Career Accelerator programme:	Product Management
Course Assignment:	Assignment 2: Demonstrating your MVP design
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Learner Declaration

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Strategic alignment

Roadmap structure and strategy:

The roadmap (Appendix A) contains several initiatives, across the 'now, next, later structure' prioritised from top to bottom. Each initiative is categorised by one or more themes.

The themes, as seen in the 'Portfolio' tab of the 'Objectives & Key Results' section, were determined from the opportunities developed during ideation. These themes represent where value can be gained for the user, or alternatively represent clear value to FilmSlate's NSM, (ProductPlan, n.d).

In the 'now' column we focus on three initiatives. Each initiative looks to provide value to the users through increasing their engagement, as research found this to be the most effective way to increase conversion rate (Lopez, 2021). In each initiative we have outlined the high level description of the feature, our hypothesis, and target outcomes at the product feature level to measure the success of the initiatives in isolation.

The goals outlined in the roadmap (canvas and top roadmap columns) have been selected to support the organisational objective 'Increase conversion rate of free trial users from 32% to 40%' by end Q3. The diagram below illustrates the alignment of the initiatives to the organisational goals and north star metric.
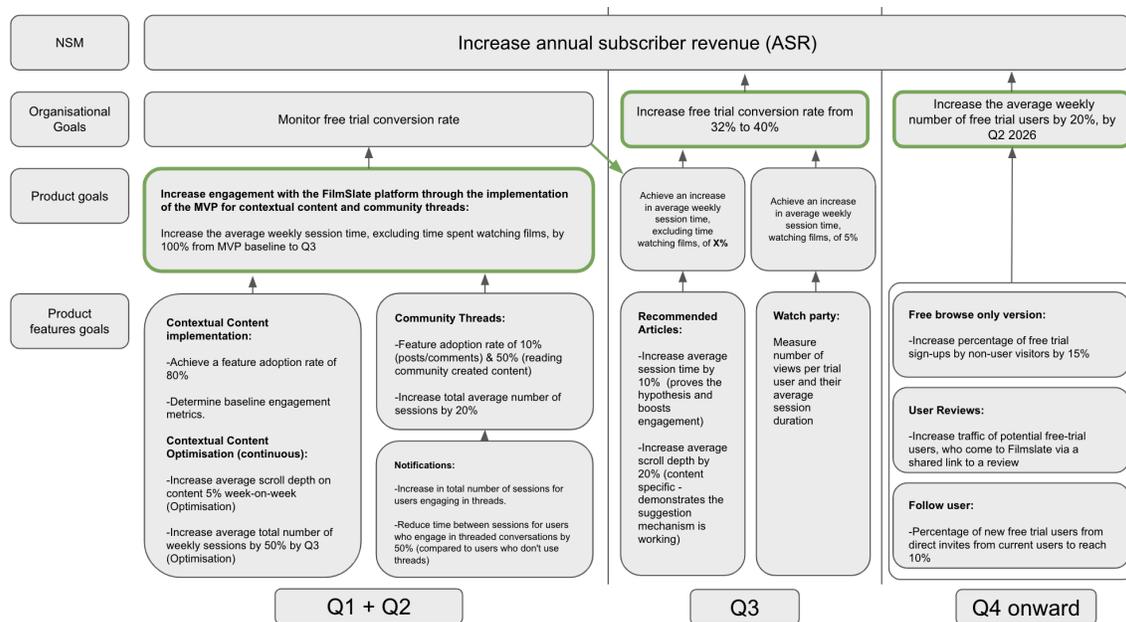
The Q1 & Q2 roadmap goal, highlighted green, is set at the product level. It is a single metric encapsulating the impact from implementing several initiatives, with regards to engagement. We must determine the relationship between this metric and the lagging conversion metric over time (non-linear). An understanding of this relationship allows us to determine appropriate product level goals for future initiatives around engagement. It also ensures the effective optimisation of the 'Content' initiative with regard to cost adjusted gains in engagement.

This insight will allow us to set product level goals in Q3 that are appropriate, with greater confidence around achieving the roadmap goal for Q3; 'Increasing free trial conversion from 32% to 40%'.

The Q4 focus moves away from engagement. After 9 months of implementing functionality to improve engagement, we will conduct more up-to-date user/market research, allowing more informed decisions within this theme. During this time we will focus on bringing more users to the FilmSlate free-trial which will filter up to the NSM of ASR.

Sequencing of work:

The initiatives for 'now' are separated into two MVPs, sequenced based on the effort to develop and test each feature.

The initiative 'Contextual content', has low development effort (Minor UI changes, sharing APIs, GoogleAnalytics integration) and low usability test (UT) effort (minimal complexity & standards for digital content are well-understood). The effort comes in the optimisation phase post-release (see roadmap). This will be delivered first, in its own MVP, so optimisation can occur simultaneously to development of future initiatives, with responsibility transferring to the Product Manager (Optimisation) and content team (Sebastian & Robyn).

This is followed by 'Threads' which will have a longer development time (Complex UI changes, storage and retrieval of data, archiving) and more intensive UT (Complex User Journeys, with less well-understood mechanics for users).

'Notifications' comes last. Its behaviour is simple, meaning less iteration around UT. The scope of 'Notifications' is minimal to directly support 'Threads' (as opposed to generically for future features) minimising effort, and sunk costs, but incurring technical debt.

A development period is scheduled post beta-release to make minor changes to MVP 2.
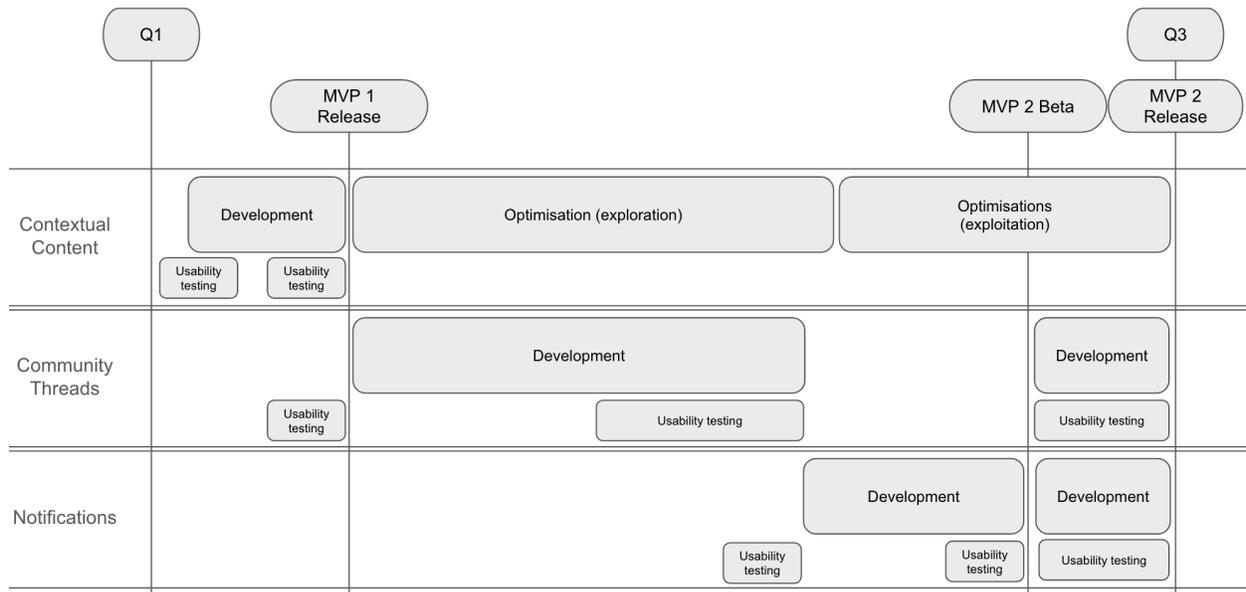
Expected order of work for these initiatives.

MVP Scope justification:

The User Story Map (USM) (Appendix B) documents a user's typical interaction with the initiatives from both MVPs. The granularity of the user stories has been chosen to encompass distinct actions carried out by the user, which contribute to the value of the high-level user story, that in this instance represent initiatives.

User stories that focus on technical/architectural elements and data retention/analytics have been omitted to focus on the value added to the user. The USM will communicate where users find value to internal development teams, who otherwise may lose perspective due to their technical biases.

The backlog allows a broader view of where value can be derived for the user and provides a greater understanding of the long term strategy for these initiatives.

To minimise the risk/cost the MVP scope has been defined to only include functionality that meets one of the following criteria:

- Critical to prove hypothesis that;
  a) additional content or,
  b) community threads,
  increase user engagement with the platform.
- Necessary for the efficacy of critical features.
- Deemed high-value and low-effort.

See <u>Appendix C</u> For MVP scope prioritisation.

MVP success is to prove/disprove, using data, the hypotheses stated above, whilst providing tangible value to users.

Research and iterative testing:

Each initiative requires additional research/testing. Appropriate methods for the research and test of each initiative vary - a combination of quantitative and qualitative measures will be utilised in each instance.

Contextual content:

Usability testing (UT):

UX design considerations have minimal complexity as the user behaviour is common & standards for digital content and accessibility are well-defined. We will conduct lab UT on the mid-fidelity prototypes to refine designs. Near the end of development as a 'sanity-check', we will utilise remote, unmoderated, session recording minimising cost and effort.

Optimisation:

The nature of contextual content means the product will vary. Several unknowns have been identified, including:

- How users' interests overlap.
- How much value users get from the different variants of content.

- How engagement is affected by spread of content across the entire platform.
- What the cost to produce content variants will be.
- How much content is required and where do we see diminishing returns.
- How the FilmSlate audience preference changes as we experience churn and conversion.

An initial exploration period, gaining insight into these unknowns through engagement data, will ensure we properly exploit the feature. We will manually implement three (assuming content source, medium, and topic are independent) multi-armed bandit machine learning algorithms, as they prescribe a "principled way to model sequential decision making in an uncertain environment." (Ding et al., 2013). Post-release we will:

1. Determine baseline engagement metrics to measure the success of the optimisation process.
2. Undergo a period of exploration to verify and challenge our assumptions, and produce rules for the content generation.
3. Undergo a period of exploitation in which we aim to maximise engagement based on our rules by Q3.

We will consider cost-adjusted metrics for engagement to ensure we are achieving an acceptable increase in engagement without:

- Incurring excess cost whilst considerably surpassing the required increase in engagement.
- Allowing significant diminishing returns to come into effect - i.e. feature crosses our acceptable threshold for the effort/value ratio.

More detail can be found in the initiative and its linked idea within the roadmap.

Threads and Notifications:

Usability testing:

UX design considerations of 'Threads' are complex - user interaction with these mechanics is less prescribed and user familiarity may be low. It is therefore crucial we implement a rigorous UT strategy, incurring some effort and cost, including:

- Initial extensive lab UT of a mid-fidelity prototype to refine UX design pre-development - mitigating against sunk-development costs.
- Iterative UT on a near-complete product, to verify design, utilising Online testing tools and platforms for a larger sample pre-beta.
- Heat-maps will gather quantitative data on usage during the beta-release phase.

UX design considerations for 'Notifications' are low-complexity, and notification mechanics are commonplace indicating high user-familiarity and well defined standards. We will conduct lab UT on the mid-fidelity prototypes to refine designs, and towards the end of development as a 'sanity-check', utilising remote, unmoderated, session recording minimising cost and effort.

Further testing:

- Load and performance testing should occur in development, and beta to ensure the infrastructure is appropriate prior to MVP launch for both initiatives.

Prototype Design

The mid-fidelity prototype can be found in <u>Appendix D</u>, and accessed through the link below:
FilmSlate_MVP_Prototype_Figma
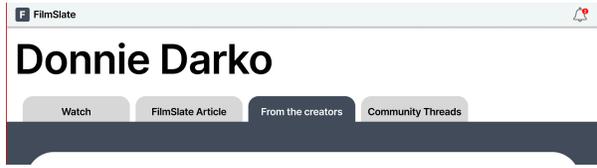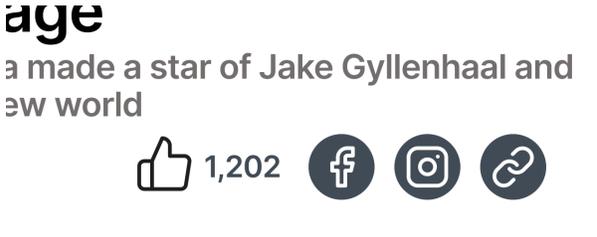
Focus on value:

User research established common pain-points for users, including their difficulty finding contextual content and finding a platform to engage in the community. This is critical to the design of the features - the focus is on providing an easily accessible and cohesive space for information and discussion around each film.

Each film page is designed as a "one-stop-shop" for watching a film, reading content, and engaging in the community. This makes the UX simple, and consistent, and delivers value to users efficiently, with only two-clicks from the main FilmSlate page, to any piece of content or community thread across the site.
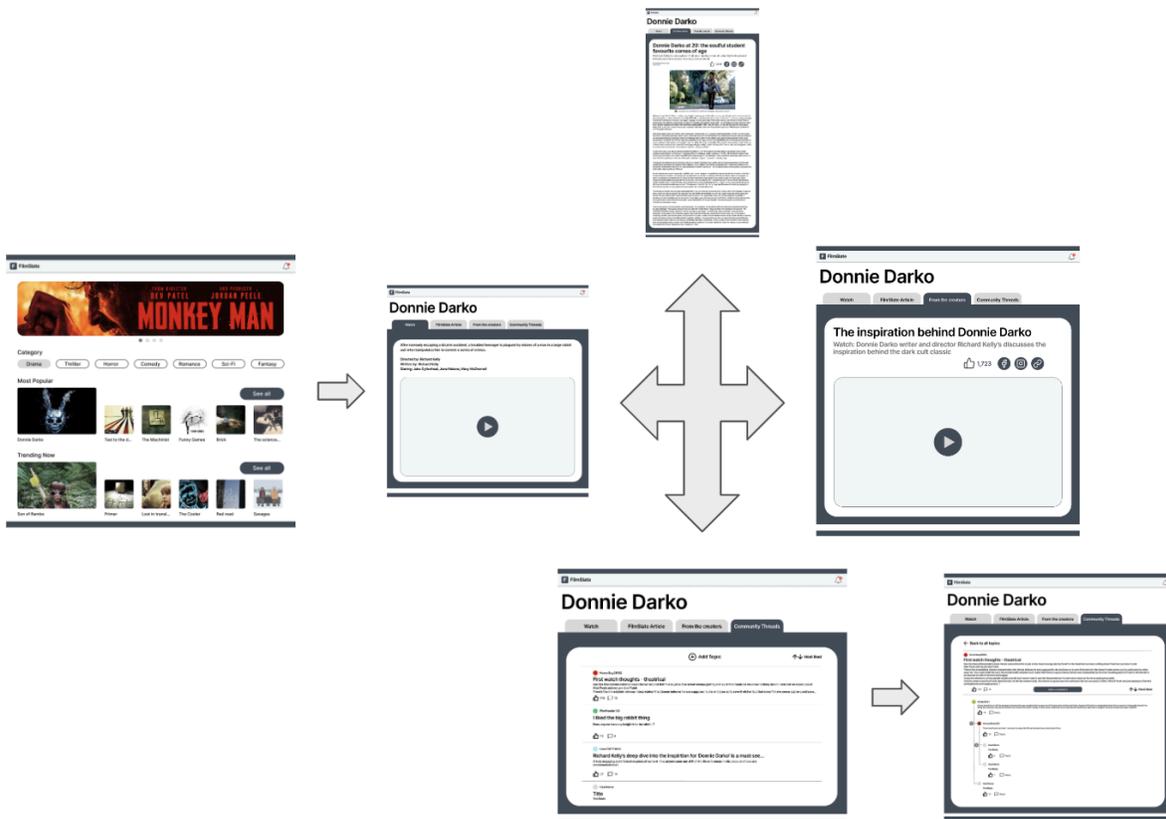
User familiarity:

The UX design of each initiative follows established norms surrounding UI layouts, icons and formatting. "Familiar designs are more likely to be easily understood and navigated by users, leading to increased engagement, satisfaction, and loyalty." (Hardik Dewra, 2023).

Element	Prototype
Placement/style of navigation menu	
Placement and icons used for like/share functions	
Familiar icons used wherever possible	
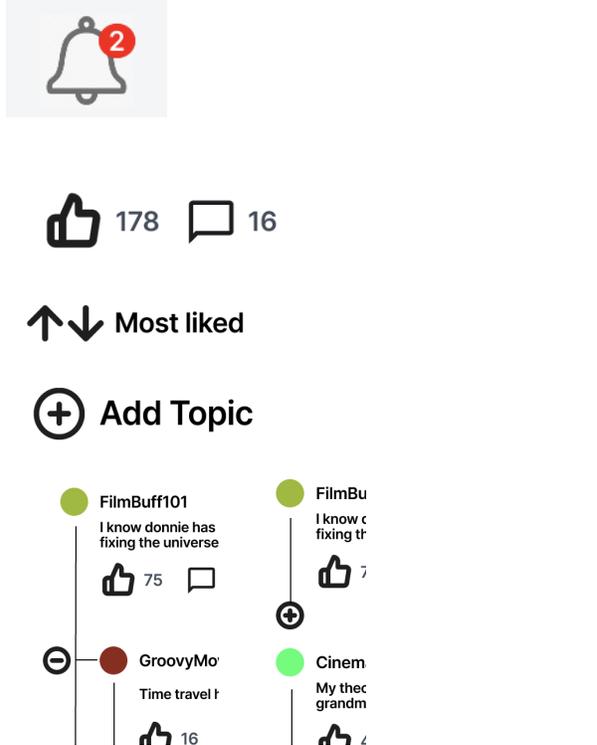
Placement of notifications in top right-hand corner	
Pop-ups have a familiar style. They cannot be closed by clicking outside to prevent input loss	
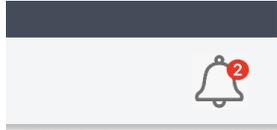
Information Hierarchy:

An effective information hierarchy has been achieved, focusing on consistency and simplicity.

Element	Prototype
Typography is consistent across pages, utilising size/colour to present a clear hierarchy of information. Structure of information is consistent across tabs. Only necessary information displayed, maintaining simplicity.	
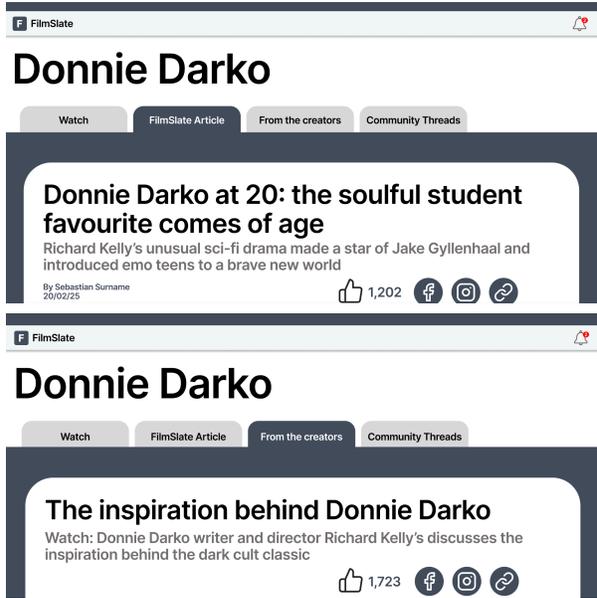
Navigation menu is consistent across pages, utilising bold colours for clarity. Order of Watch > Content > Threads tabs persist.	**Donnie Darko** Watch · FilmSlate Article · From the creators · Community Threads **Donnie Darko** Watch · FilmSlate Article · From the creators · Community Threads
Like/share icons placed consistently, utilising contrasting colours to background highlighting their presence.	**Richard Kelly's discusses the** 👍 1,723 Ⓕ Ⓘ 🔗
Frames-in-frames utilised keeping key functions available above endless scrolls.	

Unread (2) Mark all as read

'FilmBuff101' and 15 other users **replied** on your topic '**First watch thoughts -theatrical**' on the '**Donnie Darko**' threads.

178 users **liked** your topic '**First watch thoughts -theatrical**' on the '**Donnie Darko**' threads.

You **replied** to the topic '**Excellent cinematography**' on the '**Red Road**' threads.

You **Posted a new topic** on the '**Donnie Darko**' threads: '**First watch thoughts - theatrical**'

202 users liked your reply on the '**The Cooler**' thread: '**All the Easter eggs I found in The Cooler**'

178 users **liked** your topic '**This film is lit beautifully (from a lighting director)**' on the '**Brick**' threads.

Another Notification...

Dark text on light background - accessibility

FilmSlate

Donnie Darko

| Watch | FilmSlate Article | From the creators | Community Threads |

Donnie Darko at 20: the soulful student favourite comes of age

Richard Kelly's unusual sci-fi drama made a star of Jake Gyllenhaal and introduced emo teens to a brave new world

By Sebastian Surname
20/02/25

👍 1,202

Jake Gyllenhaal and Jena Malone in Donnie Darko. Photograph: Allstar/20th Century Fox

Midway through Donnie Darko, a creative young English teacher played by Drew Barrymore repeats the old maxim – recycled over the years by linguists, scholars and writers including JRR Tolkien – that the simple, banal phrase "cellar door" is the most purely, pleasingly harmonious combination of words in the English language. There's something to be said for that, but one wonders if writer-director Richard Kelly was offering a challenge to the claim by naming his protagonist Donnie Darko – an irresistible, perfectly ridiculous name for an ordinary suburban schoolboy that nonetheless encapsulates his fey, eccentric aura. His new girlfriend says the name aloud, lolling it like a mint in her mouth, before observing that it makes him sound like "some kind of superhero". "What makes you think I'm not?" he replies, deadpan.

Well, what indeed. Kelly's sci-fi-tinted tale of adolescent isolation came out six months before Spider-Man, the film that kick-started the now all-consuming superhero movie revival, and the two have more in common than you might initially assume: both are stories of an awkward teenage boy coming to terms with what appear to be otherworldly abilities, and assuming responsibility for the world around them. For plucky Peter Parker, that means standard-issue feats of derring-do and defeating evil; for downcast Donnie Darko, it means ending and altering the very timeline in which he exists, ultimately dying so that others may live. As superhero origin stories go, it doesn't have much franchise potential: Donnie's legend begins and ends in one fell swoop. But it has an eerie, enduring power: would that many comic-book heroes' stories were so noble and haunting and finite.

A 20th anniversary is an odd one for Donnie Darko to celebrate: if any film should be granted eternal teenagedom, Kelly's vastly ambitious debut feature is it. I first saw it when I was 19 or so, which was pretty much ideal. The film, with its blend of ordinary high-school angst and trippy, whoa-what-was-THAT philosophy was pretty much designed to be shared among teenagers like a secret – a work that both understands their view of the world and offers to expand it in cosmic, confusing ways.

That quality was enhanced by the bitty slow burn of its release. Following mixed reviews from its Sundance premiere, the film went unclaimed by a distributor for several months. Released into a handful of US cinemas in October 2001 – in the bleak shadow of 9/11, particularly unfortunate timing given its inciting incident of airborne misfortune – the film didn't exactly find an audience, grossing only half a million dollars by the end of its run.

Its cult, instead, was born of home video and DVD, which in turn prompted renewed life in cinemas: by the time it made it to the UK, a full year after its US release, the film had built enough cachet to become an indie box office hit and hipster object of fascination. (A street-art exhibition was dedicated to it at the Shoreditch bar Dream Bags Jaguar Shoes, which is about the most early-2000s measure of fashionability you could ask for.) By the time its key soundtrack cut – a mournful cover of Tears For Fears' Mad World by swiftly forgotten singer-songwriter Gary Jules and the film's composer Michael Andrews – topped the next year's UK Christmas top 40, its pop phenomenon status was assured. The release of a director's cut the next year kept the word-of-mouth cycle going for a film that was, by then, on every other university student's list of all-time favourites.

This all feels an awfully long time ago: revisiting the film in my late 30s, I was concerned that Donnie Darko, itself a Reagan-era period piece, would now play as a quaint time capsule of my millennial youth, reflecting my own then-callow ideas about time, space and society. Yet give or take some visual effects that were always on the resourcefully ropey end, the film stands up beautifully. A decades-on coat of nostalgia now only enhances its prevailing sense of sadness, its sorrow for lives curtailed and misunderstood by the superficially functional American suburbia represented by Patrick Swayze's devilish motivational speaker and Beth Grant's Christian-fundamentalist harpy.

They're caricatures, of course: the film saves its nuance for its outcasts. As sensitively written by Kelly and exquisitely performed by Jake Gyllenhaal – then gawky and goth-eyed, at odds with his lanky body, eons away from the dreamboat he'd become – the reluctantly therapied, heavily medicated Donnie now plays as a prescient touchstone for a later generation of mental health awareness. In the wake of the Columbine tragedy, American indie cinema was awash with tortured young men on the brink of something dreadful, yet Donnie's sense of separation from others is neither romanticised nor made unduly sinister: the film's solemnly soulful adventures in time travel offer a kind of symbolic validation for anyone who sees, feels or experiences the world differently from everyone around them. It's not exactly a comforting expression of solidarity – as you choose to see it, the film is bittersweet at best, and plungingly tragic at worst – but it feels honest and inclusive in its despair. Would that most teen dramas, to say nothing of most superhero movies, had quite so much weighing on them.

(the Guardian, 2021)

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Appendix A - Product Roadmap

Now 1

⚙ Provision of high quality contextual content

Implement and optimise informative contextual content surrounding film releases

The implementation of additional contextual information surrounding each release on the platform, will increase engagement in FilmSlate as users find it difficult to find quality information elsewhere. If the contextual information provided is cohesive and the offering surrounding each film is consistent, this will provide value to the user. The supporting content will have variable combinations of informative articles written in-house, and content sourced from the film-makers/experts (source), as well as being varied in medium and topic, to address the broader needs of the three user groups defined in the user research.

For the MVP we want to prove that the content adds value, and that optimising the content will boost engagement. At the current time, the level of engagement and how much it can be increased through optimisation is unknown - many assumptions have been made. Therefore for the MVP we will use a basic, manual optimisation to better understand its potential. If there is significant potential to add further value through optimisation, we will look to implement a machine learning algorithm at a later date - see idea Constrained Multi-Arm Bandit for content provision optimisation (Idea 1). This will automatically provide us with a quota for how many of each content variant to produce for a set time period (for example: 10 pieces / 8 written & 2 videos / 7 in-house & 3 sourced externally / 4 on narrative & 3 on themes & 3 on inspiration)

In the MVP instance we will undergo an extensive period of 'exploration', to determine the effects of content type and variety on engagement - answering unknowns such as:

-How users interests overlap

-How much value users get from the different variants of content

-How engagement is effected by spread of content across the entire platform

-How much content is required and where do we see diminishing returns

-How the FilmSlate audience preference is changing as we experience churn and conversion

During this period we will develop our baseline metrics for content interaction, and impacts on aggregate site wide metrics. This will be followed by a period of 'exploitation', in which we utilise our learning to maximise the engagement metrics for average weekly session time in alignment with our goal.

We will also consider the cost adjusted metrics to ensure we are achieving an acceptable increase in engagement without:

1) Spending much more than required and considerable surpassing the required increase in engagement.

2) Allowing significant diminishing returns to come into effect - i.e. the feature crossing our acceptable threshold for the effort/value ratio.

We believe:

-Implementing additional contextual information will increase engagement.

-Optimising content based on content topic and content medium, will lead to a significant boost in engagement.

-The spread of content across the site will also impact the total value to users, thus aggregate metrics for total site engagement should be considered alongside metrics for content engagement.

● (Idea 1) Constrained Multi-Arm Bandit for content provision optimisation   Discovery

▼ **Target outcomes**

📑 **Target date** Q3 2025 [Edit] [Clear]

Increase user engagement with contextual content through optimisation, using the following metrics and targets.

Master metrics and targets:

-Achieve a feature adoption rate of 80% (Implementation). This validates the user research and implementation of feature.

-Increase average scroll depth on content 5% week-on-week (Optimisation)

-Increase average total number of weekly sessions by 50% by Q3 (Optimisation)

Additional metrics and targets:

-Achieve an average share rate of 4% on content by Q3.

-Achieve an increase on content 'likes' of 10% week-on-week. (Optimisation)

Linked Idea:

Constrained Multi-Arm Bandit for content provision optimisation

State ○ Backlog ▾ **Workflow stage** ⇥ Discovery ▾

Overview   Feedback   User stories   Functional Specs   Notes   Designs   Files

[✦ CoPilot]

Using a highly constrained multi-armed bandit algorithm, we could further optimise the spread of contextual content to inform the production and addition of content for the upcoming week, automating the decision making process.

What problem are you trying to solve?

The goal is to optimise the contextual content to achieve the highest level of user engagement, by appropriately varying content source (in-house or external), medium (written or video), and topic (Narratives, Themes, Influences).

Although some information on the user groups is known, there is still uncertainty in several areas including:

-How users interests overlap

-How much value users get from the different variants of content,

-How engagement is effected by spread of content across the entire platform

-How much content can is required and where do we see diminishing returns

-How the Filmslate audience preference is changing as we experience churn and conversion

What value would it provide if solved?

Using a multi-arm bandit algorithm independently for each variable, with some pre-determined spread constraints to ensure variety, we can make more informed decisions on the variants of content to produce to maximise the value to the entire Filmslate community.

Target outcomes

The target outcome is to improve engagement. In this instance we have to consider not only the engagement on the posts themselves, but on the overall effect on aggregate metrics such as average session time and return visits, as we hypothesise that site wide variety will increase overall performance.

As such, we will measure as metrics:

-Scroll depth on posts

-Average session time

-Return visits/number of sessions

Now 2

⊕ Opportunity for engagement in the community

⊕ Opportunity for community generated content

Implement a threaded forum mechanism

Firstly:

Implementing threaded conversations, under each piece of content, as well as on a forum tab within the webpage of each release, will boost user engagement by providing users a space to engage with the FilmSlate community (a current pain point found in user research). The nature of threads allow users to engage in discussion specific to their taste, which should see increased engagement.

Additionally, threaded forums will increase the amount of content on the site, allowing the FilmSlate community to contribute to the overall content offering on the platform (reducing the internal burden on content generation).

We believe:

-Users will spend more time on the platform as they will consume and interact with user generated content to inform their decisions when choosing a film to watch (increasing engagement).

-Users will spend time engaging in discussion around films they have watched, and thus more time on the platform (increasing engagement)

-Users will spend more time on the platform as they will be pulled back to engage within conversations, increasing the number of sessions.

📅 Q3 '25

Internal

▼ **Target outcomes**

📅 **Target date   Q3 2025**   (Edit) (Clear)

Increase user engagement through forums, using the following metrics to measure success:

Master metrics and targets:

-Feature adoption rate of 10% (posts/comments)

-Feature adoption rate of 50% (reading community created content)

-Increase total average number of sessions by 20%

Now 3

⊹ Opportunity for engagement in the community

Implement a notification centre to serve the threaded conversations

The notification centre is a necessary feature for the success of the threaded conversations initiative. It should be considered a separate initiative as a platform upgrade that will go on to serve several possible future features on the backlog (share article with friend on FilmSlate, write a film review, have you read 'article_name', etc...).

Notifications will also push to email/push notifications on phone/tablet.

We believe:

-Users will be pulled back into the website to read notifications, thus boosting engagement.

-Users will interact more within conversations in the forum as the notifications will increase the frequency of response in threads, boosting engagement.

📋 Q3 '25

Internal

▼ **Target outcomes**

📋 **Target date** Q3 2025 [Edit] [Clear]

The target outcome is an increase in total number of sessions for users who engage (post/comment) within forums. The data for this may be misleading as a conversation over the space of a day may see a user begin several short sessions in a small timeframe. Therefore we will measure the following metrics to judge efficacy:

Master metric and target:

-Increase in total number of sessions for users engaging in threaded conversations.

-Reduce time between sessions for users who engage in threaded conversations by 50% (compared to users who don't use threads)

Next 1

⚛ Provision of high quality contextual content   ⚛ Provide a personalised experience

Implement a 'your spotlight' area in the Filmslate home page for recommended articles

Implementing a 'your spotlight' banner on the home page of Filmslate will allow featured content to be pushed to users. This will allow Filmslate to do a number of things.

Firstly, pushing highly rated and/or well engaged in content to users will ensure users are consuming the content that is likely to give them the most value quickly, and before other less valuable content.

It will also allow some personalisation (highlighted in the user research as a key pain point for users) by allowing Filmslate to push content specific to the users tastes. In the long term this could be through the implementation of a recommendation algorithm, but for an MVP Filmslate we could just push the most engaged with content (give the illusion of personalisation) or do a simple survey in the user profile to find preferences in genre and content theme, and use tags on the content to match this. We must implement a low effort solution here to ensure we have time for a more technically demanding initiative in 'Watch Party'

The 'spotlight' section can combine articles that the first or second criteria above.

We believe:

-Putting a banner with links to specific articles will decrease the time to value, thus making the rate of conversion higher.

-Pushing articles that have been highly engaged with (high value), to the user will maximise the engagement across all users and thus increase conversion rate.

-Pushing articles that are in-line with a users taste will see a greater level of engagement, and thus boost conversion.

🗒 Q4 '25

Internal

▼ Target outcomes

🗒 Target date   Q4 2025   [Edit] [Clear]

The target outcome of this feature is an increase in engagement (excluding time watching films) as users will be find content suited to their tastes (of higher value) first and more quickly. This will be measured by the following mertics and target.

Master metrics and targets:

-Increase average session time by 10% (aggregate data proves the hypothesis that the mechanism provides value and boosts engagement)

-Increase average scroll depth by 20% (content specific - demonstrates that the suggestion mechanism is working)

Next 2

⚛ Opportunity for engagement in the community

Watch party integration and access

We believe:

-Users who are not already FilmSlate subscribers, but are introduced to the service by friends who invite them to a watch party will be more likely to convert. This feeds into the community pain point and aligns with the increasing conversion rate.

🗒 Q4 '25

Internal

▾ Target outcomes

🗒 Target date Q4 2025 Edit Clear

The watch party feature is easily accessible and integrated across multiple platforms, leading to an increase in user adoption and engagement. We will measure this through the number of views per trial user and their average session duration.

Later 1

⚙ Attract new customers to FilmSlate

Implement a free (browse only) version of FilmSlate with contextual content snippets and no film access

By implementing a free (browse only) version of FilmSlate we can leverage the contextual content surrounding the films as marketing material to drive more potential customers to the free trail. This is a common practice amongst media/journalistic digital products.

We believe:

-Customers who see small amounts of the article, who want to continue reading, will be likely to sign up for a free trial.

-This feature will boost the free trial sign-up rate of traffic from article links shared to social media, as these potential users will be directed to a page with a small amount of value as oppose to a sign-up/log in screen.

-Current users are more likely to share articles to social media as they believe it is more likely people will engage with the content being shared.

🗒 Q1 '26

Internal

▾ Target outcomes

🗒 Target date Q1 2026 Edit Clear

The target is to increase the number of visitors to the Filmslate page, and increase the percentage of visitors that sign up for a free-trial, monitoring the following metrics and target:

Master metric and target:

-Increase percentage of free trail sign-ups by non-user visitors by 15%

Additional metric and target:

-Increase non-user traffic to the filmslate page by 50%

Later 2

⬡ Attract new customers to FilmSlate   ⬡ Opportunity for community generated content

Implement user film reviews

User film reviews add an opportunity for users to contribute to the content surrounding films.

We believe:

-User will read other users reviews to determine wether a film is worth watching

-Users who contribute highly engaging reviews (value for other users) will gain filmslate followers, and thus produce more content

&

-A percentage of users are likely to share reviews they have written to social media

-Users are likely to read reviews of their friends, increasing engagement

-Non-users are likely to sign-up to a free trial to see reviews from people they know

📅 Q3 '25

Internal

▾ **Target outcomes**

📅 **Target date** **Q3 2025** (Edit) (Clear)

The primary target outcome is to increase engagement in the platform, however it is believed this feature will also drive the friends of Filmslate users to the platform. The success of this feature can be measured by the metrics and targets:

-Uptake of the feature (writing reviews) among Filmslate users reaches 5%

-Uptake of the feature (reading reviews for a minimum of a specified time tbc) among Filmslate users reaches 25%

&

-Increase traffic of potential free-trial users, who come to Filmslate via a shared link to a review

| **Later 3** | ⚙ Opportunity for engagement in the community   ⚙ Attract new customers to FilmSlate |
| | ⚙ Opportunity for community generated content |

Expand functionality around user profiles to include 'following' other users

The implementation of additional functionality around user profiles to allow users follow other users will benefit Filmslate in several ways.

Further research on the requirements for this initiative is required, however, it will allow users to do a number of things such as, invite friends to the platform, share articles with friends (bi-directional following) directly within FilmSlate, and see reviews or thread posts written by friends.

We believe:

-Being able to invite friends to the platform will attract new users to the free trial, and in turn result in more subscribers and thus improve the NSM of ASR.

-Users are more likely to engage in content that has been shared with them by a friend, boosting engagement.

-Users are more likely to interact with content that has been created by a friend (specifically likes and shares)

-Users are more likely to create content (reviews and thread posts) if they have friends within the FilmSlate platform.

📋 Q2 '25

Internal

▼ **Target outcomes**

📋 **Target date**   **Q2 2025**   (Edit) (Clear)

> The success of this initiative will be measured using the following metrics and targets:
>
> **Master metrics and targets:**
>
> -Uptake in feature (users with 1 or more friends) of 50%
>
> -Percentage of new free trial users from direct invites from current users to reach 10%

Appendix B - User Story Map

https://miro.com/app/board/uXjVLo_Si_c=/?share_link_id=220386225222

Appendix C - MVP Scope Prioritisation

	User Story	Label	Effort	Impact (Value)	Critical to MVP hypothesis	Included in MVP Scope?
Content	As a Filmslate user I want to navigate relevantly titled tabs across a films landing page to access various types of contextual information	C1	1	7	Yes	Yes
	As a filmslate user I want to see a number of 'likes' a piece of content has from the community, so I can quickly gauge the reception of several pieces of content before engaging	C2	2	7	No	Yes
	As a filmslate user I want to be suggested content relevant to my taste, so I can easily find content I will enjoy	C3	7	8	No	No
	As a FilmSlate User I want to read relevant contextual content about a film I might watch/have watched	C4	2	9	Yes	Yes
	As a filmslate user I want to be able to interact with video content with all the standard playback mechanisms used in the existing functionality for watching films (assumed: fullscreen, captions, pause/play/fast forward/rewind)	C5	2	9	No	Yes
	As a filmslate user I want to be able to enlarge images within content	C6	2	4	No	No
	As a FilmSlate User I want to enlarge text for readability	C7	2	5	No	No
	As a filmslate user I want to be able to 'like' a piece of content that I enjoyed consuming	C8	2	8	Yes	Yes
	As a filmslate user I want to share a piece of content I enjoyed to social media, so that my friends can also enjoy the content	C9	3	8	Yes	Yes
	As a FilmSlate user I want to comment on an article I enjoyed	C10	3	7	No	No

|					
	As a filmslate user I want to share a piece of content I enjoyed with my friends who are filmslate users through the filmslate app, so that my friends can also enjoy the content	C11	8	5	No	No
	As a filmslate user I want to save pieces of content to a reading list so I can easily access articles I want to read at a later more convenient time	C12	5	6	No	No
	As a FilmSlate User, I want to download pieces in my reading list, so I can access articles to read when I have no internet access, for instance on my commute to work	C13	4	7	No	No
Threads	As a filmslate user I want to access community driven conversations about films through an open forum tab on the film page, to discuss ideas and opinions	T1	2	8	Yes	Yes
	As a filmslate user I want to scroll through a list of thread topics (top level of threads) to find discussion relevant to my interests	T2	3	8	Yes	Yes
	As a filmslate user I want to expand and collapse specific threads and replies to read conversations whilst managing how much is displayed on screen so it doesn't become crowded/confusing	T3	5	8	Yes	Yes
	As a filmslate user, I want to see how many likes and comments a topic has so I can find content that is well engaged with	T4	2	7	No	Yes
	As a film slate user I want to sort thread topics and replies by most likes or most recent so I can find content that has high value, or content where discussion is likely to be fresh and responsive.	T5	3	8	No	Yes
	As a filmSlate user I want to be able to filter threads by 'all content' or ' content I have interacted with' to make finding conversations I am a part of easy	T6	3	7	No	No

	As a filmslate user I want to be able to filter the top level thread topics via a list of predefined labels (e.g. narrative, themes, influences, references, cinematography etc...), so I can more easily find discussion relevant to my interests.	T7	6	8	No	No
	As a filmslate user I want to post a new topic on the threaded forum, to start a discussion on a topic i am interested in	T8	2	9	Yes	Yes
	As a filmslate user, I want to upload media (images/videos) to my post to support my discussion points.	T9	4	7	No	No
	As a filmslate user I want to be able to label my topic post with a list of predefined labels (e.g. narrative, themes, influences, references, cinematography etc...), so interested users can find and engage with my post.	T10	4	6	No	No
	As a filmslate user I want to reply to a post or comment to engage within the disussion	T11	3	9	Yes	Yes
	As a filmslate user I want to like a post or comment that I enjoyed reading or agree with	T12	2	8	Yes	Yes
	As a filmslate user I want to be able to report posts/comment that I deem to be inappropriate or insensitive, to help remove this content from the platform	T13	5	5	No	No
Notifications	As a fimslate user I want to be notified when another user replies or likes my post or comment so I can continue the conversation promptly	N1	4	9	Yes	Yes
	As a FilmSlate User I want to see all of the posts and comments I make in the notification centre so I can navigate back to them easily.	N2	2	7	No	Yes
	As a Filmslate user I want to be notified when articles are released that are to my taste	N3	5	8	No	No

As a filmslate user, I want to click on a notification to jump to the relevant, comment/reply to my message so I can find the correct position in a forum without manually searching for my comments	N4	3	9	Yes	Yes
As a filmslate user I want to be able to mark all my notifications as read so I can tidy up my notification centre without looking at all the notifications.	N5	2	7	No	Yes
As a Filmslate user I want to be able to delete notifications to tidy up my inbox	N6	3	6	No	No
As a Filmslate user I want to be able to delete all of my notification at once to clear out my inbox	N7	3	6	No	No
As a Filmslate user I want to be able to manage my notification settings to add or remove different types of notifications	N8	4	7	No	No

Effort vs Impact
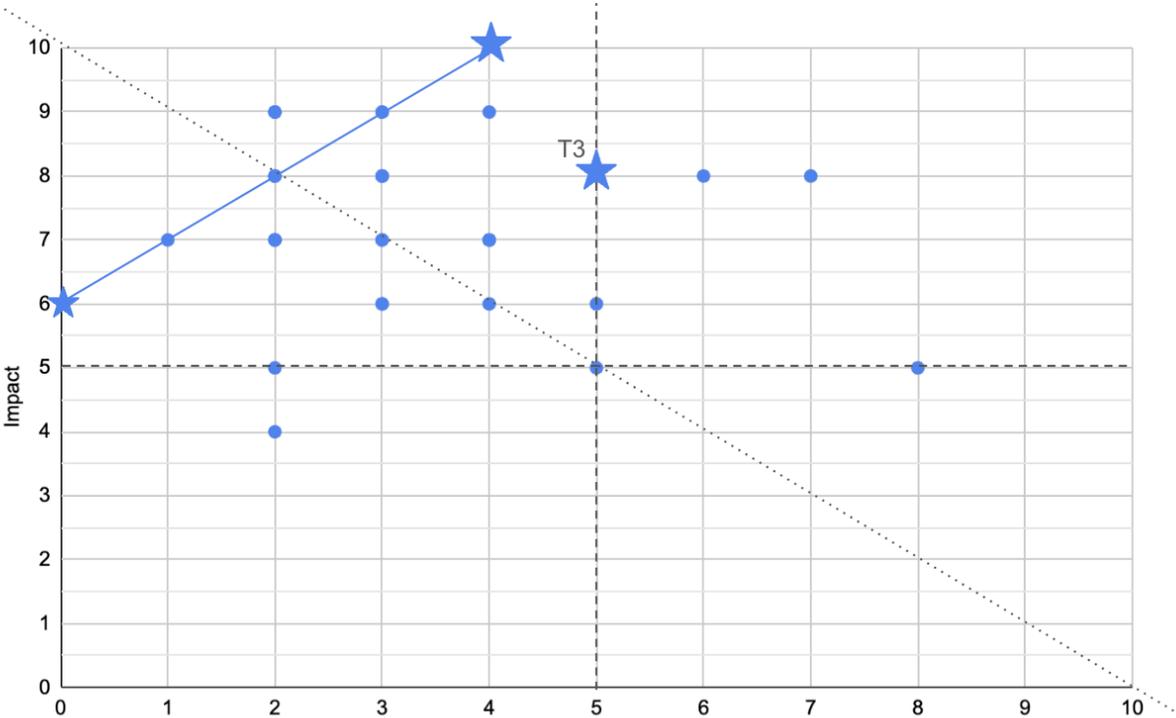
Appendix D - Prototype Images
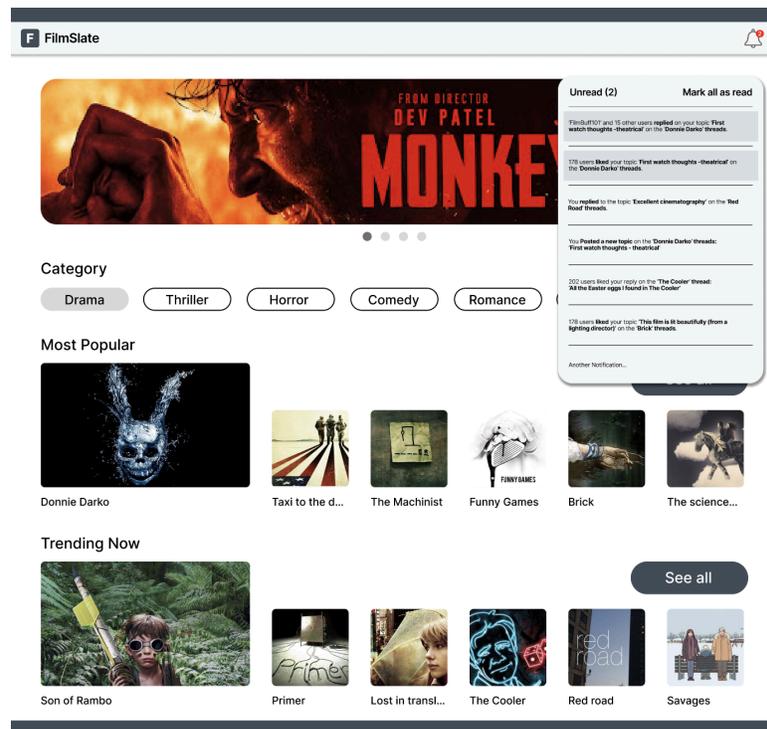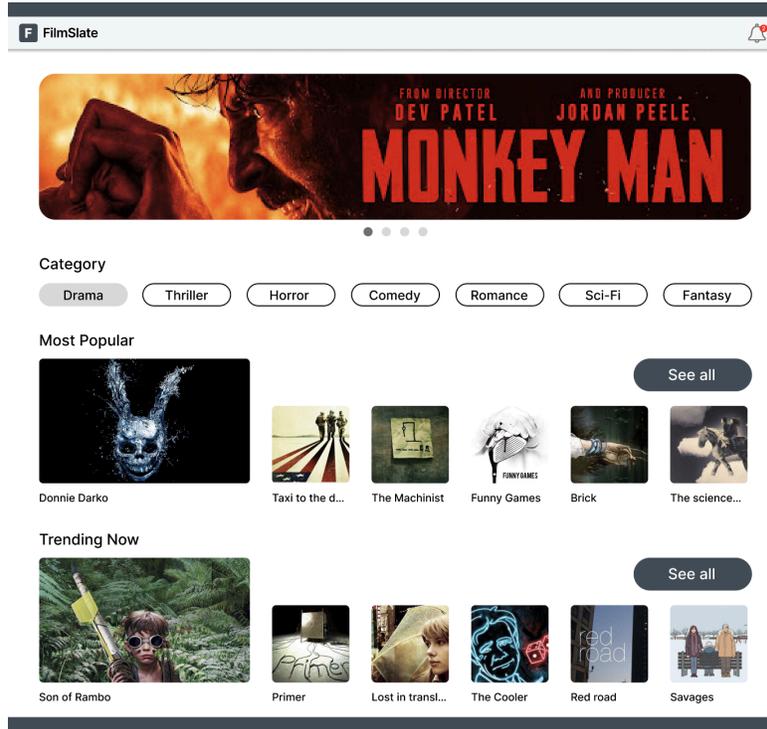
Donnie Darko

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After narrowly escaping a bizarre accident, a troubled teenager is plagued by visions of a man in a large rabbit suit who manipulates him to commit a series of crimes.

Directed by: Richard Kelly
Written by: Richard Kelly
Staring: Jake Gyllenhaal, Jena Malone, Mary McDonnell

Donnie Darko

Donnie Darko at 20: the soulful student favourite comes of age

Richard Kelly's unusual sci-fi drama made a star of Jake Gyllenhaal and introduced emo teens to a brave new world

By Sebastian Surname
20/02/25

👍 1,202   (f) (○) (∞)

Jake Gyllenhaal and Jena Malone in Donnie Darko. Photograph: Allstar/20th Century Fox

Midway through Donnie Darko, a creative young English teacher played by Drew Barrymore repeats the old maxim – recycled over the years by linguists, scholars and writers including JRR Tolkien – that the simple, banal phrase "cellar door" is the most purely, pleasingly harmonious combination of words in the English language. There's something to be said for that, but one wonders if writer-director Richard Kelly was offering a challenge to the claim by naming his protagonist Donnie Darko – an irresistible, perfectly ridiculous name for an ordinary suburban schoolboy that nonetheless encapsulates his fey, eccentric aura. His new girlfriend says the name aloud, lolling it like a mint in her mouth, before observing that it makes him sound like "some kind of superhero". "What makes you think I'm not?" he replies, deadpan.

Well, what indeed. Kelly's sci-fi-tinted tale of adolescent isolation came out six months before Spider-Man, the film that kick-started the now all-consuming superhero movie revival, and the two have more in common than you might initially assume: both are stories of an awkward teenage boy coming to terms with what appear to be otherworldly abilities, and assuming responsibility for the world around them. For plucky Peter Parker, that means standard-issue feats of derring-do and defeating evil; for downcast Donnie Darko, it means ending and altering the very timeline in which he exists, ultimately dying so that others may live. As superhero origin stories go, it doesn't have much franchise potential: Donnie's legend begins and ends in one fell swoop. But it has an eerie, enduring power: would that many comic-book heroes' stories were so noble and haunting and finite.

A 20th anniversary is an odd one for Donnie Darko to celebrate: if any film should be granted eternal teenagedom, Kelly's vastly ambitious debut feature is it. I first saw it when I was 19 or so, which was pretty much ideal. The film, with its blend of ordinary high-school angst and trippy, whoa-what-was-THAT philosophy was pretty much designed to be shared among teenagers like a secret – a work that both understands their view of the world and offers to expand it in cosmic, confusing ways.

That quality was enhanced by the bitty slow burn of its release. Following mixed reviews from its Sundance premiere, the film went unclaimed by a distributor for several months. Released into a handful of US cinemas in October 2001 – in the bleak shadow of 9/11, particularly unfortunate timing given its inciting incident of airborne misfortune – the film didn't exactly find an audience, grossing only half a million dollars by the end of its run.

Its cult, instead, was born of home video and DVD, which in turn prompted renewed life in cinemas: by the time it made it to the UK, a full year after its US release, the film had built enough cachet to become an indie box office hit and hipster object of fascination. (A street-art exhibition was dedicated to it at the Shoreditch bar Dream Bags Jaguar Shoes, which is about the most early-2000s measure of fashionability you could ask for.) By the time its key soundtrack cut – a mournful cover of Tears For Fears' Mad World by swiftly forgotten singer-songwriter Gary Jules and the film's composer Michael Andrews – topped the next year's UK Christmas top 40, its pop phenomenon status was assured. The release of a director's cut the next year kept the word-of-mouth cycle going for a film that was, by then, on every other university student's list of all-time favourites.

This all feels an awfully long time ago: revisiting the film in my late 30s, I was concerned that Donnie Darko, itself a Reagan-era period piece, would now play as a quaint time capsule of my millennial youth, reflecting my own then-callow ideas about time, space and society. Yet give or take some visual effects that were always on the resourcefully ropey end, the film stands up beautifully. A decades-on coat of nostalgia now only enhances its prevailing sense of sadness, its sorrow for lives curtailed and misunderstood by the superficially functional American suburbia represented by Patrick Swayze's devilish motivational speaker and Beth Grant's Christian-fundamentalist harpy.

They're caricatures, of course: the film saves its nuance for its outcasts. As sensitively written by Kelly and exquisitely performed by Jake Gyllenhaal – then gawky and goth-eyed, at odds with his lanky body, eons away from the dreamboat he'd become – the reluctantly therapied, heavily medicated Donnie now plays as a prescient touchstone for a later generation of mental health awareness. In the wake of the Columbine tragedy, American indie cinema was awash with tortured young men on the brink of something dreadful, yet Donnie's sense of separation from others is neither romanticised nor made unduly sinister: the film's solemnly soulful adventures in time travel offer a kind of symbolic validation for anyone who sees, feels or experiences the world differently from everyone around them. It's not exactly a comforting expression of solidarity – as you choose to see it, the film is bittersweet at best, and plungingly tragic at worst – but it feels honest and inclusive in its despair. Would that most teen dramas, to say nothing of most superhero movies, had quite so much weighing on them.
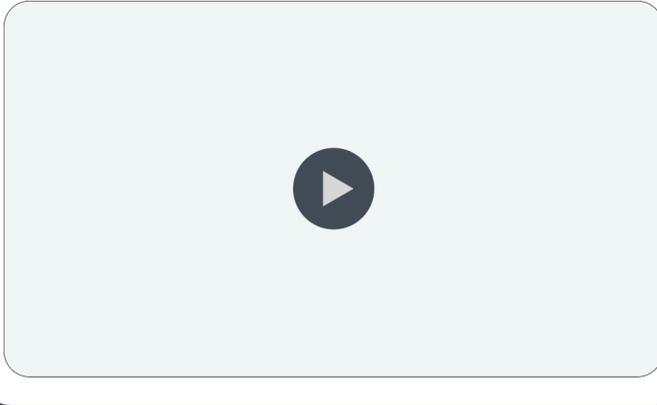
Donnie Darko

| Watch | FilmSlate Article | From the creators | Community Threads |

The inspiration behind Donnie Darko

Watch: Donnie Darko writer and director Richard Kelly's discusses the inspiration behind the dark cult classic

👍 1,723   Ⓕ Ⓘ 🔗

▶

Donnie Darko

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First watch thoughts - theatrical
Has the theory/interpretation been thrown around that this is just a time travel revenge plot by Frank? In the theatrical we know nothing about Frank but we know 2 exist
Shot Frank and not yet shot Frank
There's the immediately obvious interpretation that donnie believes he was supposed to die and does so to save Gretchen but that doesn't make sense cuz he could save...

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🟢 FilmFanatic123
I liked the big rabbit thing
Does anyone have any insight into the rabbit...?

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🔵 User726771826
Richard Kelly's deep dive into the inspirtion for 'Donnie Darko' is a must see...
A truly engaging and informative piece of content - has anyone seen any of the films he references in this piece, and have any recommendations?

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I know the directors cut has parallel worlds and shit but I haven't seen it and the interpretations I've seen don't seem as fun lol so putting that aside
I felt the whole movie that Frank hated Donnie. He felt like another bully. And there's no grand save the world plot that we can prove (I think). What if Frank was just playing on Donnie's schizophrenia and hopelessness. ?

👍 178   💬 16   Add a comment   ↑↓ Most liked

🟢 FilmBuff101
I know donnie has to fix the tangent universe that was created when he was out of his bed when he first met frank, however if frank is a manipulated dead who is meant to help guide donnie into fixing the universe, why did he call him out of bed at the start? surely if frank mever called him out of bed donnie would have died and no tangent universe would have been created?
👍 75   💬 Reply

⊖ 🔴 GroovyMovie99
Time travel hurts my head - best just to enjoy the film and pretend you understood it imo
👍 16   💬 Reply

⊖ ⚪ UserName
TextBody
👍 2   💬 Reply

⚪ UserName
TextBody
👍 1   💬 Reply

⚪ UserName
TextBody
👍 12   💬 Reply

Donnie Darko

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👍 16 💬 Reply

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👍 75 💬 Reply

⊕

● Cinema_frequenter_123
My theory really is just that there is no prime timeline or tangent universe. Thats all mumbo jumbo that frank placed to confuse Donnie and make him further not trust his own broken mind. Or maybe grandma death really did write that book and Frank know he could use it as a tool for a fun way to mess with Donnie

👍 42 💬 Reply

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👍 4 💬 Reply

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