

Creating a Network for a New Method of Distribution

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Abstract

As we move into the 21st century, the relationship between television and the internet will continue to change and evolve. The future of the internet as an alternative distribution method to television is beginning now. The question becomes how to define that future. This portfolio sets up an argument for what the future of the internet and television's relationship will be. From a switch in advertising models, to new marketing strategies, this portfolio takes a look at what has worked and what still needs to be changed. In addition, it includes the formation of a new company, titled Tixer TV, which will attempt to navigate this new future.

Table of Contents

Title Page	i
Copyright	ii
Acknowledgements	iii
Abstract	iv
Table of Contents	v
Introduction	1
Chapter 1	7
Chapter 2	14
Chapter 3	28
Chapter 4 (available online at Tixertv.com 2013)	
Chapter 5	40
Appendix A – Business Plan	46
Appendix B – Extraordinary	57
Appendix C – Languishing in Langley	73
Appendix D – Shatter Box	94
Works Cited	101

Creating a Network for a New Method of Distribution

Introduction

One of the leading innovations which will define this century is the internet. Just as the 20th century was seen as the century of television, the 21st is shaping up to be the century of the internet. Early in the 20th century, the world was introduced to the power of the moving picture. Over the one last hundred years, these pictures have seen incredible change. From simple scenes catching a few seconds of everyday life to multimillion dollar 3D blockbusters, the film industry has grown and adapted to changing technology. Now with the internet age a new challenge faces the industry; how to move into this new delivery path and make a profit? Narrowing the focus, this portfolio attempts show how to distribute and create content for a new independent television network online.

One of the greatest changes in technology to the entertainment industry came with the introduction of television. Suddenly, entertainment became a personal rather than collective experience. Over the years television has grown from being the stepchild of film to the leading method of entertainment distribution. A recent article on *The Wrap* online did an analysis of the top five television and film media companies. This analysis revealed a rather large disparity between the earnings brought in by these companies' film assets and their television assets (Lang). For these companies, profits from television assets made up between sixty and ninety percent of their overall earnings for the year, while film made up between six and fifteen percent for the year 2011 (Lang). Television

has become the dominate form of distribution; now the question is what place does the internet have in the future of distributing television content.

There are some important definitions which must be reviewed in order to place the following portfolio into context. The nature of this portfolio and the new concepts it describes demand accurate definitions of common terms and how they apply to this new construct. In finding ways to describe how television relates to the internet and how the internet can build upon the television business model, there is a huge overlap of terms. They need to be clarified in order to avoid any ambiguity.

There are two concepts which must be understood in conjunction with the terms **screens** and **distribution paths**. When talking about the distribution of visual entertainment, many of the terms used apply to certain screens. Screens are the devices upon which content is viewed. Most commonly they refer to the physical television screen, computer screen, cell phone screen, and more recently, the tablet screen. The theater screen is another screen, though rarely viewed in conjunction with the other screens mentioned, as there is only one method of distribution to a theater.

Screens provide a way to view content. What is **content**? In this paper, content will mainly be used to describe a particular type of visual entertainment. Visual entertainment can be in any form: television shows, animations, miniseries, made for TV films, theatrical release films, webisodes, web series, etc. Visual entertainment and, by extension, content will not include: music, books, written material, paintings, photographs, computer-generated images, etc. for the purposes of this portfolio. Although

many of these types of entertainment are visual, they are not the focus of this portfolio and so are excluded from the definition of content and visual entertainment used herein.

Content comes in many different types or forms, for example, **the show**. This content type borrows directly from television. Shows are seasons or groups of episodes which follow the same group of character(s) through different adventures. Episodes are usually an hour or half hour in length and tell a semi-sequential story usually broken up into seasons. Each season has between six and twenty-two episodes in general. Each episode carries on with the same characters and similar plots from week to week. This definition applies to how these terms will be used in this portfolio; the only difference is in length of an episode. Most online webisodes last from three to eight minutes.

Miniseries are usually shorter in length than episodic seasons, typically between two to six episodes. However, they are usually longer in runtime, between ninety minutes and two hours long. Miniseries as applied to web shows will have the same definition as for television but with smaller runtimes.

The terms used when describing web content follow a similar pattern to television. Web shows, **webisodes**, and web series are the predominant terms found online. In general the only distinction is runtimes. In today's ever-changing market place these terms can now be applied to any screen. Web content can be delivered to your television, computer, or phone.

In addition to the concept of screens, the other side of the discussion has to do with **distribution**. There are many types of distribution, some of which have already

been discussed. For the purpose of this portfolio there are two general types of distribution which will be covered: **television distribution** and **internet/online distribution**.

When speaking about television within this portfolio there are a few things to keep in mind. By television distribution, unless otherwise noted, all types of television distribution are included: cable, over the air, satellite, and online distribution. For online distribution, a very narrow definition is used. Online television distribution means the syndication of television content online. When speaking about television, most of the time it will refer to the television screen or the actual technology.

The online technology which allows for the streaming of video content is called **IPTV**. Television is a technical term describing not only a screen but a method of distribution; so too is IPTV. However, IPTV does not carry with it a certain screen definition as does television. IPTV is simply the technology which makes the online distribution of video possible.

In general there are two types of online distribution available on the internet. These different types have to do with the way the video is delivered to the final screen or device. The two ways are **streaming** and **download**. Streaming basically means there is no file of the video created on your device. The video is stored and played from a web streaming host and only displayed on the device. This is analogous to watching over-the-air television. The other form of distribution is downloading. This form of distribution

actually creates a copy of the video on the device. It is rather straightforward and analogous to buying a DVD to watch.

In conclusion, this brings us to two final definitions which must be discussed. The options online are varied and numerous. How you store, display, stream, and move information around the web is complex and varied. In relation to this portfolio there are two terms which must be defined: **web host** and **streaming**. A web host is basically the entity which physically stores all of the information about the website. A streaming host is a bit more complex. There are streaming services such as YouTube, Vimeo, etc. which will host and stream videos, and include a viewer. There are other services which will host and stream but do not have a built-in viewer. This second group of streaming hosts would allow you to stream your videos on your own site without the appearance of a third party viewer such as YouTube, Vimeo, etc. They are in essence just like a web host in that they physically store videos and stream them straight to a website.

There has yet to be a proven method worked out as to how to successfully distribute and monetize visual entertainment online. Just as with the dawn of television, a new and different way of production has developed to utilize this new method of distribution. A new method of marketing, networking, advertising, and monetization must also be developed. Television borrowed from film and their methods in the early days. Now the internet borrows from television, but there are differences between the two distribution methods and therefore, new challenges to overcome.

This portfolio will look at these challenges and offer a unique solution to them in the form of a new online independent television network. Taking the best of what the internet has to offer, tixertv.com will pioneer a new way to distribute online. This method will build upon the success of other ventures of online distribution. Tixer TV will, through research, avoid the flaws of these same ventures.

Chapter 1 of this portfolio will define the problem of online distribution, particularly of television content. The challenge is the integration of existing methods of marketing, advertising, and monetization with this new way of distribution. There is potential for the internet to become a dominate force within the entertainment industry; the question is what form will that dominance take.

Chapter 2 of this portfolio looks at current trends and popular websites currently used for online distribution. An examination of what these sites do best and what needs improvement is the basis for the need for change. These sites provide valuable lessons. The mistakes they have made in paving the way for future distribution efforts are invaluable in helping the next generation of online content providers and distributors.

Chapter 3 will examine a proof of concept through the launch of TixerTV.com. The production of three different pilot episodes is the backbone of this portfolio. The TixerTV.com website will go public with these three pilots as a way to implement solutions to new methods of online visual content creation and distribution. These shows and website will expand upon the research to provide a working example of what the future of internet distribution and independent television may look like.

Chapter 1

The goal of all of us is to be successful. Most of us hope that in being successful we will also be fulfilling our dreams. Yet often these two goals do not align. In the visual entertainment industry it takes time and great effort to work our way into the job which allows for success and satisfaction. On the way there, many of us still want to be creative. We want to show our work, creativity, and stories for a worldwide audience. Finally, the internet gives us the ability to distribute our own work as never before.

With the replication of television and film content on the internet, it is now possible for independent creators to reach new audiences. The problem lies in how to best use this new distribution method to generate a profit. To narrow the focus, this portfolio will focus on the replication of television on the internet in the form of a new independent online television network. This portfolio will offer a potential solution to creating a “best” method of distribution on the internet. The best means the best at garnering views, audience appreciation, and financial sustainability.

The Transition from Television to the Internet

The explosion of the internet as a distribution method for television content has only happened within the last five years or so. Sites like Hulu.com and Netflix.com led the way in pioneering this new distribution path for television. They have built upon the lessons learned from YouTube and Vimeo. The internet is not replacing television; rather, it now competes with television for audience share. In an unusual semi-symbiotic

relationship, the future of television and the internet as separate distribution methods is hard to unravel.

The internet as a distribution method is popular right now and gaining in viewership. A recent study by the Forrester Group found that “US online adults we surveyed reported that 14% of their total video viewing was coming from the Internet. With five hours of video viewing a day now the norm, that equates to forty-two minutes a day for the average online adult” (McQuivey 2). This includes all types of video content, television, and film. The internet’s market share of total viewing time is on the rise. However, these numbers also show the internet will exist along with television for the time being, as the internet still makes up a fraction of viewing time.

There is a symbiotic relationship developing between television and internet distribution. Television networks currently rely on the internet as the source for audience feedback (Ross 219; Deery 162). At the same time internet distribution is also moving into the television screen with the adoption of new internet capable TVs (Desposito; Dickson). One of the few problems with the internet now is its lack of earnings potential compared to television. This is one of the problems this portfolio is going to address. Online advertising is full of potential. It is expected to rise from “\$3.82 billion [to] \$21.53 billion 10 years out” (SNL Kagan 10). Advertising, or any revenue, is the primary hurdle which stands in the way of the internet becoming as dominate a distribution platform as television. A shift in viewership and preferred distribution method is

occurring. However, hurdles remain before the internet can take a larger share of the viewership market.

A View of Internet Distribution

In quickly setting up the rest of this portfolio, the current state of online distribution for visual content needs to be discussed. There are a host of sites on the internet which offer distribution solutions. Some of these sites will be partners with TixerTV.com and others direct competitors as it seeks a solution to the problem of the best online distributor. The problem is none of the current sites offer a great or “best” method for distribution at this time. Most of this will be discussed and researched in Chapter 2. Below is a brief overview of the current lineup of online distributors.

The first to arrive on the online distribution scene was Youtube.com, a massive site, with millions of videos on thousands of subjects. Overly crowded, it is difficult to stand out due to sheer its volume. Vimeo.com is a smaller, classier alternative to YouTube. The Vimeo community strives for quality over volume. Their videos in general have higher production values. However, Vimeo provides hurdles to the monetization of the content hosted on their site. This precludes them from being the “best” method of distribution as it is near impossible for any content to be financially viable. Blip.tv is a better alternative to these two sites, as they do have a strong partnership program with

their content providers, which helps them financially. The problem with Blip.tv is its relative lack of brand penetration, as not too many people know of the site. This brings us to the large commercial successes of Netflix and Hulu. These sites are dominated by mainstream television, film and studio-backed programming. Netflix has been able to make a profit, though Hulu still struggles in this regard.

Unlike many of these current leaders in internet distribution, TixerTV.com hopes to focus on developing independent and emerging talent productions. In so doing, the goal is to capture a market share not currently utilized by Netflix, Hulu, or other big hitters in the internet distribution market. TixerTV.com will attempt to combine the best practices of each of these companies in reaching the goal of providing a platform for new talent in the television content industry.

Related Problems

One of the hurdles to this portfolio was in defining the problem. The newness of internet distribution of film and television is part of the problem. Because of the rapid and sudden changes of high speed internet and services which Netflix has brought to the consumer market, academic research into internet distribution strategies is weak. However, by taking a quick look at history, in particular the old Hollywood studio system, a theory can be developed as to what the future of internet distribution may mean to the industry at large.

As the internet and television move into the future, their relationship with one another is hard to define. While it has been demonstrated they have in part a symbiotic

relationship, how this relationship will grow and change as the internet becomes an established distribution platform is hard to determine. Finding a solid foundation for the future is a problem. By selecting one plausible future, there are still problems as this, in effect, precludes other possible futures. However, in order to define the problem, this portfolio is attempting to solve, a more narrow look at the future is required.

Right now the future of the internet lies in the ability to start earning money from advertising. Despite the growth of the online marketing revenue mentioned earlier, there is one thing television is capable of doing in a much better method than the internet. Television can draw a massive audience together at the same time to watch a program. The large mass appeal of television and the millions of people who tune in allow television to demand a premium for advertising spots. By its very nature the internet is not able to compete with television in this fashion. The internet builds audiences over time, not all at once. Because of this limitation the internet will remain a second cousin to television. However, one possible future for television and the internet is reminiscent of the early days of Hollywood cinema.

Early on Hollywood film distribution fell into a two tier system, with first run theater screens and second run theater screens. This distinction between first run and second run movie houses and other factors led early studios to have two different methods of production: the A-unit and B-unit, although at MGM they were never called b-pictures “officially” (Schatz 255). Many of the old studios used their B-units as training grounds for their future stars, directors, and crew (255). This is what could happen with

the internet and television. The internet could become the proving ground of future television above the line personnel. By focusing on emerging and independent talent, providing them a place to showcase their work and earn money, TixerTV.com intends to become for the television industry a proving ground for new talent.

Furthermore, just as there was a distinction between A and B units, there was a distinction between first run movie houses and the rest. The first run houses were able to charge higher rates of admission and were where the large, expensive A-list pictures were presented. Because the first run houses were where the money was, the studios were able to make the larger budget pictures (Balio 255). In the same way, television, with its ability to demand higher advertising revenue, will be the place for the big production A-series and reality programming with large budgets. The internet could then take on the role of the second run houses and focus more on the B-pictures some of which were very profitable for their studios, as was the case for Universal (Schatz 21).

This theory for the future of the internet's and television's relationship with each other will be how TixerTV.com will operate. By targeting and training new talent for the television industry as a whole, Tixer TV could in theory become the B-unit of television. This by no means delineates the quality of the series offered by Tixer TV, MGM's B-units were still able to produce very high quality films (Schatz 253). For example, MGM started a production unit under the leadership of Lucien Hubbard, which was focused on B-unit production (170). The films he produced were still of high quality, three of which were nominated for Oscars, *Operator 13*, *The Star Witness*, and *Smart Money* (imdb). In

addition, his unit launched the very successful run of the Hardy Family series films (imdb). Quality can be maintained even in B-unit production; it is not a moniker which denotes quality. Rather this theory only attempts to establish working parameters between the internet and television and their interactions with each other in the future.

Conclusion

The problem this portfolio is attempting to solve has to do with a new distribution medium for television content. The solution to this problem, presented in this portfolio, is the creation of an online network called TixerTV.com. This solution was created from a few suppositions based in research. The first is that the internet is not replacing television for the foreseeable future. Television and the internet form a symbiotic relationship with each other. The type of relationship Tixer TV is fostering between the internet and television is one based on the old studio system of A-units and first- run movie houses, television; working with B-unit and second run movie houses is Tixer TV. In order to immediately put into practice this new type of relationship between television and the internet, TixerTV.com will launch in conjunction with the conclusion of this portfolio. The goal of this portfolio is to come up with a “best” method for distribution online. This method will be evaluated upon its ability to bring in viewers, audience appreciation, and financial success.

Chapter 2

Since the internet is a new distribution method, research is needed to establish the norms of the current market. Three specific areas of research were covered in preparation for this portfolio. The first area is a general overview of the challenges unique to online distribution. These challenges are faced by all distributors of online content. The beauty and the curse of the internet is each site deals with them in its own unique manner. Many of the challenges deal with how best to financially sustain internet distribution. No formula on successfully overcoming this challenge online has been established.

The second area of research deals with current distributors of television-like content online. There are quite a few companies currently acting as hosts for videos and content creators. As a reminder, there are different ways to share information over the internet. YouTube, Vimeo, etc. are video hosts. They will stream content from their servers to the end user. TixerTV.com is more than a simple video host. TixerTV.com is like a traditional television network, with creation, distribution, advertising, and marketing.

Finally, research was conducted on what the current audience preferences are for online content. This is reflected in the types of shows which were picked for inclusion in the initial line up for Tixer TV. As an alternative distribution method to television, many of television's marketing strategies, production methods, and audience gauges work in modified forms for the internet. A few of these modified forms will be noted as they apply in terms of other research, or as they directly impact the operation of Tixer TV.

Universal Challenges

The internet is in a constant state of change by its very nature. Even with constant innovation, there remains a core set of challenges to all distributors of visual entertainment. These challenges are a side effect of the fact the internet is a new distribution platform. These challenges have yet to be worked out in any satisfactory manner, though progress is made every day. The greatest challenge faced by all distributors is how to make money; so too with the online companies. Shows are not free; it takes time, talent, and money to make a good webseries or short.

According to *The State of Online Video Delivery* report done by SNL Kagan, there are currently three business models for online distributors: those fully paid for by subscriptions, those which are free and ad supported, and the majority of sites which use a combination of the two (10). Within these systems of financial strategy there are varying degrees of success. Tixer TV will use the combination subscription and ad supported business model. This will be done in order to satisfy both sections of the viewing audience, those willing to pay for no ads, and those who want free content.

Current Internet Video Hosts

From big hitters like YouTube, Vimeo, Blip.tv, Netflix, and Hulu, to newcomers like Amazon and Revision3 and individuals like Felicia Day, distribution on the internet takes many forms. Tixer TV will use a combination of the successes from these sites to

create a new experience for viewers. Some of these names will be partners and others competitors, but together they will help guide Tixer TV into a new market of internet distribution.

Television side note – Ratings motivate the value of marketing campaigns for TV and the internet. This is because most advertisers use ratings numbers when assessing the worth of particular advertising slots (Ang 55). Tixer TV will use the full power of the internet to its advantage. “Because channel changing and other remote control activities are executed within the network, viewer responses can be collected, giving precise feedback to advertisers” (Christian 27). The internet already provides built-in tools which will help establish data points used to bring in advertisers to Tixer TV.

YouTube – is based on an ad-supported business model. They have gathered an impressive array of online advertisers. YouTube has determined that many subscribers do not mind ads in their videos.

73 percent of [Youtube] viewers say they don't mind the discrete advertising that now accompanies some videos, and you've got a willing and prime market. They recognize that advertising is the means for keeping the site free to users. (Schepp 4)

YouTube caters to an audience which demands free content. However, YouTube understands production is not free. To this end, they are able to share some income they earn from ads into profit for their most popular producers.

We spoke with many such partners [producers] throughout our research for this book, but not one of them felt free to answer any

questions about revenue-sharing arrangements that are part of their deal with YouTube. We respectfully declined to pump them too hard for answers, because a commitment to nondisclosure is just that, and we are honorable writers. (Schepp 16)

YouTube leads the way in how to have advertisers in and around videos online.

Through side banner ads, video text ads, and full blown pre-roll commercials, their willingness to pass on earnings to top performers helps them in furthering this model.

YouTube has truly led the way in how to bring in money with online advertising. Though there are improvements needed to the YouTube model.

The company is famously unprofitable, and as we write this, is feverishly developing ways to monetize all those eyeballs the site attracts. ... No estimates of its revenues have come close to that [estimate of bandwidth cost] outlay. (Schepp 21)

One of the reasons youtube.com remains unprofitable is the sheer number of videos on the site. Not all of these videos bring in advertising dollars. In fact, it is safe to assume the majority of YouTube videos do not contribute to the bottom line of the company.

Another problem with YouTube is the low quality of many of the offerings on the site, which it is known for. “As a matter of fact, many experts feel the “amateur” approach is actually more appealing to the YouTube audience than the fully polished and professional look” (Schepp 25). This is not a good reputation to have in terms of trying to attract brand sensitive advertisers.

Tixer TV will differ from YouTube in many ways. Regarding quality, Tixer TV will stress quality over quantity of videos. To encourage quality, Tixer will limit the

number of videos on the site. Just as with a normal television network, there are only so many slots available in the lineup. However, in the beginning Tixer TV will partner with YouTube despite their shortcomings. The site will serve as video host for the first few episodes placed on Tixer TV.

Vimeo – on the other hand, is built on quality. A newer arrival to the internet video market; Vimeo seems to be the artistic and quality backlash to YouTube. The films on the site are made by students of film or professionals. They are beautiful and thoughtful. Vimeo is growing; according to their website, they are up to about “70 million unique monthly visitors” (vimeo.com). However, Vimeo does not have any advertisements. The site follows its own unique business model. They are free to view, and they do not allow the films they host to be embedded within sites which have advertisements.

You may not upload videos containing ads that are displayed before, during, or after the video unless given prior written permission from an authorized member of the Vimeo staff. Videos with advertisements in them will be removed. (vimeo.com)

If you become a paying subscriber to Vimeo you can get around this clause in the upload guidelines. However, it seems that Vimeo does not have any active relationship with advertising agencies, so while paying Vimeo would allow you to advertise around your film, you still have to do all of the leg work in finding that advertising.

Vimeo should be lauded for honoring their roots and focusing on independent productions and artists. However, even independents should be rewarded for their work.

Tixer TV will strive to keep the quality of Vimeo films while at the same time securing advertising and subscriptions to help cover the cost of webseries. Tixer TV commits to sharing these profits with the content creators in an equitable way.

Blip.tv – could be the video host partner of Tixer TV after the initial startup phase with YouTube. There are quite a few advantages to hosting on blip.tv. Firstly, like YouTube, Blip is a free video host. However, unlike YouTube, Blip helps producers with advertising, splitting all ad revenue 50-50 with the show's producers (blip.tv). Blip also distinguishes itself in that its sole focus is independently produced web series (blip.tv). There are no one off shorts on Blip, amateur cat videos, or random scenes from daily life, at least none that are not scripted in some manner.

This is a great advantage to Tixer TV. As the company grows, blip.tv will become a blueprint for how to operate independently as a distributor/video host. There are, however, a few drawbacks, the number one being that with 50,000 series, blip.tv is a crowded place to operate (Bilton). Although only recently rebranding the site as a destination like YouTube for great shows, Blip still has a long way to go to attract the audience that YouTube has (Bilton). With so many competitors on the site, Tixer TV cannot rely on blip to drive viewers to its own shows. Another drawback to blip.tv is its lack of dedicated social network marketing. Social Media marketing will be vital for Tixer TV as a way to distinguish itself.

Beyond these well-known, and mainly free, independent web video hosts, or independent web distributors, there are other companies which offer similar services to

Tixer TV. Some of these companies are no more than indirect competitors. Others serve markets very similar to Tixer TV's. However, there is a niche Tixer TV is hoping to create, with emphasis placed on emerging and independent talent. Netflix and Hulu mainly work with established talent and studios in Hollywood. Amazon is seeking established independent talent with little help or emphasis on new talent. Revision3 focuses on a subset of the internet television market with its lineup of non-fiction shows. Yet all of these companies provide insight into how distribution online works the best.

Netflix – “With nearly 23 million U.S. users, it is now the largest video service in the country... generating well over \$3 billion in annual revenues” (Knee 34). There are a few lessons Netflix can offer: chiefly their business model of subscription-based revenue. Netflix is the model Tixer TV will follow as it sets up its own subscription service. As Netflix starts to make original programming, they are moving into the realm of a production company rather than a content distributor (Kasperowicz).

The question becomes how will Tixer TV differ from Netflix? Netflix is the closest model to what Tixer TV would like to become, especially with their new development of original programming. However there are a few distinguishing features. First, Tixer TV will only provide first run original content. Tixer TV is not in the business of syndication or rentals. Second, Tixer TV will focus on quality independent productions, not studio-backed productions. With the launch of their own programming, Netflix is a new studio so can be considered independent. However, when used in relation to Tixer TV, independent means focusing on new and emerging talent. In addition, Tixer

TV will only offer a limited amount of product. As it is more of a network than rental service, Tixer TV will limit its offerings to original shows produced by Tixer or any independent production partners. Finally, the largest difference between Netflix and Tixer is that Tixer will have a free ad-supported section of the site, much in the way Hulu has.

Hulu – is also new to the original programming side of the business, though they do not seem to be pursuing this as fervently as Netflix. The greatest challenge for Hulu still remains what kind of business model it will use: free for all, with ads to support content, or a subscription service.

On one side are its network backers, which would like Hulu to become a paid service. On the other is the advertising community, which would like to keep Hulu free as a test-bed for new targeted-ad formats that can't be skipped. It's an important issue, because any debate about Hulu is a debate about the future of purely ad-supported TV, which is increasingly becoming an endangered species. Hulu is the No. 2 video site on sheer volume of video views behind YouTube, yet no one is yet making much money from its model: not its network backers, other content partners and least of all Hulu itself, which has a hard time paying for its bandwidth bills. (Learmonth 1)

Tixer TV will resemble Hulu the closest in revenue models. Tixer TV will work on a dual subscription and ad-supported scheme similar to Hulu. Why this may work for Tixer is it allows the capture of both sides of the audience, those who want commercial-free content and those who want free content. Also, with only a limited run of shows on Tixer, each show will have to produce revenue to stay on the site. It can be quickly determined using internet metrics to see which shows are being watched and contributing to the bottom line

of Tixer TV. This is unlike Hulu, which is flooded with reruns from popular television shows and has to support streams which may be watched infrequently.

Amazon – Because of the streaming service provided through Amazon Prime, Amazon is looking for original content to produce for their site (studios.amazon.com). With this new website, Amazon is seeking out new show ideas. They are also seeking new talent both in front of and behind the camera to start their own studio system. This is very similar to what Tixer TV would like to become. But rather than setting up an extensive studio system as in Hollywood and Amazon, Tixer is more interested with partnering with other independent producers and only producing a handful of shows itself. As Amazon moves forward with these ideas, Tixer TV will be able to observe how Amazon works out any problems it may have.

Revision3 – Recently bought out by a subsidiary of the Discovery Channel (revision3.com), this site focuses on a niche of the internet television market. With their offering of non-fiction shows, they are targeting the “things people love” (Martin). Billing themselves as an internet television site, Revision3 has a lot to offer in practical application to Tixer TV. In an interview in early 2012, CEO Jim Louderback had these insights into some things they have learned: social networking may play a big part in the future of internet television; smaller shows, seven to ten minutes, play as well if not better than the forty-five minute shows, and how important diversification of income is (Martin). Revision3 has their hosts talk about new products; they also gather sponsors and have video ads which play mid and post roll (Martin). This is the basis for their

business model. They are more of a talk show producer than narrative fiction. Looking at their site, they also have banner ads which play along the top of the screen in addition to video ads (revision3.com). Louderback has great observations about this new industry segment in which Tixer TV is launching. As such, Tixer TV will be implementing a strong social media marketing campaign using Facebook, Twitter, and blogs to keep the audience engaged in the shows between their air dates.

Finally, any highlight of some of the possibilities and the work currently being done online with webseries would not be complete without at least mentioning Felicia Day. Ms. Day is one of the more recognized, mainstream Hollywood and webseries stars. She has developed one of the most well-known, popular beyond the internet, webseries, *The Guild*, which first appeared on YouTube. Now this show is available on Netflix, streaming to a whole new audience (Guild). This series has re-launched Ms. Day's career. Since its launch, she has starred in a season of SyFy's original series *Eureka*, and has been given the opportunity to now become a media mogul (Ewalt 1). She has been given the opportunity by YouTube to launch a new channel, Geek and Sundry, with a slate of six original series (1). These series target a niche just like revision3.com, yet as far as can be seen, these new shows are going to be fictional narratives rather than talk shows. Ms. Day's career reveals the potential for internet television. It is people like Ms. Day who help develop close ties between internet production and the television and film industry at large.

Choose Your Own Adventure – One of the more interesting aspects of the internet is its

ability to hyperlink. The internet does not have to be a linear experience; it is more an individual exploration. That is the power behind the phenomenon. How this can apply to film, which is typically linear in nature, becomes a rather unique selling point capable only on the internet. The choose-your-own-adventure (CYOA) series is only possible online, as television does not have the capability to push that much individualized content to its audience.

The concept of CYOA has been around for a while. So too has the demand. In the late 70's an entire series of children's books came out that were CYOA. With varied titles such as *Journey Under the Sea*, *Space and Beyond*, and *Moon Quest* these books allow you to determine your own story and how it will end (goodreads.com). Instead of reading the book from front to back, you read a few pages, at the end of which the character comes to a decision point. You then make the choice and flip to a new page to read the consequences of your choice and the continuation of the story.

Beyond the example of these children's books, there is also a whole movement within computer gaming that is based on the "choose your own adventure story" concept. Currently the most widely known game within this genre, called open world in the gaming world, is *Skyrim*, which was released by Bethesda (elderscrolls.com). An open world game allows the player the freedom of going anywhere within the game at any time in the game. This creates a freedom for the player to create his or her own story. This is a continuing trend happening within gaming. Adam Badowski, the studio head at CD Projekt RED, revealed the reasons why the next game in their franchise would be open

world:

We decided that we were ready for the next step. We decided to combine two types of games. We mastered storytelling in RPG games — that’s our strongest side. On the other hand, we feel that we missed something. We missed the huge freedom of open-world games like Skyrim. (Ta 1)

Capturing this sense of freedom which is creating a strong foothold in the gaming industry is the goal of the choose-your-own-adventure stories offered on TixerTV. By giving the audience the ability to direct the character choices, they have gained an element of freedom and control over the story. The audience wants to feel more involved with their stories. Ross points out that, “The text and the creators and the viewers become inseparable from each other” (22). The CYOA stories will help to bring the audience into a closer relationship with the text and creators.

Marketing and Audience

The final section of research for this portfolio covers areas of market and audience preferences. This research informed many of the operating procedures outlined in Chapter 3 and in the business plan of Tixer TV. In television there is a twofold but interwoven goal for marketing. Marketing attracts audience, which leads to revenue from commercials. Marketing also attracts advertisers, which again leads to increased revenue.

There can be no dispute about the popularity of internet television. Numerous studies have shown an increase in online video viewership (Cross Platform Report 5). As internet viewership rises, there will be more opportunity for new companies to meet the

demand for online content.

US online adults we surveyed reported that 14% of their total video viewing was coming from the Internet. With 5 hours of video viewing a day now the norm, that equates to 42 minutes a day for the average online adult. Even more astonishing is what happens when people go over the top, or start connecting that Internet video source to a TV set: 28% of their viewing time — 1 hour and 24 minutes a day — comes from the Internet. (McQuivey 3)

Since most adults watch five hours of video a day, when televisions are connected to the internet the amount of online viewing a day goes up per household. With the advent of Smart TV's that can wirelessly connect to the internet, the amount of online viewing will continue to rise. As more and more households connect the best screen in the home, the television set, to the internet; online viewers will continue to increase while the "line between television and the internet" blurs. (How we Watch). With the continued technological advances pushing television and the internet closer together; the demand for internet distribution and original programming will continue to rise. "Over 82 percent of U.S. households have internet access, and many of these households are spending increasingly more time with the Internet instead of traditional media" (Albarran 252). The success of internet television will rely on re-defining the traditional meaning of television marketing, ratings, and audience to fit the online world.

Most television marketing revolves around advertising, which provides funding for shows. The rate for ads is determined based on the ratings reports usually done by Nielsen. "It is for this precise economic reason [the most popular show demand the most advertising dollars] that audience maximization has become so paramount a principle in

commercial television, ...” (Ang 27). How to determine ratings online and convert the raw data most internet providers can give to a website into useable ratings to gauge the potential audience of a webseries, thereby establishing the value of advertising, has yet to be fully worked out.

By relying on social networks and the power of peer to peer marketing, Tixer TV will use the best of the internet in its marketing strategies. The goal is to drive the audience to tixertv.com, which can be shown in website metrics. These metrics are the internet’s ratings system. These metrics will be reformatted into a way advertisers can understand to help secure ads for the Tixer TV website. Television has figured out how to turn audience into ratings, and then into advertising, by using clever marketing campaigns. It is now up to Tixer TV and other online distributors to do the same for the internet market.

The research also revealed that when the audience is personally impacted by a show and personally involved, they are more likely to become loyal fans and fight for and support a show (Ross 233). The audience participation numbers of online viewing keep increasing every year (Cross Platform Report 5). The audience is there; it is up to Tixer TV to engage that audience and get them involved in their favorite shows. As internet television takes off into a bright future, Tixer TV will be uniquely positioned to ride the wave of innovation upon the solid foundation which has already been established by other companies. By providing links, like buttons with popular social media sites, and through blogs or other uniquely internet strategies, Tixer TV will connect with and invest

in audience involvement with shows.

Conclusion

There are many challenges still facing the future of internet distribution. YouTube, Vimeo, Blip,tv, Netflix, Hulu, and Amazon, plus the dozens of independent sites like Revision3, continue to push the norms of internet distribution. A “best” method for online distribution still needs to be developed. The audience is there. The greatest challenge still remains how to best monetize online distribution. Although there are two different ways set up currently online, though advertising and subscription, a gap still exists between what is being earned and what is required to cover costs. By taking the best of what other companies have already accomplished and expounding upon their success, Tixer TV will create its own unique niche online.

The future of the internet and television becomes more intertwined each day. Knowing how to develop for the web and create content will be required skill sets for future filmmakers. The success of Tixer TV will depend on the quality of shows generated for distribution through the site. An aggressive marketing strategy will help by taking full advantage of the internet’s capabilities. How Tixer TV will accomplish these goals through programming, marketing, and audience participation is outlined in Chapter 3 of this portfolio.

Chapter 3

The TixerTV.com website was developed in order to experiment and find a way to distribute new content online in a method similar to television distribution. The site needs raw material, i.e. webseries. To this end, three new original series were developed to help with the initial propagation of the site. The reasons three different series were chosen for this portfolio are twofold. First, these series are needed in order to have ample material for a new internet distribution site launch. Secondly, the number three was chosen to show the range of skills of the author.

This chapter explains the methodology behind the three different scripts which will be done for this project, as well as the website on which they will be hosted. These four elements make up the practical aspects of this portfolio. All of this comes back to the problem of what is the “best” method of online distribution. There is an audience, a demand, and solutions which are a close facsimile to TixerTV.com. The challenge now is integrating everything together into a whole working company which embodies the theories for the “best” method for internet distribution.

Project three: Undetermined

The script for this project has yet to be chosen. Since the overall portfolio concerns online distribution in the model of television, this undetermined project could be considered an open time slot needing to be filled. The question becomes how the time slot should be filled. There are a few general requirements which tixertv.com will follow

when selecting new scripts for production, although, in terms of showing the range capable online, the requirements for this project have been limited.

As an internet distribution company, tixertv.com will be in the business of acquiring new stories. Whether these stories are new scripts for production or new series ready for distribution, there are requirements each must meet for inclusion on the tixertv.com website. First and foremost, these are webseries. As such, their total runtime may not exceed ten minutes, except for pilot episodes, which may double that run time in order to establish the characters and situation. The reasons for this are quite simple. Shorter plays better online. Revision3's founder mentioned in his interview how their programming is moving from the 45 minute range down to even three minutes, with an average of 5 minutes (Martin). Many of the top shows on YouTube are in the five to seven minute range (youtube.com). The other reason is production: it is easier to produce a five minute weekly show than a forty-five minute show, given an ultra-low budget.

The type of shows which will be placed on tixertv.com will fall into three rather broad categories. They will either be witty, a full comedy, or dramatic. However, the dramatic shows must be specific in their message. They must target a specific, definable, niche market reachable through the internet. These stories must also be economic in terms of cast and locations. Finally, they must be a good story, captivating and engaging.

As stated, the requirements for this script for the purpose of the portfolio have been limited. In order to help establish the range capable of being offered on tixertv.com, this show will be darker than the other two. It will fit either in the drama genre or thriller/

suspense genre. The themes of this piece will be more serious, and not as comedic as the other two. For this project I will assume the role of the producer and writer. This will be done to more closely mimic the producer/writer role in television. This project is slated to be shot in the spring semester.

There are a few options being considered for this project. Facebook announcements and personal emails have already gone out to quite a few scriptwriters. However, none seem to have a webseries idea. Carl Rogers, the director of the second script, has a few ideas to pitch. There are also a couple of my own ideas under consideration. These include: a dark drama focused on two medical students dealing with death; a father willing to do anything, including breaking the law, to support his family; and poverty.

Project Two: Spy Call Center

As in the third project, I will be the producer/writer of this project. This story has a unique structure only possible online, which is the reason it was chosen for inclusion in this portfolio. The biggest challenge with this project is finding crew. The process tixertv.com will go through in finding key crew positions will be outlined in this section.

The Spy Call Center, working title, is a dramedy, a drama which is comedic. The story centers around failed spies who now work in a top secret call center tasked with helping other spies on their missions. The unique element of this script is it is a choose-your-own-adventure story. What this means is as the viewer watches the story, the character(s) will come to a decision point. It is then up to the viewer to decide what the

character will do next. In this way the audience gets to choose their own adventure throughout the story. This is made possible by the power of the internet. By embedding decision point hyperlinks at critical moments in the story, it will be up to the audience to pick the path of the main character.

The choose-your-own-adventure (CYOA) story concept was the reason this script was chosen for inclusion in the project. This type of story is not possible on television. There is no way for the audience to have control over the broadcast, unlike the web, which can be highly interactive. In order to take advantage of this interactivity, this story and the CYOA format was chosen. This illustrates the versatility of the internet.

The style, or look, of this piece has yet to be fully determined. This decision usually is determined by the director. The script takes place at night and would benefit from being shot in a normal television style. The first show which comes to mind in terms of style and look would be *Chuck*. However, it will be up to the director, Carl Rogers, to come up with the finalized style.

This is one of the unique challenges of this script. The opportunity to have someone else direct a piece written by me has never presented itself before now. After a very long search, which included Facebook posts and finally a personal email to all of my directing friends, Carl Rogers agreed to direct this piece. After he read the script, we began meeting to plan the look and feel of the project together. One of the challenges is reminding myself to step back and let Carl take the lead in artistic direction.

Finding crew, or directors, will be a challenge continually faced by tixertv.com. All above the line or department heads will be contracted based off of their resumes and reels. The producer will be in charge of hiring the director, then together they will find and secure the rest of the crew. Additional producers will be hired as needed by myself in the capacity of CEO and Executive Producer of the company. There are quite a few different ways to find crew: through personal connections, Facebook, and local listings through different production alliances. This is the order in which tixertv.com will seek out crew. Starting first with personal contacts and friends, then widening the search until all positions are filled.

Project One – Extraordinary

Extraordinary is a straight comedy piece. The story is about seven ordinary people who think they are extraordinary. These players have been brought together to compete in a new reality series similar to *Big Brother* or *America's Next Top Model*. By living under one roof they will compete to win the ultimate prize. The pilot episode covers the arrival of the players at the house and their first challenge. “Be recognized for who you are...” (Perkins 6). These words incite madness through the house as each contestant attempts to get the others to say out loud what they are, be they vampire, zombie, siren, invisible, Greek god, magician, or an elf warrior slash fairy princess.

This script will be shot in a *Modern Family* or *Survivor* style mocumentary/reality TV format. The camera or cameras will be shoulder-mounted or handheld most of the time. This was suggested by the talented Director of Photography, Andrey Kovalev, to

help with the feel of reality filming. Quick zooms and pans will be a part of the narrative devices used to focus attention in the same way they are used on *Modern Family*. This will also be done so the cameras have a shaky feel to them, as if the show is being filmed “live” on the run. To play further with the reality show feel, the set design of the house will feel generic, almost Spartan, as the producers do not want to put a lot of money into the show. Also just as in other reality shows, sections of the action are interrupted by “interviews” with the different characters, to help us the audience better understand what is happening.

The reasons this script was chosen are rather simple. First, these writers have wonderful talent. Christy Perkins and Kaitlin de Graffenried make a great team and have done an excellent job with the script. They are also some of the few writers who had a webseries idea ready to shoot. In addition, they were willing and ready to share their idea. But, a more practical reason is that quirky comedy and nerd fantasy play well online (Guild). This script has a good combination of both. It makes fun of popular nerd fantasy elements in a way that respects those who participate within this culture.

Another reason this script was chosen is for the challenges it presents. With seven speaking characters, this is by far the largest cast I have ever directed. I am looking forward to the challenge. Even while in school I always wore the hat of writer and director. This script will be a new experience in adapting what another has written. The challenge of bringing their vision to life, along with your own, will be a learning opportunity. There are two other challenges facing the crew with this script. There is no

way this script can work without the help of a production designer. The costuming of these fantastical characters, the look of the house, and the props all will benefit from having a dedicated production designer. To this end, Sarah-Rose Reyes was asked and has agreed to help with the production design of this project.

Finally, this script is fifteen pages long and will be shot in two days. While these will be full ten hour days, the only way this will be accomplished is with the help of a dedicated Assistant Director. Bill Kelly has agreed to help in this area. With his expertise in time management, script breakdown, and a valuable second pair of eyes on set, Bill is the best man for the job of AD. While on set, tight control will have to be maintained in order to get through each day's required shooting. The reason more days are not being taken to film is to force the mimicry of television production, which runs at a faster pace than film.

Casting will be another major issue. Male actors always seem to be hard to come by around school and there are four male leads in the script. If the need arises the scriptwriters will be consulted on the possibility of changing one of the male characters into a female. However, before we even get to that part, auditions will be held two weeks before the start of shooting. At auditions the actors will be asked to perform a monologue, if they have one prepared. Sides from the script will be available for cold reads. In order to gauge their comedic powers and ability to think on their feet, each actor will be asked to bring a prop. These props will be used in a short improv from the perspective of one of the characters in the script. Since this script is in part situational comedy, there is a

preference to not run many rehearsals. Though with a large cast, relationships will be crucial. Casting well is a requirement for the success of this project.

As the director of this project, in order to help with characterization, conversations with the writers have taken place over the last few months. These have included character breakdowns and their motivations and background, as far as they have been determined. Reading the script multiple times has also helped in preparing for the role of director. This was a new experience as, having not written the script, it took multiple reads in order to understand and connect to the characters and the situation they face.

With a two day shooting schedule, it was determined a multi-camera documentary style would help in speeding up the process. The primary concern was how to maintain the documentary look but in a way that allowed us to have better lighting than normal. How best to utilize the time spent on set so that we could get everything accomplished in two days was a major hurdle. What we determined was best was to shoot in one area while lighting and production design worked on setting up the next shot in another area. With the help of Andrey and Bill, storyboards and a shooting schedule have been done to again maintain the rapid pace on set. This will help us in determining how best to flow from one set to the next to maintain speed. To keep this pace a reality, a rather large crew will also be put together. Ideally, there will be, in addition to the DP, AD, and production designer, two cam-ops, a gaffer, a set PA, a production PA, sound operator, and a script

supervisor. The crew will be sought out through personal connections of those already attached and, if needed, an email plea to the student body.

Website

Tixertv.com is the whole reason behind doing three projects for this portfolio. Tixer TV is the solution to the question of what is the “best” method for internet distribution, although it will take years of study to determine the validity of this method. In this time of transition for the internet, Tixer TV is a possible solution to the internet distribution question. Each one of these projects will be used in an initial run to generate a buzz and audience for tixertv.com. The how, structure, flow, and marketing of tixertv.com will be the focus of this section. What the future of internet television will be is still hard to define with certainty; however, the future of tixertv.com with ingenuity is limitless.

Starting with a general overview of the site seems to be the best way to delve into the workings of tixertv.com. In general there will be two sections to the site: a public ad-supported section, and a members-only section free from ads. This is a modification of the hulu.com model of business (hulu.com). It takes the best of what the advertising world can offer and the best of the subscription-only Netflix model (Netflix.com). It is more inclusive than a pure subscription model like Netflix, in that it caters to those in the audience who do not wish to pay for content.

The free section of the site is the main public access section of the site. It will contain all of the latest news from tixertv.com and the shows we provide. The main page

will have a welcome message for the website and help explain a bit about who we are, what we do, and where you can find what you are looking for. There will be two side bars on the main page. One will have thumbnails and links to the latest videos in descending chronological order. The other side bar will have the latest blog posts from the tixertv.com blogs.

Blogs will be a huge portion of the tixertv.com website. Through these blogs audience members will have to opportunity to find out behind the scene information about their favorite shows. There will be different types of blogs on Tixer TV; most of the blogs will be character/actor blogs which will be contractually obligated. Others will be maintained by Tixer TV or show creators. This will allow the audience to follow and interact with the show creators and characters. These blogs will be updated weekly and reveal the process behind the shows.

“Fans ... explained that one of the primary pleasures as viewers extended past the TV set to their relationship with the creative professionals behind the series. There was a constant sense of being heard – of having a voice – ... They saw their role as providing feedback and support – and the creative professionals' roles were to tell them a story worth watching and respond to viewer feedback with information, explanation, and discussion. (Ross 238)

This is the goal of the blog section of the tixertv.com website: to provide a way for the fans and show creators to connect. By taking the time to invest in the fans, giving them glimpses into the shows, and providing a way for them to share and have a voice through comments on blogs, Twitter, and Facebook, in addition to a fan run forum for different shows, Tixer TV hopes to build a strong, loyal fan base.

On the free section of the site, all videos will be available as standard definition streaming videos. These streams will be ad-supported either via YouTube or blip.tv. The purpose of these streams is advertising. Hopefully these ads will be provided by the stream host, YouTube or Blip. As tixertv.com grows, the company will find and establish a source of ads independent of a streaming host. This most likely will be in the form of a partnership with a rep firm (Fitzgerald 1). In addition to the full shows available for streaming, previews of all behind the scene footage for each show will also be on the free section of the site.

The members-only section, or the subscription section of the site, will contain the full version of all the behind the scene footage. These will be available as SD streams or HD streams. The members will have access to HD streams of all of their favorite shows. These streams will be hosted with the same site as the SD streams. As members, they will also receive discounts on all merchandise offered through Tixer TV, including DVD's of completed seasons, HD downloads, posters, props, etc.

Finances

Finally, before leaving this section a brief mention of how all of these projects are going to be financed will be addressed. Project One and the website will be funded solely by personal means. After Project One is shot, a preview trailer will be made from the footage. This trailer, along with the website, will be used as a basis for a fundraising campaign. The goal is to recoup the cost of the first project and provide for the funding of the other two. The budget on the first project is set at six hundred dollars. The budgets for

the other two are going to be set at five hundred. The website's budget was one hundred fifty dollars. In total, the fundraising will need to bring in one thousand seven hundred dollars to fully fund all of the projects. The funding goal will be set at two thousand dollars to provide for a cushion.

Fundraising will take place through the tixertv.com website, a Facebook campaign, and emails sent out to family and friends asking for donations. All donations will be handled through the PayPal site. The incentive for people to donate will be as follows: Ten dollars will purchase a DVD of the show of your choice. For twenty dollars, a DVD of all three shows. Seven hundred fifty dollars will earn a DVD of all three shows and associate producer credit on the green lit show after the voting on Tixer TV. For one thousand five hundred dollars, you will get a DVD of all three shows, and executive producer credit on the green lit show. The last option will be limited to three executive producers per show. Executive producers will be placed in the opening titles, while associate producers will be in the end credits of each show.

Conclusion

Tixer TV has potential. These projects will provide the opportunity to explore this potential in a practical way. If the only side effect of this proposal will be in practical experiences gained through the process, then it is a success. If, on the other hand, it leads to a career or even better, a working company, then all expectations I have upon graduation will be met. The possibility here is for tixertv.com to become so much more.

The sky really is the limit as these processes sketched out here are refined, expounded, and clarified through use. The next challenge is to see all of this through production, taking note of where improvement is needed. After production is complete, these notes will comprise the last section of this thesis.

Chapter 5

This experience has provided numerous challenges in the year it has taken to really pull this project together. From the website, to the three episodes, to this paper, every challenge provided an opportunity to learn and grow. But distilling all of these experiences down to their common denominator, the key challenge encountered over and over again dealt with people.

The greatest challenge that faced the third project of this portfolio was in finding a script. Getting great scripts will be a perennial problem for tixertv.com. As the company grows in reputation and contacts, it should become easier to find scripts. However, culling the best scripts will be a challenge. This challenge will be met by a group consisting of all current show runners, executive producers of shows, and the president of Tixer TV. In this portfolio it was Facebook, which has become an invaluable tool, and personal contacts which finally led to a script for this project.

There were a few stipulations which had to be met with this script. First it had to be a drama. As the first and second projects undertaken for tixertv.com were comedic in nature, a drama was needed to flesh out the range capable of being offered on tixertv.com. For this reason, a dark sci-fi drama was chosen. *Shatter Box* was written by Carl Rogers, the director of the second project. As time passed, other issues with this script had to be dealt with. Because of the lack of crew and time considerations in regards to the deadline for the completion of this portfolio, it was decided that this project had to be shot in one day. This put a constraint on the length and complexity of the script. While

keeping the character and story development intact, the script was reduced to six pages. The process of reducing the script became a collaboration between Carl and myself.

In the area of the script, *Shatter Box* offered a different experience from *Extraordinary*. In both cases, the challenge was to direct something written by another writer. Yet with *Shatter Box* there has been a more collaborative process between the writer and myself, the director. This did not happen with *Extraordinary*. *Extraordinary* was developed by a pair of writers who were able to deliver a very polished script by the time we started preproduction.

Shatter Box and *Languishing in Langley*, the second project, have also provided similar challenges, though for a different reason. One of the hardest things to do with *Shatter Box* and *Languishing in Langley* has been to find crew. As the producer on *Languishing in Langley*, that was part of my responsibility.

This industry is not an industry of loners. It takes many different types of people to get any project done. This is also an industry of contracts. You have to have a way of holding people to their word. Going through this portfolio has developed a greater appreciation for both of these sides of the television industry.

Doing one project in a semester is not a hard challenge to overcome. It happens often that during each semester, at some point there is a project you spearhead. Having to do two projects this last semester has proven to be an almost impossible task. Part of this is because of people. So many people are needed to make a story come alive from the page. Both the cast and crew are vital. Because of the number of people involved even in

a simple short story, scheduling is a nightmare. Facebook became instrumental in finding crew and extras for both *Languishing in Langley* and *Shatter Box*. By placing postings on the site of needed positions it was possible to fill out the crew for both these sets.

The challenge of finding a crew will be faced time and again with TixerTV. Facebook is but one tool that was used quite successfully with this portfolio. The major drawback was the fact that many friends on Facebook are in school, which makes it difficult finding people who are available. Some other resources which can be used to help alleviate this problem in the future would be to advertise through LinkedIn and other such social business sites. But the greatest impact TixerTV can have in helping to find crew is expanding local networks.

One unique challenge which faced *Languishing in Langley* was the weather. There was snow the weekend we were scheduled to shoot outside at night. As the producer I had to come up with contingency plans on the fly as to when and where we could pick up that scene. We were able to schedule enough of the crew and the actors for a shoot later in the week. It happened to be the only day our cast, director, and DP were free that week.

Part of the job of the producer is in finding locations, and securing the rights for those locations. This is the one aspect of producing I found I despised. I attempted to seek help and to find a location manager who could have done all of that for me, but because of the short pre-production time frame it did not work out. I was able to pull together the

locations that were needed for the shoot but the bar scene location was not locked until three days before start of shoot.

I found through this process that producing is a hard and challenging job which requires an extreme time commitment and the right people to help out with all of the tasks which need to be done. It is now no longer a mystery why there are usually so many producers on a show: each and every one of them is needed. If in the future I have the opportunity to produce again, I will make sure there is enough time and money to gather a great team of people together to manage the immense task of producing. My respect and understanding for producers and the jobs they do have definitely increased through this process.

Shatter Box and *Languishing in Langley* were shot a month apart from each other. For *Shatter Box* I was the director and because of time constraints and the lack of people able to help, I was also the de facto producer. For *Languishing in Langley* I was also the producer. This is the first time in my career that I have attempted to shoot two projects so closely back to back. While television does this even faster with a new episode each week, it is usually with the same cast and crew. In this circumstance, it was a new cast and for the most part new crew between the two shows. In this endeavor time management became crucial.

I have always been told that you can have only two of the following three things in film: quality picture, speed, or cheap. In this portfolio I have pushed up against the bounds of the very true adage. I have reached the limit of speed and quality while having

little money to actually hire out key positions. I think this is the biggest challenge for tixertv.com in the next few years. With people, passion can only get you so far. There comes a time when out of respect for the time they are willing to commit to your project, and out of a need to find help, payments will have to be made.

Tixer TV will have to come up with funding sources soon in order to be able to pay people for their time and talents. Otherwise there will be no way for this project to continue. Even with a willing talent pool, such as a university to partner with, if students are not getting class credit themselves or some type of stipend, they have no incentive to help with any of the projects Tixer TV will be backing. This is the biggest challenge for Tixer TV in moving forward. In order to find funding to pay talent, there needs to be a product. But there needs to be talent in order to make product. Potential sources of funding or university partnerships have yet to be found for the continuation of Tixer TV beyond this portfolio process.

Going back to the first project, *Extraordinary*, things were different. There were not as many competing projects in the fall so crew was easier to come by. There was a large cast which we were able to find through auditions, though, as has been standard in all auditions held over the three years of my MFA, lacking in male turnout. But we got everyone we needed. Crew came abundantly. It was the largest crew I had ever had the pleasure of working with. The shoot went well; we were able to shoot the entire script in two days.

The challenge since then has been the post-production process. *Extraordinary* is now on to its third editor, not because any of the previous editors were bad, but because they were not able to get the work done before other commitments happened and they no longer had time to edit.

If I had the opportunity to go back and do this project again, I would in all honesty have started some type of funding campaign a long time ago. I would not rent any fancy equipment or spend lavishly on locations, but would use the money solely for payment of cast and crew. This is the only conclusion I can draw; if I had been able to pay crew well, I would not have had as much trouble in finding the help I needed for this project to be the best that it could be.

Finally, the timing of *Shatter Box* and *Languishing in Langley* so close together has given a taste of what full-time television production would be like, more so than any other projects I have yet done. There have been challenges but in overcoming these adversities I have gained new appreciation for producers and the amount of work that they have to do. This process has also shown me how much I can deal with personally. These challenges have given me the confidence to overcome whatever this industry may have in store.

Appendix A

Executive Summary

Mission Statement

Tixer TV was founded in order to create a central production and distribution hub which can then be marketed. Tixer TV commits to being the leading website for great storytelling and superior quality in webisode entertainment. Its goal is to use the best of what the web has to offer but to stand out from the crowds already online. This will be accomplished through creative webseries, innovative marketing, and the formation of a loyal fan base. Through a foundation built upon television network research and structure, Tixer TV will create a destination much like your favorite station on the air.

Project Description

Tixer TV is in the initial pilot and startup phase. Within this phase, three independent webseries will be created and placed on the tixertv.com website. Each pilot episode will then be voted on; the one gaining the most votes will then go into production after funding is secured. The three pilot shows are as follows:

- *Extraordinary* is the story of seven ordinary humans who believe they are extraordinary fantasy beings. They have been brought together to compete in a new reality series. This series challenges each one of their extraordinary personas. Who will win only time can tell but one contestant is hiding a secret.
- *Languishing in Langley* follows the tale of an almost spy. Derrick washed out of the spy program just a few weeks before graduation. Now, instead of being the next James Bond, he is stuck in a rarely used call center for spies. You direct Derrick through his adventures to win the heart of the woman he loves and to prove he really does belong in the field.
- *Shatter Box* tells the tale of marriage: the struggles, challenges, and small victories. Alex and Trish are on their way to just another statistical marriage ending in divorce. But when Trish digs up the time capsule they made years ago, she discovers something strange. Now the two of them are forced to solve the mystery of the time capsule while fighting for the future of their marriage.

Market

The internet market is booming. Despite the downturn in the economy, the Kagan research group and an article from 2011 in *Broadcasting and Cable* both agree that the online advertising market has not only held steady, but actually grown in recent years and is projected to increase by billions of dollars over the next decade. Innovative marketing techniques and social media will help Tixer TV take full advantage of this growth online. This will be accomplished by creating programming targeted to a younger demographic, the heavy use of social media, partnership with other content producers, and partnership with other websites.

Distribution

All shows will be distributed through the Tixer TV site. Marketing campaigns will be structured to raise the brand awareness of the site and lead viewers there. The shows will be hosted through other streaming services, such as youtube.com, vimeo.com, or blip.tv. But the main distribution point in terms of marketing strategies will be the Tixer TV website.

Investment

Tixer TV is currently looking for investors to help in funding the first full season of shows. After they are established, Tixer TV will partner with blip.tv and vimeo.com to become self-sustaining in covering programming costs through advertising and pay per-view services of the aforementioned sites.

Company Overview

Company Profile

Tixer TV is a newly formed, privately-owned corporation which specializes in internet television. Tixer TV will be launched in three phases. The goal of Tixer is to become the destination for quality web series and online audiences. Tixer TV is about unlocking the doors of your imagination and realizing the possibilities which are out there, not only in story but also in marketing, advertising, and new ways to interact and engage with the audience. By working with new and emerging talent Tixertv.com will maintain fresh and new content for a low cost, while providing a hands-on environment for new talent to train and grow in popularity and skill. Tixer TV will offer great stories online for people to come enjoy and participate in.

Company Vision

Tixer TV will follow a three phased plan from startup to a leading distribution company online. The first phase of Tixer TV will start as a sole proprietorship, led by Adam Bova CEO and Executive Producer, while the second phase starts with the incorporation of Tixer TV into a Limited Liability Company.

- ▶ Phase 1: Requires the establishment of Tixer TV's online site, Tixertv.com. In Phase 1 the goals are to acquire the processes, shows, and talent needed to establish the longevity of the company. There will be three shows available online during the first phase. All of these shows will strive for the highest quality possible. The purpose of these shows is market and business process research to establish the working order of Tixer TV. Phase 1 will require investment or a partnership of some type until the shows become self-sufficient through advertising and pay per-view revenue.
- ▶ Phase 2: Begins with the incorporation of Tixer TV into an LLC. This phase will focus on building revenue streams first established in Phase One, such as advertisers, subscription fees, and ancillary products (DVD's and show

merchandise). The goal is for a return on investments and full funding of new shows for the network. This phase also includes:

- ▶ University Channels. These special channels will be joint endeavors between separate universities and Tixer TV. The goal will be to provide internships, experience, education, and exposure to their students and help their programs reach wider audiences.
- ▶ Secondary production companies. Separate production companies outside of Tixer. Tixer wants to become the top destination for web series and knows there is a lot of talent out there. By creating partnerships and building a one stop location for the audience; Tixer TV hopes to concentrate the audience in such a way as to help all of the shows on the site with funding from advertisers. (The reason television can charge higher rates for advertising is the concentration and penetration they have with their audiences. Tixer TV wants to emulate this as much as possible.)
- ▶ Phase 3: Sees the growth and expansion of Tixer TV to include six new original series produced by Tixer TV and aired weekly on the site. These series will be paid for by the revenue streams developed in phase two. Phase Three will also see the launch of monthly mini-series to be premiered on Tixer TV and eventually web-premieres of independent shorts and films. Phase Three includes work on the human network of Tixer and the building and maintaining of connections to universities and the Television industry at large in order to foster continued growth within the industry.

Past Accomplishments

The Board of Tixer TV has 12 years of experience in the film industry:

- ▶ Adam Bova 6 years - Director, Writer, Producer.
Finishes his Masters of Fine Arts degree from Regent University in 2013. He has over six years of experience with the film industry. He has directed and written three short films and one music video; he has directed two short documentaries, and numerous spots. He has just completed a paid PSA for intellectualltakeout.org.
- ▶ Nate Mrva 6 years - Digital Media, Online Marketing
Nate Mrva has always had an affinity towards digital media. From flash animation to web design and development, Nate has had many unique opportunities to build his experience in this field. Upon completing his bachelor's degree in Information Technology, he began to realize his talent for creative problem solving and sought to further his education at Regent University. Through Regent, Nate was able to work with many talented staff to learn the best practices of social media, web design, and media marketing. Through the course of his study, he became the website

manager for Regent's student film website, reelgood.tv, worked at a law firm as a digital media overseer, and provided a few local businesses with some freelance development and design for their websites. Nate has completed his master's degree at Regent University and is currently working in their Web Development department.

- ▶ Carl T. Rogers - Director, Writer, DP.
Hailing from Charlotte, NC, Carl is a senior Cinema-Television major at Regent University. He's directed fourteen short films and also enjoys writing, directing photography, and assistant directing. His premier short film, Still Kickin', was a Top 7 Finalist at Regent University's 2011 ReelDreams Film Fest, and won Best Short at the 2011 Modern Film Fest. His Senior Project, Annabel Lee, is in post-production and will soon enter the festival circuit. He also enjoys studying martial arts, apologetics, quantum mechanics, and the final frontier. After graduating in May 2013, he hopes to continue his education by pursuing an MFA in Directing.

Business Milestones

Tixer TV is starting out as the outgrowth of a portfolio project for Adam Bova. The portfolio will consist of three pilot episodes of different shows which will be produced and released on the Tixer TV website. These shows will be used to further the initial marketing campaigns of Tixer TV. Along with these three episodes, one series will be chosen to go into production based on audience voting. This will be the first show and mark the launch of Tixer TV.

Phase 1: These are the goals which Tixer TV will meet in order to transition from Phase 1 to Phase 2.

- A fully funded sustainable weekly show, with paid crew and actors.
- The legal formation of Tixer TV LLC.

Phase 2:

- 2 full time positions fully funded.
- The inclusion of three university channels.
- 3 fully funded shows.
- One show produced by another production company but placed on Tixer TV's website.

Phase 3:

- Self-distribution no longer through the Blip.tv website.
- 6 new series fully funded.

- Monthly specials - monthly miniseries.
- Full time staff positions including marketing, production, and writers.

Market

The problem with the internet market is the constant state of change which permeates the web. New technologies constantly emerge which will affect the marketing strategies of Tixer TV and other companies online. Google has launched a new venture which aims to integrate the internet and television onto one screen on your TV. Still in the early stages of development, Google TV has the potential to radically change the make-up of the online entertainment industry. However, while GoogleTV is lagging, many television sets are currently being shipped with wireless connectivity. This will further lead to a blurring of the line between internet content and television. Yet, beyond new technology there are new companies to the online video market in constant development:

- ▶ Amazon - has just launched a new script writing competition for a new original programming service they are developing for Amazon Instant Videos, along with other competitions and networking opportunities for independent production companies.
- ▶ Yahoo - has launched, in conjunction with ABC News, a Yahoo channel which caters to news and comedy programs, and has just announced a partnership with CNBC to produce finance shows for yahoo.com.
- ▶ Netflix - launched earlier this year an original drama viewable by their digital subscribers, and has plans for other original shows.
- ▶ Hulu - is even set to release three original shows this summer as they join Netflix and Amazon.

These old and newcomers to the online video market recognize the potential audiences the internet can reach. They continue to draw advertisers into the market. This expansion brings about growth and stabilization for a new industry which still struggles to define itself by the old standards of network television.

Traditional vs. Internet Broadcast

One of the reasons advertisers invest heavily in television is its ability to gather massive audiences at the same place and same time. The main difference between television and online is that online audiences are amassed over time, not all at once. The initial release of a popular show online may see a peak at the beginning. Yet television, which is one and done, cannot compete with the online show's longevity. With the rise of DVR's and even websites like Hulu and Netflix, more audience members choose to watch shows when it is most convenient for them. In today's on-demand market, the internet has the potential to meet this unique marketing demand more than traditional television and post larger audience viewership over time. The challenge for Tixer TV will be in amassing the online audience and reassuring advertisers the online market is valuable to them.

The Audience

The target audience for Tixer TV will be 16-34 year olds. Science fiction, fantasy, and comedy all play well on the internet and will be the initial genre focus of Tixer TV. Advertisers seek the 16-34 year old demographics the most and Tixer TV will help them to reach this group with programming which focuses on these demographics. Tixer TV will cater to both male and female demographics in this range, offering a wide variety of shows which appeal to large audiences of both genders. Research shows females are just as likely, if not more, to watch online as their male counterparts.

There are many different ways to capture the audience's attention with the internet. The principal way Tixer TV will capture the audience is with our website and social media. Tixertv.com is the gateway for all of the features Tixer TV will offer. Each feature is designed to help catch and hold the audience:

- **Talk back sessions with show creators.** To build a sense of community between the audience and the artist, each show will have its own blog where show creators will go to post updates and interact with the audience. Sometimes these will be live events.
- **Exclusive behind the scene content.** As a way for the audience to feel a part of the creative process behind the scene, BTS features will be offered as special content. Each show will strive to make a two to three minute BTS feature a month.
- **New shows each week.** If there is no new content, the audience will not come and will not stay. Each show, unless otherwise noted, will be released on a weekly basis. While older episodes will be available for a time after their initial release, there will be new episodes released each week of each show. Due to data space limitations of the internet, HD episodes will only be available for a month before they are taken down. Older streams of shows, those over three months old, will be moved to a special members-only section of the website.
- **Interactive choose-your-own-adventure shows.** The ultimate in audience artist interaction. These special shows will have multiple endings and multiple ways to get there. It will be up to each member of the audience to choose their own path through the story to the ending of their choice.

- **Blogs.** For the audience to share comment and interact with creators, actors, and characters of their favorite shows. All of these blogs will be used for marketing campaigns and help the audience to feel connected with the artists and characters.
- **Social Media Sharing.** A favorite on the internet now. Tixer TV will provide various ways for the audience to share what they have found on the Tixer TV website. This has the added advantage of providing free advertising for Tixer TV.

The key to keeping the audience Tixer TV has caught is new content. Without weekly updates the audience will disappear and be harder to entice back. Each show, unless otherwise noted as a special event, will be placed onto a weekly rotation with scheduled delivery dates and times throughout the week.

For example, a show may release an all new episode each Monday, a preview of next week's show may go up every Wednesday, and on Friday a quick behind the scene, character highlight, or creator highlight thirty second spot will be placed online.

This is only an example but one each show will strive to meet. At bare minimum no show will be placed online which cannot meet weekly new show delivery dates. Yet Tixer TV's strategy for keeping the audience goes beyond new shows; all blogs and other dynamic content must be kept up to date and renewed often. Each show will be contracted to keep their blogs updated each week at least. This will include show blogs, and character blogs. The artist blogs will be required to be updated once a month. All of this will help to keep the audience coming back for the latest content.

There are two main segments of the online audience. Tixer TV will offer two different viewing experiences for the audience: free and subscription.

- ▶ **Free.** Tixer TV will offer free ad supported content for this section of the audience. This section will include:
 - SD streams of shows.
 - Character Blogs.
 - Show creator blogs.
 - Behind the scene promos
 - Previous three months of show content.
 - Limited to one ending for choose-your-own-adventures.
 - No DVD or merchandising discounts.
 - Production Blog

- ▶ Subscription. Tixer TV also hopes to catch the “no ads” portion of the audience. This section will include:
 - HD downloads of shows.
 - Actor blogs. This will be contractually obligated for principal actors, with “guest” appearances possible for some day players.
 - Live Show creator talk back sessions.
 - Behind the scene full features.
 - Older shows, more than three months.
 - More choices and more endings for choose-your-own-adventures.
 - DVD and merchandising discounts.
 - Exclusive Production Blog, vote on new shows, give feedback about new ideas, exclusive pictures and other content.

Branding and Promotions Plan

There is a two tiered system to all of Tixer TV’s branding and promotion endeavors. Both tiers target a different group. The first tier of Tixer TV’s marketing strategy targets audience members. This includes all efforts to promote why the old audience should stay with Tixer and why a new audience should check out the network. These efforts focus on emphasizing the quality and type of programing, social, and other interactive features of Tixer TV and our website. The strategy here is to elevate the brand Tixer TV within the consciousness of the audience so they know and can easily recognize our brand signature. We also want the audience to identify quality, fun, and social entertainment with the Tixer TV brand. The strategies for this tier of marketing include:

- Tixertv.com banner ads which can be placed on other sites.
- Tixertv.com 30 sec spots which can run on other websites.
- A Facebook page for the Tixertv.com site which will include links to any updates on Tixertv.com blogs, new videos, and other information related to the audience.
- A Twitter feed to place blog update announcements, tweet from set, and update and release any information fans may find entertaining or useful.
- A “bug” (watermark) will be placed in the bottom right-hand corner of each video download or placed on another site, yet another reminder and pointer to the Tixertv.com website.
- Membership promotion. Members of the site can get a discount if they like a Tixertv.com Facebook update and if they mention Tixertv.com in a tweet.

- Email alerts.

The second tier of the marketing strategy focuses on advertisers. Again this marketing attempts to inform new advertisers about the advantages of Tixer TV, remind previous advertisers about the benefits of Tixer TV, and keep current advertisers updated with all the latest information about the site and visitors to it.

Both tiers of the marketing strategy will take full advantage of all the internet has to offer in terms of reaching new groups with the message of Tixer TV. From Facebook pages to Twitter accounts, Tixer TV will use every resource of the internet to gather new members to the Tixer TV family. Cross-advertising on other sites will play a role in our marketing strategies, with banners and short commercials promoting Tixer TV available for showcase on other sites. Facebook and Twitter-like buttons will be placed on Tixer TV and accounts on both services will see regular updates point people back to Tixertv.com.

Distribution Plan

Tixertv.com will be the primary distribution point of Tixer TV. All videos will be posted to the Tixer website. This is where most of the audience interaction will take place. However, for the first two phases of the company, all the videos will have to be hosted on a third party site. By Phase Three there is the potential that Tixer TV will host its own videos on a rented streaming server, meaning these videos will only be found in their entirety on Tixertv.com. Clips will still be posted to other sites for promotional purposes. For the first two phases, Tixer TV will post its videos to Blip.tv and Vimeo. Blip.tv will split 50/50 all advertising revenue generated by a particular show hosted on their site. Vimeo has just launched a new service through their Vimeo plus accounts whereby you can set a pay per view fee on your videos. Vimeo then only takes ten percent of these profits the rest goes to you.

To help with marketing and bottom line, there are other ways for Tixer to distribute content:

- ▶ HD video downloads.
All videos will be posted free, ad supported, as streamed SD versions. HD versions will be available for download only after payment.
- ▶ DVD's
Will be offered of entire seasons, or half seasons of shows, for purchase through the Tixer TV website.
- ▶ Merchandising
Endless possibilities from t-shirts to plush toys, all merchandising will be sold through the Tixer TV website.

Risk Factors

Direct Competitors

As Tixer TV changes and evolves over time through the different phases of the company different competitors will become direct competition while those which were direct competition may become indirect. Because of the nature of the internet and how easy it is for a company to have multiple different services all under one name, this section, while pointing out different companies, will focus more on the types of services each of these companies have which compete with Tixer TV. The only anomaly in this analysis is television and cable. While the shows offered on TV compete with the viewing time of the audience Tixer TV wishes to target, television and the internet are two different media with two different markets and two different audiences, although they share a great deal of overlap. This means TV is both a direct and indirect competitor for Tixer TV. The most direct competitors to Tixer TV initially are all of the thousands of other videos which are posted to Youtube and Vimeo and every other site each day. As a startup company, Tixer TV must carve out a niche of loyal followers, drawing them away from the mass of other videos they could be watching. To list all of these other video providers would create an exhaustive and cumbersome list. Instead a few select titles were chosen as examples of the competition.

- ▶ *Sxephil* is a daily show produced and starring Phillip DeFranco. This is mainly a talk show where Phil covers and gives opinions on the day's top news stories with a particular wit. These types of news shows, commentaries, and personality shows, whether produced by individuals, groups or companies, are competition for the audience's time. Tixer TV will not focus solely on these types of shows but they could be included in the lineup at a future date.
- ▶ *Lonelygirl15* was a weekly show which told the story of a group of friends. This show and others like it are direct competitors to Tixer TV and the type of shows we want to offer, i.e. narrative fiction. Any shows offered which release weekly, are fictional, and of good quality are a huge competitor for Tixer TV. There are numerous shows like this out there right now, from Youtube sensations like *lonelygirl15* to now corporate-sponsored syndicated works like *The Guild*. *The Guild* is another weekly show about a group of gamers available on their site and Youtube channel.

Because of the nature of Tixer TV, YouTube and Vimeo are direct competitors, in a manner of speaking. YouTube, Vimeo, Blip.tv, and other video streaming services will always be competitors with Tixer TV even as the company grows. As Tixer TV grows and changes, Youtube partner productions will become less of a direct competitor, only to be replaced with the mid-sized studios now on the internet, such as Hulu, Netflix, and Amazon.

Indirect Competitors

Hulu, Netflix, Amazon, and larger companies like them which have multiple revenue streams from many different products are more indirect competitors of Tixer TV. Yet at the beginning, each one of these companies will be taking viewers away from the Tixer TV site. Each company has products in an area which, while

similar to Tixer TV, is not quite the same. Each one of these companies will have to be watched and researched on a continual basis in order for Tixer TV to stay relevant and in the market.

- ▶ Hulu focuses primarily on replaying first run television online. They do have original programming which they are starting to run, but it will be a while before Tixer TV can directly compete with Hulu. Hulu will have to be watched closely to keep Tixer ahead of the competition.
- ▶ Netflix is in a similar business as Hulu, though they concentrate more on films and television shows which have already gone into syndication. However, with the launch of two original series on Netflix, they have the potential to rapidly become a direct competitor of Tixer TV.
- ▶ Amazon is still new to the online web series market. As they continue to grow and expand their offerings, Amazon will become a direct competitor as Tixer TV increases the size and scope of its own productions.
- ▶ As for the large networks like ABC, NBC, CBS, and other large television players, they are still interested in the larger advertisement dollars for first run television shows. Television, with its ability to concentrate the audience and the abundance of television viewership, statistics can still demand more money per advertisement than the internet for the foreseeable future. This is a limiter of the larger networks Tixer TV is hoping to redefine and overcome.

Advantage

The greatest advantage Tixer can leverage from the very beginning is catering to viewers' desire for more interaction and social experiences with their favorite shows. One can see this desire being played out in the plethora of Facebook pages now dedicated to particular shows. Tixer TV will work aggressively in building the relationships between the fans and show creators.

There are four main areas where Tixer TV will concentrate their efforts in building these relationships: the website, social media, the shows, and behind the scene features. Tixer TV will have a dedicated production blog on the site which will not only cover currently airing show but also new shows which are in development for the site. The Tixer TV website will also have ample ways for fans to contribute to the discussion and will actively seek their input. Tixer TV will use other internet sites like Facebook and Twitter to promote shows and gather fans. Tixer will be emulating other hit shows like NICS, Burn Notice, Warehouse 13, and others who currently use these sites to entice fans and distribute information about the show.

Tixer TV will leverage other advantages, such as small network overhead per show. By keeping the management, marketing, and network teams small, Tixer hopes to avoid costly overheads which would have to be passed onto each show, making them less profitable for the creators. By focusing on both paid HD downloads and

free ad-supported SD streams of the shows, Tixer TV will stay marketable in both the free entertainment and no commercial entertainment markets.

Financial Plan

The production side of Tixer TV will start with small \$1000 - \$1500 budgets per show during Phase One with the goal of reaching budgets of \$20,000 to \$50,000 and beyond per episode by Phase Three. These network shows will eventually be funded in the same way shows are funded on television, through the sale of advertisements and merchandise, though initially these shows will be funded through fundraising campaigns. As tixertv.com is currently under development and operating on a volunteer basis, some real world data will need to be gathered in the initial months to help with the establishment of a real operating budget. This budget, when established, will be available within a special section of the TixerTV.com website for investors. More information can be found at www.tixertv.com.

Appendix B

EXTRAORDINARY

"PILOT"

Written by

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FADE IN:

EXT. SUBURBAN HOUSE - FRONT YARD - DAY

A sleek black car slowly pulls up to the curb in front a modest two-story.

The door opens, revealing a large wooden staff that is forcefully stabbed into the curb. Attached to it is a hand that belongs to a darkly cloaked figure, TREVOR, exiting the car.

He stands stately, staring at the house.

Behind him an identical black car pulls up. Two darkly cloaked figures, TIFFANY and ABBY, exit this time to stand beside Trevor.

Two more cars pull up as cloaked ZACK, LIONEL, CALVIN, and MONICA step out somewhat ominously to join their companions.

They stand spread out in the yard.

Together, they turn to face the street and rip off their cloaks, dark fabric flying through the air.

ANNOUNCER (V.O.)

In an average town, on an average street, confined to an average house, seven people will compete to prove who is the most -- extraordinary.

SUPER: "Extraordinary"

Calvin, a talk lanky guy, leaves his cloak on.

Tiffany is fighting with hers, as it doesn't seem to be coming off. Flashes of her long flowing dress can be seen underneath, and her beauty is only marred by her mild look of frustration.

Abby appears disoriented in her ripped and stained clothes as her black make-up-rimmed eyes flash instead of appearing empty.

Zack struggles to untangle his harp from the cloak while keeping his bedsheet toga safety-pinned correctly.

Monica poses for the camera in a glittery prom dress and tiara.

Lionel struts along the street with a faux-tortured look in a black leather jacket, a very large ring, and pale make-up.

Trevor still stands proudly, the staff clutched in his hand.

ANNOUNCER (V.O.)

While confined together in this house, each fantastical character will encounter a series of formidable challenges and will strive to earn points for each feat. Whoever accumulates the most points will win the title of extraordinary.

INT. INTERVIEW ROOM - DAY - QUICK CUT

Monica adjusts her tiara, and then stares hard into the camera.

MONICA

I will win.

Lionel flashes his best brooding, seductive gaze.

LIONEL

I will win.

Zack strums his harp triumphantly.

ZACK

I will win.

Tiffany giggles.

TIFFANY

(whispering)

What was it?

An indistinct voice answers.

TIFFANY (CONT'D)

I will win.

Abby growls as she grows steadily closer to the camera.

ABBY

I will win.

A cloaked Calvin stays as far away from the camera as possible.

CALVIN
I will win.

Trevor simply smiles into the camera, sitting as if outside on a lazy summer day.

TREVOR
(without conviction)
I will win.

EXT. FRONT YARD - DAY

Trevor leads the way to the front door, and the rest follow.

Tiffany still trips on her cloak, and Monica stops every few seconds to turn and strike a pose.

The front door opens on its own and the Extraordinaries enter.

INT. INTERVIEW ROOM - DAY

Tiffany stares into the camera with wide blue eyes.

SUPER: "Tiffany Jackson"

TIFFANY
Hi, I'm Tiffany. I've always wanted
to be on TV. And now I'm like,
almost an actress.

She squeals in excitement and waves at the camera.

INT. INTERVIEW ROOM - DAY

Abby, in full Zombie attire still looms toward the camera. Then she lunges.

SUPER: "Abby Watson"

The camera backs away and blacks out.

INT. INTERVIEW ROOM - DAY

Trevor sits calmly in the chair.

SUPER: "Trevor Smith"

TREVOR
Hi. Trevor, here. Pumped to be on
the show.

He pauses awkwardly.

TREVOR
You want to see a magic trick?

He pulls his hat from under his arm and pops it open.

Holding it brim-up, he snaps his fingers. Reaching slowly in,
he grabs at something and pulls out a live frog.

He shows it on the palm of his hand. The frog springs off out
of the frame. He glances apologetically at the camera.

TREVOR
(to the frog)
Hey, Hip-Hop, come on.

He gets up and chases the frog off-screen.

INT. INTERVIEW ROOM - DAY

Monica smiles at the camera.

SUPER: "Monica Jones"

MONICA
What to say about me ... I'm Monica ...
As if you didn't already know. What
can I say? I'm perfect for this.

She poses for the camera, with a super fake smile.

INT. INTERVIEW ROOM - DAY

Zack, his beard a little shorter than before, sits against a
plain backdrop and grins at the camera.

SUPER: "Zack Peterson"

ZACK
Hi I'm Zack. I'm a greek god. Well
actually, I'm a med student at
Olympus University. I even have a
Rod of Asclepius. NOT a Caduceus.
They're very different, you know.

He digs something out of the folds of his toga and shows the
camera a figurine of a snake wound around a staff.

ZACK
The one with the wings is all
wrong. That's supposed to be for
messengers and commerce, not--

He tilts his head as someone seems to talk to him.

ZACK
But--

More indistinct talking.

ZACK
Fine. Bye!

He waves.

INT. INTERVIEW ROOM - DAY

Lionel sits arms crossed, lounging back and trying to look
cool.

SUPER: "Lionel Tanner"

LIONEL
Name's Leo. This is gonna be great.
Glad you're here to watch me win.

INT. INTERVIEW ROOM - DAY

Calvin is wearing the same shade of gray as the wall behind
him. His head seems to float. He grins at the camera, looking
like the Cheshire cat.

SUPER: "Calvin Hughes"

INT. EXTRAORDINARY HOUSE - LIVING ROOM - DAY

Just inside the doorway, Abby picks up an envelope off the
floor.

It's labeled: CHALLENGE 1.

She slowly opens it as the others gather around.

Zack snatches it out of her hands, ripping it open. She tears
the paper out of his hands.

ABBY
I'm dead, not illiterate.

ZACH
Could've fooled me.

Abby pulls out the instructions. With a glare at Zack, she reads them aloud.

ABBY
Challenge One:
(looks around at others)
Get recognized for who you are. The first to be identified by another will win 1000 points, second place wins 750 and third 500. Any who leave the grounds will be disqualified. Begin.

Lionel races outside.

Monica disappears around the corner toward the bedrooms. Tiffany wanders down the hallway behind her.

Zack stands thinking a little bit, then grins at Trevor and saunters outside.

Calvin is no where to be seen.

INT. INTERVIEW ROOM - DAY

Tiffany wanders up to the camera and knocks on it.

TIFFANY
Hello?

Indistinct talking answers. She jumps and glances behind the camera.

TIFFANY
But everyone knows I'm Tiffany.

More indistinct talking.

TIFFANY
Oh. Right. I'm a siren.

EXT. FRONT YARD - DAY

Lionel stands very near the curb and smiles, showing off his obviously fake fangs.

A KID rides by on a bicycle, and doesn't even glance up.

LIONEL
(to himself)
I'm waiting for the ladies.

The front door flings open behind him, and with a huge proud smile, Tiffany walks out. She begins to make loud squealing noises like a siren going off.

Lionel spots a group of TEENAGE GIRLS walking down the street giggling. He whips out a jar of glitter, and dumps it all over himself. Then finishes it off with his best brooding stare.

The girls glance at him and cross the street to the other side, giggling even louder. Lionel is crestfallen.

INT. INTERVIEW ROOM - DAY

LIONEL
They just couldn't handle all of
this!

He attempts to rip his shirt open, and he fumbles. It takes a couple of great yanks, but the first finally rips. Buttons fly along with the huge amount of glitter he had stashed down his shirt.

INT. LIVING ROOM - DAY

Monica appears dressed in a velvety green cloak and pointy ears.

Abby follows Trevor around the room with arms outstretched. He speeds up.

Monica prances a little trying to catch their attention. Finally, she sticks her ear in Abby's face.

Trevor slides away.

Abby nibbles on Monica's ear and rips the prosthetic tip away.

MONICA
Stupid zombie fiend! Give me my ear
back!

SUPER: ABBY = 1,000 points

Abby laughs and chases Monica outside.

EXT. FRONT YARD - CONTINUOUS

Abby gets a wicked gleam in her supposedly emotionless eyes as she stalks, arms outstretched toward Monica.

EXT. HOUSE ROOF - DAY

On the roof, we see Zack who is perched at the highest point, strumming his harp. The sound is quite dissonant.

INT. INTERVIEW ROOM - DAY

ZACK

The secret is knowing how to serenade. Then they will come to you.

EXT. FRONT YARD - DAY

Monica runs past Lionel, who has taken an interest in Tiffany, but can never seem to catch her eye to flash his brooding stare.

MONICA

Tua amin!

She grabs Lionel, but he shakes her off.

INT. INTERVIEW ROOM - DAY

MONICA

Authenticity is my goal. I'm fluent in Elvish. And it only took watching Lord of the Rings 324 times.

EXT. FRONT YARD - DAY

Tiffany spins in circles. Frustrated that she won't look at him, Lionel finally grabs her arm.

They tumble to the ground, Lionel landing on top of Tiffany.

He gives her his best devastating smile. She screams, trying get up, but he's too busy trying to flirt that he doesn't notice.

Finally, she flips him over, and he lands face-first in the dirt, knocking his teeth askew and biting his lip.

LIONEL

Ow!

INT. INTERVIEW ROOM - DAY

TIFFANY

No one told me people were going to
try to eat me! I hate cannonballs!

EXT. FRONT YARD - DAY

Abby continues to chase Monica around Lionel, lying on the
grass, and Tiffany, struggling to find her feet in her long
dress.

MONICA

Auta miqula orgu!

Abby pauses, breaking character.

ABBY

You go kiss an orc!

She starts toward Monica again.

ABBY

I just want your brain.

Abby speeds up as Monica screams.

INT. INTERVIEW ROOM - DAY

ABBY

So I'm also a fantasy nerd. Sue me.

INT. HALLWAY - DAY

Trevor wanders around checking out the house.

It's pretty bare. Just basic home furniture. Two bedrooms, a
bathroom.

Each bedroom has three or four boxes with the contestant's
names attached.

EXT. HOUSE ROOF - DAY

Zack still strums his harp as his bedsheet toga begins to slip down his arm. He tries to pull it up while continuing to strum the harp.

The harp slips. He lurches for it and slides down the roof.

His fingers manage to catch the edge of the roof, but the fallen harp lands right in front of Monica.

She jumps and lands precisely in a disoriented Lionel's arms. She glances dreamily up at him. Blood dribbles from his mouth where his fake fangs had cut into his lip.

She screams and shoves him to the ground, running away once again.

Zack hangs near the edge of the roof, his feet dangling. His bedsheet no longer resembles a toga.

ZACK

One of you little people, help me!

The girls continue to chase each other as Lionel groans in the grass.

ZACK

Please?

INT. BOYS' ROOM - DAY

Trevor walks into a room containing two sets of bunk beds.

He snaps his fingers and the lights come on.

He throws himself down on one of the lower bunks' bare mattresses, near a box reading, "Trevor."

CALVIN (O.S.)

You don't belong here.

Trevor jumps, sitting straight up and narrowly missing hitting his head on the upper bunk.

TREVOR

What?

Trevor slowly gets up from his bunk.

CALVIN (O.S.)

You're not like us.

TREVOR
What makes you say that?

He peers under the bed.

Nothing.

CALVIN (O.S.)
You're only pretending. You don't
believe.

He walks over and takes a look under the other bed. Nothing
there either.

He jerks open the closet door. Empty.

TREVOR
You're not in one of these boxes
are you?

He taps the lid of a box, which reads, "Calvin."

CALVIN (O.S.)
You shouldn't be here.

Trevor pulls out the large bottom drawer in the chest of
drawers. It's empty too.

TREVOR
Come on. Where are you? You can't
be invisible, can you?

SUPER: CALVIN = 750 points

INT. INTERVIEW ROOM - DAY

Crouched down with his head near the air vent, Calvin looks
up at the camera and uses his hand to cover the vent.

CALVIN
(whispering)
Thought he was supposed to have
magic. I hate illusionists.

INT. BOYS' ROOM - DAY

CALVIN (O.S.)
I am. But you're just ordinary.

Trevor sits down on the bed.

Trevor doubles over laughing. Then abruptly stops.

TREVOR

I wish.

The lights go out again. A shadow appears in front of him.

CALVIN

Why would you wish that?

A clump of people run past the window. Zack's feet dangle from the roof.

Tiffany sounds off like a siren and Lionel and Abby growl while Monica screams.

ZACK

(faintly)

My father will hear about this!
Zeus, bring down your wrath!

Trevor sighs and gets up, stumbling for the door.

EXT. FRONT YARD - DAY

Outside Tiffany is still making siren noises, although a little hoarser now.

Abby, slowed back down to a plod, hurries after Monica, who trips over her cloak's trail as she runs.

MONICA

Noro lim! Noro lim!

Lionel grabs Monica.

MONICA

Get off of me, you horrible, ugly--

She clamps her mouth shut as her eyes widen.

Tiffany's eyes gleam and Monica lunges for her, but she's too late. Tiffany points right at Lionel.

TIFFANY

Vampire!

SUPER: "LIONEL = 500"

Lionel beams in triumph.

TIFFANY (CONT'D)

Werewolves are way hotter, you know.

The girls simultaneously stop their sound effects and glance at each in excitement. They do a quick secret handshake.

ABBY, TIFFANY, AND MONICA
Go team Jacob!

They scream and cheer as they jump in the air.

The theme music blares on hidden speakers.

ANNOUNCER
(over the speakers)
Today's winners are... first place ...
Abby Watson. Second place ... Calvin
Hughes, and last but not least ...
Lionel Tanner.

Despite his third place victory, Lionel sinks the ground yet again.

INT. INTERVIEW ROOM - NIGHT

Lionel stands up, and the camera follows him as he gets right into its face.

LIONEL
You hear that, producers! You
wasted all of my vamp hotness on
this tasteless bunch of freaks!

A jumbled voice is heard off screen. He sits back down calmly.

LIONEL
Actually, I think we all get along
really well.

INT. INTERVIEW ROOM - NIGHT

Zack's toga is readjusted, but torn in places and quite dirty. He's holding his slightly battered and muddy harp.

ZACK
Trevor eventually got me down. I
thought it would be easier with his
magic, but he insisted on hauling a
ladder out of the garage.

Shakes his head.

ZACK
Mortal.

He strokes his harp lovingly.

ZACK

At least he saved my baby.

INT. INTERVIEW ROOM - NIGHT

MONICA

Just because that zombie is a fellow fangirl doesn't mean I'm not still mad.

She gets up and grabs the arm of the camera man, pulling him along with her.

INT. GIRLS' ROOM - CONTINUOUS

She points the camera at a sleeping Abby.

MONICA

Doesn't that look like the face of a cheater? I mean, how hard is it to guess an elf slash fairy princess shape shifter?

She gracefully falls down on her bed and looks back up at the camera.

MONICA

Now go away.

She rips off the cloak to reveal her prom dress and plops the tiara back on her head.

MONICA

I need my beauty sleep.

She closes her eyes and settles in.

Then she sits up with a start and tugs at the mattress.

MONICA

There must be a bean under this stupid mattress.

She pulls the mattress off the springs and onto her, tumbling over.

INT. KITCHEN - NIGHT

The house is silent. Trevor slips into the kitchen. He grabs a slice of bread, and leans back against the kitchen counter.

TREVOR

The truth is... I'm not normal.

(grins)

Man, it's actually fun to be with these crazy people. They don't ask what's wrong with me, and they're trying as hard as they can to be weird ... which is cool since ...

He slides the bread in the toaster, unplugs it, and touches the top. The toaster sparks and turns on.

TREVOR

I'm pretty weird ... here on earth. In fact, this is how I grew up making breakfast... on Zantora.

FADE OUT.

Appendix C

LANGUISHING IN LANGLEY

Written by

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A note to the reader: this script is for a new web series concept which endeavors to provide a fully interactive experience with the audience. This story is presented in the style of "choose your own adventure." Please pay special attention to the transitions as they will help you to navigate through the different choices the audience will be able to make in the course of the story.

INT. OFFICE - DAY - SCENE 1

DERRICK, (26) fit (but not ripped) in business casual, sits in a bland office cube with a phone headset on. He is intently watching the screen of his computer.

DERRICK (V.O.)

You ever wonder what happens to the people who wash out of top secret spy training courses?

Derrick contemplates the monitor squinting to try and capture every detail.

DERRICK (V.O.)

So did I, to tell you the truth. It's just...I never thought I would find out for myself.

Derrick moves the mouse, a broad smile plays across his face. The monitor shows a flurry of fireworks signifying Derrick has once again won at solitaire.

DERRICK (V.O.)

That's right, we end up here in a wonderful use of government resources: a call center for field operatives. Not that they ever call; spies are weird that way.

Derrick finishes watching the fireworks and looks at his forlorn phone. He starts a new game.

DERRICK (V.O.)

Most days you, the hard working tax payer, pay me to play solitaire. Having top secret clearance but "demonstrating a complete lack of talent or skill," I landed a desk job here at the call center. Me, I lacked so much skill, that they made me a Tactical Accounting and Counter Agency Specialist.

Derrick sits with his back to the entrance to his cube which has a rather quaint plaque. Etched with the following words in very fine print: TACTICAL ACCOUNTING & COUNTER AGENCY SPECIALIST.

DERRICK (V.O.)

In other words, I help spies with their taxes. But since none of them really exist, I pretty much do nothing.

A tiny BEEP is heard, while Derrick continues to play. It BEEPS again. Derrick cocks his head to one side to listen.

CHO, an Asian American hipster in his mid 20s, walks around the corner.

CHO

So I was thinking-

Derrick holds up a hand for silence. He listens closely: another BEEP.

CHO (CONT'D)

(whispers)

What's wrong?

Panic crosses Derricks face he moves his eyes to his dust-covered phone. He has one call-waiting. He sits there, stunned. Cho leans over to take a look.

CHO (CONT'D)

It must be I.T. playing tricks on you again.

DERRICK

Cho, it is 6:57. They never get back from supper until 7:03.

Cho leans in closer.

CHO

Derrick, take it! Before they hang up!

DERRICK

W-What do I say?

CHO

Hello...?

Derrick picks up the phone and spins his chair around, away from Cho. Derrick sputters incoherently.

CALLER (O.S.)
Hello??

Cho prompts Derrick.

DERRICK
(whispers)
Hello.

Cho leans in close to hear.

CALLER (O.S.)
Yeah, this is Agent Goldenfarb. I
am putting together a cover I.D.
and I was wondering: Does the word
"accountant" have one C or two?

Cho and Derrick stare dumbfounded at each other.

CALLER (CONT'D)
Hello.... Any one there?

DERRICK
Um. Hold on a moment.

Derrick puts his hand over the receiver, whips around, and
looks at Cho.

DERRICK (CONT'D)
Are you sure it isn't 7:03? This
cannot be real.

Cho pulls out his cell and checks the time.

CHO
Nope. It is 6:59.

Derrick looks down at the phone and slowly puts it to his
ear, spinning in his chair as he does so. He is now
completely entangled in the phone cord.

DERRICK
Did you try Googeling it?

CALLER (O.S.)
Well if I knew how to spell it, I
would have! Can you tell me or not?

DERRICK
Two Cs.

CALLER (O.S.)
Thank you.

The line goes dead. Derrick slumps back in his chair.

CHO
Your first call ever! I think this
calls for a celebration! Let's go
hit the bar.

DERRICK
Cho, my shift does not end for
another hour.

CHO
That has never stopped you before.
What else is going to happen?

YOU NOW HAVE TWO CHOICES: DOES DERRICK GO TO THE BAR OR
FINISH HIS SHIFT?

GO TO THE BAR - SCENE 1.1

STAYS TO THE END OF THE SHIFT - SCENE 1.2

INT. OFFICE - DAY SCENE 1.1

Derrick looks back at the phone. He pulls off the headset.

DERRICK
What are we waiting for?!

Cho shoots out of the cube.

CHO
Last one to the car buys!

GO TO SCENE 2.1

INT. OFFICE - DAY SCENE 1.2

Derrick looks back at the screen then sighs.

DERRICK
Sorry dude I should stay. I took
off yesterday afternoon to go to my
pottery class. I should stay here
today.

CHO
Suit yourself.

Cho shuffles off.

GO TO SCENE 2.2

EXT. BAR ENTRANCE - EVENING SCENE 2.1

IRENA, a drop-dead beautiful Russian brunette in her mid 20s, gracefully gets out of her car and walks towards the club's entrance.

Cho comes tearing around one corner of the place. Derrick right behind them. They race towards the door when they see Irena. Cho keeps going, but Derrick freezes.

CHO

I WIN!

Cho looks back at Derrick who is gawking at Irena. Irena is almost at the door when Derrick rushes up.

DERRICK

Here, let me get that for you.

IRENA

No, I got eet.

Derrick yanks open the door before Irena can open it and hits her in the arm with the door.

CHO

Dude!

A small yelp escapes Irena before her ice queen exterior returns and she slaps Derrick.

GO TO SCENE 2.3

INT. BAR - EVENING SCENE 2.2

Cho sits at a booth, moving to the beat. Derrick walks up bedraggled and sits down opposite him. A WAITRESS (30) approaches their booth.

DERRICK

Hit me.

Cho hits Derrick.

DERRICK (CONT'D)

OW. Not you, her!

Derrick gestures to the waitress.

CHO
What took you so long? I thought
you said an hour.

DERRICK
My "friend" called me back because
she needed some more information
for her cover I.D. It took me three
hours to explain to her the
difference between a Kamikaze
Defense and a Failed Break.

Cho shakes his head. The waitress is not amused.

CHO
Ouch. Sorry man.

WAITRESS
Are you going to order or not?

DERRICK
Um...I'll take a beer.

The waitress leaves in a huff.

DERRICK (CONT'D)
What have you been up to?

CHO
Not much. Just watching Irena and
the Chief Analyst ABC get hot and
heavy.

Cho points to the dance floor and Derrick gets whip lash
looking so fast. Irena dances with CHIEF ABC, a handsome man
in his mid 20s, nicely cut.

The waitress returns and slams a beer down on Derrick's hand
as he is rapt in awe of Irena and Chief ABC. He yelps and
lets his head fall to the table slowly in agony. The waitress
stalks away, pleased.

GO TO SCENE 2.3

INT. BAR - EVENING SCENE 2.3

Derrick has his head down on a table he sits at with Cho.

DERRICK
I am doomed!

CHO
Would you stop saying that!

Cho watches the crowd.

DERRICK
I am doomed.

CHO
Don't look now but it seems Irena
and Chief ABC are getting drinks.

Derrick looks up towards the bar.

Irena and Chief ABC order a round and enjoy each others
company.

DERRICK (V.O.)
Quick side note: Admiraldo Blaine
Canter. Works at the call center
with Cho and I and Irena. He works
the NSA, CIA, NCIS, FBI, HS, NORAD,
and any other clandestine
organization with letters; chief
analyst. So it is easier to say
Chief ABC.

Chief ABC plants a kiss on Irena's cheek.

CHO
Wow, if anyone else had tried that
most of their bones would currently
be flying across this room.

He mimes this effect with sound effects.

THERE ARE THREE CHOICES FROM HERE:

DERRICK LEAVES THE BAR - SCENE 2.4

DERRICK SITS THERE - SCENE 2.5

DERRICK DECIDES TO FIGHT - SCENE 2.6

INT. BAR - NIGHT SCENE 2.4

Derrick stands up from the table.

DERRICK
Come on, we are leaving.

Cho still watches Irena and Chief ABC.

CHO
One moment: he is currently
fulfilling the fantasy of every man
in the office. And I mean every.

Derrick walks off. Cho takes another sip of beer looks over
for Derrick realizes he is alone and grudgingly takes off
after him.

GO TO SCENE 4.1

INT. BAR - NIGHT SCENE 2.5

Derrick slams his head back down on the table.

DERRICK
I am doomed.

Cho takes a sip of beer still watching the bar.

DERRICK (CONT'D)
Owww.

Cho nearly chokes on his beer.

CHO
Wow, I did not know you could do
that in public.

DERRICK
Shut up.

CHO
Dude you are missing the best part.

Cho tries to get Derrick to watch.

DERRICK
Stop.

Cho still watching starts to get up.

CHO
No. NO. NO! They are leaving.

Derrick grabs Cho's wrist and glares at him.

DERRICK
If you value our friendship sit
down!

Cho slowly sinks back down.

CHO
Aaaaannndddd they're gone. Happy?

Derrick again places his forehead on the table.

DERRICK
Tickled pink.

GO TO SCENE 6.1

INT. BAR - NIGHT SCENE 2.6

Derrick gathers his courage.

DERRICK
Come on it is time we do something.

Derrick gets up from the table.

CHO
What now! It is just about to get
good.

Derrick lifts Cho and forces him out.

GO TO SCENE 3.1

INT. BAR BATHROOM - SCENE 3.1

Cho sits on the counter in the bathroom nursing his empty
drink. Derrick paces back and fourth.

CHO
You know hell will freeze over
before you make up your mind. So,
while we are waiting, I am going
for a refill.

DERRICK
Don't you dare go back out there to
consort with the enemy!

CHO
Since when has the waitress become
the enemy?

Derrick slams his hands on the counter.

DERRICK
There has to be something we can
do.

CHO
Wow. I have never seen you this
passionate about anything...except
sudoku.

DERRICK
We are talking about Irena.

CHO
Yeah she is pretty and all.

Derrick gets right up in Cho's face.

DERRICK
You like her to don't you.

CHO
(pauses)
No?

DERRICK
Good. Now how do we get rid of
alphabet soup.

Cho ponders this while Derrick resumes pacing.

CHO
The way I see it is you have two
choices. Either figure out how to
drive a wedge between them or
remove ABC entirely.

DERRICK
Oh yeah and how do we do that, Dr.
Phil?

CHO
Well first, we will need to gather
some intelligence. I can ask Sukki
to poke around, or....

Derrick stops pacing.

DERRICK
We blow him up!

CHO
Excuse me!

DERRICK
Cho you are amazing you said drive
a wedge or remove ABC. This is
brilliant.

CHO
Wait a minute think about this. A
bug is a much better option a lower
body count and all. Remember good
agents keep the body count low.

THERE ARE TWO CHOICES FROM HERE:

DERRICK DECIDES TO BUG THE CAR - SCENE 3.2

DERRICK DECIDES TO BLOW UP THE CAR - SCENE 3.3

INT. BAR BATHROOM - SCENE 3.2

Derrick ponders this a moment.

DERRICK
But a bomb would be more fun.

CHO
You are right there but a bug is
the smarter play. Besides you do
not want ABC to become a martyr of
Irena's love.

Derrick leans against the counter.

DERRICK
Fine we will bug the car. But where
are we going to find a bug?

Cho pulls out a box of Altoids. He opens it and produces a
small device.

CHO
Never leave the office without one.

Derrick's face lights up.

GO TO SCENE 4.2

INT. BAR BATHROOM - SCENE 3.3

Derrick ponders this a moment.

DERRICK
But a bomb would be more fun.

CHO
You are right there, but...

DERRICK
No buts. You are right; the only way to win Irena's love is to get rid of ABC.

CHO
But-

Derrick wags his finger in front of Cho's face.

DERRICK
No! No buts. You are either with me or against me.

CHO
Fine. If this is what you want. Yet, where are we going to get a bomb.

Derrick pulls a device out of his shoe.

DERRICK
Never leave the office without it.

GO TO SCENE 4.3

EXT. BAR PARKING LOT - SCENE 4.1

Derrick steam rolls towards his car. Cho chases after him.

CHO
Come on man! ... Would you slow down.

DERRICK
Go away.

Cho reaches Derrick.

CHO
I know how you feel about her.

DERRICK
Shut up.

Derrick sits down on the curb. Cho joins him.

CHO
You cant let this get to you man,
it will totally throw off your
grove.

Derrick just sits there.

CHO (CONT'D)
You really do like her don't you.

DERRICK
Can we talk about something else?

CHO
Sure what do you want to talk
about?

Derrick does not respond.

CHO (CONT'D)
Ok... well Sukki and I are doing
well. Have not seen her in a-

DERRICK
There has to be a way to get Irena
to notice me!

CHO
Maybe.

Derrick looks at Cho. In the background Irena and ABC leave
the bar hand in hand. Derrick leaps to his feet. Cho pulls
himself up after him.

DERRICK
(grits teeth)
There has to be a way.

Derrick starts towards the two of them. Cho blocks his path.

CHO
What are you going to do?

DERRICK
Whatever I have to.

CHO
Not here.

DERRICK
Get out of my way.

Cho stands his ground.

DERRICK (CONT'D)

Move! Now!

Derrick tries to push Cho out of the way. The two get into a scuffle.

Irena gets into ABC's car. As he walks around she sees Cho and Derrick fighting. She watches as Derrick lands a punch on Cho. ABC starts the car.

Derrick stands over Cho as he watches Irena and ABC drive away.

GO TO SCENE 6.1

EXT. BAR PARKING LOT - SCENE 4.2

Derrick crouches down next to ABC's car. He holds Cho's bug in one hand his phone in the other.

DERRICK

Where does this need to go?

CHO (O.S.)

All you need to do is wire it into the car's hands free calling system.

DERRICK

Right.

Derrick slides his arm under the front of the car. He places the bug under the carriage. His phone goes off.

CHO (O.S.)

They're coming your way!

Derrick gets out from under the car and scrambles awkwardly over the car to hide. Irena and ABC come out of the bar hand in hand and get in the car and drive away. Cho meets up with Derrick.

DERRICK

Is it working?

Cho holds out his phone.

CHO

The bug app is fully encrypted.

IRENA (O.S.)

Thank you for tonight.

ABC (O.S.)
You're welcome.

IRENA (O.S.)
I had a lovely time.

Static starts to cut into the line.

DERRICK
What's wrong?

CHO
Not sure. I think the bug only has
a limited range.

Derrick glares at Cho.

DERRICK
(dangerous)
What do you mean limited range?

CHO
A couple blocks.

Cho looks up just as Derrick throws a punch. Cho is hit.

DERRICK
Why did you not tell me this
before!?

Derrick leaps on top of Cho.

GO TO SCENE 6.1

EXT. BAR PARKING LOT - SCENE 4.3

Derrick crouches down next to ABC's car. The bomb in one hand. He slides under the front of the car. He places the bomb into a bundle of wires under the carriage. His phone goes off.

The Text reads: They are coming your way!

Derrick gets out from under the car and hides in some bushes.

DERRICK
Wait!

He pulls out his phone and reads the message again.

DERRICK (CONT'D)
They?!

Derrick speed dials Cho.

CHO (O.S.)
Are you out of there?

DERRICK
Irena is coming too?

CHO (O.S.)
Yes.

DERRICK
Cho you have to stop them!

CHO (O.S.)
What.

DERRICK
Stop them so I have time to get
that bomb out of there before it
blows up Irena!

CHO (O.S.)
Oh yeah that would be bad.

Derrick snaps his phone shut and shimmies under the car
again.

Derrick hears Irena LAUGH nearby.

DERRICK
Come on Cho.

CHO (O.C.)
Hey YOU!

Derrick freezes.

ABC (O.C.)
What?

CHO (O.C.)
Yeah you!

Cho gets right up in ABC's face. Cho sees Derrick's legs
sticking out from under the car.

ABC
You have a problem with me?

Cho swallows hard.

CHO
Um... no.... Not...

Derrick is still under the car.

CHO (CONT'D)
Um... yeah! Yeah I do.

ABC
Oh really. Well we will see about
that.

ABC starts to turn away. Derrick is still under the car. Cho
grabs ABC's arm.

CHO
Not so fast.

ABC
Let go if you know what is good for
you.

CHO
Fine I will just escort Irena back
inside with out you.

ABC looks at Irena who watches transfixed.

ABC
I don't think so.

Cho watches as Derrick gets out from under the car. Cho is
too late to block the incoming fist from ABC and is hit. Cho
falls to the ground. ABC grabs Irena's hand. The two get into
the car and drive off.

GO TO SCENE 6.1

INT. OFFICE - SCENE 6.1

Derrick sits at his computer. The headset rests next to the
keyboard. Cho slowly enters the cube sporting a nice shiner.

CHO
Derrick...

Derrick cannot bear to face his friend.

DERRICK
I am sorry about last night.

CHO
Its ok.

DERRICK
No its not I was stupid and...

CHO
In love.

Derrick swings around to his friend.

DERRICK
Sorry about the eye.

Cho touches his face and winces.

CHO
Its ok. I told Sukki I saved you
from a horrible death. She ate me
up!

DERRICK
Well I am glad something good came
out of last night Cho.

CHO
No problem Derrick.

Cho checks his watch.

CHO (CONT'D)
Derrick its time.

Derrick slowly stands. He gazes at the door as it opens and
in walks Irena. Heads pop up from other cubes as she walks
to her desk. They all follow her. She looks straight ahead
until she gets to her desk. She then looks over at Derrick
for a moment before disappearing.

DERRICK
She looked at me.

Awestruck Derrick continues to gaze towards Irena's cube. Cho
worries about the effect this will have on Derrick. Derrick
slowly sits back down.

CHO
Easy there.

DERRICK
She knows I exist.

CHO
Careful.

Derrick pure elation.

DERRICK
This is wonderful!

CHO
Derrick. She still loves ABC.

DERRICK
Yes but now there is hope.

CHO
What do you mean.

DERRICK
All I have to do now is win her
love!

CHO
And how are you going to do that?

DERRICK
By beating ABC!

Cho is horror struck.

DERRICK (CONT'D)
I have to challenge ABC to a duel!

FADE TO BLACK.

Appendix D

SHATTER BOX

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FADE IN:

1 INT. BEDROOM - MORNING

ALEX WEAVER (25) and TRISH WEAVER (25) lie facing each other, heads on pillows. A thin sheet is pulled over their heads like a tent. They smile and whisper to each other.

ALEX
What are we hiding from?

TRISH
Depends, silly. What are you afraid of?

ALEX
Nothing!

TRISH
Is that so?

ALEX
Yup. And you?

TRISH
Drowning.

ALEX
Drowning?

TRISH
In the sands of time.

He tickles her. She throws the sheet back.

ALEX
How's that?

TRISH
You know! Like forgetting things.
Important things.

Alex sits up.

ALEX
Is that why you want to make this
time capsule thingy for our
anniversary?

She sit up.

TRISH
Maybe! C'mon, let's get to it!

She leaps out of bed and runs out of the room. He rolls his eyes and goes after her.

MONTAGE (with music)

2 INT. LIVING ROOM - DAY

POV inside TIME CAPSULE as Alex and Trish open it.

They put in various trinkets.

The couple dances around the house.

Each of them puts in a sealed letter to the other.

3 EXT. PORCH - DAY

The couple walks outside with a picnic basket and exits frame right.

CROSS FADE TO:

Now cloudy and pouring, the couple returns from frame right, their parade thoroughly rained upon.

CUT TO:

4 INT. BEDROOM - NIGHT

Trish sits forlornly on the bed, holding a negative PREGNANCY TEST. Alex walks in. He sits down beside her.

She begins to cry. He tries to hold her, but she pushes him away and runs into the bathroom.

5 INT. LIVING ROOM - DAY

Alex puts a homemade DVD in the Time Capsule.

6 INT. KITCHEN - MORNING

The couple pass each other without acknowledgement.

7 INT. LIVING ROOM - DAY

Trish puts a cherished photo of the two in the Time Capsule.

8 INT. BEDROOM - NIGHT

Trish and Alex yell ferociously at each other.

9 EXT. BACK YARD - DAY

POV of the happy couple burying the Time Capsule.

FADE OUT:

SUPER: 3 YEARS LATER

10 INT. BEDROOM - DAY

LITTLE GIRL (V.O.)

Daddy.

Alex's eyes pop open. He is in bed, alone. He slowly gets up, as if he aches.

On the bedside table sits a PISTOL and a PHOTO of Alex with a group of MEN in uniform.

11 INT. HOME OFFICE - DAY

Trish sits typing in a spreadsheet. On the wall hangs a Certified Public Accountant CERTIFICATE. On the desk sits a WEDDING PHOTO.

Trish glances at the photo, and then back to her monitor, and then to the picture again. She bites her lip and sniffs loudly, trying not to cry.

12 INT. KITCHEN - DAY

Trish and Alex sit at opposite sides of the table, eating silently.

ALEX

What did you have planned for today?

TRISH

Nothing.

Alex is silent.

TRISH (CONT'D)

Actually, I was going to dig it up.

ALEX

What? The time capsule? Why?

TRISH

Because.

ALEX

I thought you didn't even care anymore.

TRISH

I didn't say I was going to enjoy it.

Alex gets up suddenly. He stands, gripping the back of his chair, wringing it.

Unable to think of anything to say, he stalks out.

Trish stops eating and looks out the window.

She sighs deeply, then rises slowly and walks outside. As she exits the door, she grabs the SHOVEL leaning against the wall outside. It drags behind her on the ground.

13 INT. BEDROOM - DAY

Suddenly, he hears a SCREAM. He looks up and immediately leaps into action. He grabs his sidearm and dashes outside to the backyard, pistol at the ready.

He whirls around, looking for intruders and the cause of his wife's scream.

Trish sits in the middle of the yard, the shovel beside her in a small pile of soil. Before her lies the Time Capsule, open, contents strewn about.

She is holding a PHOTO and trembling.

Realizing it was a false alarm, Alex slumps to his haunches, deeply frustrated. The pistol is limp in his hand.

ALEX

What in the hell was that for?

Trish, still quivering, turns slowly to look back at Alex.

TRISH

(brandishing photo)

Did you do this?

Alex looks mystified. He leans forward and takes the photo, looking at it.

THE PHOTO

It's the same location and situation of the original "cherished" photo that was originally put into the Capsule, but with one exception: Alex and Trish are posing with a small child.

Alex is dumbfounded.

ALEX

What's this...some kind of sick joke?

TRISH

My point exactly.

He looks up, waving the photo.

ALEX

What, you think I did this?

She nods, thoroughly convinced of his guilt. Alex stands up.

ALEX (CONT'D)
Sure. Whatever. I totally gave
precious hours of my life away to
'shop some baby onto our picture.

Rolling his eyes, he tucks the pistol into his waistband and walks over to the Capsule. He mutters to himself as he rummages through the contents.

He freezes. Slowly, he lifts up a wedding RING to his face. He turns to his wife.

ALEX (CONT'D)
Take this off just now before you
started digging, or was it in there
the whole time?

She grabs it from him and crosses her arms.

TRISH
What is the deal with the baby in
the picture?

ALEX
I told you. I don't know.

TRISH
No, you didn't! You asked if it was
a joke, not--

ALEX
Fine! Be all pedantic and crap! I.
Did. Not. Do it.

TRISH
(unnerved)
Then...who did?

He says nothing.

TRISH (CONT'D)
This thing is like unbreakable, right?

Without blinking an eye, Alex stands, pulls out his pistol, and fires four rounds into the Time Capsule.

Startled, Trish scrambles backwards, covering her ears. The ring goes flying.

TRISH (CONT'D)
What was that for??

ALEX
Un-breakable.

TRISH
Could someone have broken *into* it?

ALEX
I really don't care.

He holds up the Time Capsule and points at the new holes.

ALEX (CONT'D)
It's a nice group, though.

Trish leaps to her feet and storms away. She only goes a few feet until she spins around, walks back, and snatches the ring from off the grass. Without looking back, she stomps inside and slams the door.

Alex raises the pistol, checks his magazine, and looks towards the house. He then scrutinizes the PHOTO with the child and looks at his own RING.

14 INT. BEDROOM - DAY

Trish hastily throws clothes into a suitcase (MONTAGE).

She looks up, surprised to be done packing so quickly.

From across the room, she sees the RING sitting on a dresser.

She walks over to it and slowly goes to pick it up. As soon as she grasps it, she lets it fall as if it shocks her. She retreats, grabs the suitcase, and rushes out into the foyer.

THE FOYER

Trish stands in front of the door and grabs the handle.

She turns and takes one last look over her shoulder.

Turning away in sadness, Trish starts to open the door.

Suddenly, GUNFIRE erupts outside and HOLES appear in the door. She drops to the floor.

SLAM CUT.

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