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Transcript of
Dolphin Entertainment
Third Quarter 2018 Earnings Call
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Participants
James Carbonara – Partner, IR Strategy & Operations, Hayden IR
Bill O'Dowd - Chief Executive Officer
Mirta Negrini – Chief Financial Officer

Analysts
Patrick Murphy – Maxim Group
Jon Hickman – Ladenburg Thalmann
Austin Moldow – Canaccord Genuity

Presentation

Operator
Greetings, and welcome to Dolphin Entertainment's Third Quarter 2018 Earnings Call. At this time, all participants will be in a listen-only mode. A brief question and answer session will follow the formal presentation. If anyone today should require operator assistance during the conference, please press star zero on your telephone keypad. As a reminder, this conference is being recorded.

I'd now like to turn the conference over to James Carbonara with Hayden IR. Please proceed.

James Carbonara – Hayden IR
Thank you. Good morning, and once again welcome to Dolphin Entertainment's Third Quarter 2018 Earnings Call. With me on the call are Bill O'Dowd, Chief Executive Officer, and Mirta Negrini, Chief Financial Officer.

I'd like to begin the call by reading the Safe Harbor Statement. This statement is made pursuant to the Safe Harbor for Forward-Looking Statements described in the Private Securities Litigation Reform Act of 1995. All statements made on this call with the exception of historical facts may be considered forward-looking statements within the meaning of Section 27A of the Securities Act of 1933 and Section 21E of the Securities Exchange Act of 1934.

Although the company believes that the expectations and assumptions reflected in these forward-looking statements are reasonable, it makes no assurances that such expectations or assumptions will prove to have been correct. Actual results may differ materially from those expressed or implied in forward-looking statements due to various risks and uncertainties.

For a discussion of such risks and uncertainties which could cause actual results to differ from those expressed or implied in the forward-looking statements, please see the risk factors detailed in the company's report on Forms 10-K and 10-Q, as well as other reports that the company files from time to time with the Securities and Exchange Commission.

Any forward-looking statements included in this earnings call are made only as of the date of this call. We do not undertake any obligation to update or supplement any forward-looking statements to reflect subsequent knowledge, events, or circumstances.

Now I will turn the call over to Bill O'Dowd, Chief Executive Officer of Dolphin Entertainment. Bill, please proceed.

Bill O'Dowd - Chief Executive Officer
Thanks, James. I truly hope you get nominated for your outstanding work this year. Good morning, everyone, and thank you for joining our third quarter earnings call. So, I'll begin by highlighting our revenue results and then spend some time providing operational updates on the subsidiaries that make up our super group of best-in-class entertainment marketing companies, as well as an update on Dolphin's legacy content production segment. Following that, I'll turn it over to Mirta to dive deeper into our financial results. Then lastly, we'll have our Q&A.

[Audio disruption] and publicity revenue, as you saw reported in the earnings release, Dolphin's total revenue for the third quarter was $5.7 million, down from total revenue of $6.8 million in the third quarter of 2017. But the decrease in total revenue this quarter was entirely the result of sales having nearly finished for Max Steel from our production division.

Thus, our entertainment publicity revenues for the third quarter were $5.7 million, an increase compared to $5.4 million in the third quarter of last year, as well as an increase over both Q2 and Q1 of this year. The increase in revenue is attributable to growth in the movie and TV division of 42West, as well as the acquisition of The Door, which combined, more than offset the loss of revenue from the departure in June of three senior publicists and their teams from 42West.

So, let me just pause for a moment and say that the departure of those publicists and their teams from 42West was obviously a very difficult moment for our company. You have to understand those women were family, every one of them. Just last week, one woman who had left had a baby, and another one who left got engaged. That news circulated within 42 West, faster than a speeding bullet, and the responses were just as fast. It was an outpouring of love and support. What's the baby's name? Who's got a picture? When's the wedding date? And believe me, I understand this is not the typical hostile or cutthroat business reaction.

And I know some people on Wall Street and elsewhere wish that it was, but that's okay. I'm totally comfortable with not being like a lot of other companies in this regard. In fact, I'm guessing that talking about a baby's name or an upcoming wedding might be a first for earnings calls this year. In short, do I wish those women were still with us-- absolutely. They are good people who are also very good at their jobs. But we understand, and we wish them only the very best.

And it's with that said that I can then say this in the proper context. We've moved on; it's that simple. Four new talent publicity hires have come into 42West. Lost revenues will be replaced. And as I just mentioned, our publicity revenues actually increased in the quarter thanks to the movie division and the acquisition of The Door.

And that allows me to point out that it's just this type of revenue diversification that is one of the primary benefits of our acquisition strategy. No one division within any one company will have a disproportionate effect on Dolphin as a whole.

One year ago, the talent PR division of 42West represented over 40% of our entertainment and publicity revenues. Today, it's less than 20%. In 2019, we expect it will be close to 10%. And as we continue to grow through entrance into new service areas or through acquisitions, this revenue diversification across all divisions will only prove more and more true.

So, thank you for allowing me that time. And moving to the operational updates, in July, Dolphin acquired The Door, a leading lifestyle and hospitality public relations, creative branding, and marketing services agency. We spoke about the acquisition at length during our Q2 call, so we'll try to focus a bit more on the updates since that time.

What bears repeating, though, is that the New York Observer this past December listed The Door and 42West, respectively as the third and fourth most powerful PR firms of any kind in the United States. You can imagine our excitement having both as members of Dolphin Entertainment, and why it's not an exaggeration to describe our marketing services subsidiaries as a super group.

In fact, there are strategic, competitive advantages in bringing the leading entertainment PR firm and the leading lifestyle and hospitality PR firm under one roof. We expect additional revenue opportunities and operating synergies from this transaction, beginning with the opportunity to cross-sell services between the clients of 42West and The Door. Many of the world's leading brands want to be part of the pop culture conversation, and many of the entertainment industry’s top projects and personalities covet the global reach of the world's leading brands.

Our ability to speak, work, and market fluently across the entire entertainment and lifestyle spectrum, from movies, television, and music, to hospitality, epicurean, and consumer products, multiplies the impact of each individual firm and makes the combination uniquely powerful. And if you're looking for a great example of entertainment publicity working for the benefit of a lifestyle brand, then I suggest looking no further than just last week to the opening of the FAO Schwarz store at Rockefeller Center. The Door did a fantastic job on that account; really, really impressive. The amount of major media coverage was incredible and not just in New York. If you get a minute, just Google that opening and check out the coverage for yourselves.

Additionally, during the quarter, The Door announced it has been engaged as the agency of record for Times Square Alliance, the nonprofit partnership that works to improve and promote this iconic section of the city that never sleeps, cultivating the creativity, energy, and edge that have made Times Square a unique symbol of entertainment, culture, and urban life for over a century. The Alliance's district covers midtown Manhattan, from 40th Street to 53rd Street between 6th and 8th Avenues, as well as Restaurant Row, 46th Street between 8th and 9th Avenues, which is home to more than three dozen restaurants.

More recently, at the beginning of November, we announced a significant expansion of The Door's West Coast operations with the signing of five new California-based culinary brands as clients and the addition of a senior executive to its Los Angeles office. The team feels that based on the level of incoming interest and the many positive conversations taking place daily in our Los Angeles office, that this is just the beginning of a major West Coast expansion for The Door.

Speaking of offices, we have now fully integrated The Door's LA staff into the offices occupied by 42West in Century City, thereby ensuring even closer cooperation between these sister agencies. In short, one quarter in, we just couldn't be happier with the integration of The Door.

Shifting gears to provide an operational update on 42West, our movie and television marketing segment within 42West continued a very busy year. In short, this division, which is at the heart of the entire company, is showing why it's the industry leader. There is so much great work being done on so many projects that it is difficult to pick out highlights.

I guess I would start during the third quarter with Emmy season, highlighted by Amazon's *The Marvelous Mrs. Maisel* becoming the first series from a streaming service to ever win either Best Drama Series or Best Comedy Series; in this case, Best Comedy Series.

We also worked on several movies including *Mile 22* with Mark Wahlberg, MGM's *Operation Finale* about the capture of Adolf Eichmann starring Ben Kingsley and Oscar Isaac, and Lionsgate's thriller, *A Simple Favor*, starring Blake Lively and Anna Kendrick directed by our client, Paul Feig.

The momentum has continued into the fourth quarter. Just in November, we have worked on *Creed II* being released this Thanksgiving weekend by MGM and *Mary Poppins Returns* from Disney. I'm guessing you might have heard of it. James, for one, is very, very excited. And three different movies from Netflix, including the very high-profile projects, *Outlaw Kings*, starring Chris Pine, and *July 22* from our director client, Paul Greengrass of Jason Bourne fame.

Pausing here for a moment, it's fair to say that we expect the market for entertainment content marketing will only continue to grow because more movies and television series are being made as a result of the arms race among streaming services. 2019 is shaping up as the biggest year yet.

Let's start with Netflix, which now has over 250 original series on its service. By the end of 2019, their goal is to have over 500. To put that in context, it was not even ten years ago when there were not that many original scripted series on all of cable television.

In the third quarter alone, Netflix released 676 hours of original programming. 676 hours. That's 28 days' worth of original programming. To put those 676 hours in perspective, that is an increase of over 100% from the 289 hours released in Q3 2017 and an increase of almost 50% from the 452 hours released just one quarter before in Q2 2018.

What does that force the competition to do? That's right—make more original series of their own. So, 2019 will see increased original programming budgets from both Amazon and Hulu. And on top of that, 2019 will see large-scale programming from Apple, as well as the entrance of the Disney and Warner Brothers SVOD services. It's not unreasonable to assume 1,000 original series per year within the next few years just from the streaming services. And as we like to say, somebody has to promote all of it.

And one more thing, good original content is the inherent value of these platforms, but only if the consumer is aware of that content in the first place. The need for content marketing has never been stronger, and high-end services have never been more valuable than they are today.

Which brings me nicely to the final point on 42West, which is that the company has launched an original content creation initiative being spearheaded by co-CEO Amanda Lundberg. The team's first effort, released last month, was an extremely successful video for Lionsgate's *A Simple Favor* that I mentioned earlier. The piece was a deadpan sketch in which director, Paul Feig and the movie's stars, Anna Kendrick and Blake Lively, attempt to pitch the movie to a pair of dense studio executives, and it worked.

It debuted on the Monday of the week of the film's release across *People* magazine's and *Entertainment Weekly's* social media platforms. We were informed it was seen by more than 2 million users by the end of opening weekend.

Needless to say, we are now exploring more videos for more upcoming movies for Lionsgate and a wide variety of our other studio and network clients in the movie and TV division. We believe that you need social media to drive awareness of new original programming and creating original video content, ironically, is one of the most effective ways to generate that awareness, which in a nutshell is why we bought Viewpoint. So, let's talk about them.

The newest member of our entertainment marketing super group, Viewpoint Creative, is a full-service boutique, creative branding and production agency. Viewpoint has earned a reputation as one of the top producers of promotional and brand support videos for a wide variety of leading cable networks, media companies, and consumer product brands. Viewpoint's roster of television network clients includes A&E networks, AMC network, Discovery Networks, ESPN, HBO, National Geographic Channel, and Showtime, among others. Consumer brand clients have included Applebee's, Gillette, JC Penney, Hershey's, Microsoft, Reebok, Staples, and Wendy's.

We agreed to pay an aggregate purchase price of $2 million, comprising $750,000 in cash and 500,000 in shares of Dolphin common stock at closing, together with an additional $750,000 in cash payable in three equal payments of $250,000 on the 6, 12, and 18-month anniversaries of the closing.

We believe that the acquisition of Viewpoint offers us incredible strategic opportunities. Viewpoint views itself as a go-to shop for its television network clients, but now has the opportunity to work for our movie studio and streaming services clients through 42West. We also intend to immediately capitalize on operating synergies with The Door, which has also identified the ability to create content for clients as a top priority and an increasingly critical competitive advantage in the hospitality and lifestyle marketing space. Just think of the creative possibilities with celebrity chefs, travel destinations, and hotel groups, for example.

As you can see, the acquisition of Viewpoint reflects a two-way street of benefits. Yes, Viewpoint will benefit tremendously from access to the clients of 42West and The Door; that is obvious. But just as important, 42West and The Door benefit from bringing content creation into their service offerings for their existing clients and in their pitches for new business. It's more than just nice to be able to say to a long-term client, “We have designed a great video-centric PR campaign to roll out across all of your social media channels in 2019and, oh by the way, our sister company, who cuts promotional video for HBO and *The Walking Dead,* will be doing yours as well.”

That's pretty cool. And using business speak for a minute, providing original video creation for PR campaigns will increase the average revenue per client while setting 42West and The Door even further apart in their respective industries.

Finally, with respect to our legacy content production business, we continue to believe in the value of moving our film slate into production, which will contribute additional revenues in the form of producer's fees, along with upside optionality upon the film's release. However, we have immediate accretive M&A opportunities we are exploring that would add desired capabilities to the marketing super group. While we will prioritize the exploration of those opportunities during the first half of next year, we expect to enter production on our first film project in the second half of 2019.

So, in summary, I'd like to take a moment to reflect on how far we've come in the past year. It's hard to believe that one year ago this month I was prepping for a final roadshow push that ultimately led to our listing on NASDAQ on December 21st. During that roadshow, we talked a lot about how we believe that we could form a super group of entertainment marketing companies because other companies would be attracted to becoming sister companies with 42West. In short, we believe 42West would serve as a deal magnet for us, allowing us to attract profitable, privately-held companies.

And that investment thesis has proven true with our acquisitions of The Door and Viewpoint. These are best-in-class companies with blue-chip clientele, and we are very proud to have acquired them. So, as we look ahead at 2019, I want to believe that we have established credibility for our plan and we will continue to acquire entertainment marketing companies in complementary verticals. In other words, companies that can help us better serve our existing clients and who want access to business from those clients themselves.

Entertainment content marketing, whether it be from movies, television series, digital content, or live events, needs a variety of marketing disciplines working together cohesively for it to be effective. When we are done, we will have all of those marketing disciplines under one roof. And we believe that will make us an even more powerful company in the entertainment industry with a truly unique collection of assets.

Our strategy at Dolphin is working, and what we are building is very exciting for us. It's exciting in part because it is unique; it's exciting in part because it allows for new services to be offered today, like original content creation. And it's exciting in part because of what it will allow us to do in the future.

We took two big steps forward in the past few months with the acquisitions of The Door and Viewpoint, and it's exciting most of all because we are only just beginning. I thank you for your time and attention. And at this time, I'd like to turn it over to Mirta to run through the financials.

Mirta Negrini – Chief Financial Officer
Thank you, Bill, and good morning. As Bill stated earlier, during the third quarter ending September 30, 2018, revenue was $5.7 million down from $6.8 million for the quarter ended September 30, 2017. And as Bill mentioned, the entire difference was the sales of Max Steel in 2017. Our entertainment publicity revenue for the first quarter was $5.7 million, an increase compared to $5.4 million in Q3 of last year.

Our operating loss was $537,839 compared to operating income of $1.7 million in the same period in the prior year. The decrease is directly related to a decrease in production and distribution revenue of $1.4 million from Max Steel, as mentioned just now, and an increase in depreciation and amortization of $0.3 million related to the intangible assets of The Door, bad-debt reserve of $0.2 million related to the receivables from Open Road, which filed for bankruptcy, and (iii) professional fees related to audit fees for the consolidated companies and tax advisors.

Net income was approximately $0.2 million for the three months ending September 30, 2018, whereas, net income was approximately $6.2 million for the three months ended September 30, 2017. Changes in fair value of derivative liabilities accounted for $1.4 millionand an extinguishment of debt accounted for $3.9 million of the net income for the three months ended September 30, 2017, as compared with only $0.4 million of change in fair value of derivative liabilities for the net income for the three months ended September 30, 2018.

During the first nine months ending September 30, 2018, revenue was $16.7 million compared to $15.2 million for the nine months ended September 30, 2017. Our operating loss was $568,517 compared to an operating profit of $304,833 in the first nine months of 2017 due to the factors noted above.

Our net income was $665,145 compared to $9,575,304. But please remember that last year's figure of approximately $9.6 million benefited from income of $7.7 million from the change in the fair value of warrant liability and $3.9 million from the extinguishment of debt, neither of which were included in this year's net income.

Stockholders' equity has increased to $14.4 million as of September 30, 2018, from $2.7 million on September 30, 2017.

That concludes my financial remarks. I will now ask the operator to open the phone lines for questions and answers. Operator, can you please poll for questions?

Operator
Yes, thank you. [Operator instructions]. Thank you. Our first question comes from the line of Patrick Murphy with Maxim Group. Please proceed with your question.

Q: Good morning, guys. Thanks for the question. With four new publicists hired during the quarter, are you still looking to add new publicists for 42West? And can you tell us a bit about the process and what you look for in targeting potential new employees?

Bill O'Dowd - Chief Executive Officer
Sure, happy to. Yes, we will continue to add publicists throughout the next few quarters as we look for the right opportunities. We're either receiving inquiries directly in, as has happened a couple times in the last month or so, or aware of people looking to the possibility to join 42West.

At this point, I think we're looking for fairly mid-level to senior-level publicists that would have their own book of business, clients that they've serviced for a while, and that would fit in well within our culture. We value the family team aspect of publicity, and that's important to us that we feel that they would blend well with the folks that we have.

Q: Okay, thank you. That's helpful. Can you give us a brief idea on how The Door impacted the third quarter results, and is there any ramp-up process associated with integrating these acquisitions in order to realize the full benefit that you're targeting?

Bill O'Dowd - Chief Executive Officer
Okay, let's see. I think there will be a little bit more of a ramp up with Viewpoint than The Door, in that it's a new service offering that provides the capability to both The Door and 42West, which obviously, in my prepared remarks, we went into why we're so excited for that and see so much potential.

It's probably worth mentioning that when I met with the senior management of 42West immediately after the acquisition and talked to the different senior publicists there, to a person, I think, almost every one of them mentioned the ability to create content as being one of the two biggest items on the holiday wish list, I guess, if you could. And I know the principals at The Door feel the exact same way. So being able to educate our clients about that capability certainly helped on the 42West side by that video we shot for Lionsgate.

It will take us one to two quarters to fully integrate the capability of Viewpoint, but we're not going slow on that. I know that the team at Viewpoint met with the team at The Door just last week, 42West is being lined up now, and everyone's very excited for that.

And obviously, as I mentioned in the prepared remarks, the first part of that question, the combination of the growth in the movie and TV division coupled with the revenue from The Door more than offset the loss of the revenue from the people that left. And as we hire more publicists at 42West, obviously, we'll replace that revenue within 42West itself.

Q: Great, thanks. That's helpful. And then just one final one, do you expect to incur similar professional fees during the fourth quarter with the acquisition of Viewpoint or since it's a smaller acquisition, should we expect lower levels?

Bill O'Dowd - Chief Executive Officer
It'll be a little lower. But yes, those professional fee increases that Mirta was talking about, obviously, in a quarter of these acquisitions, it's an expense that we incur. It's an extraordinary expense in the sense that it won't happen every time. So, Viewpoint's cost of acquisition was somewhat lower than The Door's.

Q: Thank you very much. I'll get back in queue.

Bill O'Dowd - Chief Executive Officer
Thank you, Patrick.

Operator
The next question is from the line of Jon Hickman with Ladenburg Thalmann. Please proceed with your question.

Q: Just two questions for me, can you quantify for us a little bit or at least frame the amount of revenue that was lost from the departing publicists and was made up from The Door?

Bill O'Dowd - Chief Executive Officer
Yes, and made up within the other divisions of 42West, or at least certainly the movie and television division. So, the departing publicists, by the time we added it all up at the end of the quarter, was a loss of revenue of approximately $1.5 million. That was made up, again, and then our [overlapping voices]—

Q: [Overlapping voices] on a quarterly basis, $1.5 million quarterly?

Bill O'Dowd - Chief Executive Officer
At least in the third quarter.

Q: Okay.

Mirta Negrini – Chief Financial Officer
Right, because the third quarter doesn't reflect any of the revenues from the new publicists that have been hired.

Q: Sure, right. I got that. Then can you elaborate a little bit on—so it sounds like you've pushed out the beginning of your first film six months or so. Is that what you're telling us?

Bill O'Dowd - Chief Executive Officer
Yes, I think we want to prepare for that result because we'd like to have the powder, so to speak, if we see the right M&A opportunity in the first half of the year.

Q: Okay. So we should take that out of our models then?

Bill O'Dowd - Chief Executive Officer
I would, yes.

Q: Okay. Where exactly is Viewpoint located, headquartered?

Bill O'Dowd - Chief Executive Officer
A suburb of Boston; Newton, Massachusetts.

Q: Are you going to merge that or keep—

Bill O'Dowd - Chief Executive Officer
No. It's a beautiful facility they have, and it's also a little custom for them, with everything from seven edit suites, a beautiful sound suite. I have to say, it made me a little jealous to walk in there, and then its own photography and insert film studio as well. They have two years left on their lease there, and I imagine we'll stay throughout the entire lease and then consider options from there.

Q: Okay, thank you.

Bill O'Dowd - Chief Executive Officer
Sure.

Operator
The next question is from the line of Austin Moldow with Canaccord Genuity. Please proceed with your question.

Q: Hi, thanks for taking my questions. And you're right; it's unlike other earning's calls, much more story-like. But I wanted to drill into a few of the publicity individual segments. So the talent segment obviously declined quite a bit year over year.

But I want to ask about the content marketing segment. Specifically in relation to the Emmy's business, can you talk about how your Q3 did year over year and how Emmy-related campaigns this year may be compared to last year? Is that up? Are there more clients? And do you expect to do more business next Q3 given your successful representation of a couple pieces of content this year?

Bill O'Dowd - Chief Executive Officer
Yes, yes, and yes. The movie division, or the entertainment content marketing division, so it includes all the content we market, like TV and etc., the Netflix and what all, is up. Q3 was up over Q3 of last year. And Q4 is very strong as well. It's reasonable to assume for our sake that we think we'll be up in that quarter as well.

Our Academy Awards business is very strong. It's up over last year, which bodes well into the first quarter of next year. We're representing quite a few movies, talent, below-the-line campaigns as well on high-profile projects, which is exciting for us.

Given the macroenvironment I mentioned earlier, I don't see any reason why this driver within 42West, which has been the driver for us all along, won't continue to grow. There's just that many more original series. And also, the average consumer in America has Netflix at this point probably, or they're certainly aware of the service, but it's hard to believe that three major SVOD platforms are either really pushing forward next year or just launching—Apple, Disney, and Warner Brothers. So, it's going to be a significant increase in original content spend, and by definition then, in association, on original marketing spend for that, which a rising tide lifts all boats, and being the leader in content marketing is going to lift our boat, we think, the highest.

Q: Great, thanks for that. On Viewpoint, I know you said it will take a while to ramp, and considering it's project-based, I imagine, that you start from zero every quarter. But is there any existing revenue base that should be built into the model?

Bill O'Dowd - Chief Executive Officer
Well, I don't know how—yes, there are recurring clients of Viewpoint. They've obviously been in business for quite a while. Their television network clients are very sticky. They've been doing work for HBO for well over 10 years, probably closer to 20 years, as one example. So, we know going into each quarter where we expect revenue to come from.

To your point, Austin, it is project based, so you don't have many annual retainers or monthly—it doesn't work that way since each project is different; each promotional video or set of videos you're cutting is custom and different. But it's not like it's really, truly starting from scratch every day, which is comforting to us, which is also why Viewpoint was very attractive to us.

Under the build-or-buy question that a lot of companies face for these additional service offerings, we could have built, but then it truly would have been from scratch. Whereas, a great company like that with great clients in the TV space that we can expand into the clients of both 42West and The Door is just very attractive to us because they're already profitable. They're already stable. They've already got their senior creative editors, creative directors in place that have done great work. So that's what made that so appealing for us.

And you can also see how it plays well, if I could, into the movie division because the entertainment content is what's surging in the world. I don't see this arms race slowing down for the next five years at least. Look at what Netflix is spending. It was $6 billion last year. They thought $8 billion for this year, wound up closer to $12 billion or $13 billion. That's just one service provider, I realize, but it's making the others have to compete on those numbers. So, the ability to market that content with services like Viewpoint, or with any other acquisitions we may make, is what's going to really separate us.

Q: Right. And related to one of the points you brought up, were there any costs associated with that original content push with the Lionsgate title in the quarter, and is that what showed up in the step up in the SG&A expense line? And what can we expect for expense pressure from that little buildout?

Bill O'Dowd - Chief Executive Officer
Yes, there were production costs related to that video. Of course, the video was profitable for us, so it also increases revenue. But I think as we ramp that up, we probably have to help assist in terms of what type of costs we think that will be because it also depends on what we're modeling towards, how many per quarter.

And again, it's so hard to say because each project's different, but I guess a low, low, low end would be $50,000, and the high end would be $200,000 of cost per video. Of course, there's revenue that exceeds that per video, but that type of volume, as we get Viewpoint fully integrated we'll have a better sense of how we will see it and what we can expect on a quarterly basis going forward.

Q: Okay, thanks very much.

Bill O'Dowd - Chief Executive Officer
Thank you, Austin.

Operator
Thank you. At this time, I'll turn the floor back to management for closing remarks.

Bill O'Dowd - Chief Executive Officer
Thank you, everyone, for your time. As you can see, we're very proud of the fact that our revenue increased in the quarter, both versus the two previous quarters this year and versus Q3 of last year, and we expect to continue revenue growth going forward.

And appreciate the time to hear the story, and again, reminding ourselves that it wasn't even a year ago that we were on the road and looking to list on NASDAQ. To add two additional blue-chip companies under our belt to go with 42West just makes us feel very, very good about this marketing super group. So look forward to the next call, and thank you for your time.