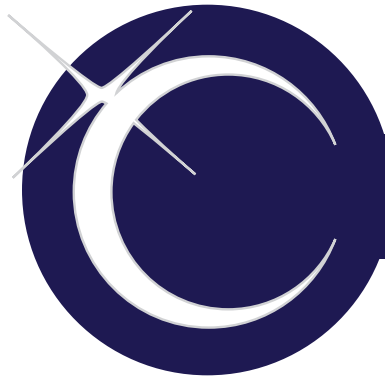


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User Experience

This section will focus on CStar's front-end user interface, and will detail the overall approach and strategies we employed to satisfy our target users:

people
love who
movies

Discovery

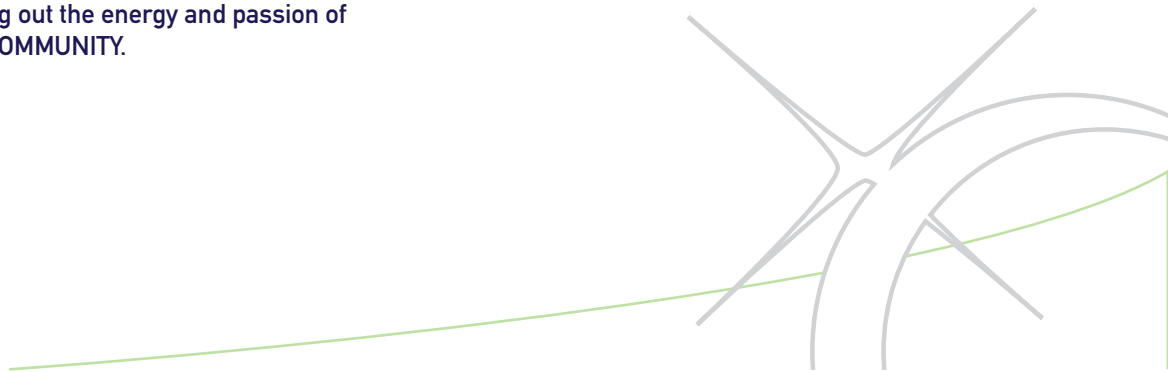
& Sharing

The magic of the movies is an experience unrivaled in popular culture. Movie fans have an insatiable need to DISCOVER new movies, and an almost pathological desire to SHARE their views, favorites, and opinions with others.

Early on, we identified two emotionally compelling objectives as being crucial to a successful movie site: DISCOVERY & SHARING. These are our 'north stars,' and all creative and UE decisions were to be gauged against them.

We can define the process of DISCOVERY as one which allows all types of users (novice; knowledgeable; expert) to find the movies they want quickly and easily (SEARCH), but also to be exposed to titles they don't yet know they want (DISCOVERY). A smart combination of intelligent programming and hand-crafted recommendations makes exploring the site an ongoing and rewarding experience.

We define SHARING to include user profiles, posts, blogs, custom lists, ratings, etc. Such personalization brings out the energy and passion of this passionate and highly motivated COMMUNITY.

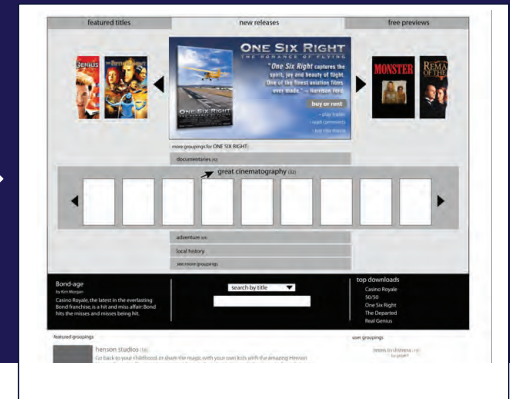




v.1.0 launch

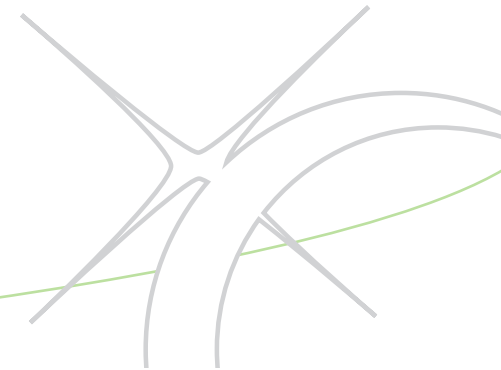


Beta 2



3.0 concepts

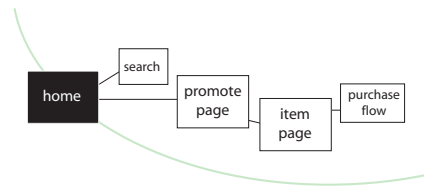
The following pages will illustrate the evolution of CStar: from Launch v.1.0 to a Beta 2 redesign, and forward to concept prototypes for a 3.0 which gathers the tremendous amount of knowledge we acquired in this still nascent field of broadband movie delivery.



v.1.0 Launch

The launch of CStar was a bold experiment into an extremely nascent marketplace.





Content Organization

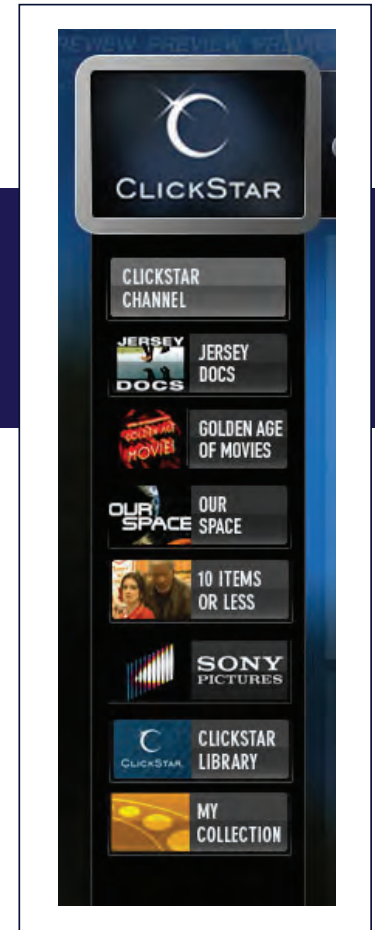
The unlimited 'shelf-space' of the internet creates an interesting dilemma: **ANYTHING ANYWHERE ANYTIME** can be overwhelming. As a way of organizing all this content, we borrow a familiar concept from television: **CHANNELS**.

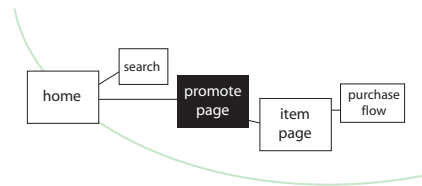
A cornerstone of CStar's v.1.0 strategy was the concept of **CHANNELS**. This provided a way to **GUIDE** users through the huge choice of titles, as well as creating an opportunity to create **BRANDS**.

Our **ARTIST-CREATED CHANNELS** take advantage of the **STAR POWER** that our founders have access to and give users a peek at the movie collection of their favorite stars.

STUDIO CHANNELS feature titles in a way consistent with a studio's existing and valuable **BRAND**...from the big majors to the small independents.

PERSONALIZED CHANNELS allow the user to program and manage their own library.





Presentation

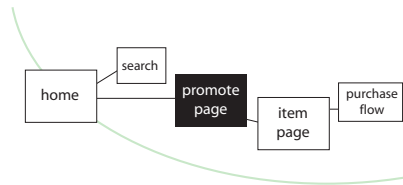
Movies are a larger than life, filling the viewer's entire field of vision. The imagery is finely-crafted and composed. We choose to honor this by maintaining the horizontal aspect-ratio for our featured promote spaces.

As a differentiator, CStar does not rely solely on the DVD cover art when promoting a title. Our hand-crafted art more resemble old-time 'lobby cards' and seek to promote the movie in a more evocative and visual way.

Each movie promote must convey enough information for a motivated user to click on, as well as entice and intrigue the non-motivated buyer to take a chance and explore.

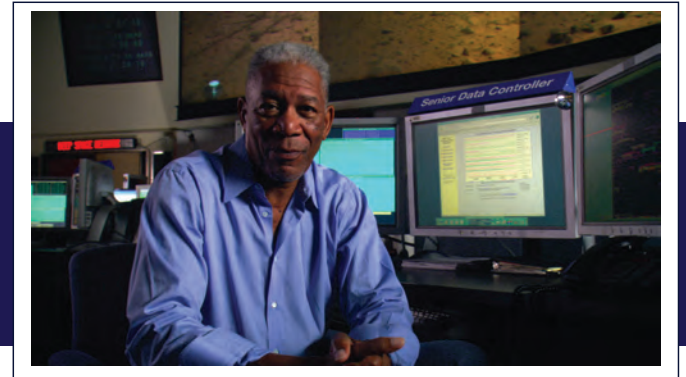
Text is catchy and descriptive - ie., not just a short synopsis of the plot - and should include talent or director or some interesting factoid that requires a click for completion.





Original Content

A major part of our DISCOVERY strategy is to provide 'GUIDES' along the way. Trusted and knowledgeable personalities produce short, intriguing and entertaining previews of featured titles.



Complementing and augmenting the CHANNELS strategy is the concept of GUIDED DISCOVERY.

Who knew Morgan Freeman loves outer space? Or Danny DeVito is crazy for documentaries?

Trusted and knowledgeable personalities present their latest finds, old favorites, and surprising choices.



1

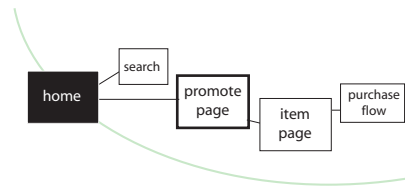
MORGAN FREEMAN'S THOUGHTSPOTS-
Produced with JPL, viewers are given an all-access pass inside the lab where space history is being made.

2

PETER BOGDANOVICH'S GOLDEN AGE OF MOVIES- CStar produced over 20 exclusive 5-10 minute featurettes hosted by acclaimed director and film historian Peter Bogdanovich. These included classics like CITIZEN KANE, PSYCHO, BRINGING UP BABY, ...

3

JERSEY DOCS- Danny DeVito personally introduces the documentaries that he's excited about.



'2-foot' / '10-foot'

The natural habitat for movies is on the television. But television is an inherently **PASSIVE** experience, very different from that of the computer.

Recognizing the importance of the 10' television experience was (and is) a visionary move. However, the subsequent decision to tie the two together and combine the features was not necessary.

Consistency of experience across devices is a must, but each can still take advantage of the inherent strengths of their medium.

We must remember that the ultimate CStar experience starts at the computer but ends at the TELEVISION.



①

The consumption of movies is very different than that of music or other web content. The longer time frame, greater cost, and larger file size make it a very different animal than an iTunes or YouTube.

What We Learned

'PC to TV' concept not yet mainstream. Must overcome the mistaken 'I don't want to watch a movie on my computer' bias.

Must provide a rewarding experience for various user behaviors: both BUYER and NON-BUYER.

Concept of CHANNELS not easily transferable to the web environment.

The television experience ('10-foot') is a PASSIVE one, while the computer experience ('2-foot') is ACTIVE. This must be clearly understood and appreciated for any sort of CONVERGENCE to be successful.

Beta 2.0

A major redesign continues to project a love to DISCOVER and the desire to SHARE as the two prime characteristics of our users: MOVIE FANS.



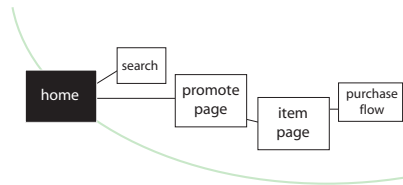
Goals of Redesign

Clear navigational experience

More 'stickiness'

Develop distinctive editorial 'voice'

Introduce sharing and personalization features



Navigation

All CStar content is organized into CHANNELS. The vertical 'remote control' nav bar is a familiar visual cue that suggests entertainment.

In the Beta 2 redesign, the left side 'REMOTE' is given more weight, and a text message of PICK A CHANNEL is added. Likewise, the SUB-CATEGORIES have less prominence to the user's eye and recede into the background.

However, the goal of any navigation should be to be invisible. Linking should happen primarily through promotes as much as possible.

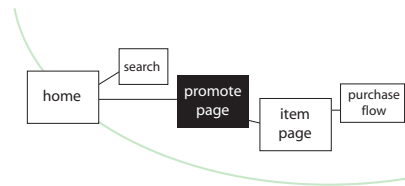


1

Studies have posited that internet users utilize an 'F'-shaped eye pattern when scanning a page. (MediaPost Search Insider, June 12, 2007) The vertical 'remote' does not subscribe to this and may account for initial user confusion.

2

An interim mock-up (left) illustrates the 'F' pattern by putting rich featured content along the top, site navigation horizontally along the middle, and SEARCH at the bottom left.



Presentation

A more streamlined programming strategy gives the user a more intuitive understanding of the site.

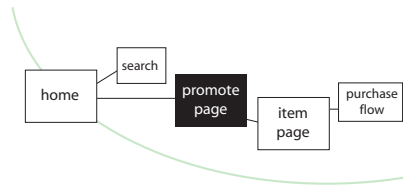
A denser PROMOTE TEMPLATE increases 'stickiness' and reduces the number of clicks necessary to get to desired content. It also reduces the number of sub-categories necessary in each channel.

More promotes translates to longer time on each page, as do TABBED BOXES, which offer quicker, immediate access to dynamic information (new releases, top downloads, contests, etc.). The denser layout also improves the visual hierarchy by juxtaposing the larger B promote with the much smaller 7-Bar Thumbnails.

We also effected better messaging of 'free' and 'exclusive' content (previews; articles) to highlight our distinguishing features that cannot be found elsewhere.



1.0
2.0
beta 2



Exclusive Content

A major initiative of our ARTIST-CREATED CHANNELS was to produce our own teasers for featured movies, hosted by Peter, Danny, and Morgan themselves.



finished pieces include:

JERSEY DOCS

- Al Franken: God Spoke
- 50/50
- Delorean
- School of Assassins
- Who Killed the Electric Car
- Great Day in Harlem

GOLDEN AGE OF MOVIES

- Bringing Up Baby
- Vertigo
- Sullivan's Travels
- Psycho
- The Awful Truth
- Lady Eve
- Steambill Bill Jr.

THOUGHTSPOTS

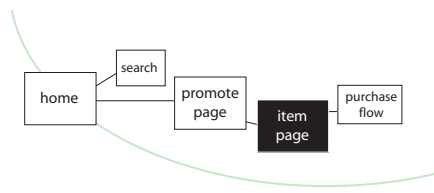
- 6 Minutes of Terror
- Deep Impact
- Deep Space Network
- Sandbox
- Alien Oceans
- Geysers of Enceladus
- Impacts
- Man in the Moon
- Mars Rock
- Planetary Protection
- Saturn's Rings
- The Infrared Sky



1

SIZZLE SPOTS- Each channel had its own distinctive '2 1/2-D world' used to promote 'THIS WEEK ON....' upcoming movies and festivals. The graphic style and movement is consistent with the BRANDING of each channel. For instance, the JERSEYS DOCS world (above) is gritty and fragmented and uses a jittery, crash-zoom jump-cut camera style.

A total of 26 GOLDEN AGE featurettes hosted by Peter Bogdanovich were shot in the Fall of 2006.



User Profiles

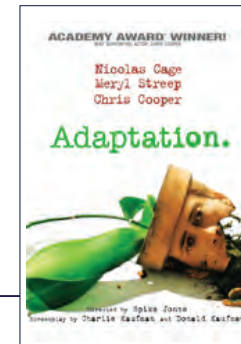
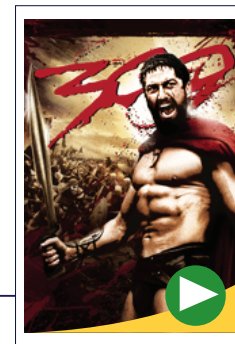
An important bridge between DISCOVERY and SHARING is the concept of TAGSETS.

Many movie fans are collectors, and love to show off and display their prized possessions. TAGSETS are the digital version of this: user-generated tags that let you list, label, manage, and share any movie on CStar:



But even better than your living room library, not only can you show off what movies you own (like an endless DVD shelf), but also show friends what movies you've seen, and even what you want to see.

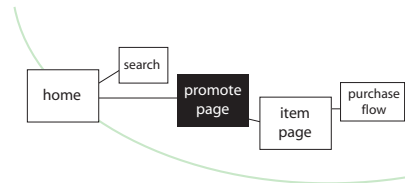
The real fun comes when you SHARE TAGSETS. Your icons can be overlaid globally, so wherever those thumbnails appear, so do your tags. So while browsing, I can see what movies my cousin might want for his birthday, or what movies Morgan Freeman has been watching lately, or even remind myself of what I want to see.



1

TAGSETS include ratings, a comments field, and the ability to create customizable lists which appear on the USER PROFILE page. TAGSETS are also sortable, and can act as customizable tools to create personalized media managers, reminders, and filters.

1.0
v. 2.0 beta 2
3.0



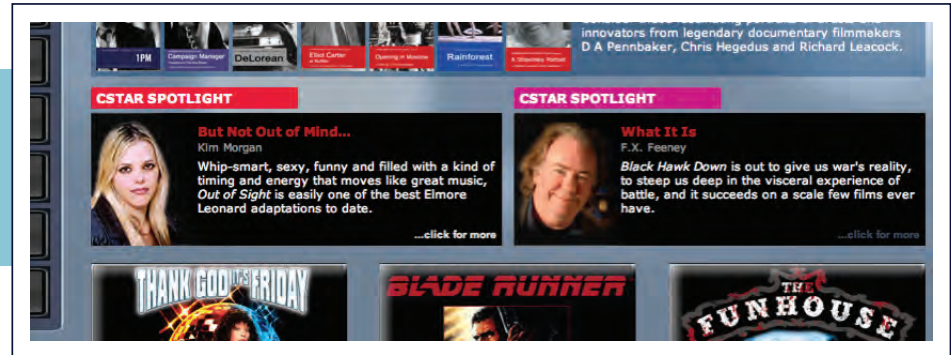
Voice

Why come to CStar? We must offer something you can't get elsewhere. Insight. Attitude. Expertise. Humor. The Unexpected.

You can find plot synopses anywhere. Give me something clever. Funny. Intriguing.

Our resident critics F. X. Feeney and Kim Morgan are known for their controversial articles, surprising opinions, and vibrant blogs.

CStar strives for an editorial voice that is light but insightful. Engaging but casual. We do not shy away from our expertise, but present it in a way that hardcore film lovers and casual movie fans can both enjoy and participate in.



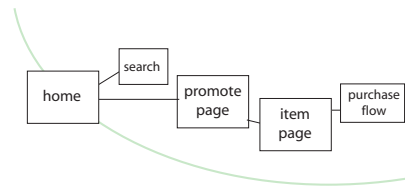
1

F. X. FEENEY began his career in film during the early 1980s as a leading critic for LA Weekly and Z Channel Magazine. His adventures at "Z" -- then a leading pay TV service, now a place of legend -- were commemorated in the acclaimed documentary by Xan Cassavetes, Z Channel: A Magnificent Obsession. Most recently, Feeney has published two books with Taschen: Roman Polanski: The Complete Films and Michael Mann: The Complete Films

2

KIM MORGAN is a film writer who has contributed to MSN, LA Weekly, Reel.com, DVD Journal and Salon. She was a film critic for The Oregonian and served as DVD critic on Tech TV's The Screen Savers. She's also appeared as guest film critic on AMC's The Movie Club, E! Television, Starz and sat in for Roger Ebert guest hosting Ebert & Roeper.





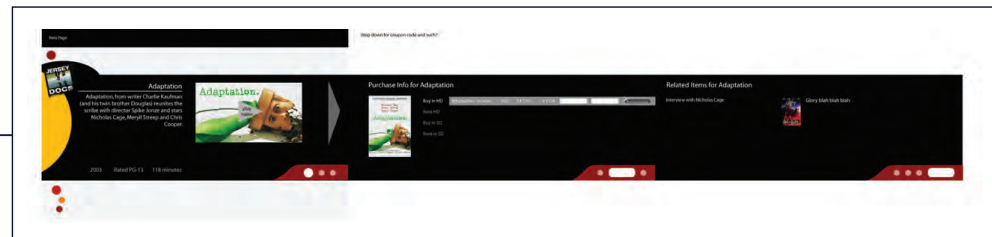
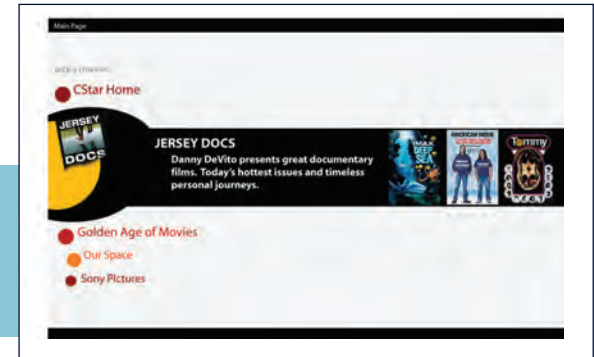
10' Vista

A more television-friendly approach to the 10' experience focuses on **CHOOSE AND WATCH**, leaving **BROWSE AND DISCOVER** to the 2'.

The TV remote control offers precious few moves- **LEFT RIGHT UP DOWN ENTER**. This, however, can be used to **SIMPLIFY** the organization of content. Fewer navigational levels and fewer screens are a must when designing a TV-based interface.

The desire to move away from a page-oriented site on the 2' dovetails nicely with a new 10' concept, as do the capabilities of Windows Media Center on Vista.

Sliding, spatial transitions are intuitively more understandable and provide a less confusing, more pleasant navigational experience.



1

An internal analysis of Apple's iTunes/iPod shows that an inter-device experience can be consistent while not identical. Simply put, you cannot buy a song on an iPod. That is left to the iTunes computer interface. It's a 2-part system: **DISCOVER AND BUY** on one. **CHOOSE AND LISTEN** on the other. Similarly, we **BROWSE AND BUY** at CStar.com and **CHOOSE AND WATCH** on the TV.

What We Learned

As the library of titles grows, a new organizational concept is needed. The concept of CHANNELS is not scalable enough.

PUSHED content should be integrated into 2'/10' as one way to reconcile the PASSIVE/ACTIVE experiences. Similarly, scenes must be available for preview, not just trailers.

Cross-device experience must now must include 2" (cell/PDA) as an additional means of notification (pushed) and reminding.

In order to become a true DESTINATION for movie fans, we need to reference and incorporate movies that are NOT available for purchase.

Even more DISCOVERY and SHARING.

Looking Ahead: 3.0

Concepts for a new interface and user experience that continue to expand a user's ability to SHARE and DISCOVER.



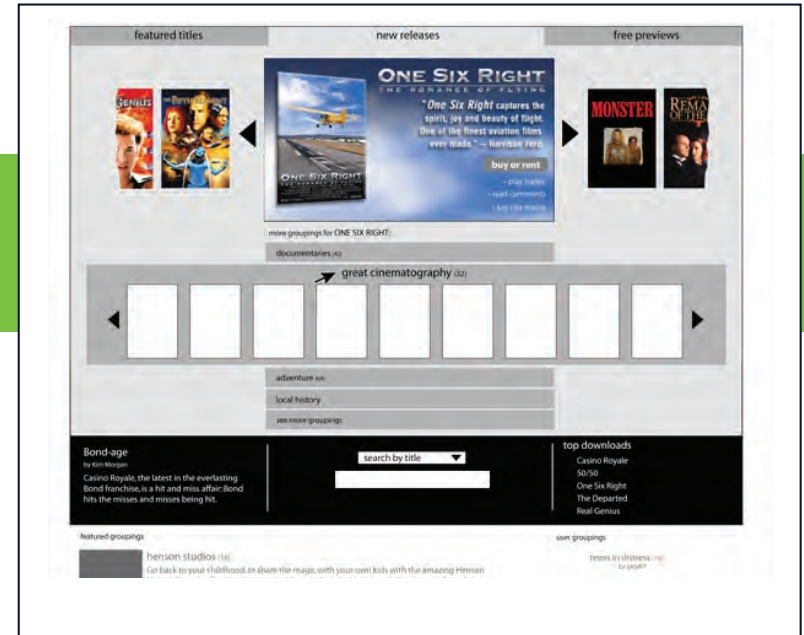
Pure Discovery

GROUPINGS offer a clear and scalable organizational strategy that practically bursts with SURPRISE AND DELIGHT.

GROUPINGS creates an interface that mimics the more associative, 'fuzzy' way the brain relates things to each other and learns.

Any movie can belong to 5 or 15 or 50 groupings: GREAT CINEMATOGRAPHY or BREAKOUT ROLES, or MOVIES IN SPACE. Or even the more familiar ACTION or ROMANCE or BIO PICS. By surrounding each movie with all its associated groupings, a user intuitively keys in on what particularly interests them about the film, and quickly and accurately DISCOVER other similar titles. GROUPINGS facilitate unexpected juxtapositions, and reward the user with WHY they are related.

GROUPINGS are transparent, flexible, and open to user contribution. Add INTELLIGENCE to it and you have an extremely powerful RECOMMENDS engine.



1

Like wandering the aisles of a store, people enjoy the jolt of the UNEXPECTED. When you go to a video store to rent SIN CITY, you'll walk by new releases and the bargain bin and even the M's and T's and other S's before glancing SIN CITY. Odds are you'll walk out with another movie or two based on what else catches your eye. GROUPINGS are an intelligent and dynamic application of this. In effect, they are 'SMART' shelves.

As an example, the aviation film ONE SIX RIGHT will appear alongside CITIZEN KANE in a GREAT CINEMATOGRAPHY grouping, but next to FAHRENHEIT 911 in a Documentaries group. Or the SURPRISE of seeing 300 and MAN WITH THE GOLDEN ARM, two very different movies, both appear in a GREAT MUSICAL SCORES grouping.

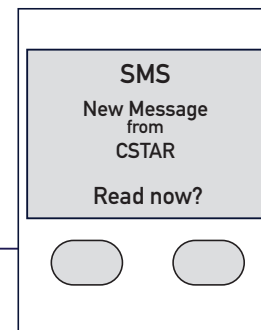
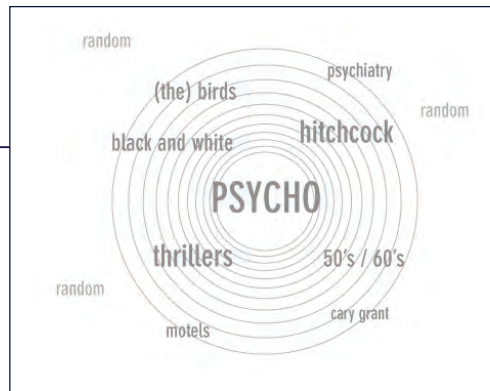
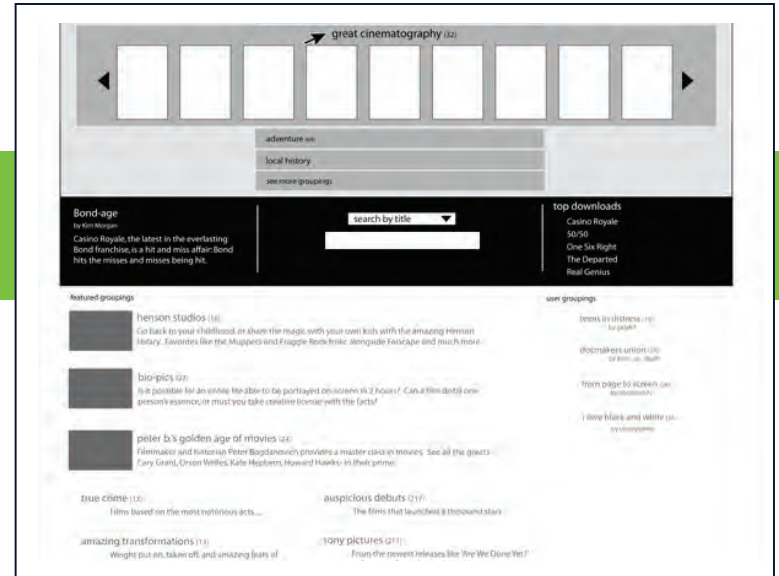
1.0 2.0
3.0
v. 3.0

Deep Sharing

The GROUPINGS concept lends itself very well to SHARING and personalization, hallmarks of Web 2.0.

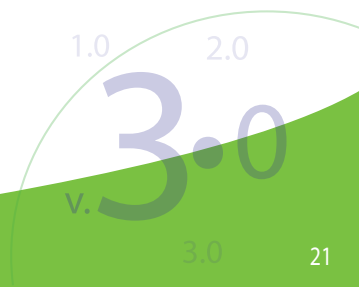
Users can easily create their own groupings, which are equally accessible and stand side by side with CStar's. Community alongside Expertise. Let the user choose their GUIDE.

This also contributes to a smart cross-device strategy allows users to choose to be notified by email or IM or SMS when a post of theirs gets a reply, or you want to remind yourself of a movie for later. This takes advantage of the strengths of each device: the immediacy of a cell, the visual power of a television, the information gathering of the PC.



1

The GROUPINGS strategy is similar to a concept in neuroscience called SMALL WORLD STRUCTURE (See Milgram and Strogatz/Watts), where our brain identifies logical 'clusters' of associations, but also throws in a few more distant, seemingly random bits as well. The linearity of traditional SEARCH only accounts for part of this natural and intuitive process.

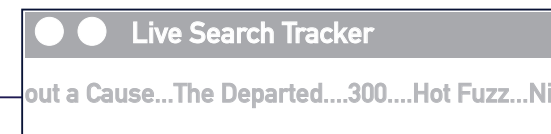
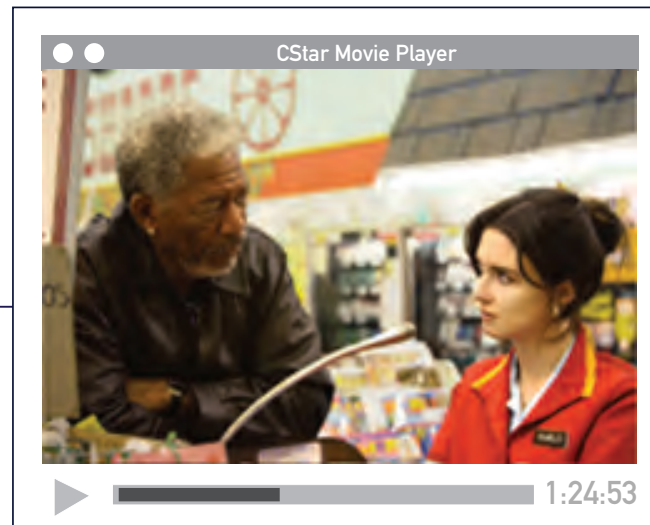
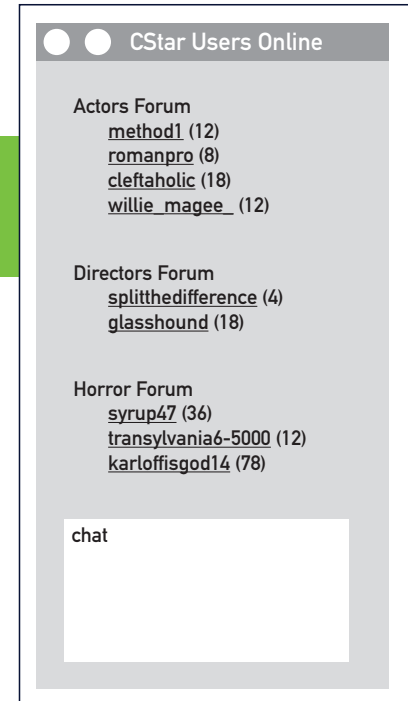


Interface Personalization

A user-customizable interface consisting of modules, or widgets.

Continuing the move away from a page-oriented architecture, a new interface could be composed of undockable widgets (video player, chat, movie info, etc.) that users can configure as they wish.

Such a modular system also translates well across the varying screen sizes of devices, 2" / 2' / 10' (ie. cell/PDA; computer; TV).



1

Additional feature concepts include a crawling real-time LIVE SEARCH that show what other users are searching, and a dynamic PREVIEWS module for appending pre- and post-roll ads and trailers to content.

Future Opportunities

A still nascent but inevitable industry.

Movies are everywhere. At present, digital download is still a 4th or 5th option, after 500+ cable channels, DVD's for \$9 at the grocery store, cable ON-DEMAND, and of course theatrical release.

But as broadband speeds and penetration continue to grow, and movie studios slowly buy in, the CONVENIENCE and EASE of buying or renting digitally will become more commonplace.

Whether over cable or inside hardware, a solid delivery system and SIMPLE, INTUITIVE and REWARDING USER EXPERIENCE can be a major differentiator. Especially one that imbues that experience with the same sense of DISCOVERY and SHARING that makes movies so powerfully captivating in the first place.