

InRealLife

A Feature Length Romantic Comedy

Navigating Relationships Through Technology... In Real Life
2017 Telefilm Micro-Budget Production Application

RELEASE, DISTRIBUTION AND AUDIENCE REACH PLAN

JAN 31, 2017

OVERVIEW

The following strategy defines the target audience for *In Real Life* and outlines the strategy for reaching that audience before, during and after the release of the film. Closely tied with reaching an audience is having a strong distribution strategy. We intend to push the envelope with how films are released digitally, and will be leveraging the strengths of the film itself to bring it to screens around the world.

GOALS & OBJECTIVES

- Build an online audience of at least 1,500 fans/followers by digital release.
- Drive traffic to the *In Real Life* website — 100 visitors per day by digital release
- Attract interest (and ideally distribution) from digital OTT platforms such as Seeso and Netflix
- Attract interest from Canadian and International Distributors/Broadcasters
- Generate revenue with digital sales on iTunes, Google Play and Amazon Instant Video, and distribution/broadcast in local and international markets.

TARGET AUDIENCE

Primary Demographic – Women 18-30 – Millennials coming-of-age in a technological world

- Countries: Canada, U.S., U.K., Europe, Australia, New Zealand
- Education: High School or Greater
- Interests: Social Media, Cell Phones, Partying, Clubs, Music, Festivals, Dating, Alcohol
- Social Media Platform Use: Instagram, Snapchat, Twitter, Facebook, Tinder
- Theatrical Attendance: High
- Popular Distribution Platforms: YouTube, Netflix, iTunes, Amazon, Hulu, Musicly, Reddit

Secondary Demographic – Women 30-50 – Gen X'ers who grew up with John Hughes and other 80's romantic comedies.

- Countries: Canada, U.S., U.K., Europe, Australia, New Zealand
- Education: High School or Greater
- Interests: Romantic Comedies, Nostalgia, Family
- Accessibility: Some traditional media (print, television), growing mobile and web media (Google, YouTube, news, blogs, Social Media).
- Social Media Platform Use: Facebook, Twitter, YouTube
- Theatrical Attendance: Medium
- Popular Distribution Platforms: Netflix, iTunes, Hulu, YouTube

SELLING PROPOSITIONS

- Quirky Romantic Comedy
- Strong, unique characters
- A fresh look at dating in the modern technological world
- Female Director
- Great music (attractive to the club/DJ scene)

DISTRIBUTION AND RELEASE STRATEGY

Achieving a wide theatrical distribution without recognizable stars is nearly impossible in the Romantic Comedy genre. As such, distributing on various digital platforms is essential. Fortunately, a focus on online distribution caters well to our primary target audience's viewing habits.

We will release on numerous digital platforms to ensure the film is widely available and discoverable. We have identified the following platforms as optimal for our audience reach:

- Vimeo On-Demand
- iTunes
- Google Play
- Seeso
- Netflix
- Gaming Platforms (PS4 and XBOX One)

We will also submit *In Real Life* to First Weekend Club, and ideally partner with Canadascreens.ca, an online Canadian Movie Rental Platform.

To generate buzz for the film, we will submit to film festivals throughout our target territories. Naddine and Patrick have had work screened at over 70 festivals worldwide, and as alumni of those festivals we feel confident in the film's acceptance.

DIGITAL MARKETING EXPERT

Scott Westby is a full-time corporate video/creative filmmaker with Full Swing Productions with an extremely strong marketing background. He spent over 2 years as a Senior Communications Strategist in Calgary-based marketing agency Chatterson Drive, where he excelled at strategizing, developing, planning, executing and measuring marketing strategies.

During his time at Chatterson Drive, Scott managed over \$2M in marketing budgets, stuck to tight timelines, directed a creative and technical team of 6 people, and earned 12 marketing award nominations during his first year at the firm. Some of his marketing efforts were promoting digital products such as web commercials, product videos, testimonials, websites, Social Media campaigns and online editorial content.

For *In Real Life*, Scott will assemble and manage a team dedicated to content creation and communication in the digital world. *In Real Life's* marketing budget will be bolstered by Full Swing Productions' internal resources to create a robust, effective, engaging digital marketing program to promote the film and create a passionate fanbase.

Scott Westby was also the Digital Marketing Specialist for the 2016 Telefilm Micro Budget Feature *In Plainview*, which continues to build an audience through a strong online campaign.

PROMOTION ON DIGITAL PLATFORMS – STRATEGY AND TACTICS

With very little to spend on advertising, we expect word of mouth and earned media coverage will drive audiences to the film online. We intend to push the envelope when it comes to promoting the film in the digital world through 2 strategies: Eventizing and Cross-Promotion

Eventizing

Our intent is to leverage the “dating” aspect of the Romantic Comedy and turn watching *In Real Life* into a “Date Night” event. We will leverage online dating platforms and meetup groups, coupled with local organized screenings, to provide unique dating opportunities throughout North America. Screenings will be arranged at local bars or restaurants or cool social venues where dates can come enjoy the movie in a unique setting, and socialize afterwards.

Singles events could also be organized through sites like Tinder to collect a group of singles around a screening of the film, followed by a mixer-style event.

The eventizing of a screening creates buzz as a unique opportunity for a date, which will naturally attract media attention, such as through dating publications or “what’s going on in your city” news or blog sites.

Events could be organized through dating sites as well as Social Media, such as Facebook Events.

After a few events organized by Patrick and Naddine, we will determine if there is an appetite for this type of date, and could even license the film to individuals or groups who wish to organize similar events in their communities.

Cross Promotion

We don't intend to produce this film in a creative silo. Rather, we will tap into our networks in various communities to create numerous cross-promotion opportunities.

We know several musicians in Alberta that we could bring on to create original songs and music for the film. They could be involved in the soundtrack, and even appear in the film. In return, they would participate in revenue sharing of the soundtrack, and could promote the film at live shows and festivals they attend.

We will also reach out to a variety of brands for product placement opportunities in the film. With such a targeted, aspirational audience with disposable income, we hope to find success reaching out to luxury brands, Land Rover, Maybelline, 1800Flowers, Mustang, as well as local companies who would promote the film in exchange for product/brand placement.

Finally, as well-connected filmmakers in the Calgary community, we will use our personal networks to promote the film, such as Calgary Folk Festival, National Music Centre, CJSW, Femme Wave, the Calgary Society of Independent Filmmakers, etc.

Website

The *In Real Life* website will be a fun, dating-profile-styled way to find out more about the film and learn about the characters and filmmakers. We have relationships with designers and web developers who will be able to create this asset at a Micro-Budget scope.

Influencers

We intend to reach out to influencers in our local community and in our target communities who have a following made up of our target audiences. We will engage with them early on, and when the film is complete see if they would be interested in doing a review for their audience.

Ideally, these influencers will have a YouTube presence, as our research shows 80% of moviegoers go to YouTube to find out about a movie.

Trailer

Considering the above statistic, having a strong trailer that speaks to our audience is critical. There is a scene in the movie when our leads are on separate dates, but the scene is filmed as if they are dating each other, that is cute and quirky and would be an effective trailer on YouTube (and other Social Media Platforms).

Production Diaries

Scott Westby will be onsite during the production of the film, creating Social Media content to share with our audience. Videos, Photos, Posts, and engaging online to generate online conversation about the production of the movie. An example of this style of Social Media activity can be seen at <https://www.facebook.com/plainviewmovie>

CONCLUSION

We hope this strategy gives a strong idea of our clarity of thought about the film's positioning and potential, as well as our ability to execute on these ideas and generate great interest for the film from the moment we begin pre-production to the distant future.