

## DIGITAL INNOVATION IN DISTRIBUTION

Case study

## The Infidel

Distributor: **Revolver Entertainment** Release Date: **9<sup>th</sup> April 2010**THE  
INFIDEL

Billed as 'a comedy of ethnic proportions', *The Infidel* is a life-swap comedy dealing with the subject of religion, written by David Baddiel.

The film's distributor, Revolver Entertainment believed that, with its talent and broad comedy appeal, the film had the potential to break out

and be a mainstream hit, meaning they needed to reach out to general multiplex cinemagoers.

The target audience was an 18-35, 50/50 male/female split, ethnically diverse, culturally-savvy audience. Revolver were also keen to ensure they included Muslim, Bollywood and Jewish audiences within their marketing.

With an opening date set for 9th April 2010, a marketing campaign with conventional time-lines and a mix of media commenced in January 2010. As part of this, Revolver wanted to use their Digital Innovation in Distribution Award from the UK Film Council to create and propagate a multi-platform application which combined:

- Spreading early buzz about the film
- Encouraging user generated content
- Deep data capture and audience profiling, to inform the main campaign

The buzz would centre around a simple question, on-brand for the film, but also capable of standing alone and universal enough to give it a chance of becoming a viral phenomenon in its own right:

*"Which Religion is Funniest?"*

## The Concept

As with other successful viral applications (such as *Am I Hot or Not?*), the core concept is simple. Users would be invited to:

- Upload religious jokes - as text, email, video, audio, animation etc
- Vote on them to determine which individual jokes, and which overall religion is funniest

Content would be seeded with a wide selection of video and other jokes told by the stars and filmmakers, and including a series of interviews conducted by David Baddiel with famous comedians on the interaction between comedy and religion.

Submissions, together with the viewing and rating of jokes would be possible via a number of sources: a Facebook Application, Twitter and YouTube.



## PARTNERS

Facebook	YouTube
Twitter	HMV
Hammersmith Apollo	Comedy Club
Muju Comedy Group	The Guardian

The incentives driving participation would be:

- The instant gratification of seeing your joke voted on
- A competition, judged by David Baddiel and Omid Djalili, with prizes of the ten best jokes being included on the DVD and the best comedians being invited to perform their jokes at the film's premiere and other live comedy events
- Good old-fashioned ethnic and religious rivalry
- The intrinsically "peer-public" mechanics of Facebook, Twitter etc.

### Launching the campaign

The aim was to launch the application as soon as possible and start capturing jokes and seeding the viral to key comedy and fan sites.

Revolver saw their key evangelists as being fans of the writer, David Baddiel (26,389 twitter followers) and lead actor, Omid Djalili (8,333 followers). as well as young aspiring comedians, writers and performers.

Revolver were already engaging with these audiences via the film's website ([www.infidelmovie.com](http://www.infidelmovie.com)), and also the established websites of the talent: David Baddiel's website ([www.baddiel.com](http://www.baddiel.com)) and Omid Djalili's site ([www.omiddjalili.com](http://www.omiddjalili.com))

These core fanbases were the 'early adopters' of the tool; submitting quality content, and helping Revolver to push it out to a wider online audience.

Selected members of these fanbases would be approached to mediate the campaign as it grew exponentially.

There was also the potential for publicising and expanding the competition through live events. Revolver launched the competition at the Comedy Store on Monday 1st March 2010 and continued to promote it via PR events during the campaign.

### Data capture

*Which Religion is Funniest?* existed on multiple platforms, but it was anticipated that its key hub for the submission and interaction would be a Facebook application.

This would allow Revolver to combine a rich media experience, mixing User-Generated Content and interactivity with film-maker generated content but it would also enable deep data mining.

The data capture extended to those installing the application, as well as those interfacing with it through other people's pages.

All metrics were pushed through to a customised version of Google Analytics which allowed tracking of custom values, and into this Revolver could push users' groups, preferences, pages etc.

Revolver was also able to look at using a Facebook Analytics tool such as Kontagent alongside GA to visualise the data available allowing rapid identification of trends and patterns within their audience.

- Activity within the application could be posted to a user's profile so increasing the viral nature of the campaign and making it self-seeding.
- It would continuously collate and display all submissions to the competition (including those from twitter and YouTube), with the latest being displayed first.
- It would push text submissions back out to Twitter.
- Users were able to view other submissions, vote and view overall statistics for the competition to date i.e. which were the highest rated jokes.
- Text and video submissions could be made.

ACTIVITY	Cost
Build	£19500
Edit and moderation	£2000
Update	£3000
Hosting	£1500
Online ads and seeding	£4000
TOTAL	£30000

### [www.whichreligionisfunniest.com](http://www.whichreligionisfunniest.com)

Number of jokes uploaded	72
Total views on YouTube	76,618
Monthly active users	14,914

### [www.infidelmovie.com](http://www.infidelmovie.com)

Total page views	106,252
Unique visitors	79,544
Bounce Rate (visitors who left after viewing just one page)	53.97%
Traffic sources:	
Google	46%
Direct	30%
Stumbleupon	8%
Facebook	7%
Twitter	2%
Twitter followers	56,688
Facebook fans	39,425

## The use of data

The data capture in the application served several unique purposes that fed into the distribution strategy.

It allowed Revolver to view which communities were the most active in their participation and uptake of the film's brand and message. This information was continuously assessed and used to refine and restructure the film's marketing and publicity campaigns.

Being able to drill down to this level of specificity with ethnic data allowed Revolver to target and empower different communities directly - from Bahá'ís to Kabbalists. They could mobilise and micro target ethnic audiences in a way in which they have never been spoken to before.

Ultimately this application allowed for data mining that consciously created audience profiles which could go on to help shape and refine the publicity strategy. This level of awareness allowed Revolver to be intimately involved in the creation and proliferation of the film's brand in the build up to the theatrical launch.

## Conclusions

The "Which Religion Is Funniest?" application proved to be an essential core component of the overall marketing campaign.

It engaged a wide cross-section of the audience and bought humour to what could have been a politically controversial film. As such this campaign was not only about building box office performance, but also about contextualising the entire film.

The app was an innovative idea to use content to drive data acquisition, and then use that data to inform and drive hyper-targeted marketing activity.

It also provided a platform for the public to request screenings at cinemas, helping to target cities for expansion in week two, after the successful opening weekend.

The marketing plan took advantage of a long lead time and sat alongside the existing film website and social network engagement activity. It was not a top-down campaign - Revolver using the existing fanbases of the writer and star to run the competition and our core content. It was highly viral and very mainstream in its appeal.

Revolver consider the positive results of the campaign to be:

- In the depth and richness of ethnographic audience they were able to profile
- The increased interest in the film led to performance above expectations at the box office (UK total £590,512)
- It created a context of "laughing with religion" which helped to soften and address controversy
- The digital activity raised the profile of the film to a general UK-wide audience, such that it could compete with mainstream studio releases on much bigger media budgets.

The competition also meant a stand-up performance element could be incorporated into the premiere. Held in popular comedy venue the Hammersmith Apollo, and preceded by the stand-up acts, the premiere proved to be a memorable one.

Perhaps the most valuable element to the campaign, however, was the database that Revolver was able to build and interact with. The database continued to grow even after the competition had finished, allowing them to continue the marketing momentum of the campaign leading up to the successful DVD launch.

Final Results	Votes
Christianity	829
Islam	686
Judaism	187
Scientology	88
Hinduism	73
All of them	40
Sikhism	32
Other	23
Buddhism	15
Satanism	15
Humanism	3

*'Which Religion Is Funniest' created a great buzz on the film - going beyond the usual trailer or clip viral.*

Revolver