Big, social, and media-rich

Eric Childress
Consulting Project Manager
OCLC Research
Talk Map

- Big patterns
- Media patterns
- 50 years ago
Big Patterns
Players & positions shift...

New companies blend:
• retail/advertising
• devices/OS
• content
• social
The creative ecology

- Passing…
  - The exclusive reign of:
    - a professional creator corps,
    - publishing houses as gatekeepers, and,
    - TV network & cinema studio executives as primary selectors of mass culture
  - Big corporate funding & control
  - Publisher owns copyright
  - Packaged media

- Rising…
  - The “everyman” creative class
    - Low cost means of composing, editing and publishing
    - Mobile devices as capture and creation platforms
  - It’s all content
    - Content is becoming social
  - Crowdfunding of creators
  - Many copyright strategies
  - Digital
Resources are social

- GoodReads 11M members (390M books on their shelves)
- LibraryThing 1.6M members (76M books cataloged)
- Mendeley - 1.6M researchers (200M research documents)
- Academic.edu - 1M users (1.6M papers)
Media Patterns
Patterns - Gaming

Gaming
- Physical media
  - US, UK, Japan, & Australian sales falling
  - Console games dying?
  - Game stores under pressure
- Digital format content
  - Sales rising
  - Many forms, channels

- New business model: Crowdfunding

Project Eternity crowdfunded role-playing game

Patterns - Gaming

Gaming
- Physical media
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- New business model: Crowdfunding

Project Eternity crowdfunded role-playing game
Tidbit (Gaming)

• Game consoles can serve as platforms for more than games…

October 17, 2012 1:21 AM
Dean Takahashi

More than 100,000 members of Microsoft’s Xbox Live online community for the Xbox 360 tuned into the presidential debate via their game consoles. And based on 2 million real-time responses to 70 polling questions, Barack Obama won the second debate.

Based on a poll of undecided/swing voters among Xbox Live users, about 51 percent of undeclareds said Obama was the winner, while 17 percent said Romney won. 32 percent were unsure. Among those who leaned toward Romney prior to the debate, 19 percent thought Obama won.

About 28 percent of the undecided watchers leaned toward Obama after the debate, 10 percent leaned toward Romney after the debate. About 52 percent of undecided voters declared Obama the most truthful, and 17 percent said Romney was the most truthful. Of those who leaned toward Romney prior to the debate, 22 percent thought he was most truthful. About 56 percent said Obama was specific enough with his plans, while 17 percent thought Romney was specific enough.

Microsoft said the level of participation made the event one of the largest single-screen interactive TV experiences in history.
Patterns – Audio (Music)

Compact discs
- 30 yrs ago: Oct.1982: 1st commercial release: Billy Joel's *52nd Street*
- 1st CD to beat its LP sales: Dire Straits' *Brothers in Arms* (1985)

LPs
- 2011: LP sales (3.9M) - up 39% over 2010
Digital music:
• 2011: digital track sales exceed CD sales
• Most popular track in 2012 (thru July):
  • “Somebody That I Used To Know” / Gotye
• Internet radio
  • Pandora (150M users) - 6.53% of all radio listening in the U.S

Other trends:
• Streaming/cloud
  • iTunes Match
  • Amazon Cloud Player
• New business models:
  • Crowdfunding
    • Records: Lots of sites
    • New: tour-funding…
  • 360 deals
    • Labels and artists share tour, recording, etc. revenue
## Tidbit (Music) – 1-bit symphony

**Summary:**
A 5-movement symphony for electronic sounds has been programmed onto a computer chip. When a user turns on the device a processor transforms the program into sounds that can be heard through headphones.

**Material Type:**
Music, Real object, Sound recording

**Document Type:**
Visual material, Computer File, Sound Recording

**All Authors / Contributors:**
Tristan Perich

**OCLC Number:**
689625358

**Notes:**
Electronic components, wire, and battery inserted into transparent CD jewel case. Requires headphones. Includes computer program of symphony, printed on folded page.

**Description:**
1 electronic sound-making device; 12 x 16 x 1 cm. + 1 page (38 x 28 cm. folded to 13 x 16 cm.)

**Abstract:**
A 5-movement symphony for electronic sounds has been programmed onto a computer chip. When a user turns on the device a processor transforms the program into sounds that can be heard through headphones.
Microbial music: Using sound to represent data from the deep blue sea

By James Treu • posted Oct 2nd 2012 12:38PM

Science and music, many would say opposite sides of the same coin. Unless you’re DOE biologist Peter Larsen at the Argonne National Laboratory, who would probably argue your legal tender has been double-headed all along. While Larsen is more likely to be studying the intricacies of microbes than Miles Davis, his latest work puts the two of them closer than ever before. Faced with the task of studying vast amounts of microbial data gathered from the English Channel, the biologist explored alternative ways of making sense of it all. While he could have made a spiffy set of charts, Larsen claims that there are certain parameters, like sunlight and temperature, that give the data a structure that lends itself to musical representation.

While classical music might seem the typical choice, due to the irregular nature of the data, the result is more free-form jazz, yet still surprisingly musical. If you were wondering if there is something particularly groovy about the microbes in the English Channel, there isn’t. Larsen and his colleagues used a similar idea in previous work looking at the relationship between a plant and a fungus. This isn’t the first time data has been “sonified,” but these processes that might initially seem to have no relation to music, rhythm and melody, actually highlight the patterns in natural phenomena. Want to get down to the microbial beat? You can hear a sample at the more coverage link.

[Image Credit: Argonne National Laboratory]

SOURCE Argonne National Laboratory
Patterns – TV & On-demand

DVR / devices / on-demand

Delayed viewing (DVR)
- 7-14 days later: Significant viewership for some shows
- “TV Everywhere” initiative – watch shows on any device
  - Also: apps from ABC, HBO, etc.
- 10% of U.S. tablet owners watch videos daily
- Netflix = 33% of all peak-hour downstream Internet traffic in North America
- YouTube = 4B hours watched/month

Network TV

- Brand: Viewers know show, but may not know network
- Older viewers - steady
- Younger viewers - down

![Count Down](image)

Percentage change from a year earlier in TV viewership for broadcast networks

- NBC: +13%
- ABC: -19%
- FOX: -24%
- CBS: -23%

Source: Nielsen
The Wall Street Journal
Netflix settles with deaf-rights group, agrees to caption all videos by 2014
Company will also pay $755,000 in legal fees to end suit filed in 2010.

by Joe Mullin - Oct 10 2012, 10:45pm EDT

In an agreement that the National Association for the Deaf (NAD) calls "a model for the streaming video industry," Netflix has agreed to caption all of its shows by the year 2014.

The online-streaming giant is already captioning 82 percent of its videos, according to the consent decree [PDF] filed in court yesterday. Now, it's bound to finish its entire library, reaching the 90 percent mark in 2013 and 100 percent by 2014.

The company has also agreed to speedily caption new content. The agreement says that Netflix will put captions on new content within 30 days by 2014, within 14 days by 2015, and within 7 days by 2016, "and shall strive to reach a point at which Conforming Captions are provided simultaneously with launch at all times."

Netflix provides its service on more than 1,000 devices; its captioning service works on most, but not all, of those. The company promises to make "good faith, diligent efforts" to get it working on all devices, but it isn't obligated to get 100% device compatibility.

The agreement ends a class-action lawsuit that NAD filed in 2010, claiming that Netflix's website was a "place of public accommodation" that was out of compliance with the Americans with Disabilities Act. While the parties have made nice now, Netflix spent a fair amount of time trying to get the lawsuit kicked out first. Netflix said that the ADA didn't apply in this case, because it was superseded by a new law directing the FCC to set rules for online captioning. In June, however, Netflix definitively lost that argument, when a Massachusetts federal judge ruled [PDF] that the new law was meant to "complement, not supplant" the Americans with Disabilities Act.

"The National Association of the Deaf congratulates Netflix for committing to 100 percent captioning, and is thrilled to announce that 48 million deaf and hard of hearing people will be able to fully access Netflix's Watch Instantly services," said NAD CEO Howard Rosenblum in a press release accompanying the decree.

As part of the consent decree, Netflix will pay $755,000 to plaintiffs' lawyers who prosecuted the lawsuit, as well as $40,000 for the decree to be implemented over the next four years.
Patterns - Films

Industry worries:

• Rise of low-cost movie rental & subscription services
  • Streaming revenue up
• Threat of Internet piracy
• Declines in DVD sales
  • Blu-ray rising significantly
  • Overall DVD sales declining

Theatrical releases:

• Movie tickets sales
  • Revenue up (due to significant price increases)
• Studios like selling live “experience” (e.g., 3D) – no threat of piracy
### Tidbits – What films sell well?

#### Top-Grossing Genres 1995 to 2012

<table>
<thead>
<tr>
<th>Genre</th>
<th>Movies</th>
<th>Total Gross</th>
<th>Average Gross</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>1,751</td>
<td>$44,792,158,044</td>
<td>$25,580,901</td>
<td>23.48%</td>
</tr>
<tr>
<td>Adventure</td>
<td>521</td>
<td>$38,199,674,469</td>
<td>$73,319,913</td>
<td>20.03%</td>
</tr>
<tr>
<td>Drama</td>
<td>3,132</td>
<td>$33,621,012,632</td>
<td>$10,734,678</td>
<td>17.63%</td>
</tr>
<tr>
<td>Action</td>
<td>570</td>
<td>$32,066,637,809</td>
<td>$56,257,259</td>
<td>16.81%</td>
</tr>
<tr>
<td>Thriller/Suspense</td>
<td>561</td>
<td>$15,495,734,985</td>
<td>$27,621,631</td>
<td>8.12%</td>
</tr>
<tr>
<td>Romantic Comedy</td>
<td>403</td>
<td>$11,286,883,357</td>
<td>$28,007,155</td>
<td>5.92%</td>
</tr>
<tr>
<td>Horror</td>
<td>329</td>
<td>$9,093,205,812</td>
<td>$27,638,923</td>
<td>4.77%</td>
</tr>
<tr>
<td>Documentary</td>
<td>1,076</td>
<td>$2,063,950,710</td>
<td>$1,918,170</td>
<td>1.08%</td>
</tr>
<tr>
<td>Musical</td>
<td>113</td>
<td>$1,865,013,970</td>
<td>$16,504,548</td>
<td>0.98%</td>
</tr>
<tr>
<td>Black Comedy</td>
<td>85</td>
<td>$781,440,299</td>
<td>$9,193,415</td>
<td>0.41%</td>
</tr>
</tbody>
</table>

#### Top-Grossing MPAA Ratings 1995 to 2012

<table>
<thead>
<tr>
<th>Rating</th>
<th>Movies</th>
<th>Total Gross</th>
<th>Average Gross</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>PG-13</td>
<td>2,028</td>
<td>$85,955,147,762</td>
<td>$42,384,195</td>
<td>45.08%</td>
</tr>
<tr>
<td>R</td>
<td>3,575</td>
<td>$54,833,115,390</td>
<td>$15,337,934</td>
<td>28.76%</td>
</tr>
<tr>
<td>PG</td>
<td>986</td>
<td>$36,830,727,925</td>
<td>$37,353,679</td>
<td>19.32%</td>
</tr>
<tr>
<td>G</td>
<td>276</td>
<td>$10,634,593,071</td>
<td>$38,531,134</td>
<td>5.58%</td>
</tr>
<tr>
<td>Not Rated</td>
<td>2,279</td>
<td>$1,760,744,156</td>
<td>$772,595</td>
<td>0.92%</td>
</tr>
<tr>
<td>NC-17</td>
<td>21</td>
<td>$72,872,987</td>
<td>$3,470,142</td>
<td>0.04%</td>
</tr>
<tr>
<td>Open</td>
<td>5</td>
<td>$7,678,311</td>
<td>$1,535,662</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

Source: the Numbers
Tidbit – How hit films are born

### Top-Grossing Sources 1995 to 2012

<table>
<thead>
<tr>
<th>Source</th>
<th>Movies</th>
<th>Total Gross</th>
<th>Average Gross</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Screenplay</td>
<td>4,372</td>
<td>$93,337,986,618</td>
<td>$21,349,036</td>
<td>48.82%</td>
</tr>
<tr>
<td>Based on Book/Short Story</td>
<td>1,351</td>
<td>$42,732,118,849</td>
<td>$31,629,992</td>
<td>22.35%</td>
</tr>
<tr>
<td>Remake</td>
<td>243</td>
<td>$12,198,347,542</td>
<td>$50,198,961</td>
<td>6.38%</td>
</tr>
<tr>
<td>Based on TV</td>
<td>172</td>
<td>$10,545,801,765</td>
<td>$61,312,801</td>
<td>5.52%</td>
</tr>
<tr>
<td>Based on Comic/Graphic Novel</td>
<td>109</td>
<td>$9,432,906,250</td>
<td>$86,540,424</td>
<td>4.93%</td>
</tr>
<tr>
<td>Based on Real Life Events</td>
<td>1,482</td>
<td>$9,297,878,641</td>
<td>$6,273,811</td>
<td>4.86%</td>
</tr>
<tr>
<td>Based on Magazine Article</td>
<td>62</td>
<td>$2,440,949,404</td>
<td>$39,370,152</td>
<td>1.28%</td>
</tr>
<tr>
<td>Based on Play</td>
<td>179</td>
<td>$2,135,717,747</td>
<td>$11,931,384</td>
<td>1.12%</td>
</tr>
<tr>
<td>Disney Ride</td>
<td>7</td>
<td>$1,626,286,611</td>
<td>$232,328,373</td>
<td>0.85%</td>
</tr>
<tr>
<td>Traditional/Legend/Fairytale</td>
<td>35</td>
<td>$1,477,688,363</td>
<td>$42,219,668</td>
<td>0.77%</td>
</tr>
</tbody>
</table>

### Top-Grossing Production Methods 1995 to 2012

<table>
<thead>
<tr>
<th>Method</th>
<th>Movies</th>
<th>Total Gross</th>
<th>Average Gross</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live Action</td>
<td>8,036</td>
<td>$158,174,499,158</td>
<td>$19,683,238</td>
<td>82.91%</td>
</tr>
<tr>
<td>Animation/Live Action</td>
<td>105</td>
<td>$14,433,864,669</td>
<td>$137,465,378</td>
<td>7.57%</td>
</tr>
<tr>
<td>Digital Animation</td>
<td>145</td>
<td>$12,837,560,468</td>
<td>$88,534,900</td>
<td>6.73%</td>
</tr>
<tr>
<td>Hand Animation</td>
<td>112</td>
<td>$4,195,530,200</td>
<td>$37,460,091</td>
<td>2.20%</td>
</tr>
<tr>
<td>Stop-Motion Animation</td>
<td>20</td>
<td>$481,507,093</td>
<td>$24,075,355</td>
<td>0.25%</td>
</tr>
<tr>
<td>Rotoscoping</td>
<td>3</td>
<td>$10,645,898</td>
<td>$3,548,633</td>
<td>0.01%</td>
</tr>
<tr>
<td>Multiple Production Methods</td>
<td>13</td>
<td>$5,925,453</td>
<td>$455,804</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

Source: the Numbers
## Tidbit – Harry Potter franchise

<table>
<thead>
<tr>
<th>Movie (Global Sales)</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harry Potter and the Deathly Hallows Part 2</td>
<td>$1,326,444,885</td>
</tr>
<tr>
<td>Harry Potter and the Deathly Hallows Part 1</td>
<td>$955,417,476</td>
</tr>
<tr>
<td>Harry Potter and the Half-Blood Prince</td>
<td>$934,416,487</td>
</tr>
<tr>
<td>Harry Potter and the Order of the Phoenix</td>
<td>$939,885,929</td>
</tr>
<tr>
<td>Harry Potter and the Goblet of Fire</td>
<td>$896,911,078</td>
</tr>
<tr>
<td>Harry Potter and the Prisoner of Azkaban</td>
<td>$796,688,549</td>
</tr>
<tr>
<td>Harry Potter and the Chamber of Secrets</td>
<td>$878,979,534</td>
</tr>
<tr>
<td>Harry Potter and the Sorcerer’s Stone</td>
<td>$974,755,371</td>
</tr>
</tbody>
</table>

**Total Movie Sales**

$7,216,000,000

- **Book Sales**
  - $7,743,000,000
- **DVD Sales**
  - $1,678,000,000
- **Rentals**
  - $807,000,000
- **Toy Sales (Estimate)**
  - $7,307,500,000

**Total Harry Potter Sales**

$24,751,000,000

*Statistic Verification*

Source: IMDB, Scholastic Children’s Books

Research Date: 8.24.2012
Fifty years ago...
On 5 October 1962, Dr. No released – 1st Bond film starring Sean Connery; worldwide premiere was in London.
On 5 October 1962 “Love Me Do” was released as a single (B-side: “P.S. I Love You”) in the U.K.

The song is an early Lennon–McCartney composition, principally written by Paul McCartney in 1958–1959 while playing truant from school at age 16.

Thank you