



# Acknowledgements

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## **Our contributors**

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## **Our collaborators**

La Fabrique de sens, LaCogency, and Synapse C, for contributing to the project, in addition to producers and their teams as well as broadcasters who played an active role in the trial run

## **Our expert committee**

The committee generously donated their time and provided their skills to examine the project's procedures and documents

## Disclaimer and Inclusion Notice

### **Disclaimer**

All opinions, conclusions and recommendations expressed in this document are those of the authors. The funding partners and contributors are not bound by any of the recommendations presented in this text.

### **Inclusion Notice**

For ease of reading, the masculine gender has been used as the neutral gender to refer to both women and men.

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# Overview

This report relates to the *Exploring Discoverability* project implemented by the APFC in 2018. The project was a trial run in which six APFC members participated and applied a discoverability strategy to an ongoing production.

Participants were supported by digital discoverability specialists, and results and data were analyzed by a firm that specializes in cultural data. Broadcasters of the selected productions were representative of the industry, whether they were public (Radio-Canada and TFO), dedicated to French-Canadian production (TV5 and UnisTV), or private (TVA and illico). The broadcasters were involved in the project to varying degrees.

Discoverability is not measurable, but the results of the actions required to implement it are. To be able to properly analyze these results, each of the digital spaces chosen for the discoverability strategy must be configured from the start, which was not done in all cases. Consequently, the results that support the final analysis are incomplete, but we can still draw some conclusions about the relevance and effectiveness of the actions and spaces used, given the contexts of the productions chosen.

Experts and consultants who supported the project came up with a number of observations and recommendations. Specifically, these observations and recommendations address the importance of having a discoverability plan from the start of the project, as much as possible in close collaboration with the broadcaster, the strategic nature of the digital spaces to be included in the plan, and the need to properly configure data collection from each platform to regularly monitor the impact of actions and adjust them as needed.

# Introduction

Implemented in between 2018 to 2021, the *Exploring Discoverability* project was included in the 2016 strategy implemented by APFC to increase member exposure, profiles, and reputation.

The purpose of this project was to provide a form of laboratory to develop, implement and validate the most relevant discoverability and audience development strategies for APFC members, in an environment supervised by discoverability experts.


Six APFC member productions were chosen to be part of the trial run. Each of the series chosen came from a variety of categories, including animation, variety show, teen fiction, and adult fiction. Targeted audiences were also varied—from children as young as five and six years old to adults who loved country music. Below are the six productions.

1. *Abigaëlle et la séduction prénatale*, produced by Edmonton-based [Far West Productions](#); a web-based romantic comedy targeted to women aged 18 to 45. The second season was presented on the TV5/UnisTV website on February 2020.
2. *Amélie et compagnie* produced by Ottawa-based [Carte Blanche Films](#); a fictional series for children aged 6 to 12. The third season was broadcast on TFO in the fall of 2019; the fourth, in the fall of 2020.
3. *Balade*, produced by Toronto-based [Machine Gum Productions](#); a variety show featuring artists and Francophone music across Canada. The second season was broadcast on UnisTV in the fall of 2019.
4. *Canot cocasse*, produced by Winnipeg-based [Manito Média](#); an animation series for children aged 5 to 7. The fourth season was broadcast on UnisTV from January to March 2020 and broadcast on Radio-Canada as of April 2020.
5. *La vie compliquée de Léa Olivier*, produced by Ottawa-based [SLALOM](#) and coproduced by Montréal-based Encore Télévision; a fiction series for youth aged 9 to 15. The first season was broadcast by the streaming service Club illico as of February 2020, whereas TFO broadcast it in January 2021.
6. *Tout simplement country*, produced by Halifax-based [Connections Productions](#); a variety show dedicated to country music. The first season was broadcast on ICI ARTV from December 2019 to February 2020; ICI Radio-Canada Télé, in February 2020.

The *Exploring Discoverability* project lasted three years. A literature review was the first step in the process and was produced by [La Fabrique de sens](#). This was followed by consultation meetings with a committee of experts<sup>1</sup> from fields including digital marketing, distribution, audiovisual production funding, and university research. The goal was to fully understand the concept of discoverability in a niche and cultural community market setting and to create a document with the main discoverability strategy components.<sup>2</sup>

<sup>1</sup> Appendix 3, Expert Committee Members

<sup>2</sup> Appendix 2, Discoverability Strategy Matrix

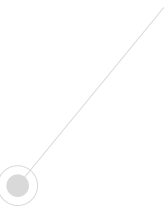


The documenting and consulting approach was the foundation for implementing the trial run with six APFC member producers, which started in early 2019. Digital discoverability firm [LaCogency](#) was tasked with developing and monitoring the discoverability strategies and initiatives.

The project was to end with a report, a detailed account of case studies, and the development of tools to help all producers in their discoverability projects.

A first version of a report was submitted to APFC and the expert committee in early 2020. All participants thought the strategy was appealing and that it showcased implemented actions. However, an analysis of impacts on audiences—i.e., measurable impacts—was missing.

In light of these observations, [Synapse C](#), a digital centre of excellence in big data in the cultural sector, was selected to measure the impact of discoverability actions on audiences and to document synergy impacts on the actions implemented.



# 1. Background

## 1.1 Creating discoverability—a need for change

The *Exploring Discoverability* project stemmed from observations made at the [Discoverability Summit](#) cohosted by the Canadian Radio-television and Telecommunications Commission (CRTC) and the National Film Board (NFB) in May 2016. Through this summit, the CRTC wanted to prove a few hypotheses that were formed during a 2013 public hearing entitled “Let’s Talk TV: A Conversation with Canadians.” The summit put emphasis on the evolution of the audiovisual landscape, during which a consensus was reached—the way content was distributed and consumed in Canada and around the world had changed and continues to change.<sup>3</sup>

In 2015, the then CRTC president discussed the disappearance of the traditional broadcaster role as intermediary and stated that creators and distributors needed to increasingly adapt new tools to connect their shows with viewers and not rely solely on broadcasters to attract viewer attention<sup>4</sup>.

In 2022, discoverability became an even greater priority in the culture and media ecosystems, so much so that it appeared in Bill C-11, the Online Streaming Act, alongside the sections authorizing the CRTC to impose conditions deemed appropriate to implement Canada’s broadcasting policy, especially the “presentation of programs and programming services for selection by the public, including the showcasing and the discoverability of Canadian programs.”<sup>5</sup>

With respect to the APFC member producers, it is absolutely critical to ensure the discoverability of their works since most of their viewers live in sociolinguistic minority communities and because English-language content is plentiful and easily accessible. Given that these communities are scattered across nine provinces and three territories, and may be isolated from each other, providing an accurate portrait of their realities has historically been difficult because of a lack of technical tools used to gather trustworthy data about this portion of the population.

Within this context, producers are not entirely familiar with their audience and their needs. This project sought to equip producers to use new technologies through which to present their content to target audiences, develop new audiences, and find ways to create audience loyalty.

<sup>3</sup> <http://discoverability.ca/transcript-for-the-montreal-en-route-event/>

<sup>4</sup> <https://www.canada.ca/en/news/archive/2015/06/jean-pierre-blais-annual-conference-western-association-broadcasters.html>

<sup>5</sup> <https://www.parl.ca/DocumentViewer/en/44-1/bill/C-11/third-reading>

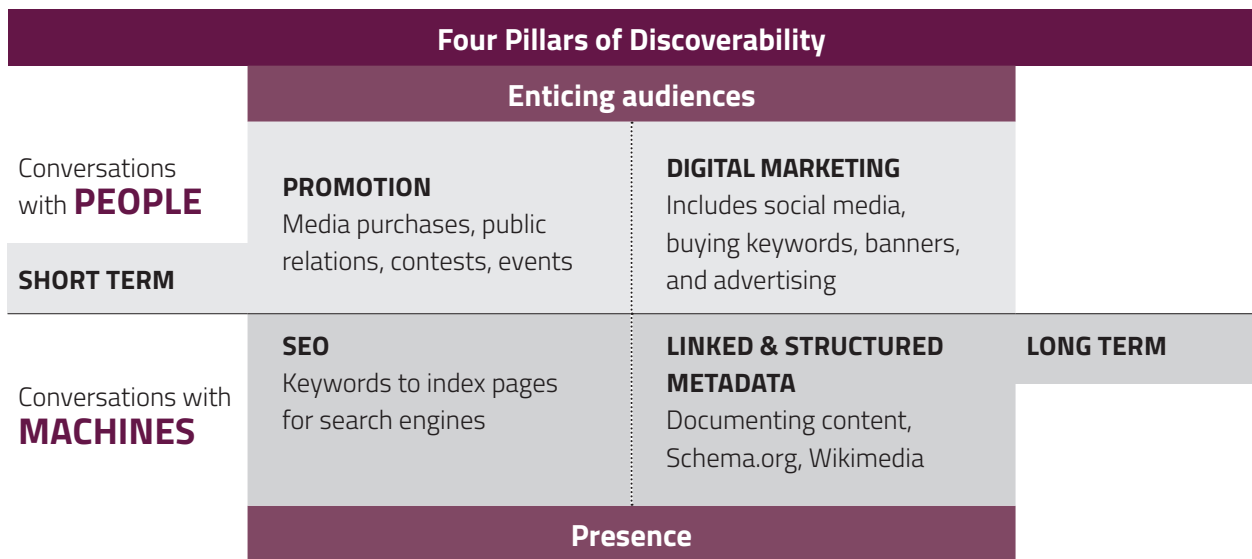
## 1.2 Defining discoverability

At the outset of the project, the expert committee validated the research stage observations and provided a multilayered definition of discoverability. When the trial run was implemented, activities centred around the definition below.

*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). [translation].*

LaCogency had initially organized discoverability in a digital platform context using three pillars: [SEO](#)<sup>6</sup>, “structured data” (metadata or structured data), and “linked data” in the Wikipedia universe, each referring to “**machine**” interactions. However, for this project, another pillar was added, namely, interactions with **human beings**, to provide a broader vision of discoverability, using “promotion” and “digital marketing” aspects. The final diagram below was constructed by LaCogency, the expert committee, and APFC, and establishes the definition of discoverability used during the project.

### Figure 1 – Four pillars of discoverability



<sup>6</sup> 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.



Before the project began, many participants presumed that discoverability was mainly a promotional and digital marketing operation, elements seen in the upper two quadrants.

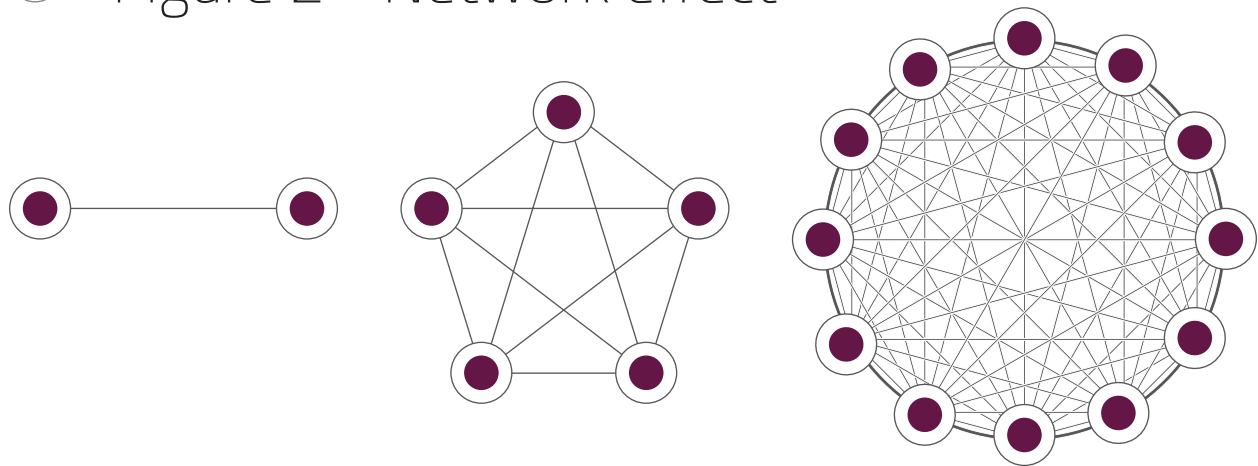
Discoverability in a digital context is multifaceted. On the one hand, audiences must be attracted through communications and promotional activities. On the other hand, communication with machines is needed, which requires the use of skills intrinsically linked to structured and linked data to ensure works are found<sup>7</sup> by search engines and recommendation systems, both illustrated in the lower two quadrants.

Given the advent of linked data, “conversations with machines” have become increasingly necessary. These conversations are a Consortium World Wide Web (W3C)<sup>8</sup> initiative that seeks to turn the Web into a “worldwide information network” where data take on new meaning when connected with each other instead of remaining hidden in numerous closed databases without connections. This prevents machines from making necessary connections, as they may not know how to decode human-written texts.

In such a context, discoverability of cultural content increasingly depends on interconnections with contents, individuals, organizations, places, and events. “In the digital world, information is discoverable by way of data and other information that ensures our digital traces are left behind, like the neuron network in the human body [translation].”<sup>9</sup>

Simply put, the more secondary content is created, and the more connections added, the more powerful the cumulative network effect will be. The image below presents the network effect for two, five, and twelve components. For each component, there is anywhere from one, ten, and sixty-six possible connections.<sup>10</sup>

## Figure 2 - Network effect



<sup>7</sup> Findability is defined as the ease with which information contained on a website can be found.

<sup>8</sup> <https://www.w3.org>

<sup>9</sup> Josée Plamondon, expert committee member. Online: <https://espaceschoreographiques2.com/wp-content/uploads/2019/12/Guide-métadonnées-FIPP.pdf> (in French only)

<sup>10</sup> Synapse C. [Au cœur de la découvrabilité : analyse des résultats du banc d'essai](#) (in French only)

## Short-lived versus sustainable discoverability

Discoverability exists at two different levels. LaCogency's Andrée Harvey and Véronique Marino say that **promotional and marketing activities, both traditional and digital**, "are short-term discoverability actions that could be compared to a straw fire or dose of sugar, since the effect is instant and powerful but short lived [*translation*]."

**Digital discoverability** is "long term" because it creates a conversation with machines and algorithms to guarantee a long-lasting presence for content, guaranteeing that a film or television series can be found after its launch, film screening, or television broadcast. To continue along metaphorical lines, digital discoverability is akin to a fireplace fire, or the digestion of fibres and proteins: the effect is long lasting. The Web is a permanent object [*translation*]."

## French-language audiovisual production in minority communities: production challenges


APFC members are film, television, and digital media producers working mainly in French. They are employed and working all across Canada in a Francophone minority setting, and create content in every genre, whether it be fiction, variety shows, science and technology, sports, children's and youth programming, history, adventure, and art documentaries, or magazines. Audiences hail from Francophone Canada; and, to a lesser extent, the global Francophonie and those learning French.

Productions by APFC members reflect official language minority communities (OLMCs) in nine provinces and three territories. Whether members come from the Maritimes, Saskatchewan, Manitoba, or the Northwest Territories, they all face a cultural reality that differs from their French-speaking counterparts in Québec. This cultural reality and those minority communities' needs, interests, and concerns are at the heart of Francophone Canadian productions and media content.

Audiovisual producers in Francophone Canada are far more invested in a mission related to the vitality of their minority communities than their French-speaking counterparts in Québec. They need to accurately reflect their communities while ensuring that content will appeal to their audiences everywhere and being confronted with specific hardships such as the scattering of audiences over long distances and the competition with the dominant English-language market<sup>11</sup>.

It is practically impossible to measure television viewing habits with traditional methods because target audiences are scattered and viewing habits are based on a sample that is representative of a specific population in a location or market.

<sup>11</sup> According to Statistics Canada data, 89% of French speakers outside Québec are bilingual, whereas only 41.5% of French speakers in Québec are bilingual. Source: <https://www.canada.ca/en/canadian-heritage/services/official-languages-bilingualism/publications/statistics.html>.



The pool of actors, screenwriters, and technicians who work in mostly English-language environments have a limited knowledge of French. This makes recruitment efforts difficult, as producers often need to translate the artistic work's scenarios and documents and often must repeat instructions in both languages while on set.

Despite the creation of funding programs and regulatory measures implemented by public authorities to support audiovisual production in OLMCs, the resources at creators' disposal are still limited.

# 2. Starting the Project

The trial run initially started with *Amélie et compagnie* (Carte Blanche Films) and *Balade* (Machine Gum) in early 2019. The remaining four productions joined the trial run in the summer of that same year.

## 2.1 Launching trial runs

For each production, the first step was adjusting tools and strategies to launch the trial run. Each tool and strategy included

- A chart of the program's, production company's, or distributor's digital presence
- Discoverability goals
- Discoverability strategies
- A presentation of necessary components to develop strategies with producers, such as
  - Understanding of the target audience
  - Reasons for using certain digital spaces
  - Creation and optimization of extra content
  - Media purchases
  - Optimization of organic, analytical, and paid media posts
  - Social media strategy
  - Digital space settings for data collection
- An assessment of the needs of internal training for producers
- An assessment of efforts made by the distributor

With the help of broadcasters, a list of various traditional marketing and promotional initiatives was created so that all the tools and initiatives that have helped program publicity were taken into account

This strategy ensures that the producer and the broadcaster (the producer's discoverability partner) pay attention to both "human" dimensions through marketing and promotional tools that stimulate exposure and to "machine discoverability" dimensions that require linked data to be documented and structured to guarantee content presence over time, as shown in the four- pillar discoverability model.

## 2.2 Digital spaces occupied

Producers worked with digital platforms that were chosen for their abilities to produce, share, and provide relevant and necessary information that lend meaning to an audiovisual work. These platforms are vehicles for documenting and linking content for search engines, of which Google is the most used.

Among these vehicles, IMDb, YouTube, and Vimeo are used for audiovisual content, whereas Wikipedia is used to share impartial information. Websites are used because they structure content in such a way that search engines can collect and understand that information more in a discoverability context of randomness, roaming, and serendipity—which represents more than simply performing a targeted and rational search. Structured website content is defined as HTML pages with a single URL and the right SCHEMA tags in its code.<sup>12</sup>

Social media platforms were used depending on the nature of the production. More information on social media platforms may be found under “Results” (see fourth section).

## 2.3 Communication tools

To remove the barrier of distance that separated participants between Halifax and Edmonton, reputable communication and collaborative Web spaces were used.

The collaborative communication and project management platform SLACK<sup>13</sup> was used for having discussions, asking questions, and sharing documents, all of which were the building blocks for the trial run. This platform created a “collective intelligence” memory that was extremely handy when writing the final report.

Initial contact with teams took place on Skype, during which the project objectives were explained, as well as individual roles, and dialogue protocols. The global objective was to reassure participants with respect to their investment ability and creative vision and set out the role of each project team member.

<sup>12</sup> SCHEMA is a knowledge base Google uses to compile search engine results with semantic information from other miscellaneous sources.

<sup>13</sup> Slack = Searchable Log of all Conversation and Knowledge. Basic services and free access were more than enough for this project.

## 2.4 Producers' self-assessment and discoverability analyses

Producers filled out a self-assessment questionnaire to pinpoint their discoverability actions and their understanding of discoverability to determine what every individual's needs were in terms of training and coaching.

Analyses were completed for each production so as to consider each program's digital presence, the production company's presence, and the broadcasters' presence, providing an assessment of the work's overall discoverability. These analyses were introduced and explained to each team during dedicated discussions; observations were validated by production teams that saw the platform each program occupied on the Web. The purpose of the analyses was to foster team productivity—recommended actions were designed to be useful and necessary rather than be considered an additional workload for unjustified reasons. In addition, analyses were made based on, and validated by, broadcasters' digital spaces.

Analyses were presented in two sections, as shown in the example below. The first section assessed the production company and broadcaster, mechanical levers for digital discoverability (i.e., presence and advancement level for reference pages on Wikipedia and IMDb spaces), the use of internal YouTube platform tools to guarantee optimization and user commitment, and the presence and quality of [SCHEMA](#) data, the international protocol for generating metadata. These data documented content directly from search engines and automatically generated a knowledge graph<sup>14</sup> to demonstrate that search engines understood the meaning of presented content.

The second section assessed the tools each team had to support marketing, promotion, and indexing. Though these extra tools strengthened discoverability, their effects were short-lived because of their temporary nature and due to the few search engines, that optimized works after promotion.

<sup>14</sup> A knowledge graph is a knowledge base Google uses to compile search engine results with semantic information from other miscellaneous sources.

Figure 3 - Analyses of *La vie compliquée de Léa Olivier*

		Matrix of diagnostic, intervention and follow-up axes		
		Producer	Work	Broadcaster
Pillars		SLALOM	<i>La vie compliquée de Léa Olivier</i>	Club Illico
Website	Each SLALOM production is the subject of a file with a unique url. For now, there is no entry for the series <i>Léa Olivier</i>	N/A		Data sheet for each product
Youtube channel	No Youtube channel. New video content to plan?	No Youtube channel. New video content to plan?		N/A
Wiki Universe	Create page	Improve page		Improve page
IMDb Page	Information to add.	Information to add.		Information to add.
SCHEMA data	@type to be changed	@type to be changed		Recommend that illico integrate SCHEMA data into its site. Good practices

Colors legend

- All elements are present
- Some elements are present
- Elements are missing
- Not applicable

	Producer	Work	Broadcaster
Social media/ promotion	SLALOM	<i>La vie compliquée de Léa Olivier</i>	Club Illico
Instagram	Account IG to be created	Provide content for the author	Ask for Illico promo plan
Facebook	Frequency of publication to increase.	Provide content for the author	Ask for Illico promo plan
Twitter	Account to be created	Provide content for the author	Ask for Illico promo plan
<b>Traditional promotion</b>			

#### Colors legend

■ All elements are present     
 ■ Some elements are present     
 ■ Elements are missing


#### Diagnosis

Since the TV series *La vie compliquée de Léa Olivier* is not yet on the air, the information found on the web about it comes from the press coverage that was done at the time of the official announcement.

Given that this is a TV adaptation of the first two volumes of a series of 12 children's books written by author Catherine Girard-Audet, the literary universe of *La vie compliquée de Léa Olivier* is at the top of Google searches.

Out of 21 spaces reviewed: 4 are satisfactory (19%), because all the elements are present to ensure the discoverability of the web series; 11 are to be improved (49%) because the basic elements are there but not sufficiently fleshed out to ensure optimal discoverability; and 3 are to be filled (13%) because the visibility of the web series is nil. Four spaces are not applicable (19%) because of rights negotiated between the producer and the broadcaster.





**Broadcasters for each program were asked to actively collaborate as of the beginning of the project because they are stakeholders in the work's overall discoverability.** After all, broadcasters benefit from any action that provides programs with exposure on their network, or in some cases, via Internet. An analysis of broadcasters' digital characteristics were explained during Skype or in-person discussions. Some broadcasters implemented recommendations to improve their own digital presence.

Not all teams and their level of knowledge and skill were on an equal footing and not all productions were on the same page with respect to discoverability. While some productions benefitted from previous seasons' fame, other productions benefitted from a broadcaster's important resources or from an audience built before broadcast.

**Aside from funding that was included in participating producers' budgets for promotional, marketing, and discoverability activities, no producer benefitted from additional funding to implement recommended initiatives.** An assessment table for additional human and financial resources used by each producer at the time of the project may be found in the Appendix.

# 3. Main Observations

## 3.1 Exploring discoverability from the producers' point of view

The six production companies that took part in the trial run were in Halifax, Ottawa, Toronto, Winnipeg, and Edmonton; the youngest company has been in operation since 2015; the oldest, for 22 years. Each company was considered small in size. The “biggest” company had 22 full-time staff members, whereas the others had anywhere from 5 to 12 members. Each company mostly or exclusively produced French-language content.

In this portion of the report, we will examine each producer's experience and discover what each of them learned.

### **Familiarity with discoverability**

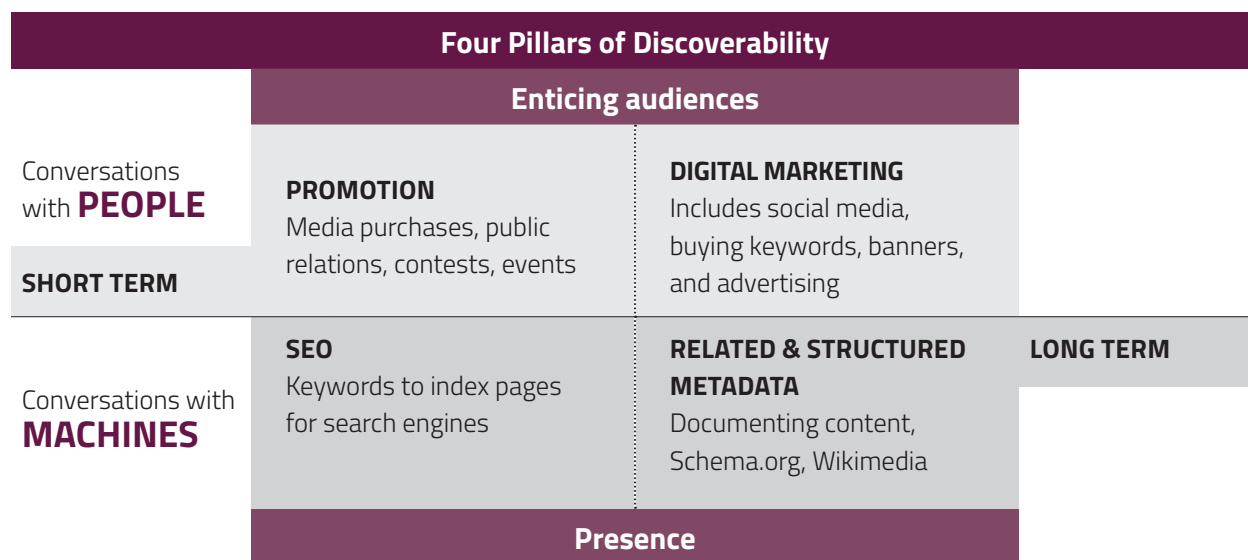
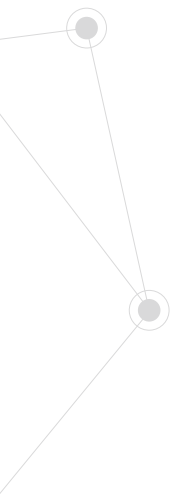
Every producer was familiar with discoverability through initiatives implemented by private and public production funds. Privately owned funds have required detailed discoverability plans for many years, whereas the Canada Media Fund (CMF) changed its guidelines in 2019 to ensure the digital media (DM) component of an audiovisual project placed more emphasis on promotional, market, and discoverability support for television<sup>15</sup>.

Every producer was aware of the importance of implementing activities that were coherent with the definition of discoverability Bell Funds proposed, namely: “the ability to offer content where audiences can consume it and increase your content exposure to reach other audiences<sup>16</sup>.”

By participating in the trial run, producers learned how to act on their content “**exposure potential**.” This in part meant that producers had to go beyond discoverability plans that production funds had requested. These plans were often controlled by external consultants and were mostly promotion and digital marketing plans, which are found in the two upper quadrants in the discoverability pillar.

<sup>15</sup> [CMF announces 2019-2020 Program Budget, Guidelines and Applications Deadlines](#)

<sup>16</sup> Bell Fund. Online: <https://fondsbell.ca/principes-directeurs/> (in French only)



The trial run taught producers the importance of acting within the two lower quadrants of the aforementioned pillar model, which consist of communicating with machines, implementing actions, and observing results.

Here is what some participants had to say about the project:

- *"A discoverability strategy must be set out before each project in collaboration with the broadcaster. I thought we already had a strategy in place, but now we'll come out winners because of what we've learned."*
- *"I think I'll be able to put together a discoverability plan because I'm familiar with the various levers that lead to discoverability. We've gained a few benefits that are the basis of discoverability."*
- *"Although we're really busy, we've got many people around us who can give us a helping hand. We've learned a lot and we're really proud to have taken part in the project. I think many people think that discoverability is a drag and pointless. That's what I thought before, but not anymore. Discoverability will benefit us if our productions can go beyond our borders."*



## 3.2 Expectations and goals

At the outset, participants received a self-assessment questionnaire in part to keep record of expectations and goals.

The comments we received were quite similar across the board and were a good indication of the general level of understanding participants had about discoverability.

- Learn and provide great series exposure
- Reach out to audiences and series' fans; explore their universe
- Find out who our audience is
- Increase our exposure

In one of the participating company's goals, it was indicated that there was an expectation that their viewing levels would increase and "an experience and pool of knowledge would be gained to apply to our future projects."

From the very beginning, participating producers had goals related to knowledge and audience development.

## 3.3 Skill development

Producers were especially satisfied with their participation in the project because they understood the importance of discoverability and acquired the knowledge necessary to implement discoverability in their future projects.

However, participation was not always simple and straightforward. For instance, Wikipedia is not an easy platform to master because of its strict set of rules for contributors and enforcement by watchful mediators (i.e., content deemed too marketing-based is very likely to be removed by Wiki editors and mediators).

All producers said they would like to incorporate the knowledge they acquired into the workflow of their future projects.

Select comments from participants:

- "For future projects, you need to evaluate the time needed to delegate tasks in the workflow."
- "I learned a few new skills, but some discoverability tasks need to be delegated to experts for greater efficiency— like making changes to Schema codes and websites."
- "I'd like to say that we thought we had included discoverability in our production plans. It turns out that we had included it only slightly."
- "Plans will change depending on projects, but we've definitely acquired the basic material to adapt the discoverability plan to our various content and goals."

## 3.4 Digital presence

In the digital world, the discoverability of a television show takes place during a timeline related to the broadcaster and producer actions. When the program is launched, it benefits from discoverability because of promotional activities. Discoverability continues after the broadcast because of social media marketing and continues after linear broadcasting because of input via digital spaces as well as structured and linked metadata.

In the spring or fall of 2019, LaCogency began to monitor the works' development by performing an analysis. This process continued in December 2019 and ended in March 2020. Following recommendations, Table 1 summarizes actions implemented by producers of the six projects.

The colour code indicates:

- Completed actions in **green**
- Actions carried out but in need of improvement in **yellow**
- Non-completed actions in **red**
- Actions carried out with no results in **blue**<sup>17</sup> (for example, a producer or broadcaster could not create a Wikipedia page because it was too commercial in tone, leading to said page being deleted). Blue also indicated actions that were suggested but could not be applied (for example, producers or broadcasters did not have adequate rights to display online content).

Before-and-after analysis for each production revealed that producers managed to make gains in presence because the number of digital spaces in green and those with satisfactory presence surpassed the number of actions that required improvement (yellow) or were not executed (red).

Productions had a 0% to 19% satisfactory digital presence when the project began. When the project ended, the percentages were between 32% and 86%.

<sup>17</sup> "n/a" sections in blue appeared during the project because of particular scenarios involving some broadcasters or because some producers were not able to write articles for Wikipedia. To avoid diminishing producers' efforts, it was better to classify these spaces as "n/a" instead of judging them to be unused spaces.

# Tableau 1 - Project Analysis

Participating production company / production	Results when project began	Results when project ended
Carte Blanche <i>Amélie et Cie!</i>	April 2019	March 2020
Connections Productions <i>Tout simplement country</i>	October 2019	March 2020
Far West <i>Abigaëlle et la séduction prénatale</i>	September 2019	March 2020

### Colors legend

■ Satisfactory   
 ■ To be improved   
 ■ To be completed   
 ■ n/a

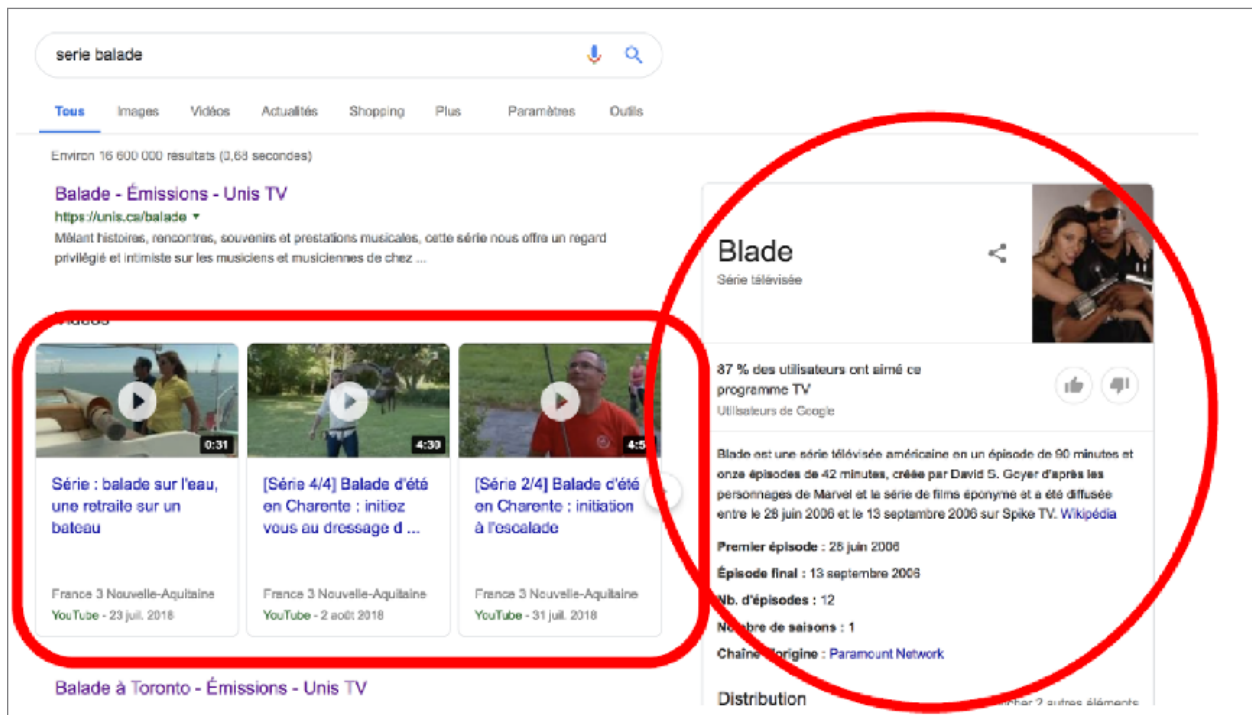
Participating production company / production	Results when project began	Results when project ended
<b>Machine Gum</b> <i>Balade</i>	May 2019	February 2020
	<p>57% 43%</p>	<p>7% 7% 86%</p>
<b>Manito Média</b> <i>Canot cocasse</i>	October 2019	March 2020
	<p>15% 35% 50%</p>	<p>8% 27% 65%</p>
<b>SLALOM production</b> <i>La vie compliquée de Léa Olivier</i>	September 2019	March 2020
	<p>13% 13% 58% 17%</p>	<p>13% 17% 50% 21%</p>



If we look at the number of satisfactory spaces in these tables, a numerical assessment can be given to each producer with 86% for Machine Gum; 81% for Connections Productions; 65% for Manito Média; 50% for SLALOM; 40% for Carte Blanche Films; and 32% for Far West. Marks change somewhat if the "n/a" spaces are removed, giving 95% for Connections Productions; 92.5% for Machine Gum; 60% for Carte Blanche Films; 57% for SLALOM; and 39% for Far West.

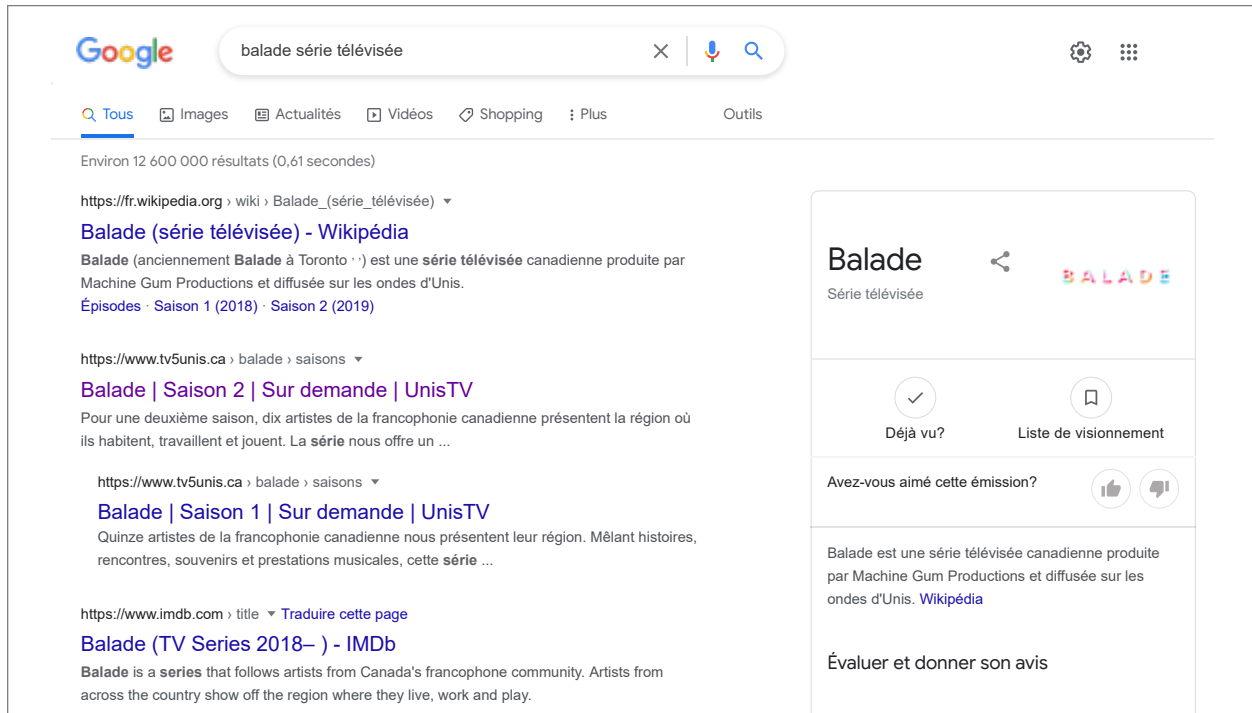
For instance, when the project started, the Balade series was not found in search engine results; Google even considered the title to be a typographical mistake. After typing the keywords "Balade série télé," Google asked, "Did you mean 'Blade'?" and proposed the American TV series Blade in Figure 3. When the project ended, the link offered from among search engine results was the Wikipedia page for Balade. The aforementioned page was created as part of the television project (see Figure 4). The remarkable makeover of the TV5/UnisTV website enabled the series to appear as the second search result with a link to the series' video segments.

Figure 4 - Search results when the project began





## Figure 5 - Search results in October 2021



## 3.5 Relationships between producers and broadcasters

In 2017, the OCCQ (Observatoire de la culture et des communications du Québec) conducted a study to assess how the cultural industry perceived and used metadata in a digital context as it pertained to discoverability<sup>18</sup>.

One of the study's results showed that digital discoverability content was of little interest in the audiovisual industry since the traditional system dominated the industry. This is still today's reality. Producers and broadcasters often think that discoverability is the broadcasters' concern.

One of the broadcasting participants said that producers were not worried about discoverability prior to the Internet and video broadcasting, leaving that responsibility to broadcasters: "Producers often lacked the necessary skills. Nowadays, producers expect us to create their brand, but broadcasters aren't the producer's marketing company and don't have the resources to do what a marketing company is supposed to do."

<sup>18</sup> <https://culturenumerique.mcc.gouv.qc.ca/2017-10-17-etat-des-lieux-sur-les-metadonnees-relatives-aux-contenus-culturels/> (in French only)

One of the benefits of this trial run was to make many participants aware of the importance of digital discoverability for the industry's future and in terms of collaboration throughout the audiovisual production and marketing chain.

One producer said,

- "I think broadcasters better understand discoverability now than at the beginning of the project. They're now more open to providing resources and the necessary information."

One broadcaster said,

- "We've learned so much from this project; we question our priorities and ask ourselves what broadcasters and producers are supposed to do. Everything is now coming together. For instance, we've set up a committee to examine our YouTube presence."

Because discoverability is increasingly becoming a necessity, the relationship between producers and broadcasters has changed in recent years. When participating in the trial run in early 2022, broadcasters were asked about discoverability, and they replied that their participation in the project changed their relationship with producers and discoverability strategies. One of them said, "This common exploration has illustrated many elements and enabled us to measure results following cooperative actions within our teams and with producers."

# 4. Results

## 4.1 Synapse C analysis

**Discoverability is more than an end in itself; it is a combination of activities and tools that permit content promotion and documentation to ensure it is eventually discovered. Discoverability is not measurable; yet the results of actions taken to make an object or work discoverable are.**

Synapse C turned its attention to measuring discoverability actions.

Synapse C needed to retroactively collect extra data to reach as many stakeholders and digital spaces as possible, to obtain reliable data, and to collect detailed data to measure and document the synergistic effects of implemented actions and strategies.

This step was necessary since systematic data from each digital platform invested in by producers was not collected during the trial run. Consequently, all actions, stakeholders, and spaces were not considered.

Some spaces were not specifically targeted, and others were not configured to collect data. Even though it was possible to collect data, this was not completed in some cases and was impossible to do afterwards. For instance, data from websites, Facebook, and YouTube were collected, but not at each level. In some cases, data were collected in statistical reports<sup>19</sup> or without available granularity from the start<sup>20</sup>.

### Glossary of concepts used

**Stakeholder:** that which intervenes in the actions carried out during the project, that is: the broadcaster, the producer or the work (in the sense of content).

**Space:** digital spaces where content is disseminated, platforms, social networks, video services (for example: Facebook, IMDb, Instagram, website, Twitter, Wikipedia).

Discoverability's **object:** the Balade series / a season / an episode / an episode broadcast at a given date and time in a given space.

<sup>19</sup> This was the case in PDF documents, making it impossible to analyze data without converting documents to an appropriate format.

<sup>20</sup> For example, a monthly sum instead of daily or weekly details.

## Available data

Additional data was collected between July and December 2020, and the analysis was restricted to actions carried out during the project's duration. Since a subsequent exhaustive period would have required too much work for producers and broadcasters, the analysis was restricted to available data and resources during the additional data collection period.

Producers worked with digital spaces that were chosen for their ability to produce, share, and provide relevant and necessary information to give meaning to an audiovisual work. These spaces also supported documentation and related content through search engines such as Google—the most used search engine. IMDb, YouTube, and Vimeo are digital spaces used for audiovisual content, whereas Wikipedia is used to share impartial information. Websites structure content in such a way that search engines can present and understand it in a discoverability context of inherent randomness, roaming, and serendipity, which represents more than simply performing a targeted and rational search.

Social media platforms such as Facebook, Instagram, and Twitter are not great bets when it comes to discoverability by “serendipity” because they are not set up to find content but rather are designed to attract people's attention for sponsors' benefit. They are mostly dedicated to secondary content, such as interviews, that will eventually lead to primary content (for example, an episode).

Table 1 illustrates the digital spaces from which data were extracted for the Synapse C analysis and actions taken in connection with spaces. Checkmarks ✓ indicate that an action was taken, whereas the absence of a checkmark indicates that the action was not recommended for the platform in question or was not taken. In both cases, the absence of a checkmark does not mean that the platform does not exist. Boxes in **green** indicate digital spaces that made data available for analysis. Boxes in **blue** indicate data relevant to IMDb and Wikipedia are not available, though the impact of actions is visible because pages have been created. An X indicates that a Wikipedia page had initially been created but was subsequently rejected and deleted.

Tableau 2 - Actions carried out by projects (columns), stakeholders and spaces (lines)

Stakeholder	Platform	Abigaëlle	Amélie et compagnie!	Balade	Canot cocasse	Léa Olivier	Tout simplement country
Producer	Website			✓	✓	✓	✓
Producer	YouTube	✓	✓	✓	✓		✓
Producer	Wiki		✓ / X		✓ / X	✓	✓
Producer	IMDb	✓	✓	✓	✓	✓	✓
Producer	Schema			✓	✓	✓	✓
Producer	Instagram	✓			✓		✓
Producer	Facebook	✓			✓	✓	✓
Producer	Twitter						✓
Producer	Other	Viméo					
Work	Website		✓	✓	✓		✓
Work	YouTube		✓	✓	✓		
Work	Wiki		✓	✓	✓	✓ / X	✓
Work	IMDb	✓	✓	✓	✓	✓	✓
Work	Schema			✓	✓		
Work	Instagram			✓	✓	✓	✓
Work	Facebook	✓		✓	✓	✓	✓
Work	Twitter					✓	
Work	Activities				✓		✓
Broadcaster	Website			✓	✓		✓
Broadcaster	YouTube			✓			
Broadcaster	YouTube channel	✓		✓	✓		
Broadcaster	Wiki	✓					✓
Broadcaster	IMDb						
Broadcaster	Schema	✓		✓			✓
Broadcaster	Instagram	✓				✓	✓
Broadcaster	Facebook	✓				✓	✓
Broadcaster	Twitter					✓	✓

## Methodology

The trial run was an exploratory endeavour. As far as we know, this application of discoverability as perceived by independent producers and their audiences is new. Given the lack of an accurate structure and established mechanism to assess the impact of discoverability strategies on projects at the start, Synapse C had to design new tools to see if said strategies had an impact on discoverability levers.

## Sociodemographic data

It was possible to gather some sociodemographic data about audiences. Measured with Google Analytics, these data came from websites, Facebook, Instagram, and YouTube. The table below indicates where sources for available data originated from for the analysis phase.

Tableau 3 - Sources for sociodemographic data

Platform		Series				
		<i>Abigaëlle</i>	<i>Amélie et compagnie!</i>	<i>Balade</i>	<i>Canot cocasse</i>	<i>Tout simplement country</i>
Website	Producer					
	Work					
	Broadcaster					
YouTube	Producer					
	Work					
	Broadcaster					
Facebook	Producer					
	Work					
	Broadcaster					
Instagram	Producer					
	Work					
	Broadcaster					

Only Facebook data were available for the series *La vie compliquée de Léa Olivier*. Sociodemographic data, such as gender and age, were created from a wide range of possibilities from all possible levels such as pages, posts, and objects such as a photo or video, and discoverability objects such as a series, season, or episode. It was not possible to spot a trend from the great number of crossovers.

## Tableau 4 - Sociodemographic data for the project

Project	Stakeholder	Platform	Age	Locations	Gender	Device	Language
<i>Abigaëlle</i>	Work	Instagram	25-34 35-44	Edmonton, Montreal Canada, France	F > M	N/A	N/A
<i>Abigaëlle</i>	Producer	YouTube	N/A	Canada > France	N/A	N/A	N/A
<i>Amélie et compagnie!</i>	Producer	YouTube	N/A	Canada >> USA	N/A	N/A	N/A
<i>Amélie et compagnie!</i>	Broadcaster	TFO	18+ > 59% 2-5 years: 19%	Québec > Ontario	F : 72% H : 28%	N/A	EN > FR
<i>Balade</i>	Work	YouTube	N/A	Canada, Brasil 35%	F > M	Bureau	N/A
<i>Balade</i>	Work	Website	25-34 40%	US (30%) ; Toronto (30%); MTL (13%)	N/A	N/A	EN 60%
<i>Canot cocasse</i>	Work	YouTube	33-44 62%	FR, CA 22%, 21%	50%-50%	N/A	N/A
<i>Canot cocasse</i>	Producer	Website	N/A	CA 73%	N/A	Desktop 68%	EN 57%

> < More or less important proportion

Only the general trend has been indicated because results were linked to each post. Given that not all posts were considered valid, it was not possible to calculate an average for all posts.

Each column must be read separately because variables are not cross-referenced with sources and data. The television shows *La vie compliquée de Léa Olivier* and *Tout simplement country* were not shown in the table because some digital spaces were either not configured, not configured properly, or it was impossible to retrieve satisfactory retroactive data.

# 5. Effects on Actions Observed by Synapse C

## 5.1 Visible results based on implemented actions

*Not all possible or anticipated actions were implemented.<sup>21</sup>*

- Without a doubt, **promotional and digital marketing activities** were mastered the most because stakeholders have been engaged in them for the longest time. Further, these activities do not require strictly technical knowledge. Yet, because these activities took place at the same time as broadcasting, they were limited to that same window.
- **Presence-related actions**, such as optimization for SEO search engines and metadata, should ideally be undertaken before the broadcasting window to give “machines” time to integrate, decode, and spread information. This effect is hard to measure though, as it is possible to have Wikipedia pages without granularity, especially when no optimized link is available.
- **References and direct links** implemented by various stakeholders were extremely effective. In the case of *Balade*, for instance, there was an activity peak on Facebook, followed by another peak on the show itself.
- For all six projects, no major differences were found in the **popularity of a text, image, or posted Facebook video**. Therefore, it was not possible to set any general rule in this regard.
- Of the digital spaces used, **websites dedicated to the show were the most stable** because it was possible to make connections among seasons of a series or among various windows and broadcasting spaces. Most traffic originated from a search engine for *Canot cocasse* and *Balade*, whereas 71% of traffic for *Tout simplement country* originated from social media platforms.
- Different group dynamics and equilibriums were noted among actions carried out by producers and distributors. As a result, no collaboration logic was noted between them.<sup>22</sup>
- Data did not always agree with targeted audiences at the start of the project. Data for the youth series *Amélie et compagnie* and *Canot cocasse* painted a sociodemographic portrait for parents. With respect

<sup>21</sup> Some anticipated actions could not be implemented because of a lack of detailed knowledge or strategies that depended solely on the distributor.

<sup>22</sup> See “Relationships between producers and distributors,” section 3.5.





to **Balade**, the audience was less broad than the anticipated target, as viewers aged 25–34 watched the video instead of viewers aged 18–35.

- Most YouTube traffic for **Abigaëlle, Amélie et compagnie, Balade**, and **Canot cocasse** came from YouTube, whether by another video, a playlist, or the homepage. YouTube favours content from its platform, especially viewed content. Direct traffic alone is not enough.
- Transversal effects on actions:
  - Cumulative effect: Usage for one episode may vary during broadcast time but observed data for the entire season accumulates with time, which is true from one season to the next.
  - Media purchases and placement: True effect only if efforts are continual and regular.
  - Reciprocity or network effect: Promotional activities for one episode have shown to have an effect on episodes in the same season and episodes in previous seasons.

# 6. Observations and Recommendations

Consultants and experts who contributed to the project made a number of observations and recommendations and offered concepts and principles to support the multiple notions of discoverability.

To offer reflection on discoverability, observations and recommendations have been listed below and are useful for content producers and audiovisual production stakeholders, linear and online broadcasters.

Consult the [Guide for Audiovisual Producers \(film, television, and digital media\)](#) for a complete, more detailed version.

## **A discoverability plan is a must-have tool**

A discoverability plan must be devised from the start of the project and encompasses every step to be implemented—it sums up paths between content and targeted audiences.

Discoverability goals must be considered before establishing a plan. For instance, should a particular age group be prioritized to showcase content? Should content be directed to a particular audience? Targeted audiences must also be considered in terms of demographics, geography, particular community interests—and these are but a few factors. Lastly, existing resources, such as digital spaces and strategies, an available skilled workforce, and partners, must be considered.

The next step is to determine what actions should and will be implemented, based on an assessment of available internal resources and what external support, if any, will be required.

With respect to strategy, it is best to rely on all discoverability levers presented in Figure 1 (see “The four pillars of discoverability”) instead of relying on only one lever. Do not place all of your emphasis on technology or traditional marketing tactics. Despite modest efforts at each level, they will bring about a more effective impact.

Adding direct links among stakeholders’ digital spaces, developing extra content such as interviews with actors or a making-of series, creating dedicated and exclusive content for discoverability such as a YouTube channel or a webpage per season, and developing descriptive content for online spaces such as Wikipedia are four types of accessible actions that could be implemented<sup>23</sup>.

<sup>23</sup> Wikipedia and webpage Schema codes are especially strategic, as is IMDb for audiovisual content.

## Discoverability is everyone's business

Discoverability does not merely rely on one stakeholder. The project demonstrated that actions carried out add up and benefit everyone. A contribution made by the producer or broadcaster, or by anyone who has a connection with the work (whether audience, a fan, an actor or a group of actors, or a team member), and everyone nets a benefit from discoverability as a whole.

Conversations and a minimum of coordination among stakeholders are needed to create a network effect and ensure that efforts and actions maximize expected results. Data collection must be configured and coordinated from the start to ensure effects are measured regularly and actions can be adjusted accordingly. This will ensure that actions are effective, and the approach is successful overall.

In turn, the discoverability plan is a conversation and coordination tool. Sharing responsibilities will provide an overarching structure that will

- Optimally allocate resources and energy in keeping with the reality of multiple projects to be highlighted at the same time and will thereby avoid the duplication of work
- Recall all the steps in the plan, given that implementing multiple discoverability plans means that not all projects will have equal discoverability resources. Working collaboratively can optimize producer and broadcaster efforts
- Create lever effects:
  - When many stakeholders use the same platform (for example, Facebook, YouTube)
  - Make connections among digital spaces belonging to each stakeholder
  - Provide a "neutral" platform for the "work," managed by the producer or broadcaster, or both
- Develop and share learning by having regular conversations with stakeholders, assessing, for example, actions that were the most useful, digital spaces that are the most beneficial, new audiences, or consolidated audiences
- Establish priorities and improve the efficiency of subsequent discoverability plans—with a possibility of reimplementing a similar discoverability plan if the next project is similar to the previous one. It may also be possible to make discoverability connections with the previous project

As was mentioned in the analysis of results in the fourth section, references and direct links implemented by various stakeholders were extremely effective. This was probably because the actions were generally implemented simultaneously by the producer and broadcaster during the broadcasting window.

Though this simultaneity of extra actions came to fruition, it increased the effects on actions implemented by all stakeholders. Even though no action will guarantee a successful discoverability plan, it can be extrapolated that implementing efforts, strategies, and resources will provide more satisfactory results.

## Choosing a platform is not neutral

Choosing a platform in the production ecosystem is not neutral or trivial. Each platform has its own logic and business model and has its own goals. A “Wiki,” for instance, is a Web application that creates, changes, and collaboratively illustrates pages within a website and develops and shares knowledge, whereas Facebook is meant to grab people’s attention and keep interactions going among members.

Facebook and YouTube have a great exposure potential, though each platform has its own dynamic based on settings that continually change. Each user accesses a page that is different from other users on these highly customized spaces.

An optimal use of these digital spaces is a complicated balance, as descriptive components of content should be created to entice audiences’ attention from other content, all the while avoiding to expose the audience to other content. In the end, websites are the only platform where people have full control over creation and business logic.

## Configuring digital spaces, collection, and analysis for data

Monitoring and continual strategy assessment must be included in the discoverability plan and its implementation. Discoverability is difficult to measure; making sense of data is even more difficult if actions and impacts are not documented. Intended actions and implementation must be documented in addition to the reasons why some actions have not been carried out.

Time and care must be taken when configuring each digital space and configuring the data that will be collected from the beginning. Regularly monitoring actions to assess their impact on set goals and adjusting strategies in keeping with observed impacts is also essential.

Take ownership of data collection by configuring trackable indicators, such as viewers’ age and gender, and their intersections. Some digital spaces gather data by default, whereas other spaces do not. Consequently, take ownership of data provided by each digital space. Facebook offers over 130 metrics that constantly change. Multiple options are available here; we recommend contacting a specialist who has mastery of all technical subtleties, as configuration quality will have an impact on data analysis.

As an example, one challenge in reaching out to French-speaking individuals in minority communities lies in the possibility that English-language content will be pushed up in their results if users research mainly in English or if their devices and access are in English or set to English. A fine degree of detail needs to be anticipated when configuring monitoring metrics, in addition to an accurate data collection method that considers the device, page presentation, content (if available in both languages), and the IP address.



## Rights and broadcasting windows

Audiovisual content can benefit from many **broadcasting windows** over time, depending on media, whether linear or online, or depending on platform, whether a social media platform or website. These windows may be used to maximize primary content discoverability (subject of agreement between the producer and broadcaster) depending on negotiated rights.

It may be beneficial to develop exclusive **complementary** or secondary **content** around the work. Exploitation rights and terms may restrict primary content consumption and prevent discoverability, however. With that in mind, use secondary content carefully, for if it provides exposure, it may bring about frustration if primary content is unavailable or accessible only with paid or subscription access.

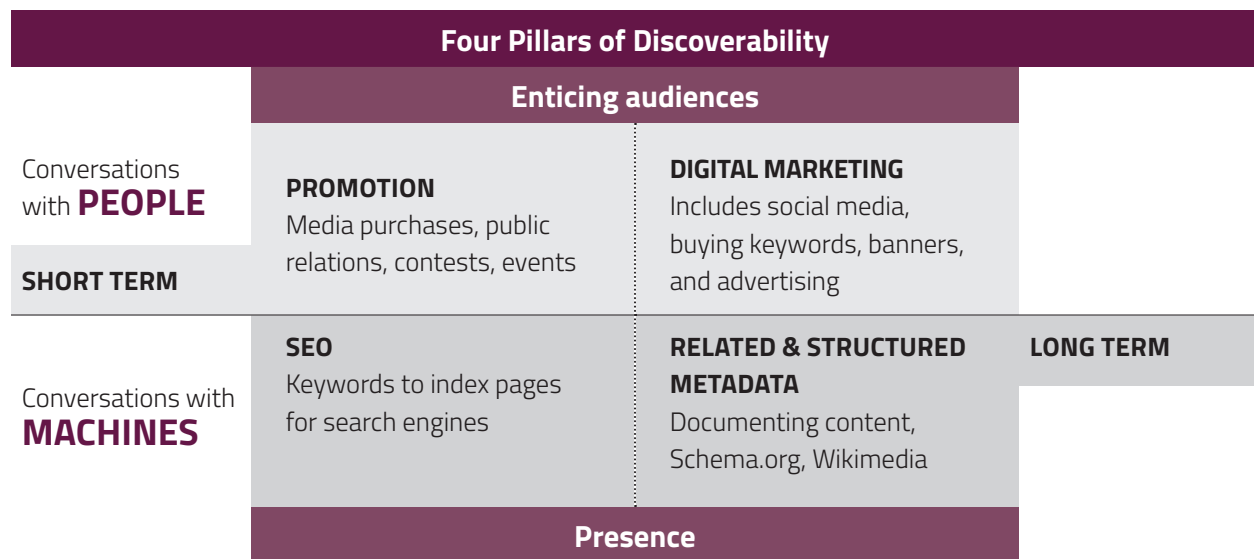
It may be possible to include the option of reopening agreements in a contract shortly after broadcasting to go over possibilities that would benefit both parties. This could involve, for instance, enabling the producer to broadcast a full episode of a series on its website for promotion and discoverability purposes.

# Conclusion

The *Exploring Discoverability* project had a number of goals, the first being to enable APFC member producers to take ownership of new technologies to draw target audiences to their content and reach out to audiences to find ways to gain their loyalty.

However, this ownership was limited by major digital spaces such as Facebook and YouTube because of rules and algorithms.

Producers had already understood many promotional and digital marketing levers in the upper two quadrants of the discoverability diagram. The trial run enabled producers to strengthen their skills in the lower two quadrants.



Many benefits were experienced during the trial run. Owing to a lack of concerted effort among stakeholders with respect to the configuration and regular monitoring of data collection, results were not entirely conclusive. Implementing discoverability actions could not be directly correlated with audience development and loyalty because not all useful data were collected. At most, there was a “discoverable” presence of work observed in the digital ecosystem during the trial run.

Efforts made to analyze detailed data brought forward many positive effects which are summarized in section 5.1, “Visible results based on implemented actions.” References and direct links among works and digital spaces, and among stakeholders, increased activity around all spaces. Discoverability actions brought about cumulative effects (usage for one episode changed during broadcasting but the same data for the entire season accumulated over time) and reciprocity effects (promotional actions for one episode had a visible impact on episodes in the same season and in past season episodes).

Promotion and marketing (upper two quadrants) are still prioritized actions in terms of recruiting audiences in traditional television circles. Despite their constant decline, these circles are still dominant.

By guaranteeing that the work and its connections among various components are identifiable for search engines, digital discoverability has become increasingly essential in the new audiovisual ecosystem.

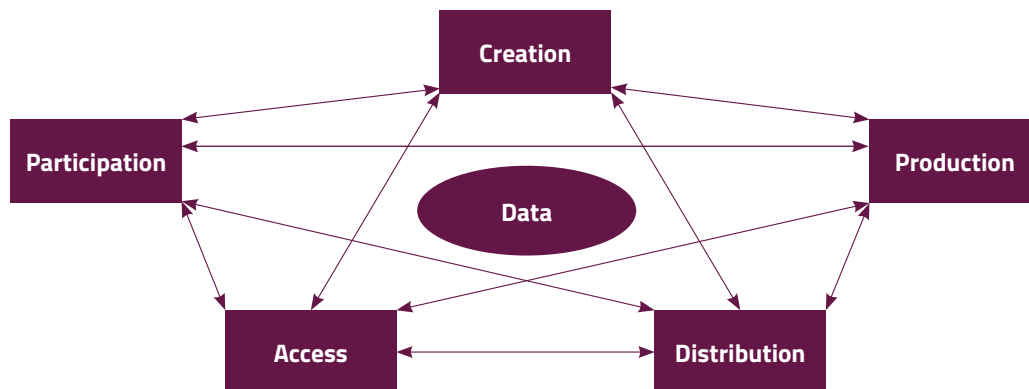
In 2018, UNESCO demonstrated that in a digital environment, the value chain operates in a network, and not in a linear fashion. If data were at the heart of the conversation, the discoverability plan could be the central plank of definition and interpretation.

## Figure 6 - Network model of the digital ecosystem (UNESCO, 2018)

### The cultural value chain in the digital environment: from a “pipeline” configuration to a network model



In the analogue/traditional model, each actor embodies a particular stage - creation, production, distribution, access, participation - where they add value to a product or service and then pass it on to the next stage in an arrangement akin to a pipeline.



The new value chain should be regarded as a network in which the links (creation, production, distribution, access and participation) are not stages, but rather nodes that interact in real time. Data are the lifeblood of the cultural system and are a key component of the creative economy.

*Cultural and digital ecosystem model, (UNESCO, (2018))<sup>24</sup>*

<sup>24</sup> <https://unesdoc.unesco.org/ark:/48223/pf0000260592>

No magic solution exists for discoverability in an ecosystem grounded in the attention economy<sup>25</sup>.

The trial run proved that two conditions must be met to ensure stakeholder efforts are maximized:

1. Minimal coordination is needed to create network effects.
2. Data collection configuration enables impacts to be measured and actions to be efficient.

If discoverability of Francophone Canadian culture is to be guaranteed among all content, producers and broadcasters/distributors cannot shoulder all the responsibility, hence the need for a structured discoverability ecosystem. Funding partners, for example, could require their documented actions and effects be systematized, or keywords such as #Canada or #FrenchLanguageContent be standardized to permit for a larger analysis.

If the Broadcasting Act, which contains measures “including the showcasing and the discoverability of Canadian programs” passes,<sup>26</sup> the concept of discoverability and its application in the system needs to be clarified. The establishment of such an ecosystem will give a head start to the best prepared players.

Until the above comes to pass, APFC will continue with its commitment to discoverability, implementing various activities and strategies that will foster the development of a positive discoverability environment for its members and their productions.

APFC will continue to help its members develop their discoverability skills by publishing a practical guide dedicated specifically to audiovisual producers. The guide will be a template for the establishment of a discoverability plan.

APFC will continue to equip itself with tools to represent its members during public hearings surrounding the review of the *Broadcasting Act*. APFC will also raise awareness among contributors about the challenges and topics specific to minority community French-language producers and encourage broadcasters/distributors to work more with producers to implement discoverability strategies.

<sup>25</sup> “Attention economy is an approach to the management of information that treats human attention as a scarce commodity and applies economic theory to solve various information management problems.” [Wikipedia](#)

<sup>26</sup> <https://www.parl.ca/DocumentViewer/fr/44-1/projet-loi/C-11/troisieme-lecture>



## Appendix 1 – Extra Resources Needed per Project

Project	Resources
<b><i>Balade</i></b> <b>(Machine Gum)</b>	<p>The Machine Gum website was redone, resulting in additional costs of \$1,500. This expense would have eventually been incurred, but it was advanced for the project.</p> <p>Machine Gum has dedicated about \$2,175 for a social media community manager who took on tasks required for the project (working on IMDb and Wikipedia spaces, for example); this is the equivalent of 72.5 hours at \$30/hour.</p> <p>David Baeta estimated that they dedicated about 40 hours to the project.</p>
<b><i>Abigaëlle et la séduction prénatale</i></b> <b>(Far West)</b>	<p>Corey Loranger estimated that they dedicated about 100 hours to the project.</p> <p>Loranger paid a consultant \$3,000 to manage a campaign on social media platforms.</p>
<b><i>Amélie et compagnie!</i></b> <b>(Carte Blanche Films)</b>	<p>About \$2,400 was spent in wages for the project (115 hours of work).</p>
<b><i>Canot cocasse</i></b> <b>(Manito Média)</b>	<p>The consultant hired by producers estimated that they dedicated between 150 and 200 hours to the project.</p> <p>Producers estimated that they invested between \$5,000 and \$10,000.</p>
<b><i>La vie compliquée de Léa Olivier</i></b> <b>(SLALOM)</b>	<p>An internal employee dedicated approximately two weeks of work to the project.</p> <p>To ensure that the consultant could execute some actions for the project, the business renewed the consultant's contract to manage digital activities at a cost of about \$6,000.</p>
<b><i>Tout simplement country</i></b> <b>(Connections Productions)</b>	<p>Marcel Gallant and Marc Savoie estimated that they dedicated about 40 hours of their time to the project.</p>

## Appendix 2 - Discoverability Strategy Matrix

		Matrix of diagnostic, intervention and follow-up axes					
		Producer		Work		Broadcaster	
Pillars		Producer Name		Work Title		Broadcaster Name	
Website		[Red]		[Yellow]		[Yellow]	
Youtube channel		[Red]		[Green]		[Yellow]	
Wiki Universe		[Red]		[Green]		[Yellow]	
IMDb Page		[Yellow]		[Green]		[Dark Blue]	
SCHEMA data		[Red]		[Red]		[Yellow]	

### 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](https://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](https://en.wikipedia.org/wiki/Google_Knowledge_Graph)

	Producer		Work		Broadcaster	
Social media/ promotion	Producer Name		Work Title		Broadcaster Name	
Instagram	Some elements are present		Some elements are present		All elements are present	
Facebook	All elements are present		Elements are missing		All elements are present	
Twitter	Some elements are present		Elements are missing		All elements are present	
SEO	Some elements are present		Some elements are present		Not applicable	
Traditional Promotion	All elements are present		All elements are present		All 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

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.

## Appendix 3 – Expert Committee

### **Benoit Beaudoin**

Supervisor, Innovation et Lab numérique  
TV5 Québec Canada

### **Catalina Briceno**

Professor, Media School, Université du Québec  
à Montréal, Foresight and Digital transition  
in Culture and Media

### **Danielle Desjardins**

La Fabrique de sens, consultant specialized  
in media and digital culture

### **Claire Dion**

Associate director, Bell Funds  
(replaced by **Chantal Côté**, deputy director)

### **Josée Plamondon**

Digital information systems consultant

### **Michèle Rioux**

Supervisor, CEIM (Centre d'études sur l'intégration  
et la mondialisation) and UQÀM professor

### **Matthieu Stréliski**

Senior director, Engagement Marketing consultant,  
Radio-Canada

### **Pierre Tanguay**

Manager, Industry Research,  
Canada Media Fund



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