

Why Do Cash Cow Movies Work?

Syed Shahrukh Hassan^{1*}  | Dr Erum Hafeez²

Abstract

This research study aims to investigate all possible reasons that lead to the success of Cash Cow movies in Hollywood. We examine diverse elements used to produce these movies to identify the key factors that ensure the consistent success of cash cow movies since the beginning. It is evident from the box-office records that these movies have tested the tides of time yet have always been in public demand for decades. This study also examines why movie critics have hardly applauded these commercially hit movies as the jury never nominates them for any significant accolades, including Academy or Oscar Awards. Further, this research analyzes the duration of the success of cash cow movies. As the Top Lifetime Grosses (2020) indicate, cash cow movies have almost always been stood out as the 'highest-grossing movies of the year for the past two decades, and they barely suffer box office fatigue for long. While examining these diverse aspects, we also try to determine the dynamic effects these movies have created on the global cinema industry regarding the nature and quality of content being created and the revenue generated.

Keywords: ,Hollywood, Cash Cow, Movies, Oscar Award, global Cinema Industry, Academy Award

INTRODUCTION

Filmmaking has been around for more than a century, with the first feature-length movie *Les Miserables* (Blackton, 1909) released in 1909. Since then, the world of cinema has made progression in leaps and bounds. Initially, in the early 1910s, only independent movies by enthusiastic filmmakers were produced, such as *Oliver Twist* (Bentley, 1912), *Richard III* (Andre Calmettes, 1912), *From the Manger to the Cross* (Olcott, 1912), *Cleopatra* (Gaskill, 1912) and *The Birth of a Nation* (Griffith, 1915) to name a few. However, gradually when art turned into a business and started making a profit, movie studios were formed by the late 1910s (Mckittrick, 2019). From 1910 till the 1950s, primarily commercial movies with mass target audiences were produced considering the public demand, and they were usually quite successful, thus led to the emergence of the global cinema industry as a profitmaking business. This period is commonly known as the “GOLDEN Age of Hollywood” (Hollywood, 2018).

However, directors like Francis Ford Coppola, Woody Allen, Martin Scorsese, Terrance Malick, and John Hughes in the 1970s and 1980s.

The power of significant movie studios was reduced as content-driven films such as *The Godfather* (Coppola, 1972), *Mean Streets* (Scorsese, 1973), *Badlands* (Malick, 1973), *Annie Hall* (Allen, 1977), and *the Breakfast Club* (Hughes, 1985), which were hardly flashy or glamorous and this era was known as the “New Hollywood Age” since moviemaking with this trend continued for the next two decades.

Even though these movies were content-driven and often based on deeply thought material, they were not resonating with the masses who usually wanted an escape from reality through movies. Thus they wanted light-hearted entertainment instead of gritty dramas. Perhaps that is the reason these serious movies suffered drastically on box office in the early 1990s, such as *Scent of a Woman* (Brest, 1992), *Clockers* (Lee, 1995), *Event Horizon* (Anderson, 1997) In result, productions were being limited, and budget of the Hollywood movies was slashed to make them profitable. However, the situation was changed in 1993 with the release of *Jurassic Park*. (Spielberg, 1993).

Steven Spielberg’s directed popcorn extravaganza introduced a newer concept of filmmaking, which was later known as the “Summer Blockbusters.” Due to the success of *Jurassic Park*, film studios started producing movies in different timelines. Drama genre movies were produced to be released from January to April in a calendar year, followed by the big-budgeted summer blockbusters during May to August.

The whole purpose of the film studios was to make huge profits through these films, which were fun, silly, bright, and entertaining. They were never produced to receive any accolades or awards. Further, the last quarter of the year was dedicated to the horror or thriller films, usually released from September to October, while the last two months of the year, i.e., November and December, were reserved for the artistic, off-beat movies which were usually considered for awards and accolades.

Author’s Affiliation:

Institution: Insitute of Business Managment¹ | Iqra University Karachi²

Country: Pakistan

Corresponding Author’s Email: *shahrukh.hassan@iobm.edu.pk

The material presented by the author(s) does not necessarily portray the view point of the editors and the management of the ILMA University, Pakistan.

(Print) 2707-8906 (online) 2788-8304, published by the ILMA University, Pakistan.

This is open access article under the  license. <https://creativecommons.org/licenses/by/4.0/>

By the early 2000s, even this simple yet effective trend started to cause multiple issues for the leading movie studios of Hollywood such as Disney, Fox, Paramount, Warner Brothers, Columbia, and Universal as they were highly dependent on their summer blockbusters for revenue. If for any reason these summer releases failed, there was no guarantee whether the next Summer Blockbuster esque big-budget film would work or not, as they used to offer different movies every year and not a continuation next chapter of an established franchise sequel.

Another major problem was that these were usually involved significant investments, crossing the \$100 million mark besides marketing cost, and their failure often affected the relevant studios badly. All these issues were resolved with the introduction of Cash Cow Movies.

What is a Cash Cow Movie? It is a Commercial movie that, if it works, is turned into a franchise of sequels, prequels, spinoffs, theme parks, merchandise, T.V. series, etc. Cash cow movies were those commercial movies usually followed by multiple sequels in quick succession of time. Their entire objective was to earn money for the parent studios.

The trend of cash cow movies was started with the release of the first Harry Potter film (Columbus, 2001), which in 2001 grossed over \$974 million, thus becoming the highest-grossing film of the year. Subsequently, the relevant film studio Warner Brothers adapted all remaining books of the Harry Potter Series (Rowling, 1997-2007), which were used to produce and release one movie every year until the series concluded and then further followed by a prequel series which started in 2016 and has released a Sequel in 2018 with three more movies planned to be released in the 2020s decade.

Although Harry Potter (Columbus, 2001) and Marvel Cinematic Universe (Favreau, 2008) are rare examples of commercial cash cow movies which were primarily appreciated by fans and critics alike, unlike all other cash cow movies, thus the practice of releasing a film, and if successful on box office, releasing its sequels, prequels annually till its death, inspired a whole genre of filmmaking in Hollywood. Critics highly bashed most cash cow movies for being low-quality, trash films such as Transformers Franchise (Bay, 2007-2017), Pirates of Caribbean (Verbinski, 2003-2017), and Fast and Furious Franchise (Cohen, 2001-Present), to name a few. The objective of this research study is to analyze what is the characteristic which distinguish a Cash Cow movie and what are the factors which make them work and be successful for an extended period without facing any box office fatigue globally

LITERATURE REVIEW

This study relies on several research articles that examined Hollywood cinema's moviemaking patterns and practices since its inception. It aims to investigate how they have converted the art of storytelling into one of the world's most profitable money minting businesses. It also analyses how Hollywood has cracked the code to generate guaranteed box office success by introducing cash cow movie franchises. Garrahan's familiarity theory manifests how Hollywood actively plans for comfort

movies by releasing known commodities such as sequels and prequels of an established movie franchise than establishing the original I.P. of a new movie. According to him, "If it seems like there are more franchise movies around these days, that area, because there are seven of the ten top-grossing movies globally in 2014, were sequels. Compare this with the year-end box office tally 20 years ago when only one of the top 10 — the Harrison Ford-starring Clear and Present Danger — was a sequel. Hollywood studios love franchise films because they have built-in awareness with audiences. When they work, they can be a license to print money" (Garrahan, 2014).

Bernardin also echoes the same sentiment with the following findings: "If characters are the new movie stars, then the franchise is the new coin of the Hollywood realm. Movie studios live or die by how many franchises — connected universes, sequel factories, spinoff machines — they have in their stable" (Bernardin, 2016).

Whereas Farrah highlighted how a successful franchise could diversify revenue streams of a singular product by stating

"Numbers speak for themselves: among the top 10 box offices of all time, eight movies are part of a franchise, and two of those are Marvel movies still screening in theatres around the world. Only nine movies out of the top 50 box offices are not franchise-related – seven if you consider Avatar as the first installment of a franchise and Titanic as a reboot" (Farah, n.d).

Despite all the challenges with I.P. management, franchisees are not just about releasing new movies or video games. Still, if the offer in franchise titles is so abundant, it is because of the public demand that keeps asking for more. Viewers are now used to waiting for the following episode and keeping up with longer storylines, probably in part thanks to the wide success of the series. However, even more so, audiences look for more complex and intricate plots and enjoy watching the characters they became so fond of grow and evolve along the way.

"A strong I.P. works on any formats, as evident by the many superheroes T.V. shows. They either introduce new characters and elements of the universe (Marvel's Agents of S.H.I.E.L.D. or Jessica Jones) or shine a new light on a well-known story. That is how D.C.'s Gotham, telling the origins of Batman and the villains he will encounter, is presold internationally without any pilot. This is true for video games, too, since many franchises have been or will be adapted to the big screen. Ubisoft even created a subsidiary film production company, Ubisoft Motion Pictures, to manage the conversion of their I.P.s into movies (Assassin's Creed) or T.V. shows" (Farah).

Along with these practices to ensure that a cash cow movie is a particular product to deliver the expected results, another practice Hollywood has adopted in recent years is Diversity. Although historically, Hollywood was majorly a white-ethnic dominated industry, lately it has found a way to establish its cash cow movies with more credibility by offering A diverse cast of characters so that the appeal towards

the mass audience would be enhanced. Thus, the casting of Bollywood Actress Deepika Padukone in Vin Diesel Starrer Action Franchise movie “XXX: Return of Xander Cage” (Caruso, 2017) is one such classic example that aims to extend the product appeal to India, a country of over a billion population and cinema lovers. Zipin explains the procedure as

“If you have Tom Cruise or Jennifer Lawrence as your star, you are much more likely to find a partner willing to buy the rights in China and France. That is not a guarantee that the film will make millions (or billions), but it is about as safe a bet as you can get in this business”. (Zipin, 2020)

Regarding why franchise movies work better than Original I.P. movies, we do not have to look any further than into the all-time Highest Grossing Movies list by Boxofficemojo.com (Top Lifetime Grosses, 2020). It is the official website for the Producers Guild of America to track the financial success of the movie industry in which 49 titles out of the top 50 movies are based on a franchise model.

Berger said, “Investors know that a movie with brand recognition is more likely to succeed than a standalone film to further elaborate on the point. Just like McDonald’s enters a new market with brand recognition and scale and a mom and pop has to build such recognition and scale, non-franchised movies have to work that much harder for their buck” (Berger, 2019).

Turner also highlighted the strategy of Cash Cow Film Franchises of releasing a known entity backed by Diversity in these words: “In short, they want to minimize their risk, appeal to an international audience, and bolster the potential for additional revenues through games and merchandise. That sounds like a no-brainer, and it probably will not come as a surprise to regular filmgoers” (Turner, 2015).

On the other hand, Mancini indicated how a Cash Cow Franchise is a short-term solution, and long-term dependable plan movie studios and investors could count on to achieve the desired financial success required to keep the employment of employment 100s of thousands.

“Franchisees are not only seen as safer bets that end up absorbing the majority of a studio’s resources, but they also offer a built-in business plan. A superhero movie is not just a movie. It is a five-year plan.” (Mancini, 2018).

Along with being super successful and dependable, film franchises also provide longevity to the product. One such representative example from the recent past is a franchise film, “The Fate of the Furious,” released by Universal Pictures. “It is No. 8 in a franchise that continues to grow. This franchise started in 2001 and has delivered \$5 billion for Universal at the box office alone, not to mention the tens of millions of dollars in ancillary revenue generated by the franchise. It is a case study for Hollywood of how to constantly reinvigorate a film franchise and turn it into a long-term, profitable brand” (Analysis: Why Hollywood Has Embraced Franchise Films, 2018).

METHODOLOGY AND SAMPLE

Literature review of various published articles and content analysis of sample Cash Cow Hollywood Film, released from 2000 to 2020, was adopted as a two-fold research method in this study,

The Sample was taken from the two eras, i.e., from 2000 to 2008 and 2009 to 2020. The strategically divided two eras helped understand the steady growth of movie franchises in the Hollywood film industry, focusing on the leading research question of how the cash cow movies were produced and distributed to churn out huge profits worldwide.

The official ranking of Top 50 Highest Grossing Movies in Hollywood was reviewed to gauge original work and franchise model products. An in-depth analysis of cash cow movies’ characteristics, factors, schedule, development, release pattern, and the significant differences among the leading film studios’ strategies was studied thoroughly.

The study’s findings regarding how many franchises existed in the first franchise sample were discussed in detail, as well as the current boom of the cash cow films and the factors behind their success.

RESEARCH QUESTIONS

The leading questions will be the most critical factors to look into while researching:
What are the characteristics of a Cash Cow movie?

How does a cash Cow movie work?

Why does cash cow movies have seen a boom in production?

FINDINGS AND ANALYSIS

What are the Characteristics of a Cash Cow movie?

Cash cow movies are successful because they usually follow a tried and tested formula working for them for over 50 years and even more. During our research, we identified the following are the characters presented in a typical Cash cow movie:

Summer or Christmas Release

A characteristic that every cash cow movie contains has a wide release when the maximum audience is accessible and willing to watch it. There are usually no distractions causing loss of business. That is why a scheduled summer release during May to August or in Christmas Holidays from December 1 to 31 is the ideal time to release at a large scale (i.e., over 3000 cinemas) to maximize potential profits.

Star Cast

Having a Star Cast indeed quickly sells a movie, and every cash cow movie makes sure to have a well-round star cast catering to all the demographics, including a child star aged between 3 and 14, a teenager (14-17), and a heartthrob (18- 54). These are the core demographics of the cast as they are the ones who buy movie tickets and determine its product placements.

Diversity

Diversity in a movie goes a long way as having actors and directors from different nationalities and backgrounds opens up new markets never explored before. For example, The Movie “The Fate of the Furious” (Gray, 2017) contains a Dominican (Vin Diesel), Samoan (Dwayne The Rock Johnson), African American (Tyrese Gibson), a White American (Charlize Theron), and a Mexican (Michele Rodriguez) which results in having movie sell worldwide as people all around the world relate to the movie as their person movie and watching it for their person which results in the movie being a billion-dollar success worldwide.

This practice is now implemented worldwide as Just by adding a Chinese character in Transformer film also qualifies them for fan support toward film and helps in getting tax credit/rebate in that specific country and if having a large, diverse cast potentially worldwide adding millions of dollars in profit.

Novel or Comic book adaption

Cash cow movies are hardly original content. It is almost unanimously adapted either from a bestselling author’s novel or a company (Marvel, DC) comic book. Ever since the adaption of James Bond (Young, 1962), every studio looked towards building a franchise, and many writers considered creating their work into that as well, often ended their work on a cliffhanger climax only to ensure another part be published and produced. This is the age in which studios buy movie rights to a novel even before it is published if it succeeds in public and has a mass appeal. Some of the famous novels and comic book adaptations that have become prime cash cow commodities include Harry Potter (Columbus, 2001), Lord of the rings (Jackson, 2001-2003), The Hobbit (Jackson, The Hobbit, 2012-2014), Marvel Cinematic Universe (Favreau, 2008), D.C. Movie Universe (Snyder, 2013), Transformer Franchise (Bay, 2007-2017), the X-men Franchise (Singer, 2000-2020), and The Hunger Games (Ross, 2012) to name a few.

THREE ACT STRUCTURE

Tried and tested rules that largely govern cash cow movies are always the same, and their most important rule regarding their production is following 3 act structure. A 3 act structure consists of a Starting, middle, and end, and it always follows the same trend. No innovations or risks are taken as cash cow movies are always considered the same bet. Thus these movies always start and establish their main characters in the beginning. Then in the middle, it usually introduces the problems and struggles of leading characters and their fights against the crisis, and the end always consists

of the triumph of the main character over the problem.

FRANCHISING

Franchising is by far the essential characteristic of a cash cow movie as once a first film is successful, the studio invests immediately in greenlighting a sequel, a spinoff, and builds a whole franchise around it.

Some of the most prominent examples of a franchise are of the following:

Paranormal Activity:

Once the micro-budget \$15,000 movie was acquired by paramount studios and released, it grossed over \$121 million. The studio immediately green-lighted further sequels and in the next ten years released eight other sequels, eventually beating the movie to death by creating the same movie/premise over and over again and grossing close to billion dollars while doing it.

Other prominent examples primarily consist of horror movies and other genres with the same practice of production and release. Following are some of such examples: Saw Franchise (Wan, 2004), The Conjuring Franchise (Wan, The Conjuring, 2013), Insidious Franchise (Wan, Insidious, 2010), Friday the 13th (Cunningham), Nightmare at the Elms Street (Craven, 1984), Halloween franchise (Carpenter, 1978).

Product Placements:

As the primary aim of cash, cow movie is to generate profit for the studio to maximize the process studio, which is already earning income from theatrical, digital, DVD, and merchandise revenue and add product placement during the movie to increase revenue.

Mountain Dew’s placement in “The Incredible Hulk” (Leterrier, 2008) during its first transformation is one of the most successful product placement examples of all time as the color of both Hulk and Dew is the same, which naturally leaves an impact on the audience with the color resemblance.

Other famous examples of product placement include the display of Pepsi cola during the movie Superman (Donner, 1978) and the co-coordinating colors of drink and superman suit. Castrol Oil in Fast and Furious Movies (Cohen, 2001-Present) was always visible amidst the Car prepping montage.

HOW DO CASH COW MOVIES WORK?

Cash cow movies are a new form of financially successful commercial films as the sole purpose of their existence is to mint money, raise the company’s stock prices and keep studio’s distributing, exhibiting partners, and financiers happy.

Cash cow movies earlier started as a tool to make a quick and stable financial successful investment by producing a “Sequel” or another part of a hit movie released earlier. This trend became extremely popular due to already given exposure to a hit movie that created curiosity in moviegoers for the next part. Most of the time, the budget for the sequel was decreased by cutting production costs and relying on the goodwill created by the first venture to ensure maximum profits. For half a century, this practice continued and by the 21st century reached its climax with the launch of the “Movie Universes.”

They are the new form of sequels as earlier films only got a second part when the first one was appreciated, but with Marvel universe, the concept of multi-sequels was introduced in 2008 with the release of its original film “Iron Man” (Favreau, 2008). When it was successful, it got a sequel, but the revolutionary trend that emerged was that even the secondary characters of the film, which were earlier used as a supporting part, this time if tested well with the audience, got their movies. Thus began a movie universe, and slowly and steadily, a commodity started with just a single movie spawned multiple spinoffs and is now a \$22.5 billion franchise with multiple releases every year and movies planned till 2030.

The earliest example regarding the trend of cash cow movies started in the 1960s, with James bond (Young, 1962) being the first film franchise.

In that period, primarily original movies were produced. Adapting a novel or a comic book series for a theatrical release was quite rare. However, in 1960 Robert broccoli bought the movie rights to Ian Flemings Detective mystery novel Dr. No Featuring the famous character James Bond. The theatrical adaption was released in 1962 on a budget of \$1 million. It ended up grossing \$69million, generating profits unheard of before, so the first thing producer of the movie did was to buy all the rights to existing and any upcoming novel theatrical adaption rights of James bond and also signed its Movie star Sean Connery on for a multi-film contract and thus began releasing one film every alternate year creating a 50-year-old franchise with 24 theatrical James bond releases.

This research analyzed how cash cow movies work. Although the case cow movies have existed for more than 55 years, they are still highly successful, and every year, they end up as the highest-grossing movie of the year in Hollywood. So Following are the reasons we were able to identify as the core factors behind the success of the case cow movies during this research study:

Character sympathy:

One of the reasons cash cow movies work is the relatability they create among the audience with the characters of these big movies. For example, the Fast and the Furious franchise is one of the biggest movie franchises in the world, which has a global appeal all around the world. Its past two parts have grossed over a billion dollars at the box office, it has a balanced revenue, i.e., Equal gross in the United States and around the globe, but the main character of the franchise around whom the story revolves is a Mechanic. So blue-collar people worldwide feel relatable to

the person who is often jumping from a plane and even from Burj Khalifa in a car because of his occupation and superhero abilities that make him both likable and even inspirational to a large number of a mass audience.

Family values:

Almost all Cash cow movies have exploited their market by maximizing profits and targeting families as their core demographic audience. Most of the biggest franchises, either we take Harry Potter, Fast and Furious, or any other example, always contain the core storyline of banding together as a family or finding a new surrogate family and facing all the problems in the world together and easily defeating them. Even superhero films like X-men and The Avengers follow this pattern as their core theme is ‘forming together a family-like team to go against any and every problem only to come victorious over the other side.

Entertainers:

Every person’s daily life is already tense enough, so movies are the escape that everyone craves for and the reason cash cow movies have been successful for half a century is that they are pure entertainers. They do not follow gut ranching or heartbreaking sorrow material. Instead, they are almost the opposite of it as they are purely based on a blissful two-hour experience of fun, excitement, thrills, drama, emotions, suspense, and reveal. They act as a cathartic experience for complicated real life. That is why even half a century later, they are still the biggest hit in the movie business.

Larger than life

Cash cow movies usually carry a heavy production and promotion budget that ranges from \$150 to \$250million and is almost exclusively released around summer or Christmas time to maximize their audience, and they usually offer a larger-than-life experience to their audience. They are popular because they take you to a fantasy world, which in reality you know is not possible, but just a glimpse of the possibility of it excites us to our core. Whether it is a Sci-fi genre, Superhero, or an Action piece, it gives us extraordinary thrills such as aliens destroying the planet and superheroes saving them or dinosaurs attacking us or space travels one of the few examples of how cash cow movies present more significant than life situations and the general public loves it.

Franchising and Movie Universes:

Knowledge of a previous installment and relatability with its characters and franchise make the general public comfortable with them, making their decision to watch another part of it easy. Since watching another chapter of what you already know about is comparatively easy as compared to watching an entirely new original movie and understanding its tone, theme, story, character arcs, the cash cow movies usually score above original content most of the time.

WHY CASH COW MOVIES HAVE SEEN A BOOM IN PRODUCTION

Modern-day cash cow movies can be easily divided into two eras; first, the movies released from 2000 to 2007 and the second era that started from 2008 and continue till date.

The era of 2000-2007 used to follow all the classic rules of original cash cow movies, i.e., if a movie is successful, follow it up with a cheaper similar sequel in a couple of years and followed by Vhs and DVD releases and conclusion with World Television Premiere as those were the most iconic and profitable means of distribution.

However, Marvel's Iron Man (Favreau, 2008), released in 2008, was a game-changer as not only it started the trend of shared movie universes, it also introduced new means of revenues with the introduction of:

PPV (Pay per View) screenings on Studio's official website, making it easier for viewers to access it in their homes on the opening weekend as being safe from the hustle-bustle of cinemagoers.

Websites like Netflix and Hulu helped with the business a lot as it was also another way to watch and generate income through advertising while also being safe from piracy of the movie.

The official merchandising of movies was also started by Marvel.

Theme park attraction revolutionized the way movie studios produced movies as if a successful movie would have generated multiply theatrical revenue with the help of theme parks as their entrance ticket and rides fee is much higher than standard movie ticket fee. A prominent example for theme park revenue is, i.e., Cars (Lasseter, 2006) movie from Marvel's parent company Walt Disney, which annually generates \$10 billion through theme parks compared to films gross of \$450 million.

So after witnessing the major robust financial success, Disney's Marvel and other franchises have changed the whole market of cash cow movies because now it is no longer about just a movie, its theatrical revenue, and DVD sales. It was a whole new ball game with revenue streams expanding to multiple forms such as Theatrical, Merchandize, DVD, World T.V. Premiere, Theme Park, Digital Streaming, etc. So naturally, all the major studios followed the bandwagon to start their movie franchise, resulting in the emergence of several movie franchises.

Prominent Example of Cash Cow movie franchises during 2000-2007:

The Matrix (Wachowskis, 1999-2003), Harry Potter (Columbus, 2001) Lord of the Rings (Jackson, 2001-2003), X-Men (Singer, 2000-2020)

Prominent Example of Cash Cow movie franchises from 2008 to 2020:

Marvel Cinematic Universe (Favreau, 2008) (Iron Man, Captain America, Thor, Hulk), D.C. Movie Universe (Snyder, 2013) (Batman, Superman, Wonder Woman, Flash, Aquaman), Transformers (Bay, 2007-2017), Universal Monster Universe (Edwards, 2014) (Godzilla, King Kong, the Mummy).

CONCLUSION:

Cash cow movies are currently the stabilizing factor in the film industry. Because of them, millions of jobs are created annually for creative people, and events like Oscars and Academy Awards are held in which commercially flop art movies like Moonlight beg most of the accolades and honors. The cash cow movies generate revenue for the studios to survive and bear the cost of the financial-disaster art pieces often ignored by the masses.

Cash cow films thus generate the lion's share for the film industry besides being a perfect stress releases for the audience from the hardships of real life. It can thus be rightfully said that the movie industry is still valid and thriving due to these movies. Otherwise, it could have vanished much earlier.

LIMITATIONS AND RECOMMENDATIONS:

The limitation faced during this research study is the lack of other studies exclusively conducted on this topic. Besides a few articles and journals available on the theme, I was surprised by the fact that a multibillion \$ dollar industry watched by billions of people suffers a lack of knowledge and discussion regarding what goes behind the silver screen to make it happen. However, this was also one of the core reasons which prompted me to conduct this research, and hopefully, I have done my bit to highlight this vast topic.

Application of diverse methods for research such as surveys, interviews, and thematic analysis of movies are suggested for other researchers in the area. Besides, the study of cash cow movies in other film industries will also help a comparative analysis and understanding of its universal mass appeal in different cultures.

REFERENCES

- Analysis: Why Hollywood Has Embraced Franchise Films. (2018, April 06). Retrieved from <https://www.licenseglobal.com/>: <https://www.licenseglobal.com/industry-news/analysis-why-hollywood-has-embraced-franchise-films>
- Berger, J. (2019, April 2). Why Movie Franchises are Everything Now. Retrieved from <https://www.youvegotmaids.com/>: <https://www.youvegotmaids.com/franchise/blog/why-movie-franchises-are-everything-now>
- Bernardin, M. (2016, June 17). The 25 Most Powerful Film Franchises in Hollywood and why they matter more than the movie stars. Retrieved from Los