**Chapter 7 Conclusions**

Following *Hereditary* (2018) and *Midsommar* (2019) the first poster for Ari Aster’s third film – a horror-comedy *Beau is Afraid* (2023)- was puzzling. Four men, standing close together, two of whom are clearly recognisable as Joachim Phoenix, each with an arm around the shoulder of the next man in order of ascending age from boyhood to bearded elder and wear uniform silky grey pyjamas with name Beau embroidered on the pyjama shirt pocket. More enigmatic still was logo placed alongside *A24*’s moniker at the bottom of the poster made of the intertwined letters *MW.*

When the film’s first trailer was released, there was the *MW* logo again, orbiting around the *A24* insignia. I spotted it again on the microwave in Beau’s kitchen and again on the TV dinner packaging Beau jettisons into the bin in one of the scenes where he is speaking to his mother on the phone. Having seen the film, the riddle of the *MW* logo has been solved. The letters *MW* are the initials of Beau’s mother, Mona Wasserman (Patti LuPone), who is the founder of the pharmaceutical company, *Perfectly Safe* that features in the world of the film*. Perfectly Safe* is not just a brand name either as it underlines the film’s main theme – how Wasserman parented Beau and how parenthood shaped the pharmaceutical company she built, further underlined by the location of *MW*’s corporate headquarters in the fictional ‘Wasserton.’ The film has a corporate site where visitors are invited to sign up to become *MW* ‘ambassadors’ for what looks very much like another in-world evil corporation.

The campaign appears to have kicked off on the film’s *TikTok* platform where a video directed viewers to the *MW* Instagram account and then on to the *MW* corporate site . This was followed by another a video of the film’s poster alongside two advertisements featuring the young Beau in the film: one poster promotes Dortol, a drug used in the management of ADHD; the other selling a drug to combat allergies. Then a couple of months before the release of the film in March 2023, *MW* (Pharmaceutical) Industries appears on *LinkedIn*, giving more details of the company : the type of company; its size; location and company specialities are listed as travel, consumer goods, e-commerce, retail, and operation.

Posts to the *LinkedIn* page are a mix of real-world promotion and film narrative extensions. For example, the film’s score, composed by Bobby Krlic, is advertised on Spotify as well as brand-related jokes about the film’s distributor, *A24*. For a company that has developed a reputation for its singular take on film merchandise (as discussed in chapter 5), the *LinkedIn* job advert for a ‘Merchandise Handler’ was a joke on them. In the job’s specification tasks include raising *MW* brand awareness and responsibilities include wearing and displaying *MW* merch ‘as frequently as possible;’ embodying the brand; and ensuring personal behaviours never conflict with company values. The job’s person specification includes possession of a working email address and an enjoyment of running at high speeds. This is another example of a hermetic joke of the kind described in chapter 5 which only make sense to those who have seen the film and are explicitly designed to make the recipient feel part of an (exclusive) *A24* audience community -with the implicit assumption that you won’t get the joke unless you have seen the film.

In the *LinkedIn* pages ‘people’ section, fictional characters sit alongside ‘real’ individuals and the strategy is clear. This is a form of native advertising. The MW company inveigles its way into people’s own *LinkedIn* pages by capitalising on the affordances of the site, so any individual who signs up to become an ambassador sees the MW logo appear on their *LinkedIn* name banner or inserted into their *LinkedIn* ‘Experience’ section. Furthermore MW ambassadors become part of the *LinkedIn* page’s infographic data covering where people live, where they study, what they do, what they are skilled at and how they are connected to each other. By so doing the film’s fictional world inculcates itself into everyday screen culture.

Writing the conclusions in the summer of 2023, A24’s promotional campaign for Aster’s *Beau is Afraid* seemed to exemplify many of the features of transmedia marketing and promotion that have been discussed in the book. The representation of fictional corporations in film promotion is a trope that can be traced back to one of the early transmedia marketing campaigns designed by Hi ReS! for Darren Aronofsky’s *Requiem for a Dream* (2000) featuring a flash-driven site for Tappy Tibbons TV Show selling Slim-n-Happy diet pills. Moreover in the corpus of in-world fictional corporation sites assembled for chapter 4, there were numerous in-fiction film sites for medically related companies selling biotechnology, cloning services, or pharmaceuticals.

It has been observed that narrative tropes like these are often used in film promotional campaigns to ‘authenticate the fiction and embed it into the discourse of the real’ (Atkinson, 2014:29). However it could be suggested that this trope reoccurs frequently in promotional materials which indicates a pattern expressing broader concerns and suggestive of its topoic qualities. *A24*’s *LinkedIn* campaign resonates in the summer of 2023 because it strikes a chord with the current cultural anxiety surrounding the opioid epidemic in the United States where it is estimated that more people have died of overdoses related to opioids than died in all the wars America has been involved in since the Second World War (Radden-Keefe, 2021:5). Over recent years this issue has found expression in numerous films, documentaries, TV series, exhibitions and books including the Netflix series, *Painkiller* (2023), *Dopesick* (2021) starring Michael Keaton, documentaries by Elain McMillion Sheldon *Heroin(e*) (2017) which won an Oscar and her follow up *Recovery Boys* (2018), Alex Gibney, *The Crime of the Century* and *All the Beauty and the Bloodshed* (2022) about the artist Nan Goldin, as well as several award winning books such as the Baillie Gifford prize winner, *Empire of Pain* by Patrick Radden Keefe and Barry Meier’s *PainKiller: An Empire of Deceit and the Origin of America’s Opioid Epidemic*. It is this promotional strategy of drawing connections between new film releases and current real-world concerns that enables films like this one to assume a pertinence to the zeitgeist that garners it attention.

Whilst there are clear continuities with web site styles we have encountered before, it is also clear that approaches to online film promotion have changed since the advent of the internet too. Today the standalone ‘official’ film web site with their own domain name seen in earlier examples like *Donnie Darko* and *Blair Witch* has been mostly superseded by a standardised studio-distributor ‘catalogue site’ listing its portfolio of films including key production information, trailers, and links to the film’s social media locations. . While promotional narrative-based extensions tend to take the form of native advertising using existing web locations such as *Tumblr*, *YouTube,* *X (formally* *Twitter)*, *Facebook*, *Etsy,* *TED* Talks and here, *LinkedIn*. From a purely pragmatic perspective these extensions can be created cheaply in comparison to building a site from scratch and buying and registering a domain name. But more importantly perhaps, like native advertising, these narrative forms of promotion can be designed around the affordances of the site and assimilated into our regular screen lives

This book set out to investigate the development of new forms of promotion that emerged with the advent of the internet, and in particular the film website. It discovered that this emergent form serves not only the commercial function of communicating information about a new film, but much more besides. These sites manage the entrance of a film into the world and endeavour to shape its reception. Sites surveyed cultivated curiosity, nurtured anticipation, and steered audience expectation too. I discovered that these film sites undertake narrative roles too. Sites establish story worlds for the films they promote, detail back stories, and establish connecting stories between films in a franchise series. They can introduce characters and set up plot primers, and provide a locus for audience communities to congregate. Perhaps most important of all they create a ‘conversation’ around films in the media and thereby suture films into the prevailing zeitgeist, whether it be a sense of nostalgia surrounding game culture’s affection for TRON, or current concerns about America’s opioid epidemic, which places the film on the cultural agenda.

These promotional forms have developed their own aesthetics as well as narrative functions along film generic lines. In chapter 4 we saw that for science fiction and fantasy films, film fictional worlds are often depicted in the guise of corporate websites. Whilst in chapter 5, online promotions for horror films often took the form of hoaxes. Having researched films and their sites, however, it is evident that generic features do not straightforwardly transfer from film to film promotion. Science fiction and fantasy in-fiction corporation sites address their viewers directly as potential employees or customers, and elicit participatory engagement by inviting audiences to sign up, apply for jobs, embark on training programmes, and become ‘customers’ , ‘investors, or ‘ambassadors’ as we saw in the *Beau is afraid* *LinkedIn* site. While horror film hoaxes attract the attention of prospective audiences through short-form hoax-reveal encounters which provide a foretaste of the film experience. What I would term these promotional hailing genres have now become standard features of online promotion which as we saw in the case studies examined in each of the chapters provide affective pleasures that are, arguably at times, as entertaining as the films they promote, but at the very least, should be factored into any discussion of the contemporary film experience.

Not everyone shares this view, however. Film scholars have often been quite dismissive of film promotion, making derisory remarks about ‘marketing efforts’ and ‘mere promotional forms’ (Decker, 2016:104; Derhy and Bourdaa (2016:2). While marketing practices have been described in dismissive terms as ‘a deluge of advertising and promotional materials,’ and even a ‘carpet -bombing promotional strategy’ (Herbert, 2017:8-9; King & Krzywinska in Hills,2003:181). Comments like these are predicated on a desire to draw distinctions between creative and commercial content and it has been observed that film scholarship has historically been ‘structured by the distance that it seeks to claim from the industrial and the commercial’ (Hills,2003: 186). With the development of film studies as an academic field in the 1970s and 80s, the prevailing discourse was to regard film as an art form rather than a commercial practice. The consequence of this was the development of text-based methodologies for its study, together with a focus on the creative styles of individual directors through the auteur approach. However the commercial basis for the industry has been downplayed and therefore strategies for taking its wares to market have often been disregarded (Ibid).

The disregard of marketing and promotion is not confined to academic quarters either. In 2022 two fans filed a lawsuit against Universal Pictures because they argued they had been misled by the trailer of Danny Boyle’s 2019 film *Yesterday* which featured the actor Ana de Armas who didn’t subsequently appear in the film[[1]](#footnote-1). Although the case was dismissed, what was pertinent to the issues discussed here was that the judge described the film’s promotional trailer as ‘commercial’ speech rather than ‘free speech’ and therefore determined that it was subject to the laws of advertising rather than the protections of the first amendment. He rejected Universal’s defence that promotion may be creative in the same way as a film, implying that promotion must be held to a different standard to other creative forms and providing a stark illustration of the prevailing cultural attitude towards marketing and promotion (Cho, 2023).

But the problem is that these attitudes mean that the interesting changes in marketing and promotion are overlooked. Film websites and other forms of online promotion that have followed are regarded as commercial literature that has little intrinsic value; this book contends that this is not the case and that promotion now plays an increasingly significant role beyond its traditional marketing function. As online marketing and promotion practices have matured, we see the development of content designed for marketing and marketing designed as content. Distinctions between storytelling marketing have blurred in exciting and creative ways to create new kinds of hailing genres that are a distinctive feature of the 21st century film experience.

This investigation of the emergence of the film website met with several challenges related to their status, low value, material precarity and the fact that very often once film websites have fulfilled their function they are regarded as redundant and therefore disposable. So before I could examine the artefacts themselves I had to devise strategies for their examination. Media archaeological writings provided the conceptual foundations for this but these theoretical principles could not be used to undertake the research directly and had to be transformed into practical approaches to address specific research challenges. So, to undertake an enquiry into the emergence of film websites, as we saw in chapter 2, firstly, media archaeological writings were *adopted*. Secondly, they were *adapted* into practical tools; and thirdly, when no other strategies were available, new approaches were devised.

To answer the question: Where have film sites been collected, recorded, and archived? A selection of archives were identified concerned with the collection and preservation of film websites and other forms of online promotion. What distinguishes archival research from secondary source research is the possibility of encountering the objects under consideration at first hand, unmediated but this turned out largely not to be the case. The *Internet Archive* was only able to deliver fragments of sites in various states of decay as links were broken and sources relocated. The *Digital Craft* archive was short lived and closed down by its host institution. The *Webby* awards kept a record of their annual winners and honourees but did not own the sites it celebrated and could only provide links to them, which suffered the same decay as other historical links. While the *Movie Marketing Madness* blog provided a commentary on entire campaigns documenting the contributions of each media platform, likewise because the blog held nothing but links to the sites it discussed, it suffered the same fate as other digital archives. What was clear from these archival encounters was that they offer, what have been referred to as ‘the temptations of immediacy,’ but in practice cannot deliver on their promise (G. Winthrop -Young, 2015:145).

Notwithstanding these limitations, however, by heeding the advice of internet historians and working with the affordances of each of the archives the investigation did prove fruitful. By working with the curatorial agenda of each of the archives and focusing on what these archives were able to reveal, rather than their limitations, each archive did contribute insights into the development of film websites. Moreover the final technique put into practice here was to track the record of a single site across different archives. This archival comparison illustrated the different stories archives tell, as well as the precarity of digital artefacts and wider questions about our cultural memory. The over-arching finding of this archival excavation is that film promotion sites are disappearing from the record before they have been adequately appraised as a new kind of filmic object.

To address the book’s second line of enquiry into what form promotional sites take**,** initial observations indicated the evolution of standardised formats and that generic conventions may be emerging. Science fiction tended to be accompanied by in-world corporation websites. While the horrors were often promoted with hoaxes and it was not clear why these genres had emerged when they did. Errki Huhtamo’s technique of tracing recurrent and persistent tropes described in chapter 2 suggested a way to track these cultural patterns which he termed topoi. Moreover, topoi are often commandeered by the advertising industries to persuade people because ‘ready-made’ ideas already in circulation can capitalise on what people already recognise to deliver promotion. This approach was particularly suited to media that traditionally fall outside of the parameters of media histories and leave little evidence of their existence in the record.

Undertaking a definitive survey of film promotion campaigns was not a feasible ambition . The number of films released annually is enormous, but limiting the survey by time period seemed too forensic to demonstrate recurrence and cyclical emergence, and confining the survey to particular studios or distributors seemed too narrow to enable any generalisable conclusions to be drawn. The second challenge related to the subjectivity of the researcher which seemed to be an equally limiting variable. Besides none of these approaches would yield insight into which campaigns had resonated with the wider audience. So, bearing in mind the methodological principle of working with the affordances of the medium, the listicle tool was formulated. A survey of listicles was a way to draw on the collective intelligence of the popularity-based ranking system of the Google and, in this way a corpus of examples was assembled that could be regarded as a form of consensus.

A survey of the listicle-based corpus of evil corporation websites (Chapter 4) and horror marketing campaigns (Chapter 5) confirmed the hypothesis about the genre patterning of promotional film sites. But film genre are not fixed categories and do not straightforwardly transfer from one media to another but rather evolve in distinct cultural settings (Mittel, 2004: 1). To function as promotion, film web sites have to be configured into forms that interpellate audiences to engage with them.[[2]](#footnote-2) To enter into the world of the fictional corporation website , or engage with the proposition of the site’s hoax is to begin to enter into the film’s diegetic ambit. What both these emerging site conventions have in common is a capacity to connect the fictional world to people’s realities. They are, in short, agile, and flexible ‘instrument(s) of adaptation’ creating what Genette described as a ‘airlock’ enabling passage from our lived realities to the fictional worlds of the films they promote (1987:408).

One of the reasons why topoic iterations emerge recurrently is, in part, purely pragmatic. Their successful use as a form of promotion for one film, means they are worthy of reuse for the promotion of other films. However commercial expedience is not the only reason topoi reoccur. Cultural contexts and audience reception also play their part. An explanation of why evil corporations are so frequently used to render the fictional world of science fiction and fantasy films may be that the evil corporation topoi is expressive of a wider cultural anxiety about the capitalist economic system. While the long-standing promotional mode of the hoax may be indicative of changes to the way in which producers engage with audiences in a participatory culture and how this relationship has shifted over time from the possibilities for swindle between producer and consumer to a more collaborative sense of the shared joke in a more participatory culture. Through broad based generic surveys both chapters investigate the generic characteristics of film sites as well as providing detailed examinations of particular sites of operation to identify a topoic cultural pattern of recurrence.

To follow the book’s final line of enquiry concerning how audiences engage with and experience these new forms of online marketing, two approaches were adopted. Firstly, conventional media textual analysis of the online serial campaign for *TRON: Legacy* clearly illustrated the campaign’s intention to connect the sequel to its original film and cultivate a sense of nostalgia around the film’s sequel thirty years later. However to understand how audiences engaged with this sentiment, analysis was extended to the site’s social media. Thematic analysis was adapted for use in a social media setting to gain insight into audience engagement and experience. Its three main findings were firstly that here was an example of the formation of an online audience community; secondly, the activities of this audience community developed from interpretation to the dramatic presentation of extemporised ‘textual’ performance during the course of the campaign; and lastly, not all participants were fans ! Some appeared to be ‘actors’ orchestrating activities, cultivating discussion, and generating nostalgia for a film not yet seen. Whilst the qualitative analytical approach was not able to definitely identify who these actors were, this was not the aim of the project. What the approach was able to confirm was that through online promotion, nostalgia was actively cultivated here. This book contends that film site discussion boards can be regarded as an archive too, as traces of the audiences experience are evident in these posts and social media are amenable to analysis.

So, why does online film promotion matter? To answer this question it may be of value to move from a close-up scrutiny of specific promotional campaigns to a wide shot of contemporary film industry terrain to understand the broader picture. According to the 2021 *MPA* (*Motion Picture Association*) *Theatrical and Home Entertainment Market Environment (THEME)* Report there were 387 cinema film releases in the US and Canada that year. Whilst the UK’s *BFI Box Office Report* for 2022 stated that a total of 834 films had been on release for a week or more in the UK and Ireland (BFI, 2022). These figures illustrate the number of annual film releases, with, on average, at least two films released for each day of the year. The implication of this stark fact is that in order to win audiences, films must compete for attention and so promotion has become increasingly significant.

Another recent industry publication that has bearing on this question is the *BFI’s Distribution Report* (2022). It states that the majority of film marketing and promotion expenditure continues to be focussed on traditional media - television, out-of-home[[3]](#footnote-3), radio and print - with TV advertising accounting for 49% and out-of-home accounting for a further 38% (Neilsen Media Research in BFI, 2022). While online promotion currently represents less than a fifth of the total advertising spend on film (Ibid.). However by reading on it becomes clear that online advertising has seen the largest year on year growth (Ibid.). In 2009, online promotion represented just 7% of expenditure and by 2021 it had more than doubled to 19%, and even this number is conservative as it does not include social media. What these statistics tell us is that the online marketing is currently the fastest growing sector for promotion.

This is borne out in research undertaken by *Neustar* in 2018 on the marketing and promotion across different channels and platforms for 70 US films including TV, online display, online video, *Facebook* paid for advertising, out-of-home, radio, and print (Sweeney, 2018). The *Neustar* report found that digital media drove 46% of film box office revenue, even though it only made-up numbers in the teens in promotion budgets (Ibid.). In fact the survey concluded that TV advertising, which made up 82% of marketing budgets, was responsible for only 42% of media driven box office revenue, whereas paid for advertising on *Facebook* made up just 4% of movie media budgets but accounted for 9% of opening box office revenue and 20% of marketing driven sales. Such statistics suggest that, from a purely commercial imperative, future promotional budget allocations will favour online marketing and promotion still more (Ibid.). A point that brings us back to answer the question, why online promotional forms like film sites matter. Given these circumstances and trends, it is hardly surprising that film marketing and promotion in all its varied forms including fictional world sites, social campaigns, games, ARGS, activations and media conventions (cons) can sometimes be as entertaining as the films it sets out to promote.

Yet it remains the case that understanding of transmedia promotion practices remains limited. In recent years there has been more attention given to promotional screen industries. There have been the occasional insightful account of the practices and processes of developing film marketing and promotion campaigns: from Starlight Runner Entertainment founder, Jeff Gomez in his account of working on Disney’s *Pirates of the Caribbean*; to Jurassic fans, Jack Ewins, and Tim Glover’s commentaries on their involvement in Universal’s online promotional campaign for *Jurassic World* discussed in chapter 4 (in Freeman & Gambarato (eds) 2019; 2023). However, as both are first-person commentaries of their work which must be taken on trust and there is little sense of the wider professional context (Gray, 2010: 220). So, it is still a fact that remarkably little is known about the creative agencies and design studios that incubate these new forms of content (Gray, 2010:220; Britton in Ibrus and Scolari, 2012:221). As these agencies and individuals do not own the content they produce, because copyright resides with the studios or distributors, their creative contribution is often rendered invisible so more research needs to be undertaken to investigate film marketing and promotion practices.

With any investigation, inevitably, there are roads not taken too. When this project began back in 2011, the *Internet Archive* was the only way first hand encounters with extant film promotion sites could be had and, as I observed in chapter 3, what the archive had preserved were incomplete, unstable, and deteriorating digital fragments which did not provide an auspicious basis for the research. However since then, a suite of tools have been developed by the *Internet Archive* that have opened up new possibilities. From the perspective of this research enquiry, most significant is that the *Wayback Machine* now provides a breakdown summary of the building blocks of each archived website by media types (MIME-Types). That is to say file formats and format elements contained in a site including text (html), images (gifs, pngs, and jpegs), applications such as Javascript, video files like *QuickTime*, audio files like mpeg, and design features like CSS and the make-up of each site is represented in tables and pie charts.

This data affords the possibility of fresh approaches to the investigation of online promotion that were not previously available. What has been termed ‘critical code studies’ enables examination of the design of promotional objects; to better understand how these objects have developed over time; how they have been designed for international markets; and what relationships with users they invite (Wilson, 2015:72). This kind of data will enable researchers in the future to analyse the elements that make up a site, rather than just inferring them from the object’s textual interface, as well as how the artefact sits in the wider information flows of the internet. The data available from the *Wayback Machine* can enable the researcher to trace how a promotional site is developed over the lifetime of a franchise. It can point to the relationship between the site, search results and search engines and how these interactions shape our engagement with online promotion. In this regard then, these limitations and roads not taken need not be regarded as a shortcoming, but may form the basis for recommendations for directions of travel of future research.

Testimony to the growing recognition of the value of film promotion can be seen not only in the growth of academic interest in the field but also from the industry itself. Following the 2014 Sony hack[[4]](#footnote-4) and concern about the vulnerability of digital work in the media industries, Hollywood digital marketing pioneers, Bettina Sherrick, Ira Rubenstein, and Gordon Paddison founded *Hollywood in Pixels*. The aim of *Hollywood in Pixels* is to celebrate digital marketing, preserve notable digital campaign assets and recognise digital marketing through its Silver Pixel awards (Hollywood in Pixels, 2015). The first honouree was the founder of Rotten Tomatoes, Patrick Lee, and since then award categories have expanded to include not only veterans but contemporary marketers working in the field. The Visionary Pixel award celebrates the work of a current practitioner and the Rising Pixel award celebrating the work of early career professionals who may become the online promotion stars of the future (Sherrick, 2023).

What is most important about these awards from the book’s perspective is that they give online promotion a public profile which has proved to be an effective mechanism to draw attention to the campaign and encouraged the industry to consider the preservation of its work. In an interview the archive’s curator, Todd Havens, told me that the archive now contained 440 titles from between 1995 and2017, representing the first two decades of the internet and that the campaigns made of every kind of file type[[5]](#footnote-5) available during this period (Walden, 2023). Although the advent of the *Hollywood in Pixels* archive is encountering, many of the same issues faced by the pioneer archivists discussed in chapter 3 persist (Ibid.). Computer hard drives donated to the charity are sometimes found to be irredeemably corrupted and files storing data generated like game scores that were linked to the server are found to be fill of broken links.

*Hollywood in Pixels* activities are not confined to the archive of material artefacts. Fellow HIP member, Dan Ortiz has set up a Wiki archive as a ‘collaborative tool’ to collect, record and preserve digital marketing from banner ads to websites, apps, and games from the dawn of the digital age in 1993 to the present day. The intention is for the wiki to function like a yearbook to record campaigns (Sherrick, 2023). The third *Hollywood in Pixels* strategy is to develop a series of ‘Behind the Pixel’ interviews with key studio executive and creative agencies (Havens, 2023). One interview was conducted with the Digital Marketing team at Paramount and the creative agency, Citro Studio who conceived the ‘Demand it!’ yellow button campaign for the first *Paranormal Activity* film in 2007 discussed in chapter 5. This was a campaign that became a news story in its own right in the local and national news markets, as well as online news channels and outlets that it is claimed ‘changed everything in digital marketing forever’(Ibid). Clearly interviews like these form the beginnings of an oral history archive, and taken together with the wiki and the archive, the work of piecing together the history of the unsung workhorses of the film industry has clearly started to gather pace.

1. The reason given for Ana de Armas’ character disappearing from the film was that in test screenings audiences disliked the fact that the protagonist (Himesh Patel) was straying from his primary love interest played by Lily James (Maddaus, 2022). [↑](#footnote-ref-1)
2. The term ‘interpellate’ in the ideological sense is that ideas hail or recruit individuals and transforms them into subjects who respond to the call because they believe it was them the call was for. ‘Ideology and ideological State Apparatuses’ Louis Althusser in Judith Williamson, *Decoding Advertisements: ideology and Meaning in Advertising* ( London: Marion Boyars,1978:P.50) [↑](#footnote-ref-2)
3. Out of home advertising includes display in public places and spaces such as billboards or signage that people will encounter inadvertently while going about their everyday lives. [↑](#footnote-ref-3)
4. The 2014 Sony Pictures computer hack resulted in the leak of emails, internal documents, contracts, salary lists, film budgets, entire as yet unreleased films and employees personal details (Peterson, A. 2014, Cieply, M and Barnes, B. 2014) [↑](#footnote-ref-4)
5. Files donated to the *Hollywood in Pixels* archive include Shockwave (.dcr), Flash (.swf, .fla, .flv), .js, Jpeg, png and .wave for audio, mp4, xml, .css, .air, .gif, .txt , .db, .mov as well as HTML. [↑](#footnote-ref-5)