

THE THINK TANK REPORT

**POWER TO
THE PIXEL:
THE CROSS-
MEDIA FORUM**
HELD IN ASSOCIATION
WITH THE 59TH BFI
LONDON FILM FESTIVAL

**POWER
TO
THE PIXEL**

THE THINK TANK REPORT

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SECTION 1: INTRODUCTION

The annual Power to the Pixel Think Tank has established a global reputation as a key agenda-setting event in media and cross-platform innovation.

Over the last six years, it has brought together leading decision-makers from a wide range of creative industries; world-class thinkers; and key public and private institutions and funding bodies to discuss practical ways to help shape the rapidly-evolving audiovisual landscape.

This unique forum allows participants to consider the adaptability of current business practices and the potential for new means to enhance the growth and relevance of innovative media in the connected world.

Previous reports are available for download through the Power to the Pixel website.

The Think Tanks take place at the end of one of the most energising occasions in the media calendar – Power to the Pixel: The Cross-Media Forum, run in association with the BFI London Film Festival.

The week begins with The Conference, showcasing forward-thinking content creators and groundbreaking projects from around the world.

It is followed by The Pixel Market Finance Forum and The Pixel Market Meeting Day, which have consistently connected leading innovative projects with international funders and commissioners.

Days of intensive exposure to practical examples of new creative potential and new business models provide the perfect foundations for the work of the Think Tank.

The task of the Think Tank is to find paths through the variety of economic, legal, social, cultural and political obstacles in the way of creative ideas and projects, built for an on-demand, audience-centred digital age.

Each year's event is designed to clear the mind of the confused discourse about industrial and technological change, and to find practical answers to critical issues.

Drawing from The Conference's main focus around audience-centric models for prototyping, financing, distributing and brand-building, participants of the eighth Think Tank, hosted by the Québec Government Office in London's Pall Mall, worked together to answer questions around sustainable business practices that respond to hyper-abundant content and a highly-engaged and connected audience.



SECTION 2: EXECUTIVE SUMMARY

- Audience engagement is being transformed into value through three processes: Participation, Personalisation and Prototyping (the Three Ps).
- The Three Ps reflect and inform emerging patterns of demand and changes to audience behaviour.
- Digital tools and services have opened up opportunities for audience engagement and interaction across all business and creative sectors.
- The world's most successful digital brands have audience-centred strategies at the heart of their business models.

THE THINK TANK

- The Think Tank was asked to consider the creation of new audience-centric processes and activities for the audiovisual sector, and to consider the effect on existing disciplines, structures and models.
- It subjected imaginary projects, developed during the think tank by groups of participants, to scrutiny based on the application each of the three Ps in turn.
- It also heard insights into the strategic audience-centred thinking, shared by the pioneering speakers at the Power to the Pixel's Conference Day.

PARTICIPATION

- Participation is an engine of value, creating and nurturing brand loyalty and even producing new forms of content and IP.
- The Think Tank participants suggested that there was a knowledge and skills gap to be filled if producers and storytellers wished to build new audience-centric models.
- It was difficult to create participation strategies, it was suggested, without access to meaningful data. But data access and analysis remained a serious weakness in many audiovisual businesses.
- Public funding bodies have been slow to support and fund the collection, analysis and sharing of data and knowledge. Increasing the knowledge base of industry might require a shift of focus from financing individual projects to broader and more strategic goals.
- Tapping into existing communities of interest is an efficient and effective means of building active audiences.
- The best means of increasing knowledge of audiences in production is through direct interaction in the early stages of development of projects.
- An essential role for funding bodies in the future ought to be the systematic aggregation and sharing of data accumulated through the projects they support. Even more benefits will come through collaborating with other bodies across borders and across different media.
- New ways of measuring and rewarding participation would encourage innovation and audience-centred strategies.
- Producers need to take greater responsibility in engaging audiences.
- Innovative funds for supporting participation need a higher profile.
- The value chain needs to become more agile, flexible and dynamic, while new disciplines might be needed to encourage participation.

PERSONALISATION

- Personalisation was an engine of the digital economy but was poorly exploited in many parts of the audiovisual industries.
- Virtual Reality story designers have been exploring the relationship between personalised experiences and social value.
- Personalisation requires a change of mindset and new kinds of processes.
- Personalisation strategies will be challenging for audiovisual industries but they can learn from many other industries, where it has become a firmly established part of business process and practice.
- Personalisation is a critical weapon in the battle for consumer time in a world where choice has vastly increased.

PROTOTYPING

- Prototyping is a well-established design principle in most industries, and supported by a wealth of digital tools and services.
- Working with audiences on testing prototypes is not a compromise but may actually support risk-taking.
- Early testing of elements of a project can avoid expensive failures later down the line.
- Prototyping can also uncover new creative and commercial value, and IP opportunities that may not have been originally conceived.
- Financiers and distributors may become more interested in evidence of support and engagement at the early stages of development.
- Prototyping creates knowledge and builds brands.

CONCLUSIONS

- Public financing needs to be more flexible to embrace audience-centred thinking. Single media models, a divided value chain, and protectionism create walls between creative ideas and content and audiences.
- The ways that projects are measured and evaluated need to be reviewed. There are currently few incentives for producers to explore new models.
- The value chain of the audiovisual industries generally remains rooted in traditional models with producers at one end and audiences at the other. Interaction with audiences is still overwhelmingly the role of specialist sales and distribution businesses, whose work mostly begins when a product is complete.
- Audience-centred models and prototyping could become essential to rebuilding the economics of the audiovisual industries. New kinds of IP, crowd-based finance and cross-media exploitation, emerging from interaction with audiences might replace the broken models of traditional industry.
- A proven base of active supporters might become a demand of private and public financiers in a changing economy. Crowdfunding is already showing the tangible value of community building – as does the emergence of YouTube stars.
- Prototyping may increase diversity, by providing content creators and producers with an affordable way to test their most risky ideas.
- Training in the new skills of this audience-driven economy needed to be a priority.
- Public funding bodies and policy-makers might consider supporting or creating formal resources for sharing and collaboration – perhaps in terms of databases, or toolkits.
- Collaboration and cooperation between businesses, across industries and across borders should be the norm to build scale.
- Research and development needs to become a core competence. [and needs support]

SECTION 2: EXECUTIVE SUMMARY

THE PREMISE

Audiences are increasingly involved as co-creators, financiers, curators, marketers and distributors and this more active role affects how audiovisual content is developed, financed, produced, distributed and curated.

Media content has traditionally been developed in a closed business-to-business (B2B) system, characterised by a long process of development, project financing, production and B2B sales. Each stage happens with little engagement with, or even knowledge of, the audience, or consumer.

Only at the end of a development and production cycle that may take years to complete is the audience directly engaged – and even then it has a very narrow exploitation window to make its mark.

In an analogue era of media, based on scarcity, it could be argued that such processes were necessary.

But with digital technologies driving an abundance of content, ever evolving entertainments forms and new platforms and devices, the old models have begun to look inefficient.

Understanding and engaging an audience at a much earlier stage promises huge advantages to the eventual success and impact of a project.

New audience-centric models, however, open up big questions about industrial structures, business practice, the flexibility of finance, public policy and institutional attitudes.

Can the current media structures and models be adapted to the emerging realities of a demand-driven digital era? Or is it now time to look at new kinds of approaches and processes?

AUDIENCE-CENTRIC: PERSONALISATION, PARTICIPATION AND PROTOTYPING

‘Audience development’ and ‘engagement’ have entered the business vocabulary of even the most conservative industries. In practice, the terms tend to be ill-defined and much stronger on rhetoric than practice.

Over the last decade, Power to the Pixel has been focused on the practicalities of transforming audience engagement into value.

The process of value creation has been through various stages of evolution, and has sometimes been held back by industry resistance, weak infrastructure and technology, and fragmented demand.

Power to the Pixel’s Conference however, offered compelling evidence that audience-centred storytelling was now firmly established in a new era.

Digital technologies, tools and services have certainly played a major role in enabling change. But the critical factor has been a shift of emphasis from the supply side to the demand side, and from industrial gatekeepers to audiences.

Power to the Pixel: The Cross-Media Forum at the BFI London Film Festival in October 2015, showed that there were plenty of established and successful businesses driving ahead with rapidly-evolving models.

The question for the Think Tank was how those practices and processes might become established across audiovisual industries, still largely founded on traditional value chains and business models.

Catalina Briceño, Director of Industry and Market Trends at the Canada Media Fund, suggested in her opening presentation at The Think Tank that there were opportunities for all but success required a change of perspective.

She suggested there were three pillars to audience-centred strategies:

Participation: Directly engaging and interacting with audiences in the early development stages of a project.

Personalisation: Building content and services that are optimised for individual demand and tastes, alongside more efficient means of engaging the right people with the right messages. Personalisation is at the centre of the Big Data-led global strategies of corporate giants, such as Google, Apple and Amazon. For independent content creators, personalisation may need to be more based on creating consensual relationships with communities of consumers.

Prototyping: Testing elements and concepts within a story with audiences in the stages of a project where the results could influence the direction of development.

The three Ps are clearly visible in the processes of world-leading digital companies; in the most advanced sectors of creative businesses; and in the design of the vast majority of successful product and service design. While there are brilliant pioneers leading the way, the audiovisual industries are generally still lagging behind, and often resisting these trends.

THE GOAL

Power to the Pixel’s Think Tank participants were given one clear objective:

“To develop industry practices which incorporate audience engagement activities during development, financing, production, distribution and curation, making the audiovisual industries more successful in creating and delivering content.”

SECTION 2: PARTICIPANTS

The participants were drawn from a range of funding bodies, institutions and businesses from around the world, each with different levels of investment in innovative activities.



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SECTION 2: EXECUTIVE SUMMARY



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SECTION 2: EXECUTIVE SUMMARY

METHODOLOGY

The Think Tank was moderated by Paul Tyler, founder of Copenhagen-based consultancy Handling Ideas, who is an expert in business modelling, organisational structuring and innovation.

His role was to maintain a strong practical focus, and to help participants concentrate on the realities and consequences of the core question.

The methodology was designed to maximise participation and to build a compelling visual means of assessing the implications of ideas and practices using Lego bricks.

Participants were split into groups, which were asked to construct a project idea from a suggested group of themes:

- Refugees and migration in Europe and the world.
- The top 1% own too much of the world and is destroying our middle classes and therefore our economies.
- Cheap travel encourages distant relationships, ultimately resulting in many families being made up of a parent coming from another country.
- Social media and online activity, such as TED talks, increases idealism but reduces pragmatism.
- Living longer renders the argument for monogamy and lifelong partners redundant.
- Attitudes to sexuality and sexual practice change from generation-to-generation and our views will be as different to those of our children as it was between us and our parents.
- As the developing world attempts to catch up with the developed world, the planet will run dry on resources.

The themes ensured that the discussion moved beyond abstract concepts and into ideas that would clearly resonate with audiences.

The start of the process was to identify potential target audiences – not in vague demographic terms but as a community of interest to be actively nurtured.

Discussion of specific formats, platforms and models was not introduced at the start, allowing for freer thinking about the human responses to issue, from which content might emerge.

As the morning progressed, the emphasis changed and the groups subjected their ‘projects’ to the different audience-centred thinking implied in Briceño’s Participation, Personalisation and Prototyping formulation that was presented at the beginning of the Think Tank.

To help the thinking, the session was interspersed with analysis of the way that the three Ps were being employed by speakers at this year’s Conference Day, presented by Michael Gubbins, of analyst SampoMedia.

Think Tank participants were asked to consider the effect of the audience-centred practices that they were devising around their chosen themes on the ‘family’ of disciplines, services and specialisms that make up the current media industries’ value chains, and which have traditionally been given the task of taking projects from concept to consumer.

Tyler suggested the family included

- the **curator** (select, filter and fund)
- the **developer-producer** (resource, facilitate and run)
- the **creative** (generate ideas and create work)
- the **exhibitor** (ensure content is seen)
- the **lawyer** (keeps business and development in check)
- the **marketer** (informs consumers and the market)
- the **seller** (sells rights)

The methodology generated insights into both the potential value the three Ps could provide and how far today’s industrial structures, models and business specialisms were an aid, or a barrier to progress.

But the key was to turn those insights to be transformed into practical value.

The Think Tank was based on building audience-centred thinking around a project and then subjecting those ideas to fast and rigorous analysis, testing them against the different realities of industry practice and audience expectation.

The Think Tank was intended to generate a set of practical ideas and proposals that might be quickly introduced into the various aspects of media business today.

SECTION 3: PARTICIPATION

INTRODUCTION

The Internet has been the great engine of participation and has supported an environment in which audiences expect greater involvement in and control over the content, products and services they consume.

Of course, no audience for any media has ever been entirely passive but over the last decade, creative industries have become increasingly aware of the creative and business potential of active participation.

Participation can take many forms.

Briceño pointed out, there has been a general shift from 'lean back' services, such as television, to 'lead forward' experiences, including on-demand content, consumed on laptops, smartphones and other devices.

Each new device has made its mark by offering users greater control over what they watch and how. Developers have created software and content optimised for the way that consumers use and interact with different hardware and platforms.

The market potential of interaction has been understood by some of the biggest brands in the world, which now have participation strategies at the core of their business and marketing strategies.

Active participation is most obvious in games, where users have a strong degree of individual expression within a creative universe.

But it has been extended to the wider audiovisual media, from 'second screen' services alongside television shows, to the commissioning and support of user-generated fan content.

There is a strong economic motive behind these trends. A survey for trade magazine *Variety* in 2015 showed that eight of the top-10 'most influential people' among US teens were YouTube stars, leaving the pop world and Hollywood in their wake.

Increasingly, pioneering storytellers have been exploring the creative potential of engagement and participation, allowing audiences to influence the nature of the content itself.

THE CONFERENCE

The presentations at Power to the Pixel: The Cross-Media Forum highlighted a number of distinct trends in participation strategies.

One of the most important lessons revealed at Power to the Pixel: The Cross-Media Forum in recent years, is that participation and interaction is *already* a fundamental part of the strategy of some of the most successful businesses.

There is no element of futurism anymore: these are now established practices.

Among the lessons of Power to the Pixel: The Cross-Media Forum were:

1. The tools are in place and new ones emerging

The tools to enable participation are now in common use, including crowdfunding platforms; powerful social media platforms; cheap and free production tools for user-generated content; low-cost but deep web analytics; and instant access to free online video platforms. The speed at which interactive digital tools move from concept to the mass market is unprecedented and new opportunities are emerging every day. Story architect Lance Weiler and Playmatics co-founder and CCO Nick Fortugno, for example, demonstrated how embedded chips in everyday items were already revealing their storytelling potential. Their *Sherlock Holmes & The Internet Of Things* project is a model in how to marry new technology, audience participation and the storytelling instinct into a viable project.

Watch the session on the PttP website:

<http://www.powertothepixel.com/story-driven-innovation/>

2. Participation is about value creation

Critics rightly point out that encouraging participation is not free: it eats into the scarce and expensive resource of time. But businesses across many sectors are demonstrating how that time can be translated into value with a switch of mindset. Participation creates engagement and brand loyalty, which in turn can drive word of mouth marketing. Participation can produce value more directly. By interacting with audiences, demand for new forms of Intellectual Property may emerge.

3. Participation as art

Participation can actually create, or co-create new forms of content. Examples from the Forum included a number of fascinating projects from the National Film Board of Canada (NFB). For example, Hugues Sweeney, Head Of French Language Interactive Media Production at the NFB, described how the deeply engaging and immersive cross-media documentary *A Journal Of Insomnia* was created from written and video contributions from thousands of individual contributions. Another project *Megaphone* used speech recognition to turn conversations with the artist into giant projections onto a public building in Montreal. Participation can actually be a valuable and active contributor to a creative work.

Watch the session on the PttP website:

<http://www.powertothepixel.com/prototyping-with-our-audience/>

4. The missing ingredient is knowledge

Data is the driving force behind the world's most successful digital companies. Businesses such as Netflix, Amazon, Apple, Facebook, Google, etc. are powered by Big Data.

Big Data does not easily scale down but smaller businesses do not need vast stores of knowledge to create participation. Effective means of creating knowledge and data are available at low cost, and are mainly based on direct interaction with audiences through a wide variety of platforms. They include crowdfunding services, which are proving even more effective at creating knowledge and engagement than they are at

SECTION 3: PARTICIPATION

generating revenue. Knowledge breeds knowledge: the more a known audience interacts and participates, the more data and knowledge they generate, which may, in turn, be used to improve a project, or to inspire new work.

5. Active audience communities already exist

Building a participatory community around a project can seem a daunting task. But what successful pioneering companies have found is that the fastest means of building communities is to tap into those that already exist. People may gravitate towards content out of interest in the themes of the story; as fans of cast members; as lovers of the source material; as lovers of a particular genre; or simply because they are part of a friendship group wishing to participate together. An interesting example offered at The Conference by Jon Leland, Director of Strategies and Insight at Kickstarter was *That Dragon Cancer*, a crowdfunded game, whose subject matter was the loss of a child to cancer. Through a dialogue with the audience via crowdfunding, it was discovered that there was a large community of people who had been through similar bereavement, and that community helped the game become a valuable cathartic activity.

Watch the session on the PttP website:

<http://www.powertothepixel.com/combining-empathy-and-data-to-build-the-right-community-for-your-work/>

6. 'Pull' participation and user-generated support

The most effective and efficient participation models are ones in which audiences are given the space and freedom to contribute without constant direct intervention from project leaders. One of the most important trends has been user-generated content – notably fan fiction – in which supporters create their own content around the ideas, story universes and IP of a piece of content. A good example was offered by Alex Ayling, Head of BBC Worldwide Digital Studios, who explained how *the Dr Who Fan Show* on YouTube had become an increasingly important part of one of the corporation's most important global brands.

Watch the session on the PttP website:

<http://www.powertothepixel.com/digital-growing-pains-at-the-bbc/>

7. Letting go

An essential part of the participatory process, according to most of the speakers, was letting go of control. The idea is alien to many in film and traditional media, certainly to those who subscribe to the *auteur* theory of individual creative vision. That thinking is based on the myth of passive viewership, in which audiences meekly accepted the preferred reading of the author. In reality, audiences have never been truly passive, and technologies have enabled them to exercise far greater choice and influence.

That expectation of influence was increasing. Ingrid Kopp, Senior Consultant at the Tribeca Film Institute, acknowledged that allowing audiences an active involvement in making content was challenging but, she said, the results were almost always better.

Watch the session on the PttP website:

<http://www.powertothepixel.com/prototyping-the-organisation/>

8. Two-way communication

John Leland, Director of Strategy and Insights at crowdfunding service Kickstarter, suggested that audience-driven success had to be built on a combination of data and “empathy.” Businesses needed to learn to listen and communicate. Out of understanding comes trust, and it is that trust on which creative forms and participatory business models emerge.

9. Starting early

A constant theme of The Conference and Think Tank was the idea that participation had only limited value if it was tacked onto the end of a completed piece of work. The earlier participation begins, the more it can add value to a project. Brand building, fast failure, interactive strategies, etc. logically, needed to begin at the earliest stages of development, leaving time to learn and adapt.

THE THINK TANK

The Think Tank used modelling techniques to take an imaginary project through a variety of participation strategies. They were asked to look at the potential barriers that might limit an audience-centric approach to processes and practice.

They identified a number of core issues:

1. Old practices were holding back new value

Many of those working in funding bodies had already, to a greater or lesser extent, experimented with interactive work and had already encountered resistance. The problems were often down to lack of knowledge about the availability of tools and services to support participation; and of the way that audiences were demanding participation. But the key barriers were largely about custom and practice of the traditional industries, often hanging over from the analogue era, it was suggested.

Among the main tensions were:

- **Restraints on public funding:** Some public funding was tied to the maintenance of traditional media relationships, such as the insistence from some public film funds on theatrical release within specified windows. It was widely suggested that strict protectionist rules were holding back the potential development of new kinds of audience-centred work.
- **Resistance from content creators:** Many content creators, particularly in film, see themselves as artists, whose integrity would be compromised if the audience was allowed any say in their work. It was pointed out that the notion was based on myth: there were always forces influencing production, from funding bodies, talent agencies, commissioners, stars, festival selectors, etc.

SECTION 3: PARTICIPATION



- **Resistance from the value chain:** Some participants recognised that the different specialist disciplines in the value chain operated their own agenda and had their own specific and sometimes competing interests. It was not simply a symbiotic and cooperative set of disciplines, dedicated to the singular task of taking a singular work to consumers. Each project created different kinds of value for different parts of the chain, and the interests of audiences were generally well down the list of concerns. If there is a family, some felt, it was a dysfunctional one.

2. Producers need to take more responsibility

In the audiovisual industries, the part of the value chain least interested or engaged in participation and interaction is often the producer. The irony, it was pointed out, was that they might be exactly the ones with most to gain, creatively and economically. They had responsibilities for the elements with which most audiences would actually want to interact: story, characters, creative talent, etc. They were also in control at the point where participation logically ought to begin – in the early development stages.

3. New funds

The need for greater flexibility on funding to support audience-centric content that did not fit single media formats was acknowledged. A number of the funds represented at the Think Tank had set up some kind of support for new participatory, cross-media work, but those initiatives tended to be on the margins. Some funds were actively reviewing the balance of funding and new innovation opportunities, although fully-fledged programmes were rare. One significant change, however, is a shift in many funds away from financing single-media projects and towards supporting businesses. The trend towards business support could incentivise research and development and new models.

4. New way of measuring success

Participation, as mentioned, yielded commercial success for many businesses in many sectors. But there are other kinds of value that emerge through experimentation and change might be necessary in the way that

projects are measured. Currently, judgement of the value of content is either based on viewing figures and revenues, or on accolades and awards handed out by the industries themselves. Industries have shown less interest in measuring participation, engagement and impact as a factor in funding or support.

5. An agile value chain

There was wide acceptance that the traditional audiovisual industry models, divided into specialisms of production, sales, distribution and exploitation needed to be re-evaluated to take advantage of new audience-centred opportunities. But, rather than simply reforming existing value chains, new models needed to emerge, which were less about the “waterfall” of value down a linear chain, but rather a fluid and dynamic set of processes and practices designed to unlock value. Some suggested that, rather than the old “family” of specialist disciplines, new roles needed to emerge that were adapted to the way that audiences interacted and the service they expected. That might mean considerable crossover in current roles and perhaps new disciplines. Borrowing terminology from the software industry, some talked about an Agile development approach. Others talked about the need for the value chain to be more like musicians in a band or orchestra, where there was a general collective responsibility. Different projects demanded different approaches and different levels of participation but the key was that those approaches were agile enough to adapt to the demand of audiences and to respond to participation.

6. New audience ambassadors

One of the key roles, envisaged by some participants, was a community manager or “audience ambassador”, helping to generate and to maximise active audiences around stories, but also helping guide interaction and informing communities about how they could exert influence and enhance the experience. It was suggested that many interactive projects suffer from the fact that only “one per cent” of users really get involved and they may simply be the loudest and least inclusive. Encouraging participation and unlocking the value it creates may necessitate new roles.

SECTION 4: PERSONALISATION

Personalisation is the engine, which has driven the success of some of the biggest digital services, including Amazon, Netflix and Google.

It is the means by which Big Data is turned into value; and it is increasingly the model for curating and navigating the vast wealth of content online.

The recommendation engines of on-demand services are becoming ever more sophisticated, and targeting the right audiences with the right messages is the *nirvana* of the advertising and marketing worlds.

But the real trick is moving from 'push' to 'pull' marketing, in which consumers actively seek content.

Successful personalisation should be a two-way process and a dialogue between content creators and consumers.

THE CONFERENCE

The pioneers at The Conference generally took a sophisticated view of audience demand. People consumed content as individuals, families, members of physical communities, as part of niche interest group; and sometimes they were happy to settle for mass-market anonymity.

Tastes and habits vary. Paula Zuccotti, founder of The Overworld, said there was always a tension, even within an individual, between the desire for personal interaction and a wish to be part of a social group.

Watch the session on the PttP website:

<http://www.powertothe pixel.com/starting-with-people/>

Personalised experiences, she suggested were increasingly important in an age of abundance. People paid more for personal experiences.

The trend towards individualism might be accentuated by the coming wave of Virtual Reality headsets.

1. Personalised experiences and social issues

Storytellers increasingly see social value in the personalised experience. It is that thought that is driving much of the most interesting developments in the emerging Virtual Reality market. An emerging group of VR journalists have been experimenting with the ideas that virtual reality might be a means of creating empathy, by placing people much closer to the action. Gabo Arora, Senior Advisor at the United Nations and filmmaker at VRSE, has created VR projects, such as *Clouds Over Sidra* (about a Syrian refugee), and found the emotional reaction has been a far more powerful incentive to contribute to creating impact and charitable aid than conventional approaches.

The point is that the personalised experience is an essential factor in what may prove to be one of the most successful rollouts of a new media format.

2. Understanding demand

Briceño said personalisation was driven to an extent by an unavoidable

question posed by consumers: "Why should I be interested in something I didn't ask for?" That simple question underpins one of the most critical challenges for the audiovisual industries. In an age of abundance, how can individuals be convinced to engage with content that they do not already know they want? The response of industries was still a work in progress, she suggested but there were now tools to help. She used the example of a BuzzFeed experiment with subscribers where analysis of data showed that demand for unsolicited content was higher during idle moments of boredom during mobile phone down time. These patterns of behaviour and demand may become essential to personalisation strategies.

Watch the session on the PttP website:

<http://www.powertothe pixel.com/programmatic-beyond-advertising-a-not-so-distant-future/>

3. Reclaiming personalisation

A groundbreaking cross-media documentary, *Do Not Track*, offers amazing insight into the personal freedoms in personalisation. Directed by Brett Gaylor in and produced by French multimedia company Upian, the project invited participants to submit personal data to the project, which in turn revealed just how much they were being tracked by corporations and others online. Producer Margaux Missika, said the Internet was "getting creepier." The project demonstrated the difference between trusted personalisation, achieved through mutual interest was necessary. Those interested in personalisation needed to achieve their goals through dialogue and interaction, not technical chicanery.

Watch the session on the PttP website:

<http://www.powertothe pixel.com/is-international-co-production-the-future-of-interactive-storytelling/>

4. New tools are emerging to support effective personalisation

Personalisation has become more sophisticated and more attuned to the lifestyles of individuals. Always-on media gives companies considerably more time to catch the attention and provide services of known interest groups. Most consumers are online in some form or other 24-hours a day, with the real growth in mobile services. Briceño talked about the growth of "programmatic" advertising, in which brands compete in real time for ad space on a service being accessed by an individual. Such trends have largely been defined by, and confined to, corporate businesses. For smaller media businesses, however, the always-on, on-demand culture offers different kinds of opportunities. They are likely to be based on the active consent of individuals within communities.

THINK TANK

The Think Tank participants suggested that most people understood the theory of personalisation, not least because they were customers of large global corporations whose business model was based on it, such as Amazon.

The problem for industry has been turning the ideas into practice. A number of missing links emerged in the Think Tank discussion:

SECTION 4: PERSONALISATION



1. A change of mindset

The history of the audiovisual industries has been one in which gatekeepers controlled the flow of creative work. People got what they were given.

One could make a case that the traditional commissioners and programmers of work were motivated by the best of intentions and a belief in cultural cohesion.

Until the Internet era, there were few really effective mechanisms for personalisation.

The potential for new techniques has yet to be explored and some suggested that a change of perception was required before new models could be made to work.

2. Knowledge

The most significant barrier to the opportunities of personalisation remains an industrial knowledge gap.

There were weaknesses in a number of areas: in understanding the tools and services to drive personalisation and in the lack of consumer data on which services could be built.

Questions were asked about how far the small-and-medium-sized enterprises that make up the bulk of the audiovisual industries had the capacity to build personalisation into their work.

But others suggested that the key might be in a much greater sharing of knowledge and the creation of new kinds of services with which businesses, or groups of business might work. Some talked about the need for a new ecosystem, in which different kinds of services could be tailored to a project.

3. Informed curation

Curation was a critical concern that consistently emerged during the Think Tank discussions. Many participants had been wrestling with the problem of connecting audiences with content in the face of a vastly increased number of alternatives. Finding mechanisms to help audiences find their way to a diversity of content was a vital issue for film, they said.

What emerged during the discussion was a sense that personalisation was an essential part of effective curation.

4. Scale and collaboration

Each audiovisual industry is largely made of small, highly specialised businesses without the scale to take advantage of some digital opportunities, including those in the area of personalisation. But businesses have a shared interest in leading people towards particular types of content. Genre films, for example, might be in competition from time to time, but they had a mutual interest in finding and retaining active fans. What emerged from the Think Tank was the need for a changed ecosystem, based on cooperation and mutuality and the pooling of knowledge. The key competition was not with other businesses within a sector but for consumer time in an era of easy access to a vastly increased set of options.

SECTION 5: PROTOTYPING

Prototyping in the sense suggested by Briceño is about testing elements of a story or product with an audience or user at a stage when they can still be changed or adapted.

At the early stage of development, it is still possible to identify value, in the broadest creative and commercial senses.

Some talk about ‘rapid prototyping’ or ‘failing fast’ as essential parts of any modern creative design process.

There are different kinds of prototyping, delivering different kinds of value. There is the indirect value: identifying flaws and weaknesses at a time in the development process when something can be done about them.

Or direct value creation: the discovery of new, or perhaps underestimated value in a project.

A variety of these ideas were demonstrated at The Conference.

THE CONFERENCE

Speakers at The Conference were able to demonstrate how prototyping had been critical to the development of successful projects at well-established businesses. They showed the versatility of prototyping.

1. Prototyping is a well-established design principle

Prototypes have been an essential, even indispensable part of many creative industries for a very long time. The digital age has accelerated the potential for building prototypes and for making them count – certainly for the digital native industries, such as gaming and software design.

Hackathons, beta releases and a wide variety of other early stage testing are now routine in those industries. Prototyping extends from storyboards and concept tests with potential users to fully playable betas.

It remains, however, anathema to many traditional audiovisual industries.

2. Creating with the audience

For some, collaboration, interaction and engagement are not just a smart means of enhancing existing work: they represent the foundations of new forms of art, design and stories. As this report shows, there are many forms of audience-centred creation with different processes aimed at different objectives. Marc Beaudet, CEO of Turbulent, told The Conference about his company’s *Star Citizen* project, a highly-interactive, crowdfunded space sim game based in a massively multiplayer persistent universe. Collaboration between players and the game extends to a ‘virtual dynamic economy system’, which shapes the evolution of the story universe.

Watch the session on the PttP website:

<http://www.powertothepixel.com/the-disruptive-power-of-fan-based-marketing/>

3. Knowledge beats guesswork

Prototyping is largely about the substitution of conjecture for knowledge. Speakers were keen to point out that it does not negate inspiration and creative freedom. In fact, the opposite may be true (see point 4): Prototypes are built on the same creative instincts and drive as any other work, they are just tested at a time when they can still be enhanced and refined. It means that the development of the bigger project can be based on knowledge of audience reaction, which will be the ultimate arbiter anyway.

4. Testing may increase risk taking

One of the key objections to prototyping in the audiovisual industries is that it undermines artistic integrity and leads to lowest-common denominator businesses. The experience of those who routinely use prototyping argue that, if managed properly, it can actually have the opposite effect.

Content creators may be subject to all kinds of pressures on what they do based on untested perception of market demand, either through external bodies, or through forms of self-censorship. Prototyping allows storytellers to try out the most daring ideas to test responses. In the current economic environment, the pressure is on producers to make risk-averse decisions based on an often ill-informed perception of consumer conservatism.

5. Prototyping can create new value

The testing of prototypes has the potential to reveal unexpected creative and business opportunities. New value can be found by asking the potential audience what they would like from a concept, or within a story universe. Progressive storytellers have put the creative potential of user value at the centre of their work, allowing considerable freedom to share ideas around a core concept. It is the broad approach taken by hackathons. The systematic co-creation of stories and concepts may require new disciplines. Nick Fortugno, co-founder and CCO of Playmatics said there was growing interest in turning ideas quickly into a Minimum Viable Product (MVP) that could deliver value quickly and inspire other iterations.

6. Prototyping can increase finance and sales

The most practical point raised by a number of speakers, is that building an engaged community around a product, a brand or a company will increasingly excite investors and sales people. Currently, money tends to follow what seem to be the least risky investments – remakes, adaptations, sequels, etc. A project, which has been through a testing stage and proven its ability to gather an audience could, and should increase the confidence of financiers and sales companies. The relatively low take-up of prototyping means the theory has yet to be really tested in all of the audiovisual industries, but it has certainly driven the new economics of software development, games, etc.

SECTION 5: PROTOTYPING

THE THINK TANK

Participants drew distinctions between different kinds of prototyping.

For some, prototyping had become muddled with piloting, in which a finished product is tested with audiences to help decide if it is worth continuing, for example, as a series; or focus testing of completed work to consider tweaks or changed release strategies.

The kind of prototyping under discussion at the Think Tank comes much earlier in the process of development.

It includes testing themes, concepts and ideas that might go on to become products. Such approaches are common in product design.

Or it might mean testing elements within a planned project: story, characters, the look and feel of work.

Prototyping requires a shift in the thinking of audiovisual creators, many of whom see themselves as artists, authors, or auteurs, whose creative vision should not be compromised.

Even more pragmatic producers are concerned about the line between constructive dialogue and unwanted interference.

There are now plenty of platforms to prototype ideas, include crowdfunding sites and closed online video services.

1. Financial benefits

Representatives from the games industry said beta testing had become a vital part of the economics of the industry. Beta tests ensured that money was not thrown away on content that did not work. It is not a question of finding lowest common denominators. Rather, it was suggested, prototyping allowed the testing of the most adventurous elements of a project that otherwise might have been discarded as too risky. Prototypes can have value in their own right, with beta releases or initial drafts of theatre plays generating revenue on the back of early stage release. Dutch games developer Vlambeer, for example, created a lucrative subscription-based model releasing beta versions of their games.

2. Distribution and marketing strategy

Prototyping could become essential to shaping distribution and marketing strategies. The testing of content with audiences was not just about refining the product itself, it was acknowledged. It offered clear directions about the emotional engagement of audiences to the product and the most efficient and effective ways to distribute and market content. Engagement had the potential of creating a community of active audience members, around which to build marketing campaigns. Those who have had an active say in evaluating prototypes might prove to be the biggest assets in supporting the product through social media and other networks.

3. New directions for content and IP

Some participants were particularly excited about the potential of

prototyping to open up new areas of creative content. An open-minded approach to interaction could reveal ways to develop ideas that were never in the original conception. Testing ideas had the potential to expose new areas of consumer needs and desires. From a relatively limited prototype of a particular element of content might emerge a range of other creative and commercial opportunities.

4. Prosumers and co-creators

Audience-driven content can have value in its own right. There are new kinds of art being created in entirely new ways. The boundaries between the professional and the amateur, and between industry standards and user-generated content are blurring. Some of the superstars of the YouTube era, with millions of followers, have made it clear that they have no interest in becoming part of a media establishment. In some respects, storytelling has been democratised by digital change and it could be argued at the expense of old industrial production. But it is also beginning to open up eyes to the value of working with a more diverse range of talented, committed and deeply engaged 'prosumers' in co-creating content.

5. Art and design

One of the interesting conceptual points was how far audiovisual storytelling was art and how far it was design. For some, art is a solitary activity about individual vision. But many participants came to the conclusion that the differences were exaggerated. Audiovisual content creation, unlike other art forms, was already a collaborative process, involving a range of influences, even if they were not always acknowledged. The size of budget, the demands of commissioners, the availability of talent, etc. were already critical to the final content. For some, design thinking around audiences actually rationalised processes, returning a degree of control to the author and strengthening the artistic and creative vision.

6. Prototype thinking

The Think Tank suggested that a change of mindset might be key to managing prototyping in the early stages of development. Some acknowledged the reluctance of authors to allow others to scrutinise their work, but they suggested that the solitary *auteur* was something of a myth. Very little creative design takes place in a vacuum. There are many influences on the creative process, either direct, such as funders, script readings and casting agents, or indirect, such as the perceptions of the tastes of festival selectors. It was suggested that prototyping could be seen as valuable support for the artist, allowing them to make judgements, based on interaction with the people who would make the ultimate judgement, rather than third parties with their own agendas.

Representatives from the games industry suggested that producers needed to maintain a strong creative discipline over their work and clarity of vision, ensuring that audience intervention remained realistic. Prototype thinking was not built on weakness, but on confidence in concepts and ideas that should be able to survive interaction with those who would be expected to purchase the final work.

SECTION 5: PROTOTYPING



7. Gradual approach

Prototyping cannot be one-dimensional – different projects will have different testing priorities. It does not have to be a standardized process across all work and neither does it have to be limited to any specific moment of development. There may be value to prototyping different elements throughout the development stages. In gaming, beta launches happen at various points in the production process. The audience can add value throughout the lifecycle, from concept to gameplay testing.

8. Outside the creative class?

The major objection of industry interests was not cooperation *per se*. There was already a wide range of influences on content creation from other parts of the industrial value chain. The doubts were about allowing influences to be introduced outside what the moderator Paul Tyler called the “creative class.” The value of audience participation was not yet really appreciated, although that may come through evidence from pioneering projects.

SECTION 6: CONCLUSIONS



The final session went back to the initial Think Tank question:

“How do we develop industry practices which incorporate audience engagement activities during development, financing, production, distribution and curation, making the audiovisual industries more successful in creating and delivering content?”

Having identified the barriers to progress, the participants looked at the practical methods that might actually lead to new kinds of audience-centred practices and activities.

They included:

1. Change (public) financing: Currently, industry support models are still tied to the production cycles, distribution practices and value chains of single media activity. Audience-centric models have different kinds of requirements: data, flexibility and close contact between content and consumer at early stages of development. The restrictions on financing content, and indeed for measuring success needed to be reviewed.

2. Change the mindset: A common theme of the day was that the core problem for the audiovisual industries was less about technology, or even will. It was more a matter of mindset. Industry, and in particular the design, development and production of content was too far removed from audiences. The process of changing minds would not be easy, given the levels of resistance within the sector but new perspectives could be introduced in a number of ways, including: evidence of the value generated by practices and activities; new ways of measuring engagement and participation; training; and research and development.

3. Look at a new ecosystem for film: Some participants concluded that

the current systems for creating, distributing and exhibiting film were part of the problem. It might not be possible, or even desirable, to try to adapt the existing value chain to new circumstances. A new audience-centred ‘ecosystem’ might require a different ‘family’ of disciplines, services and practices that are specifically created for the new audience-centred world. The Think Tank threw up some ideas, including embedding an expert dedicated to questioning and analysing practices and to sharing their findings inside a business, institution or funding body. Another approach might be the appointment of a community manager to drive and champion participation amongst the widest cross section of an audience. What the new roles might be was, for some, not as important as reforming a system in which content creators and producers were normally far removed from the potential audience.

4. Incorporate early-stage development and prototyping into public and private finance: The exact nature of new processes differed among Think Tank participants but there was wide agreement that any form of audience development ought to take place much earlier in the industrial process. The creation of prototypes was considered by some to be a logical step that might actually increase risk-taking, rather than compromising artistic integrity. There were some reservations about how far audiences could, or should, be involved in the development of projects. But there was much more agreement that the interaction with audiences ought not to be left until it was too late to have a bearing on performance.

5. New skills and training: Strategies for audience development, early stage community building, new IP and marketing strategies, etc. suggested to many the need for specialist skills that might be beyond the expertise and means of many producers. Relationships needed to begin early,

SECTION 6: CONCLUSIONS



and some called for new kinds of distribution/marketing services that could work alongside the development stage. The injection of audience knowledge and engagement expertise at the production and development stage was a common theme, though there was no clear consensus on how that might work. For others, the creation of new practices and activities was a skills and training issue for producers, who might easily miss valuable new forms of IP and audience engagement.

6. Sharing and toolkits: Much of the Think Tank discussion was about the unique ways in which different projects might interact with audiences. Diversity in terms of product and storytellers was essential to creating new, exciting and challenging content. But there were common interests that offer the potential for collaborative sharing of knowledge and skills. Each content producer, for example, might face similar legal issues around copyright, IP development, co-creation, etc. Sharing knowledge, particularly around the unfamiliar terrain of audience development made sense to many delegates. That sharing ought to cut across sectors and disciplines. Others were interested in the creation of toolkits that offered simple means of understanding and addressing issues, with practical 'how to' advice on building processes and creating audience-centric content.

7. Cooperation and collaboration: One of the key barriers to change is that the audiovisual industries are overwhelmingly made up of small-and-medium-sized enterprises, operating on tight margins. Some areas of audience-centred work clearly needed greater scale, some suggested, and it would be sensible to pool resources in areas, such as aggregation of knowledge, sharing best practice and formal and informal shared research and development activity. A new infrastructure might be required around that work, perhaps including shared databases, case studies, formal cooperation between sectors, clustering, collaborative web sites, etc. This

sharing of idea needed to extend beyond individual sectors, such as film or television, to look at ideas from elsewhere in the world. Other sectors had often faced issues before the audiovisual industries and it made sense to tap into that accumulated experience.

8. Embrace and extend crowdfunding: Crowdfunding was widely seen as a valuable means of creating audience engagement and actually making it pay. Early stage development remains an alien concept to many in traditional media industries but crowdfunding, it was suggested has proven a very cost-effective and efficient means to begin the process of audience building.

9. Data and knowledge: The knowledge gap frequently reoccurred in the discussion: it is extremely difficult to build audiences and develop strategies without access to data and knowledge. Data gathering is in many respects easier than it was, using low-cost and free services to track audiences. On the other hand, data analysis remains a scarce skill, made more difficult by the lack of transparency among the largest on-demand platforms. Public funding organisations could play an essential role in gathering data, sharing expertise, and ensuring the right skillset is applied to the right content.

10. Research and development: Perhaps the primary conclusion that emerged from the various threads of debate was that audience-centred ideas and practices needed to be tested. R&D, however, tends to be a weakness in the audiovisual industry – companies are too small to have R&D budgets, while funding works from project to project with little investment in long-term business development and innovation. Research and development needed investment, it was suggested.

APPENDIX 1: PARTICIPATION

PRESENTATION BY MICHAEL GUBBINS
SAMPOMEDIA/FFILM CYMRU WALES

SLIDE 1: THE KNOWLEDGE GAP

- For Whom?
- Me, Myself, I
- Individuals and communities
- Audiences expect...
- Push and pull...
- Aggregation and sharing
- Data can be tracked
- Communities already exist
- Personalisation
- Testing/prototyping



SLIDE 5: PARTICIPATION ECONOMICS

- Fan-based marketing
- Crowdfunders to partners
- Fans, superfans and casual users
- Nicheonomics
- Partnership with 'older media' – newspapers- TV,
- New IP/Content
- Brand engagement

DR WHO FAN SHOW

- Fans make the content
- Enhances brands
- Finds new talent at low cost



SLIDE 2: ENGAGING AUDIENCES

Paula Zuccotti

- “Users choose the platform, not you”
- “Spotting emergent behaviour”

John Leland

- “Empathy + Data”
- “Let go of expectations”

Daniel Singer

- Easy access to knowledge
- Knowledge drives IP

VISION IS MORE IMPORTANT



SLIDE 6: PAYOFF

- Participation creates knowledge
- Knowledge creates engagement
- Engagement creates IP
- A conversation is not a compromise
- Interaction breeds loyalty
- Explore together – “Eternal Crusade”
- More hands (and heads) make lighter work
- Active participation and interaction is best
- “Collaboration is a pain in the arse but the results are better.”

SLIDE 3: ACTIVE/INACTIVE

- “Crowdsourcing” - work, co-creation, trust
- Creative data
- Early stage development/prototyping
- Testing/prototyping
- Intrapreneurship/ entrepreneurship
- Work with existing communities
- Form follows design?

GENERATION WHAT?

- Data as content
- Audiences are the story
- Shared experiences



APPENDIX 2: PERSONALISATION

PRESENTATION BY MICHAEL GUBBINS
SAMPOMEDIA/FFILM CYMRU WALES

SLIDE 1: PERSONAL REALITY

- Experiences increasingly focused on personal
- The user chooses the platform
- Interaction and immersion – experiences
- VR can become PR
- The “human” element
- Boredom and personalisation



CLOUDS OVER SIDRA

- Personal guides participation
- Interaction goes deeper



SLIDE 3: THE ECONOMICS OF PERSONALISATION

- Efficiency– why guess when you can know
- Automatic audience-driven distribution
- People pay more... (Experience Economy)
- And they engage more ...
- Stronger impact (new metrics?)
- New forms of curation
- Data and the VOD world
- Measurable
- Still learning – serendipity?



SLIDE 4: PAYOFF

- Efficient, personal and engaged
- Based on experience
- Speaks to known desires
- More powerful and longer-term impact
- In step with emerging economic trends
- Audiences invite content
- Measurable
- But raises big ethical and social questions...
- Which themselves become collaborative art

SLIDE 2: PERSONAL TO SOCIAL

- The personal feeds the social
- The “Quiet Majority” not 1%ers
- Individuals form communities
- “Sometimes on your own is best”
- The Real Me
- Beyond individualism
- Real-time testing

MEGAPHONE/DO NOT TRACK

- Personal “bubbles” shared
- Introduces new perspectives
- Data becomes art



APPENDIX 3: PROTOTYPING

PRESENTATION BY MICHAEL GUBBINS
SAMPOMEDIA/FFILM CYMRU WALES

SLIDE 1: EMPATHY – DEFINE – IDEATE – PROTOTYPE – TEST

- Established design principles
- Concept development – enhanced vision
- The best ideas emerge
- Knowledge beats guesswork
- Asks the missing question – Why?

SHERLOCK HOLMES & THE INTERNET OF THINGS

- “Constant experimentation”
- “Open R&D”
- “Multiple pathways”



SLIDE 2: FAILING/LEARNING FAST

- Rapid prototyping
- Failing is learning
- The best ideas may emerge
- Low-cost concept testing
- Knowledge beats guesswork
- Testing enhances real inspiration
- Asks the missing question – Why?

THAT DRAGON CANCER

- Crowdfunding evolved
- Testing shaped fresh ideas
- The vision remains



SLIDE 3: PROTO ECONOMICS

- The positive negative...avoiding failure, saving money
- New IP development Minimum Viable Products (MVP)
- Producer rights
- New investment opportunities
- Crowdfunding
- Fan-based marketing
- VOD loves crowds
- Tubeconomics
- Open Source

SLIDE 4: PAYOFF

- More effective concept development
- Agility
- Avoiding costly mistakes
- Producers keep control
- Learning with the audience
- Gives confidence to funders
- Building brand loyalty
- Builds diversity and attracts outliers
- Staying ahead of the game



APPENDIX 4: CREATIVE RESPONSES TO AN AUDIENCECENTRIC DIGITAL WORLD

BY CATALINA BRICEÑO, DIRECTOR OF INDUSTRY AND MARKET TRENDS
CANADA MEDIA FUND

SLIDE 1



Canada Media Fund
Fonds des médias du Canada

Creative responses to an audience-centric digital world

By Catalina Briceño
Director of Industry and Market Trends

@CMF_FMC
#eyeoncanada

SLIDE 4

WHY DO WE NEED AUDIENCE-CENTRIC APPROACHES?

SLIDE 2

CANADA MEDIA FUND

Created by Canada's cable and satellite distributors and the Government of Canada.



SLIDE 5

THE POWER OF MANY IS USER-GENERATED



SLIDE 3



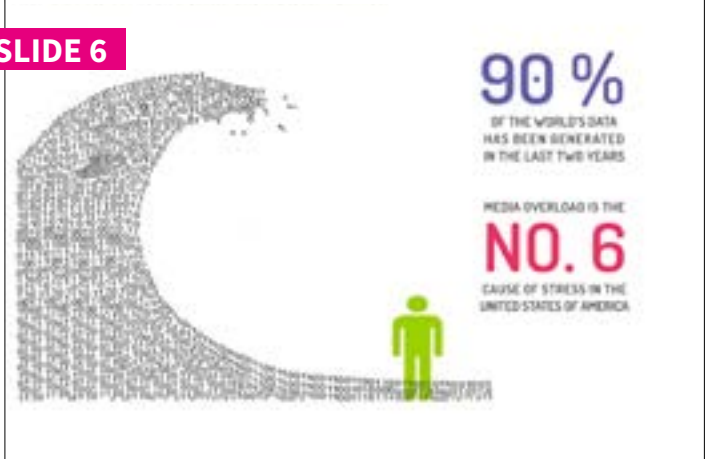
trends.cmf-fmc.ca

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SLIDE 6

THE PARADOX OF CHOICE in a HYPERCONNECTED WORLD



90 %
OF THE WORLD'S DATA
HAS BEEN GENERATED
IN THE LAST TWO YEARS

MEDIA OVERLOAD IS THE
NO. 6
CAUSE OF STRESS IN THE
UNITED STATES OF AMERICA

APPENDIX 4: CREATIVE RESPONSES TO AN AUDIENCECENTRIC DIGITAL WORLD

BY CATALINA BRICEÑO, DIRECTOR OF INDUSTRY AND MARKET TRENDS
CANADA MEDIA FUND

SLIDE 7

CREATIVE RESPONSES TO THIS AUDIENCE CENTRIC AND
UNDERABUNDANT WORLD OF CONTENT IS DECLINED IN 3 "P"

PARTICIPATION

PROTOTYPING

PERSONALIZATION

PROTOTYPE CULTURE

SLIDE 10



PARTICIPATION (Crowdsourcing)

SLIDE 8



PERSONALIZATION

SLIDE 11



PARTICIPATION (Crowdsourcing)

SLIDE 9



PERSONALIZATION- From Pull to Push

SLIDE 12



APPENDIX 5: FURTHER READING

BY CATALINA BRICEÑO, DIRECTOR OF INDUSTRY AND MARKET TRENDS
CANADA MEDIA FUND

PARTICIPATION

- A research report “Digital Only Consumer”, where knowing the expectations and the habits of the audience is the key to participation
<http://trends.cmf-fmc.ca/research-reports/the-digital-only-media-consumer>
- Audience Engagement Report
http://trends.cmf-fmc.ca/research-reports/audience_engagement_report
- An article on storytelling, creators and brands “Storytelling by creators and brands: focusing on audiences”
<http://trends.cmf-fmc.ca/blog/storytelling-by-creators-and-brands-focusing-on-audiences>
- An article on audience engagement at Vice
<http://trends.cmf-fmc.ca/blog/vice-everywhere>

Also, these are not our publications but they are very relevant suggested reads on audience participation :

- State of Content, Adobe
<http://www.images.adobe.com/content/dam/Adobe/en/max/2015/pdfs/state-of-content-oct.pdf>
- What Kids Want, PwC :
<http://www.pwc.com/us/en/industry/entertainment-media/publications/consumer-intelligence-series/assets/what-kids-want.pdf>

PERSONALIZATION

- “Programmatic Beyond Advertising: A Not-So-Distant Future”
<http://trends.cmf-fmc.ca/blog/programmatic-content-a-not-so-distant-future/>
- Case study on two web documentaries that use personal data in order to customize the content : “Do Not Track and In Limbo Interactive: personalized web documentaries”
<http://trends.cmf-fmc.ca/blog/do-not-track-and-in-limbo-personalized-web-documentaries>
- An article on monetization of VOD “How to make Money With Video on Demand”
<http://trends.cmf-fmc.ca/blog/how-to-make-money-with-video-on-demand>
- An article on the use of big data by creators “Data-driven development: Should creators drink the data Kool-Aid?”
<http://trends.cmf-fmc.ca/blog/data-driven-development-should-creators-drink-the-data-kool-aid>
- An article on online recommendation “Online recommendation – A concern for public bodies?”
<http://trends.cmf-fmc.ca/blog/online-recommendation-a-concern-for-public-bodies>

ABOUT POWER TO THE PIXEL

Power to the Pixel supports the film and media industries in their transition to a digital age. Headed by Founder & CEO Liz Rosenthal, the company's team has a wealth of experience and expertise across film and cross-media development, production and finance, and is linked to a unique network of the leading thinkers, practitioners and innovators who are developing new business and creative opportunities around the world.

Specialising in new ways for content creators and businesses to create, finance and distribute stories to engage with today's audiences across the multiple platforms, Power to the Pixel's core activities include:

- Providing consultancy to international media organisations,

content creators and companies

- Designing innovative in-house company training programmes and bespoke initiatives
- Producing international forums, events and labs centred around cross-media, IP and business
- Facilitating the exchange of ideas and the building of international partnerships between media professionals and between industries
- The company's understanding of the challenges and opportunities of digital change means Power to the Pixel is an essential bridge between the visionary, the pioneering and the practical.

