Film Movement in the VOD Space:
Film Movement Company Background

• Film Movement was founded in 2002 as a DVD-of-the-month club
  • One feature film + One short per month shipped to U.S. subscribers’ homes
  • Launched a few years after Netflix but with reverse model – highly curated as opposed to massive selection

• Quickly expanded into additional spaces:
  • limited theatricals; DVD sales on Amazon and brick & motor; large library and educational reach; extensive exposure in US festivals from national to regional/ specialty fests; airlines, hotels and cruise ships

• Moved into VOD in 2007:
  • Began working with cable and expanded to telcos and satellite
  • Very early partner of Netflix electronic delivery/ streaming and Hulu ad-supported
  • Launched a Film Movement branded app for Roku, iOS, Amazon Fire
Film Movement Digital Partners

- **TVOD/ EST Services** – Transaction Video on Demand/ Electronic Sell-thru
  - iTunes
  - Amazon Instant Video
  - Vudu
  - Google
  - Microsoft Xbox
  - Sony Playstation
  - Film Movement TVOD on Site

- Advantages: ability to reach a vast range of customers across dozens of services
- Drawbacks: hard to stand out
Film Movement Digital Partners

- **SVOD Services** – Subscription Video on Demand
  - Netflix
  - Amazon Prime
  - Hulu
  - Fandor
  - Mubi
  - YouTube
  - Film Movement Streaming Club on Site

- Advantages: often sizable licensing fees

- Drawbacks: cannibals other transactional windows and precludes exclusive TV sales and possibly other platform enthusiasm for promoting
Select US Digital Platforms

- **AVOD Services** – Ad Supported Video on Demand
  - Hulu
  - Crackle
  - Facebook
  - YouTube
  - Film Movement OTT on Roku, iOS, Amazon Fire

- Advantages: endless sea of media consumers willing to take a chance on nearly anything

- Drawbacks: lack of audience investment
Windowing

• More traditional model
  • 90 day theatrical window
  • Followed by 60-90 day cable VOD simultaneous with Digital VOD and EST
  • Followed by DVD release (160-180 days from theatrical)
  • Followed by SVOD exclusive or non-exclusive (190-210 days from theatrical)

• Early windowing
  • Day & Date theatrical/ VOD release
  • Day & Date DVD/ VOD release

• Aggressive Industry windowing
  • Ultra VOD release – 30-45 days prior to theatrical
  • Day & Date theatrical/ SVOD release (Netflix – BEASTS OF NO NATION)
Practices/ Strategies

• Cable Video on Demand
  • Folder mapping has a huge impact: ‘Just In,’ ‘New Movies,’ ‘Day-and-date,’,
    • Often thresholds based on box office, budget, talent
    • Scheduling around early release windows can be effective
    • Helpful to program around themes/ stunts
    • Co-op marketing: cross-channel spots, banner ads on guide pages
  • Talent for barkers / Barker placement...luck

• Digital Video on Demand
  • On-platform marketing/ placement is key
    • Some platforms program through careful curation – gatekeeper selection
    • Some platforms rely virtually exclusively on algorithms
    • Some platforms rely almost exclusively on paid placement
    • Social media promotion
    • Talent promotion
Challenges in Digital Distribution

• Differentiating your films
  • Stand out through merchandising
  • Cohesive brand identity
  • Co-op buys/ social media promotion with platforms

• Tailoring Programming
  • What films are the best fit for download-to-own, download-to-rent, ad-supported streaming, subscription video on demand
  • What material is generally well-suited for:
    • Netflix: Docs
    • iTunes: Movies/ Music films
    • Amazon Video: Television

• Cannibalizing windows
  • Determining where a film will find its audience
  • Weighing risks vs rewards of shortened windows – cost benefit analysis
1,000 TIMES GOODNIGHT - VOD Case Study

• Release Windows
  • Modest North American film festival release
  • Day & Date theatrical/ Video on Demand Release
    • Theatrical run over two months in 50+ US markets
    • On Cable (90MM+) & Digital TVOD (All major platforms) same day
    • DVD available 2 months after theaters/ TVOD
    • Netflix exclusive SVOD sale 3 months after theaters/ TVOD

• Approximate Proportions of Revenue Generated
  • Theatrical – more or less broke even
  • Cable – 25% overall sales
  • DVD – 25% overall sales
  • SVOD sales – 50% overall sales