

CMPA

Canadian Media
Production Association



Screen-based entrepreneurs

DISCOVERABILITY:

Strategies for Canada's Digital Content Producers in a Global Online Marketplace

A research study supported by



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EXECUTIVE SUMMARY

As the global marketplace for digital content continues to evolve and to expand, producers face a growing challenge in the business of reaching audiences. Financing and producing great digital content may still be the first hurdles for producers, but ensuring ‘discoverability’ of a property in a universe of limitless competitive content has emerged as an equally important challenge. Canadian producers are now creating a broad range of digital content and products in a truly global online marketplace and success will be determined, in large measure, by how quickly we adopt new techniques and tools for reaching, engaging and holding on to audiences. This changing reality requires a direct-to-consumer relationship and a long-term commitment to maintaining and nurturing that relationship and, in some ways, has more to do with the techniques of branding than of traditional film and TV production.

The sheer magnitude and complexity of the online digital marketplace may be daunting as the many thousands of apps, games and millions of hours of YouTube videos now compete with the traditional pipeline of film and TV product. Layered on to this cacophony of content is the juggernaut of social media. The rapid penetration and acceptance of social media such as Facebook and Twitter have already overturned the way in which audiences learn about and consume content. Within this rapidly evolving context, this study explores by means of a survey and case studies the techniques and strategies to improve discoverability. Highlights of the survey include:

1. The most effective marketing techniques for discoverability are ranked in order of importance as follows: Social media (blogging, Facebook, Twitter, etc.) first; then search and related optimization techniques; digital ad campaigns tie with grassroots stunts; and traditional marketing (e.g. print ads) trail as the least important strategy.
2. The social media platforms are ranked in order of importance for discoverability campaigns as follows: Facebook, Twitter, then YouTube.
3. The key elements of an online campaign are: identification and early engagement of ‘influencers’; activation of fans who become advocates or superfans of a property; creation of marketing content tailored to the strengths of each platform employed (for example, photos for Tumblr, calls to action for Twitter); and authentic and frequent communication with fans and community over multiple platforms, which is more valuable than any paid marketing effort.

In order to improve the chances of audiences discovering a property and the ultimate viability of that product, producers must begin the relationship with their audience earlier (before production) and continue that relationship after production. As there is no automated solution for effective social media campaigns, the costs associated with discoverability are considerable and no longer reside with an arm’s-length broadcaster or distributor. For Canadian producers who are independent and do not benefit from studio marketing budgets, this new cost may be an obstacle to success unless it becomes an integral part of production planning and budgeting. The notion of discoverability is not an after-market thought, it is now central to the development and production process. As content creators navigate these changing waters, tools such as the online database, Digitaleventsadvisor.com, developed as part of this study may be helpful.

PART 1: SCOPE OF THE INQUIRY

“Discovery is the buzzword in online content these days, and though Pandora or Spotify have mastered it in music, video remains more of a challenge.” Lucas Shaw, Laffster¹

i. Discoverability and the Challenge of Marketing Content in a Global Online Marketplace

In 2011-12, the Canadian Media Production Association undertook a research study entitled *Content Everywhere: Mapping the Future for Canada’s Digital Content Producers*. That study analyzed financing sources for original online video content and presented new models for funding content online that are emerging in the US. This report is not concerned with financing of content, but with the processes and strategies of reaching audiences once content has been produced and released online.

As the digital universe continues to evolve and to expand, the ability of online properties to reach audiences and, most importantly, to sustain audience attention and engagement, with or without formal channel partners like Hulu or YouTube, becomes increasingly difficult. In fact, many of the online platforms that fund original content are looking for demonstration of a pre-existing online audience before committing to finance a project. Several new original properties involve Internet celebrities as on-screen talent, with Tribeca Enterprises, for example, recently announcing a YouTube channel initiative in partnership with Maker Studios, the company which manages many of YouTube’s most prominent ‘stars’. The ability to build audiences directly with consumers has, therefore, become a critical ingredient in the development of online properties.

For the majority of traditional content producers, the primary client has been the distributor or broadcaster. Marketing to the audience has been largely the responsibility of the buyer, not the content creator. In the world of global online content, this is no longer the case. Especially for independent producers without the benefit of a mighty studio or network budget behind them, the business of identifying and building an audience is now of utmost importance at the genesis stage of projects, not just at launch or release. Not only is marketing a property the responsibility of the producer, it is increasingly the responsibility of the on-screen and behind-the-camera talent. Each of us who has a ‘following’, each of us who has a community where we are an ‘influencer,’ now has a responsibility to bring that audience to the property and to motivate those audience members to share with their respective communities.

In a new world of vast quantities of online content where 72 hours of video are uploaded to YouTube every minute² and 746 new apps are available Apple’s App Store every day³, how do producers ensure that their shows or digital products are discovered by audiences? How exactly do videos go viral? How do apps or games make it to the relevant ‘top 10’ lists? And how do producers of special interest content or documentary films find and build sufficient audiences to support the financing of such properties?

¹ Shaw, Lucas. *Comedy Start-Up Laffster Partners with New Yorker, Maker Studios for Political Humor App*. thewrap.com, The Wrap News Inc. 2012. Web. 24 October 2012.

² YouTube, LLC. “Press Statistics”. Youtube.com, YouTube, LLC. Web. 12 Nov 2012.

³ Gruener, Wolfgang. *Apple App Store To Reach 1M Apps This Year, Sort Of*. Conceivablytech.com, ConceivablyTech. Web. 19 Aug 2012.

The new world of global online content now centers on 'discoverability' – the new measure of value which is a reflection not only of critical acclaim but of audience acclaim. It is the ultimate rating system without the mediation of a ratings interpreter like Nielsen. Discoverability is the methodology that drives viewers to content without the benefit of a TV Guide or TV listings and it is the measurement of success of content in a world of not 500 channels but millions of channels.

There are several 'how to' guides for social media marketing and strategies for online campaigns. An excellent one published by the Independent Production Fund is "How to Build an Audience for Your Web Series: Market, Motivate and Mobilize" by Julie Giles⁴. The scope of this inquiry is less about the 'how to', though we have compiled a handy 'Discoverability Check List', and more an exploration of what is working or has worked for specific types of properties. Another useful resource for producers is the "Transmedia Multitplatform Convergence Resource Kit", funded by the Canada Media Fund and Screen Australia, which provides excellent and practical information through a broad range of case studies from the *Goa Hippy Tribe* project to *Hunger Games*.⁵

ii. Goals of the Study

In an increasingly vast warehouse of digital content online, how do consumers discover great new content or great re-released library content from independent producers or creators? The days of appointment television, when a handful of broadcasters controlled the schedule of content consumption for mass audiences, are gone. In a world of highly fragmented audiences and multitudinous devices and screens, finding viewers and securing their loyalty are as important as creating great quality content. "Create it and they will come" simply does not apply in a world of highly-penetrated broadband and ubiquitous wireless coverage. In this increasingly interconnected web and mobile world, spilling over with new video and digital content launched every second of the day from all corners of the earth, how do Canadian independent producers without the marketing budgets of a major studio or media conglomerate find their viewers at home and on a global scale? This study addresses the issue by answering the following questions:

THE POWER OF THE PLATFORM. What social networking platforms control navigation in this new world and how do these entities promote content?

THE TOOLKIT FOR DISCOVERABILITY. What are the social media and online marketing tools available to producers? Are different online marketing tools better suited to particular types of content? How do producers engage platform partners in the promotion and 'push' of their titles? And what strategies can producers employ to revive or refresh audience interest in a title?

SUCCESS STORIES FROM THE MARKETPLACE. What examples from the Canadian marketplace are useful and replicable for other Canadian digital content properties? And what case studies from the US market can provide guidelines for improved discoverability? What marketing strategies work for apps versus web series versus games, or are they all the same?

⁴ Giles, Julie. How to Build an Audience for Your Web Series: Market, Motivate and Mobilize. ifp.ca, Independent Production Fund. Web. May 2011.

⁵ <http://www.tmcresourcekit.com/>

BUILDING B2B COMMUNITY. Critical to the business of film and television are the many markets, festivals and events where buyers and content producers meet, buy and sell finished product, and develop new projects. These business-to-business events create an important community within which business may be transacted. In the burgeoning digital marketplace with a plethora of new such events, which conferences or tradeshows, are most useful to producers seeking partners, distributors or financing for their digital content?

iii. Approach & Methodology

The methodology employed for the study included secondary research as well as original research conducted through interviews with both the distribution and the content creator sides of the equation. We surveyed two groups of experts directly for this study:

- **Content Creators**, including digital agencies, traditional film & TV producers, game/app developers, and related categories. We asked respondents to discuss social media strategies related to particular projects and digital properties.
- **Digital buyers/distributors/advisors**, including broadcasters, online platforms, distributors, agencies and digital consultants. We asked these respondents to focus on the overall “transmedia” business (including multi-platform, interactive digital content) and social media strategies for traditional and digital properties, rather than on individual projects.

For each group, we created an electronic survey on SurveyMonkey.com (see Appendix B) and then conducted follow-up interviews for case studies.

We selected our survey subjects from the transmedia and traditional media field and contacted companies and individuals, primarily in Canada and the US, with a track record and demonstrated experience in successful online content launches. The aim was to cover a range of digital products and to reflect the diversity of size and focus in the marketplace. Our intention is to provide producers with concrete examples of digital marketing campaigns and strategies that have worked, along with the sage advice drawn from the broader experience of platform and service producers.

Furthermore, we set out to assess some of the leading ‘must attend’ events in the digital industry and to create a dynamic tool for digital content producers on an ongoing basis. This database of digital content conferences and tradeshows called **Digital Events Advisor** can be found at www.digitaleventsadvisor.com. With new digital content events springing up monthly, our aim was to provide an evaluation based on the event’s focus, cost, relative usefulness with respect to networking, and the degree to which it provides access to financing and sales. Most importantly, the database provides a ‘comments’ feature for producers to advise their colleagues on what to expect from different events and their relative value.

PART 2: UNDERSTANDING THE DIGITAL MARKETPLACE

"In the traditional world, people would work really hard to get their content on air and then move on to the next. In our world, once the show is completed, you're only half done. Next, you need to interact with your community because you're creating entertainment with the emotional connection associated with videos, the intimacy of talk radio and the depth of special-interest magazines." Jim Louderback, CEO of Revision3.⁶

i. The Size of the Global Marketplace

Online video viewership has risen dramatically year over year. More than 100 million Americans are watching a growing amount of higher-quality video content online on a variety of smartphones, tablets and computers connected to televisions.⁷ Canadian online viewers still outpace the rest of the world in the quantity of videos they consume. A snapshot of viewership in October 2011 showed that Canadian online viewers watched 303.7 videos that month (per viewer), versus 286.3 in the US and followed by 268.6 in the UK.⁸ In that same snapshot, comScore found that 201.4 billion videos were viewed by a total global video audience of 1.2 billion unique viewers.⁹

ABI Research estimates that Internet-connected TV set-top box shipments will reach 57 million in 2017.¹⁰ BI Intelligence predicts 500 million tablets will have sold globally by 2015. Credit Suisse analysts predict 1 billion smartphones sold by 2014. We have moved to a highly penetrated, ubiquitous global online reality.

Importantly, whereas North America accounted for 66% of the world online population in 1996, as of June 2012 it represented only 14.6%, with Asia Pacific at 41% and Europe at 26.6%.¹¹ Reflecting this trend to a truly global audience, Viki.com, a new Wikipedia-like service where viewers volunteer to subtitle film, programs and videos into more than 150 languages, is gaining attention and investor support.

With over 1 billion smartphones driving the smartphone application market worldwide, *research2guidance* forecasts that the smartphone app market will surpass \$15 billion by 2013.¹² Just as mobile apps crossed over from phones to media tablets in 2010, International Data Corporation (IDC) forecasts that such apps will migrate to an ever increasing number of different devices, including Internet-connected TVs. By extension, IDC forecasts that global mobile app downloads (as opposed to the narrower smartphone app

⁶ Reed MIDEM Market Publications (Sept 2012). TV for Generation Next. *Mipcom Preview Magazine*, pg 89.

⁷ Heller, Steven. *Online Video: An Unfolding Megatrend*. beta.fool.com, The Motley Fool. Web. 29 October 29 2012.

⁸ comScore, Inc. *Canadian Watch Most Online Videos*. Comscoredatamine.com, comScore, Inc. Web. 15 Dec 2011.

⁹ comScore, Inc. *More than 200 Billion Online Videos Viewed Globally in October*. Comscore.com, comScore, Inc. Web. 14 Dec 2011.

¹⁰ BusinessWire. *Mobile Integration Key to 57 Million Smart Set-Top Box Market, Says ABI Research*. businesswire.com, BusinessWire. Web. 20 Jul 2012.

¹¹ Perez, Sarah. *ComScore U.S. Internet Report: YoY, Pinterest Up 4000+%, Amazon Up 30%, Android Top Smartphone & More*. Techcrunch.com, AOL Inc. Web. 14 Jun 2012.

¹² TechJournal South. *Smartphone app market to hit \$15B in a year*. techjournal.org, TechJournal South. Web. 13 Oct 2011.

market) will reach 76.9 billion in 2014.¹³ As a result, the entire mobile app market will generate upward of \$52 billion by 2016 according to Juniper Research.¹⁴

Of all the app categories, mobile games are the most popular. According to recent research pulled by the mobile analytics firm Flurry, 39% of smartphone usage and 57% of tablet usage is spent on games.¹⁵ Mobile game revenue will follow the large mobile app revenue trends and will reach \$18.3 billion by 2016.¹⁶

Whereas five years ago bandwidth was an obstacle to widespread online video consumption, today the penetration of broadband connections and widespread use of mobile devices have together radically changed how audiences access and consume video content. Much like the music industry 10 years ago, the traditional video business is now adjusting to massive disruption in the exhibition chain. Added to the explosion of online video is the role of smartphone apps and games in the media mix, as well as the emergence of social media platforms in the last five years.

ii. The Rise of Social Media

“Despite the almost unlimited nature of what you can do on the web, 40% of U.S. online time is spent on just three activities – social networking, playing games and emailing, leaving a whole lot of other sectors fighting for a declining share of the online pie.” Dave Martin, Nielsen analyst¹⁷

The power of social networks such as Facebook, Linked In, Twitter, and Pinterest is changing the way people connect, and, for content creators, changing the way people find and consume content.

In February 2012, comScore issued a report on the state of social media, which underlined the profound and widespread impact of these networks on a global scale.¹⁸ From Groupon’s impact on consumer retail behaviour to Facebook’s impact on political activism during the Arab Spring, social media has profoundly changed and continues to change human interaction, geopolitical activism and consumer behaviour on a global scale.

In Canada, 94% of the online population engages in social networking, and it is no longer an activity restricted to the young. In terms of worldwide hours per month (billions), nearly one in five minutes of time spent online is spent on social networks today – more than in any of the individual online categories of search, retail, email or other content. Canada ranks 10th in terms of the world’s most engaged markets for social networking.

¹³ IDC. [IDC Forecasts Worldwide Mobile Applications Revenues to Experience More Than 60% Compound Annual Growth Through 2014](#). idc.com, IDC Corporate USA. Web. 13 Dec 2010.

¹⁴ Juniper Research Ltd. [Consumer Mobile App Revenues to Pass \\$50bn by 2016 Fuelled by Smartphone & Tablet Growth](#). Juniperresearch.com, Juniper Research Ltd Web. 7 Feb 2012.

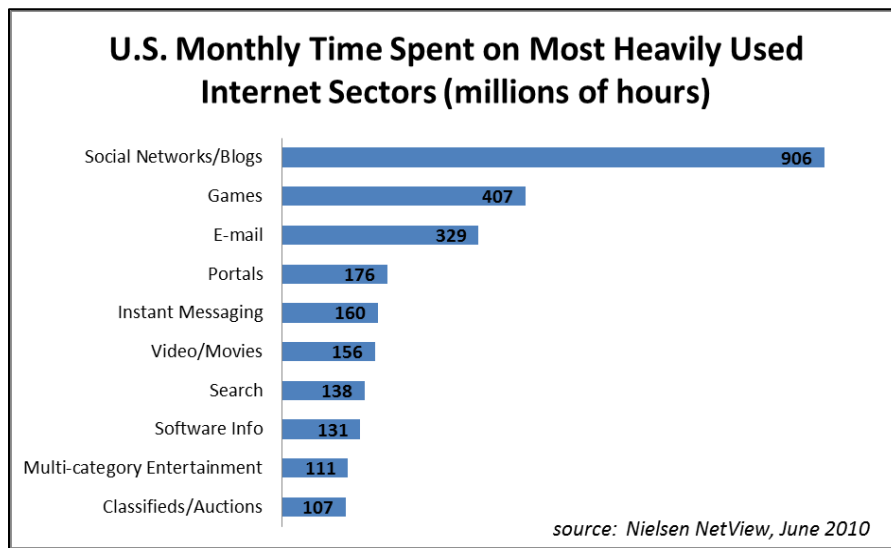
¹⁵ Dredge, Stuart. [Tablets are ‘Media Machines’ with Games the Most Popular App Category](#). Guardian.co.uk, Guardian News and Media Limited. Web. 29 Oct 2012.

¹⁶ Panthaky, Nilufer. [Mobile Gaming to Generate \\$18 Billion](#). news accuracast.com, AccuraCast Limited. Web. 13 Jan 2012.

¹⁷ The Nielsen Company. [What Americans Do Online: Social Media And Games Dominate Activity](#). (New York: The Nielsen Company, August 2010) Web.

¹⁸ comScore, Inc. [The State of Social Media: presentation to Online Marketing Institute](#). (London: comScore, Inc. February 2012) Web.

Americans spend nearly a quarter of their time online on social networking sites and blogs, up from 15.8% just two years ago (43% increase) according to research from The Nielsen Company. The research revealed that Americans spend a third of their online time (36%) communicating and networking across social networks, blogs, personal email and instant messaging. In a Nielsen survey of mobile web users, there is a double-digit (28%) rise in the prevalence of social networking behavior, but the dominance of email activity on mobile devices continues with an increase from 37.4% to 41.6% of U.S. mobile Internet time.¹⁹



And among 'digital natives' (15-24 year olds), social networking has outstripped instant messaging and email by 483 minutes per visitor versus 264.7 minutes and 67.1 minutes respectively. Facebook continues to lead the worldwide social networking destinations with 55% global penetration and 75% of all the time spent on social networking sites.

PART 3: SOCIAL MEDIA & DISCOVERABILITY TRENDS: FINDINGS

i. The New World of Social: The Dominant Players

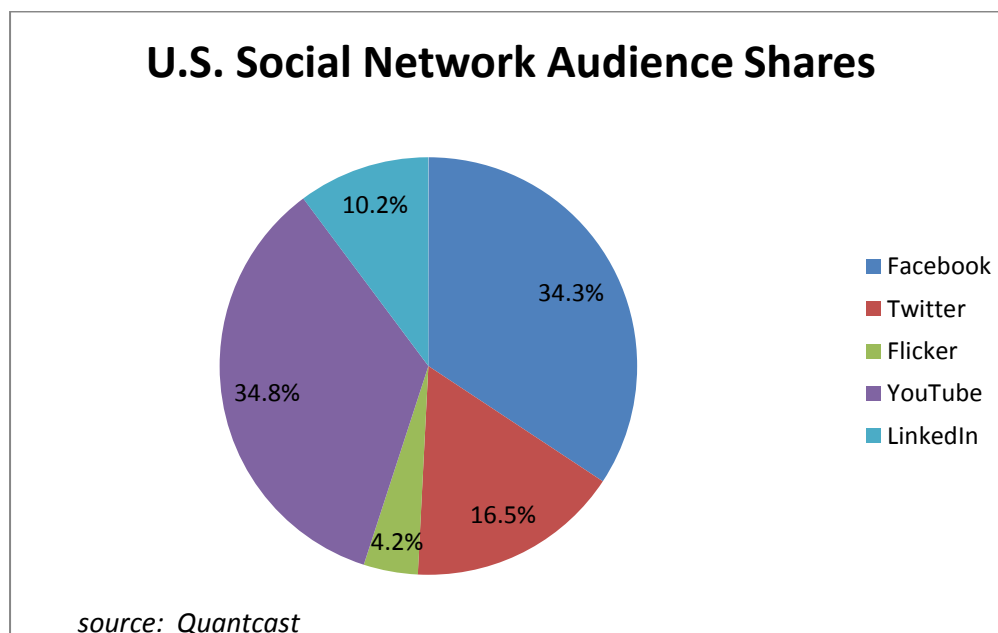
"Social is the new remote control." Tessa Sproule, Director, Interactive Content, CBC

For all the rapid changes in social media, and the dizzying proliferation of new products and platforms, an age-old paradigm still applies: the best way to find something new is to hear about it from a friend you trust. These networks of 'friends' are now enormous thanks to the online social media phenomenon. The top-three worldwide players remain Facebook, YouTube and Twitter. In the US, Facebook and YouTube

¹⁹ The Nielsen Company. What Americans Do Online: Social Media And Games Dominate Activity. (New York: The Nielsen Company, August 2010) Web.

each have roughly 150 million unique monthly visitors (roughly half the US population), with Twitter generating roughly half that traffic.

In Canada, Facebook generates about 16 million monthly unique visitors, according to *InsideFacebook.com*.²⁰ *Alexa.com* confirms that Facebook²¹ is the second most visited site in Canada (behind Google), with Twitter²² ranked 8th.



Emerging players, like Pinterest, Flickr and StumbleUpon, have established themselves in the social media ecosystem and are now a part of most social marketing plans. Pinterest, in particular, has earned a lot of recent attention, though it is but one example of new platforms that might emerge to alter the landscape. Pinterest has the distinction of being the first independent website to clock 10 million visitors per month and has launched much debate as to the root causes of its success. Attributes such as being fun, easy, visually appealing, persistent rather than fleeting, collecting rather than sharing, discovery rather than search have all contributed to Pinterest's success.²³ That said, like many of its social media predecessors, Pinterest's revenue model is still evolving.

Although the big players (YouTube, Facebook and Twitter) have occupied the top spots for some time, they each are evolving to meet changing business conditions. For example, YouTube announced it will invest another \$200 million in original, premium channels; but, according to *AllThingsD*, it is renewing only 30%-40% of the contracts with its first group of suppliers.²⁴ *Mashable* reports that "it appears that the same kind

²⁰ WebMediaBrands Inc. insidefacebook.com. WebMediaBrands Inc. Web.

²¹ Alexa Internet, Inc. Facebook.com's Regional Traffic Ranks. Alexa.com. Alexa Internet, Inc. Web. 12 Jan 2013.

²² Alexa Internet, Inc. Twitter.com's Regional Traffic Ranks. Alexa.com. Alexa Internet, Inc. Web. 12 Jan 2013.

²³ Kosner, Anthony Wing. 10 Reasons Pinterest Booked 10 Million Visitors a Month So Fast. forbes.com. Forbes.com LLC Web. 18 Feb 2012.

²⁴ Kafka, Peter. Changing Channels: YouTube Will Pull the Plug on at Least 60 Percent of Its Programming Deals. Allthingsd.com. Dow Jones & Company, Inc. Web. 11 Nov 2012

of content that performs well elsewhere on the site — namely humour, sports and how-tos — have worked in the premium category, too.”²⁵

Consistent with the revenue demands of a public company, many of the recent Facebook refinements (including promoted posts, deeper analytics, re-designed “Likes”, a gift shop) are intended to make Facebook progressively more attractive to advertisers.

Similarly, Twitter is evolving to add more visuals to its text-driven feeds, hoping to create a “more immersive” user experience, according to *The Week*.²⁶ Indeed, many of its adjustments are nudging Twitter in Facebook’s direction. Not coincidentally, the new space for graphics is also advertiser-friendly.

It will be interesting to observe whether, and how, the increasing focus on revenue generation on these social networking platforms will affect consumer behavior. For the moment, at least, all three leading platforms seem very well entrenched in their users’ lives.

ii. Emerging Platforms & Tools

Top Sites in Canada	
Site	Ranking
Google (incl YouTube)	1
Facebook	2
Twitter	8
Linkedin	9
Pinterest	15
Tumblr	18
Imgur	31
Flickr	37
Reddit	39
Vimeo	81
source: Alexa.com, 12 Nov 2012	

While Facebook and Twitter’s leadership positions in the social network space currently seem secure, several other social networking tools have filled important niches. LinkedIn, with its business focus, is not particularly relevant to content creators, but Pinterest, Tumblr, Flickr and Reddit were cited in many of this study’s interviews. Each fills a slightly different role in marketing plans:

- **Pinterest** features an elegant interface focused on visuals, making it an easy place to post striking imagery. Its audience is roughly 80% female, with design, fashion, hobbies and crafts being top-rated interests. Twenty-one percent of Pinterest visitors say they’ve purchased an item after viewing it.²⁷

- **Tumblr** also focuses on clean visuals, and reaches a “tween” and young adult demographic. Fifty percent of all users are under 25.²⁸
- **Flickr**, Yahoo’s image/video hosting site, enjoys the benefit of the connection to its high-traffic parent. Members are mostly millennial males between 18-34 and “affluents.”²⁹
- **Reddit**, essentially a bulletin board system, brings a focus on humor, politics and technology.

²⁵ Indvik, Lauren. YouTube to Cut Funding for Most Original Premium Channels. mashable.com, Mashable, Inc. Web. 12 Nov 2012.

²⁶ The Week Publications, Inc. Twitter’s Facebook-like redesign: Good for business?. Theweek.com, The Week Publications, Inc. Web. 19 Sept 2012.

²⁷ Van Opstal, Miel. 10 Social Networks and a Bunch of Stats. Slideshare.net, SlideShare Inc. Web. 5 Apr 2012.

²⁸ Ibid.

²⁹ Ibid.

Two leading crowd-funding resources, Kickstarter and IndieGoGo, are particularly relevant to content creators. Each can point to success stories in fundraising and many content creators use fundraising as an early marketing tactic for building audience and support for a project. Kickstarter claims to have raised over \$350 million, cumulatively, with nearly 44% of projects being successfully funded. "Film and Video" is its top category, accounting for nearly \$80 million cumulative dollars raised. While IndieGoGo is not as popular as Kickstarter, it offers some advantages, notably that IndieGoGo campaigns receive all the money pledged to them, even if the project doesn't reach its initial funding goal. Kickstarter pays only if the funding goal is reached by a fixed deadline.

One recent IndieGoGo success story is the fundraising effort on behalf of the Canadian creative team behind *Pure Pwnage*, the web and TV series property. The creators sought to raise \$75,000 for a feature film and exceeded their goal by 282%, raising \$211,300 from 3,486 fans and supporters. This is a great example of building support and awareness for a content property amongst devoted community members *before* it is made.

Not surprisingly, tools for improving and deepening the social media experience are a burgeoning new business. One such tool worthy of note is SocialSamba.com, which is a social storytelling platform that enables fans to "friend" their favourite characters from TV, movies, books and brands; and join in those characters' fictional lives. Clients include MTV, Warner Bros and NBC/Universal. According to CEO Aaron Williams, SocialSamba has "dramatically increased how long fans engage, how often they engage, and how often they share with their friends."³⁰

In the social media world, content creators should remember that the proverbial pecking order can change quickly. It was not long ago that MySpace was substantially larger than Facebook. It is always possible that one of these newer social media platforms, or one still being developed, will upend the status quo.

iii. Discoverability Trends: Results of the Survey

The findings of the 34 completed surveys were largely consistent across the type of respondent (creator versus buyer) and across the type of content (game versus traditional TV show, for example), as illustrated in the key findings that follow.

a. *Ranking of marketing techniques*

Respondents were asked to rank a range of marketing techniques, in the context of maximizing impact and discoverability, in order of importance:

- traditional media;
- organic search/SEO (search engine optimization);
- digital advertising;

³⁰ Williams, Aaron. [CMPA Content Creators](#). Survey. 24 Oct 2012.

- social media;
- grassroots stunts;
- and “other.”

The results clearly rank social media first, followed by search, with digital advertising and grassroots stunts more or less tied in third place. To be clear, most respondents mentioned reaching out to the core audience for their content through direct grassroots efforts as still critical to success. Grassroots marketing stunts might involve online techniques such as encouraging fans to invite their friends on Facebook to a special screening event, an online contest for a special interest community, or an incentive-based invitation to screen or test a product. But, grassroots stunts whether online or by traditional means, still involve engaging a core audience and inciting word-of-mouth endorsement of a title or project.

Respondents consistently rated SEO as highly important in discoverability. Ranking high on search engines through ‘organic’ rather than paid search requires attention to key concepts and key words from the outset of content design. The underlying search engine algorithms are notoriously complex and fluid, but the underlying idea is simple: design your site and social networking campaign to feature clear, concise keywords that accurately reflect your content.

The five key elements to SEO are:

1. **Keyword research.** Identify the terms that most accurately describe your project, and how often they are used online. The [Google AdWords tool](#), among others, is a simple way to gather this information.³¹
2. **Search engine friendly site development.** Make it easy for search engines to find and “index” your pages.³²
3. **On-page SEO.** Placing keywords and tags throughout your site, in the right places, can materially impact organic search results.³³
4. **Link Building.** Getting other sites and blogs to refer to you can boost search rankings. Popular techniques include “guest blogging” on sites relevant to your genre, social media marketing and placement in niche web directories.³⁴
5. **Analytics.** SEO criteria constantly evolve, so monitoring key traffic metrics (e.g. its sources and the most popular referral links) will help you stay current. [Google Analytics](#) is a popular tool.³⁵

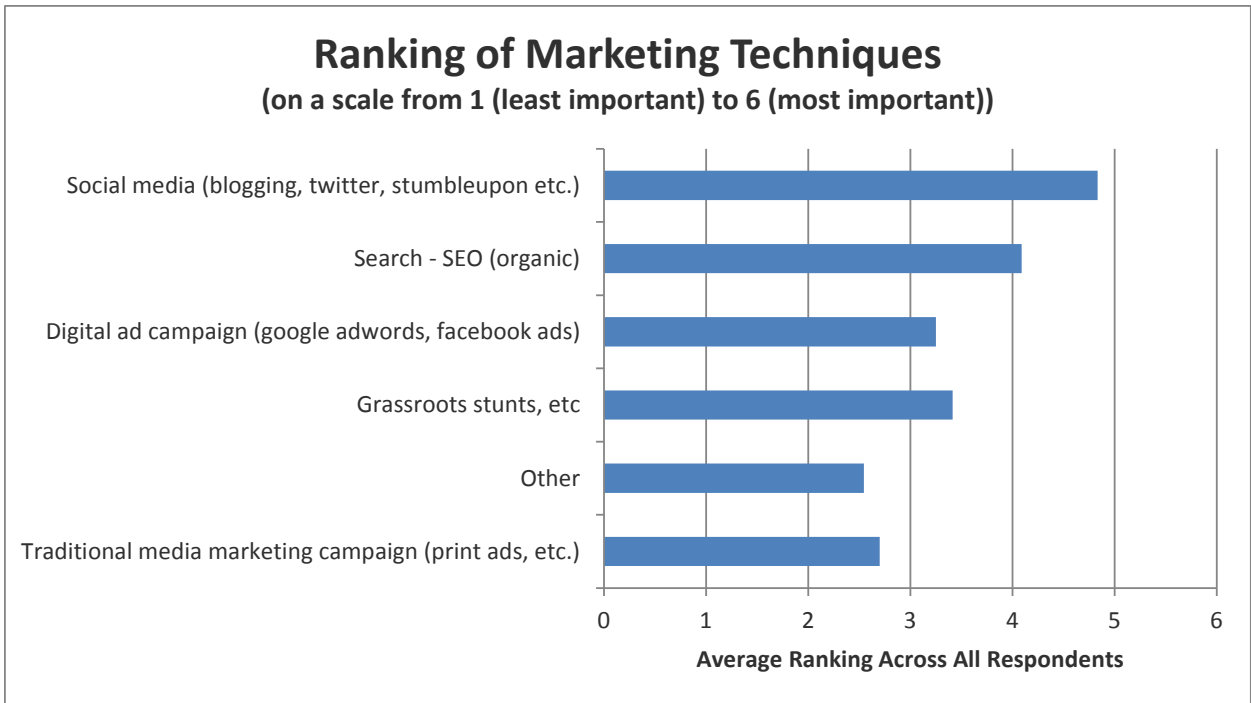
³¹ Andrew and Gael from Higher Click. [Understanding SEO – 3 Golden Rules](#). Us.moo.com. MOO, Inc. Web. 6 Apr 2011.

³² Bradley, Steven. [Beginner’s Guide to SEO: Best Practices – Part 1/3](#). Hongkiat.com. hongkiat.com. Web. Retrieved 12 Jan 2013.

³³ Ibid.

³⁴ Ibid.

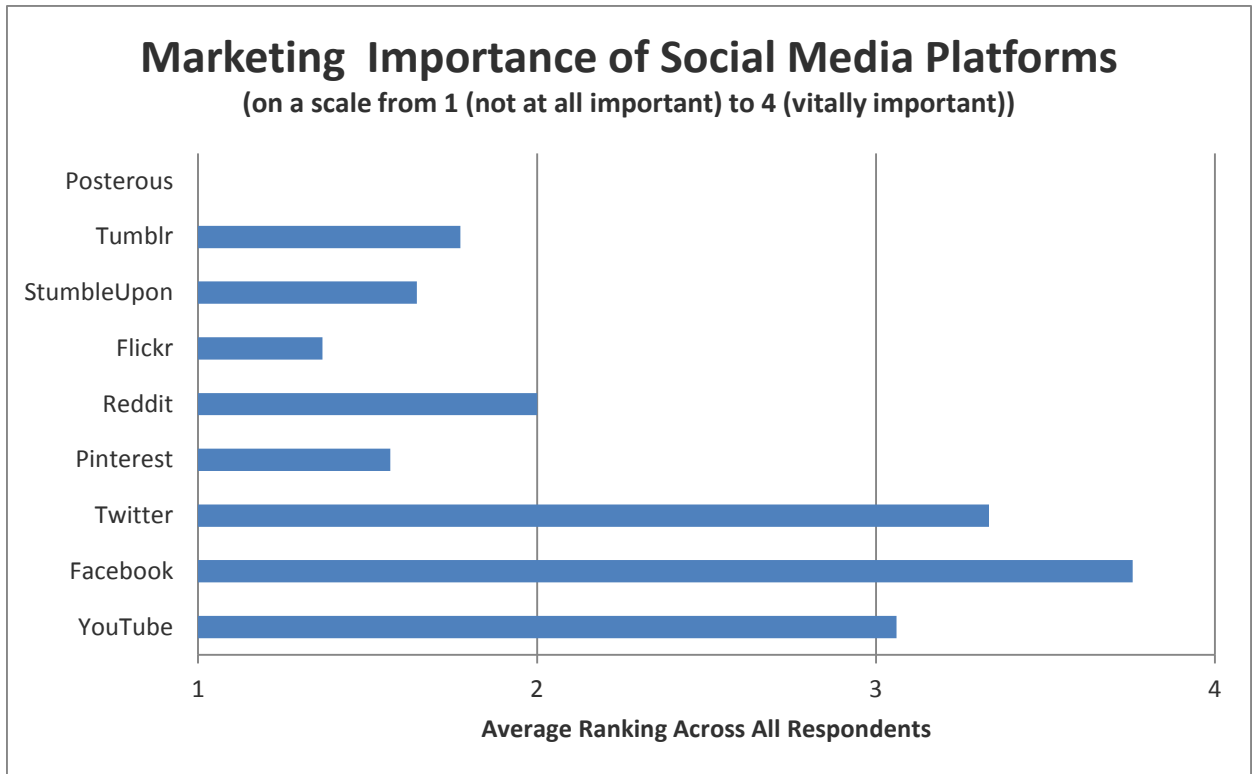
³⁵ Ibid.



b. Ranking of social platforms

"Twitter is about outreach, Facebook is about maintenance, and YouTube is about demonstration."
 Jeff Gomez, CEO, Starlight Runner Entertainment

Respondents were also asked to evaluate specific social media platforms, from "vitaly important" to "not important at all", for their own online marketing strategies. Results almost unanimously point to Facebook and Twitter as the most important, followed by YouTube. Tumblr and Reddit rank in the middle of the pack while Posterous, Stumbleupon, Flickr and Pinterest have the fewest adherents.



c. Engagement and strategies for building loyalty

“Offer a very rich content experience...” Julie Giles, GreenHAT Digital

All respondents emphasize the generation of authentic connections and recommendations that are measurable and can ultimately be monetized as critical to online marketing. They also underline the need for a great, high quality product at the outset – as any attempts to build loyalty to a less than excellent property or experience will backfire. In fact, respondents place great value on respecting the audience, and treating audience members as bona fide partners in their content ventures.

One marketing technique identified as critical by respondents in the building of community is the use of ‘link swaps’ with sites that have communities that are similar to each other. Link swaps, or highlighting ‘websites we like’, build credibility and encourage audience sharing. Again, as in most of the social media marketing techniques discussed here, respondents advise that bartering audiences through links must be handled carefully and with attention to core audience values and interests.

d. Importance of ‘Influencers’

All of the survey respondents, both buyer and content creator, agree that a core concept of social media is the ‘influencer’. This individual is the person who is respected within a particular community and already has a significant following that the content creator/distributor is seeking to attract. The influencer in social

media plays the role of ‘critic’, giving your product a thumbs up or down and, as such, causing people to come to sample it or not.

Most respondents interviewed employed an early outreach campaign targeting key bloggers in their space who might review, test and write about a digital game, web series, movie trailer or app. Identifying the potential influencers for a product’s core audience is key to this exercise. More organically, many respondents try to create some kind of ‘insider’ status for influencers – early access, exclusive content, showcasing superfans – to encourage them to become evangelists for the projects.

For documentary projects that are issue-driven, the ‘call to action’ part of an online campaign is most critical and, ideally, becomes the responsibility of a project’s community of influencers. Social issue documentaries, well-versed in grassroots tactics, have become leaders in online social media campaigns. Filmsforaction.org ranks the 100 most successful social issue documentaries (many with extensive online marketing initiatives) starting with *The Corporation*.

e. *Different platforms, different strategies*

There are differences among the different social platforms, of course, but respondents stressed that, on a more fundamental level, how consumers access the Internet influences how content creators can approach them. With the steady migration from the desktop to mobile devices, discovery strategies can vary. Louis-Pierre Pharand, Ubisoft’s Brand Creative Director, puts it this way: *“Each platform is different, bringing different crowds. Think about it: a PC gamer, Phone gamer, Tablet gamer, Console gamer (there are differences between a wii and an XBOX gamer) – they are all different. You always find overlaps, but in the end we need to analyze them. And we do.”*³⁶

Most respondents agreed that each social media platform requires a different communications strategy because they quite often have different communities, or similar communities with different behaviours. In fact, each platform is useful for different reasons and has different strengths. According to Tanya Koivusalo, of Smokebomb, the producers of *Totally Amp’d*, *“Facebook was great for sharing photos and videos...Twitter was appropriate for real-time sharing and interactions...Tumblr was used for contests and to showcase fan art...and YouTube was constantly updated with quality video materials, including each cast member counting down to the launch day.”*³⁷

A very useful exposition of the different qualities of social platforms is provided in a case study of *The Hunger Games*³⁸. One of the most successful social media campaigns ever, *The Hunger Games* has more than six and a half million fans across Facebook, Twitter, YouTube and Tumblr. At the outset, the Lionsgate marketing team focused on a viral campaign targeting fans of the book on Facebook and Twitter. They then directed fans to a website where they could register for one of the ‘districts’ featured in the book and begin active role-playing with other fans. Identification of who you are and sharing are the keys to Facebook and Twitter, whereas Tumblr and YouTube function more as a photo and video-rich experience.

³⁶ Pharand, Louis-Pierre. Personal Interview. CMPA Discoverability Study. Nov 2012.

³⁷ Koivusalo, Tanya. Personal Interview. CMPA Discoverability Study. Nov 2012.

³⁸ Karpel, Ari. Inside “The Hunger Games” Social Media Machine. fasttcreate.com. Mansueto Ventures LLC. Web. Retrieved 2 Dec 2012.

f. *Keys to Discoverability*

Unfortunately, no magic bullet appears in this survey of social media and the search for a methodology to improve discoverability of content online. However, a general consensus does emerge around how social media is changing storytelling, and how best to attract audiences by involving them in the content, finding ways to encourage them to return and to share it with their community, and so on.

In her social-networking guidebook for the Independent Production Fund, Julie Giles outlines a basic principle:

Social media 'pulls' people to your website, driving a lot of traffic through content links. Initially, this type of traffic is of lesser value – people see an interesting item and click through to 'check it out' but don't stay very long. But, as you build relationships this traffic can become much more valuable as one-time visitors return and are converted to fans.

Indeed, this relationship with fans is changing the very nature of storytelling and content creation. Based on our respondents' feedback, we see several patterns developing:

- **The story begins before the project launches.** In many cases, the most effective social media campaigns activate an audience before the project becomes available to its target audience. The classic example of this is the pre-release marketing campaign for *The Hunger Games*, where Lionsgate fed social platforms like Facebook, YouTube and Twitter with clips of the movie and back story on the characters, building huge demand for the film before its release.
- **The story doesn't end when the production does.** In fact, the best social networking allows the story to continuously evolve, making the fans partners in its creation. One of the most striking examples of this is *Take This Lollipop*. A 2011 interactive horror short film and Facebook app, written and directed by Jason Zada, *Take This Lollipop* used the Facebook Connect application to bring viewers themselves into the film by incorporating pictures and messages from their own Facebook profiles. *"Within 24 hours of release, the film had been watched approximately 400,000 times and had over 30,000 'likes' on Facebook. A week later, the film had been viewed 7 million times. As of March 4, 2012, the film had received nearly 13 million 'likes' on Facebook."*³⁹
- **The line between the creative and marketing has blurred.** As creators and distributors work harder to engage audiences, the 'creative' in their marketing efforts has been heightened. In fact, in the case of the Ridley Scott film *Prometheus*, some might argue that the marketing for the film was more engaging than the film itself (see case study).
- **Focus on creating superfans or raving fans.** In her presentation at the *Storyworld* conference in Los Angeles in October 2012, transmedia consultant Jan Libby advised that content creators create doorways to allow fans into a project, thereby giving them a reason to spread the word. For Tessa Sproule at CBC, *"How we use social really depends on the show/brand. At cbc.ca/strombo, we use social as a means to connect George's fans to the things that interest him every day – he's a 'connector' for many people, and social platforms are a way to facilitate that. For a show like*

³⁹ Wikimedia Foundation, Inc. [Take This Lollipop](https://en.wikipedia.org/wiki/Take_This_Lollipop). Wikipedia.com. Wikimedia Foundation, Inc. Web. Retrieved 1 Dec 2012.

*cbc.ca/overtherainbow, we more specifically use social as a means to incentivize the show's biggest fans to directly market the show to their friends/followers."*⁴⁰

- **Organic rather than paid promotion is most valuable.** While most of the independent creators interviewed lament the lack of large marketing budgets to support their social media campaigns, the reality seems to be that organic marketing techniques – such as blogging, grassroots stunts (including early incentives and outreach to core or target audience) and search – are generally favoured over paid advertising.

g. The Tipping Point

*"So do stories that are not being shared even matter? The answer, undoubtedly, is no. How could they, when they are seemingly invisible? This isn't a comment on their bona fide merit, but if the purpose of the Internet is to engender exchange, then anything not being shared must therefore, in this context, be worthless."*⁴¹ Neetzan Zimmerman, The Daily What

Success online can be measured through, among other metrics, number of views, monetization results, and longevity or depth of the relationship established with the audience. One measure is whether your content goes 'viral' or not. There is a good deal of literature online about the secret sauce of making your content viral. From 'inherent virality' where a person gets no value from the product unless it is shared (e.g. Skype) to 'collaboration virality' where the individual experience is enhanced by sharing (e.g. Dropbox), the keys to viral video or a viral game are less obvious.⁴²

The survey asked respondents to identify the 'tipping point' for online success and how they determined what and when their project had achieved success. While not a scientific finding, their responses do shed light on the nature of creating online 'hits' – and by association, improving discoverability. Below are some of the respondents' 'tipping points' for online success:

- 1 million views on a video
- Top 10 lists: iTunes, Mashable.com, Macworld, Wired.com
 - Industry buy-in improves credibility and builds word-of-mouth
- Innovation combined with an idea that resonates universally
- A bona fide core audience
 - A core audience gives something to something to build on
- Shout out by a major media outlet like Wired or FastCompany
- When the audience parodies or spoofs what you have produced
- When you are featured by the people who have larger audiences than you have – for example, Hulu or Reddit

⁴⁰ Sproule, Tessa. [CMPA Buyers/Distributors](#). Survey. 15 Nov 2012.

⁴¹ Zimmerman, Neetzan. [This Is How You Make Something Go Viral: An Impractical Guide](#). gawker.com. Gawker Media. Web. Retrieved 12 Jan 2013.

⁴² Shmilovici, Uzi. [Eight Ways To Go Viral](#). Techcrunch.com. AOL Inc. Web. 26 Dec 2011.

A useful resource to producers interested in understanding the viral video phenomenon is *The Viral Video Manifesto* by Stephen Voltz and Fritz Grobe, the creators of the Mentos-Diet Coke video.⁴³ The authors advise, among other things, that traditional television and filmmaking techniques do not apply in the production and dissemination of video online. The former encourages passive viewing and the latter, if successful, encourages action such as sharing a video with friends.

h. Success Stories

We asked respondents to name the most successfully marketed Canadian and US digital products. While this list is by no means exhaustive, it is illustrative of the 'top picks' from those active in the digital industry.

CANADIAN SUCCESS STORIES	AMERICAN SUCCESS STORIES
<i>Degrassi App</i> (Epitome Pictures)	<i>Dirty Work</i> (Fourth Wall Studios, award winning interactive web series)
<i>Over the Rainbow</i> (CBC, interactive/mobile campaign related to Wizard of Oz)	<i>Angry Birds</i> (hit mobile game)
<i>Timeplay</i> (smartphone gameplay app by Cineplex)	<i>Psych</i> (USA Network's transmedia campaign around tv series)
<i>Pat Thornton's 24-Hour Stand-Up Show</i> (annual charity ustream event)	<i>Pretty Little Liars</i> (CW transmedia campaign linked to TV series)
<i>Pot Farm Raiders</i> (Facebook game from East Side Games, Vancouver)	<i>Zombies, Run!</i> (smartphone app)
<i>Waterlife</i> (NFB transmedia property)	<i>Hunger Games</i> transmedia campaign
<i>Bear71</i> (NFB transmedia property)	<i>H+ The Digital Series</i> from Bryan Singer
<i>Pure Pwnage</i> (the digital property)	<i>Miss Representation</i> (documentary with extremely successful 'call to action' campaign – over 80,000 Facebook friends)
<i>Splatalot</i> (MarbleMedia's cross-platform property)	<i>Assassin's Creed</i> (Ubisoft game)
<i>Hootsuite</i> (social media management tool developed by Invoke Media, Vancouver)	<i>Annoying Orange</i> (YouTube sensation)
<i>Epic Meal Time</i> (YouTube hit from Montreal)	<i>Wilderness Downtown</i> (The Arcade Fire music video showcase of HTML 5)
<i>Apprentice A - Corey Vidal</i> (YouTube hit from Oakville)	

PART 4. CASE STUDIES

In order to bring more flavour and insight to this exploration of 'discoverability', we selected six projects as case studies with different audience targets, budgets and market clout: a major studio film, a smartphone app, a major game, a documentary feature, a web series, and a Facebook game. In our selection of case studies, we sought to provide a wide range of examples where innovative or potentially instructive social media campaigns had been employed. Regardless of its scope and scale, each property undertook extensive social media marketing campaigns to build pre-launch awareness, audience loyalty, and ideally, to trigger a grassroots movement to support the title.

For each case study, we interviewed the principals involved to help define measures of success. What emerges is an imperfect science. Success is measured by:

⁴³ Stephen Voltz and Fritz Grobe. *The Viral Video Manifesto*. McGraw Hill, 2012.

- audience size, traffic and/or downloads generated;
- level of engagement of audience generated, measured in turn by return visits, comments, gaming input and ultimately purchasing;
- critical notice, awards, identification by major platforms as one of 'top 10' or 'most viewed';
- revenue return.

i. **PROMETHEUS. Major studio release with extensive transmedia elements.**



Summary: In June, 2012, 20th Century Fox released *Prometheus*, directed by Ridley Scott. A veiled prequel of the 1979 sci-fi classic *Alien*, it depicts the adventures of a team of scientists on the spaceship Prometheus as it voyages to a distant planet to investigate the purported source of all human life. In the ensuing encounters, the scientists ultimately struggle to preserve the future of humanity. The film was a major studio "tent-pole" release. IMDb Pro reports an estimated production budget of US\$130M, with worldwide sales of over US\$400M to date.⁴⁴ The film's marketing, which included all

the mainstream advertising expenditures and channels consistent with a summer blockbuster, also earned praise for its distinctive transmedia elements.

The Strategy: Starlight Runner CEO Jeff Gomez analyzed the pre-release promotion for both *Forbes* and *Ad Age*. The transmedia rollout began several months before the theatrical release, with a trailer initially targeted at possible superfans. It debuted at the pop culture event Wondercon in Anaheim, CA, but once it hit YouTube, it went viral and generated roughly 3 million views in two days.⁴⁵ The plan also included a clue-hunting website called *Project Prometheus*, which feeds "bits of information to fans," says Gomez, "who are picking up on it, crowdsourcing to solve relatively simple puzzles. The solution unleashes a piece of content that is highly accessible to a mass audience."⁴⁶ Then the project took an unusual twist.

Director Scott and writer Damon Lindelof created a TEDTalk featuring entrepreneur Peter Weyland, who, explains Gomez, "powerfully articulated the challenges facing a society beginning to question its own nature in the face of rapidly advancing technology."⁴⁷ That Peter Weyland is a fictional character from *Prometheus*, speaking from the year 2023, captivated the influential TED audience. TED2023 quickly spread online, generating over 4 million views on YouTube, iTunes and other online video outlets.

According to Gomez, there was no attempt to disguise the fact that the TEDTalk was tied to the movie.⁴⁸ And, in fact, the marketing stunt was entirely transparent to audiences. Furthermore, enthusiasts could delve into the fictional web site for Peter Weyland's company (www.veylandindustries.com) and those

⁴⁴ Internet Movie Database Limited. *Prometheus (2012/I)*. imdbpro.com. Internet Movie Database Limited. Web. 1 Dec 2012.

⁴⁵ Gomez, Jeff and Simon Pulman. In Ridley Scott's 'Prometheus', the Advertising is Part of the Picture. adage.com. Crain Communications. Web. 23 Mar 2012.

⁴⁶ Humphrey, Michael. *With 'Prometheus' Ridley Scott Perfects What 'Mass Effect 3' Missed*. forbes.com. Forbes.com LLC Web. 2 Apr 2012.

⁴⁷ Gomez, op.cit.

⁴⁸ Humphrey, op. cit.

unfamiliar with Ridley Scott's prior work might find their interest piqued by the video and the discussion around it, and be drawn deeper into the *Prometheus* mythology. "Those who don't pursue all the transmedia 'rabbit holes' still will know about the movie."⁴⁹ Furthermore, Gomez asserts, "it allows a community to collaborate with the franchise and thus transcend the traditional notion of audience."⁵⁰ By extending the film's story world into its promotion, the marketing plan became much more satisfying to fans who might otherwise have ignored standard devices like banner ads and generic Facebook "likes."

Although none of the participants would reveal precise data on the budget, Gomez estimates the transmedia campaign cost around \$2 million all-in, which in turn was a fraction of 20th Century Fox's overall marketing budget (which can run from \$50 million - \$80 million worldwide for this type of tent-pole film).⁵¹

But the story has yet one more twist. As distinctive as the transmedia elements were, Gomez notes there was a significant difference in tone and theme between *Prometheus* transmedia and the film itself. And, while the box office started out huge, there was a steep decline shortly thereafter.

*The very clear transmedia narrative almost literally clashed with the film's obscure and ruminating story, creating a dissonance that resulted in bad word of mouth. So the very social media platform that drove so many into the theater on opening night was now being used to spread displeasure about the film...While transmedia can bring the horses to water, it can't make them drink it if it doesn't taste good.*⁵²

ii. *EAT ST.* Smartphone App.

Summary: The *EAT ST.* App (for iOS and Android) was developed by Invoke Media (developers of *HootSuite*) with television production company Paperny Entertainment in Vancouver and associated with the television series of the same name for Food Network Canada and the Cooking Channel US. Created as an extension of the popular TV series, the app aimed to build loyalty to the *EAT ST.* brand by helping users locate and review street food vendors all over North America. Launched as a free app on iTunes in 2011, the app quickly gained attention and was named one of the Top 5 Apps in its category by Apple and was reviewed by Mashable in its "5 Mobile Apps for finding food trucks in your area" article.



The app allows users to search street food trucks by proximity, popularity and cuisine type all over North America. Users can also upload their own food truck referrals and recommendations. Similarly, vendors can post information about their venue, hours, specials, etc. The *EAT ST.* App is clearly designed to

⁴⁹ Gomez, op. cit.

⁵⁰ Humphrey, op. cit.

⁵¹ Gomez, Jeff. Personal Interview. Nov 2012.

⁵² Ibid.

promote the TV series (full-length episodes are on the app) and the TV series, in turn, drives significant traffic to the app.

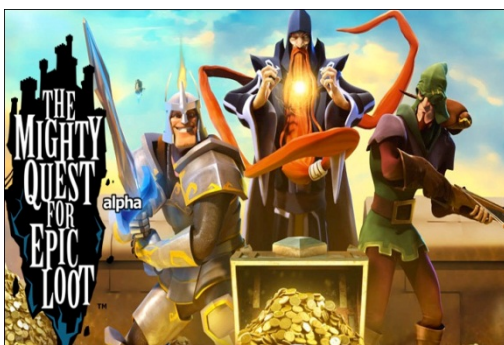
The Strategy: While the *EAT ST.* app is an extension of the TV series, it was designed as a stand-alone property that could survive and serve a purpose outside of the pure television experience. Picking up on the street food 'revolution', the developers focused on the culture of street food vendors and consumers and on creating a tool to build and unite that community.⁵³

The team hired a dedicated community manager to build relationships with food bloggers, street food writers and reviewers, and to manage Twitter and Facebook posts. The objective of the marketing plan was 'download the app', and ultimately over 500,000 people have done so.

The social marketing campaign for the app took a grassroots approach – with the benefit of more traditional publicity and cross-promotion marketing efforts generated by the TV network on behalf of the TV series. Beginning with an active outreach program to 'foodies' in key cities across Canada and the US, the *EAT ST.* community manager invited these bloggers to test and review the app, and ultimately to recommend it to their readers. User loyalty is rewarded by a credibility award – called a 'silver spoon' – which encourages frequent visits and uploads to the app. And according to the producers of the property, "Our hope is that people will continue to engage with the brand by creating their own 'crave lists' and building more credits as a food truck savvy user."⁵⁴

In order to keep refreshing contact with the community, the host of the TV series has participated at food truck rallies and events and the producers are now developing a cookbook based on the best recipes from the food truck world, many of which were posted on the website.

iii. *THE MIGHTY QUEST FOR EPIC LOOT.*



Summary: *Mighty Quest* is Ubisoft's first Free-to-Play (F2P) PC game (i.e., the game is free to players until within game purchasing opportunities arise) launched in early 2013. The game, which is infused with a Monty-Pythesque sense of humour, allows players to build their own castles from a pool of available tiles. Castle owners protect their domain with monsters. Opposing players, either random "adventurers" or friends made in the game or on Facebook, try to ransack the castle and make away with the Epic Loot. Players can improve

their skills and gear by earning experience points. Through an in-game social network, players can vote on their favourite castles and compare their progress against others. Ubisoft expects the core players to be between 18 and 30, but has also ensured that the game is suitable for a younger audience.

⁵³ Swallow, Erica. [Street Food Fanatics Get Tasty iPhone App & TV Combo](#). mashable.com. Mashable, Inc. Web. 4 April 2011.

⁵⁴ Mehler, Audrey. [CMPA Content Creators](#). Survey. 11 Nov 2012.

Ubisoft fully finances its projects, and the associated multi-million dollar production budgets, via its own cash flow and funding sources.

There is in-game and premium currency, the latter offering a monetization opportunity for Ubisoft. Other items for sale include “consumables”, like potions and buffs, which are accessories for the players and gear for the castle.

According to Louis-Pierre Pharand, Ubisoft’s Brand Creative Director and Head of Ubiworkshop, the company intends to develop the brand outside of the usual game environment and test other narrative media and premium products for sale within the brand. One key challenge here is “to make sure that the game is a true free-to-play and not a pay-to-win.”

The Strategy: For paid Ubisoft games, like *Assassin’s Creed*, the company uses traditional media and agencies for print, TV, etc. For the F2P *Mighty Quest*, however, Pharand explained that Ubisoft concentrates its efforts online, where the consumer is “closest to the product”, meaning users can download the game).

The company ranks its internal online outreach first among its marketing techniques, followed by digital ad campaigns, organic search/SEO and social media.

Ubisoft develops marketing plans around important public milestones (e.g. Alpha and Beta tests) and gaming events like E3, Gamescom and PAX. The company creates specific assets (e.g. trailers and high-resolution imagery) and special announcements (like new characters) tied to these milestones. Pharand says the lifecycle of a F2P game is potentially more than 5 years, so there is an ongoing need to refresh the project regularly.

Ubisoft consciously targets influencers by organizing special events for gaming journalists and bloggers. According to Pharand, “*these first gamers are always keen on trying new experiences and are deeply involved. Since we have and analyze lots of data, we know our gamers, we can identify the influencers and we create a communication channel to make the product better.*” Among social networks, the company – as with most other survey respondents in this study – ranks YouTube, Facebook and Twitter “vitaly important,” with Reddit and Pinterest in the next tier.

For *Mighty Quest*, the social media focus is to maintain a consistent tone and narrative. Consequently, the spokesperson, Sir Painhammer, is the key figure in these communications, which are geared to be entertaining as well as informative. Building loyalty and two-way communication with users is crucial in creating long-term value, rather than quick viral ‘hits.’ Ubisoft rewards players that bring friends into the game or ecosystem. It hopes users will adopt the brand and potentially migrate to other products. Ubisoft has not yet released details about the specific rewards, though Pharand says that they “will really benefit the players.”

To encourage loyalty, Pharand concludes, Ubisoft focuses on three key areas:

“1. Make a great game or product. Quality is key.

2. Communication and engage in conversations with your players (engage them early in the process and get feedback);
3. Give the community the right tools, forums, chat, create clans, etc."

iv. **PINK RIBBONS, INC.** Documentary Feature released in 2011.

"Indignant and subversive, Pink Ribbons, Inc. resoundingly pops the shiny pink balloon of the breast cancer movement/industry, debunking the "comfortable lies" and corporate double-talk that permeate the massive, and thus far ineffectual, campaign against a disease that claims nearly 60,000 lives each year in North America alone. Veteran helmer Lea Pool, working from Samantha King's book, won't be making any friends with her full-frontal attack on the corporate co-option of the breast cancer cause, which could limit Stateside circulation of this Canadian production. But there are plenty of women who'll want to see it. And they'll be seeing red, not pink."⁵⁵



Summary: For a documentary like Lea Poole's controversial, social issue feature, building a social media campaign to support a traditional festival and theatrical run seems relatively straightforward. Produced and distributed by the NFB, *Pink Ribbons Inc.* benefitted from public awareness of the well-reviewed book with the same name by Dr. Samantha King and a TIFF launch. The film, a no-holds barred portrait of cause marketing related to breast cancer, also had a well-defined target audience made up of women, medical professionals, scientists, marketers, people interested in cause marketing, social justice, women's health and people who have been touched by the disease. But, like any documentary feature in the marketplace today, gaining traction and a return from even the most passionate audience can be challenging.

The Strategy: The NFB planned a traditional theatrical release for *Pink Ribbons Inc.*, building awareness for the film using social media. The marketing campaign for the film combined traditional media, a digital ad campaign, social media, grassroots outreach to special interest groups and special screenings to build awareness for the film.

"One tactic that's been highly effective is allowing a select group of people to view the film prior to the release and then letting them talk about it on social networks – it's always better when the good word of mouth comes from a third party, ie: earned media."⁵⁶ Julie Martin, NFB

⁵⁵ Anderson, John. *Pink Ribbons, Inc.* variety.com, Variety Media, LLC. Web. 15 Sept 2011.

⁵⁶ Martin, Julie. *CMPA Content Creators*. Survey. 14 Nov 2012.

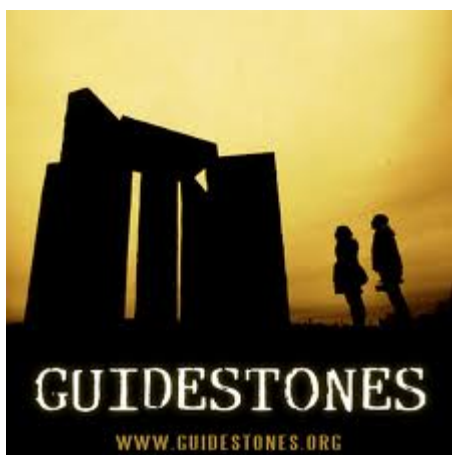
The marketing team first reached out to ‘influencers’ who blogged on the subject. The main focus of the social media campaign was to create awareness about the film and to direct people to view the trailer. The objective was to reach bloggers who have readers who were engaged with the larger issues of social justice, cause marketing and women’s health – and also to reach people who might not have already formed an opinion on the subject. One such trusted blogger at *PhD in Parenting.com*, in the case of *Pink Ribbons, Inc.*, would incite a lot of commentary and ‘shares’ from her loyal following.⁵⁷

Success was measured primarily through views of the trailer, click-throughs on ads, visits to the pages on the film’s website and how often the trailer and surrounding promotional elements were shared. In order to encourage fan loyalty, content on the site was updated frequently and loyal supporters were rewarded with access to advance screenings. The content included the trailer, clips, interview segments with the producer and director, short teasers, and sidebar banners. Social media platforms were then employed to push that content out – Facebook, Twitter, Reddit, YouTube, Tumblr and blogs. The marketers at the NFB commented that their tactics for Facebook are different than those for Twitter. For Facebook, engagement improves when content, like trailers, is offered up for sharing purposes. For Twitter, on the other hand, performance is better when pointing to third party generated facts/articles/video content on the issues.

In the case of the NFB – or any producer/distributor of multiple titles – the question of what to do with multiple social platform accounts once a title’s life cycle winds down remains a challenge. After building up a fan base of engaged followers, simply abandoning them, especially for issue-based documentaries, does not seem responsible. For the NFB, they maintain their NFB accounts and build audiences for individual titles under the umbrella of those accounts. For documentary filmmakers, planning for post-release social media maintenance is a new cost of producing films.

v. **GUIDESTONES. An interactive web series.**

“Guidestones promises to raise the bar for the web series genre...” Wired.com, Feb 2012



Summary: *Guidestones*, an interactive web series created by Jay Ferguson of 3 O’Clock TV and co-produced with iThentic, is the story of two journalism students who uncover a global conspiracy while investigating an unsolved murder. Shot vérité style in Canada, the USA and India, the series moves seamlessly between the real world and the fictional account of how a young woman named *Sandy* stumbled upon a murder mystery. The series is delivered in a ‘push’ version to ‘subscribers’ to *Guidestones.org* or, in other words, each episode is delivered by email in real time as the story unfolds. A linear version is also available on *Hulu.com* in the US. In *Guidestones*, clues such as names, serial numbers, codes or phone numbers are hidden throughout

⁵⁷ Urban, Annie. [Cancer Sucks, Pink is Profitable, and Cures are Magically Blameless.](#) *phdinparenting.com*. Web. 2 Feb 2012.

the series. When searched online, these clues lead viewers to vital information, bonus videos and solutions to the episodic cliffhangers.

The Strategy: Marketing a low-budget dramatic web series like *Guidestones* presents several challenges. How to create awareness around a property with minimal marketing dollars to spend? How to build audience without the benefit of a traditional media property or spend behind you? How to maintain engagement with the property once it has been experienced in its entirety?

The *Guidestones* team focused on the following marketing tactics to build its online following:

- Key industry 'influencers' for reviews and positive write-ups using a publicist;
- Industry awards for validation and further media word-of-mouth;
- Participation at industry events like VidCon, ComiCon, StoryWorld for peer outreach;
- Contesting with brand sponsors Samsung and Pizza Pizza.

While the series won the 2012 Banff Rockie Award for Best Fiction Web Series, a 2012 DigiAward, was nominated for 5 IAWTV Awards, and has been a critical hit, it was not until it was launched on a broad platform like Hulu that its audience numbers grew significantly. According to the producers, the 'push' or email version of the series has reached about 10,000 viewers since launch – whereas the linear version on Hulu has reached over 160,000 views in 6 months. However, these numbers do not compare with the 9 million views of a Warners' supported series with celebrity talent involved, such as *H+* created by Bryan Singer on Youtube. The financial commitment of a studio to market a fledgling web series translates into significant audience numbers when compared to the results of a do-it-yourself indie.

The most important tools in the social media campaign have been Facebook and Twitter combined with traditional publicity and grassroots stunts such as a Samsung prize and Pizza Pizza promotion and contest at ComiCon. Central to the social media campaign has been the willingness of the series creator to act as constant advocate and ambassador for the property. This paid off in terms of gaining audience traffic and registrations to *Guidestones* when Jay Ferguson conducted an AMA (Ask Me Anything) on Reddit.

But for a lower-budget web series like *Guidestones*, maintaining audience momentum is not so easy without the marketing muscle of a TV property or major studio behind it. In a highly illuminating article on 'How to Go Viral on YouTube'⁵⁸, Lewis Howes warns creators not to 'post & pray'. In his words, "*Making a video is not a strategy. A video is just one part of an overall strategy and objective...Once things get rolling – keep them rolling!*"

⁵⁸ Howes, Lewis. [How To Go Viral On YouTube: The Untold Truth Behind Getting Views](#). Forbes.com. Forbes.com LLC Web. 9 Aug 2012.

vi. **HEARTLAND RANCH. Facebook game.**

Summary: The *Heartland Ranch* Facebook social game was developed by OverInteractive Media for the popular CBC series *Heartland*, produced by Rescued Horse Productions (Seven24 Films in Alberta). Targeting a core audience segment of the TV series (females 13-34 years old), the game allows players to run their own virtual horse ranch Farmville-style – tending horses, growing various goods, developing ranch businesses, and expanding their operation while being assisted by their friends as well as characters from *Heartland*. The game won the team the 2012 *Best Drama SocialTV Award*.



The Strategy: The goal of the *Heartland Ranch* Facebook game is to get viewers, and by extension their social networking friends, to play the game on a regular basis. As with any Facebook game, users are provided opportunities to purchase specialty or convenience items for real-world money (via Facebook credits). The game benefitted enormously from an established and loyal CBC audience for the TV series (over 130,000 Facebook fans) while targeting an incremental fan base of social games and horse enthusiasts.

Deepening the connection with the *Heartland* experience, OverInteractive worked closely with CBC and the writers at Rescued Horse to develop special quests released each Monday following Sunday night's broadcast. These quests included story elements from the recently aired episode, allowing fans to stay connected to the series through fan chatter and game activity between weekly broadcasts. Also, around major events such as Halloween, Christmas, Valentine's Day or Easter, there were special quests as well as items available to the user to purchase via in-game currency or real-world cash.

Finally, in December the ranch and its buildings enjoyed a cover of winter snow that didn't clear until early Spring. All these activities encouraged users to return on a regular basis, to sustain and grow their ranch.

Promotion: The game was promoted on the *Heartland* fan site, within the TV broadcast, and using Facebook channels. A passionate subset of *Heartland* fans were also identified and used as both sounding boards and early beta testers for new features. To date, 100,000 users have played the game. It is an international audience, with Canadian fans representing only one-third of the total audience, European fans representing the largest audience at 35% and American fans representing about 27%.

Case Study Observations

In conclusion, the case studies presented here all share 'breakthrough' traffic, downloads or audience numbers as their first measure of success. Critical acclaim, distributor rankings (top 10 lists or 'most viewed' rankings) and/or accolades are also important, especially for independent players, in order to gain credibility and notoriety in a cluttered marketplace. In most cases cited, rising above the din of online content and gaining audience loyalty do not necessarily translate into revenue return. This may have more

to do with the evolving business models for online content than the merit of the marketing strategies employed.

PART 5: DIGITAL INDUSTRY LANDSCAPE

a. Awards:

As in other sectors of the entertainment and media industry, the digital sector has witnessed a proliferation of trade associations, conferences and accompanying awards. And whereas an Oscar or an Emmy can guarantee an increase in sales or audience attention, most agree that there are too many digital awards in the marketplace and none, as yet, has any consumer impact. That said, most of the respondents in this survey did indicate that awards are important for corporate credibility within the industry and great for validation among creators and producers when financial returns may still be modest.

Top 5 Digital Awards
Emmy Award – Digital
SXSW Interactive Awards
Webby Awards/Streamy Awards
E3 Awards (for games)
IAWTV Awards

b. Events:

Accompanying the rapidly changing marketplace for digital products is a rash of new industry events, conferences and workshops. Most of the respondents to our survey indicated that industry events are very important or vitally important to their business, but many felt that there are too many competing events. Following are the ones survey respondents rated most highly:

Top Canadian Digital Events	Top Worldwide Events
Next Media at Banff	SXSW
Merging Media	TRANSMEDIA: StoryWorld & Power to the Pixel
X-Summit	Digital Hollywood
Game On	SocialTV Summit (NYC)
	CES
	GAMES: E3, PAX

c. Power to the Pixel and StoryWorld:

In the transmedia space, two key events have emerged – *Power to the Pixel* in London and more recently, *StoryWorld* held in Los Angeles. Unfortunately held at the same time this year, these two conferences

position themselves as ‘must attend’ events for producers interested in creating next generation digital content. The writers of this study attended both and this assessment is entirely theirs.

As the more mature of the two, *Power to the Pixel* offers a number of advantages for producers, including several cash prizes and a match-making marketplace between buyers, industry-related executives (lawyers, agents, financiers) and producers. However, the ‘buyers’ in attendance (at this year’s event) were not necessarily relevant for commercial digital content. In fact, *StoryWorld* attracts a more impressive roster of US and Hollywood-based digital buyers, agents, and producers than *Power to the Pixel*, which is increasingly European focused. Even so, *StoryWorld* is not a sales-oriented marketplace. It is essentially an opportunity for content creators and other members of the transmedia “ecosystem” to network and compare notes on best practices.

Both events suffer from an over-emphasis on the theoretical rather than the commercial and both could benefit from greater focus on subjects of interest to producers seeking to finance, partner or sell their digital projects in the international marketplace. For Canadian producers increasingly experienced in digital media, sessions on the power of collective storytelling are not necessarily enlightening or new – especially given the cost of attending a 3 or 4-day event in London.

In our opinion, *Power to the Pixel* missteps by excluding its producer attendees from its last day ‘think tank’ as it does from hosting separate welcome dinners for buyers and producers. *StoryWorld* provides genuine networking value. The community there is remarkably open and egoless. The presentations themselves – which might not be deep enough for experienced producers – are essentially points-of-departure for subsequent individual discussions.

CONCLUSIONS

i. Summary of Findings

*“If you blast your 10 million fans with boring marketing messages, they turn on you very quickly. The secret is giving them great content.”*⁵⁹ Oliver Lockett, theAudience

What we have seen in the search for the clues to improving discoverability of content online can be summarized as follows:

- Storytelling today begins before production and continues after production. Key themes, words, concepts that form the narrative should be identified, repeated and built upon from development through production, launch and beyond;
- Audience engagement also starts earlier. Creators wishing to engage and build an audience need to start the relationship earlier, involve their audience in the creative process, and maintain the relationship well after the content has ‘aired’ or been released;

⁵⁹ Barnes, Brooks. [A-Listers, Meet Your Online Megaphone](#). nytimes.com. The New York Times Company. Web. 10 Nov 2012.

- There is no automated solution for effective social media campaigns – to turn fans into superfans, the communication must be smart, authentic, varied by platform and frequent.

What this means for traditional producers of film and television content is an increase in cost. Not surprisingly, some of the most successful social media campaigns with elaborate immersive transmedia elements come from deep-pocketed studios. And while igniting niche audiences with special interests has long been the purview of social issue documentaries – largely through innovative grassroots tactics – it has been largely a labour of love and severely underfinanced. Most of the Canadian funding tools are focused on assistance for the actual costs of production. While marketing and distribution plans are a part of production funding applications, for most content creators, the creative and content production budgets are still the primary emphasis as they trigger buyer interest.

A primary question is how to shift content creators' focus and skillset to identifying and engaging the audience for their show/game/app *before* they go into production. And, while in production, can producers involve their audience in the excitement and agonies of the creative process and, in doing so, build demand for the final product? Finally, can producers take greater ownership of the legacy they have created – much as social issue documentary and indie filmmakers have done for decades – and support the online relationship with consumers through its launch and beyond?

It is a new way of thinking about content creation— and value creation, – and the Canadian funding system is not necessarily designed to address this changing reality. Most importantly, it will require a radical change in the way content creators undertake development and production of content. Whereas children's programming producers have been accustomed to thinking about merchandising and licensing potential for their properties and how to build longer term value for their shows, producers of other genres have been less concerned with direct marketing to audiences. Social media and the realities of a glutted online marketplace will change this.

ii. A Discoverability Checklist

Despite the difficulty inherent in reducing a vast subject into a handy checklist, the authors have prepared the following 10-point guide to improving discoverability, based on the generous feedback from our survey respondents:

1. **Get to know your audience and their social networking habits at the outset of your project.**
2. **Ideally, marketing to your audience begins early in development through production and continues well after launch.**
3. **Communicate with your audience often – but with meaningful content that will matter to them – customizing to the strengths of the platform you employ.**

4. Find the influencers who are 'bona fide' leaders for your audience – reach out to them early on, invite them to look at your materials, test your game or review your app; build and maintain your database of influencers, fans and super-fans.
5. Turn influencers or fans into super-fans or evangelists for your product by giving them advance screenings or beta versions of your content.
6. For iPhone apps and games: focus on building as much interest as possible early in your release so that you can get onto a 'top 10 or 25' or 'new and noteworthy' list.
7. Make key words, themes and organic search integral to the marketing of your project – from the outset in development right through launch and beyond.
8. Don't abandon traditional marketing techniques – live events and grassroots stunts are excellent ways to activate superfans – and refresh interest.
9. Consider online 'celebrities' as a new source of talent for content development and activate their fan-base.
10. Once a project gains momentum, make sure you continue to fuel the marketing engine.

APPENDIX A
Interview List

Company	Description
3 o'clock TV	Director/Producer of award-winning interactive web series GUIDESTONES
Alliance Films	Traditional film distribution company
beActive International	International tv, film and transmedia producer
CBC	Public broadcaster - interactive division
Epitome Pictures	Television production company (multiple award-winning DEGRASSI franchise)
Game Play	Theater festival where performers meld live acting with elements of video game play; creator of RED CLOUD RISING: THE FIFTH WALL
Gravitas Ventures	Aggregator of entertainment content, selling to cable VOD, broadband, mobile and airline/hospitality platforms
Green Hat Digital	Digital marketing agency specializing in helping screen-based content producers
Heavy.com	Online text and video platform focused on male demographic
Invoke Media	Full-service interactive agency, specializing in Web, mobile, and social app development for major brands; producer of EAT STREET app.
Journeyman TV	Documentary distributor and YouTube channel operator in factual space
KoldCast	Online platform for delivery of web series
MarbleMedia	Content creation company working across television and digital media production for cross platform audience engagement
Mediagenic	Toronto based digital media agency and consultant
Meech Grant Productions	Documentary filmmaker
MyDamnChannel.com	Comedy platform; youtube channel with live comedy show
Murmur	Producer of social films such as Him, Her and Them for Facebook
National Film Board	Canada's public film studio; producers of PINK RIBBONS, INC.
Cinedigm Entertainment	Entertainment distributor and the largest aggregator of independent digital content worldwide.
Ovation	Network (mainly available via cable) focused on artists and artistic expression
OverInteractive Media	Digital producer of successful applications such as CBC's hit series HEARTLAND's facebook game
Paperny Entertainment	Traditional production company specializing in non-fiction television; producer with Invoke Media of EAT STREET app.
Prison Dancer, Inc.	Transmedia property based on musical theatre production
Red on Black Productions	Producers of the web series RAPTURED, released in 2011, 2nd season in production
RocketChicken	Interactive mobile game producer - CODERUNNER; producer of video podcast hit TIKI BAR TV
Rooster Teeth	Producer of highly successful web series brand RED VS BLUE
Secret Location	Interactive, transmedia production company, producer of ENDGAME interactive extension
Shaftesbury/Smokebomb	Producer of multiple convergent and original interactive digital products including TOTALLY AMP'D
Social Samba	Scripted social networking company with a consumer-facing storytelling platform to create interactive stories with elements to watch and interact. MTV's TV program Teen Wolf created an online social story called "The Hunt" using the SocialSamba platform.
Starlight Runner	New York based creator and producer of transmedia franchises, extending entertainment properties and consumer brands across multiple media platforms
TransMediaStoryTeller.com	Company providing tools for transmedia content and production
Ubisoft	Game publisher and distributor; game case study MIGHTY QUEST EPIC LOOT
We Are Q	Consultants focusing on digital marketing strategy, social media and technology.
Xenophile	Two-time Emmy winning interactive company producing cross-platform television, games and interactive media

APPENDIX B
Survey Questionnaire (Buyer & Creator)

Questions for CMPA Discoverability Study: BUYERS

Interviewee/Title/Company:

We are here to talk to you about how companies can best market their content/apps/games in an increasingly crowded online marketplace. What strategies are you employing to improve discoverability and to reach and monetize larger audiences?

1. How would you describe your primary business? (circle as many as apply)
 - Digital agency
 - Online platform (Hulu, Yahoo, Amazon, etc.)
 - Digital distributor (iTunes, Google/Android, xbox, Content Films, Gravitas, New Video)
 - App or game company (non games)
 - Transmedia buyers/broadcasters (interactive division head of network)
 - Web series distributors (Vuguru, Koldcast)
 - Other entertainment or cultural digital properties owners (The Onion, Huffington Post, etc.)
 - Other _____

2. Could you rank (1 to 5, 5 being vitally important) the marketing techniques that you used to promote your online properties? In other words, how do you get people to find what you make or what you distribute?
 - Traditional media marketing campaign (print ads, etc.)
 - Search - SEO (organic)
 - Digital ad campaign (google adwords, facebook ads)
 - Social media (blogging, twitter, stumbleupon etc.)
 - Grassroots stunts, etc.
 - Anything else ?

3. Let's focus specifically on the social platforms. Which are the most important, and why?

YouTube

Facebook

Twitter

Pinterest

APPENDIX B
Survey Questionnaire (Buyer & Creator)

Reddit

Flickr

StumbleUpon

Tumblr

Posterous

4. What kind of engagement are you aiming to create? (forward to friends, purchase, etc.) How do you measure it?
5. What do you do to encourage fan loyalty & return visits?
6. Do you consciously target “influencers” to help spread the word? If so, how?
7. Do your discovery strategies differ by platform? If so, how?
8. How important are digital awards? Which ones matter?
9. How important are industry events and conferences? Which ones do you consider ‘must attend’?
10. What is the “tipping point” when you know you’ve created a success? What’s the secret sauce to going viral or creating a hit online?
11. What do you consider the all-time most successful digital property from a marketing point of view? Any Canadian examples?
 1. Web series
 2. Mobile app
 3. Mobile game
 4. Casual game (facebook or other)
 5. other
12. Do you intend to attend the CMPA’s Prime Time conference this year in March? If not, why not?

APPENDIX B
Survey Questionnaire (Buyer & Creator)

Questions for CMPA Discoverability Study: CONTENT CREATOR
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Property name:

Property description:

Interviewee/Title/Company:

We are here to talk to you about how content creators can best market their projects in an increasingly crowded online marketplace. What strategies can creators employ to improve discoverability and to reach and monetize larger audiences?

1. How would you describe your primary business? (circle as many as apply)
 - Digital agency
 - Digital games (service work)
 - Digital games (original IP)
 - Mobile app development (non games)
 - Transmedia (based on TV or film properties)
 - Web series
 - Other entertainment or cultural digital properties (online magazines, etc.)
 - Traditional media (broadcaster, film distributor)
 - Other _____

2. What is the name, genre and nature of the property/case study we are talking about today? Who's your target audience?

3. What was the genesis of the project and how did you fund it?

4. What is the budget?

5. What are your main distribution outlets?

6. Could you rank (1 to 5, 5 being vitally important) the marketing techniques that you used to promote the property? In other words, how do you get people to find what you make?
 - Traditional media marketing campaign (print ads, etc.)
 - Search - SEO (organic)
 - Digital ad campaign (google adwords, facebook ads)
 - Social media (blogging, twitter, stumbleupon etc.)
 - Grassroots stunts, etc.
 - Anything else you did?

7. Let's focus specifically on the social platforms. Which are the most important, and why?

APPENDIX B
Survey Questionnaire (Buyer & Creator)

YouTube

Facebook

Twitter

Pinterest

Reddit

Flickr

StumbleUpon

Tumblr

Posterous

8. What kind of engagement are you aiming to create? (forward to friends, purchase, etc.) How do you measure it?
9. What do you do to encourage fan loyalty & return visits?
10. Did you use a Kickstarter or Indiegogo campaign to raise money or awareness for your property?
11. Did you consciously target “influencers” to help spread the word? If so, how?
12. Do your discovery strategies differ by platform? If so, how?
13. How do you approach publicity? Do you have a paid publicist or agency?
14. How important are awards? Which ones matter?
15. How important are industry events and conferences? Which ones do you consider ‘must attend’?
16. Was there a “tipping point” when you felt you had created a success? What’s the secret sauce to going viral or creating a hit online?
17. In your opinion, what Canadian digital product (in your area of specialty) has been most successfully marketed? What non-Canadian digital product?

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APPENDIX D

Duopoly Research Team Bios

Catherine Tait: Project Leader

Catherine Tait is a founding partner of Duopoly, an independent entertainment company that has provided business development services to the media industries in Canada and the United States for the past nine years. Tait has been engaged by a range of organizations including the Canadian Film Centre, Tribeca Film Institute, Telefilm, the Canada Media Fund and the NFB, to develop strategic plans for digital and multiplatform transformation. She is also active in the production of feature films, television and multiplatform properties most recently with PAPHILLON, a web series for Bite TV, LUCKY, a feature documentary sold to HBO and PURE PWNAGE, a comedy series for Showcase based on a pre-existing Internet property. She was Executive Producer of the CBC's top-rated animation series, CHILLY BEACH which was also originally a web series. In 2006, Ms. Tait founded online and mobile video content company www.iThentic.com. She also manages a content channel partnership with Hulu.

Ms. Tait has over 25 years of experience in the public and private sector media business, in a variety of senior executive roles on both sides of the border. In her role as Salter Street Films' President and C.O.O., Catherine took the company public on the Toronto Stock Exchange, built and financed a new media subsidiary, and spearheaded the company's successful bid for digital broadcasting licences including the Independent Film Channel Canada. Prior to Salter Street Films, Catherine was Executive Director of the Independent Feature Project in New York, the largest organization of independent producers in the United States. Before the IFP, Catherine worked in policy and planning for Telefilm Canada, and served as Canada's Cultural Attaché to France. She was a Director of the Board of Aliant, Atlantic Canada's telco; a Director of CHUM Ltd; a Director of eOne's Canadian Board; and most recently, serves as a Director and co-founder of a new broadcasting venture, Hollywood Suite.

Al Cattabiani

Al was President/CEO of Wellspring Media, a company he co-founded in 1993 and sold in 2004. Wellspring, now controlled by The Weinstein Company, was a leading independent distributor worldwide, in all media of arthouse cinema and programming promoting holistic living. Its library of over 700 titles included many Oscar, Emmy and Grammy winners. Before starting Wellspring, Al served as President and Chief Operating Officer of Los Angeles-based Pacific Arts Corporation, where he helped create the PBS Home Video label.

Mr. Cattabiani has always focused on distributing high-end niche programming. He is a partner in several startups, ranging from original content for mobile phones to electronic distribution of wellness information to new models for releasing music and films. He also consults for a variety of clients: from multi-billion dollar conglomerates to mid-sized growth companies to individual artists and producers. He serves on the boards of the Global Film Initiative, a non-profit foundation to assist filmmakers in developing countries and of Acorn Media Group, a distribution and direct-marketing company based in Washington DC, London and Sydney.

APPENDIX D
Duopoly Research Team Bios

Tanya Brunner

Tanya is a consultant focusing on the development and execution of profitable, multi-platform business plans for media companies. She provides competitive analysis, business development, operational assessment and project implementation services. Before starting her own business, Tanya was an executive with Genius Products (The Weinstein Co.), and its predecessor, Wellspring Media, where she led the company's digital initiatives. Her career has spanned all the major facets of the media business, including packaged goods and digital media distribution, operations, strategy, international & television sales, business development, contract negotiation, rights management and finance.

Tanya has an MBA in Finance and Marketing, with a concentration in Entertainment, Media & Technology from NYU's Stern School of Business and a BA in Anthropology from UC San Diego.