

Mapping the Research Landscape of Hybrid Film Release and Box-Office Performance: A Bibliometric and Theory-Building Study

Dr. Mohan Cherian¹, Dr. Manish Kumar Srivastava², Dr. Ranjith P. V.³, Dr. Mohd Rafee⁴, Dr. Nandini Sinha⁵

¹ Professor of Practice and Program Chair, Marketing and Finance Area, School of Management, Presidency University, Bengaluru, Karnataka, India.

Email: mohan.cherian@presidencyuniversity.in

² Professor, School of Management, Christ University, Bengaluru, Karnataka, India.

Email: manishkumar.srivastava@christuniversity.in

³ Professor, Operations and Supply Chain Area, School of Management, Presidency University, Bengaluru, Karnataka, India.

Email: ranjith.pv@presidencyuniversity.in

⁴ Assistant Professor, Department of Commerce and Management, University of Ladakh, Leh, Ladakh, India.

Email: mohd.rafee@uol.ac.in

⁵ Associate Professor and Program Chair, Banking and Finance Management, School of Management, Presidency University, Bengaluru, Karnataka, India.

Email: nandini.sinha@presidencyuniversity.in

Corresponding Author:

Dr. Mohan Cherian

Email: mohan.cherian@presidencyuniversity.in

ABSTRACT

This study investigates the emerging research landscape surrounding hybrid film release strategies and box-office performance through a bibliometric and theory-building approach. A Scopus dataset was analysed using VOSviewer and bibliometric to identify publication trends, keyword networks, co-authorship structures, and bibliographic coupling patterns. The analysis reveals four dominant clusters: box-office performance, predictive analytics, artificial intelligence and machine learning, and marketing analytics. However, hybrid distribution remains a peripheral theme within the broader movie-performance literature. Building on these findings, the study develops the Exclusivity–Event Trade-off Framework (EETF), which explains theatrical outcomes through the interaction between exclusivity erosion and event amplification. The framework proposes that the effect of hybrid release on box-office performance is mediated by audience substitution and window erosion, and moderated by film type and market context. The paper contributes by integrating bibliometric evidence with a mechanism-based conceptual model and by offering a future empirical research agenda for global film distribution and OTT competition...

Keywords: hybrid release, box office, OTT, streaming, bibliometric analysis, VOSviewer, film distribution, signalling theory..

Introduction:

The film industry has historically relied on a sequential windowing system in which theatrical exhibition was followed by ancillary channels such as premium video-on-demand, television licensing, and subscription streaming. The rapid expansion of OTT platforms and the disruptions created by the COVID-19 pandemic accelerated the adoption of hybrid release strategies that combine theatrical exhibition with streaming availability within compressed or overlapping release windows. These changes have intensified the debate regarding whether streaming availability cannibalises theatrical demand or complements it by increasing visibility and cultural engagement. The accelerated convergence of digital streaming platforms and traditional theatrical windows has fundamentally disrupted contemporary film

distribution strategies, forcing studios to reconsider traditional windowing paradigms (Gutzeit & Tiberius, 2023). While prior scholarly inquiries have extensively examined traditional windowing and theatrical box-office determinants (Eliashberg et al., 2006), the concurrent deployment of day-and-date digital and theatrical distribution—commonly known as hybrid release models—remains fragmented within the existing literature. Despite the growing economic significance of these concurrent distribution strategies on overall studio profitability and consumer surplus, a comprehensive bibliometric mapping of the intellectual structure governing hybrid release research is currently missing (Pekşen, 2025). To bridge this critical divide, this study employs a rigorous bibliometric approach alongside a robust theory-building framework to synthesize extant empirical findings and chart a forward-looking research

agenda for motion picture economics (Hadida, 2008; Kumb et al., 2016). Specifically, this investigation evaluates publication productivity trajectories, core intellectual clusters, and foundational theoretical paradigms using bibliometric tools, subsequently integrating these insights to establish a comprehensive conceptual framework for contemporary media economics (Gundeti et al., 2023). By systematically evaluating these interconnected publishing trends, this inquiry addresses the pressing need to conceptualize how multi-platform release strategies reshape audience demand dynamics and industry-wide revenue generation (E et al., 2026; McKenzie, 2022). Through this dual methodological design, we aim to provide media scholars and studio executives with an integrative lens to evaluate the shifting boundaries of entertainment science (Behrens et al., 2024). Building upon this foundation, the remainder of this paper is structured to systematically delineate the evolution of digital-theatrical windowing research, outline the adopted bibliometric and theory-building protocols, and discuss the strategic implications of multi-platform distribution for future academic inquiry. By combining performance analysis, co-citation networks, and conceptual text-mining, this study systematically captures the multidisciplinary evolution of media consumption research and its underlying economic paradigms (Montoro-Pons et al., 2021). This comprehensive evaluation serves to map the intellectual milestones of entertainment economics, bridging isolated theoretical silos within digital distribution literature (Lim et al., 2024). To achieve this, we harness large-scale bibliographic datasets from major academic repositories to uncover latent thematic trajectories and institutional productivity shifts over the past two decades (Elitaş et al., 2025). Consequently, the resulting science maps illuminate the primary intellectual nodes that govern multi-channel film distribution scholarship, offering a reproducible baseline for future theoretical integration (Caputo et al., 2020). Furthermore, this study integrates these structural insights with formal theory-building techniques to conceptualize the complex equilibrium between theatrical window erosion and platform-mediated revenue cannibalization (Alghani et al., 2024). This quantitative mapping not only reveals critical gaps in current cross-platform consumer behavior models but also establishes a taxonomic foundation for evaluating the long-term viability of modern entertainment ecosystems (Ghosh, 2025). Ultimately, this paper contributes a holistic taxonomy that aligns shifting distribution paradigms with overarching frameworks in industrial organization and media economics. By evaluating the complex interplay between exhibition windows and subscription video-on-demand services, this investigation provides novel insights into the structural transformation of global entertainment markets (Rani et al., 2025).

Although substantial research exists on box-office forecasting, consumer behaviour, social-media analytics, and machine-learning prediction models, the strategic implications of hybrid distribution remain fragmented across disciplinary streams. Existing studies often examine forecasting accuracy, audience sentiment, or platform competition in isolation, leaving limited

understanding of the mechanisms through which hybrid release influences theatrical performance.

The present study addresses this gap through a two-stage design. First, it maps the intellectual structure of the literature using bibliometric techniques. Second, it develops an integrated theoretical framework that explains the conditions under which hybrid release harms, preserves, or potentially enhances box-office performance.

Review Of Literature

This section synthesizes the trajectory of distribution models from rigid chronological windowing to simultaneous digital-theatrical deployment, grounding the analysis in established economic frameworks of revenue cannibalization and consumer surplus (McKenzie, 2010). Historically, the motion picture industry relied on a strictly enforced theatrical window designed to maximize box-office revenues before exploiting downstream channels like home video and pay-television (Seifert et al., 2022). However, the proliferation of over-the-top video streaming services, accelerated significantly by pandemic-era market disruptions, challenged this sequential paradigm and catalyzed the adoption of flexible, concurrent release architectures (Saxena, 2023). This shift has brought windowing theory and the economics of revenue cannibalization to the forefront of media management literature, as studios attempt to balance theatrical exclusivity against the rapid subscriber acquisition goals of proprietary streaming ecosystems. Empirical investigations into these hybrid strategies reveal highly divergent outcomes regarding box-office performance, with some studies demonstrating severe theatrical cannibalization while others identify positive spillover effects driven by expanded digital marketing awareness. Concurrently, formal consumer choice models indicate that optimal release timing depends heavily on content durability and seasonal theater congestion externalities, forcing studios to dynamically calibrate their windowing lengths (August et al., 2015). Building upon these insights, the subsequent sections evaluate how varying levels of consumer immersion and multi-platform availability alter long-term asset valuation across diverse global markets (Nelson, 2013; Wiegand et al., 2022). These asynchronous release structures often generate complex displacement effects, mirroring earlier economic trade-offs observed between transactional and subscription video-on-demand libraries (Back et al., 2024). Concurrently, the collapse of these historical barriers has forced studios to re-evaluate how content differentiation interacts with cross-platform release timing to optimize intellectual property returns across diffuse digital footprints (Doyle, 2016). Furthermore, quantitative assessments of sequential distribution indicate that rigid chronological separations can sometimes restrict total revenue potential if consumer substitution elasticities remain low across specific regional markets (Hennig-Thurau et al., 2007; Mukherjee & Kadiyali, 2011). Consequently, pricing architectures must be dynamically aligned with release delays to prevent the amplification of negative price elasticities during initial transactional windows (Weber et al., 2024).

To unpack these complex mechanics, windowing theory posits that temporal separation shields exhibitors from immediate home-viewing substitution (GURESHIDZE, 2022), yet emerging empirical models demonstrate that synchronized availability can occasionally maximize aggregate willingness-to-pay across heterogeneous consumer segments (Calzada & Valletti, 2012), particularly when integrated studio structures mitigate independent channel conflicts. Moreover, contemporary econometric evaluations of digital experimentation indicate that short-circuiting traditional distribution schedules can fundamentally alter the promotional spillover effects traditionally generated by theatrical runs (Choi, 2017). Consequently, studios must navigate the trade-off between securing early box-office signaling value and capturing immediate subscription-driven digital monetization (Hennig-Thurau et al., 2007).

3. Research Objectives and Questions

3.1 Research Objectives

The study pursues three objectives:

To map the publication structure of the hybrid release and box-office literature.

To identify dominant thematic clusters and research gaps.

To develop a mechanism-based theoretical framework explaining the relationship between hybrid release and theatrical performance.

3.2 Research Questions

The analysis is guided by three research questions:

RQ1: What are the dominant research themes in the hybrid release and box-office literature?

RQ2: How are forecasting, artificial intelligence, consumer behaviour, and marketing analytics connected within this field?

RQ3: What theoretical mechanisms can explain the effect of hybrid release on box-office performance?

4. Bibliometric Methodology

4.1 Database and Search Strategy

The bibliometric analysis used the Scopus database because of its broad coverage of peer-reviewed journals in business, economics, media studies, marketing, and technology management. The search strategy combined terms related to hybrid release, streaming platforms, OTT services, theatrical windowing, and box-office performance.

4.2 Screening Procedure

Records were screened through a PRISMA-informed procedure. Duplicate records, editorials, conference abstracts without full papers, non-English publications, and studies unrelated to film distribution or theatrical performance were excluded from the final dataset.

4.3 Analytical Tools

Science mapping was conducted using VOSviewer and bibliometrix. The analysis included publication trends, keyword co-occurrence networks, co-authorship structures, and bibliographic coupling patterns.

5. Bibliometric Results

5.1 Keyword Co-occurrence Network

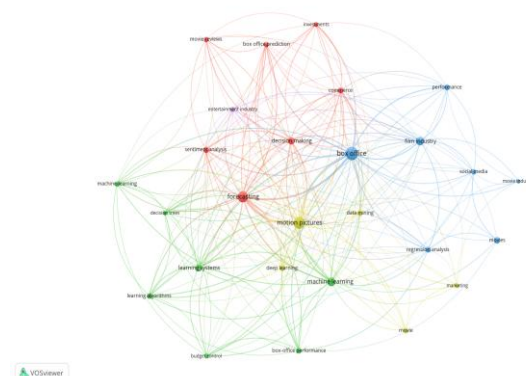


Figure 1: The keyword co-occurrence network reveals four dominant clusters.

Blue Cluster - Box Office Performance and Industry Characteristics

The blue cluster is based on the keyword 'box office', which is the focus of the research network. The relationships established with concepts such as film industry, performance, social media, movies, and movie industry imply that these topics are often studied together. From the numerous links that connect the concepts, it can be concluded that many researchers explore the impact of industry characteristics, social media engagement, and market performance on the revenues generated at the box office.

Red Cluster – Forecasting, Decision-Making, and Predictive Analytics

The red cluster includes forecasting, prediction and analysis. Keywords such as forecasting, box office prediction, movie review, sentiment analysis, decision-making, commerce, and investments are joined by many connecting lines, implying that these subjects appear together in the literature quite often. These connections show that the trend in research is more focused on using audience reviews and sentiment analysis as predictive tools for estimating commercial success before releasing a movie. Close connections with the blue cluster imply that the forecasting tools are used mainly for box office prediction and decision-making.

Green Cluster – Artificial Intelligence and Machine Learning

This cluster illustrates the technical component of movie analytics. Links between machine learning, learning algorithms, learning systems, decision trees, and box office suggest that artificial intelligence is used extensively in movie success prediction. Numerous connections within the cluster show that machine learning is now among the dominating research streams in movie box office predictions. Moreover, connections with forecasting and marketing clusters imply the growing role of AI technologies in decision-making in the film industry.

Yellow Cluster – Marketing Analytics and Research Methods

The yellow cluster connects the technological and business components of movie analytics. Keywords such as motion pictures, regression analysis, deep learning, marketing, and data mining are highly connected, which implies that researchers use statistical methods and marketing analytics in movie performance evaluation. Numerous links between this cluster and machine learning and forecasting clusters reveal the use of advanced analysis methods in both areas.

There are many links between the four groups, indicating high integration across disciplines in literature. Forecasting models, artificial intelligence, marketing analytics, and box office success do not work on their own but are well interconnected. Yet, there is no dominating keyword in terms of hybrid distribution strategy. This is a major gap that the current research aims to fill.

5.2. Co-authorship and Collaboration Structure



Figure 2: co-authorship network

In the co-authorship network, there exists only one collaborative cluster with Tang Zhongjun, Hassan Jahanzeb, and Madongo Canaan Tinotenda. The connection lines depict research collaborations between the authors. With only one small cluster existing in the analysis, there is a suggestion that collaboration in this field is still weak, as scholars are collaborating in small research teams as opposed to international networks Thoti. K.K et al (2026). This provides an opportunity for further collaboration between scholars from various disciplines in future studies on the topic.

6. Bibliographic Coupling and Intellectual Structure

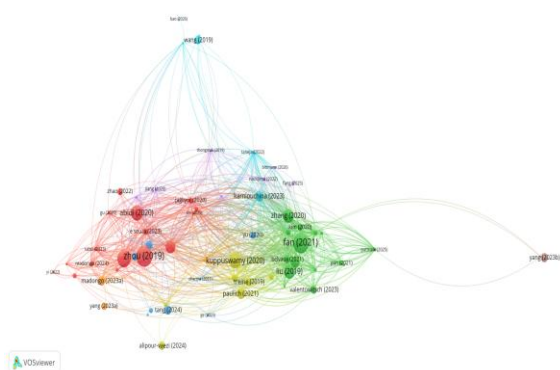


Figure 3- Red Cluster – Predictive Modelling and Forecasting

The red cluster includes the works by Zhou (2019) and Abidi (2020). The large number of connecting lines shows that these papers have many similar references and concentrate mainly on the use of predictive modelling and forecasting, including box office forecasting and the application of machine learning.

Green Cluster – Consumer Behavior and Digital Platforms

The yellow cluster is represented by the publications by Kuppuswamy (2020), Paulich (2021), and Treme (2019). The connection between the papers reflects their common references to marketing strategies, pricing decisions, theatrical release, and revenue management.

Blue Cluster – Technology and Digital Transformation

The blue cluster includes Wang (2019) and Taneja (2022). The connections between the papers show their common interest in technology and digital innovation in entertainment and media industries.

Purple Cluster – Research Integration

The purple cluster, exemplified by works such as Karniouchina (2023), unites several clusters by many links. Such links suggest that current research incorporates forecasting, consumer behaviour, AI, and marketing into theoretical constructs, illustrating the shift in research to hybrid approaches to distribution Thoti et al (2026). The connecting lines within all clusters signify many overlapping references among recent studies, which shows that movie performance research has become more interdisciplinary. However, at the same time, the existence of clusters means that forecasting, artificial intelligence, consumer behavior, and marketing are mostly discussed separately from each other. Such division implies the necessity to develop a common conceptual framework that would explain how the hybrid distribution model affects the box office performance. This is the key goal of the current research.

Bibliographic coupling reveals four intellectual streams.

6.1 Predictive Modelling and Forecasting

This stream focuses on machine-learning approaches to box-office prediction and commercial forecasting.

6.2 Consumer Behaviour and Revenue Management

Studies in this stream examine audience behaviour, pricing decisions, theatrical release strategy, and revenue optimisation.

6.3 Technology and Digital Transformation

This stream explores digital innovation, platform technologies, and transformation within entertainment industries.

6.4 Research Integration

A smaller integrative stream connects forecasting, AI, marketing, and platform-based perspectives into broader theoretical constructs.

6.5 Intellectual Implication

The coupling analysis demonstrates that the field is becoming increasingly interdisciplinary. However, hybrid release is still discussed indirectly through adjacent topics

rather than as a central theoretical construct. This observation provides the foundation for the theory-building stage of the study Thoti et al (2026). A protected release window is necessary for theatrical revenue, according to the windowing/exclusivity theory. According to diffusion and awareness theory, more accessibility raises consumer awareness and adoption. According to event cinema theory, movies are successful when they become social gatherings rather than just places to watch Thoti et al (2026). Streaming challenges established theatrical economic models, according to disruptive innovation theory. The difference is that various viewpoints frequently forecast different results. By claiming that hybrid release both produces and destroys value at the same time, EETF integrates them.

7. Theoretical Development: The Exclusivity–Event Trade-off Framework (EETF)

A strategic approach in cinema marketing, the Exclusivity–Event Trade-off Framework (ETF) strikes a balance between the scarcity of material and its simultaneous, universal accessibility. Marketers must choose between maximizing instant box office earnings through widespread, "eventized" worldwide launches or enhancing a film's status through delayed, exclusive releases. The bibliometric findings indicate a structural gap between analytics-oriented research and distribution-strategy research. To address this gap, the study proposes the Exclusivity–Event Trade-off Framework (EETF). The framework argues that the theatrical effect of a hybrid release depends on the balance between two opposing forces.

7.1 Exclusivity Erosion

Exclusivity erosion refers to the reduction in theatrical scarcity caused by immediate or near-immediate streaming access. Early home availability weakens the exclusivity premium that historically motivated cinema attendance, particularly for films whose value can be experienced effectively in a home environment.

7.2 Event Amplification

Event amplification refers to the increase in perceived cultural importance, social visibility, and experiential value generated by theatrical positioning. Franchise films, large-scale spectacles, and heavily discussed releases often derive value from collective viewing and social participation that streaming cannot fully replicate.

7.3 Central Theoretical Claim

According to the EETF, box-office outcomes are determined not by hybrid release alone, but by the relative dominance of exclusivity erosion and event amplification across different film types and market contexts.

8. Research Propositions

Based on the EETF, the study proposes six propositions.

P1: Hybrid release reduces box-office revenue more strongly for non-spectacle films than for high-budget spectacle or franchise films.

P2: The negative effect of hybrid release is stronger in markets with high OTT penetration than in markets with lower OTT adoption and stronger cinema culture.

P3: Shorter exclusive theatrical windows produce greater box-office erosion than longer exclusive windows.

P4: Strong event signalling attenuates the negative effect of hybrid release on theatrical performance.

P5: Hybrid release increases revenue stability at the studio-slate level even when it reduces expected box-office revenue for individual titles.

P6: Hybrid release is less harmful during periods of restricted theatre access than in fully accessible post-pandemic theatrical environments.

9. Managerial and Research Implications

9.1 Managerial Implications

For studios and distributors, the framework suggests that release strategy should be evaluated at the portfolio level rather than through a uniform policy applied across all titles. Films with high event potential may justify longer exclusive windows, whereas mid-budget titles may generate greater total value through carefully designed hybrid distribution.

9.2 Research Implications

The study identifies several priorities for future research:

Cross-national panel analysis of theatrical and streaming outcomes.

Audience-level measurement of substitution and event perception.

Causal evaluation of window-length changes.

Integration of platform-subscriber value with theatrical-revenue models.

10. Conclusion

This study maps the intellectual structure of the hybrid release and box-office literature and demonstrates that hybrid distribution remains an under-theorised theme within a rapidly expanding analytics-oriented research landscape. By introducing the Exclusivity–Event Trade-off Framework, the paper provides a mechanism-based explanation of why hybrid release can generate substantially different theatrical outcomes across films and markets. The framework shifts the debate from the binary question of whether streaming helps or hurts box-office performance to the more theoretically useful question of when exclusivity erosion dominates event amplification and when event amplification offsets the loss of theatrical scarcity. This perspective offers a clearer foundation for future empirical research on global film distribution, OTT competition, and theatrical revenue strategy...

REFERENCES

1. Abdullah, M. I., Dechun, H., Ali, M., & Usman, M. (2020). Ethical leadership and knowledge hiding: A moderated mediation model of relational social capital, and instrumental thinking. *Frontiers in Psychology*, 11, 1195. <https://doi.org/10.3389/fpsyg.2020.01195>
2. Abubakar, A. M., Elrehail, H., Alatailat, M. A., & Elçi, A. (2019). Knowledge management, decision-making

- style and organizational performance. *Journal of Innovation & Knowledge*, 4(2), 104–114. <https://doi.org/10.1016/j.jik.2017.07.003>
3. Agarwal, R., & Karahanna, E. (2000). Time flies when you're having fun: Cognitive absorption and beliefs about information technology usage. *MIS Quarterly*, 24(4), 665–694. <https://doi.org/10.2307/3250951>
4. Ajzen, I. (1991). The theory of planned behavior. *Organizational Behavior and Human Decision Processes*, 50(2), 179–211. [https://doi.org/10.1016/0749-5978\(91\)90020-T](https://doi.org/10.1016/0749-5978(91)90020-T)
5. Alalwan, A. A., Dwivedi, Y. K., Rana, N. P., & Williams, M. D. (2016). Consumer adoption of mobile banking in Jordan. *Journal of Enterprise Information Management*, 29(1), 118–139. <https://doi.org/10.1108/JEIM-04-2015-0035>
6. Alghani, K. A., Kohtamäki, M., & Kraus, S. (2024). Mapping the landscape: unveiling the structural dynamics of industry platforms. *European Journal of Innovation Management*, 27(9), 280–304. <https://doi.org/10.1108/ejim-09-2023-0748>
7. August, T., Dao, D., & Shin, H. (2015). Optimal Timing of Sequential Distribution: The Impact of Congestion Externalities and Day-and-Date Strategies. *Marketing Science*, 34(5), 755–774. <https://doi.org/10.1287/mksc.2015.0936>
8. Baek, H., Jang, M., & Kim, S. (2024). Strategies to mitigate the cannibalization effect between subscription video-on-demand and transactional video-on-demand. *Digital Business*, 4(1), 100073–100073. <https://doi.org/10.1016/j.digbus.2024.100073>
9. Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Prentice-Hall.
10. Barney, J. (1991). Firm resources and sustained competitive advantage. *Journal of Management*, 17(1), 99–120. <https://doi.org/10.1177/014920639101700108>
11. Basuroy, S., Chatterjee, S., & Ravid, S. A. (2003). *Journal of Marketing*, 67(4), 103–117.
12. Behrens, R., Kupfer, A.-K., & Hennig-Thurau, T. (2024). There is business like show business! What marketing scholars and managers can learn from 40 years of entertainment science research. *Journal of the Academy of Marketing Science*, 53(3), 760–780. <https://doi.org/10.1007/s11747-024-01057-2>
13. Bhattacharjee, A. (2001). Understanding information systems continuance: An expectation-confirmation model. *MIS Quarterly*, 25(3), 351–370. <https://doi.org/10.2307/3250921>
14. Brennan, D., Maclean, K. D. S., & Sanchez, M. (2025). *Journal of Cultural Economics*, 49(2), 257–280.
15. Calzada, J., & Valletti, T. (2012). Intertemporal movie distribution: versioning when customers buy both versions. *Cineca Institutional Research Information System* (Tor Vergata University). <https://doi.org/10.1287/mksc.1120.0716>
16. Caputo, A., Pizzi, S., Pellegrini, M. M., & Dabić, M. (2020). Digitalization and business models: Where are we going? A science map of the field. *Journal of Business Research*, 123, 489–501. <https://doi.org/10.1016/j.jbusres.2020.09.053>
17. Choi, P. Y. (2017). *Essays on Channels and Product Line Design*. Research Showcase @ Carnegie Mellon University (Carnegie Mellon University). <https://doi.org/10.1184/r1/6716399>
18. Dastidar, S. G., & Elliott, C. (2020). *Journal of Cultural Economics*, 44(1), 97–116.
19. Davis, F. D. (1989). Perceived usefulness, perceived ease of use, and user acceptance of information technology. *MIS Quarterly*, 13(3), 319–340. <https://doi.org/10.2307/249008>
20. Doyle, G. (2016). Digitization and Changing Windowing Strategies in the Television Industry. *Television & New Media*, 17(7), 629–645. <https://doi.org/10.1177/1527476416641194>
21. E, T. R. W., Hashim, H., Hassim, N., Sukmono, F. G., & Darmawan, A. (2026). Impact of Digital Platform on Film Industry: A Systematic Literature Review. *Jurnal E-Bangi/e-Bangi*, 23(1). <https://doi.org/10.17576/ebangi.2026.2301.18>
22. Eliashberg, J. (2005). The film exhibition business: Critical issues, practice, and research.
23. Eliashberg, J., Elberse, A., & Leenders, M. A. A. M. (2006). The Motion Picture Industry: Critical Issues in Practice, Current Research, and New Research Directions. *Marketing Science*, 25(6), 638–661. <https://doi.org/10.1287/mksc.1050.0177>
24. Elitaş, T., Elitaş, S. K., & Ayhan, N. (2025). Identify Future Trending Topics by Thematic Mapping of the Cinema Phenomenon Using Machine Learning and LDA. *SAGE Open*, 15(4). <https://doi.org/10.1177/21582440251390678>
25. Frank, B. (1994). *Journal of Cultural Economics*, 18(2), 125–133.
26. Gaustad, T. (2019). *Nordic Journal of Media Studies*, 1(1), 67–84.
27. Ghosh, J. (2025). EXPLORING THE EVOLUTION OF OTT MEDIA AND STREAMING TECHNOLOGY: A COMPREHENSIVE BIBLIOMETRIC ANALYSIS USING SCOPUS. *JOURNAL OF MANAGEMENT*, 12(2), 158–174. https://doi.org/10.34218/jom_12_02_011
28. Gundeti, S., Jain, A., & Bhatnagar, D. (2023). Bibliometric Analysis of Film Marketing Research from 1976 to 2021 (pp. 153–167). <https://doi.org/10.1108/s1569-37592023000111b011>
29. GURESHIDZE, N. (2022). Cultural policies in the times of digitization : evaluation and perspectives. In theses.fr (ABES). <http://www.theses.fr/2022PA131028/document>
30. Gutzeit, L. J., & Tiberius, V. (2023). Business and Management Research on the Motion Picture Industry: A Bibliometric Analysis. *Journalism and*

- Media, 4(4), 1198–1210.
<https://doi.org/10.3390/journalmedia4040076>
31. Hadida, A. L. (2008). Motion picture performance: A review and research agenda. *International Journal of Management Reviews*, 11(3), 297–335.
<https://doi.org/10.1111/j.1468-2370.2008.00240.x>
32. Hadida, A. L., Lampel, J., Walls, W. D., & Joshi, A. (2021). *Journal of Cultural Economics*, 45(2), 213–238.
33. Hennig-Thurau, T., Henning, V., Sattler, H., Eggers, F., & Houston, M. B. (2007a). The Last Picture Show? Timing and Order of Movie Distribution Channels. *Journal of Marketing*, 71(4), 63–83.
<https://doi.org/10.1509/jmkg.71.4.63>
34. Hennig-Thurau, T., Henning, V., Sattler, H., Eggers, F., & Houston, M. B. (2007b). The Last Picture Show? Timing and Order of Movie Distribution Channels. *Journal of Marketing*, 71(4), 63–83.
<https://doi.org/10.1509/jmkg.71.4.063>
35. Johnson, M. (2021). *Humanities and Social Sciences Communications*, 8, 141.
36. Kim, I. K. (2021). *Quantitative Marketing and Economics*, 19(1), 93–125.
37. Kumb, F., Kunz, R., & Siegert, G. (2016). RESEARCH ON THE MOTION PICTURE INDUSTRY: STATE OF THE ART AND NEW DIRECTIONS OFF THE BEATEN TRACK AWAY FROM THEATRICAL RELEASE. *Journal of Economic Surveys*, 31(2), 577–601.
<https://doi.org/10.1111/joes.12145>
38. Lim, W. M., Kumar, S., & Donthu, N. (2024). How to combine and clean bibliometric data and use bibliometric tools synergistically: Guidelines using metaverse research. *Journal of Business Research*, 182, 114760–114760.
<https://doi.org/10.1016/j.jbusres.2024.114760>
39. MacInnis, D. J. (2011). *Journal of Marketing*, 75(4), 136–154.
40. McKenzie, J. (2010). THE ECONOMICS OF MOVIES: A LITERATURE SURVEY. *Journal of Economic Surveys*, 26(1), 42–70.
<https://doi.org/10.1111/j.1467-6419.2010.00626.x>
41. McKenzie, J. (2022). The economics of movies (revisited): A survey of recent literature. *Journal of Economic Surveys*, 37(2), 480–525.
<https://doi.org/10.1111/joes.12498>
42. Montoro-Pons, J. D., Caballer-Tarazona, M., & García, M. C. (2021). From pirates to subscribers: 20 years of music consumption research. *International Journal of Consumer Studies*, 45(4), 690–718.
<https://doi.org/10.1111/ijcs.12660>
43. Mukherjee, A., & Kadiyali, V. (2011). Modeling Multichannel Home Video Demand in the U.S. Motion Picture Industry. *Journal of Marketing Research*, 48(6), 985–995.
<https://doi.org/10.1509/jmr.07.0359>
44. Nelson, E. H. (2013). Windows into the Digital World: Distributor Strategies and Consumer Choice in an Era of Connected Viewing. 72–88.
<https://doi.org/10.4324/9780203067994-10>
45. Pekşen, G. D. (2025). ON THE TRAIL OF VISUAL CULTURE: MAPPING PUBLICATIONS IN THE FIELD OF CINEMA INDUSTRY. *Beykoz Akademi Dergisi*, 13(2), 543–568.
<https://doi.org/10.14514/beykozad.1647783>
46. Rani, S., Dayal, S., & Kesharwani, A. (2025). Impact of Over the Top (OTT) Platforms on Traditional Theatrical Revenue: A Predictive Analysis of Decline Trends and Future Adaptation Strategies. *JOURNAL OF ADVANCE AND FUTURE RESEARCH*, 3(12).
<https://doi.org/10.56975/jaaf.v3i12.502157>
47. Ryu, S., & Cho, D. (2022). *Media, Culture & Society*, 44(3), 591–600.
48. Saxena, R. K. (2023). On-demand online video streaming services: a bibliometric analysis and future research agenda. *Communication Research and Practice*, 9(4), 394–407.
<https://doi.org/10.1080/22041451.2023.2247700>
49. Seifert, R., Otten, C., Clément, M., Albers, S., & Kleinen, O. (2022). Exclusivity strategies for digital products across digital and physical markets. *Journal of the Academy of Marketing Science*, 51(2), 245–265. <https://doi.org/10.1007/s11747-022-00897-0>
50. Spence, M. (1973). *The Quarterly Journal of Economics*, 87(3), 355–374.
51. Venkatesh, V., Morris, M. G., Davis, G. B., & Davis, F. D. (2003). User acceptance of information technology: Toward a unified view. *MIS Quarterly*, 27(3), 425–478.
52. Weber, N. R., Marchand, A., & Kunz, R. (2024). Price and delay decisions for sequentially released products: The case of transactional streaming services. *International Journal of Research in Marketing*, 41(4), 687–702.
<https://doi.org/10.1016/j.ijresmar.2024.04.003>
53. Wiegand, N., Peers, Y., & Bleier, A. (2022). Software multihoming to distal markets: Evidence of cannibalization and complementarity in the video game console industry. *Journal of the Academy of Marketing Science*, 51(2), 393–417.
<https://doi.org/10.1007/s11747-022-00893-4>
54. Yu, Y., Chen, H., Peng, C. H., & Chau, P. Y. K. (2022). *Decision Support Systems*, 157, 113767.
55. Sivasubramanian, G., Hattikal, U., Urs, G. B., & Thoti, K. K. (2026). Entrepreneurship Education as a Catalyst for Youth Employment and Sustainable Economic Growth. *International Journal of Economic Practices and Theories*, 2026, 380-393.
56. Srinath, T. K., Chandana, H. S., & Praveen Kumar, S. (2026). ARTIFICIAL INTELLIGENCE ADOPTION AS A DRIVER OF ORGANIZATIONAL AGILITY IN MANAGEMENT. *International Journal of Computer Information Systems and Industrial Management Applications*, 18(6s), 389-399.

57. Zainuddin, S. A., Thoti, K. K., Rahim, N. C. A., Lokman, F. Z. A., Yaziz, N. A. M. B. M., Talha, M., ... & Zainuddin, S. H. B. (2026). Blockchain Technology and Financial Reporting: Opportunities and Risks. In *Intelligent Governance in the Big Data Era: Finance and Sustainability in Developing Nations* (pp. 351-360). Cham: Springer Nature Switzerland.
58. Biradar, J. S., Reddy, H. V., Kumar, B. S., BT, D., & Thoti, K. K. Dark Tourism as a Tool for Historical Education and Collective Memory.
59. Biradar, J. S., Reddy, H. V., Kumar, B. S., BT, D., & Thoti, K. K. From Cash To Digital: Examining Payment Adoption Among Small Retailers In India..