Episode 9

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SPEAKERS
Danni, Jen

Danni
Hello listener, I'm Danni Marketing Manager at flat river group.

Jen
And I'm Jen project manager Keymaster Welcome to unboxed a board game marketing discussion, where we share our experiences marketing board games.

Danni
Let's start on boxing.

Jen
Danni, you sent me a an interesting tweet. It's about Formula One. So I'm more and more convinced that you're actually a secret formula one fan and you actually don't know it. But the tweet out a lot. So one, welcome to the fandom.

Danni
Thank you. I know. So one, one day at a time, slowly but surely, that's all we can take. It is a very it's a very often tweet for me to share with you. And you immediately jumped on it. Like what

Jen
why did you send this to me? But But it's great. And it's and it's a tweet about content and marketing, which I took to assume was why you were sending it to me? Yes, it was a perfect overlapping of,

Danni
I guess our interests now that I am becoming f1 superfan. But yes, it was full of lots of marketing tidbits that I thought were fascinating. And so we decided to spend today talking through this f1 inspired situation and how it relates to board games. So for more context, the tweet was examining the f1 Formula One Netflix series drive to survive, which I've watched a single episode of, did you get through the full episode I did, but I was also at one point multitasking, so I need to rewatch it to fully appreciate it. This tweet was examining the success of the show the history of the show, and why there are now like multiple seasons and how it's affected Formula One as a business. Basically, in 2016 viewership for

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the races were on a steady decline, it was not looking good. It was losing its fan base and not keeping up with the modern era. So f1 sold its rights to ESPN, which is owned by Disney, and their entire digital marketing plan was revamped. Two years later, Netflix press to go on the drive to survive TV show. And since then the whole enterprise the whole races has been revitalised with, like audience growth ratings, increases, records broken for viewers. And on top of that, there's been a huge, like Renaissance for the community around the races with memes, fan blogs, even fanfiction, which is hilarious to me.

Jen
It's great. So if you ever I don't have

Danni
it yet, I know. I know. One day I will write fanfiction about real people.

Jen
I'll read it, I'll read it, for sure. But here's the here's the metrics, some which are sometimes really hard for us in board games. Well, and for anybody to find Formula One's valuation in six years, it went from 2016 to 2023, its valuation more than doubled, the value of that company went from $8 billion, the franchise $8 billion to $17 billion. And they largely attribute that to how they developed content for the American market, because it was a market that they just hadn't been able to successfully tap into today.

Danni
It's crazy, that growth and the fact that they had this data attributing it to this, their marketing plans, which are, you know, sometimes very hard to quantify and track. Yeah.

Jen
And, and what how this, how this sort of relates is well, it wasn't just that they were taking content and using that content to tell people to go watch their their show their races to be engaged in their content, they use that content to help determine their product strategy, and how they were developing and growing the product, both from on a on a, hey, what races are we developing? But also down to? What merch are we making? And how are we developing merch through these through this raises through these races through these drivers through the fandom that's developing around this sport. And that's something that's not really common in board games. It's an it's an approach that we really don't take in board games. I don't see us doing that where we use content to determine what we're going to make.

Danni
Yeah, we usually market the final product, not a Kickstarter is do that a little bit with community engagement, but it's definitely not the same situation that we're talking about here. So it's just novel, like tying people's purchasing habits to the emotions and community you create through content. It's pretty, pretty wild.

Jen
So let's talk about how this could directly translate or in a one for one setting. Danni, you're a translator. So how does this translate to board games?

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Danni
Yes, So if we take the original French and then we change this know if we if we relate f1 to board games, obviously, I don't know a single board game publisher who can make a Netflix show. But we can create content in our own way. You know, there's YouTube, there's tick tock, there's Twitter, you know, will we have platforms to create content that doesn't require being bought by Disney video content is maybe the easiest to focus on right now. You can recycle it, you can splice it, people, you know, it's very trackable, and viewers and whatnot. But what we can see board game publishers doing is showing behind the scenes work, maybe breaking it down into different episodes very early on in the board game process, right from, oh, we've just signed an idea of a designer's idea. Let's walk you through that whole process. And so, nine months before we start marketing, marketing, the final product, our communities are already seeing this little bud of a board game starting to bloom.

Jen
Yeah, so if Formula One is board games as a whole, like Formula One is itself an industry. In this case, board games is our industry and publishers there, they become drivers, there are drivers and we build fandom around the publishers themselves more so than the products like Danni said earlier, largely, or our content strategies are formed around these product plans, product announcement plans, we've talked about it in previous episodes where hey, you know, that's what a lot of our job and a lot of our time is taken up with saying, Hey, here's the cadence of when we're releasing products. Here's when we are having sales, here's here comes holiday. And we build to these moments, this strategy isn't just Yes, they have to they are building content around moments, namely a, you know, a 23 season or race season, and those race weekends and building hype and viewership on those weekends as well. Because that's important. It's also them creating fandom around the moments in between. And it's those moments in between. That is what we're going to kind of explore right now. Now, the the trade off that we we kind of get hung up I think on is how we currently have to work what what we work within to build content. And that's budget, right? We you talked about, hey, we're not making a Netflix series, we have a fixed budget. And that budget is determined by conversion.

Danni
Yeah, I wish we had a Netflix marketing budget, it makes things a lot easier. But what it

Jen
that would be at this it's a pretty complex thing to manage.

Danni
There's a lot of pressure, money, and yeah, Spider Man quote, yeah. But that means that having concrete things that we can track for conversion is extra, extra important. What are some ways that we can track conversion? Like, obviously sales?

Jen
Sales is a great example. And sales are it right? Like, well, sales is the number one driver, right? When, when we have to do our reporting, we're saying hey, or is this moving the needle or not? And how are we determining that those you know, in in social media on these various platforms, we're able to see engagement, we're able to see an engagement is from an impression rate to a commenting rate to

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resharing. Right. reshare is the ultimate piece here. And then sometimes when you get onto platforms onto sales platforms, you're able to see actual conversion. And those conversion rates are end up being pretty low. Danni, I don't know about you, but I've looked online, and I've seen some hypothetical. And those like marketing sites, who are like this is the number that you this is your target number for how much you want social to convert. And those numbers I have never seen on my end in terms of what Shopify is actually capturing as a, like the actual sales conversion that's happening. We just don't see those numbers. So maybe somebody is getting those numbers and somebody's more brilliant than, than I am is.

Danni
So that return is not you. The industry for sure. I'm sure conversion rate on shoes is much higher than on board

Jen
games, right? Because hey, we need we need shoes, right? So then you get to play around in the you know, we can have fun making the choosing which shoes we need. But for it's a it's a neat it's like food shopping, too, right? So yes, those those are going to skew higher. We don't need board games, we like them. And so, how are we convert you know, like our social media conversion on a one to desire is going to be is going to be lower and that content is straight like force force us away from prioritising this content. Because that, that it takes a lot of money it takes people a person being employed, you know us this marketing, a marketing person who should be doing a lot of things. It could take a full time person ideally being on social media planning. social media strategy and then implementing it, or a team of people. It's, that's a big investment for not being able to see those conversion numbers. But Danni, you called out two things here for us that are really it's the other side, I guess we call it the other side of the spectrum, which is community.

Danni
Yeah. And community is, to us, I would argue, just as important as conversion. But it's one of the hardest things to argue for, because it's sentiment based. Yeah, having a happy community is very hard to quantify because it isn't itself a qualitative situation. But the importance of community, the reason why we push so hard for it, even though it's not sales numbers, we can't just point and be like, Look, our community was 23% happier this month. The reason we put so much importance on it, even though it is kind of this abstract idea is because having these two things in your community, product evangelists and people who are word of mouth, praising your products are two of the most valuable things in marketing to to support conversion, even though it's rarely attributed. Product evangelists are those super fans who buy everything you have coming out who are in comments online supporting you and your brand. They, they're your superfans. They're super backers, you know, preorder everything you have coming out, you love them, and they love you. Word of mouth marketing. We've talked about several times as our number one, if you can make this happen. You've done it

Jen
Good job, right? And we can't quantify it. We can't, because it's friends

Danni

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telling their friends about this new game that they got. We're not inside their houses. We're not listening to them via Alexa. Like, we don't know when it's happening. But it is so effective and important. And that all comes through having a great community.

Jen
Yeah, absolutely. And I would say right now, maybe we're going to talk about is shifting, I think you said it hit the nail on the head, which is, hey, we're talking about product evangelists. And the difference here between this and what Formula One has managed to do is changing is shifting from being a product evangelist. To a publisher evangelist that shifts in drive to survive. There's a focus on people as opposed to the product and the people create the product and they create the incentive to want to support products any kind of physical product, which is also because their product is also very unnecessary, right? We don't need that in order to these are this is a past time. So let's diagnose how drives to survive has has one on conversion versus on community.

Danni
One of the things shared in the original tweet was telling how their audience has both grown but shifted in who is coming to the races. They previously before the show were targeting people in their 40s and older. But since the show came out, there's been a huge number of younger people engaging with the with the races and that leads that's new audiences new people on so that that is attributed to their new attendee at the physical races growth, their new ticket sold.

Jen
Its new ticket sold, it's new races added to the season, the season is now longer than ever before, the f1 season used to be 15 or less races and now it's going to continue to grow upwards of 25 It's really hitting into the point where it's hitting kind of capacity be like a saying, hey, how many board games can we release a year? And it's not really about that as opposed to the qualitative moat those the moment making in between so that the products that do get released are impactful when they hit the table. The other piece of this puzzle is it like yes, there's your conversion rate, it's translating on ticket sales, it's translating on merch sold I can't I can't even imagine those are numbers that don't exist for us. They're a private company. So we're not able to see into their their sales data. But I have to imagine based on going to erase that and seeing the shells just clear out for example, which is going to tie into an on the next point here. A driver is doing really well out on track. And we come off the stands to take a break. We were recently at a race we come off the stance to take a break, go to get walked by the merch merch shop and that drivers merch is gone. The shelves are cleared out and that driver section it just it's just not available anymore. It was incredible to see and that is the second piece of the drive to survive success puzzle. One having the correct target audience that's ready and willing to be engaged with two is the underdog story. The Disney model people want to connect with Stories.

Danni
People care about people, not so much about cars if drive to survive was only about the cars well, okay, people care about cars to some degree.

Jen
You write you write people care about people.

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Danni
But the fact that they go through the trials and tribulations of the drivers, so at the show, like, oh, I learned a lot. And that's what makes me care about f1 at all is seen the the process behind it in the struggles they have to go through and how they overcome it, and how they bond with each other. You definitely form your favourites throughout the show.

Jen
Developing fandom is connecting with people. My proclaimed favourite driver is a person who loves playing video games, when he's not, he owns an esports team. And he does streaming on Twitch. I love that about him. I love that that's what that's his his version of chill, and that he's able to nerd out like that. And he does so in a public way in an authentic way. That's really endearing. And he's built fandom around that idea. All of the drivers have similar stories, there's a driver who loves the outdoors. And his he recently released released a merch line that's like him as a lumberjack. It's like lumberjack vibes. And people are gonna connect with that on such an authentic level. It's like Formula One and driving. And the exact opposite thing that you can imagine from Formula One and driving sitting out in the woods. And that's incredible. Like, here's two seemingly polar opposite things connected because we're connecting with people. Now, there are some really good examples of content, like I want to call out that like, Hey, there, there are people doing a really great truggy job using content to drive demand for existing products. And I think they're creating a foundation for what we're talking about, for what to do next, like what's to come. Let's talk about some of those great examples.

Danni
I had an example from the video game industry, the Marketing Manager for the studio behind cult of the Lamb. Jared shared this tweet thread, where he highlighted some key points in his social media marketing that had significant, like were tied to significant increases to sales. And one of them relates here because he had just this little 22nd video clip that he made himself that spliced footage from like the the prototype, I don't know if they're called prototypes and video games, early version of the artwork, where they're just testing mechanics and whatnot. It looks like cold garbage, not hard coverage. But he also in like, it would slip swap back and forth between beta footage and like the current final version of the game. So that shows like the trials that they overcame with art direction and mechanics and whatnot, and people loved it, there was a huge boost in both their sales on Steam in their Twitter followers.

Jen
That's awesome. That's such a great example of saying, Hey, you don't I? What I loved hearing is, it didn't. The stakes were really low, that the making that content wasn't this highly overproduced thing. We know this when we if you're doing you know social media research, there's lots of like, what type of content should you be making? Is it? Do you do the highly produced one? Or do you do the stuff that looks like it came off your phone and right, like, there's a lot of research that says people want to look at stuff that looks like it came off a phone, they don't want to if they want stuff that's highly produced, they want to be spending money for it like going into movie theatres. Right. So we're specifically talking about video content, which I think is an important call it call out that this success exists because we live in a video content era. And not only is it video content, but it's mobile. So people can consume it

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anywhere. And you can take that content with you to to the bar or to the park or wherever you're going on a trip and you have a bookmark. And you're like you want to see this fun thing that I saw. Now it's mobile, and it's with you wherever. So that evangelist can now share that content much more easily than they would have been able to in the past, if that came was exclusively on a desktop on a computer that's not going with you.

Danni
That was actually a quote in the f1 Twitter thread. Some executive had the observation that since people have this little pocket size computer with them, they are closer than ever to the content, and they want to feel that closeness and they feel that by having stories and getting emotionally tied to it. So yes, with the mobile mobile format, it's the perfect time to hook people and get them tied to your brand or your product. It doesn't have to be this like overproduced Netflix show.

Jen
Yeah, The second example I want to bring up is from Van rider games fan writer games sponsors monthly streams on Paula Demmings. Twitch channel. And I was curious, I saw that it wasn't just a one offs, but its monthly streams. For Final girl, which is an incredibly popular title for the publisher, something that already exists something that already has a core fandom around it, hence the initial success of vinyl girl. And then van riders been able to follow that up with continued success by having an awesome product. Now how do they tell people? How do they tell specifically final girl fandom that isn't necessarily connected to the board game industry or board games as a hobby? How do they connect those two things and convince that audience to continue to be interested and want to continue buying this product which has this on? It's an ongoing series that can I think the second Kickstarter for final girl to do better than the first one and the first one did amazing. So I was interested. I was like, Hey, I'm curious, why is there this monthly sponsorship? So I reached out to my friend over there, Byron Dorian, and I asked him a couple questions. And here's what he had to say about Paula stream. He said, Paula damning streams help build a sense of involvement and community around the final girl Kane. They also assist viewers in learning the subtleties of the gameplay decisions, and allow people to view various game strategies and watch the strategies unfold in real time. He also called out one, that it's hard to connect these types of content with sales, no matter if you put a reference link on it, you're still going to have a hard time really attributing the total success of that content. But sales, those numbers are are going to be challenging to navigate. He also called out that multiple, a reminder is helpful reminder that there's content, you need a lot of it in order to convince people to convert on a decision to buy a game. So having content that's authentic, that one helps people understand drive to survive helps people understand what Formula One is because it's a complicated sport. So this TV series helps you learn this thing in an engaging way. Paula's streams help you learn the content of final girl in an engaging way, because she's a great streamer. And they it represents one of many touch points that that viewer is going to need in order to convert on this. those touch points might be why you have monthly streams, monthly sponsored streams. Or it could be that you're seeing final girl from Paula and then you see it in 10 Other places on different platforms as you're as you're thinking about it. Now, I'm not a horror person. So as much as I, everybody loves this, this game, I just don't think I can do it. Because the covers freaked me out completely. But, but I do see those touch points. So if I wasn't completely freaked out by horror, I would have bought into this a long time ago.

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Danni
But you know, you learned that it was worse. So their multi directional marketing approach helped find their target audience. You learned about the product, you're like, oh, not for me, thank you, but keep on doing what you're doing. It's very cool,

Jen
still engaging. And I can still be a fan and an evangelist to a certain extent of the publisher and access to the success that they're bringing, by showing me that they're creating a quality product for this fandom. So that the moment this publisher publishes something in an IP that I'm interested in. I'm going to be all in.

Danni
Then writer. When's your f1 game coming out? Because jumps there? I'm ready.

Jen
Graphic Novel adventure Formula One. Let's go. Paula,

Danni
cue up the stream.

Jen
Come on. Hold on. This is a great idea. I have to write that down.

Danni
Well, we'll talk van writer, yes, it comes out. Yeah. Well, what about some other businesses who are currently making content that help define their business strategy? There's a few others in both the board game industry and other adjacent industries that we've we've outlined.

Jen
I think that these next two examples are really where we start. So those were examples of like, here's product, here's a product and this is using success. This is laying the groundwork for that success of these next two publishers or creators. Where you hit you're building a core audience you are you're honing in on who your target audience is. These two next two examples are using this content to suss out what's next, the next big thing and using the content to determine product strategy a little bit but first example is d&d. d&d launched fifth edition in 2014, and Critical Role launched in 2015 between 2015 and 2020. Wizards of the Coast We saw double digit growth every single year. So the Dungeon and Dragons brand saw just huge amounts of growth that it hadn't seen since the release of FFIV. And it doubled the unit sold on its products in that time as well. So critical role is the content example here. They launched in tandem basically with a new edition of Dungeons and Dragons. And the goal of the new editions of Dungeons and Dragons was to make d&d more accessible and approachable to new gamers. One, because d&d was fairly insular prior to fifth edition, where there was a limited group of people who were fans who were super fans. Still, those super fans, fifth edition didn't seek to remove those fandoms or force them to reconvert people who still love playing in their specific types of d&d still do. The goal of this new edition was to make it more approachable to your fandom, and a big stream, a

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big piece of video content came out that supported this idea of showing that it's cool and fun to play Dungeons and Dragons with your friends. Critical Role becomes a massive success. It is a massive success. And here's where it takes it to the next level critical role is now fueling the content that's coming out. For d&d, it's not just that critical role is supporting the sales of d&d, it absolutely is. We don't see numbers for d&d Fifth Edition without critical roles. But we know that those two things are integral. So we can't separate and say, What does this success look like? What does this growth numbers look like without critical role there? We just also know that that is a an integral part and their video engagement. And fandom is massive, those numbers, are they we just don't see them anywhere in board games, I would say that probably the most successful YouTube Video Channel series that comes relatively close with these Shut up and sit down. Right? It's I think they they have probably the closest number engagement viewership impression numbers wise, and it's still not there. So now there's Critical Role content that's coming out for Dungeons and Dragons. And they are developing more tabletop experiences, they developed a publishing branch called Darrington. Press to continue pushing that content based on the experiences that they're showing, and essentially testing with their viewer market. So first, they established an audience. They said, here's our fandom, here's our target audience. Here's who loves this content and the stuff that we're doing. Now we're going to throw new ideas at them different types of gaming experiences at them. And the things that are most successful, the things that have huge returns engagement wise, they're turning into physical products that you can buy

Danni
more than that, well, I appreciate from Derrington presses products is that they are taking the lore developed by critical role. So again, using the DND, platform, universe, whatever, they're creating their own more their own stories. And they're using the critters like they have such an engaged fan and they have their own name. Their critters are, you know, giving them active feedback on social media. They're huge following after every podcast after every, like live play YouTube episode, the discussions in probably fanfiction, and whatnot are being developed by the fans in a very public forum. And so the board games that Darrington press is developing, take those like those big monsters or those big settings, and they're trying out really novel game designs too. So it's just this building upon building upon building on what the community has has made together.

Jen
It's great. Yeah. And what about this next one?

Danni
So we're calling in Wormwood, who is a producer of luxury game tables. And they're very well known for their YouTube series that they've created called Warren life that tracks behind the scenes, it has like reality TV show vibes, and that it's very, like, filmed by hand and edited and takes in the views of the employees and everyone in the workshop. I don't know if they call it a workshop. But yeah,

Jen
their warehouse, or house workshop warehouse. Yep. Yeah. And they're, so they're developing on video, we see them developing products, they have lots of product ideas that they are testing, and they're hand picking and selecting what comes onto this content. The content is heavily curated, to

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follow and create story, building the story so important to give me as a viewer a reason to follow along with this content, giving consistency, building out consistency, and when these videos are coming out, so I know to expect it, they hit such a great flow of it. They're not too long here episodes that really are strive to be about 10 minutes, which is such a great amount of time to be right so you get these 10 minute episodes. They're telling stories they're showing you behind. They're showing you how your luxury goods are made to the extent of Going into the nitty gritty details of explaining them. So like, they're, they're saying, Hey, this is how we are making this product, we are showing you how we are making this product. It makes me fall in love with wanting to support the products that they're making. And they they are testing tonnes and tonnes of potential product ideas like throwing ideas that a wall to see what sticks. And then yes, they're they're doing their own cultivating from there. But they also take those ideas and put them into this narrative into this video narrative for their community to engage with as well. And we reached out to Ed Marionville, and asked him a couple of questions. Here's some stuff that he had to say. It can be difficult to stay relevant and not get lost in the ever shifting sea out there. But one way to differentiate yourself and forge a connection is to provide a stream of content, it's the way customers and potential customers can connect and interact with your brand beyond just buying something. And it really does deepen the connection they feel with your brand.

Danni
I love this quote. Because to me, it shows like, again, people love people, they want a reason. Like you have to give them a reason to love you. But they are ready for that. As soon as you share some background info, as soon as you give them an emotional hook, they they're ready. Their phones are out there watching it there, they will become a product or brand evangelist. Yeah, like Ed says they are interacting beyond just buying, you don't want them to be one and done. Okay, like I got my thing. I'll never subscribe to your newsletter or ever plug into social media, right? They will keep coming back because you've made them care

Jen
and shared with us that they've gone further and actually created products specifically targeted at those fans, things that fans engaged with they've they've literally called out and said that's why we're making this product. And usually it's limited so that fans can feel this direct connection with the work that's being done. In addition, it had a really important call out that I think is really important for us going into what's next steps you can take to start making content like this. And that's that we're an online brand. Most of us are primarily online brands, most people's impressions of what you do will be formed first by your content and assets. So getting that right is key. That's such a good point. Edie, thank you being we're online, most people don't know who we are. Our online presence is how we connect with our fans. I was just talking with somebody else about around customer service. You know, the number one way that we're going to connect with our fans is through customer service interactions that we have with them. Otherwise fans don't they're not actively reaching out to us. So how do we give fans who are not reaching out to us when they have a problem and an opportunity for us to help solve so that they can enjoy our product that they've just bought? As quickly as possible and as seamlessly as possible? How can we also give them an outlet to connect with us to feel the sense of connection, because the connection and the story is what drives tandem?

Danni

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I kind of want to give you a round of applause right now. So it was such a little eloquent soapbox moment. It's true, though, it's so true that the most common place that we speak directly one on one to our customers is when they have a problem. So creating positive content, like rooting for the underdog. Positive emotions is just helping

Jen
everyone. Yeah. So we went through hey, here's here's stripes to survive. Here's Formula One, Formula One seems like this unattained. They've they've created this unattainable model, maybe they haven't. And maybe we're not that far off. And here's great examples of where we are falling in and how we are using the resources that we have to start making content. We use ran writer and among us and co author of the lamb to show off and share that here's how we're doing this on a smaller budget scale, it's possible to still create that love and fandom on the smaller scale. Now how do we take driving using content to drive demand for existing products into content to drive fandom that generates conversion for whatever we put out in the future? What are some? What are some steps that we think that are going to help us get there?

Danni
I think first of all, you have to look at your current community and make sure it is the right target audience and that you're connecting with them in the right place. You want to bring people to where you are. You can't force What's that phrase can't force the horse to drink. You can

Jen
lead a horse to water. Something about water buckets, horses, the desert things Yeah,

Danni
yeah, you want to make sure your horse is hydrated keep your horses hydrated

Jen
folks.

Danni
here first, but no you just like a Formula One you know they're targeting older audience but they were ignoring this younger audience that was right for engagement. They just needed to engage with them in a way that made sense for them and you also within your community need to identify stories that you can Tell that they'll care about, will they care about you picking the right size of die? Maybe not. But will they care about how you designed a meatball to feature different body types or different types of people? You know, maybe they will care about that more.

Jen
Yeah, they'll they'll care about the things that you care about when you show care and passion and something when that passion comes through in the stories that you tell people will connect with that. The second thing once you found audience and story is content, how are you building art? How are you identifying the content that fits your brand. And that audience, if you're identifying a target audience, then part of that identifying is knowing what type of content they're going to connect with, with the best.

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It's both they are naturally inclined towards liking your type of brand, because we have similar thoughts. Again, my favourite driver is a driver who likes something that I like. So I'm inclined to want to be his van. But he also builds content and develops content that aligns with me so that I continue coming back his style of content sharing is also valuable to keeping my attention and keeping me as a fan. So finding content that connects with your target audience is the important next step. We said that video is pretty quintessential in this point. The reason for drives to survive success is that it's video content. It's not just video content, but it's mobile video content that you can take and watch and consume. anywhere you are. It's also

Danni
supported with secondary social media posts, like it's edited down into snippets. And then there's like, a quick tweet with a key moment and then a guiding question that is very strategic marketing wise, but also gives an opportunity for the community to engage. So making it reusable strategically,

Jen
yeah, that's, that's a great call out take hate, here's a core platform that this content is on. But then here's how we're, we're adapting this content to be accessible for wherever, because our target audience might exist on different in different places.

Danni
Right, you're making your primary content digestible to them where they are. Finally, you have to consider what you yourself have capacity for. In the board game industry, usually, smaller teams doing many things. So to make this sort of marketing, Endeavour sustainable, you have to you know, don't bite off more than you can choose are in does that mean? You were producing all the content in house yourself, you know, filming on a tripod? Or are you hiring out to someone with more experience with more technology? It depends on your bandwidth, your budget, so many other questions, but that is step one. Yeah,

Jen
absolutely. The biting off more than you can chew thing is, don't don't hit burnout. This is not something that you want to hit burnout with. because consistency is also a key thing here. Knowing people being able to latch on to a time a schedule, like Ed's example with warm life at Wormwood having that consistent schedule is an important part of keeping that fandom having, knowing when things are happening and being able to to come together as groups and have these explosive moments of excitement is an important part of fandom. So it's okay for things to be for the load to be a little lighter. You don't have to go all the way to the Netflix series. You don't have to develop a Netflix series right now, in order to implement these tactics. It's about finding that audience and just connecting with them on a on a regular basis to start and then building those stories that are going to have lasting connections with them afterwards. This gramme ready I'm convinced I'm ready to go try this Danni What do I do?

Danni
Yeah, I got my selfie camera turned on so I can start filming perfect. The production the the editing of this episode.

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Jen
That's what that's what everybody wants to see for sure. Yep, all the

Danni
trials and tribulations of podcast editing. emotional roller coaster. No lie.

Jen
Thanks for joining us. Be sure to follow myself at play satellite and Danni at Danni below, as well as flat River and Keymaster to see how some of these ideas we've talked about today. Unfold. You can also join the podcast

Danni
on Twitter at unbox spaces for live discussions after each episode. We want to hear your thoughts about ideas be sure here

Jen
our previous episodes are also now available at unboxed Marketing Podcast dot pod bean.com or wherever you enjoy listening to podcasts. We'll see you next time.

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