Exploring
Discoverability

A Guide for Producers in the Audiovisual Industry
(film, television, and digital media)

Disclaimer and Inclusion Notice

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Introduction

The genesis of this guide is the *Exploring Discoverability* project, which the APFC (Alliance des producteurs francophones du Canada) developed and implemented. The project involved six member companies implementing a discoverability strategy for an ongoing production[1].

The guide is intended for producers in the audiovisual content industry and is supported by observations, analyses, and recommendations made by experts who also took part in the project.

It was conceived using strategies developed by LaCogency, a firm that coached producers during the trial run and on the findings and analyses made by Synapse C, a digital centre of excellence (for cultural sector big data), whose post-analysis observations shed light on the impact of various strategies. It also draws on a literature review compiled by La Fabrique de sens, which put emphasis on data from other publicly available discoverability guides and select reports on the concept (see the Appendix for a complete list of documents).

The definition of discoverability below was used as the basis of this project.

> *Given the progress made by the semantic web and the increasing success of video streaming platforms on the internet, the definition of discoverability now revolves around two concepts that are complementary and should be embedded one into the other. Discoverability by whom? Reference is then made to actions directed toward people (promotion, marketing). Discoverability by what? Reference is then made to actions that are directed toward automated systems (semantic markup for search engines, web-based data technologies).*

The following diagram illustrates this definition.

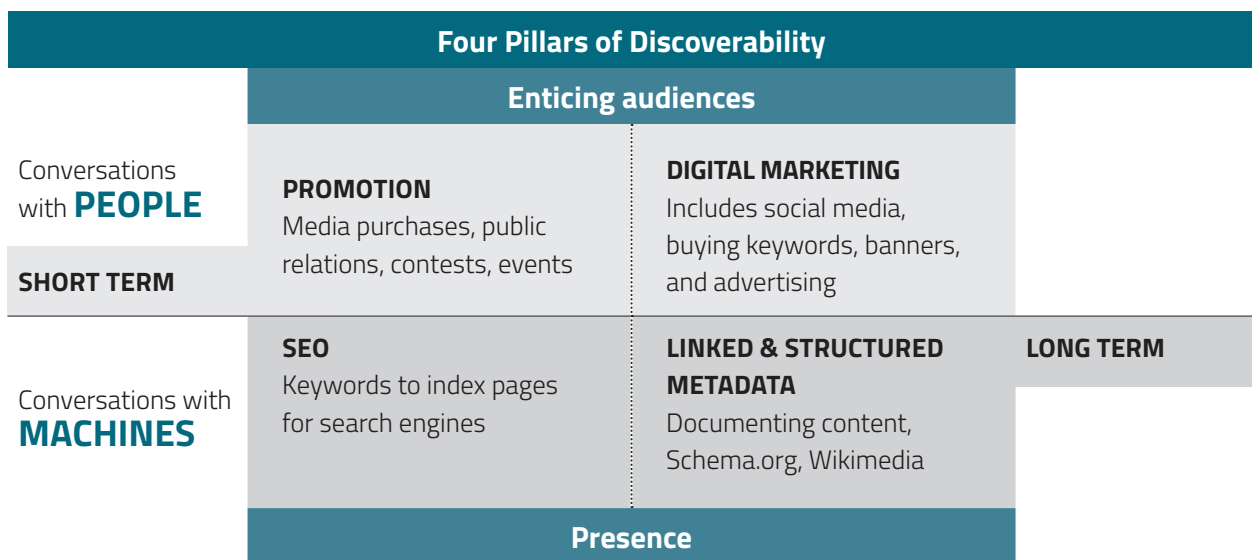| Four Pillars of Discoverability			
	Enticing audiences		
Conversations with **PEOPLE** **SHORT TERM**	**PROMOTION** Media purchases, public relations, contests, events	**DIGITAL MARKETING** Includes social media, buying keywords, banners, and advertising	
Conversations with **MACHINES**	**SEO** Keywords to index pages for search engines	**LINKED & STRUCTURED METADATA** Documenting content, Schema.org, Wikimedia	**LONG TERM**
	Presence		

Figure 1 – Four pillars of discoverability

[1] All six selected productions were series that lasted more than one season.

Discoverability is more than an end in and of itself. According to producers and content distributors, discoverability is a combination of activities and tools that enable content promotion and documentation to ensure that content is ultimately discovered.

Why was this guide produced?

This guide lays out the structure of a digital discoverability strategy for audiovisual content. Actions highlighted in the guide primarily emphasize activities carried out in the digital space.

This guide is not meant to be strictly followed; instead, it presents **three essential steps in** effective discoverability strategy: **strategic thinking, discoverability plan**, and strategy **monitoring (collecting and analyzing data).**

Though this guide is intended for producers in the audiovisual industry, it could also interest other industry professionals, including broadcasters who could benefit from a discoverability strategy that is collaborative and consistent.

Emphasizing Collaboration Among Stakeholders

Though no action plan can guarantee a successful discoverability strategy, producers and broadcasters can optimize strategy implementation and application through dedicated efforts and allocation of resources. Results can be amplified by mapping out a common strategy, occupying spaces, and prioritizing actions.

The discoverability plan can then become a dialogue and coordination tool which, in the context of multiple projects to be implemented in parallel, enables resources and individual work to be divided optimally.

That being said, the main objective of this guide is to provide producers with discoverability strategy tools. So, regardless of their relationship connections with broadcasters, producers can benefit from the actions set out in this document.

In recent years, this relationship has evolved because discoverability is increasingly becoming a necessity. In early 2022, broadcasters involved in the trial run were surveyed—they acknowledged that their participation in the project had spurred them to consider their associations more deeply with both producers and discoverability strategies. One broadcaster said, "Both within our teams and with producers, this shared exploration has defined many aspects and enabled us to measure results because of cooperative actions."

Teamwork

Producers
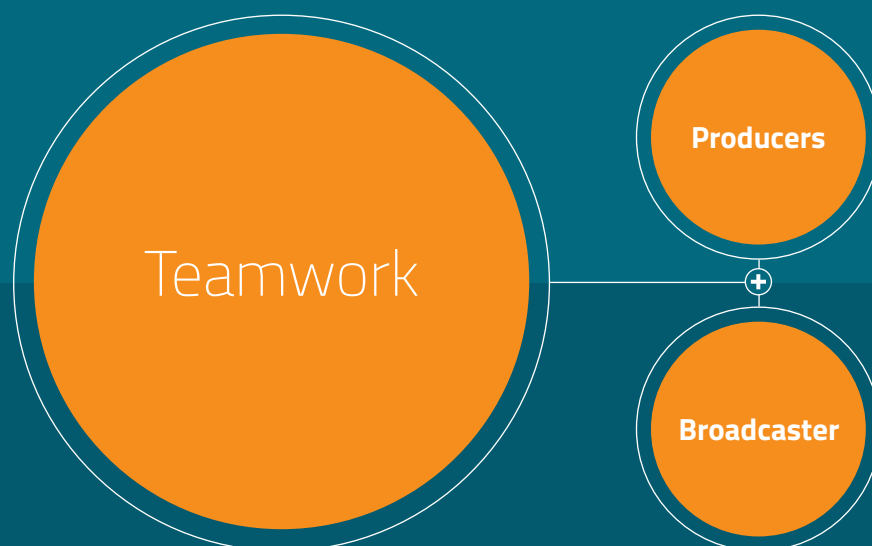
Broadcaster

Glossary and Overview of Concepts

Words
- **Broadcaster:** A linear broadcaster and its various spaces or a streaming platform, unless otherwise indicated.
- **Space:** Social media platforms, video services, online databases (for example, Facebook, IMDb, Instagram, website, Twitter, Wikipedia).
- **Stakeholder:** A professional working on a project (i.e., producers, broadcasters).
- **Work:** Content to be discovered (for example, a series and its respective seasons, each episode, unique audiovisual work).

Data Classification
- **Primary Content:** Episode in a series or a video that leads to **direct consumption.**
- **Secondary Content:** A trailer, message posted on social media, dedicated Facebook page, or website that leads to **indirect consumption.**
- **Tertiary Content:** A playlist, YouTube channel, or website that plays a role in **"promoting"** primary content. Tertiary content is described as content that cannot be identified as main or secondary content.

Discoverability Actions
- **Adding direct links** to stakeholders' spaces
- **Creating dedicated and exclusive content** for discoverability (for example, YouTube channel, seasonal website)
- **Developing descriptive content** for online spaces (for example, Wikipedia)
- **Developing secondary content** (for example, interviews with actors, making-of reels/clips)

In ascending order
In ascending order
1. **Traffic:** Number of users or platform visits
2. **Use:** Number of clicks or views for a video or image
3. **Comments/"Likes":** Number of comments or reactions
4. **Shares:** Number of posts shared

A user's degree of commitment for a **share** is higher than the degree of commitment for **traffic**.

Discoverability Plan

The **discoverability plan** details each step that should connect content with target audiences. Below are the components needed to develop a realistic plan that considers the importance of implementing feedback tools which can be used to adjust results as the strategy progresses. The discoverability plan involves two stages: **strategic thinking** and **strategy development**.

Strategic Thinking: Goals and Target Audiences

Establishing realistic and measurable goals

It is crucial to establish the discoverability strategy goal(s) at the beginning of the process. These goals may vary depending on the nature of the project, the goals of the project itself, broadcasting methods, partners (especially broadcasters), and business agreements.

Questions **What do you want this strategy to accomplish?**	To be discussed with the broadcaster/ streamer: goals regarding the project and its broadcasting/streaming
• Increase the number of viewers or views (for online viewing) • Receive recognition (for example, win awards, make connections with influencers) • Increase the work's reputation • Increase the production company's reputation • Monetize content (for example, selling online downloading) Create traffic on the producer's YouTube channel Reach new audiences	**Examples:** • Content diversity (balance or priority between network and local production, critical and business success factors) • Positioning (balance or priority between innovation and a winning formula) • Advertising and/or downloading revenues

Table 1 – Discoverability goals[2]

[2] *A detailed list of questions and decisions to be made can be found in the Appendix 3.*

The reasons for implementing a discoverability strategy will condition the actions that are part of it. For example, to achieve the objective of developing new audiences, the choice of spaces to occupy is important. If the goal is to promote the production company, a high visitor rate should be the priority instead of a high number of "likes" or shares. If the goal is to diversify audiences to increase its base, spaces should be multiplied and complementary spaces should be explored (for example, TikTok for younger audiences; Facebook for older audiences; Twitter for scholars). If "true" consumption is the concern (i.e., full episode viewing instead of a thirty-second trailer viewing), content spaces such as YouTube and Vimeo should have priority over social media spaces that catch subscribers' attention but do not encourage subscribers to view long video content, which is less affordable in terms of advertising costs[3].

Identify the target audience

Determining the audience segments targeted by the project and defining their profile will help orient the actions to be implemented. The following need to be identified:

- Demographic data (for example, age group, geoposition, gender)
- Interests, lifestyles, values, consumption habits, socioeconomic situation, and more

These points need to be discussed with the broadcaster or:

- What are the target audience-related goals? For example, if these goals are connected to broadcasting a work, will this work reach a younger audience earlier in the day or bring the audience to a new distribution platform?
- Could the broadcaster provide data relevant to their goals, a comparable content analysis to back up target audience choice, an analysis of past season results, online spaces used by target audiences, or potential influencers?

Note: Most broadcasters and spaces consider this information competitive in nature because it can be used as a bargaining tool in subsequent negotiations with producers. See The Real Reason Netflix Won't Share Viewer Numbers

[3] *Appendix 3: Discoverability Plan and Related Decisions*

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Deployment Strategy

Developing and implementing a digital discoverability strategy is a complex exercise that requires a relatively high degree of familiarity with technical skills. The degree of familiarity and necessary training required should not be underestimated; if the budget permits, reach out to professionals who are extremely familiar with the parameters and functioning of the digital world.

Before distributing or putting primary content online

Trial run

A trial run could be created to design the plan. This exercise connects a platform with another or connects secondary content with primary content to see if the link is used by the platform's natural user pool.
An "end-to-end" data analysis would help assess whether the chosen trial runs work best in real-time production situations.

Anticipated steps

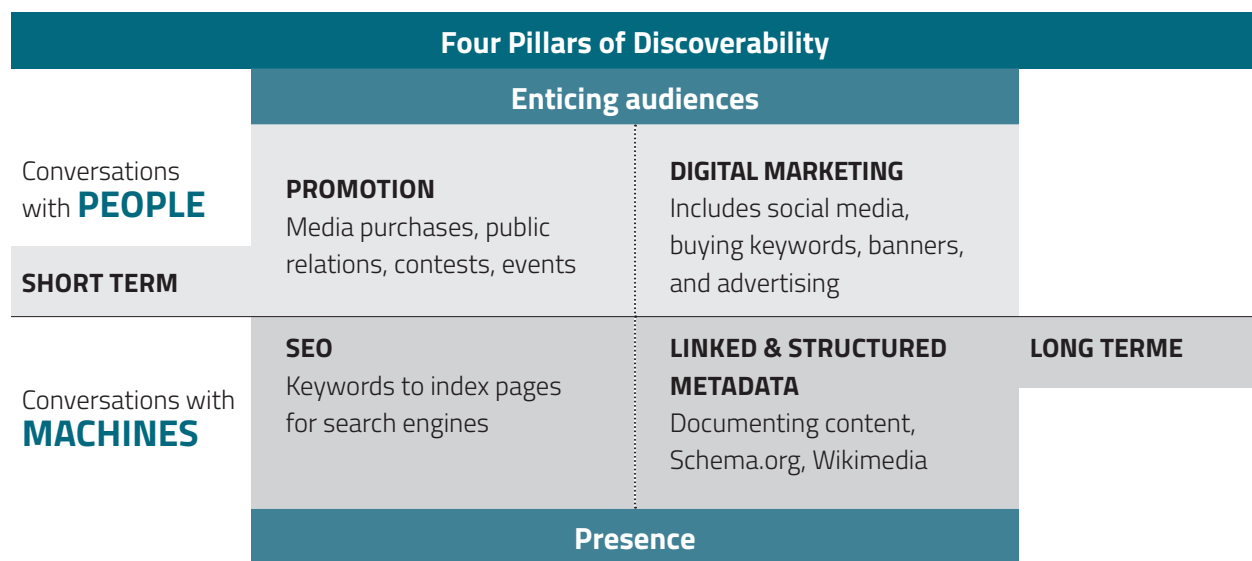| Steps	Comments
Create direct links to dedicated content	Example: Creating a social media post with a link to a video clip of an episode
Record post dates	Keep an updated calendar to cross-reference posts with data usage analysis
Collect data usage progressively	Collect data daily or weekly depending on post frequency
Analyze posts	Investigate user profiles (i.e., demographics, frequency, reactions based on content). Did broadcasters target the right audience from the beginning?
Analyze usage based on the trial run	By analyzing how viewers found your content. On YouTube, for example, point out and compare its internal sources (for example, promotional campaigns launched by content owners) with external sources (for example, websites and external applications). Does usage meet expectations (for example, watching secondary content in its entirety instead of clicking)?

Table 2: Anticipated steps

Aspects to Consider when Developing a Strategy

Broadcast windows

The implemented discoverability ecosystem is an asset to be remobilized depending on anticipated broadcast windows, whether they are reruns, broadcasts by a second broadcaster, or a second season broadcast. In the case of two broadcasters taking part in a production, the discoverability plan may be used again with a few changes if the context allows. Where series have multiple seasons, dedicated pages and early audiences will need to be remobilized for the new season's broadcast window. Secondary content, such as trailers, behind-the-scenes footage, interviews, and excerpts, is independent of the broadcast window; this content could exist between two broadcast windows (subject to rights).

Broadcast window length could impact actions to take, or their planning, given that implementation depends on different timeframes.

As the four discoverability pillar diagram shows, promotional and digital marketing activities that draw **people** in work on a short-term basis. These activities should take place in the primary content distribution window.

Four Pillars of Discoverability			
	Enticing audiences		
Conversations with **PEOPLE**	**PROMOTION** Media purchases, public relations, contests, events	**DIGITAL MARKETING** Includes social media, buying keywords, banners, and advertising	
SHORT TERM			
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During the trial run, for example, there was an increase in production company website visits and visits to pages dedicated to the series during the primary content broadcast window, in addition to an increase in Facebook page and YouTube video visits. The impact was even more pronounced when the series were broadcast for the second or third time.

Long-term pillar actions (SEO and metadata[4]), efforts that keep "conversations" going with **machines**, must be undertaken before the broadcast window and after broadcasting, in particular in reference to efforts affecting secondary content. This timing will give machines the time needed to integrate, decode, and spread information.

Below is an example of a Google search result featuring the keywords "La vie compliquée de Léa Olivier série." Produced by Ottawa-based SLALOM, the first season of this series was broadcast in 2020 and 2021. The second season was broadcast in 2022. At the time of this request (late 2021), Google indicated where the first season could be viewed on demand and when the second season would be available.

[4] See Appendix 1 for concept definitions worth knowing.

Figure 2: Google search results featuring the keywords "La vie compliquée de Léa Olivier série."

Broadcasting rights: Length and application

It is not unusual to make a distinction between "primary content" and "secondary content"; in fact, this distinction is part of the issue of broadcasting rights and broadcast windows. Ownership of rights and/or their operating conditions determine primary content consumption and even its discoverability potential. Secondary content provides exposure, though it may bring about frustration if primary content consumption is impossible due to the latter content no longer being broadcast or if it becomes paid-access or subscription access only.

Production companies and digital exposure

If it has not already occurred, production companies should consider strengthening their digital presence. Discoverability hinges on network links that create content in a sea of bids for Internet seekers' attention. At a minimum, online presence can be developed by registering the company on [IMDb](#) (an online database for film and television), creating a [Wikipedia entry](#), and developing a [Google Business Profile](#).

Content Strategy

Five actions are part of content strategy.

- Adding direct links among spaces
- Developing secondary content
- External secondary content
- Creating dedicated and exclusive content
- Annotating and enhancing content (description)

1. Adding direct links among spaces

Whenever possible, all spaces, such as websites, Wikipedia pages, YouTube channels, and social media, should be connected with producers and broadcasters. Connecting spaces with producers and broadcasters will avoid cross-referencing errors and dead ends that lead to inactive or unavailable pages. This negatively impacts the user, affects Internet searches, and may result in a loss of interest in the work.

Digital spaces should be connected

- Create links to strengthen synergy and bring the content forward
- Create a powerful network effect, providing an abundance and diversity of series content to keep "conversations" going with potential and current audiences

Connecting digital spaces

This can be accomplished by

- Incorporating social media links associated with production companies and their works in all website footers
- Documenting content with metadata to make content understandable for search engines (metadata is a common language among people and machines). Whenever Google produces a knowledge graph, i.e., autogenerated content boxes in the upper right-hand corner, the search engine understands the content enough to be able to create links with other related content.
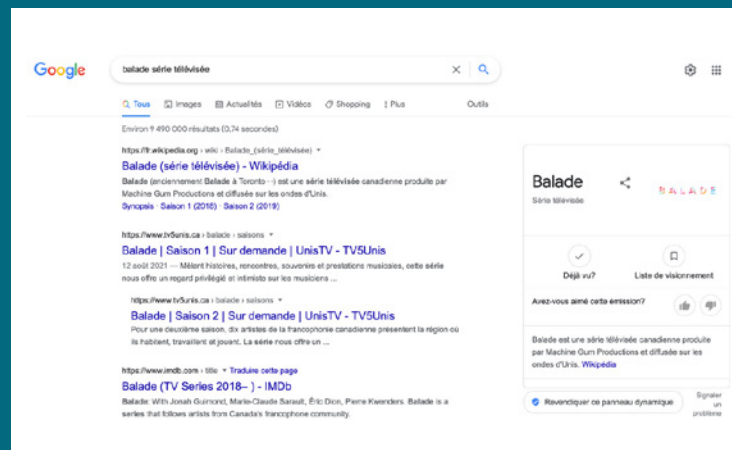
2. Developing secondary content

The more secondary content is produced and the more links that are added, the more powerful the network effect will be, given that secondary content really helps a work become discoverable.

Secondary content needs to be considered as content because it is made to attract viewers to primary content. Secondary content can take the form of a trailer, promotional video, images, or excerpts from primary content.

This content has noticeable short-term effects (for example, number of visits, traffic). The challenge lies in encouraging viewers to increase their commitment level to secondary content (for example, watching a video instead of merely visiting it) to gradually commit to primary content.
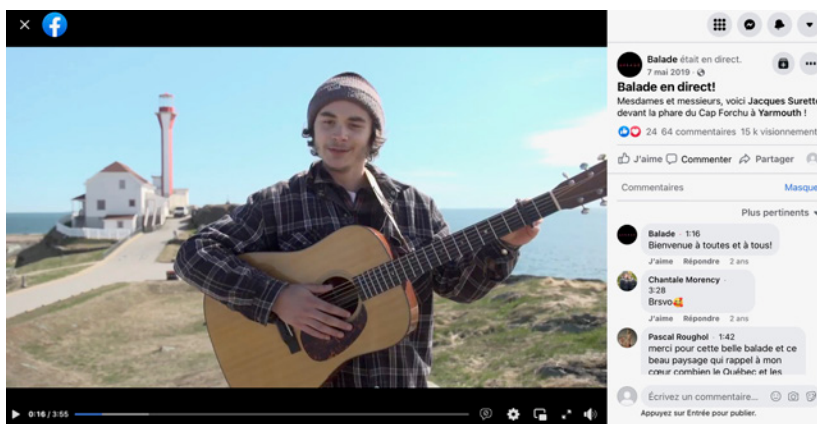
Result of secondary content: this performance video was presented live on Facebook as part of the Balade series in May 2019.

Figure 3: Balade video

In addition, secondary content can lead to the discovery of other additional secondary content or to link back to other references in the work, whether or not primary content is still available. Secondary content paves the way for "long-term" discoverability because it is usually accessible after primary content has been presented in the broadcast window. As indicated in the information about broadcast windows, secondary content can act as a bridge between a two-season project.

Secondary content can lend a work credibility and provide excellent sales leverage for a second window of viewing . "I'm certain that I was able to sell *Balade* to other broadcasters after our first broadcast window because our digital footprint has proven the relevance of the work for a pre-existing audience," said Producer David Baeta, *Balade.*

It is beneficial to anticipate the production of additional content when developing primary content (including trailers, interviews, and behind-the-scenes footage). As long as access to sets, actors, and filming locations is possible, producers can create this complementary content optimally while keeping the rights to this secondary content (in the absence of owning primary content rights), thereby developing their own (producers) autonomy as well as leverage to initiate discoverability actions.

3. External secondary content

Other works by involved stakeholders may be other secondary content, especially if these works have a particular reach. The discoverability plan could be connected to this content and benefit from the network effect with other connected audiences.

Actor Laurence Deschênes plays the leading role in La vie compliquée de Léa Olivier. Her YouTube channel has nearly 7,000 subscribers, and on the channel, Deschênes regularly talks about behind-the-scenes action for the series' production.

Figure 4: YouTube link

4. Creating dedicated and exclusive content

Spaces must be structured to create unique content for works. This includes, for example, a webpage per series and season, and a secondary YouTube channel for the series. Creating exclusive content guarantees a better documentation of platform content (see next point). As mentioned in the previous point, incorporating links enables a closer analysis that considers main, secondary, and tertiary content separately.

Figure 5: Manito Média, producer for the youth series Canot cocasse, created a dedicated page for extra content.
This content includes games and karaoke.

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5. Annotating and enhancing content (description)

The three basic steps to document Web content and enable content to be referenced by search engines are **creating a Wikipedia page** (for the producer, distributor, and the work), **documenting the series on the IMDb platform**, and **integrating the Schema code**[5] on professionals' websites. An efficient description requires an understanding of platform standards.

The use of references and keywords may make documentation easier for analyses. Otherwise, manual sorting of data about a work will be required, especially when analyzing the Facebook posting data of a producer or broadcaster that publishes for multiple series. Using a hashtag[6] enables posts to be separated from various series by producers, all the while making connections with relevant content and making analyses easier. This is even more efficient when producers and broadcasters use the same keywords[7].

The addition and multiple use of the same keywords promotes messages using those words. Frequently used keywords show a trend: Keywords systematically used by producers, broadcasters, other professionals, and the technical crew increase the impact messages have.

[5] See Appendix 1

[6] A hashtag is a word or phrase preceded by a hash sign (#) to identify digital content on a specific topic. Writers use hashtags to make references easier to find. The use of a hashtag is especially common on social media websites and applications. Source: Oxford Lexico. Online: https://www.dictionary.com/browse/hashtag

[7] A keyword is a word or phrase that is associated with a particular document or that describes the contents of a particular document, for example, in Internet searches. A link toward corresponding pages is created when the search engine finds a keyword in its database. Search engine optimization enables a website to find keywords for indexation purposes. Source: Collins Dictionary. Online: https://www.collinsdictionary.com/dictionary/english/keyword

All About Wikipedia

A number of strict rules need to be observed when writing an article about a business on Wikipedia, making the task especially difficult for French-language businesses outside Quebec.

Wikipedia does not recommend writing articles in a propagandistic- or advertising-style mode because it is not a tool for communication strategies. Consequently, "[s]elf-promotion and product placement are not routes to qualifying for an encyclopedia article... [t]he author must be unrelated to the company, organization, or product."[8]

For an article to be accepted by Wikipedia, it needs to be referenced to and by verifiable and relevant external publications from recognized media outlets. The more the article uses these publications, the greater the chances are of it being approved. Given the rarity of media articles, even if they were published by well-known media outlets, some producers who took part in the APFC trial run could not write an article on Wikipedia.

[8] *Wikipedia: Notability (organizations and companies).*
Online: https://en.wikipedia.org/wiki/Wikipedia:Notability(organizationsandcompanies)

Main Components of an Action Plan

Budget, expertise, resources, calendar

The action plan must include:

- The total available funding
- The cost of various activities **or**
- The cost of hiring an external firm or specialized experts if required
- A calendar that includes the pre-launch of primary content, various broadcast windows if other broadcasters are participating in the project, and post-distributor activities that guarantee long-term discoverability. The latter point is particularly relevant if primary content is available online and on demand.

A useful tool is the Bell Funds audience development budget template.

Bringing partnerships together

Of course, broadcasters are the producers' main partner. Depending on funding agreements, partners can also be sponsors, social groups, places, specialized experts and firms, influencers, or public personalities.

The roles and responsibilities of each individual should be laid out from the start. Whenever possible, it should be clear how common strategy goals will be reached or how the actions of each partner could impact their objectives.

These partnerships increase content discoverability. That said, even if such partnerships are not established, producers can benefit from tools at their disposal to increase discoverability and showcase their works.

Digital production ecosystems: choosing a platform

Digital spaces such as social media and websites are at the heart of discoverability. These spaces are chosen in relation to goals and the target audience (for example, Twitter is not suitable for children's content).

Choosing a platform in the digital ecosystem is neither neutral nor trivial. Each platform is different and has its own logic and business model.

An overview of the situation must be carried out before choosing a platform. At this stage, spaces that have already been invested in should be indicated, not only for the project in question but also for the business and other projects. It is more beneficial to combine and use all discoverability levers instead of putting energy into one lever (for example, only doing digital

Social media networks are a specialty

It can be difficult to know the benefits of having a Facebook page or an Instagram, TikTok, or Twitter account. Community managers are available to help you make strategic decisions to improve discoverability in your organization and keep online communities alive.

It is possible to take training sessions that address this very topic. Many spaces provide free online courses in Massive Online Open Course (MOOC) mode. Some of these spaces are OpenClassrooms, MOOC Francophone (in French only), Skillshare, and IONISx (in French only).

Source: Guide des bonnes pratiques - Découvrabilité et données en culture, Ministère de la Culture et des Communications du Québec (in French only)

marketing is not working on discoverability). Like healthy eating, actions and levers need to be varied on a "plate"; one tactic cannot be the main and only focus.

Social media platforms have a large discoverability pool, though they come with their own characteristics and business logic. Through their algorithms, platforms such as Facebook and YouTube are customized for each user. In a way, social media platforms are "rented" spaces, meaning that users have little control over them.

The **Internet** is still the only space that allows some control. Maximizing its use is helpful by integrating **structured data**. Search and indexing engines can easily understand website information and provide answers to requests when data are structured.

"Structuring needs to be carried out by a programmer who uses everyday language such as Schema.org or creates new language. It is also possible to know how to structure website data yourself. Use tags in the website's HTML code to let search engines know what to look for" [TRANSLATION].

Source: *Guides des bonnes pratiques – Découvrabilité et données en culture, Ministère de la Culture et des Communications du Québec (in French only)*

The best use of digital spaces hinges on a balance of content description to bring audiences of existing miscellaneous content to the platform, while avoiding audience migrating toward other spaces' content. The idea is to suggest content for a playlist, but the related playlist should not suggest other content.

One must be aware of inherent logic in each platform—especially social media platforms and broadcasting spaces such as YouTube and Vimeo—and avoid putting "all the eggs in one basket." For example, video content suggested by YouTube is chosen to keep users on YouTube for as long as possible. It is vital to understand how recommendation algorithms function on spaces to ensure our content is surrounded by other content for us.

What to consider when choosing a platform
- Spaces that have or have not been used by stakeholders
- Use of a suitable platform by staff (do not underestimate training required and work with professionals who are familiar with platform settings)
- Dedicated spaces or lack thereof (dedicated channel, page, or object)
- Access to data and configuration
- Length of broadcast window vs. retro planning actions vs. platform reactivity (for example, optimizing a new Wikipedia article is time-consuming and must be completed ahead of the broadcast window)

Strategic Monitoring: Collecting and Analyzing Data

Monitor and document actions in a discoverability logbook regularly

In addition to strategy development, monitoring and assessments are not optional; both should be part of the implementation process. Intended actions must be documented as well as actions that have been carried out, and the reasons that some actions have not been carried out. The logbook will become essential for implementing subsequent discoverability plans and will be a collective memory for the production team.

Discoverability is multifaceted and hard to measure; making sense of data is even more difficult if actions and impacts are not regularly documented.

It could be useful to compare target audiences in one project with the average audience in spaces to be used (for example, social media, content spaces, online video services), especially at the start of a project. Ensuring that target audiences are reached is also very relevant as the project evolves.

Setting up data collection systems for digital spaces

Activation

It is best to take ownership of data collection by configuring indicators to track according to various criteria (age, geography) and their intersections (gender, age) and determining collection periods. Some spaces gather data by default—YouTube offers some basic indicators—whereas other spaces do not (for example, Google Analytics). Take time to explore the possibilities each platform provides. Otherwise, data provided by spaces might be ignored because these data are hard to access retroactively.

> Given the multiplicity of setting options at this stage, it is recommended that you work with an external specialist with mastery of required technical elements. Initial settings impact data collection and analysis.

Consider removing "direct research" from results related to production team visits, such as updates,[9] as this option may affect results.

Adjust details
- Choose tracking metrics
    - Facebook and YouTube provide too many metrics which often change[10] (Facebook offers over 130 metrics to track publications!). It is worth choosing more standard metrics, such as number of visits, because they change little over time and are provided in manageable quantity.

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[9] This is done by creating a filter for internal IP addresses.
[10] See information about Facebook and YouTube.

- Opt for the finest level of detail possible or permissible depending on platform.
    - Time: opt for days instead of weeks or months
    - Geography: opt for cities instead of countries or continents
    - Language: specify how data will be collected from the device, page consulted, content (if available in both languages), and IP address. In the case of French-Canadian audiences, whose configuration, search and consumption parameters may fluctuate between two languages (e.g., viewing French-language content despite English-language settings on a device), it could be relevant to collect all these various parameters to understand the above dynamics and to be able to react appropriately.

French-language content and search engine algorithms
Search engine algorithms rely on quantity (popularity) and comparison (similarity). Though the interface's language and research settings are key, the user's profile and browsing history are crucial for algorithms to understand the intention and identify content that corresponds to the user.

Collect data progressively

Like actions, it is possible to validate strategies, value synergies among invested spaces (especially among project partners), and adjust strategies along the way to maximize the efficiency of resources at our disposal by regularly monitoring **performance indicators** with collected data.

Other benefits of progressively collecting data include
- Accessing data when it is still available, even if analysis and sharing do not take place right away
- Benefitting from a maximum of details in the information
- Adjusting the strategy during the series' broadcast window when it is still possible
- Noting the impacts of one platform over another and understanding increases and drops in visits in context

For example, a Facebook post containing a link to a hosted video on a website dedicated to the work should increase site visits. An effective action must have an impact on the platform.

Data must be readily handled in Excel or an equivalent document to be useful and to link data with actions in one report. To carry out tracking, it is possible to configure periodic extractions. It is also possible to create dynamic reports, something that could be accomplished with Google Looker Studio[11] (see example on the next page). Once these reports have been configured, they will give producers a measure of independence.
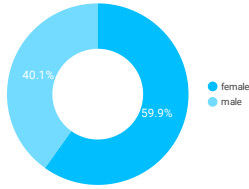
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[11] *Google Data Studio became Google Looker Studio in October 2022.*

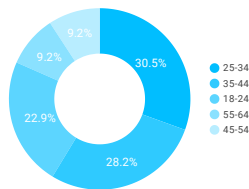A Guide for **Producers in the Audiovisual Industry**   film   television   digital media

AUDIENCE AMÉLIE ET COMPAGNIE

Source: Google Analytics et Youtube Analytics

SUR LE SITE IDÉLLO

GENRE

- female 59.9%
- male 40.1%

AGE

- 25-34 30.5%
- 35-44 28.2%
- 18-24 22.9%
- 55-64 9.2%
- 45-54 9.2%

LANGUES

Lang...	Sessi...
en-us	54.11%
fr-ca	12.87%
en-ca	12.27%
fr-fr	9.28%
fr	5.64%
en-gb	3.59%
en	1.15%
ru-ru	0.45%
de-de	0.45%
ko-kr	0.15%

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VILLES

Town/City	Sessions ▼
Chicago	19.65%
Ottawa	15.06%
Toronto	7.83%
Greater Sudb...	4.94%
Montreal	4.79%
Mississauga	3.19%
Yellowknife	2.89%
Orangeville	2.74%
St-Raymond	2.59%
(not set)	2.04%

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PROVINCES

Region	Sessions ▼
Ontario	53.22%
Illinois	19.65%
Quebec	16.36%
Northwest Ter...	2.89%
Manitoba	1.45%
(not set)	0.85%
British Colum...	0.85%
New Brunswick	0.85%
Blida Province	0.7%
Alberta	0.45%

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SUR LE SITE TFO.org

GENRE

- male 64.1%
- female 35.9%

AGE

- 35-44 39.7%
- 25-34 19.7%
- 45-54 14.2%
- 18-24 12.3%
- 55-64 8.7%
- 65+
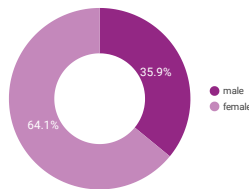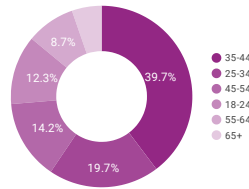
LANGUES

Language	Sessions ▼
fr-ca	26.94%
en-ca	20.4%
en-us	19.82%
fr-fr	14.28%
fr	10.07%
en-gb	2.74%
en-sg	0.32%
c	0.26%
en	0.21%
de	0.11%
Grand total	**100%**

1 - 24 / 24

VILLES

Town/City	Sessions ▼
Ottawa	11.65%
Greater Sudb...	10.12%
Montreal	8.38%
Toronto	5.75%
Longueuil	2.79%
(not set)	2.05%
Gatineau	1.69%
Maniwaki	1.63%
Winnipeg	1.58%
Quebec City	1.32%

1 - 10 / 219

PROVINCES

Region	Sessions ▼
Ontario	42.49%
Quebec	39.22%
New Brunswick	2.58%
Manitoba	1.74%
(not set)	1.42%
Illinois	1.27%
Alberta	1.11%
British Colum...	0.95%
Saskatchewan	0.58%
Nova Scotia	0.58%

1 - 10 / 50

SUR YOUTUBE TFLIX

Les données géographiques sont limitées sur Youtube analytics

GENRE

- Homme 45.5%
- Femme 54.5%

AGE

- 35-44 54.7%
- 25-34 16%
- 55-64 15.5%
- 18-24 13.8%
- 13-17
- 45-54
- 65+
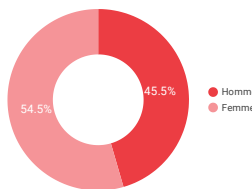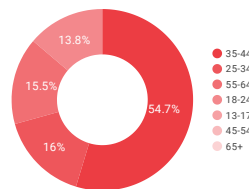
PAYS

Geographie	Vues ▼
Canada	51%
France	0.3%

1 - 2 / 2

Figure 6: Dynamic report screenshot from Google Data Studio featuring the Amélie et compagnie series by Carte Blanche Films.

Conclusion

Discoverability is not an easy concept to measure because its implementation is dynamic and varies depending on spaces selected, content to be discovered, and audience behaviours.

Despite measurement challenges, it is still possible to access a satisfactory level of detail so as to analyze results and impacts from actions stemming from a discoverability strategy. It is crucial to properly configure spaces ahead of time to collect relevant data for analysis. This will enable a continual assessment of results and determine if objectives have (or have not) been met. Efficient short-term levers involve creating quality secondary content to bring in audiences. In turn, this content becomes content in its own right and creates a network effect

Nothing is guaranteed in the constantly evolving digital environment.

Appendix 1: Concepts Worth Knowing

Algorithms

Algorithms are not infallible magic formulas. They are literal: an algorithm is a method, a finite and unambiguous sequence of operations or instructions to solve a problem or generate a result. The accuracy of an algorithm and its goal-specific effectiveness are directly related to the precision with which these instructions have been defined.

Algorithms are the computer processes and formulas that take your questions and turn them into answers (Google). In the case of discoverability, algorithms ask content and usage metadata to find what corresponds to search terms, most frequent uses, or particular user preferences, and to combine and present these results in a particular arrangement.[12]

Metadata

A compound word from the Greek prefix -meta that indicates self-reference; it means "data about data." Metadata is defined as the data that provide information about one or more aspects of the data, whether in paper or electronic format.

A typical example is associating a piece of data with the date it was produced or recorded, or for a photo, the GPS coordinates of the location where it was taken. Metadata are at the heart of semantic web techniques and are expressed in the Resource Description Framework (RDF) model.[13]

Schema.org

Schema.org is a microdata schema used on the Web. Microdata allow indexing robots to grasp more precisely the meaning of indexed pages.

Schema.org has laid out a method to expand the mechanism with new properties; an adaptation of the RDF format is available. Eventually, Schema.org should be able to support a number of various formats along with metadata. It is possible to coordinate the project with a distributor list.[14]

Search Engine Optimization (SEO)

Search engine optimization is the process of improving the quality and quantity of website traffic to a website or a web page from search engines. It is a set of techniques that improve the positioning of a page, website, or Web application on the search engine results page (SERP).

These techniques improve the understanding of a topic and content in one or many web pages through search engine indexing robots.

Website positioning is considered excellent when it is on the first page of search results and, consequently, among the first seven to ten results of a keyword search directly related to the topic.

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[12] Source: Discoverability: Toward a Common Frame of Reference, CMF, 2016.
   Online: https://cmf-fmc.ca/now-next/research-reports/discoverability-toward-a-common-frame-of-reference/
[13] Source: Wikipedia. Online: https://en.wikipedia.org/wiki/Metadata
[14] Source: Wikipedia. Online: https://en.wikipedia.org/wiki/Schema.org

SEO generates organic results, unlike paid search (SEA), which attempts to improve positioning through paid methods such as sponsored links or paid advertising.[15]

Structured Data

Understand how structured data works (by Google[16])

Google Search works hard to understand the content of a page. You can help us by providing explicit clues about the meaning of a page to Google by including structured data on the page. Structured data is a standardized format for providing information about a page and classifying the page content; for example, on a recipe page, what are the ingredients, the cooking time and temperature, the calories, and so on.

Google uses structured data that it finds on the web to understand the content of the page, as well as to gather information about the web and the world in general.

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[15] Source: Wikipedia. Online: https://en.wikipedia.org/wiki/Searchengineoptimization
[16] Source: Google Search Central. Understand how structured data works.
Online: https://developers.google.com/search/docs/advanced/structured-data/intro-structured-data

A Guide for **Producers in the Audiovisual Industry**   🎞 film | 📺 television | ▶ digital media

Appendix 2: Relevant Documents

APFC Reports

- Exploring Discoverability: Finding New French-Language Audiences and Gaining Loyalty Among an Abundance of Audiovisual Content (2022)
- *Au cœur de la découvrabilité : analyse des résultats du banc d'essai par Synapse C* (2021)

Discoverability Reports

- CDEC (2020). *The challenge of discoverability. The urgency to act to defend the diversity of cultural expressions.*
- Chaire UNESCO (2020). *Les mesures de découvrabilité des contenus culturels francophones dans l'environnement numérique : compte rendu des tendances et recommandations.* (in French only)
- Canada Media Fund (2016a). *Discoverability: Toward a Common Frame of Reference, Part 1.*
- Canada Media Fund (2016b). *Discoverability: Toward a Common Frame of Reference: The Audience Journey, Part 2.*

Guides

- Bell Fund, Shaw Rocket Fund and TELUS Fund. *Audience Development Plan Template.*
- Culture Laval: *Guide de la découvrabilité et des bonnes pratiques sur le Web.* (in French only)
- Culture numériqc. *Références.* (in French only)
- Culture Saguenay–Lac-Saint-Jean. *Le guide « non numérique » pour comprendre le numérique.* (in French only)
- Ministère de la Culture et des Communications du Québec. *Guide des bonnes pratiques : découvrabilité et données en culture.* (in French only)
- Plamondon, Josée avec la Fondation Jean-Pierre Perreault. *Bien documenter pour favoriser la découverte en ligne. Travailler avec des métadonnées.* (in French only)

Social Media: Instruction Manuals

Google and YouTube

- Google Search Central: *How to get your website on Google Search*
- Google: *Rich Results Test*
- YouTube Traffic *Source Types*

Facebook

- *Meta for Developers: https://developers.facebook.com/?locale=enUS*
- *Instagram: https://developers.facebook.com/products/instagram/?locale=enUS*
- *TikTok for Developers: https://developers.tiktok.com/?refer=tiktokweb*

Appendix 3: Discoverability Plan and Related Decisions

This chart presents a non-exhaustive list of steps to follow for a discoverability plan, each of which has questions and answers that will guide decisions to be made and actions to be taken.

Step	Decision and examples
Set realistic and measurable goals	What do you expect from broadcasting goals? ▪ Content diversity for all productions (if multiple)? Balance or priority between local and national productions, critical or commercial success? ▪ Positioning: balancing or prioritizing new programs (renewal) or funds (bringing back a winning strategy)? ▪ Any economic expectations from audiences or ad revenues from audiences? What do you expect from this orientation? ▪ Do you wish to retain/maintain the same spaces or develop new audiences (for example, create new spaces for new audiences such as TikTok for younger audiences; Facebook, older audiences)? ▪ Are you more focused on consumption (i.e., increase viewing for a full episode or prioritize YouTube)? ▪ Are you more geared toward attention or actual consumption (for example, a thirty-second viewing or an entire episode viewing)? ▪ Are you interested in outreach, reputation, or clicks (i.e., set visit goals instead of the quantity of "likes" and shares)?
Define target audiences	▪ Acquired audiences ▪ Acquiring new audiences
Identify the production's digital ecosystem	▪ Choose spaces that make sense: spaces already used by professionals and target audience ▪ Choose partners outside media circles (for example, social communities)
Describe the production	▪ Language choice and level; vocabulary ▪ Editorial lines
Position the production ("content strategy")	▪ One editorial line per platform all the while paying attention to audiences in each platform (acquired and to be acquired) ▪ Foster engagement in each platform (i.e., "art of conversation") by developing new content ▪ Create connections with existing content on spaces

Étape	Décision et exemples
Monitor website (producers, broadcasters, and other stakeholders)	▪ Organize pages by subject (i.e., one page per series; one page per season) for targeted optimization and detailed analyses ▪ Improve optimization with instructions (Google link)
Organize partnerships	▪ Strengthen efforts between producers and broadcasters in terms of synergy and related profiles. For example, bring actions and data sharing together; connect all spaces.
Organize spaces (marketing plan)	▪ One editorial line per platform ▪ Consider synergy among spaces ▪ Purchase supported media to create a platform effect
Collect data	▪ Configure spaces such as Google Analytics and YouTube Analytics ▪ Create dashboards such as Google Data Studio to update data ▪ Use existing tools such as Oribi, Heap, and Hotjar ▪ Make connections with Google Tag Manager (operational on every platform)
Implement the broadcasting plan	▪ Monitor actions carried out through plans or intentions; adjust implementation (for example, a Twitter platform was anticipated initially, during many trial runs, but in the end, it was not used because it was not relevant to the target audience) ▪ Assess referral searches in particular to ensure users have engaged with secondary content to primary content

Appendix 4: Discoverability Strategy Matrix

The participating producers completed a self-assessment questionnaire aimed at identifying their discoverability actions. Diagnostics were then established for each project, taking into account the digital footprint of the spaces presented in the following matrix.

[An Excel version of this matrix may be downloaded](#)

Pillars	Diagnosis, intervention and follow-up matrix		
	Producer	**Work**	**Broadcaster**
	Producer Name	Work Title	Broadcaster Name
Website	Elements are missing	Some elements are present	Some elements are present
Youtube channel	Elements are missing	All elements are present	Some elements are present
Wiki universe	Elements are missing	All elements are present	Some elements are present
IMDb page	Some elements are present	All elements are present	Not applicable
SCHEMA data	Elements are missing	Elements are missing	Some elements are present

Colors legend

🟩 *All elements are present*	🟨 *Some elements are present*	🟥 *Elements are missing*	🟦 *Not applicable*

* The colors in the table have been included as a guide to illustrate the different levels of space use.

Notes

This matrix groups the mechanical levers of digital discoverability. To establish a diagnosis, it is necessary to evaluate the presence and progress levels of the reference pages on the Wiki and IMDb platforms, but also the use of YouTube's internal tools that ensure referencing and a level of user engagement. It is important to test the presence and quality of SCHEMA data (international protocol for generating metadata - schema.org), which allow content to be documented directly with search engines, so that a knowledge graph* can be generated automatically, proving that search engines have understood the meaning of the content presented.

* *https://en.wikipedia.org/wiki/Google_Knowledge_Graph*

Social networks, promotion	Producer		Work		Broadcaster	
	Producer Name		Producer Name		Producer Name	
Instagram account	🟨		🟨		🟩	
Facebook account	🟩		🟥		🟩	
Twitter account	🟨		🟥		🟦	
SEO	🟨		🟨		🟩	
Traditional promotion	🟩		🟩		🟩	

Colors legend

🟩 All elements are present   🟨 Some elements are present   🟥 Elements are missing   🟦 Not applicable

* The colors in the table have been included as a guide to illustrate the different levels of space use.

Notes

It is important to evaluate the resources available for marketing, promotion and indexing activities. These resources are complementary tools that reinforce discoverability but are more ephemeral because they are temporary and not very well referenced by search engines after promotion. Data and quantified actions on the efforts undertaken should be obtained from the broadcasters, who are responsible for the promotion plans. This would make it possible to account for their presence and their potential for evaluating overall discoverability, which combines permanent mechanisms with temporary promotional activity.