduled to be filmed and released in 2008.

With the successive release of five books in a linear, chronological series within a six-year period and similar writing techniques to J.K. Rowling's proven style, it seems that Eoin Colfer's *Artemis Fowl* series would have been a perfect choice for a differentiation strategy as a market follower. The opportunities for tease and perpetual marketing were in place, and the linear nature of the series would invite emotional involvement from readers. A marketing strategy that promotes these features and leverages social media marketing through the blogosphere and similar online social networking could still help boost Colfer's *Artemis Fowl* series to a cult brand. In other words, it's not too late to generate a buzz. Consider this, the buzz around the Harry Potter series did not reach a frenzy until the movie deal was announced and

the fourth book was published. Certainly, word-of-mouth marketing had driven the first three books to the bestseller list, but Harry Potter did not become a phenomenon until approximately 2000, three years after the first book was released in Britain. Clearly, the opportunity to drive the *Artemis Fowl* series to a cult brand still exists with adequate targeted marketing.

### **G.P. Taylor's *Shadowmancer* and *Mariah Mundi* Series**

G.P. Taylor is a British author best known for his *Shadowmancer* series. The first *Shadowmancer* book was self-published by Taylor, but it was quickly picked up by Penguin Books who struck a deal with the author for six additional books. Taylor has since written three more books in the *Shadowmancer* series which were published between 2003 and 2006. The first book in Taylor's *Shadowmancer* series has already been adapted to a comic book and a movie is said to be in preproduction.

Undoubtedly, G.P. Taylor's next series, *Mariah Mundi*, will overshadow his *Shadowmancer* series, and it seems that the marketing machine behind *Mariah Mundi* is doing all the right things to turn it into a cult brand. Since the first mention of the *Mariah Mundi* series, it has been called the next Harry Potter series. The plan is for seven books following the adventures of an orphaned boy. *Mariah Mundi* is written more as a mystery and thriller than a fantasy story like Harry Potter, with elements of fantasy thrown in. Clearly, the marketing team behind *Mariah Mundi* is using a market challenger approach, saying *Mariah Mundi* is in the same category as Harry Potter but is very different to its predecessor.

The buzz about *Mariah Mundi* started months before the first book in the series, *Mariah Mundi: The Midas Box*, was released in Britain on 6 September 2007 with the clamoring for proof copies. At the same time, the blogosphere took notice and an online buzz began, with consumers looking to fill the void left by the end of the Harry Potter series. The team behind *Mariah Mundi* took a lesson from the marketing of Harry Potter by maintaining secrecy around the book prior to its publication. As a result, the online buzz grew as people speculated about the new seven-book series by G.P. Taylor. Even the author himself remained quiet about his new book while movie studios were already lining up to acquire the screen rights to *Mariah Mundi*.

The pieces are in place and the timing is right to drive *Mariah Mundi* to a cult brand status and possibly a phenomenon like Harry Potter. The question remains: can that level of success be manufactured? It could be argued that the entertainment industry manufactures phenomena all the time, but how many manufactured entertainment or celebrity brands actually become phenomena? There are some. Justin Timberlake, who was manufactured as part of *The Mickey Mouse Club* and the boy band 'N Sync, comes to mind. Of course, Justin Timberlake is young, so it remains to be seen if his brand will have staying power or ultimately be considered a fad. More often, entertainment phenomena are the result of serendipitous events and being in the right place at the right time as J.K. Rowling was with Harry Potter. For example, The Beatles became a phenomenon not through carefully plotted tactics, but because they offered a good product that fans clamored for and talked about.

The question remains, can the marketing team behind G.P. Taylor's *Mariah Mundi* series duplicate the success of J.K. Rowling's Harry Potter series? If the product is good, consumers should come. If the series is written as a linear, chronological story, then the emotional involvement needed to drive loyalty, word-of-mouth advertising and pull marketing should follow. Creating the online buzz is an important step that has already begun. Competing against the pioneer brand is equally important, and the team behind *Mariah Mundi* has decided to go the path of reinventing the category as a market challenger.

Another critical component of the marketing plan is leveraging tease and perpetual marketing. While it's too early in the product lifecycle to execute perpetual marketing beyond linking the *Mariah Mundi* series to G.P. Taylor's *Shadowmancer* series in an attempt to boost sales for the earlier series, the timing is right to begin tease marketing campaigns. The team behind *Mariah Mundi* is following in the footsteps of Harry Potter's marketing success by slowly releasing bits of information about the book and generating excitement and buzz through events and promotions.

For example, when the first book in the new series, *Mariah Mundi: The Midas Box*, was released in September 2007, the British town of Scarborough was the place to be. A *Mariah Mundi* treasure hunt was held in Scarborough to hype the release of the book. Rather than waiting in a long line to have a copy of the book signed by the author, fans had a chance to follow clues to find the treasure – G.P. Taylor – who would then sign their books as well as distribute a number of prizes worth

thousands of dollars. Fans simply had to pre-order their copies of *Mariah Mundi: The Midas Box* to participate in the treasure hunt, which added even more excitement to the launch of Taylor's new series. In fact, the treasure hunt helped to generate the first level of emotional involvement in the *Mariah Mundi* series as fans got to participate in a mystery just like the main character in Taylor's new series does.

Clearly, the tease marketing elements are already in place. It remains to be seen if the marketing team behind *Mariah Mundi* can generate a sufficient online buzz and word-of-mouth marketing to boost *Mariah Mundi* to cult brand status, and it remains to be seen if G.P. Taylor's product is good enough to create the emotional involvement and brand loyalty needed to catapult *Mariah Mundi* to phenomenon status. Finally, only time will tell if G.P. Taylor has the opportunity to retain control over the *Mariah Mundi* brand as brand guardian, in terms of limiting brand extensions and ensuring the marketing and business surrounding the brand does not betray the brand's image in the minds of loyal consumers.

### **Michelle Paver's *Chronicles of Ancient Darkness* Series**

Michelle Paver is a British author best known for her six-book children's fantasy series called *Chronicles of Ancient Darkness*. Four books have been published in the series between 2004 and 2007, and the fifth is scheduled for release in 2008. While the series is well underway, there is still an opportunity to reach cult brand status and potentially phenomenon status by using tease and perpetual marketing strategies to drive an online buzz. Stories in the *Chronicles of Ancient Darkness* series are set 6,000 years ago and follow the adventures of a boy whose father was killed. The difference between the settings of the *Chronicles of Ancient Darkness* series and the Harry Potter series are significant enough that the marketing team behind the *Chronicles of Ancient Darkness* series would be best suited positioning the series as a market challenger. A movie series is in the pipeline, and Michelle Paver has hinted at writing a prequel series to the *Chronicles of Ancient Darkness* series as well, thereby extending the lifecycle of the brand.

Again, there is still significant opportunity to boost the status of Michelle Paver's *Chronicles of Ancient Darkness* brand. It remains to be seen how the marketing team behind the brand will promote it in the near future and whether or not that promotion will generate the necessary online buzz to jump start the cult brand cycle.

### Jonathan Stroud's *The Bartimaeus Trilogy*

Jonathan Stroud is a British author best known for *The Bartimaeus Trilogy*, a children's fantasy series. The three books in *The Bartimaeus Trilogy* were published between 2003 and 2006, and a movie is being made based on the first book in the series, *The Amulet of Samarkand*. *The Bartimaeus Trilogy* follows the adventures of a 12-year-old boy in a world filled with magical and nonmagical people. While the entire series has been written, a movie release could renew interest in the books and provide opportunities for cross-promotion. Marketing tied to the movie release and cross-promotion of the books would likely have to focus on *The Bartimaeus Trilogy* as a market follower to J.K. Rowling's Harry Potter series by differentiating the series, but not too far from the market leader. It may be too late to generate enough buzz and word-of-mouth and tease marketing to make *The Bartimaeus Trilogy* a phenomenon, but there is still opportunity to inject renewed interest in it.

### Cornelia Funke's *The Inkworld Trilogy*

Cornelia Funke is a German author of children's fantasy novels best known for *The Inkworld Trilogy*, which follows the adventures of a girl who can bring characters from books to life. Behind the success of *The Inkworld Trilogy* is Funke's U.K. publisher Barry Cunningham who discovered J.K. Rowling and Harry Potter for Bloomsbury and now runs Chicken House, a children's publishing company with an affiliation to Scholastic (the publisher of Harry Potter in the United States). The differences between the plot in *The Inkworld Trilogy* and the Harry Potter series are strong enough that the marketing team behind the trilogy could execute a strategy as market challenger. Two of the books in the series have been released, with a third due for publication in 2008. A movie is in production based on the first book in the trilogy, *Inkheart*. With Cornelia Funke as one of the film's producers, the movie should stay true to the *Inkworld* brand under her guidance.

Also, while the series is expected to end after the third book is released, Cornelia Funke has indicated that the possibility does exist for additional novels to be written for the series. With that said, it appears there are still opportunities to leverage tease and perpetual marketing as well as to generate an online buzz about *The Inkworld*

*Trilogy*. Perhaps with the release of the movie in the United States, there will be a renewed interest in the books and an online buzz will begin.

### Roderick Gordon and Brian Williams' *Tunnels* Series

Barry Cunningham's latest find is the *Tunnels* series by Roderick Gordon and Brian Williams, which tells the story of a 14-year-old boy archaeologist who discovers a secret world beneath London. The co-authors originally self-published their debut children's novel as *The Highfield Mole* in March 2005, but the book was discovered by Barry Cunningham and republished as *Tunnels* in the United Kingdom on 2 July 2007. The book sold over 50,000 copies in its first month and is in its seventh print run. It was released in the United States on 1 January 2008. The authors have completed the second book in the series and are working on the third.

Since he discovered Roderick Gordon and Brian Williams' first children's book, Barry Cunningham has been touting it as the next Harry Potter, saying he felt the same way after reading *Tunnels* as he did after reading *Harry Potter and the Philosopher's Stone*. That comparison helped drive an early buzz about the book. Almost instantly, copies of the book under its original title were becoming the most sought-after books in the rare book market, with companies like AbeBooks.com who market rare books seeing copies of *The Highfield Mole* sell for as much as \$5,000. Cunningham's endorsement has also driven pre-orders for the United States release of *Tunnels* in 2008, with more than \$1 million in advance sales being reported six months before the release date. *Tunnels* is set to be published in 28 languages, and Relativity Media already acquired the movie rights to the series.

With Barry Cunningham's endorsement and an early buzz, *Tunnels* seems well positioned for success. However, the Harry Potter comparison can only help generate a buzz, it cannot sustain the buzz. The quality of the product and future marketing tactics will influence future word-of-mouth marketing that is critical to driving *Tunnels* to a cult brand and potentially, a phenomenon. Therefore, positioning *Tunnels* as a market challenger is an appropriate strategy. The story is distinct enough from the story of Harry Potter to warrant reinventing the category rather than following in the footsteps of the pioneer brand.

### Angie Sage's *Septimus Heap* Series

British author Angie Sage published the first book in her seven-book *Septimus Heap* series in 2005 through HarperCollins Children's Books (although she started writing the series in the late 1990s before the Harry Potter series debuted). That book, *Magyk*, debuted at number three on the *New York Times* bestseller list and went to number one the next week. Two more books in the series have been published to date, *Flyte* and *Physik*, which have also been on the *New York Times* bestseller list and sold over one million copies in the United States alone. The series has been translated into 28 languages, and Warner Bros bought the rights to adapt the *Septimus Heap* series to the big screen.

The story of *Septimus Heap* focuses on a set of babies who are switched at birth. The boy discovers he is destined to be a powerful wizard while the girl learns she will become a princess. The series is similar enough to Harry Potter in terms of magical elements, wizardry and more to be positioned as a market follower. With Warner Bros joining the *Septimus Heap* team, the brand will inevitably grow more powerful in the near future. The advertising budget available to Warner Bros (see Chapter 4 for details related to the Harry Potter movie advertising budget), who reportedly considered hundreds of films to take the place of Harry Potter after the last movie in that series is released in 2010, is vast. With Angie Sage acting as a producer and brand guardian on the film, the brand message should remain consistent and drive customer loyalty. Additionally, a viral marketing campaign implemented in the near future (well before the release of the first movie in the series) could help push *Septimus Heap* to a cult brand, and later, with the additional movie promotions and future book releases, to a phenomenon. In other words, the possibility exists for *Septimus Heap* to achieve success similar to Harry Potter.

### MATCHING THE SUCCESS OF HARRY POTTER

The formula for success is now known, thanks to J.K. Rowling and Harry Potter, which makes it possible that a literary phenomenon could be manufactured in the future if all the elements for success are in place. With an effective use of tease and perpetual marketing strategies and tactics and listening to and responding to the online buzz, another literary brand could achieve success similar to that of the Harry Potter brand.

It's been suggested that there could be a significant change to literary marketing in the near future, making it similar to the music or movie business where book launches would become major publicity events. For example, instead of soft launches, a new book would be released with media fanfare, red carpet events, celebrity-attended premieres and parties, and a multitude of press coverage. These would be completely new tactics to the literary world, so it remains to be seen if they would work. Already, the world has seen these tactics work in the video game industry, with the highly publicized release of Microsoft's Halo 3 (see Chapter 12), so a strong argument could be made that the same tactics should transition well to the literary market.

Furthermore, the success of Harry Potter has proven the importance of social media marketing in publishing. Authors such as Brad Listi (see Chapter 12) have already recognized the importance of Web 2.0 and user-generated content in their marketing plans by launching interactive MySpace pages, blogs and websites and as a result, they have reaped the rewards. Successors to Harry Potter will need to leverage the social web early in their brand lifecycles and marketing plans to have a chance of achieving success similar to J.K. Rowling. As the internet becomes more and more collaborative and social in the future, it will also become more emotional. The future of a product or brand could thrive or die at the mercy of the social web, and the marketing teams who promote the successors to Harry Potter will need to be acutely aware of the strength of the online community. While word-of-mouth marketing for Harry Potter originally grew organically, successors to Harry Potter will need to make social media marketing a top priority of their business plans. Rather than sitting back and waiting for an online buzz to start, marketing teams will need to use push marketing to drive word-of-mouth marketing early in the product's lifecycle. Unlike a television commercial, radio spot or print advertisement, the social web has staying power. Opinions and discussions posted on a website today could exist online for many years to come. Therefore, social media marketing could have similar long-term effects, and its importance should not be overlooked.

## **CHASING, CATCHING AND SURPASSING THE SUCCESS OF HARRY POTTER**

Authors and publishers can look to the strategies and tactics used to promote the Harry Potter series in order to create their own future



success. As I outlined in the Introduction of this book, there are five key elements in the success of Harry Potter that successors would need to emulate in order to have a chance at achieving the phenomenon status of Harry Potter, and these are now discussed in further detail.

## A Good Product

Good marketing and business can only help sell a bad product to a certain extent. Without a good product, the marketing and business behind it is nothing or, at the most, will be short-lived and short-reaching. Longevity and breadth of product appeal is contingent on how good a product is. Part of the development of a good product is meeting consumers' needs with that product. As I mentioned in Chapter 2, content is key and a good product is the fundamental requirement for success, which leads us to this fundamental business truth: creating a product to fulfill an existing need is far easier than creating a perceived need to fulfill the business objectives of an existing product.

J.K. Rowling's Harry Potter series fulfilled a need in that people love a classic story of a fallible hero, coming of age and good versus evil. Add elements of magic and suspense to the story and make the characters ones people can relate to, and you have the initial ingredients of success. J.K. Rowling's successors need to start with a good product that fulfills an existing need.

As discussed in Chapter 8, Disney churns out one animated film after another. Some of those movies reach high levels of success, and Disney capitalizes on that success by extending the brand in any way possible. Once the market is saturated with the brand and it becomes diluted, the company releases another animated film to take its place. Very few of Disney's animated films become classics. Those that reach cult status or become phenomena are Disney's best movies and fulfill a need in a unique way. A myriad of Disney films have come and gone, achieving lower levels of success such as *Pocahontas* or *Hercules*. The quality of these films was deemed inferior to the best Disney animated films and so they did not rise to cult status. However, films that fulfilled customer needs with a fundamentally good story such as *Toy Story* and *Beauty and the Beast* became instant classics and are still widely popular years after their release.

## Emotional Involvement

A product or brand cannot become a phenomenon without the emotional involvement of consumers driving it to that status. The first step to generating emotional involvement is to produce a good product that people need or want. Next, that product needs to provide the three Ss of customer loyalty (discussed in Chapter 2) by creating feelings of stability, sustainability and security. All the elements to invite customer loyalty were inherent in the Harry Potter brand. People started the journey with the character knowing how long it would last and continued on that journey feeling secure in the consistency reflected in the brand's image.

Adding to the emotional involvement of the Harry Potter series was the linear, chronological structure of the books. Each book picked up almost exactly where the previous book left off, and each book followed one main story arc with the same core set of characters. Readers were invited to join the experiences of the characters. With little to no time lost in the plot between books, readers felt no disconnect in their emotional involvement to the story. A single main story arc invited readers to follow it through to the end to learn the fate of the characters with whom they had become emotionally involved.

Many authors have written books as good as or better than J.K. Rowling's, but none have achieved the phenomenon status of Harry Potter. It could be argued that a main ingredient missing from those other books was the emotional involvement derived from the linear, chronological structure of the Harry Potter series. In other words, Rowling expertly executed a series in a time-tested and proven style similar to the style used by Charles Dickens in the nineteenth century.

## Word-of-mouth Marketing and an Online Buzz

Word-of-mouth marketing has been known historically as one of the most effective ways to boost book sales. When one person tells another they read and enjoyed a specific book and recommends it, the other person is far more likely to purchase it than if they saw an ad or promotion for it or simply saw it on a bookstore shelf. Today, the potential to generate and drive word-of-mouth marketing through a manufactured online buzz has yet to be harnessed and recreated in the way it boosted awareness and sales for the Harry Potter series.

Viral marketing and social media marketing are still considered to be in their infancy in terms of viable marketing strategies and tactics, but clearly, they are an essential component in an overall marketing plan, particularly for the literary market where word-of-mouth marketing is essential to success.

The internet is full of potential opportunities to generate an online buzz. The blogosphere has already had some influence on word-of-mouth marketing related to G.P. Taylor's *Mariah Mundi* series, with bloggers talking about the anticipated series and comparing and contrasting it to Harry Potter. Leveraging the internet as a catalyst to build word-of-mouth marketing is critical to the successors of Harry Potter. Fans always wanted more of the Harry Potter brand, and the internet became a place where the Harry Potter community could socialize and network. By following the five factors of successful word-of-mouth marketing described in Chapter 3, Harry Potter successors will have a better chance of recreating the word-of-mouth success of the Harry Potter brand. Creating a similar network and the power such a community holds, listening to what that community says and fulfilling the needs of that community would be considered a home run in terms of reaching the marketing goals for successors of Harry Potter.

### **Tease and Perpetual Marketing**

A surefire way to boost word-of-mouth marketing and an online buzz about a product or brand is through tease and perpetual marketing tactics. By leaving consumers wanting more of a brand with which they are emotionally involved, each marketing tactic can build upon the one before it until the anticipation and buzz reaches a fever pitch. Leaking bits and pieces of information, holding promotional events and contests, offering author interviews sporadically and strategically and creating a veil of secrecy around the next product to launch related to a brand can drive the word-of-mouth marketing necessary to boost book sales to the highest levels possible. Each piece of marketing should link to the one before it and fuel the one after it to maintain the ongoing emotional connection and anticipation consumers feel toward the brand.

Tease and perpetual marketing strategies would work best with a series that includes several novels as did the Harry Potter series with seven books in total. The longer a consumer experiences a brand, the

more emotionally involved and loyal to it they become. Therefore, a longer series provides more opportunities to build that emotional involvement and leverage it.

### **Brand Consistency and Restraint**

Once customers become loyal to a brand and have an emotional connection to it, it's critical that nothing is done to taint the brand or betray customers' loyalties to it. J.K. Rowling successfully retained control over the Harry Potter brand as brand guardian and reined in the marketing teams behind the brand to ensure brand extensions and marketing promotions did not negatively affect the brand's image. Maintaining the brand's perceived image in the minds of her fans as it related to the good product she had created was one of Rowling's highest priorities.

In addition to maintaining consistency, it's imperative that fans are left wanting more in order for tease and perpetual marketing tactics to work and drive word-of-mouth marketing. Overextending a brand can be appealing monetarily, but it can also dilute a brand. Once the market is saturated with a brand, customers will become bored with it and turn their backs on it. Extreme emotional connection and loyalty to a brand can wane when consumers have had their fill of that brand. J.K. Rowling often turned down brand extension proposals, giving up money in favor of maintaining the consistency and integrity of the Harry Potter brand in her fans' minds. Exercising strategic marketing restraint is a critical component to developing a cult brand and, possibly, a phenomenon.



## CHAPTER 14

# CONCLUSION: RECREATING A LITERARY PHENOMENON

The billion dollar question remains, can the phenomenon of Harry Potter be recreated? I purport that yes, the success of the Harry Potter brand can be recreated. However, a manufactured Harry Potter would lack the mystique of the original Harry Potter brand and would seem more contrived and less serendipitous. The path to success is public knowledge. Instead of being created organically as it was for Harry Potter, wherein the marketing team created strategies and tactics to promote the brand as they went along, successors will try to copy and artificially recreate that success. Consumers are intelligent and will spot a cheap copycat product quickly and turn their backs on it.

Authors like G.P. Taylor, Angie Sage, Roderick Gordon and Brian Williams are poised for success on a grand scale if their books and series are good and marketed effectively to capture the emotional involvement and word-of-mouth marketing necessary to achieve fame even close to that of Harry Potter. The timing is right and all elements are in place. Consumers have a need. They want a new product and brand to fill the void left by Harry Potter. The right product and team behind it simply need to come to market and test the waters to determine whether or not the success of Harry Potter can be manufactured.

In this book, I have identified five main factors to recreating the success of Harry Potter:

1. A good product
2. Emotional involvement

3. Word-of-mouth marketing and an online buzz
4. Tease and perpetual marketing
5. Brand consistency and restraint

While each of these is an essential part of the success of Harry Potter and any attempt to duplicate that success needs to consider these factors, understanding the importance of leveraging Web 2.0 in achieving that success is equally critical. Marketing and advertising have changed since the internet moved from a source of static content to a social environment. In the social web, companies must take a back seat to their customers and allow customers to take control of the online experience related to a brand. User-generated content is the business catalyst for the social web, and brand value becomes dependent on the two-way conversation between a company and its customers. Success is measured by the amount of online buzz and the word-of-mouth marketing that buzz inherently creates. Therefore, marketing strategies related to the social web become long-term efforts to build customer value and, in turn, brand value.

The key to success in marketing to the social web is allowing customers to take control. Studies have shown that customers trust the advice and reviews of complete strangers over advertisements, which clearly demonstrates the importance of online influencers. Companies must use the online conversations and behaviors about their products and brands to create marketing strategies that allow pull marketing to prevail, with subtle pushes in the right direction to meet business goals. Companies can introduce messages through push marketing, but ultimately they must allow the online influencers to rise to the top then connect with those influencers to leverage their reach.

Social media marketing must make use of the various tools available online including blogs, MySpace pages, websites, podcasts, videos and so on. By introducing content that invites conversation, companies give users something to talk about and talk they will. Next, companies must listen to that conversation, join in the conversation and create marketing strategies and tactics that best leverage that conversation. Music artists are particularly good at using the social web to grow their fan base. It has become standard practice for bands or musicians to have a website, MySpace page, blog, and videos on YouTube. The goal is to create a variety of environments where customers can experience the brand and communicate about it. In return, the artist gets instant feedback and can join the ongoing

dialogue thereby increasing customers' emotional connection to the artist's brand. In fact, some celebrities have launched or sustained their fame through blogs, MySpace pages or other social media online. For example, comedian Dane Cook has credited his MySpace page with launching his career, while reality television star Adrienne Curry has sustained her career through her popular blog. Similarly, gossip blogger Perez Hilton has launched a television career as a direct result of the success of his blog, and the band OK Go became famous through their unique videos posted on YouTube.

The power of the social web is strong and inspiring to marketers who are still learning how to leverage it. Already products and brands from Harry Potter to Tila Tequila and many in between have grown to cult status or phenomena fully or partially due to word-of-mouth marketing on the social web. With a good product, consistency and effective tease and perpetual marketing tactics to maintain the online conversation, the possibility exists for other brands to achieve a similar success to Harry Potter.

If authors and publishers prioritize those factors when developing their marketing plans, there is a strong possibility that success similar to the Harry Potter phenomena could be achieved in the future. Consider the movie industry where a movie will break records and top the box office charts only to be eclipsed by another movie in the future. When the lifecycle of one brand comes to an end, another brand is always in the wings waiting to take the lead. Harry Potter will be around for many years to come thanks to movies, theme parks and possibly more, but the market and consumers are waiting for the next big thing to claim the top spot in the literary world. The doors to success stand before us. Who will unlock those doors and step through them first remains to be seen.

*Alohomora!\**

\* In the Harry Potter books, wizards use the *alohomora* spell to open locks.



## BIBLIOGRAPHY

Accio website,

<http://www.accio.org.uk/>.

"A Kind of Magic." (7 Oct. 2005),

<http://books.guardian.co.uk/departments/childrenandteens/story/0,,1587435,00.html>.

"A Look at Selected Harry Potter Coverage." (28 Jul. 2007),

<http://online.wsj.com/public/article/SB118556442592080568.html>.

"Amazon Announces Harry Potter Final Figures." (8 Jul. 2007),

<http://retail-digital.com/NewsArticle.aspx?articleid=1575>.

Amazon.com Shows off Harry Potter Treasure." (17 Dec. 2007),

<http://www.canada.com/windsorstar/news/entertainment/story.html?id=9400f4da-24f5-4eae-b739-8ddc55564093&k=86886>.

"Americans Just Wild About Harry." (7 Jan. 2006),

<http://news.scotsman.com/edinburgh.cfm?id=29722006>.

"An Excerpt from 'The Magic Never Ends,'"

[http://www.duncanentertainment.com/lewis\\_book.php](http://www.duncanentertainment.com/lewis_book.php).

BBC Entertainment press release, "Alistair McGowan's Big Impression" (14 Mar. 2002)

[http://www.bbc.co.uk/pressoffice/pressreleases/stories/2002/03\\_march/14/entertainment.pdf](http://www.bbc.co.uk/pressoffice/pressreleases/stories/2002/03_march/14/entertainment.pdf).

"C.S. Lewis,"

[http://en.wikipedia.org/wiki/C.s.\\_lewis](http://en.wikipedia.org/wiki/C.s._lewis).

"Caine Heads Birthday Honours List." (17 Jun. 2000),

<http://news.bbc.co.uk/1/hi/uk/793844.stm>.

"Cars, the Movie: From Pixar and Disney and State Farm Insurance and Valvoline and Kellogs and Goodyear and Mack Trucks and Energizer and Georgia Pacific and Keebler and Huggies and Porche and Mattel and Hertz and Go-Gurt and Target and the US Department of



- Transportation and well, you can imagine the rest, and I'm amazed that you are actually reading this far..." Kokogiak.com.
- "Charles Dickens,"  
[http://en.wikipedia.org/wiki/Charles\\_Dickens](http://en.wikipedia.org/wiki/Charles_Dickens).
- "Coke Backs Literacy Drive." (9 Oct. 2001),  
<http://news.bbc.co.uk/1/hi/entertainment/film/1588261.stm>.
- "Community Energy Donates Solar Power System to Hersheypark – DEP Secretary McGinty Dedicates Renewable Energy Project." (26 Jun. 2003),  
[http://communityenergy.biz/pr/cei\\_pr\\_hershey.html](http://communityenergy.biz/pr/cei_pr_hershey.html).
- "CowParade Moves to Bucharest,"  
[http://culturalromtour.com/articles\\_cowparade-moves-to-bucharest\\_27.html](http://culturalromtour.com/articles_cowparade-moves-to-bucharest_27.html).
- "'Discworld' Has Acquired Terry Pratchett a Cult Following, and This Year the Series of books Comes of Age." (29 Sep. 2004),  
<http://news.bbc.co.uk/2/hi/programmes/breakfast/3698158.stm>.
- "Elder's Crossing, James Potter, Book 8, RIP." (9 Nov. 2007),  
<http://www.hpana.com/news.20263.html>.
- "English Harry Potter Book Flies to Top of German Bestseller List." (25 Jul. 2007),  
<http://earthtimes.org/articles/show/86474.html>.
- "Eoin Colfer Interview." (30 Jan. 2006),  
<http://www.wotmania.com/fantasymessageboardshowmessage.asp?MessageID=149730>.
- "Fake Harry Potter Novel Hits China." (4 Jul. 2002),  
<http://news.bbc.co.uk/1/hi/entertainment/film/2092661.stm>,
- "Free, Early Potter Screenings for MySpace Members." (25 Jun. 2007),  
<http://hpana.com/news.20009.html>.
- "Goblet Fastest Selling DVD Ever." (27 Mar. 2006),  
[http://news.bbc.co.uk/cbbcnews/hi/newsid\\_4840000/newsid\\_4849900/4849952.stm](http://news.bbc.co.uk/cbbcnews/hi/newsid_4840000/newsid_4849900/4849952.stm).
- "Harry Potter Book Soars Past Phoenix to Set US Record." (18 Jul. 2005),  
<http://news.scotsman.com/edinburgh.cfm?id=1646902005>.
- "Harry Potter Brand Wizard." (18 Jul. 2005),  
[http://businessweek.com/innovate/content/jul2005/di20050721\\_060250.htm](http://businessweek.com/innovate/content/jul2005/di20050721_060250.htm).
- "Harry Potter Creator JK Rowling Has Had an Asteroid Named After Her." (19 Jul. 2006),  
<http://www.pr-inside.com/harry-potter-creator-jk-rolwing-has-had-an-asteroid-named-after-her-r11990.htm>.
- "Harry Potter Edition Topping Charts." (4 Feb. 2007),  
[http://usatoday.com/life/books/news/2007-02-04-harry-potter\\_x.htm?csp=34](http://usatoday.com/life/books/news/2007-02-04-harry-potter_x.htm?csp=34).

- "Harry Potter Finale Sales Hit 11m." (23 Jul. 2007),  
<http://news.bbc.co.uk/2/hi/entertainment/6912529.stm>.
- "Harry Potter Park to Cost Up to \$265M." (1 Jun. 2007),  
<http://ibtimes.com/articles/20070601/harry-potter-theme-park.htm>.
- "Harry Potter, at the Speed of Light." (26 Jul. 2007),  
<http://www.showbuzz.cbsnews.com/stories/2007/07/26/ap/entertainment/main3100829.shtml>.
- "Harry Works His Magic on UK Sales Records." (19 Jul. 2005),  
<http://news.scotsman.com/edinburgh.cfm?id=1651212005>.
- "High Demand Leads Scholastic to Increase Printing of *Harry Potter and the Order of the Phoenix* to 8.5 Million Copies." (18 Mar. 2003),  
[http://www.scholastic.com/aboutscholastic/news/press\\_031803b.htm](http://www.scholastic.com/aboutscholastic/news/press_031803b.htm).
- "High Security for Potter Tale." (24 Apr. 2007)  
<http://news.scotsman.com/edinburgh.cfm?id=631642007>.
- "Influences on 'The Lord of the Rings,'"   
<http://www.nationalgeographic.com/ngbeyond/rings/influences.html>.
- "John Grisham Biography,"   
<http://www.randomhouse.com/features/grisham/main.php?page=/features/grisham/content/bio.php&startNav=biography>.
- "Life on Planet Pratchett." (8 Nov. 2002),  
<http://www.guardian.co.uk/g2/story/0,3604,835862,00.html>.
- "Lumos 2006: A Harry Potter Symposium, Programming Schedule,"   
<http://lumos2006.org/schedule.shtml>.
- "Mall of America and Nickelodeon Announce Nickelodeon Universe as New Name for Theme Park Partnership." (24 Jul. 2007),  
<http://www.viacom.com/NEWS/NewsText.aspx?RID=1029852>.
- "Mariah Mundi Author Proposed Treasure Hunt." (21 Aug. 2007),  
[http://buddyhollywood.com/index.php?option=com\\_content&task=view&id=1287&Itemid=75](http://buddyhollywood.com/index.php?option=com_content&task=view&id=1287&Itemid=75).
- "New Bertie Bott's Bean Flavors Featured at the NASFT Fancy Food Show in NYC." (8 Jul. 2007),  
<http://rowm.com/news.php>.
- "New Dictionary Fit for Muggles." (21 Aug. 2003),  
<http://news.scotsman.com/topics.cfm?tid=3&id=918722003>.
- "New Potter Book Topples U.S. Sales Records." (18 Jul. 2005),  
<http://www.msnbc.msn.com/id/8608578/>.
- "Nielsen Ratings,"   
<http://x-files.host.sk/nielsens.php>.
- "Nintendo Launches Pokémon Park." (23 Feb. 2006),  
<http://www.bandt.com.au/news/54/0c03d654.asp>.
- "Pokémon Theme Park, POKéPark, to Open in Taiwan in June 2006." (21 Feb. 2006),  
<http://asia.news.yahoo.com/060221/4/2g69z.html>.

- "Portus 2008,"  
<http://hp2008.org/>.
- "Potter Smashes UK Sales Record." (23 Jun. 2003),  
<http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/2/hi/entertainment/3012174.stm>.
- "Potter Producer Talks Deathly Hallows." (17 Mar. 2008),  
<http://www.empireonline.com/news/story.asp?NID=22200>.
- "Pratchett Book Set for Big Screen." (10 Jan. 2006)  
[http://news.bbc.co.uk/cbbcnews/hi/newsid\\_4590000/newsid\\_4598600/4598672.stm](http://news.bbc.co.uk/cbbcnews/hi/newsid_4590000/newsid_4598600/4598672.stm).
- "Record Print Fun for Final Potter." (13 Mar. 2007),  
<http://news.bbc.co.uk/1/hi/entertainment/6452987.stm>.
- "Rings Triumphs in Big Read Vote." (14 Dec. 2003),  
[http://news.bbc.co.uk/1/hi/entertainment/tv\\_and\\_radio/3317081.stm](http://news.bbc.co.uk/1/hi/entertainment/tv_and_radio/3317081.stm).
- "Roald Dahl,"  
[http://en.wikipedia.org/wiki/Roald\\_Dahl](http://en.wikipedia.org/wiki/Roald_Dahl).
- "Rowling Completes Post-Harry Potter Book." (1 Nov. 2007),  
<http://omg.yahoo.com/rowling-completes-post-harry-potter-book/news/3619>.
- "'Septimus Heap': Next 'Harry Potter'?" (18 Jul. 2007),  
<http://www.dualnews.com/2007/07/septimus-heap-next-harry-potter.html>.
- "Site Statistics,"  
<http://www.mugglenet.com/aboutus.shtml>.
- "Special Stamps to Mark Potter Book Release." (22 May 2007),  
<http://www.abc.net.au/news/stories/2007/05/22/1929389.htm>.
- "Starting at Midnight the Worldwide Wait for 'Halo 3' Ends." (24 Sep. 2007),  
<http://www.microsoft.com/presspass/press/2007/sep07/09-24Halo3CountdownPR.msp>.
- "Superman,"  
<http://www.ohiohistorycentral.org/entry.php?rec=1521>.
- "Terminus 2008,"  
<http://www.terminus2008.org/>.
- "The American Recording Industry Announces Its Artists of the Century." (10 Nov. 1999),  
[http://www.riaa.com/newsitem.php?news\\_year\\_filter=1999&resultpage=2&id=3ABF3EC8-EF5B-58F9-E949-3B57F5E313DF](http://www.riaa.com/newsitem.php?news_year_filter=1999&resultpage=2&id=3ABF3EC8-EF5B-58F9-E949-3B57F5E313DF).
- "The Beatles Biography,"  
<http://www.rollingstone.com/artists/thebeatles/biography>.
- "The Harriest Town in America,"  
<http://www.amazon.com/gp/feature.html?docId=1000071921>.
- "The 'Return of the King' Trailer Coming September 26th." (23 Sep. 2003), <http://www.movieweb.com/news/14/1714.php>.

- "Top 100 Global Brands Scoreboard,"  
[http://bwnt.businessweek.com/interactive\\_reports/top\\_brands/index.asp](http://bwnt.businessweek.com/interactive_reports/top_brands/index.asp).
- "Welcome to Technorati,"  
<http://technorati.com/about/>.
- "World Internet Users and Population Statistics,"  
<http://internetworldstats.com/stats.htm>.
- Anburajan, A. (16 Jul. 2007) "The Potion for Success Making the Next Harry Potter,"  
<http://abcnews.go.com/print?id=3381008>.
- Arnold, W. (15 Dec. 2006) "All That's Missing are the Hobbits,"  
[http://seattlepi.nwsource.com/movies/295961\\_eragon15q.html](http://seattlepi.nwsource.com/movies/295961_eragon15q.html).
- Artemis Fowl website,  
<http://www.artemis-fowl.com/>.
- Arthur A. Levine Books (2007) "Awards,"  
<http://www.arthurailevinbooks.com>.
- Austin, B. & Simpson, J.C. (14 Mar. 1988) "Up, Up and Awaay!,"  
<http://www.time.com/time/magazine/article/0,9171,966978-1,00.html>.
- Bagwell, S. (19 Jul 2000) "WiGBPd About Harry,"  
<http://accio-quote.org/articles/2000/0700-austfinrev-bagwell.html>.
- "Barnes & Noble Set to Shatter All Sales Records with *Harry Potter and the Goblet of Fire*," press release (7 Jul. 2000),  
[http://findarticles.com/p/articles/mi\\_m0EIN/is\\_2000\\_July\\_7/ai\\_63181341](http://findarticles.com/p/articles/mi_m0EIN/is_2000_July_7/ai_63181341).
- Barry Trotter website,  
<http://www.barrytrotter.com>.
- Beahm, G. (2007) *Muggles and Magic*, 3rd edn. Charlottesville, VA: Hampton Roads.
- Belardes, N.L. (22 Sep. 2006) "Brad Listi of *Attention. Deficit. Disorder.* Gives Firy Interview,"  
<http://www.nlbelardes.com/blogger/2006/09/brad-listi-of-attention-deficit.html>.
- Bennett, B. (28 Sep. 2007) "A Photo Tour of Adventureland,"  
<http://www.mouseplanet.com/articles.php?art=eo070928bb>.
- Betros, C. (20 Jun. 2007) "Security Tight as Japan Fans Get First Look at New 'Harry Potter' Movie,"  
<http://japantoday.com/news/jp/e/tools/print.asp?content=news&id=409873>.
- Bialik, C. (25 Jul. 2007) "Counting 'Harry Potter' Sales,"  
<http://blogs.wsj.com/numbersguy/counting-harry-potter-sales-155/>.
- Bizzard Entertainment, Inc. website,  
<http://www.blizzard.com>.
- Blake, A. (2002) *The Irresistible Rise of Harry Potter*. London: Verso.

- Blakely, K., Burke, M., and Goldman, L. (eds) (12 Jun. 2007) "The Celebrity 100: Authors."  
[http://www.forbes.com/2007/06/12/07celebrities\\_Authors\\_slide\\_2.html?thisSpeed=30000](http://www.forbes.com/2007/06/12/07celebrities_Authors_slide_2.html?thisSpeed=30000).
- Booth, W. (8 Dec. 2005) "The Roar Over C.S. Lewis's Otherworldly Lion,"  
[http://www.washingtonpost.com/wp-dyn/content/article/2005/12/07/AR2005120702613\\_pf.html](http://www.washingtonpost.com/wp-dyn/content/article/2005/12/07/AR2005120702613_pf.html).
- Box Office Mojo website,  
<http://www.boxofficemojo.com>.
- Boyes, E. (10 Jan. 2007) "UK Paper Names Top Game Franchises,"  
<http://www.gamespot.com/news/6164012.html>.
- Brad Listi MySpace page,  
<http://www.myspace.com/bradlisti>.
- Brady, D., Capell, K. and Vittor, J. (2 Jul. 2007) "The Twisted Economics of Harry Potter,"  
[http://businessweek.com/print/magazine/content/07\\_27/b4041045.htm?chan=gl](http://businessweek.com/print/magazine/content/07_27/b4041045.htm?chan=gl).
- Brady, E. (2 Dec. 2005) "Is that the Lion the King of Kings?,"  
[http://usatoday.com/life/movies/news/2005-12-02-narnia-main\\_x.htm](http://usatoday.com/life/movies/news/2005-12-02-narnia-main_x.htm).
- Brown, J. (1 Jun. 2007) "All Aboard the Harry Potter Knight Bus!,"  
<http://www.msnbc.msn.com/id/18968748/>.
- Brown, J. (24 Jul. 2007) "Stop Your Sobbing! More Potter to Come,"  
<http://today.msnbc.msn.com/id/19935372/>.
- Brown, S. (2005) *Great Brand Stories Wizard! Harry Potter's Brand Magic*. London: Cyan Books.
- Cabbage Patch Kids website,  
<http://www.cabbagepatchkids.com>.
- Caruso, D. B. (1 Nov. 2007) "Rowling Sues to Block Harry Potter Book,"  
[http://news.yahoo.com/s/ap/20071101/ap\\_en\\_ot/harry\\_potter\\_lawsuit](http://news.yahoo.com/s/ap/20071101/ap_en_ot/harry_potter_lawsuit).
- Corliss, R. (21 Jul. 2000) "Why 'Harry Potter' Did a Harry Houdini,"  
[http://archives.cnn.com/2000/books/news/07/21/potter7\\_21.a.tm/](http://archives.cnn.com/2000/books/news/07/21/potter7_21.a.tm/).
- Cornwell, T. (1 Jul. 2005) "Harry Set to Cast a Spell with Massive Hype for New Book,"  
<http://news.scotsman.com/topics.cfm?tid=3&id=723402005>.
- Cornwell, T. (12 Jul. 2005) "Waterstone's Expects Potter to Weave His Magic,"  
<http://news.scotsman.com/topics.cfm?tid=3&id=790212005>.
- Cornwell, T. (25 Sep. 2006) "Harry Potter and the Big Hype,"  
<http://news.scotsman.com/topics.cfm?tid=3&id=1414202006>.
- Cornwell, T. (2 Nov. 2007) "Rowling's Final £50,000 Harry Potter Mystery,"  
<http://news.scotsman.com/topics.cfm?tid=3&id=1747022007>.

- Dan Brown website,  
<http://www.danbrown.com>.
- Daniel, L. (1991) *Five Fabulous Decades of the World's Greatest Comics Marvel*. New York: Harry N. Abrams.
- Davidson, P. (15 May 2001) "LOTR Footage Wows Journalists,"  
<http://movies.ign.com/articles/200/200155p1.html>.
- Davidson, P. (25 Jan. 2002) "A Longer Fellowship Ending?,"  
<http://movies.ign.com/articles/317/317797p1.html>.
- Davies, R. (14 Jun. 2007) "Buyers Scramble for Original Editions of 'The Highfield Mole' – The Next Harry Potter,"  
<http://www.abebooks.com/docs/CompanyInformation/PressRoom/highfield-mole.shtml>.
- Davies, S. (20 Jul. 2007) "The Unexpected Wizards of Rock and Roll,"  
<http://news.ninemsn.com.au/article.aspx?id=279730>.
- Day, D., "'Star Trek as a Cultural Phenomenon,'"  
[http://www.centennialofflight.gov/essay/Social/star\\_trek/SH7.htm](http://www.centennialofflight.gov/essay/Social/star_trek/SH7.htm).
- Doyle, L. (6 Sep. 2007) "Oprah Throws House Party to Aid Obama Bid,"  
<http://news.independent.co.uk/world/americas/article2934348.ece>.
- Edward, R. (22 Mar. 2004) "How JK Rowling Was Saved by Friend's £4,000 Loan,"  
<http://news.scotsman.com/edinburgh.cfm?id=330452004>.
- Edward, R. (23 Dec. 2004) "New Harry Potter Book at No. 1 – Seven Months Before Release,"  
<http://news.scotsman.com/edinburgh.cfm?id=1459372004>.
- Elvis Presley website,  
<http://www.elvis.com>.
- Fass, A. and Kroll, L. (eds) (Oct. 2007) "The World's Billionaires,"  
[http://www.forbes.com/lists/2007/10/07billionaires\\_Joanne-\(JK\)-Rowling\\_CRTT.html](http://www.forbes.com/lists/2007/10/07billionaires_Joanne-(JK)-Rowling_CRTT.html).
- Fraser, L. (2001) *Conversations with J.K. Rowling*. New York: Scholastic.
- Friedman, E. (23 Oct. 2007) "Dumbledore's Gay: Does Anyone Care?,"  
<http://abcnews.go.com/entertainment/story?id=3762036&page=1>.
- Garrett, D. (12 Jul. 2007) "Studios Seek Out Next 'Potter,'"  
<http://www.variety.com/article/VR1117968440.html?categoryid=13&cs=1&nid=2562>.
- Gilsdorf, E. (16 Nov. 2003) "Lord of the Gold Ring,"  
[http://boston.com/news/globe/magazine/articles/2003/11/16/lord\\_of\\_the\\_gold\\_ring/](http://boston.com/news/globe/magazine/articles/2003/11/16/lord_of_the_gold_ring/).
- Gilsdorf, E. (23 Mar. 2007) "Elvish Impersonators,"  
<http://travel.nytimes.com/2007/03/23/travel/escapes/23Ahead.html>.
- Goldman, L. and Ewalt, D. (29 Oct. 2007) "Top-Earning Dead Celebrities,"  
[http://www.forbes.com/media/2007/10/26/top-dead-celebrity-biz-media-deadcelebs07-cz\\_lg\\_1029celeb.html](http://www.forbes.com/media/2007/10/26/top-dead-celebrity-biz-media-deadcelebs07-cz_lg_1029celeb.html).

- Goldstein, S. (Dec. 2004) "Translating Harry,"  
[http://globalbydesign.com/resources/articles/translating\\_harry\\_potter\\_part1.html](http://globalbydesign.com/resources/articles/translating_harry_potter_part1.html).
- Gray, A. (8 Dec. 2001) "Harry Potter Vanishing Act Gives Parents a Christmas Crisis,"  
<http://news.scotsman.com/edinburgh.cfm?id=1624502001>.
- Groucutt, J. (2005) *Foundations of Marketing*. New York: Palgrave Macmillan.
- Gyimesi, K. (10 Jul. 2007) "Harry Potter Charms the Entertainment Industry,"  
[http://nielsen.com/media/pr\\_070710\\_download.pdf](http://nielsen.com/media/pr_070710_download.pdf).
- Hamilton, S. (26 Aug. 2007) "Harry Potter...The Musical,"  
<http://www.sundaymirror.co.uk/news/sunday/2007/08/26/harry-potter-the-musical-98487-19689251/>.
- Harlow, J. and Hashash S. (15 Jul. 2007) "Angie Sage's Cornish Wizard Septimus Heap Follows Harry Potter to Hollywood,"  
[http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/books/article2076293.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article2076293.ece).
- Harry Potter fan zone website,  
<http://www.harrypotterfanzone.com>.
- Heilman, E.E. (ed.) (2003) *Critical Perspectives on Harry Potter*. New York: Routledge.
- Hein, K. (20 Sep. 2007) "Strategy: Anatomy of an Onslaught: How Halo 3 Attacked,"  
[http://www.brandweek.com/bw/magazine/current/article\\_display.jsp?vnu\\_content\\_id=1003637129&imw=Y](http://www.brandweek.com/bw/magazine/current/article_display.jsp?vnu_content_id=1003637129&imw=Y).
- Henderson, P. and Wakabayashi, D. (27 Sep. 2007) "Microsoft 'Halo 3' First-Day Game Sales Hit \$170 mln,"  
<http://www.reuters.com/article/technology-media-telco-SP/idUSN2627875720070927>.
- Henderson, S. (24 Jan. 2007) "Brad Listi,"  
<http://litpark.com/2007/01/24/brad-listi>.
- Hillis, S. (18 Sep. 2007) "'Halo' Is More Than a Game for Microsoft,"  
[http://www.usatoday.com/tech/gaming/2007-09-18-microsoft-merchandising-halo\\_n.htm?loc=interstitialskip](http://www.usatoday.com/tech/gaming/2007-09-18-microsoft-merchandising-halo_n.htm?loc=interstitialskip).
- Hillis, S. (4 Oct. 2007) "Microsoft Says 'Halo' First-Week Sales Were \$300 mln,"  
<http://www.reuters.com/article/technology-media-telco-SP/idUSN043877720071005>.
- Holman, C. (18 Jul. 2007) "Sorcerer's Apprentice Who Will Be the Next Harry Potter?,"  
<http://atlanta.creativeloafing.com/gyrobase/PrintFriendly?oid=oid%3A269106>.

- Hughes, J. (17 Feb. 2007) "Meeting Mr. Pratchett,"  
<http://www.theage.com.au/news/books/meeting-mr-pratchett/2007/02/15/1171405371862.html?page=fullpage>.
- Hurd, G. (20 Mar. 2007) "Fantastic Fiction,"  
<http://buzz.yahoo.com/buzzlog/67161/fantastic-fiction>.
- Innes, J. (24 Jun. 2003) "First Day Harry Potter Sales Break All Records,"  
<http://news.scotsman.com/topics.cfm?tid=3&id=689282003>.
- Italie, H. (11 Apr. 2007) "Potter Sites Wild About Harry,"  
<http://www.thestar.com/entertainment/article/201974>.
- Italie, H. (30 Jun. 2007) "Harry Potter Takes Its Place next to Beloved 'Star Wars' and 'Star Trek,'"   
[http://www.thev247.com/entertainment/potter\\_655\\_\\_\\_article.html/harry\\_first.html](http://www.thev247.com/entertainment/potter_655___article.html/harry_first.html).
- J.K. Rowling website,  
<http://www.jkrowling.com>.
- J.R.R. Tolkien website,  
<http://www.tolkien.co.uk/>.
- Jaafar, A. (22 Nov. 2007) "WB, MSN Work on Potter Project,"  
<http://www.variety.com/article/VR1117976449.html?categoryid=19&cs=1>.
- Jaspar, D. (28 Feb. 2007) "Two of the Largest U.S. Entertainment Brand Unite: Mall of America and Nickelodeon Announce New Partnership,"  
<http://info.theparkatmoa.com/InsidePark/Press%20Release.htm>.
- Jeffers, G. and Rubin, J. (eds) (2007) *TEA/ERA Theme Park Attendance Report 2006*. TEA and ERA.
- Jenner, L. (25 Sep. 2007) "London IMAX Showcases Halo 3's UK Launch,"  
<http://www.gamespot.com/xbox360/action/halo3/news.html?sid=6179863&print=1>.
- Jensen, J. (25 Sep. 2007) "George Takei Talks 'Heroes,'"   
<http://www.ew.com/ew/article/0,,20058548,00.html>.
- Jim Hill Media (1 Jun. 2007) "Why (For) Disney Doesn't Feel All That Bad About Missing Out on the Theme Park Rights to Harry Potter,"  
[http://jimhillmedia.com/blogs/jim\\_hill/archive/2007/05/31/why-for-today.aspx](http://jimhillmedia.com/blogs/jim_hill/archive/2007/05/31/why-for-today.aspx).
- Jim Hill Media (19 Nov. 2007) "Monday Mouse Watch: Will MGM's Upcoming Name Change Really Allow the Universal Orlando Resort to Nudge Disney Out of the Spotlight?,"  
[http://jimhillmedia.com/blogs/jim\\_hill/archive/2007/11/19/monday-mouse-watch-will-mgm-s-upcoming-name-change-really-allow-the-universal-orlando-resort-to-nudge-disney-out-of-the-spotlight.aspx](http://jimhillmedia.com/blogs/jim_hill/archive/2007/11/19/monday-mouse-watch-will-mgm-s-upcoming-name-change-really-allow-the-universal-orlando-resort-to-nudge-disney-out-of-the-spotlight.aspx).
- Jones, M. (Jul. 2000) "The Return of Harry Potter!,"  
[http://findarticles.com/p/articles/mi\\_kmnew/is\\_200007/ai\\_kepm318728](http://findarticles.com/p/articles/mi_kmnew/is_200007/ai_kepm318728).



- Joseph, S. (14 Jun. 2007) "Harry Potter, Butterbeer and Something to Wash Down,"  
[http://blogs.orlandosentinel.com/features\\_orlando/2007/06/harry\\_potter\\_bu.html](http://blogs.orlandosentinel.com/features_orlando/2007/06/harry_potter_bu.html).
- Kassab, B. (1 Jun. 2007) "Insiders See Harry Potter Announcement as Bonanza,"  
[http://www.orlandosentinel.com/business/orl-potter0107jun01\\_0,2110904.story?coll=orl-business-headlines](http://www.orlandosentinel.com/business/orl-potter0107jun01_0,2110904.story?coll=orl-business-headlines).
- Kissell, R. and Schneider, M. (18 Aug. 2007) "*High School Musical 2* Aces Test,"  
[http://www.variety.com/index.asp?layout=print\\_story&articleid=VR1117970479&categoryid=14](http://www.variety.com/index.asp?layout=print_story&articleid=VR1117970479&categoryid=14).
- La Monica, P. (6 Jul. 2007) "Harry Potter and the Mountain of Cash,"  
<http://mediabiz.blogs.cnnmoney.cnn.com/2007/07/06/harry-potter-and-the-mountain-of-cash/>.
- Langton, J. (12 May 2007) "A New Chapter for Harry Potter and JK,"  
<http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2007/05/13/npotter13.xml>.
- Leopold, T. (8 Aug. 2002) "Making Light of a 'Series of Unfortunate Events,'"  
<http://edition.cnn.com/2002/SHOWBIZ/books/08/08/lemony.snicket/index.html>.
- Lieberman, A. and Esgate, P. (2002) *The Entertainment Marketing Revolution*. Upper Saddle River, NJ: Financial Times/Prentice Hall.
- Lincoln, I.M. (5 Jun. 2006) "'Harry Potter' to Open on Stage,"  
[http://findarticles.com/p/articles/mi\\_qn4188/is\\_20050605/ain14655523](http://findarticles.com/p/articles/mi_qn4188/is_20050605/ain14655523).
- Linder, B. (10 Feb. 2000) "Mattel Wins Harry Potter Toy Rights,"  
<http://uk.movies.ign.com/articles/034/034085p1.html>.
- Linder, B. (14 Feb. 2000) "Hasbro Gets Harry Potter Merchandise Rights,"  
<http://uk.movies.ign.com/articles/034/034086p1.html>.
- Linder, B. (30 Mar. 2000) "Chris Columbus Talks Potter,"  
<http://uk.movies.ign.com/articles/034/034099p1.html>.
- Linder, B. (13 Dec. 2000) "Potter Poster Pic,"  
<http://uk.movies.ign.com/articles/034/034138p1.html>.
- Linder, B. (28 Feb. 2001) "Potter Preview Premieres Tomorrow,"  
<http://uk.movies.ign.com/articles/034/034150p1.html>.
- Linder, B. (1 Jun. 2001) "Son of Harry Potter LEGOs,"  
<http://uk.movies.ign.com/articles/300/300171p1.html>.
- Linder, B. (23 May 2007) "Potter Postlude,"  
<http://uk.movies.ign.com/articles/200/200342p1.html>.
- Loftus, M. (20 Jul. 2007) "Wizard Rock,"  
<http://www.syracuse.com/articles/cny/index.ssf?/base/living->

- 3/118492494174900.xml&coll=1. Lomax, A. (13 Jul. 2005) "Potter Gets Hotter,"  
<http://www.fool.com/investing/high-growth/2005/07/13/potter-gets-hotter.aspx>.
- Lomax, A. (5 Feb. 2007) "Harry Potter's Magic Returns,"  
<http://www.fool.com/investing/general/2007/02/05/harry-potters-magic-returns.aspx>.
- Lomax, A. (11 Jun. 2007) "Harry Potter Can't Save the Day,"  
<http://www.fool.com/investing/value/2007/06/11/harry-potter-cant-save-the-day.aspx>.
- Lomax, A. (11 Jul. 2007) "Harry Potter's Around Every Corner,"  
<http://www.fool.com/investing/general/2007/07/11/harry-potters-around-every-corner.aspx>.
- McClintock, P. and Fritz, B. (8 May 2006) "Brave New 'World,'" <http://www.variety.com/article/VR1117942792.html?categoryid=13&cs=1>.
- Macdonald, T. (21 Mar. 2004) "Rowling's House of Secrets," <http://news.scotsman.com/edinburgh.cfm?id=327342004>.
- McGinty, S. (18 Jan. 2003) "The Legacy of Harry," <http://news.scotsman.com/topics.cfm?tid=3&id=669512003&format=print>.
- Macgregor, F. (14 Jul. 2005) "2m Books 'Will Vanish in a Day' as Harry Potter Fever Erupts," <http://news.scotsman.com/edinburgh.cfm?id=1071562005>.
- Macgregor, F. (19 Jul. 2005) "New Harry Potter is Fastest-disappearing Book in UK History," <http://news.scotsman.com/topics.cfm?tid=3&id=1648012005>.
- Mcintyre, T. (9 Nov. 2001) "There's Still Something About Scary," <http://www.dooyoo.co.uk/dvd-title-s/scary-movie-2/310707/9>.
- McLaren, E. (15 Mar. 2007) "Harry Potter's Final Adventure to Get Record Print Run," [http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/books/article1521607.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article1521607.ece).
- Mcveigh, K. & Walker, L. (13 Jul. 2002) "Pratchett Casts a Bitter Spell on Rivals," <http://news.scotsman.com/topics.cfm?tid=99&id=754152002>.
- Majendie, P. (12 Jun. 2007) "Could Boy Archaeologist Be Next Harry Potter?," [http://news.scotsman.com/latest\\_uk.cfm?id=918612007](http://news.scotsman.com/latest_uk.cfm?id=918612007).
- Malvern, J. (24 May 2006) "Dinosaur is Dead Ringer for Potter Dragon," [http://timesonline.co.uk/tol/news/world/us\\_and\\_americas/article724781.ece](http://timesonline.co.uk/tol/news/world/us_and_americas/article724781.ece).

- Mehegan, D. (8 May 2004) "Thriller Instinct,"  
[http://www.danbrown.com/novels/davinci\\_code/articles/thriller\\_instinct.html](http://www.danbrown.com/novels/davinci_code/articles/thriller_instinct.html).
- Michelle Paver website,  
<http://www.michellepaver.com>.
- Millman, J. (10 Oct. 2002) "The X-Files Finds the Truth: Its Time is Past,"  
<http://www.theage.com.au/cgi-bin/common/popupPrintArticle.pl?path=/articles/2002/10/10/1034061299444.html>.
- Mintel International Group Ltd (1 March 2006) "Character Merchandising: US,"  
<http://www.marketresearch.com/product/display.asp?productid=1268970&g=1>.
- Moran, K. and Good, K. (2 Aug. 2007) "Scholastic Announces Record Breaking Sales of 11.5 Million Copies of Harry Potter and the Deathly Hallows in the First Ten Days,"  
[http://www.scholastic.com/aboutscholastic/news/press\\_08022007\\_CP.htm](http://www.scholastic.com/aboutscholastic/news/press_08022007_CP.htm).
- Mugglenet.com. (2007) "Theme Park News,"  
<http://www.mugglenet.com/app/category/show/76>. Munarriz, R.A. (6 Apr. 2005) "Hurried Harry,"  
<http://www.fool.com/investing/high-growth/2005/04/06/hurried-harry.aspx>.
- Munarriz, R.A. (15 Jul. 2005) "Harry Potter and the Half-Blood Wince,"  
<http://www.fool.com/investing/high-growth/2005/07/15/harry-potter-and-the-halfblood-wince.aspx>.
- Munarriz, R.A. (16 Jul. 2007) "Amazon's Harry Situation,"  
<http://www.fool.com/investing/general/2007/07/16/amazons-harry-situation.aspx>.
- Oates, J. (24 Oct. 2007) "Amazon Sells 2.5 Million Harry Potters,"  
[http://www.theregister.co.uk/2007/10/24/amazon\\_results/](http://www.theregister.co.uk/2007/10/24/amazon_results/).
- Oprah Winfrey website,  
<http://www.oprah.com>.
- Palm, M. (31 Jul. 2007) "Harry Potter and the Universal (not Hogwarts) Express,"  
[http://blogs.orlandosentinel.com/features\\_orlando/2007/07/harry-potter-an.html](http://blogs.orlandosentinel.com/features_orlando/2007/07/harry-potter-an.html).
- Palm, M. (31 May 2007). "Harry Potter Flying to Universal? Hooray!,"  
[http://blogs.orlandosentinel.com/features\\_orlando/2007/05/harry-potter\\_fl.html](http://blogs.orlandosentinel.com/features_orlando/2007/05/harry-potter_fl.html).
- Paolini, C. (2003) *Eragon*. New York: Alfred A. Knopf.
- Pauli, M. (12 Jan. 2004) "Airy Escapes,"  
<http://books.guardian.co.uk/departments/sciencefiction/story/0,,1121611,00.html>.

- Philip Pullman website,  
<http://www.philip-pullman.com>.
- Pitts, J. (16 Jul. 2007) "Harry Potter Frenzy is Familiar Story,"  
<http://www.baltimoresun.com/news/bal-te.to.potter16jul16,0,6166339,print.story>.
- Playboy website,  
<http://www.playboy.com>.
- Pokémon USA website,  
<http://www.pokemon.com/press/index.html>:  
 (12 Feb. 2006) "Pokémon Historical Background."  
 (12 Feb. 2006) "Pokémon 10th Anniversary Timeline."  
 (12 Feb. 2006) "Fun Pokémon Facts."  
 (12 Feb. 2006) "Pokémon and Zingy Team Up to Introduce Downloadable Mobile Media Content."  
 (12 Feb. 2006) "Pokémon Kicks Off 10th Anniversary Worldwide."  
 (20 Jun. 2006) "JAKKS Pacific and Pokémon USA Sign Master Toy Deal for Hugely Popular Pokémon Brand."  
 (8 Aug. 2006) "Hulk Hogan Joins Finalists From Around the Country as They Compete in Pokémon Video Game National Championships."
- Powers, S. (31 May 2007) "Universal Banks on Harry Potter Magic,"  
<http://www.orlandosentinel.com/business/custom/tourism/orl-asec-universal31053107may31,0,1897246.story?coll=orl-business-promos-tourism>.
- Powers, S. (13 Aug. 2007) "Wiggle Room for Harry Potter Park,"  
[http://blogs.orlandosentinel.com/business\\_tourism\\_aviation/2007/08/wiggle-room-for.html](http://blogs.orlandosentinel.com/business_tourism_aviation/2007/08/wiggle-room-for.html).
- Puig, C. (22 Apr. 2007) "'Phoenix' is Born Again in New Trailer,"  
[http://usatoday.com/life/movies/news/2007-04-22-harry-potter-trailer\\_N.htm?csp=34](http://usatoday.com/life/movies/news/2007-04-22-harry-potter-trailer_N.htm?csp=34).
- R.L. Stine website,  
<http://www.rlstine.com>.
- Reynolds, N. (27 Jun. 2007) "Will This Book be the 'Next Harry Potter'?"  
<http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2007/06/16/ntunnels116.xml>.
- Ross, S. (19 Nov. 2007) "Rowling Goes Potty Over US Bid to Post Harry's Son's Story on Web,"  
<http://thescotsman.scotsman.com/international.cfm?id=1822312007>.
- Roston, S. (5 Sep. 2006) "Lemony Snicket to Unseal *The Beatrice Letters*, Shocking Fans and Felons Alike,"  
<http://lemonysnicket.com/klaus/beatriceletterspr.pdf>.
- Routhier, R. (14 Jul. 2005) "Latest Rowling Release? It'll Be Harry,"  
<http://news.mainetoday.com/stories/050714potter.shtml>.
- Rozhon, T. (21 Apr. 2007) "A Brief Walk Through Time at Scholastic,"  
<http://www.nytimes.com/2007/04/21/business/21interview.html>.

- Rutherford, W. (10 Apr. 2000) "New Line Cinema Verifies Approximately 1.7 Million Downloads of Exclusive 'Lord of the Rings' Preview During First Day of Operation,"  
[http://www.xenite.org/faqs/lotr\\_movie/download-press-release.html](http://www.xenite.org/faqs/lotr_movie/download-press-release.html).
- Sachs, A. (31 Dec. 2006) "On Holiday with Harry Potter,"  
<http://www.washingtonpost.com/wp-dyn/content/article/2006/12/29/AR2006122900440.html>.
- Savage, M. (12 Jul. 2007) "Potter Embargo 'Could Be Broken,'"  
<http://news.bbc.co.uk/2/hi/entertainment/6292128.stm>.
- Schliebs, M. (9 Nov. 2007) "Web Lit with Potter Sequel Talk,"  
<http://www.news.com.au/story/0,23599,22729949-1702,00.html>.
- Schmitz, G.D. (2007) "*Harry Potter and the Chamber of Secrets* (2002),"  
<http://movies.yahoo.com/shop?d=hp&cf=prev&id=1808404332>.
- Scholastic website (2007) "Children's Book Publishing and Distribution,"  
<http://scholastic.com/aboutscholastic/divisions/childrensbook.htm>.
- Sexton, C. (2008) *J.K. Rowling*. Minneapolis: Twenty-First Century Books.
- Snider, M. (17 Sep. 2007) "'Halo' Is a Game of Epic Proportions,"  
[http://www.usatoday.com/tech/gaming/2007-09-17-digital-download-halo\\_n.htm](http://www.usatoday.com/tech/gaming/2007-09-17-digital-download-halo_n.htm).
- Snider, M. (17 Sep. 2007) "Lots of Hype Hovering Around 'Halo 3,'"  
[http://www.usatoday.com/tech/gaming/2007-09-17-halo-3\\_N.htm](http://www.usatoday.com/tech/gaming/2007-09-17-halo-3_N.htm).
- Snyder Bulik, B. (25 Sep. 2007) "Microsoft Scores with 'Halo 3,'"  
[http://adage.com/print?article\\_id=120708](http://adage.com/print?article_id=120708).
- Snyder, J.W. (1995) "'Star Trek': A Phenomenon and Social Statement on the 1960s,"  
[http://www.centennialofflight.gov/essay/Social/star\\_trek/SH7.htm](http://www.centennialofflight.gov/essay/Social/star_trek/SH7.htm).
- Spiderman Collector website,  
<http://www.spidermancollector.com>.
- Stephen King website,  
<http://www.stephenking.com>.
- Terry Pratchett website,  
<http://terrypratchettbooks.com/terry/>.
- Terry Pratchett's hogfather website,  
[http://www.skyone.co.uk/hogfather/tp\\_int.htm](http://www.skyone.co.uk/hogfather/tp_int.htm).
- The Leaky Cauldron website,  
<http://www.the-leaky-cauldron.org>.
- The Numbers.com website,  
<http://www.the-numbers.com>.
- Thorsen, T. (22 Jul. 2004) "Electronic Arts Posts \$24 Million Profit,"  
<http://www.gamespot.com/news/6103247.html?tag=result;title;0>.
- Thorsen, T. (25 Sep. 2007) "Halo 3 Rides Hype into US Retailers,"  
<http://www.gamespot.com/xbox360/action/halo3/news.html?sid=6179819&print=1>.

- Tolkien Society website,  
<http://www.tolkiensociety.org/index.html>.
- Tom Clancy FAQ website,  
<http://www.clancyfaq.com>.
- Topsoiler Tunnels fan site,  
<http://www.topsoiler.com/index.html>.
- Tucker, E. (22 Oct. 1999) "No End in Sight for Pottermania,"  
<http://accio-quote.org/articles/1999/1099-chictimess-tucker.html>.
- Turner, M. (15 Feb. 2007) "Epic Movie (12A),"  
<http://www.viewlondon.co.uk/film-review.aspx?filmid=18358>.
- Tybout, A.M. and Calkins, T. (eds) (2005) *Kellogg on Branding*. Hoboken, NJ: John Wiley & Sons.
- United States Securities and Exchange Commission website (2007)  
[http://searchwww.sec.gov/EDGARFSCClient/jsp/EDGAR\\_MainAccess.jsp#topAnchor](http://searchwww.sec.gov/EDGARFSCClient/jsp/EDGAR_MainAccess.jsp#topAnchor).
- Universal Orlando website,  
<http://www.universalorlando.com/>.
- Van Straaten, T. and Good, K. (17 May 2007) "Scholastic to Launch Bone-Chilling New Book Series by Worldwide Bestselling Author R.L. Stine,"  
[http://www.scholastic.com/aboutscholastic/news/press\\_05172007\\_CP.htm](http://www.scholastic.com/aboutscholastic/news/press_05172007_CP.htm).
- Veritaserum.com. (2007) "Sorcerer's Stone Book Information," "Book 2 – Chamber of Secrets: About the Book," and "Book 3 – Prisoner of Azkaban: About the Book,"  
<http://www.veritaserum.com/books/book1/about.shtml>,  
<http://www.veritaserum.com/books/book2/about.shtml>, and  
<http://www.veritaserum.com/books/book3/about.shtml>.
- Viera, M. (30 Jul 2007) "'Harry Potter' Author J.K. Rowling Gets Personal,"  
<http://www.msnbc.msn.com/id/20001720/>.
- Virgin Group Ltd. website,  
<http://www.virgin.com/home.aspx>.
- Walker, A. (9 Oct. 1998) "Harry Potter is off to Hollywood – Writer a Millionaire,"  
<http://accio-quote.org/articles/1998/1098-scotsman-walker.htm>.
- Walsh, T. (10 Nov. 2006) "Interview: Cornelia Funke,"  
<http://writerunboxed.com/2006/11/10/interview-cornelia-funke/>.
- Warner Bros. Consumer Products press release (26 Jul. 2006),  
<http://www.necaonline.com/licenses/detail/129>.
- Warner Brothers Movie World Australia website,  
<http://movieworld.myfun.com.au/>.
- Warner Brothers press releases,  
<http://www2.warnerbros.com/corpcomm/>:

- (20 Oct. 2006) "First Warner Bros. Studio Store Lands at Macau."
- (12 Mar. 2007) "Hansenet Telekommunikation GmbH and Warner Bros. International Television Announce Multiyear Video-on-demand Agreement to Bring Movies from Warner Bros. to German Television."
- (8 May 2007) "Warner Bros. Pictures to Stem Wave of Pirated Films in Canada with Bold Anti-piracy Screening Policy."
- (22 May 2007) "Harry Potter and the Order of the Phoenix: Daniel Radcliffe, Rupert Grint and Emma Watson to be Honored with Hand, Foot and Wand-Print Ceremony at Grauman's Chinese Theatre."
- (31 May 2007) "Harry Potter Theme Park Attraction Announced."
- (5 Jun. 2007) "*Harry Potter and the Order of the Phoenix* on Mobile Phones this Summer."
- (18 Jun. 2007) "Warner Bros. Consumer Products Debuts Unrivaled Entertainment Licensing Slate at Licensing Show 2007."
- (10 Jul. 2007) "Warner Bros. Pictures' 'Harry Potter and the Order of the Phoenix' Released in Record Number of Theaters."
- (12 Jul. 2007) "Warner Bros. Pictures' 'Harry Potter and the Order of the Phoenix' Breaks Industry and Studio Records."
- (15 Jul. 2007) "*Harry Potter and the Order of the Phoenix* Largest Worldwide Opening in Warner Bros. History."
- (6 Sep. 2007) "Warner Bros. Domestic Television Distribution Clears Volume 41, A 35-Title Theatrical Motion Picture Package, On Stations in 133 Markets, Representing 90% of the Country."
- (10 Sep. 2007) "Warner Bros. Pictures' 'Harry Potter' Films Combine to Become the Biggest Film in Franchise History."
- (17 Sep. 2007) "'Harry Potter Limited Edition' DVD Giftset from Warner Home Video."
- (17 Sep. 2007) "*Harry Potter and the Order of the Phoenix* Available December 11 from Warner Home Video."
- (17 Sep. 2007) "Harry Potter Limited Edition DVD Giftset from Warner Home Video."
- (8 Oct. 2007) "Warner Home Video to Release Its First Ever Interactive DVD Game, 'Harry Potter: Hogwarts Challenge' on December 11, 2007."
- (8 March 2008) "Warner Bros. Plans Two-Part Film Adaptation of *Harry Potter and the Deathly Hallows* to be Directed by David Yates." Warner Village Theme Park Group website, <http://myfun.com.au/Footer/Corporate-Information.htm>.
- Weinraub, B. (3 Jul. 2000) "New Harry Potter Book Becoming a Publishing Phenomenon," <http://partners.nytimes.com/library/books/070300potter-parties.html>.

BIBLIOGRAPHY

- Wiles, G. (15 Jul. 2005) "Harry Potter Sales Bolster Walmart.com at Expense of Amazon,"  
<http://bloomberg.com/apps/news?pid=10000103&sid=aUx4bBaqlILY&refer=us>.
- Wilonsky, R. (1999) "The Trouble with 'Trek,'" <http://www.salon.com/ent/feature/1999/10/29/trek/index.html>.
- Wloszczyna, S. (24 Jan. 2004) "More of the 'Rings' Magic," [http://www.usatoday.com/life/movies/news/2004-01-20-fantasy-films-main\\_x.htm](http://www.usatoday.com/life/movies/news/2004-01-20-fantasy-films-main_x.htm).





## INDEX

Note: Page numbers in *italics* refer to figures. HP refers to the Harry Potter book series, and JKR refers to J. K. Rowling.

### A

advertising/promotional strategies, 26–7, 40  
    *see also* marketing/promotion;  
    merchandising  
advertising spending, 46  
alcoholic beverages, 39  
*alohomora* spell, 163  
Amazon, 118  
    contest held by, 77, 102  
    delivery of orders by, 78  
    gift certificates by, 77–8, 101  
    HP promotion/sales by, 76, 101  
    pre-orders through, 75–8, 76, 101–2  
    price discounting by, 76–7, 101  
    security measures by, 55  
    *The Tales of Beedle the Bard*  
    purchased by, 144  
AMC Entertainment, 118  
Anelli, Melissa, 98  
AOL Time Warner, 12, 44–5, 71, 118  
Apple, 34, 38, 47  
Arantes, Jessica Rowling (JKR's daughter), 3–4  
Arantes, Jorge (JKR's ex-husband), 3–4

Asda, 78–80  
asteroid named after JKR, 10  
audio books, 91–3  
Austen, Jane, 2  
automobiles, 37  
awareness, 26

### B

Babyland General Hospital  
(Cleveland, Ga.), 83–4  
Barnes & Noble, 75–8, 80–2, 101–2, 118  
Batman comic books, 139–40  
*Batman* movies, 131  
“Beatlemania,” 125  
Beatles, The 124–5, 151  
*Beauty and the Beast*, 157  
beer brands, 39  
biker groups, 35  
blogs, 97, 111, 120, 143, 162–3  
Bloomsbury, xvi–xvii  
    and fan sites, 32, 99  
    indemnity form for booksellers, 81  
    marketing strategies of, 26–7  
    publication of HP (*see specific titles*)  
    release dates for HP, 52, 64–5

- security maintained by, xviii, 55  
 website, 102
- BMI IMAX, 142
- Bologna Children's Book Fair (Italy), 6
- Books-A-Million, 118
- booksellers, 74–81, 101–2, 118  
*see also* Amazon; Barnes & Noble
- brand, HP, 36–49  
 advertising/promotional tactics, 40  
 building of, 17–19  
 cult status of, 28–9, 31, 41  
 diverse packaging of, 57–8  
 emotional involvement in, 27–8,  
 30–1, 33, 37–8  
 future of, 123  
 influence of (*see* business world;  
 internet; merchandising; movies/  
 television; print publishing; retail  
 world; Wizing World of Harry  
 Potter)  
 integrated marketing strategy, 44–6  
 JKR as guardian of, xvii–xviii, 8–10,  
 18–20, 36–8, 43, 62, 93, 107,  
 138  
 lessons learned from marketing of,  
 46–7  
 and lifecycle of HP, 14, 68, 120  
 longevity of, 146, 148–9  
 marketability of, 12–13  
 marketing strategies, 40  
 monetary worth of, xvi, 1, 9, 38  
 perpetual/tease marketing, 42–4,  
 60–1, 64–5, 66, 100, 159  
 as pioneer, 146–7  
 pull marketing, 39–41, 124  
 recreating success of, 161–3  
 relationship marketing, 37–8  
 security of, 20  
 as a societal brand, 39  
 stability of, 19–20  
 sustainability of, 20  
 at Wizing World of Harry Potter,  
 108–9  
 word-of-mouth marketing, 41–2  
*see also* buzz about HP
- Brando, Marlon, 35
- brands  
 alcoholic beverage, 39  
 automobile, 37  
 awareness of, 26  
 chief brand officers (CBOs), 37  
 cult, 28–9, 31, 34–5, 85, 105 (*see*  
*also* brand, HP)  
 extension of, 56, 71–2, 93–4, 160  
 guardians of, 36, 96, 160 (*see also*  
*under* brand, HP)  
 image definition, 18  
 interest in, 26  
 loyalty to, 18–22, 26, 39–40  
 message of, 18, 37  
 name/logo, 18  
 overextended, 44  
 persistence/consistency needed for,  
 18, 160  
 pioneer, 146–7  
 Presley case study, 21–2  
 recognition of, 26  
 societal, 39, 47  
*Star Wars* case study, 20–1  
 value of, 38
- Branson, Richard, 47
- Brown, Dan  
*Angels & Demons*, 136  
*The Da Vinci Code*, xviii, 135–6
- Bungie Studios, 141
- bunny logo (Playboy), 96
- business world  
 booksellers, 118 (*see also* Amazon;  
 Barnes & Noble)  
 entertainment companies, 118–19  
 mass retailers, 118  
 publishers, 117 (*see also* Bloomsbury;  
 Scholastic)  
 travel/tourism, 119
- buzz about HP, 25–35  
 creating awareness/driving sales, 26–7  
 cult status of the HP brand, 28–9,  
 31, 41  
 emotional involvement as fueling,  
 27–8, 28, 30–1, 33  
 films as fueling, 63–4  
 good product as fueling, 25

- JKR's rags-to-riches story as fueling, 25–6, 30, 33  
 online, 31–3, 41–2, 75  
 word-of-mouth building of, 15, 29–34, 41–3, 45–6, 67, 69 (see also under internet)
- C**
- Cabbage Patch Kids, 82–4  
 Café Press, 94  
 Cannes Film Festival, 130  
 Carroll, Lewis, 93–4  
 cars, 37  
*Cars* (film), 89, 95, 107  
 Carter, Chris, 105  
 Cartoon Network, 45  
 Cedar Fair Entertainment, 116  
 Celebrate Express, 118  
 celebrities, 61, 67, 136, 142, 145, 151, 163  
 cellphone marketing, 94  
 chat rooms, 97, 120  
 Chicken House, 153  
 chief brand officers (CBOs), 37  
 Children's Voice, 144  
 Christopher Little Agency, xvi–xvii  
   *Harry Potter and the Philosopher's Stone* manuscript accepted by, 5, 7–8, 23  
   website, 102  
 Cinderella story of JKR, see Rowling, J. K., rags-to-riches story publicized  
 Clancy, Tom: Jack Ryan series, 137  
 CNN, 45  
 Coca-Cola, 12, 38, 63  
 Coleco, 82, 84  
 Colfer, Eoin: *Artemis Fowl* series, 149–50  
 comic book/graphic novel case studies, 139–41  
 Comic Relief, 57  
 commemorative stamps, 93–4  
 community/social network, 31–3, 99  
   see also fan community; social media marketing
- Competish, 100  
 competitive environment, 13, 17  
 competitor analysis, 16–17  
 contests, 45–6, 66–7, 77, 80, 100, 102  
 conventions, 120–1  
 Cook, Dane, 163  
 Corder, Zizou: *Lionboy*, 79  
 Corona, 39  
 Craig, Stuart, 109  
 Crichton, Michael: *Jurassic Park*, 114–15  
 Cruise, Tom, 145  
 Cunningham, Barry, 6, 14, 50–1, 153–4  
 Curry, Adrienne, 163  
 customer loyalty, 14, 15, 18–22, 26, 30–1, 39–40, 158
- D**
- Dahl, Roald  
   *Charlie and the Chocolate Factory*, 126–7  
   *Charlie and the Great Glass Elevator*, 127  
   commemorative stamp recognizing, 93–4  
   *James and the Giant Peach*, 126  
   vs. JKR, 14, 15, 30, 44, 126–7, 146  
   *Matilda*, 126  
   *The Witches*, 126  
 DC Comics, 139  
*The Devil Wears Prada*, 122  
 Dickens, Charles, 158  
   *A Christmas Carol*, 145  
   *The Life and Adventures of Martin Chuzzlewit*, 145  
   *The Old Curiosity Shop*, 43  
   *Pickwick Papers*, 43  
 differentiation, 148  
 dinosaur named after JKR, 10  
 Disney, 34, 38, 62  
   *Beauty and the Beast*, 157  
   *The Chronicles of Narnia*, 128  
 fans of, 95–6  
   *Hercules*, 157  
   *High School Musical*, 71–2  
 merchandising by, 89, 95–6  
 and Pixar, 107

*Pocahontas*, 157  
*Toy Story*, 157  
 Walt Disney World, 111–14  
 dolls, 82–4  
 Dom Pérignon, 39  
 Doubleday, 60  
*Dracorex hogwartsia* (Dragon King of  
 Hogwarts), 10  
*Dragon Ball Z* series and video games, 93  
 drug stores, 78–9  
 DVDs, 91–3, 119

## E

*Easy Rider*, 35  
 eBay, 94  
 Electronic Arts, 63, 93–4  
 Eliot, T. S., 93–4  
 Elizabeth II, Queen, 10  
 EMI, 125  
 emotional involvement, 27–8, 28, 30–1,  
 33, 37–8, 158, 161  
*The Empire Strikes Back* (Lucas), 43  
 entertainment companies, 118–19  
*Epic Movie*, 122  
*ERA/TEA Attendance 2006 Report*, 112  
 Evens, Bryony, 5, 7–8, 14

## F

fads vs. trends, 148  
 fan community, 29, 32–3, 39, 41–2,  
 57, 66, 98–100, 120–1  
*see also under internet*  
 fan fiction/art, 99–100, 103, 120, 123  
 Fan Site Award, 101, 103  
*Fantastic Beasts & Where to Find Them*  
 (Scamander/JKR), 57, 134, 144  
 fantasy films, 62  
 fantasy literature's popularity, 14, 15,  
 50, 82, 128–9  
 fanzines, 123  
 FedEx delivery of pre-ordered books,  
 55, 78  
 film industry  
 box office records, 64

decline/rejuvenation of, 20–1  
 piracy's cost to, 70  
 record breaking in, 163  
 films, *see* Harry Potter film series;  
 movies/television; *and specific films*  
 Fleming, Ian  
*Chitty Chitty Bang Bang*, 126, 136  
 James Bond series, 136–7  
 Fonda, Peter, 35  
*Forbes*, 61, 136  
 forums, online, 97, 120  
 Funke, Cornelia: *The Inkworld Trilogy*,  
 153–4

## G

General Electric, 110–11, 119  
 genre changes, 56  
 George Allen & Unwin, 129  
 Gerber, Michael: *Barry Trotter* series, 122  
 gold status, 53  
 good product  
 Harry Potter book series as, 11, 17–18,  
 33, 37–40  
 importance of, 25, 157, 161  
 Gordon, Roderick and Williams, Brian:  
*Tunnels* series, 154  
 Graceland (Memphis), 22  
 graphic novel/comic book case studies,  
 139–41  
 Grauman's Chinese Theatre  
 (Hollywood), 67  
 Grint, Rupert, 67  
 Grisham, John  
*The Firm*, 60  
 success of, 59–61  
*A Time to Kill*, 59–60  
 Gund, 118

## H

Halo: *Combat Evolved*, 141  
 Halo 2 video game, 141, 143  
 Halo 3 video game, 141–3, 156  
*Halo Uprising*, 142  
 Handler, Daniel (Lemony Snicket), 44

- A Series of Unfortunate Events* series, 82, 131–2
- Happy Feet*, 66
- Happy Meals, 36, 95
- Harley-Davidson, 29, 34–5, 38
- Harley Owners Group, 35
- HarperCollins, 6, 9
- HarperCollins Children’s Books, 155
- Harry and the Potters, 122
- “Harryest” town contest, 77, 102
- Harry Potter: Quidditch World Cup (video game), 92–3
- Harry Potter and the Chamber of Secrets* (book; Rowling), 2
- audio book released, 91
- as a bestseller, 7, 30, 51, 54
- completion of, 7
- first print run of, 53, 75
- JKR begins writing, 6
- publication of, 8, 23, 51, 64–5
- video game released, 91
- Harry Potter and the Chamber of Secrets* (film)
- box office receipts for, 9, 67–8
- DVD released, 91
- opening of, 24
- production begins on, 64–5
- soundtrack released, 91
- Harry Potter and the Deathly Hallows* (book; Rowling), 2
- advertising/promotional strategies for, 40, 46
- audio book released, 92
- as a bestseller, 77
- cellphone marketing of, 94
- commemorative stamps released, 93–4
- delivery of pre-ordered copies of, 78
- first print run of, 53, 77
- Harry’s death rumored, 104
- midnight release parties for, 80–1
- pre-orders for, 76, 77, 102
- publication of, 24, 65
- sales of, 77
- security measures for, 55, 81
- Harry Potter and the Deathly Hallows* (film), 24, 65
- Harry Potter and the Goblet of Fire* (book; Rowling), 2
- advertising/promotional strategies for, 40, 52–3
- audio book released, 91
- as a bestseller, 52–3
- delivery of pre-ordered copies of, 55, 78
- first print run of, 52, 53, 75
- Harry Potter IV contest, 80
- pre-orders for, 55, 75–6, 76, 78, 101–2
- publication of, xvi, 9, 24, 31, 52–3, 65, 75
- sales of, 9, 52–3
- secrecy surrounding, 52, 54, 81
- video game released, 91
- Harry Potter and the Goblet of Fire* (film)
- box office receipts for, 9, 67–8
- DVD released, 92
- filming of, 65
- opening of, 24, 65
- soundtrack released, 92
- Harry Potter and the Half-Blood Prince* (book; Rowling), 2
- advertising/promotional strategies for, 40, 46
- audio book released, 92
- delivery of pre-ordered copies of, 78
- first print run of, 53
- pre-orders for, 76, 77–8
- publication of, 24, 65
- sales of, 82
- security measures for, 55, 81
- Harry Potter and the Half-Blood Prince* (film), 24, 65, 100
- Harry Potter and the Order of the Phoenix* (book; Rowling), 2
- audio book released, 92
- as a bestseller, 56
- first print run of, 53
- pre-orders for, 76
- publication of, 24, 65
- video game released, 92

- Harry Potter and the Order of the Phoenix* (film)  
 box office receipts for, 9, 67–8  
 cellphone marketing of, 94  
 DVD released, 92  
 filming of, 65  
 marketing/trailers for, 66  
 midnight shows of, 68–9  
 opening of, 24, 65–6, 69  
 records broken by, 68–9  
 security measures for, 70  
 sneak previews of, 67  
 soundtrack released, 92
- Harry Potter and the Philosopher's Stone* (book; Rowling)  
 as a bestseller, 7, 30, 51, 54  
 Bloomsbury accepts manuscript, 6, 23  
 Bloomsbury auctions off U.S. rights to Scholastic, 7, 9, 23, 51  
 booksellers' promotion/sales of, 74–5  
 Christopher Little accepts manuscript, 5, 7–8, 23  
 competitive environment for, 13, 17  
 completion of, 5  
 critical reception of, 30  
 expectations for, 50–1  
 first print run of, 6, 25, 51  
 JKR receives an advance, 6, 23, 50  
 JKR's earnings from, 7  
 length of, 6, 15–16, 50  
 Levine reads and buys U.S. rights to, 6–8, 13, 23, 25, 51  
 publication of, xvi, 6, 25, 50–1, 64  
 rejected by 12 publishers, 6, 9, 50  
 sales of, 7, 51  
 scariness of the plot, 6  
 seven-year period of writing of, xvi, 3–5  
 U.S. publication of (see *Harry Potter and the Sorcerer's Stone*)
- Harry Potter and the Prisoner of Azkaban* (book; Rowling), 2  
 audio book released, 91  
 as a bestseller, 30, 51, 54  
 cover art for adult audience, 30, 51  
 first print run of, 53, 75  
 publication of, 8, 23, 51, 65  
 sales of, 8, 51  
 video game released, 91
- Harry Potter and the Prisoner of Azkaban* (film)  
 box office receipts for, 9, 67–8  
 DVD released, 91  
 filming of, 65  
 opening of, 24, 65  
 soundtrack released, 91
- Harry Potter and the Sorcerer's Stone* (book; Rowling)  
 audio book released, 91  
 as a bestseller, 30, 51, 54  
 competitive environment for, 13, 17  
 expectations for, 51  
 first print run of, 53, 75  
 name changed from *Harry Potter and the Philosopher's Stone* for U.S. market, 2, 8, 23  
 packaging of, 57–8  
 publication of, 8, 13, 25, 51, 65  
 sales of, 8, 25–6, 51  
 video game released, 91  
 see also *Harry Potter and the Philosopher's Stone*
- Harry Potter and the Sorcerer's Stone* (film)  
 box office receipts for, 9, 64, 67–8  
 DVD released, 91–2  
 marketing of/advertising spending for, 32, 45, 64  
 opening of, 64–5  
 production begins on, 9, 31, 63, 65  
 soundtrack released, 91  
 trailers for, 43, 63  
 website for promoting, 32
- Harry Potter book series  
 adult/children's audience for, 14, 30  
 advertising spending for, 46  
 books of, 2 (see also *specific books*)  
 characters/plot first conceived, 3, 7, 23  
 components of success of, xix  
 copycat books, 14, 15, 147  
 diverse packaging of, 57–8

- fake books, 57
- fans of, xv, xvii–viii
- gift sets of, 57–8
- global appeal of, 119–20
- as a good product, 11, 17–18, 33, 37–40 (*see also* brand, HP)
- JKR's books related to, 57
- as linear/chronological, 138, 158
- negative backlash to, 14, 16, 30, 124
- opportunities for, 14, 15
- pre-orders for HP, 54–5, 75–8, 76, 101–2
- rapid release of first four books, 41
- readers lured from TV and video games by, xvii, 20, 81–2
- release dates for, 52, 64–5
- religious groups' reactions to, 30
- risks/rewards for publishers of, 50–1
- sales of, 1, 8–9, 31, 53, 74, 82, 119
- secrecy surrounding, 52, 54, 81
- series as strength/weakness of, 14, 14–15
- story leaks, 14, 16, 31, 52, 55
- strengths of, 14, 14
- tease marketing for, 43, 64–5, 66, 159
- threats to, 14, 15–16
- timeline of key events, 23–4
- translatability to film, 14, 15
- translations of, 1, 8–9, 55–6
- uniqueness of the story, 14, 14
- weaknesses, 14, 15
- writings about, 57
- Harry Potter film series
- advertising spending for, 46
- box office receipts for, 9, 64, 67–8, 131
- on DVD, 91–3, 119
- entertainment companies benefiting from, 118–19
- JKR and cast make promotional appearances, 67
- JKR's control over, 62–3
- marketing/promotion of, 43, 45, 64–5, 66–7
- merchandising of, 88–90
- midnight shows of, 68–9
- piracy of, 70
- release dates for, 64–7
- secrecy surrounding, 70
- sneak previews of, 67
- tours to filming locations, 94
- trailers for, 43, 66
- see also under* movies/television
- Harry Potter Hogwarts Challenge (DVD game), 93
- Harry Potter 7* (MuggleNet.com), 57
- Hasbro, 63, 84, 118
- Hefner, Hugh, 96
- Hiaasen, Carl, 132
- High School Musical*, 71–2
- Hilton, Perez, 163
- Hopper, Dennis, 35
- I
- IBM-based computers, 47
- IMAX Corp., 118
- IMAX shows, 68–9
- Indiana Jones* movies, 131
- influencers, *see* marketing/promotion, word-of-mouth
- internet, xi–xii, 97–106, 120
- blogs, 97, 111, 120, 143, 162–3
- buzz about HP on, xvi, xvii, 31–3, 41–2, 75 (*see also* fan community)
- fan sites, 98–101, 103, 111, 120 (*see also* fan community)
- growth of, 97
- HP websites, 102–3
- importance to HP successors, 156
- JKR's website, 24, 33, 101–2
- MySpace, 67, 122, 143, 156, 162–3
- online booksellers, 101–2 (*see also* Amazon; Barnes & Noble)
- pre-orders on, 75–8, 76, 101–2
- societal marketing on, 104–5 (*see also under* marketing/promotion)
- tease marketing used on, 42
- toy sales on, 83
- unofficial merchandise on, 94

viral marketing on, 104–5 (*see also* under marketing/promotion)  
 Warner Bros website, 32, 45, 100  
 webmasters' influence, 104  
 word-of-mouth marketing on, xi, xvi–vii, 32–3, 46, 97–9, 138, 162 (*see also* under buzz about HP)  
 World of Warcraft case study, 106  
 The X-Files case study, 105  
 InternetWorldStats.com, 97  
 Islands of Adventure (Orlando), 108–15  
*see also* Wizarding World of Harry Potter

## J

Jack Ryan series (Clancy), 137  
 Jackson, Peter, 129  
 James Bond series (books; Fleming), 136–7  
 James Bond series (films), 136–7  
*James Potter and the Hall of Elder's Crossing* (Lippert), 103  
 jknowling.com, 24, 33, 101–2  
 Jobs, Steve, 34  
 Journey Across America (Pokémon), 85  
*Jurassic Park* (book; Crichton), 114–15  
*Jurassic Park* (film; Spielberg), 114–15  
 Jurassic Park (Islands of Adventure, Orlando), 115  
 Jurassic Park ride (Universal Studios Hollywood), 114

## K

King, Stephen: *The Dark Tower* series, 138  
 Knight Bus, 40  
 Knopf, Alfred, 132

## L

language, HP's effects on, 121  
 Leaky Cauldron, 98, 103  
 Legendary Pictures, 106  
 LEGO, 63, 118  
 LEGO Creator: Harry Potter (video game), 92–3  
*Lemony Snicket's A Series of Unfortunate Events* (film), 132  
 Levine, Arthur, 6–8, 13, 23, 25, 51  
 Lewis, C. S.  
*The Chronicles of Narnia* series, 82, 127–8  
 commemorative stamp recognizing, 93–4  
 and Tolkien, 128–9  
*Lionboy* (Corder), 79  
 Lippert, George: *James Potter and the Hall of Elder's Crossing*, 103  
 liquor brands, 39  
 Listi, Brad: *Attention. Deficit. Disorder.*, 143  
 literary case studies, 126–38  
 Brown, 135–6  
 Clancy, 137  
 Dahl, 126–7  
 factors setting Harry Potter book series apart from predecessors, 138  
 Fleming, 136–7  
 Handler, 131–2  
 King, 138  
 Lewis, 127–8  
 Paolini, 132–3  
 Pratchett, 134–5  
 Pullman, 133  
 Tolkien, 128–31  
*Lord of the Rings, The* trilogy (films), 64, 96, 129–32  
 loyalty, *see* customer loyalty  
 Lucas, George, 20–1  
*see also* *Star Wars* series

## M

Macintosh (Mac), 47



- mad cow disease, 73  
*Mad TV*, 121–2  
 Mall of America (Bloomington, Minn.), 116  
*Mariah Mundi* series (Taylor), 150–2, 159  
 marketing/promotion, 11–22  
   advertising/promotional strategies, 26–7, 40  
   advertising spending, 46  
   competitive environment, 13, 17  
   competitor analysis, 16–17  
   contests, 45–6  
   creating a product that fills a need, 11–12, 29  
   creating customer loyalty, 18–22  
   cross-promotion, 56, 63–4  
   lessons learned from HP marketing, 46–7  
   perpetual/tease, 33, 42–4, 60–1, 64–5, 66, 100, 159–60, 162  
   Presley case study, 21–2  
   pull, 39–41, 124  
   relationship, 37–8, 47  
   secrecy around the plot, xviii  
   of the series, xvii–viii  
   social media, 39, 42, 47, 104–6, 149, 156, 159  
   *Star Wars* case study, 20–1  
   strategies, 40  
   SWOT analysis, 13–16, 14  
   of theme park attractions, 110–11  
   vertically integrated, 44–9, 110–11  
   viral, 32–3, 41, 104–5, 159  
   word-of-mouth, xv–vi, 26–35, 74–5, 158–9, 162 (*see also under* buzz about HP; internet)  
   *see also* brand, HP  
 market share, theories of, 147  
 Marquee Holdings, 118  
 Marvel Comics, 138, 140, 142  
 mass retailers, 118  
 Mattel, 63, 84, 118  
 McDonald's, 36, 95  
 Mercedes, 37  
 merchandising, 86–96  
   advertising spending for, 46  
   audio books, 91–3  
   and collectors, 96  
   Disney case study, 95–6  
   DVDs, 91–3, 119  
   of Harry Potter movies, 88–90  
   history/power of, 86–7  
   JKR's control over, 9, 24, 36–7, 43  
   (*see also* brand, HP, JKR as guardian of)  
   leaving them wanting more, 94–5  
   market saturation/brand dilution, 94–5  
   Playboy case study, 96  
   protecting HP from  
     overmerchandising, 87–8  
   sales from, 68  
   soundtracks, 91–3  
   unique, 93–4  
   unofficial, 94, 118  
   video games, 91–3  
   Warner Bros sells rights to, 9, 24, 32, 63–4  
   websites, 102–3  
 Mickey Mouse, 95  
 Microsoft, 47, 141–3, 145, 156  
 Microsoft Digital Advertising Solutions, 100  
 midnight parties/release dates, 52–3, 75, 80–1, 121  
   *see also specific titles*  
 movies/television, 62–73  
   adapting HP to movies, 62–3 (*see also specific titles*)  
   adapting HP to television, 71  
   *High School Musical* case study, 71–2  
   maintaining secrecy/combating piracy, 70  
   perpetual/tease marketing of HP films, 63–9, 100  
   Winfrey case study, 72–3  
 Movie World (Australia, Germany and Spain), 110  
 “muggle,” 121

MuggleNet.com, 57, 98–9, 103  
 music, HP's effects on, 122  
 music artists, 87, 125, 145, 162–3  
*see also* The Beatles  
 MySpace, 67, 122, 143, 156, 162–3

## N

NBC network, 111, 123  
 NBC Universal, 110–11, 119  
 Neca, 118  
 Neely, Brad: *Wizard People, Dear Readers*, 122  
 New Line Cinema, 129–30, 133  
*Newsweek*, 52  
*New York Times* bestseller lists, 30, 54, 60, 131–2, 136, 155  
 Nickelodeon Central, 116  
 Nickelodeon Universe (Bloomington, Minn.), 116  
 Nielsen BookScan, 53  
 Nintendo, 84  
 Noble Collection, 103, 118

## O

*Old Curiosity Shop, The* (Dickens), 43  
 TheOneRing.net, 130  
*Oprah Winfrey Show, The* 72–3  
 Orlando theme parks  
   Universal Orlando Resort, 24, 107, 109, 113–14  
   Walt Disney World, 111–14  
*see also* Islands of Adventure;  
   Wizarding World of Harry Potter  
*Oxford Dictionary of English, The* 121

## P

Paolini, Christopher, 44  
   *Eldest*, 132  
   *Eragon*, 82, 132  
 Paramount, 116  
 parodies, 121–2  
 Paver, Michelle: *Chronicles of Ancient Darkness* series, 152

Penguin, 6, 9, 150  
 Pepsi, 12  
 perpetual marketing, *see* tease/  
   perpetual marketing  
 personal impact of HP, 119–20  
 piracy, 57, 70  
*Pirates of the Caribbean* movies, 64, 131  
 Pixar, 34, 89, 95, 107  
 platinum status, 53  
 Playboy, 96  
 Pokémon video game, 84–5  
 POKéPark (Nagoya, Japan, and Taipei, Taiwan), 84–5  
 Potter, Beatrix, 93–4  
 Pottermania, 31, 41, 83, 98  
*see also* buzz about HP  
 Pratchett, Terry, 44  
   *The Carpet People*, 134  
   *The Colour of Magic*, 134  
   *Discworld* series, 134–5, 137  
 predecessors to HP, 139–41  
*see also* literary case studies  
 preemptive positioning, 147  
 pre-orders for HP, 54–5, 75–8, 76, 101–2  
 Presley, Elvis, 21–2  
 price discounting, 76–9, 101  
 print publishing, 50–61  
   distribution/logistics, 54–6  
   genre changes/brand extensions/  
   packaging, 56–8  
   *Goosebumps* case study, 58–9  
   Grisham case study, 59–61  
   pre-orders for HP, 54–5, 75–8, 76, 101–2  
   publishers, 117 (*see also*  
   Bloomsbury; Scholastic)  
   record-breaking sales/bestsellers,  
   51, 53–4, 53  
   release dates/midnight parties,  
   52–3, 75, 80–1, 121 (*see also*  
   *specific titles*)  
   risks/rewards in, 50–1  
   secrecy surrounding HP, 52, 54, 81  
   technology/protocols, changes in,  
   54

promotional strategies, *see*  
 marketing/promotion;  
 merchandising  
 publishers, 117  
*see also* Bloomsbury; Scholastic  
*Publisher's Weekly* bestseller lists, 59  
 Pullman, Philip  
*The Book of Dust*, 133  
*His Dark Materials* trilogy, 133  
 pull marketing, 39–41, 124  
 purchase/repurchase, 26

## Q

Quidditch, 121  
*Quidditch Through the Ages* (Whisp/  
 JKR), 57, 134, 144

## R

Radcliffe, Daniel, 67  
 Random House Audio, 92–3  
 reading, public's interest in, 13, 20,  
 50–1, 56, 81–2  
 recognition of a brand, 26  
 relationship marketing, 37–8, 47  
 release dates/midnight parties,  
 52–3, 75, 80–1, 121  
*see also specific titles*  
 retail world, 74–85  
 ancillary sales, 77–9  
 book signings, 80  
 brick-and-mortar booksellers, 78–81  
 brick-and-mortar bookstore  
 footprint, changes to, 81–2  
 Cabbage Patch Kids case study,  
 82–4  
 contests, 80  
 decision not to sell HP, 80  
 legal issues for booksellers, 81  
 mass retailers, 118  
 midnight release parties, 80–1, 121  
 online booksellers, 75–8  
 Pokémon case study, 84–5  
 promotional displays/tie-in  
 products, 79

record-breaking HP sales, 74–5  
 toy sales, 82–3  
 trade book sales, 82  
*Return of the King, The* (film), 64, 130  
 ring tones, 94  
 Roberts, Xavier, 82  
*Rocky* series, 11, 44  
 Roddenberry, Gene, 123  
*see also Star Trek*  
 role-playing games, 106, 121  
*The Rosie O'Donnell Show*, 29–30  
 Rowling, Anne (JKR's mother), 3  
 Rowling, J. K., xi  
 appearances/interviews by, 29–30,  
 42, 45–6, 67  
 awards/honors received by, 7, 10,  
 53  
 birth and childhood of, 2  
 birth of Jessica, 3  
 book signings by, 29, 31, 46  
 critical reception of, 7, 30  
 vs. Dahl, 14, 15, 30, 44, 126–7,  
 146  
 early writing aspirations of, 2  
 in Edinburgh, 4  
 education of, 2  
 and fan sites, 32, 99, 101, 103  
*Fantastic Beasts & Where to Find  
 Them*, 57, 134, 144  
 financial gift from friend, 4–5  
 financial success/net worth of, 1,  
 8–9, 61, 74  
 grant from Scottish Arts Council, 6  
 grant from Scottish Office of  
 Education, 4  
 HP characters/plot first conceived  
 by, 3, 7, 23  
 magazine stories about, 30  
 marriage to Jorges, 3–4  
 motivations for writing, 6, 25  
 as Officer of the Order of the British  
 Empire, 10  
 in Portugal, 3  
 poverty of, xvi, 1, 4  
*Quidditch Through the Ages*, 57,  
 134, 144

- rags-to-riches story publicized, 7, 14, 25, 30, 33  
 at Royal Albert Hall, 42, 45  
 security maintained by, xviii  
*The Tales of Beedle the Bard*, 144  
 teaching certificate sought by, 4–5  
 Royal Mail (Britain), 93–4
- S**
- Sage, Angie: *Septimus Heap* series, 155  
*Saturday Night Live*, 121–2  
 Scamander, Newt: *Fantastic Beasts & Where to Find Them*, 57, 134, 144  
 Scarborough treasure hunt (England), 151–2  
*Scary Movie 2*, 122  
 Scholastic, xvi–vii  
 contest run by, 45  
 and fan sites, 32, 99  
 first print runs by, 53, 54 (*see also specific books*)  
*Goosebumps* published by, 58–9  
*Harry Potter and the Philosopher's Stone*'s U.S. rights bought by, 7, 9, 51  
 indemnity form for booksellers, 81  
 marketing strategies of, 26–7  
 publication of HP (*see specific titles*)  
 release dates for HP, 52, 64–5  
 security maintained by, xviii, 55  
 supply of Harry Potter books  
 artificially limited by, 75  
 website, 102  
 Scottish Arts Council, 6  
 Scottish Office of Education, 4  
 Scully, John, 34  
*Secondhand Lions*, 130  
 security, 19–20  
*See Spot Run*, 63  
 serial writing  
 by Dickens, 43  
 strengths/weaknesses of, 14, 14–15  
 and tease marketing, 43  
*Shrek* movies and video games, 93  
 Simon & Schuster, 143  
 Snicket, Lemony, *see* Handler, Daniel  
 social impact of HP  
 conventions, 120–1  
 language, 121  
 music, 122  
 online, 120  
 parodies, 121–2  
 role-playing games, 121  
 travel, 122  
 social media marketing, 39, 42, 47, 104–6, 149, 156, 159  
 Sotheby's, 144  
 soundtracks, 91–3, 122  
 Spartz, Emerson, 98  
 Spider-Man comic books, 140–1  
*Spider-Man* movies, 66, 131  
 Spielberg, Steven, 114–15  
 stability of a product, 19–20  
 Stallone, Sylvester, 44  
 Star Trek: The Experience (Las Vegas), 124  
*Star Trek* movies, 123–4, 131  
*Star Trek* television program, xviii, 96, 120–1, 123–4  
*Star Wars* series (Lucas), xviii  
 box office receipts for, 131  
 fans of, 96, 120–1  
 popularity/success of, 11, 20–1  
 tease marketing for, 43  
*Star Wars* video games, 93  
 Stine, R. L.  
*Goosebumps HorrorLand* series, 59  
*Goosebumps* series, 58–9  
 Stroud, Jonathan: *The Bartimaeus Trilogy*, 153  
 successors to HP, 144–60  
 brand consistency/restraint needed, 160  
 Colfer, 149–50  
 emotional involvement needed, 158  
 Funke, 153–4  
 good product needed, 157, 161  
 Gordon and Williams, 154  
 HP as pioneer brand, 146–7  
 JKR's post-HP books, 144–6

late entrant strategies, 147–9  
 market followers/challengers,  
 148–55  
 matching the success of HP,  
 155–6  
 Paver, 152  
 Sage, 155  
 Stroud, 153  
 surpassing the success of HP,  
 156–60  
 Taylor, 150–2  
 tease/perpetual marketing needed,  
 159–60  
 word-of-mouth marketing/online  
 buzz needed, 158–9  
 superfans, 120–1  
 Superman comic books, 139  
 supermarkets, 78–9  
 sustainability of a product, 19–20  
 SWOT analysis, 13–16, 14

## T

*Tales of Beedle the Bard, The* (JKR), 144  
 Target, 79, 118  
 Taylor, G. P.  
   *Mariah Mundi* series, 150–2, 159  
   *Shadowmancer* series, 150–1  
 tease/perpetual marketing, 33, 42–4,  
 60–1, 64–5, 66, 100, 159–60, 162  
 Technorati.com, 97  
 television, *see* movies/television  
 television networks, 45  
 theme parks, 112  
   Movie World, 110  
   Nickelodeon Universe, 116  
   Star Trek: The Experience, 124  
   Universal Orlando Resort, 24, 107,  
   109, 113–14  
   Walt Disney World, 111–14  
   *see also* Islands of Adventure;  
   Wizards World of Harry Potter  
 Timberlake, Justin, 151  
*Time*, 30, 52  
 Times Square Jumbotron (New York  
 City), 45, 64

*Titanic*, 64, 130  
 TMX Elmo, 83  
*The Today Show*, 29–30  
 Tolkien, J. R. R., 2, 93–4, 121  
   *The Hobbit*, 128–9  
   and Lewis, 128–9  
   *The Lord of the Rings* trilogy, 128–30  
 Tolkien Society, 129  
 Tonner Doll Company, 118  
 tours/vacations, 94, 103, 119, 122  
 toy purchases, 82–3  
*Toy Story*, 157  
 Transworld, 6, 9  
 travel/tourism, 94, 103, 119, 122  
 Trekkies, 123  
 20th Century Fox, 142  
*The Two Towers* (film), 130

## U

Universal City Development Partners,  
 107  
 Universal Studios  
   Islands of Adventure, 108–15  
   Universal Orlando Resort, 24, 107,  
   109, 113–14  
   *see also* Wizards World of Harry  
   Potter  
 UPS delivery of pre-ordered books,  
 78  
 user groups, 97

## V

vacations/tours, 94, 103, 119, 122  
*Variety*, 52  
 VeritaSerum.com, 99  
 vertically integrated marketing, 44–9,  
 110–11  
 Viacom, 116  
 video games, 84–5, 91–3, 141–3, 156  
 viral marketing, 32–3, 41, 104–5,  
 159  
 Virgin brand/companies, 47–9  
 Vista, 145  
 Volvo, 27

## W

wallpapers, cellphone, 94  
 Wal-Mart, 76–7, 118  
 Walt Disney Company, *see* Disney  
 Walt Disney World (Orlando), 111–14  
 Warner Bros, xvi–vii  
   AOL Time Warner's ownership of, 12, 44–5, 71  
   copyright protection by, 94  
   and fan sites, 32, 99  
   *Happy Feet*, 66  
   HP film adaptations by, 36–7 (*see also specific films*)  
   JKR signs contract with, 8–9, 62  
   marketing strategies of, 44–5, 64–5, 66–7, 100  
   merchandising rights to HP sold by, 9, 24, 32, 63–4  
   Movie World theme park, 110  
   piracy combated by, 70  
   profits from HP, 1  
   release dates for HP films, 64–5  
   *See Spot Run*, 63  
   *Septimus Heap*, 155  
   *Spider-Man 3*, 66  
   theme park planned by (*see* WIZARDING WORLD OF HARRY POTTER)  
   websites, 32, 45, 100, 102–3  
 Warner Bros Digital Distribution, 94  
 Warner Bros Studio Store, 102  
 Warner Home Video, 93  
 Waterstone's, 79–80  
 Watson, Emma, 67  
 webrings, 97  
 websites  
   awarded by JKR, 103  
   fan fiction, 103  
   NBC, 111  
   personal, 97  
   tours, 94, 103  
 Whirlwood Magic Wands, 118  
 Whisp, Kennilworthy:  
   *Quidditch Through the Ages*, 57, 134, 144

wine brands, 39  
 Winfrey, Oprah, 72–3  
 Wizarding World of Harry Potter (Orlando), 107–16  
   building of, 108  
   buzz about, 109, 111  
   companies benefiting from, 119  
   competitive marketplace for, 111–13  
   fans' expectations of, 109, 113–14  
   fans' interest in, 99, 109, 111  
   growth of, 114  
   HP brand integrity at, 108–9  
   idea for, 107  
   investment in, 108, 114  
   JKR's involvement in, 108–9, 113  
   promotion of, 110–11  
   scheduled opening of, 1, 24, 108  
   size of, 113–14  
   tease marketing for, 111  
   website, 103, 111  
 wizard rock, 122  
 word-of-mouth marketing, xv–vi, 26–35, 74–5, 158–9, 162  
   *see also under* buzz about HP; Internet  
 World of Warcraft game and movie, 106  
 World Wide Web, *see* internet  
*Writers' and Artists' Yearbook*, 5  
 Wynwood Press, 59–60

## X

Xbox, 93, 141–3  
*The X-Files*, 105

## Y

YouTube, 162–3