

Case study: Journeyman Pictures

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Overview

Journeyman Pictures (JP) has been distributing and co-producing original factual content for audiences around the world since 1990. Working with major broadcasters and smaller players, the videos available cover a wide range of issues, from provocative, hard-hitting takes on current affairs (e.g. a series of videos on Iraq's New Extremism) to more niche subject matters (e.g. *40 Days at Base Camp*, *Coming Out of the Nkuta*).

Alongside the documentaries available to view on the site, JP maintain an online film and video encyclopaedia containing millions of broadcast quality clips from every country in the world, including unique historical archives.

Journeyman Pictures homepage



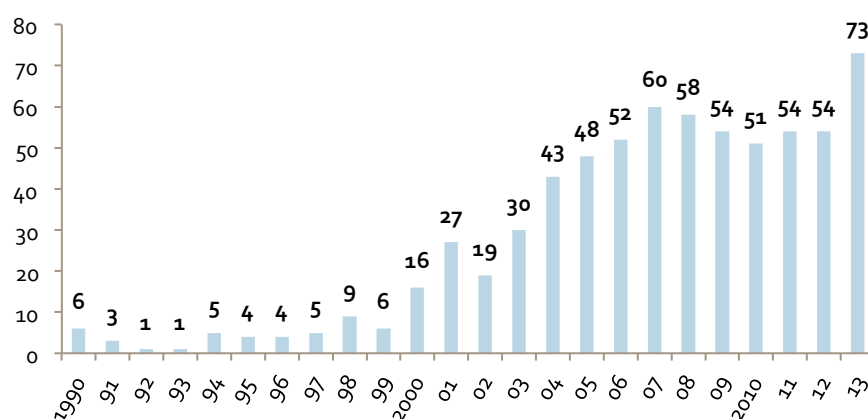
[Source: Journeyman Pictures]

Documentaries are professionally made and are often broadcast on TV. What makes JP unique is that it also makes a wide range of professional content available online, to be consumed at a time convenient for the viewer, both paid for and ad-funded. Its YouTube playlists collect videos around a certain topic, making it easy for viewers to get to grips with an issue, complemented by feature-length documentaries around niche interests. These topics are typically current affairs-related, or deal with science, religion, social issues, matters of international significance and specialist interest; JP fulfils PSOs 2 and 5.

Background and context

JP was formed in 1990 by Mark Stucke – a veteran TV reporter – who sought to formulate a unique distribution system that would bring a greater return for the valuable copyright associated with the documentaries he and his colleagues were creating. JP works alongside broadcasters and documentary makers from around the world, making videos available on their website as well as licensing content to other broadcasters, educational institutes and commercial ventures. They are now one of the leading independent distributors of award-winning documentaries, news features and footage across a number of global markets.

Number of documentaries produced each year



[Source: Journeyman Pictures]

JP exists as one of the many players in the long form online video space. World over, broadcasters, platform operators and new internet media firms are making professional video content available online, though the same cannot be said for distributors and producers like JP. The comparatively limited commercial prospects of niche factual and current affairs content, the kind of content JP specialises in, means they are freer to experiment with new distribution mechanisms. By utilising the internet to unite geographically disparate groups with similar interests, JP can return greater revenues from these pieces of content than a legacy broadcaster trapped by geographic rights restrictions.

Content strategy

Stylistically, JP videos err on the side of hard-hitting, offering profound and provocative in-depth analysis. Cameras on the ground interview key individuals and capture original footage with a degree of professionalism typically reserved for broadcast. It could have a legitimate claim to being Vice's stylistic uncle.

At its simplest, JP's content strategy is to continue to attract relevant, gonzo-style journalistic video content. Their catalogue covers a myriad of subjects and styles, focused on a central journalistic ethic. Continuing relationships with broadcasters around the world provides a relatively safe backdrop against which they can experiment with new forms of distribution, including supplying to theatrical, pop-up cinema, educational outfits and private buyers.

Pictures homepage



[Source: Journeyman Pictures]

Journeyman Pictures' videos fall into two main categories:

1. Long form documentaries (30 minutes +), typically charged for via the JP website or paid-for YouTube, Vimeo and DailyMotion pages
2. Short-form videos (under 30 minutes), typically available to watch for free via the JP ad-funded YouTube page

Contribution to Public Service Objectives

PSO2 – News and Current Affairs

A large number of the videos available across JP's properties deal with current affairs. A two-hour 'Gripping Stories On Today's Top World News' playlist on their Journeyman Pictures YouTube channel highlights eight recent videos dealing with issues from the threat felt by Afghan women thanks to a resurgent Taliban to the Ebola virus terrorising Africa. This is complemented by a series of other playlists that offer a more in-depth look at other issues currently in the news; 'Syria: A State of Chaos' and 'Brazil World Cup' are but two further examples.

Syria documentary



[Source: Journeyman Pictures]

PSO5 – Factual

Seemingly, no subject is off limits. Science and technology videos include *The Android Prophecy* and *Atomic Café* – a discussion around whether Androids will overtake humanity and a portrait of nuclear power respectively; religious videos include *Muslim Televangelists* and *Spirits for Sale* – an examination of superstar Muslim preachers and spiritualism and its role in the future of Native American culture; videos dealing with social issues include *Small Town Boy*, the story of the first gay male carnival queen in the small town of Axbridge, Somerset, and *Rich Hill*, the story of urban plight in a small Missouri town; finally there are a number of videos dealing with specialist interest, including *Barre's Silence* (bull fighting) and *Demon Drummers* (Kodo drumming).

Audience reach and profile

JP is not measured by comScore and there is no publicly available data on audience reach within the UK. Due to the global nature, and appeal, of its programming, YouTube, Vimeo and DailyMotion viewing figures will not accurately reflect the size of the UK audience in the same way that a channel with a UK-focus might. With that in mind, their YouTube viewing levels are impressive. The main Journeyman Pictures account has 364,000 subscribers and its 4,819 videos have been viewed 342 million times, an average of 71,000 views per video. Popular videos get substantially higher viewing levels: *From monastery to catwalk: The Miss Tibet beauty pageant* has over 4.7 million views, while *The Truth About British Girls and Female Genital Mutilation* has over 2.2 million views.

Journeyman Pictures on Vimeo



[Source: Journeyman Pictures]

JP maintains a semi-active presence on social networks. Its Facebook page has 11,000 likes and includes the ability to watch videos without leaving the site, though it appears to mainly be used as a promotional tool. Its Twitter page has 2,500 followers, and again is mainly a promotional tool, with little interaction with viewers, interested parties or commentary on news stories.

Business model and revenue

In line with their ethos of unique distribution systems, JP offers a number of different ways to access their videos. JP operate two separate websites, journeyman.tv and JMAN.tv and also uploads videos to DailyMotion, Vimeo and YouTube, where it manages two separate accounts – Journeyman On Demand and Journeyman Pictures.

Funding models for key platforms

Platform	Not monetised	Advertiser-funded	Discrete purchase	Subscription	Corporate license
Journeyman.tv	-	Yes	Yes	-	Yes
JMAN.tv	Yes	-	Yes	Yes	-
DailyMotion – JP	-	-	Yes	-	-
VIMEO – JP	-	-	Yes	-	-
YouTube – JOD	-	-	Yes	-	-
YouTube – JP	-	Yes	-	-	-

[Source: Enders Analysis, Journeyman Pictures]

Videos available for discrete purchase are marketed at a number of different price points, though typically cost around £1-2 to rent for 48 hours or £10 for a full download/DVD. The JMAN.tv site also offers a subscription package offering unlimited views across the selected time period, with the price ranging from £2.50 for a day pass up to £100 for twelve months. A range of licences for educational, public screening or corporate institutions is available, with pricing ranging up to several hundred pounds.

Summary

Journeyman Pictures produces high-quality journalistic and documentary videos, available to watch on demand on its website and other video platforms. Shorter content tends to be free to watch and ad-supported, while the longer form documentaries must be rented, purchased or accessed via subscription. Rental costs a pound or two, while purchase prices are comparable to DVDs. Much of the content co-produced and distributed by JP is TV-like; indeed, one lesson from JP is that high-quality factual content can survive in an online context. It therefore raises the possibility that a requirement for factual content could be partially fulfilled by such online services, however we note that there is far less provision of this sort of content online than news or entertainment, for example, and the internet does not look poised to become the primary source for such content in the immediate future.

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