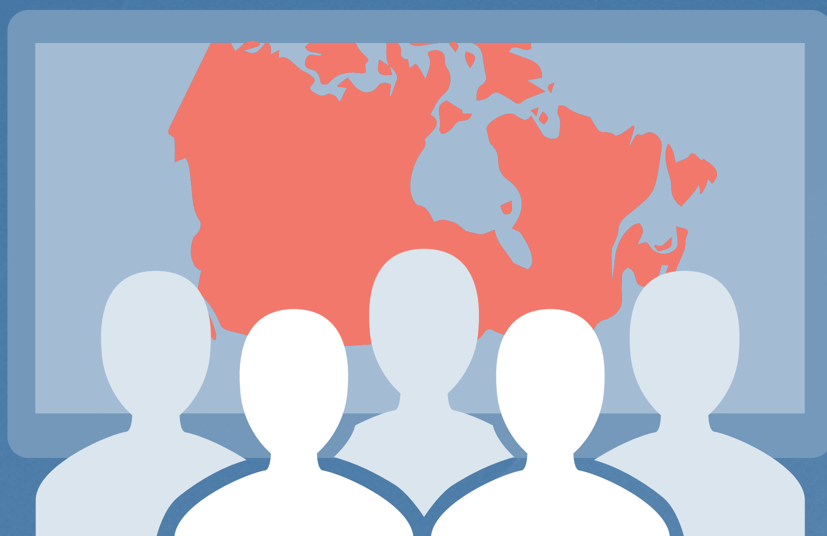

DISCOVERABILITY

Toward a Common Frame of Reference

-

Part 2: The Audience Journey

Canada Media Fund
Fonds des médias du Canada

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Funding for this study was provided by the Canada Media Fund, the National Film Board of Canada and Telefilm Canada and the support of CBC/Radio-Canada and the Media Technology Monitor. Any opinions, findings, conclusions or recommendations expressed in this material are those of the author and do not necessarily reflect the views the Canada Media Fund, the National Film Board of Canada, Telefilm, CBC/Radio-Canada, the Media Technology Monitor and the Government of Canada. The funders, the Government of Canada and their agencies are in no way bound by the recommendations contained in this document.

Prepared by Danielle Desjardins with the collaboration of Leora Kornfeld for Canada Media Fund
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Canada Media Fund
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With funding from the Canada Media Fund, the National Film Board of Canada and Telefilm Canada and the support of CBC/Radio-Canada and the Media Technology Monitor.

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1 EXECUTIVE SUMMARY

This is part 2 of the report titled "Discoverability: Toward a Common Frame of Reference," of which part 1 was released on May 6, 2016.

The objective of this second part is to explore discoverability in greater depth, through the eyes of Canadian audiences.

This exploration begins by mapping the multiple points of entry used by audiences to access content, from traditional means such as broadcast television to the latest technologies and platforms. These points of entry—and their predominance among certain segments of the population—have a direct influence on audiences' content choices.

The Media Technology Monitor (MTM) added new questions on discoverability to its spring 2016 survey and has found that word-of-mouth is the most popular method of discovery. Other surveys confirm this: recommendations from friends represent the main source of new content discovery. In a world where friendship is a valuable currency for social networks, this may be evolving.

2 METHODOLOGY

This report is based on a review of existing literature: articles in academic publications and specialized media, reports, white papers, studies, and industry forecasts. It has also benefited from the support of the MTM, which added questions on discoverability to its spring 2016 survey.

This analysis uses resources in English and French, mostly of Canadian, American, and French origins. To simplify the report's structure, and for the sake of consistency with the process launched by the CRTC's Let's Talk TV hearings, unless otherwise indicated on the following pages, the word 'content' denotes professionally produced audiovisual content (television programs, webseries, feature-length films).This content may be distributed through traditional methods (television networks and traditional broadcast distribution companies), but is being increasingly distributed through online digital platforms.

3 INTRODUCTION

In part 1 of the Discoverability Report, we noted that the complexity and originality of discovery processes were owing among other things to the fact that discoverability, from the consumer's viewpoint, was part of a threefold continuum comprised of discovery, choice and access.

In part 2, we find that this notion of a continuum must be refined: discovery, choice and access are still an integral part of discoverability, but they are not so much in the form of a continuum or sequence. Instead, they help us to understand and describe the new relationship between audience and content.

The object of this new report is to explore discoverability in greater depth through the eyes of Canadian audiences: how they learn of the existence of content and how they make their choices. Finally, we examine the audience's main discoverability vectors.

In the new content ecosystem, the discoverability process can be seen as a journey on which the audience embarks. Discovery, choice and access each play a different role in this journey. It is during the **discovery** process that a map of the multiple points of entry to content is drawn: some consumers stay with traditional means of consuming content, whereas others adopt the latest technologies and platforms. During the **choice** process, the environment the consumer has journeyed to has a direct influence on the available choices, and on the consumer's choices themselves. For instance, people who consume video mostly on mobile won't be making the same choices as those who stick to their TV screens. Finally, **access** is all about the people, how they share their discoveries through the power of word-of-mouth, slowly evolving to a new incarnation in the social media sphere.

In May 2016, a Youth Summit was held one week prior to the Discoverability Summit. The objective was to have millennials discuss what type of audiovisual content they watch and how they consume it, and have them engage in conversations on content discoverability.

This provided some informative insight into why they decide to share their discoveries when they embark on the discoverability journey. Nicole Bélanger, one of the speakers, summarized it: "These are word for word things that they [millenials] wrote down on the flip charts: Makes you happy. You want to raise awareness about things and make people care. Makes your day better, it's something that you can relate to. Boosts your self-esteem and then validating to have people read and support the content that you're sharing. You're sharing to inspire people."[1]

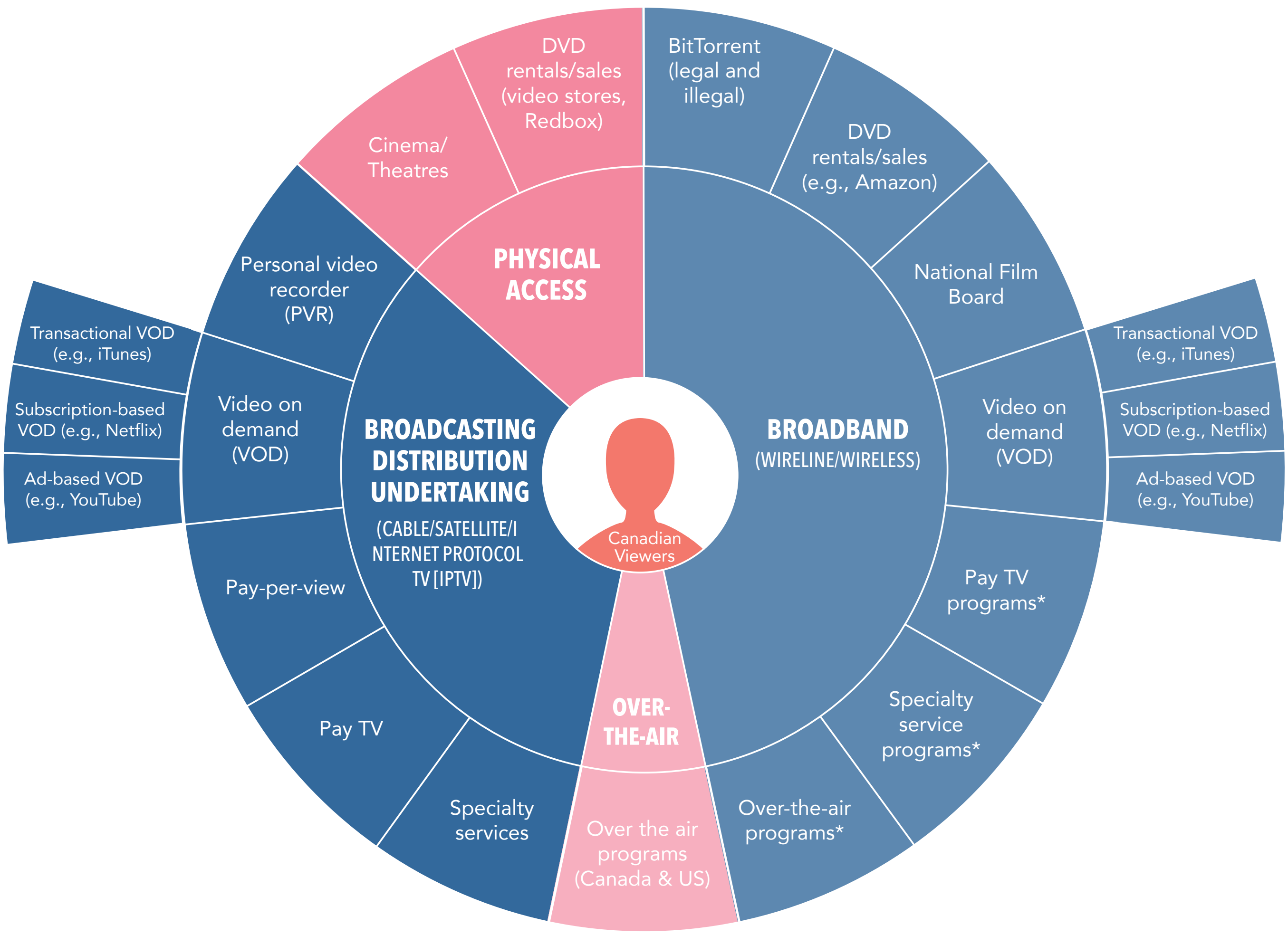
INTRODUCTION

This eloquently sums up what creators and producers should focus on to make sure their content reaches its audience, be they Gen Z, millennials or boomers. As people embark on their discoverability journey, all they are looking for is to be happy, have the best day possible and—ultimately—be validated and inspire their friends. In a nutshell, they are seeking to live a fulfilling experience.

4 DISCOVERY: THE LAY OF THE LAND

4.1 The State of the Canadian Media Environment

To understand the audience discoverability journey in today's crowded content ecosystem, it's helpful to first draw a map of the consumers' points of entry into it. Traditional distribution systems remain the primary points of entry, but a growing number of new content sources and platforms continue to challenge this position.

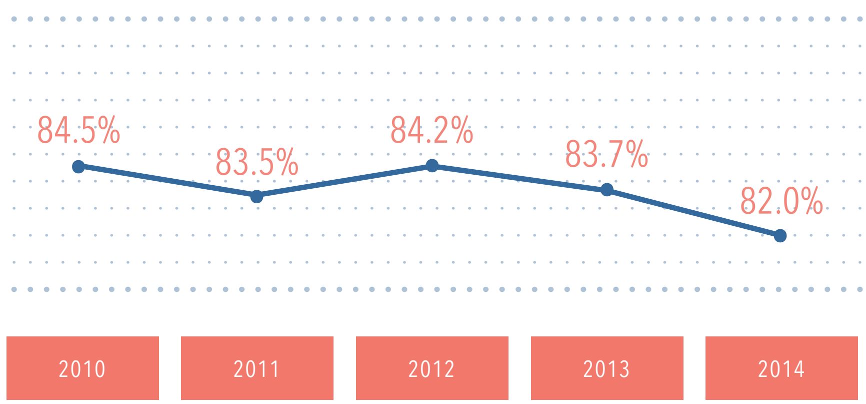


*Authenticated and non-authenticated (e.g., Catch up, TV Anywhere)

Source: CRTC, Communications Monitoring Report 2015

In Canada, the vast majority of households (82%) subscribe to a legacy broadcasting distribution undertaking (BDU), i.e., a cable/satellite/IPTV service provider. Overall though, the number of Canadian households subscribing to legacy distribution systems is declining. The total number of subscribers decreased from 11.4 million in 2014 to 11.2 million in 2015[2], continuing a two-year trend[i]. Only Internet protocol television services (IPTV) are experiencing growth in the number of subscribers, but their numbers being small compared to cable subscribers', this growth has not yet begun to offset the overall decline.

% OF CANADIAN HOUSEHOLDS SUBSCRIBING TO BDUs

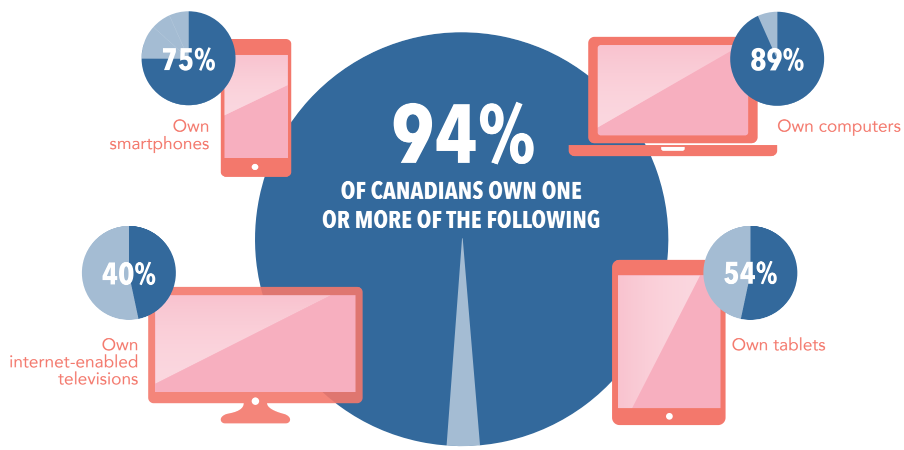


Source: CRTC, Communications Monitoring Report 2015

As a vast majority of Canadians now own at least one screen device other than a traditional television set, enabling them to access new content offerings, television is becoming a broad expression that refers to both the multiple ways people consume video content and the content itself.

i. Total subscribers were 11.528 million in 2012 and 11.517 million in 2013

OWNERSHIP OF CONNECTED DEVICES BY CANADIANS AGED 18+



Source: MTM, Spring 2016

Canadian viewers face a huge array of choices every day: over 1 billion videos available on YouTube, broadcasters' online offerings of current and past programming, various newscasts and news programs offered by traditional broadcasters or produced specifically for the web, numerous sporting events that can be streamed online as well as the over-the-top (OTT) services and other online services providing access to movies and television.

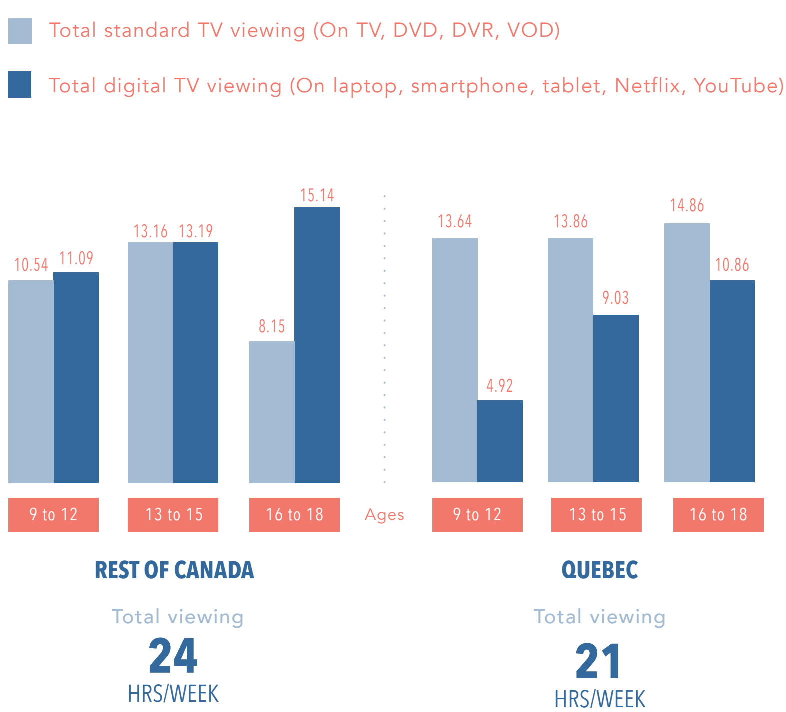
Furthermore, beyond this already enormous quantity of video content, the various screen devices that Canadians own give them access to platforms that vie for their attention and use an increasing amount of video: Facebook and its Facebook Live feature, Snapchat[3] and Twitter with their deals with broadcasters and sports networks for live streaming, or Instagram hosting several channels dedicated to the 2016 Olympic Games, to name but a few.

4.2 Digital Natives and Media Consumption

For the generations born in this new universe of video content ubiquitous on various screen devices, streaming video is the new norm.

For instance, in a national survey on the media and technology habits of Canadian youth (aged 9 to 18 years)[4] commissioned by the Shaw Rocket Fund in 2014, *yconic* found that although TV viewing still exceeded digital viewing among the 9 to 15-year-olds, those 15 years and over (outside Québec) departed from this pattern.

TV VIEWING STILL EXCEEDS DIGITAL, WITH A DEPARTURE TO DIGITAL VIEWING AT 15 YEARS

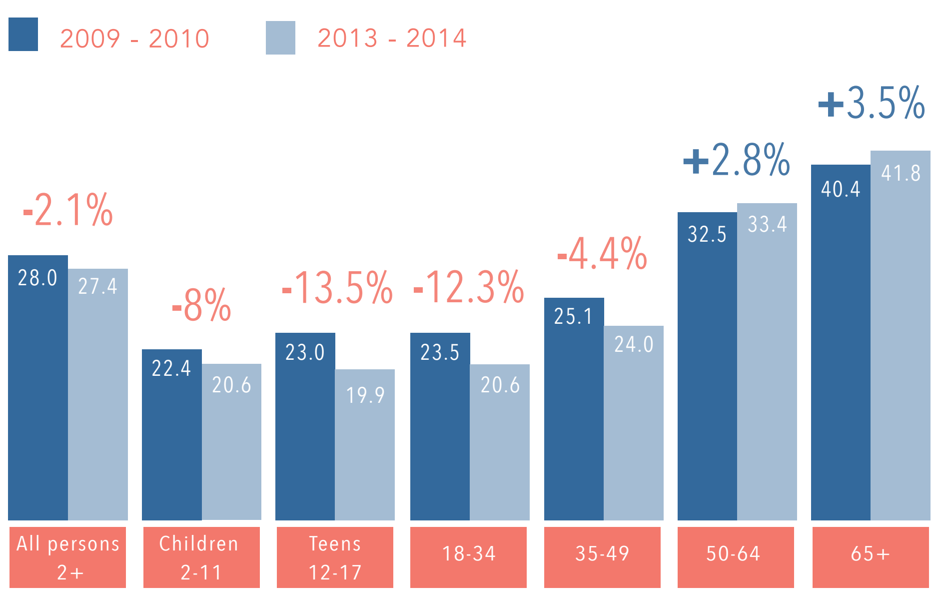


Q. Thinking back to the past week, how many hours (rounded to the closer hour) did you spend watching TV shows in the following ways? If you didn't watch any TV shows in this manner, enter 0. RoC = 605, QC = 435

Source: Shaw Rocket Fund, Media and Technology Habits of Canadian Youth, 2014

The same trend is reflected in the data presented in the CRTC's Communications Monitoring Report 2015, which has over the last years reported a decrease in Canadian viewers' average weekly viewing hours of traditional TV.

AVERAGE WEEKLY VIEWING HOURS BETWEEN 2009–2010 AND 2013–2014
BY AGE GROUP



Source: CRTC, Communications Monitoring Report 2015

5 CHOICE: UNDERSTANDING HOW VIEWERS MAKE DECISIONS

Not so long ago, audiovisual content was accessed at home through one device, the television set, and by one of two main methods: through the reception of over-the-air television waves or the subscription to a broadcast distribution undertaking. Then the Internet arrived… Today, most Canadians have at least one Internet connected device, whether fixed or mobile, access to broadband Internet and a cable TV subscription.

5.1 Context Is King

Therefore, consumers can follow various journeys to access content, from the traditional system to the digital pathway.

Consequently, consumers now have unprecedented control over their media consumption process and access to a variety of connected devices, online platforms, applications and services. In the case of choice, context is king.

According to a report[5] from Strategy Analytics exploring connected media device ownership, the more audiences are offered the convenience of on-demand content and a varied range of content to choose, the more they watch content online.

So devices and platforms affect viewing behaviours, which in turn affect content. Netflix begat 'binge-watching,' a radical shift for twenty-first century media consumption, now "colloquially known as the 'Netflix effect' which has changed the way television is written, produced, and consumed"[6].

Furthermore, Netflix's steady push into original shows and movies has forced rivals such as Amazon and Hulu to do

ULTIMATE CONTROL OVER CONTENT: BINGE-WATCHING

Binge-watching is arguably different from other types of viewing since it gives users a degree of control over their viewing activities that they have never had before. […] The more engaged one feels with the storylines and the characters, the more frequently they will binge watch. […] This supports the importance and strength of the engagement factor and suggests that binge TV watching could be a more involved and interactive type of viewing behaviour than other types of viewing. While this may leave them wanting more when they have completed their binge, it's also likely that this may stimulate future demand for binge-watching. […] In deciding which gates to open for binge-viewing, individuals may be motivated to connect with new communities–or draw upon existing ones–to learn about options and opinions for their viewing (Sundar and Limperos, 2013).

Sprinting a media marathon: Uses and Gratification of binge-watching through Netflix the same. "For the past year, a series of big-name companies such as YouTube and Verizon have been pouring money into digital video offerings, most trying to differentiate themselves with shows or movies that can't be found elsewhere. Because many of them are asking customers to pay, rather than have them only watch ads, those companies have to work that much harder to draw in viewers."[7]

Context also applies to the content's nature: preconceived ideas about what constitutes 'good content' are being challenged in the new landscape. On the one hand, as Christian Kurz, Senior Vice President of Research and Insights at Viacom International Media Networks, observed at the Connected TV Summit, "nobody watches crap anymore. I don't have to watch anything I do not want to watch because my choice is so broad." This in turn has pushed TV production values higher. "[…] Good TV content has production values that will never have been seen on a television screen in the past. So much so, that HBO makes TV movies that get released in cinemas around the world."[8]

On the other hand, what constitutes 'good content' is arguably more subjective than ever, bearing in mind that what is being produced and consumed on YouTube, Snapchat, Instagram, etc. now garners several billion views per day. There are many Canadian examples in this category[9] (Epic Meal Time, Matt Santoro, Nardwuar, ASAPScience, Superwoman [aka Lilly Singh], to name a few).

From one end of the production values spectrum to the other, there is one constant: content providers have to find ways to adapt their content to the new autonomous audience as well as to all the different contexts in which the audience accesses and chooses content.

This is why two albeit very different news channels, VICE and CNN, are both after the same pool of advertising, sponsorship, and subscriber revenue and use very similar distribution strategies, i.e., "popping up wherever people may want to get their news."[10] To do this, for instance, both Vice and CNN had inaugural Snapchat Discover channels, and both were solicited by Facebook to join initiatives aimed at helping it promote the creation of more content within the social network.

Context is thus king and influences consumers, from their journey's point of entry to their content choices.

6 ACCESS: EXAMINING THE NEW RELATIONSHIP BETWEEN CONTENT AND CONSUMERS

It's a theme often scrutinized ever since video has taken over the Internet: consumers have developed a new relationship with content in general and the media in particular, having benefited from new digital technologies to take full control of their consumption practices.

6.1 MTM Discoverability Survey: It's All About Our Friends

In its spring 2016 survey, MTM added questions to its questionnaire in order to provide an overview of how Canadians are finding and accessing television content in the multiplatform world.

Just over a third of respondents stated that it was easy to find new TV content they wanted to watch, whereas a majority considered discoverability more or less challenging. In a result that could be related to the abundance of English-language content, Anglophones found the process of discoverability more difficult than Francophones (27% vs. 14%). For their part, Internet TV viewers and heavy television viewers found the process of discovering new TV content easier.

59% of Canadian TV viewers (aged 18+) affirm that they discover new TV content through recommendations from friends

MTM spring 2016 survey

The majority of respondents said they rely on recommendations from friends—in other words, word-of-mouth—to discover new content.

Word-of-mouth communication has been studied since the 1940s, and some communication theories consider that a person's membership in different social groups (family, friends, professional and religious associations, etc.) has more influence on that person's decision-making processes and behaviour than does mass media information. [11]

Most surveys asking about the factors influencing choice find that word-of-mouth is the primary way. But that may be subtly shifting.

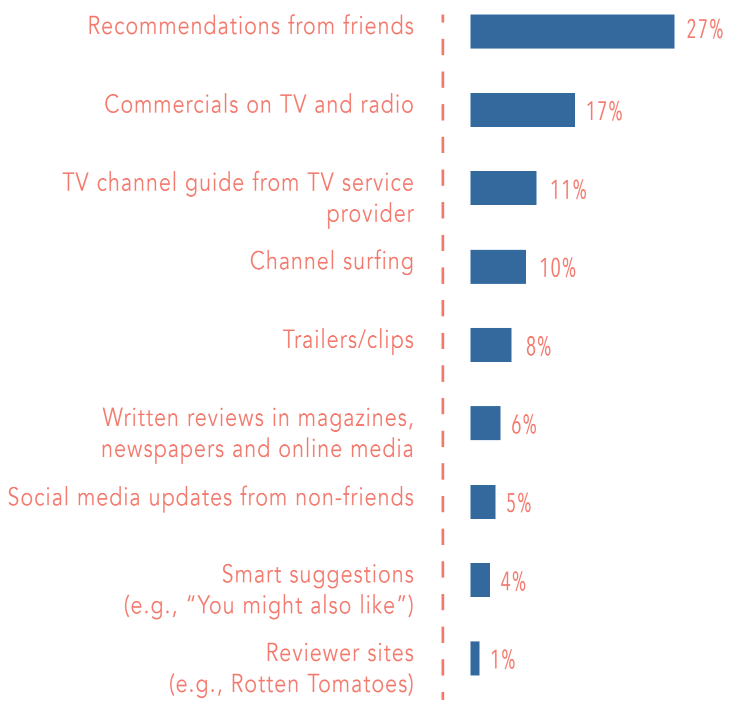
For instance, in a survey conducted with US consumers in 2014 and reported in PwC's Consumer Intelligence Series,[12] 'recommendations from friends' fell to third place from the second position in 2013, down by nearly 19 percentage points. Meanwhile, the answer 'recommended by a friend/family member through social media' gained 4 points.

ACCESS: EXAMINING THE NEW RELATIONSHIP BETWEEN CONTENT AND CONSUMERS

Similarly, while a significant portion of MTM's survey respondents chose 'recommendations from friends' as their main discovery method, a closer examination of this result by age group hints at where things might be heading.

METHODS OF DISCOVERY

% of Canadians 18+ who said it was their main method

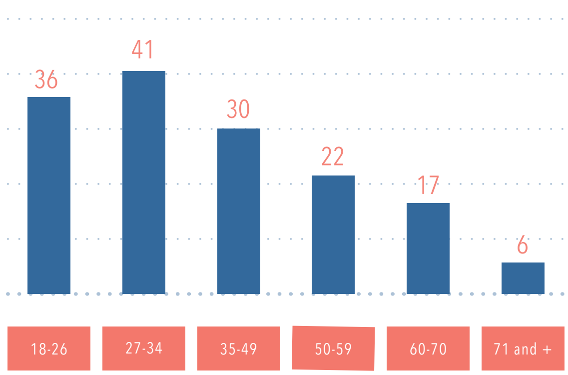


Source: MTM Discoverability and TV Report – Canadian Market, Spring 2016

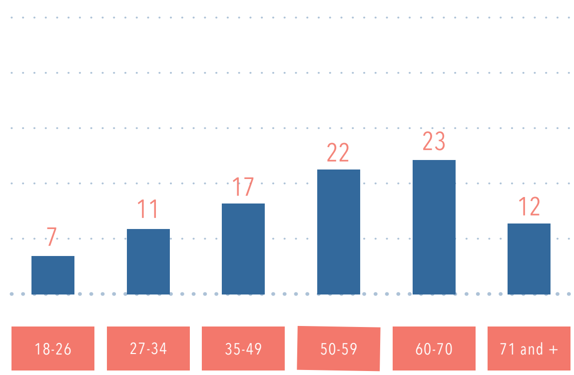
ACCESS: EXAMINING THE NEW RELATIONSHIP BETWEEN CONTENT AND CONSUMERS

In the MTM survey, it's the X, Y and Z generations (the 18 to 49-year-olds) that not surprisingly rely on their friends for discovery, whereas boomers rely more on TV and radio commercials.

MAIN METHOD BY GENERATION: RECOMMENDATIONS FROM FRIENDS (%)



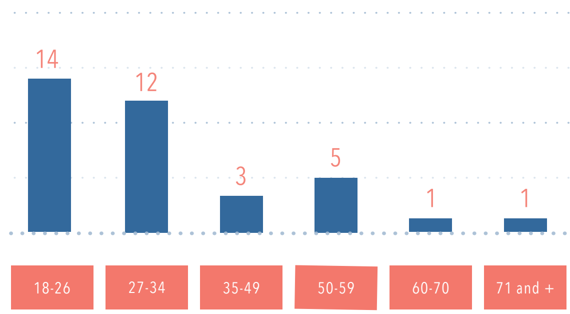
MAIN METHOD BY GENERATION: COMMERCIALS ON TV AND RADIO (%)



Source: MTM Discoverability and TV Report – Canadian Market, Spring 2016

The survey question did not specify which means of communication were used with friends. Given the well-documented proclivity of the younger generations for being continuously connected to their social networks through their smart devices, there is the possibility that some respondents understood the question to imply the use of social media. In any case, when the question references social media, the discrepancy between those under and over 34-year-old is noteworthy.

MAIN METHOD BY GENERATION: SOCIAL MEDIA UPDATES FROM NON-FRIENDS (%)

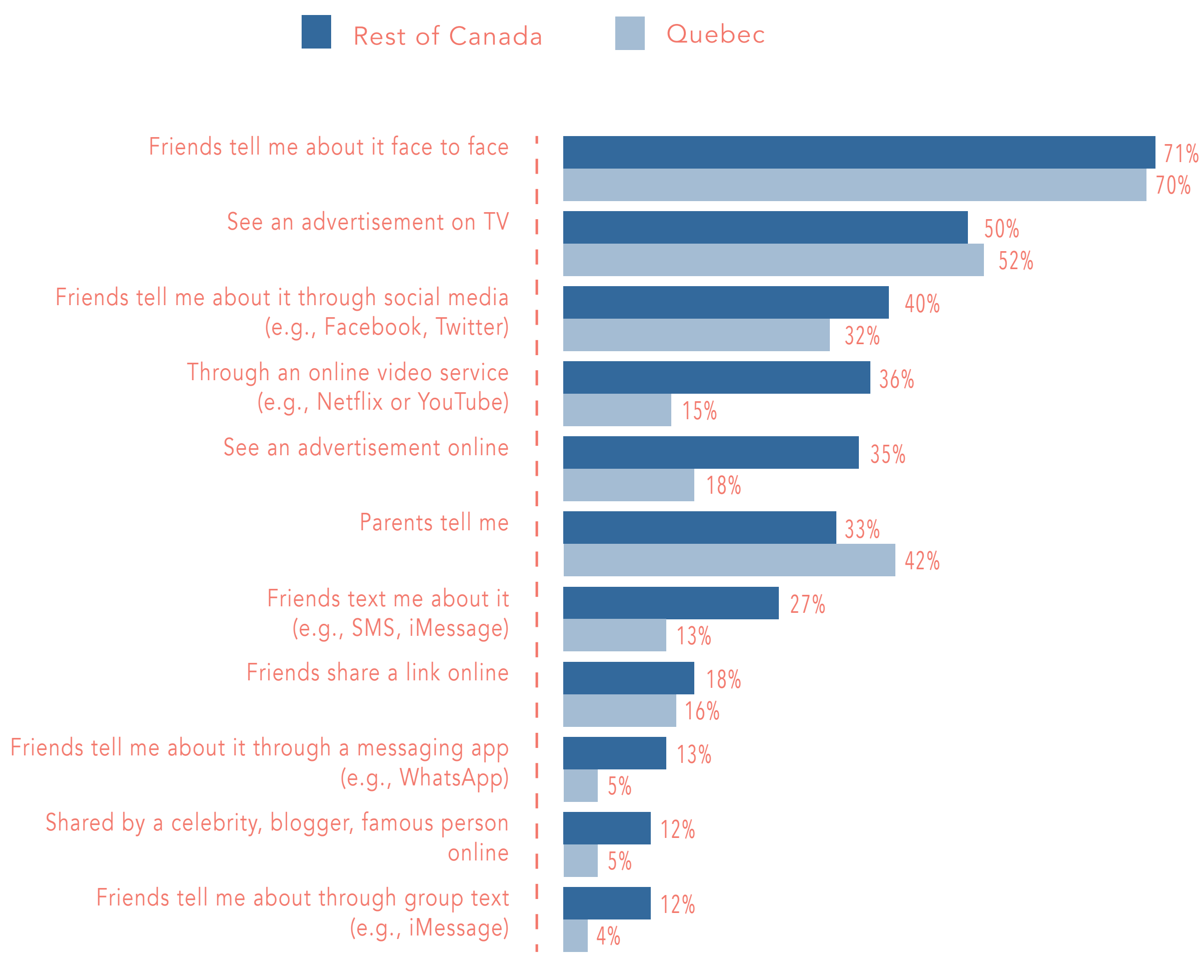


Source: MTM Discoverability and TV Report – Canadian Market, Spring 2016

What about teens? In its 2014 survey, the Shaw Rocket Fund asked about content discovery with questions differentiating recommendations from friends face-to-face or through social media to its panel of Canadians aged 9 to 18. Face-to-face dominates, but social media is not far behind.

PEER-TO-PEER SHARING IS CENTRAL TO NEW CONTENT DISCOVERY

Ways in which new TV shows are discovered



Q. How do you find new TV shows? Please select all those that apply to you.

RoC = 605, QC = 435

Source: Shaw Rocket Fund, Media and Technology Habits of Canadian Youth, 2014

ACCESS: EXAMINING THE NEW RELATIONSHIP BETWEEN CONTENT AND CONSUMERS

6.2 The Evolution of Word-of-mouth: The Conversation Is the Kingdom

It may be too soon to infer that these results point to the evolution of word-of-mouth through face-to-face communication toward social media. However, we now live in a world where conversations among consumers are often deemed more important than marketing communications as factors that influence decision-making, whereby consumers are becoming active co-producers of value and meaning and whereby word-of-mouth communications are co-produced in consumer networks.

Journalist and professor Jeff Jarvis writes: "In young people's lives, content is not a product to be consumed. For them, content is a social token that feeds their conversations. That is, when my daughter sends her friend a video, she is not recommending this as content her friend should stop and consume. Rather, she is using this media to say something about her or her friend or their relationship. She is saying about a video 'This speaks for me' or 'I get the joke.' If we follow this notion to its logical conclusion, content is no longer a product or a destination—and perhaps no longer a brand—but merely a cog in someone else's conversation."[13]

In the online world, word-of-mouth through social media has led to peer-to-peer marketing. Marketing messages can now be transmitted in an exponentially growing way, and word-of-mouth is no longer restricted to small group interactions between individuals. "Information is not only spread but also considered important: online social networks are perceived as an important source of information for the acquisition of goods and services."[14]

Users are now faster than TV, radio, film or print, using platforms such as Facebook, Twitter, Snapchat, and Instagram to post, comment, excerpt and remix—often in real time. Conventional media's publishing and broadcasting schedules cannot compete in terms of volume and speed. Insofar as social media are becoming new 'channels' for content discovery, it may be useful to examine how the main social medias address discoverability.

6.3 Social Medias' Secret Weapon

Carolyn Everson, Facebook's Vice President of Global Marketing Solutions, thinks online video could be "as big and as transformative" a change as mobile. "We have become a very important discovery platform. The difference with YouTube is it's where people go to search. With Facebook and Instagram, you don't know what's coming up in your feed, you discover."[15]

Another Facebook executive, Nicola Mendelsohn, VP for Europe, the Middle East and Africa, predicts that video will dominate Facebook in five years' time: "It will definitely be mobile. It will probably be all video."[16]

To some observers of Facebook's strategy, the roll-out of its new Live feature, which allows all of its users to film videos and broadcast them to the rest of the world, is an indicator of its intention to take over the world of television.

Are social networking sites evolving to become viewers' primary source of video? To some, Facebook and Twitter are ideally positioned to take over established streaming services because, among other things, they have a greater capacity for extracting and processing users' data and because of the fact that Netflix's user base, while impressive,

And then there were bots

Bots are all the rage in 2016, and they might become an important part of the discoverability journey.

Bots, i.e., software that can automate and perform tasks for people using natural language processing (NLP), are poised to take over online commerce by spreading what is being branded as "conversational commerce," something that "largely pertains to utilizing chat, messaging, or other natural language interfaces to interact with people, brands, or services and bots." […] Source: CMF TRENDS REPORT 2016 Mid-Year Update

For instance, the '**And Chill**' bot chats with users through Facebook Messenger. It bills itself as a "friendly bot that gives you amazing movie recommendations." The developers have done thousands of hours of curation and have infused it with AI in real time. "[…] it's a conversational way of getting movie recommendations—like having a friend with a deep knowledge of movies at your fingertips," writes one reviewer.

still pales considerably when compared to Facebook's more than one and a half billion users and even the more modest 300 million Twitter users.

The Diffusion Group (TDG) goes so far as to predict that the use of social mobile networks for video will rise from 684 million daily viewing minutes in 2016 to 7.4 billion by 2025.[17]

But it's the social element involved that may be the biggest clue to social networks' future relationship with the concept of television, "since the public knowledge that your friends or followers are going to be watching a particular show on social media may be all the advertising this show ever needs. Indeed, it may be all the advertising Facebook or Twitter needs to make social media TV more than a pipe dream."[18]

As if to further feed speculations about its takeover of online video, Facebook has added a program guide to Facebook Live. When users search for Trending topics, a little red 'Live' icon will appear next to that topic if any video is available and a quick click will take users straight to it.[19]

6.4 Beyond Broad Demographics: The End of Age?

While younger generations' behaviour toward media and content cannot be generalized to the broader public, understanding young adults and teens may be as important as understanding the general population because this generation has been found to have very different media consumption patterns compared to those of its older counterparts, yesterday's mass audience. They may be the *fragmented* mass audience of tomorrow.

In the meantime, boomers may still be tied to traditional media, but findings from the soon to be released "A Profile of Boomers" report by the MTM[20] indicate that they are open to new formats. Although the vast majority still have a paid TV service (cable, satellite and fiber optic), their tablet and smartphone adoption rate is high, and about 75% of them watch online videos (with 55% of them turning mainly to YouTube).

Also, they are present in social media; over half of them are Facebook users (compared with 79% of younger Canadians).

That said, this profiling according to age group may be losing its relevance in the online market. Consumers are leaving data trails wherever they click, pause, share, and stream. It is becoming increasingly irrelevant to target broad categories because of Big Data and the one-on-one engagement forms brought on by social media. Netflix's recommendation system is now based on subscribers' personal tastes and preferences. ''Geography, age and gender are garbage'', to quote the firm's VP of Product Innovation, Todd Yellin.[20] Viewers are instead grouped into 'clusters' almost exclusively by common taste.

Kevin Slavin, the director of Playful Systems Group (MIT Media Lab), said it best in his closing keynote at the Discoverability Summit: "The idea that being a viewer, or a consumer of content, is much more multifaceted than sitting back and having content just 'wash' over you. The state of 'audience-ness' is now dynamic, participatory, cross-channel, and both synchronous (in real time) and asynchronous."[21]

7 CONCLUSION

7.1 The Future of Content Discoverability: The Art of Conversation

> To grow an audience, you sort of have to understand the where, how and why content and conversation spreads within a network. I think it's very tempting to think of this as viral marketing. You just make something that's really good and then people spread it. That's not really what's happening. What's really happening is that people are responding, not just to the fact that somebody has pushed something up, but how they pushed it up. Would it carry with them? It's a proper virus. It's not just the thing itself, it carries some genetic material with it. It's about creating digital experiences that are actually directing audience energy toward specific goals that support both the creator and the community. Again, not supporting the community in terms of raffles, but like giving something back.
>
> The bottom line on all of this is that social is not promoting something else in all of this. All forms of media, whatever it is, whether it's games, or music, or TV, or film, whatever it is, their terminal point is not the thing. Their terminal point is the conversation about the thing, and then, because that thing is then what leads other people to discover it."
>
> *Kevin Slavin, Director, Playful Systems Group, MIT Media Lab*
>
> *Closing keynote speaker at the Discoverability Summit (May 11, 2016)*

With overabundance becoming the new normal in the content ecosystem, fields not traditionally associated with how we entertain and inform ourselves are being brought in to help creators and producers, while innovative forms of storytelling are being experimented with.

Patrick Georges, a neurosurgeon and management professor, believes in cognitive science to help content creators. That's what he told a room of French media executives, content producers and audiovisual professionals during a conference where he presented the expertise of his company, Fiction Lab (TFL), which purports to help talent, producers, broadcasters and distributors increase audiences for all their entertainment or information content by assisting them at each step of the production and screening chain.

After 10 years of work, TFL's neuroscience researchers have concluded that all types of audiovisual entertainment content, be they movies, television programs or web series, have to abide by the rules of the brain's lateral prefrontal cortex, where higher cognitive functions such as language or thinking processes lie.

With what they call Emotion Builder, an AI-based software, they use neuroscience to analyze, test and propose solutions that aim to improve scenarios and boost their chances of appealing to the general public.[22]

Cognitive science is also part of the future of television according to IBM. In a white paper published in 2015, the multinational technology and consulting behemoth states that the future of broadcasting will be Personal TV, a media where the "viewing experience will be both immersive and simple, and the predictive nature of the technology behind the scenes will deliver truly personalized 'cognitive content'."[23]

According to IBM's forecasts, Personal TV will gather customer insight with a real-time engine to build customer profiles both from direct sources, such as the use of a TV app or web streaming service, and indirect sources, such as social media or purchased consumer data. To offer truly Personal TV, it will be essential to know how to handle large data and work with interpretive and cognitive technologies.

The collection and deployment of audience data to improve content supply (and, when applicable, to optimize ad delivery) is likely to become mainstreamed by media companies in the years to come and characterize the new face of discoverability.

How personal can television be? How about an experience where the narrative, background music, colour grading and general feel of a drama are shaped in real time to suit the personality of each viewer? That's what the BBC is experimenting with its Visual Perceptive Media project, an object-based broadcasting experiment in which the output is not a traditional, linear stream but rather a collection of objects and metadata that can be manipulated, reassembled and consumed by any kind of device. With this technology, the video will change based on who is watching it.[24]

7.2 Personalization: A Huge Opportunity for Content Producers

In its "Video on Demand" report published in March 2016, Nielsen writes: "Consumers are watching content on their own terms and they're demanding even more control. Increasingly, they're piecing together packages that deliver all the programming they want without the surplus of channels they don't. Savvy content providers are recognizing this trend and catering their offerings accordingly. In addition, seamless integration of content across devices will be critical as consumers grow accustomed to watching content anywhere, anytime, on any screen. And helping consumers wade through the abundance of available content and select the programming that is most likely to be of interest will be paramount."[25]

One of the keys to personalization is engagement, and what is really central to the evolving digital ecosystem are the peer-to-peer activities. These are the behaviours that see audiences do double and triple duty not just as passive recipients of content but also as promoters, distributers, and remixers/co-creators.

The MTM survey tells us that word-of-mouth is Canadians' main discoverability method. As face-to-face and word-of-mouth morph into screen-to-screen, through our growing involvement with social media, content creators should think of creative content provision in terms of brands' and services' customer relationship marketing (CRM) model in their goal to attain an appropriate level of audience engagement. CRM makes use of practices, strategies and connected technologies especially to manage and analyze customer interactions and data in order to improve business relationships with customers. Content creators need to entertain one-on-one personal relationships with the audience before, during and after production in order to keep audiences engaged at all stages.

As Jason Thibeault, Senior Director of Content Marketing and Principal Technical Evangelist for Limelight Networks writes, "the 'future of television' isn't really about how video will get delivered (broadcast vs. online) but about what we will do with the content, how we will interact with it, how the very experience of watching video will change from wherever we choose to consume it."[26]

In today's interconnected world, everything seems possible in terms of the content consumption experience. Whether consumers are guided toward it or whether content is produced according to a neuroscientific recipe or shaped to suit each individual viewer, it seems that no content worth its salt shall remain undiscovered by the appropriate public.

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