

ESTTA Tracking number: **ESTTA670442**

Filing date: **05/04/2015**

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

**Notice of Opposition**

Notice is hereby given that the following party opposes registration of the indicated application.

**Opposer Information**

Name	Snapchat, Inc.
Granted to Date of previous extension	05/03/2015
Address	63 Market Street Venice, CA 90291 UNITED STATES

Correspondence information	Robert N. Potter Attorney of Record Kilpatrick Townsend & Stockton LLP 1114 Avenue of the Americas The Grace Building New York, NY 10036 UNITED STATES tadmin@kilpatricktownsend.com, jtomlinson@ktslaw.com, jarkowitz@ktslaw.com, rpotter@kilpatricktownsend.com, agarcia@kilpatricktownsend.com
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**Applicant Information**

Application No	86205539	Publication date	11/04/2014
Opposition Filing Date	05/04/2015	Opposition Period Ends	05/03/2015
Applicant	Calcagno-Newell, Cameron Lisa Ste 7-510 Santa Barbara, CA 93105 UNITED STATES		

**Goods/Services Affected by Opposition**

Class 009. First Use: 0 First Use In Commerce: 0 All goods and services in the class are opposed, namely: Computer application software for mobile phones, namely, software for Photographs
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**Grounds for Opposition**

Priority and likelihood of confusion	Trademark Act section 2(d)
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**Mark Cited by Opposer as Basis for Opposition**

U.S. Registration No.	4375712	Application Date	12/12/2012
Registration Date	07/30/2013	Foreign Priority Date	NONE
Word Mark	SNAPCHAT		

Design Mark	<b>SNAPCHAT</b>
Description of Mark	NONE
Goods/Services	Class 009. First use: First Use: 2011/09/30 First Use In Commerce: 2011/09/30 Computer application software for mobile phones, portable media players, and handheld computers, namely, software for sending digital photos, videos, images, and text to others via the global computer network

Attachments	85800506#TMSN.png( bytes ) SNAPAUDIO Ntc of Opp 86205539_1.pdf(20334 bytes ) Exhibits 1-3.pdf(5010970 bytes )
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### **Certificate of Service**

The undersigned hereby certifies that a copy of this paper has been served upon all parties, at their address record by First Class Mail on this date.

Signature	/Robert N. Potter/
Name	Robert N. Potter, Esq.
Date	05/04/2015

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of Application Serial No. **86/205,539**  
For the mark: **SNAPAUDIO**  
Filed: February 26, 2014  
Published: November 4, 2014

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SNAPCHAT, INC.,	:
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Opposer,	:
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v.	:
	:
CAMERON LISA CALCAGNO-NEWELL	:
	:
Applicant.	:
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**NOTICE OF OPPOSITION**

**SNAPCHAT, INC.** (“Opposer” or “Snapchat”), a corporation organized and existing under the laws of Delaware with a principal place of business at 63 Market Street, Venice, California 90291, believes that it will be damaged by the issuance of a registration for the SNAPAUDIO mark shown in Application Serial No. 86/205,539 for goods in International Class 009, and hereby opposes the same.

As grounds for its opposition, Opposer alleges as follows, with knowledge concerning its own acts, and on information and belief as to all other matters:

1. Opposer is the designer and distributor of the enormously popular SNAPCHAT messaging application that, among other things, allows users to share photographs, videos, and messages with others via mobile devices.

2. Since its launch in 2011, Opposer has extensively promoted and distributed its application in connection with its highly distinctive SNAPCHAT trademark (the “SNAPCHAT Mark”). These efforts have been extraordinarily successful. Opposer and its SNAPCHAT

application have been the subject of thousands of articles in a wide range of media venues and the SNAPCHAT application is currently among the fastest growing and most popular smart phone applications in the world. Since 2011, Opposer's millions of registered users have shared billions of photo and video messages and, as of today, more than 700 million photos and videos are sent daily via the SNAPCHAT application.

3. As a testament to Opposer's success, SNAPCHAT was declared the "Best Mobile Application" at the 2013 Crunchies Awards. Recent reports indicate that SNAPCHAT is the fourth most popular social media application among 18-24 year olds, and 71% of active U.S. social media users between 18-29 years of age have a SNAPCHAT account. Attached as **Exhibit 1** is a printout of DEFY Media's Acumen Report, released on or about March 3, 2015, reporting (on page 8) usage of the SNAPCHAT application across various age groups, and attached as **Exhibit 2** is a printout of emarketer.com's January 9, 2015 article reporting that a November 2014 survey by Cowen and Company revealed 71% of 18-29 year olds in the U.S. access the SNAPCHAT application.

4. As a result of Opposer's extensive use of the SNAPCHAT Mark in connection with its application, the SNAPCHAT Mark is strong, has acquired enormous goodwill, and has come to be identified immediately with Opposer as the source of its application. Moreover, through Opposer's widespread use of the SNAPCHAT Mark, significant and continuous media coverage, the high degree of consumer recognition of the SNAPCHAT Mark, Snapchat's enormous and loyal fan base, and other factors, the SNAPCHAT Mark is famous under the Lanham Act, specifically 15 U.S.C. § 1125, *et seq.*

5. Opposer is the owner of United States Registration 4,375,712 for the SNAPCHAT Mark for "[c]omputer application software for mobile phones, portable media

players, and handheld computers, namely software for sending digital photos, videos, images, and text to others via the global computer network” in International Class 009. The application for this registration was filed on December 12, 2012, citing a first-use date of September 30, 2011, and the SNAPCHAT Mark was registered on July 30, 2013. This registration is valid and in full force and effect, and a copy of the registration certificate and print-out from the United States Patent and Trademark Office online database is annexed as **Exhibit 3**.

6. Notwithstanding Opposer’s prior rights, and well after Opposer’s SNAPCHAT Mark became distinctive and famous, Cameron Lisa Calcagno-Newell (“Applicant”) filed on February 26, 2014 a use-based Application (since modified to an intent-to-use Application), Serial No. 86/205,539, to register SNAPAUDIO (“Applicant’s Mark”) for “[c]omputer application software for mobile phones, namely, software for Photographs” in International Class 009 (the “Applicant’s Goods”).

7. Opposer is timely filing this Notice of Opposition.

8. There is no issue as to priority. Opposer began using the SNAPCHAT Mark in commerce at least as early as September 2011, well prior to the February 26, 2014 filing date for Applicant’s application.

9. Consumers encountering Applicant’s Mark, particularly in connection with Applicant’s Goods, are likely to associate the mark with Opposer. Applicant’s SNAPAUDIO Mark is extremely similar to Opposer’s SNAPCHAT Mark in appearance and connotation, and creates the same commercial impression upon consumers. Specifically, the SNAP portions of the parties’ marks are identical, and the AUDIO and CHAT portions of the marks have similar and related connotations involving sound, talking, and communication.

10. Applicant's Goods are also essentially identical to—and include entirely—the goods Opposer has long offered and provided in connection with the SNAPCHAT Mark, and for which Opposer owns a registration for the SNAPCHAT Mark. Specifically, Applicant's Goods are defined as “[c]omputer application software for mobile phones, namely, software for Photographs.” Opposer's registration for its SNAPCHAT mark covers goods—including “[c]omputer application software for mobile phones . . . namely software for sending digital photos . . . to others via the global computer network”—that plainly fall within, and are completely subsumed by, the broad definition of goods in Applicant's application.

11. On information and belief, Applicant's targeted consumers and channels of trade for the goods offered under Applicant's SNAPAUDIO Mark overlap with—and, indeed, are identical to—the consumers and channels of trade for the goods offered under Opposer's registered SNAPCHAT Mark.

12. Opposer will be damaged by the registration of Applicant's Mark because Applicant's SNAPAUDIO Mark so closely resembles the SNAPCHAT Mark as to be likely to cause confusion, mistake, or deception in the minds of consumers as to the origin or source of Applicant's Goods or the affiliation between Applicant and Opposer in violation of Section 2(d) of the Lanham Act, 15 U.S.C. § 1052(d). Furthermore, any complaints in connection with Applicant's Goods marketed under Applicant's Mark would necessarily reflect upon and seriously injure the reputation that Opposer has established for its own goods.

13. If Applicant is granted the registration herein opposed, it would thereby obtain a *prima facie* exclusive right to the use of Applicant's Mark in connection with Applicant's Goods. Such registration would be a source of damage and injury to Opposer.

**WHEREFORE**, Opposer requests that this opposition be sustained and that the

registration of Application Serial No. 86/205,539 in connection with Applicant's Goods be denied.

The opposition fee in the amount of \$300.00 for an opposition in one class is filed herewith. If for any reason this amount is insufficient, it is requested that Opposer's attorneys' Deposit Account No. 20-1430 be charged with any deficiency. This paper is filed electronically.

Dated: New York, New York  
May 4, 2015

Respectfully submitted,

**KILPATRICK TOWNSEND &  
STOCKTON LLP**

By: /s/ Robert Potter

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*Attorneys for Opposer Snapchat, Inc.*

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of Application Serial No. **86/205,539**  
For the mark: **SNAPAUDIO**  
Filed: February 26, 2014  
Published: November 4, 2014

-----X  
SNAPCHAT, INC., :  
 : Opposition No.  
 Opposer, :  
 :  
 v. :  
 :  
 CAMERON LISA CALCAGNO-NEWELL :  
 :  
 Applicant. :  
-----X

**CERTIFICATE OF TRANSMITTAL**

I hereby certify that a true copy of the foregoing NOTICE OF OPPOSITION is being filed electronically with the TTAB via ESTTA on this day, May 4, 2015.

/s/ Patricia Picou Green  
Patricia Picou Green

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of Application Serial No. **86/205,539**  
For the mark: **SNAPAUDIO**  
Filed: February 26, 2014  
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Opposer,	:	
	:	
v.	:	
	:	
CAMERON LISA CALCAGNO-NEWELL	:	
	:	
Applicant.	:	
-----X	:	

**CERTIFICATE OF SERVICE**

This is to certify that a copy of the foregoing NOTICE OF OPPOSITION has been served on Applicant by depositing said copy with the United States Postal Service as First Class Mail, postage prepaid, addressed to:

Cameron Lisa Calcagno-Newell  
3905 State Street, Suite 7-510  
Santa Barbara, California 93105

This the 4th day of May, 2015.

/s/ Patricia Picou Green  
Patricia Picou Green

# **EXHIBIT 1**

## [Acumen](#)

- [Home](#)
- [Categories](#)
- [Our Research](#)
- [About Acumen](#)
- [Search](#)
  
- [Advertising](#)
- [Entertainment](#)
- [Food & Alcohol](#)
- [Health](#)
- [Media & Internet](#)
- [Money & Career](#)
- [Partners & Parenting](#)
- [Shopping](#)
- [Style](#)
- [Technology](#)

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[Media & Internet](#) | Mar 03, 2015

# The Acumen Report: Constant Content

## DEFY Media's research on the content choices of youth 13-24

The big news about youth 13-24 is the decline in TV watching and increase in digital consumption. Even heavyweight Nielsen concedes, “Traditional television viewing...is down, especially for younger viewers.” DEFY believes the shift stems from youth’s “digital native” upbringing and their specific lifestyle needs. This cohort has been able to download or stream whatever content they want—whenever they want—from the day they could work a keyboard. Digital is second-nature, highly relevant, and uniquely suited for their always-on lifestyle—and we credit these factors for driving youth’s increased consumption of online content.

*The Acumen Report: Constant Content* looks at time spent watching different types of media with specific insights into why TV time is not even close to digital. It explores the role of social media in content discovery and how “thumbstoppers” are crucial to getting youths’ attention, with a deep-dive into the thematic elements that appeal to youth. The phenomenon of YouTube celebrities and their role influencing youths’ content choices also is explored.

We invite you to download the [Executive Study](#) for further insights into the 13-24 year-old consumers we believe are driving the future of media consumption.

**Tags:** [internet](#), [media consumption](#), [Millennials](#), [online](#), [smartphone](#), [teens](#), [TV](#), [YouTube](#)



Pass it around  
NEXT INSIGHT

5

12

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10

## [Digital Content Better Fits Youth Lifestyles](#)

PREVIOUS INSIGHT

## [Staying Out of Trouble](#)

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Brought to you by [DEFY Media](#)

ACUMEN REPORT  
CONSTANT  
CONTENT

DEFY  
MEDIA

## The **ACUMEN REPORT** is DEFY Media's original research uncovering insights on the audiences we connect with through our brands and content.

**O**ur earlier studies focused on men as consumers, but when Break Media and Alloy Digital merged into DEFY Media in 2013 it generated a digital footprint of 125 million 13-34 year olds. However these consumers often had been studied as a single age block—or scarcely addressed in the case of 13-17 year olds. Thus we've turned our research lens to the transformative consumers we believe are driving the future of media consumption: 13-24 year olds.

The big news about youth is the decline in television watching and increase in digital consumption, particularly via social media. Even heavyweight Nielsen concedes, "Traditional television viewing on a TV screen is down, especially for younger viewers," despite its inclusion of any time watching

a TV screen—even if the content originates on the internet.<sup>1</sup> Crowdtap finds Millennials spend 30% of their media time on content created by their peers or sources followed on social networks—more than the time they devote to TV.<sup>2</sup> The TRU Youth Monitor says the shift results from youth opting for the medium that "meets the right need at the right moment."

We believe the movement stems from youth's "digital native" upbringing and their particular lifestyle needs. This cohort has had the opportunity to download or stream whatever content they want—whenever they want—from the day they could work a keyboard. Digital is second-nature, highly relevant, and uniquely suited for their always-on lifestyle—and we credit these factors for driving youth's increased consumption of online content.



# 'OFFLINE' ISN'T IN THEIR LEXICON

**E**xposure to online content and social media at a young age means digital is second nature to 13-24 year olds; they have different notions of “alone” and “sharing” compared to older generations.

For example, you're never alone when you can go back-and-forth via text and social media in real time. Watching a video “with other people” can mean texting each other while watching in different geographic locations. And “offline” has no meaning; life is never offline when the internet is available 24/7 and you've grown up with FOBO—the fear of being offline. <sup>4</sup>

**FOBO**  
THE FEAR OF BEING OFFLINE

This age group also differs in how they build relationships. Connection largely occurs in the digital domain, and the sharing of videos and photos is an indispensable tool for developing relationships. The video I share with you becomes a common experience between us—a bond—in

“ the same way shared life experiences create bonds.

I have [a friend] who refused to join Facebook. I haven't talked to her in 5 years.

AMBER, 24



### Contrary to popular belief...

...not all teenagers walk around with smartphones glued to their thumbs. We found 13-year olds most often access the internet via family laptops and only 40% have personal smartphones. 59% of 14-17 year olds have personal smartphones.

# TV TIME IS NOT EVEN CLOSE TO DIGITAL

**Y**outh 13-24 view fewer hours of traditional TV than content from digital sources. Online video, viewed in social media or on sites like YouTube, is watched by 96% of youth at an average of 11 hours weekly. Traditional TV, by comparison, is viewed by only 81% at an average of 8 hours weekly.



**ONLINE VIDEO**  
YouTube & similar, social media

**96% WATCH**

AVG. 11.3 HRS/WEEK



**SUBSCRIPTION ONLINE VIDEO**  
Netflix, Hulu+, Amazon, etc.

**71% WATCH**

AVG. 10.8 HRS/WEEK



**FREE ONLINE TV**  
amctv.com, ABC app, etc.

**57% WATCH**

AVG. 6.4 HRS/WEEK



**SCHEDULED TV**  
broadcast, cable, satellite

**81% WATCH**

AVG. 8.3 HRS/WEEK



**RECORDED TV**  
DVR, TiVo

**56% WATCH**

AVG. 7.5 HRS/WEEK

We believe digital's rise results from its better fit with youth lifestyles. Online video allows them to "watch any time I want" and "has what I want to watch" more so than TV. Online video has other notable benefits including it is "easy to relate to" and "makes me feel good about myself"—a meaningful trait for the angst of the teen years. And youth say online offers a better chance of avoiding advertising or ignoring it, pointing to the importance of native solutions that marry content with advertising.



Whatever you want to watch online . . . it'll be there; TV, you have to deal with what's there.

JOE, 15



WHAT THEY WANT, WHEN THEY WANT IT	Online Video	Scheduled TV
Can watch anytime I want	81%	28%
Has what I want to watch	69%	56%
<b>KIDS ARE ALRIGHT</b>		
Easy to relate to	67%	41%
Makes me feel good about myself	62%	40%
<b>SHARED EXPERIENCES</b>		
I watch with other people	47%	61%
I talk about in social media	58%	47%
<b>CHILL OUT</b>		
For when I want to relax	66%	47%
<b>AVOID ADS</b>		
Has ads I can easily ignore	60%	42%
Has way too many ads	41%	63%

# IMPORTANCE OF THUMB- STOPPER MOMENTS

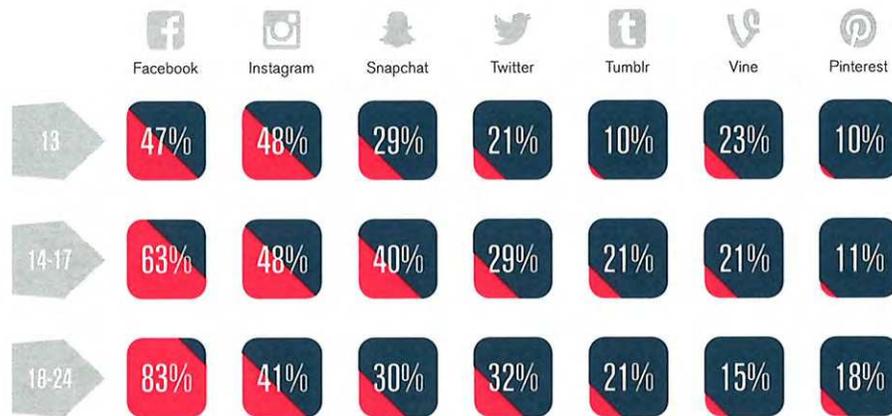
Youth say they frequently discover content via feeds, particularly social networks. Youth would use their thumbs to scroll through feeds and suddenly come to a halt on an item. We call these *thumbstopper* moments, meaning the instant you stop scrolling and start paying attention.



Thumbstoppers can be unrelated to the content—such as “sent by someone I respect,” “viewed by a lot of people,” and “polished and professional looking.” They also can be entirely about the subject matter; for instance, an “activity I can imagine doing with my friends” or “something I don’t expect.”

THUMBSTOPPER	Effectiveness
Liked or viewed by a lot of people	59%
Sent by someone I respect	58%
Something that happened to people I know	55%
Activity I can imagine doing with my friends	53%
Thought I've had but never said out loud	53%
Polished and professional looking	52%
Something I don't expect	51%
Has a message or is about a cause	49%

## NETWORK USAGE

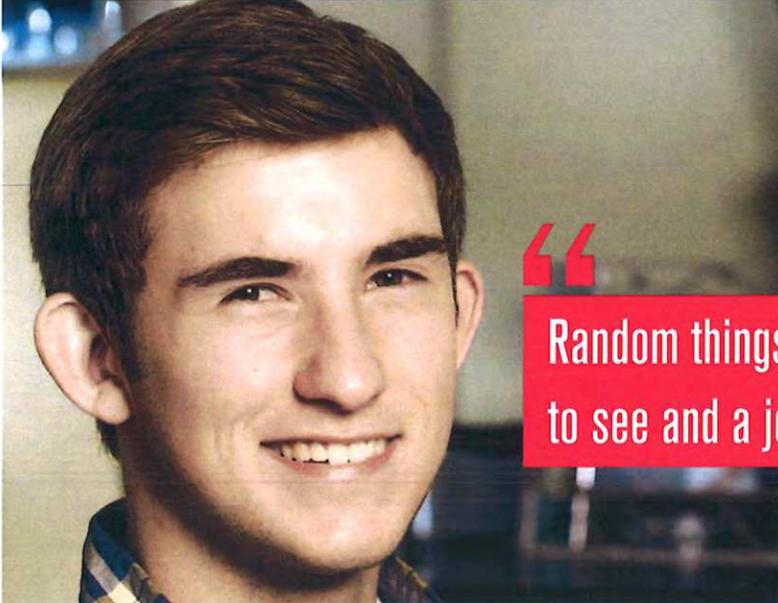


If thumbstoppers are the track signals, then social media is the train. Facebook is the most often used network among 18-24 year olds despite a decline among teens, and Instagram is garnering significant use at the younger end of

the age spectrum. We've read interviews where teens say they use Facebook only to stay in touch with family; thus we can envision a future where Facebook is for family and Instagram is for peers—but both are still in use.



## IMPORTANCE OF THUMBSTOPPER MOMENTS CONT.

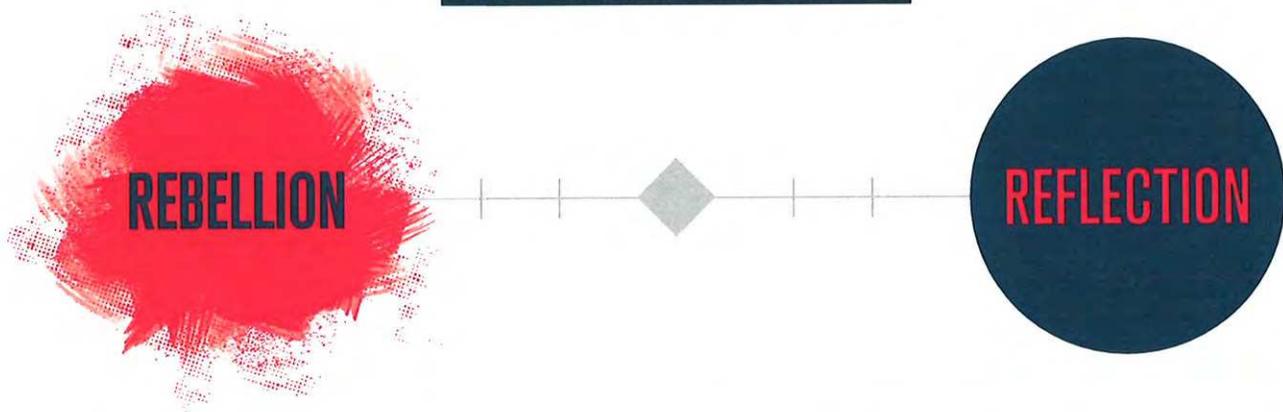


Random things [are] funny  
to see and a joy to watch.

JOSH, 16

A thumbstopper may get youths' attention but it doesn't guarantee the content will be appealing. *Rebellion* and *Reflection* were themes we observed most often when youth described appealing content. Rebellion is a check on the mainstream or a message that you-don't-have-to-grow-up. Youth in the study described this content as "random and hilarious." Reflection normalizes common events and engenders feelings of, "That's me!" and youth described such content as "relatable." Rebellion and Reflection don't cover every theme 13-24 year olds enjoy, but these are what we heard most often.

## THEMES THAT APPEAL TO 13-24 YEAR-OLDS



Rebellion and Reflection materialize as two ends of a spectrum rather than either-or. An “activity I could imagine doing with friends” may seem Reflective, but if the activity is a stunt gone wrong (“major fail”), it can look like Rebellion.



### **Role of Personas: Caring Is Not Sharing**

Youth say after enjoying a piece of content, they don't automatically share it because youth carefully craft their online personas. Teens cultivate an image for their peers; 18-24 year olds ensure there are no red flags for potential employers and colleges. Some develop social media devoted to topics of personal interest and assiduously maintain the theme to increase their followings.

# YOUTUBE STARS ARE THE NEW INFLUENCERS

Variety magazine commissioned a study to measure the awareness, likability and purchase influence of YouTube stars and traditional TV/Movie stars among 13-18 year olds; six of the top ten personalities were YouTube stars.<sup>9</sup> We built on this notion to discover why YouTubers are more popular, and it boils down to relatability.

YouTubers are described as: just like me, understands me, someone I trust, has the best advice, doesn't try to be perfect, genuine, someone I feel close to, and likes the same things I do. YouTubers and TV/Movie stars are viewed equally as aspirational, meaning they have traits youth strive to achieve: someone I look up to / I respect / I'd like to be, does the things I want to do, and has unique or special talents.

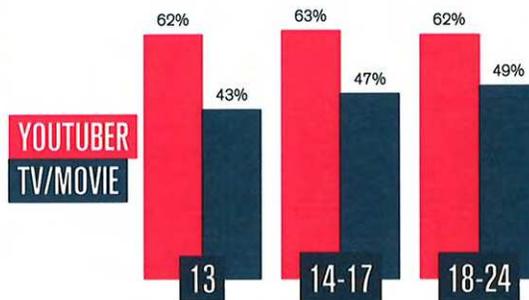


You know...what they've been through. You can be like, I dealt with that a couple years ago, too. I'm not alone.

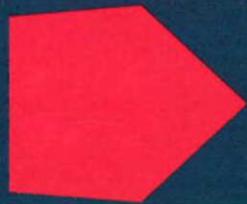
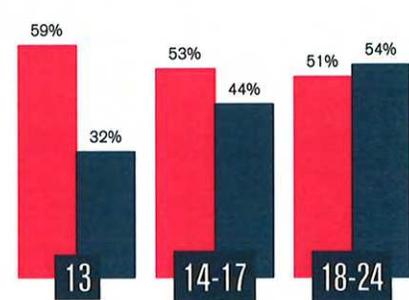
MAGGIE, 18

Is this a fad or a trend that will carry forth as youth age? We believe it's a trend because YouTubers have equal influence on teens and young adults. Over 60% of all age groups say they would buy a brand recommended by a YouTuber, and YouTubers are followed in social media at nearly equal rates across the age spectrum.

WOULD YOU TRY A PRODUCT OR BRAND SUGGESTED BY...



FOLLOWS ON SOCIAL MEDIA



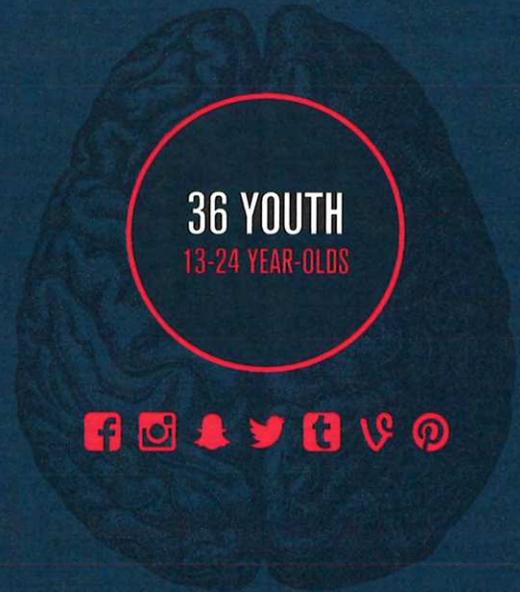
THE FUTURE FOR TODAY'S 13-24 YEAR OLDS IS DIGITAL. ONLINE SOURCES DELIVER THEMES AND PERSONALITIES MORE RELATABLE THAN THOSE OFFERED BY TV—ON THE TIMETABLE AND DEVICES "NATIVE" TO THIS GENERATION.

## Methodology

We partnered with Hunter Qualitative Research and child psychologists at KnoWhy Research to conduct a 2-week online forum with 18 "buddy pairs" (36 total) ages 13–24 who were diverse in terms of ethnicity, race, income, and parent's educational attainment. All lived in the Atlanta, Los Angeles, or Minneapolis metropolitan areas. Participants gave access to their social media feeds for observation of content received and shared. Nine of the buddy pairs participated in 90-minute interviews. The interviews were followed by an online survey of 1,350 youth ages 13–24, representative by age, gender, Hispanic origin and race.

For additional insights on youth, please visit

[acumen.defymedia.com](http://acumen.defymedia.com)



## NOTES

1. Nielsen, Total Audience Report, December 2014
2. CrowdTap, Social Influence, March 2014
3. The Futures Company, TRU Youth Monitor, Spring 2014
4. Facebook IQ, Coming of Age: On Screens, December 2014
5. Vanity.com, YouTube Stars More Popular Than Mainstream Celebs Among U.S. Teens, August 2014

## About DEFY Media

DEFY Media is the top digital producer and programmer for 13-34 year olds, and the largest owner of YouTube channels and leading media brands across the comedy, lifestyle and gaming verticals. Each month, DEFY-produced content generates 500 million video views and reaches 125 million viewers across our 50 million YouTube subscribers, 80 million unique web visitors and consumers of our apps, which have been downloaded over 22 million times. DEFY Media brands include Smosh, recently named by Variety as the top brand for 13-18 year olds; Break, known for its top program "Prank It Forward"; and Screen Junkies, home to the highly influential digital series Honest Trailers. The world's top brands partner with DEFY to build immersive advertising solutions that deliver unparalleled access to this influential audience. With uniquely integrated capabilities in content development, studio production, distribution and promotion, DEFY Media is built for content delivery in the digital age. Please visit us at [www.DEFYMedia.com](http://www.DEFYMedia.com).

## Contacts

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Nichole Becker, Vice-President Research, [nbecker@defymedia.com](mailto:nbecker@defymedia.com)

DEFY  
MEDIA

# **EXHIBIT 2**



Customer Stories (/Corporate/Clients)

Articles (/Articles)

Products (/Corporate/Products) Why eMarketer (/Corporate/Why-eMarketer) Research Topics (/Corporate/Coverage)



(http://ads.undertone.com/c/

caparams=2\_bannerid=779929\_campaignid=266554\_zoneid=107045\_ccat=7531,7546,7553,7554,12940,183A%2F%2Fwww.undertone.com%2Fhighimpactprogrammatic%3Futm\_source%3DEMAR%26utm\_medium%3D728x90%26utm\_campaign%3DHIPProgrammatic)

Go

# Young Users Zoom In on Instagram

Around one-third of US social networkers use Instagram

January 9, 2015 | Demographics (/articles/results.aspx?t=1000) | Social Media (/articles/results.aspx?t=1045)

SHARE

EMAIL (/ARTICLES/EMAIL.ASPX?R=1011795)

PRINT (/ARTICLES/PRINT.ASPX?R=1011795)

Taking photos and recording videos via smartphone (/Article.aspx?R=1011669) is getting big, and photo-sharing social network Instagram may be benefiting as a result. According to a November 2014 study by Frank N. Magid Associates (http://www.magid.com/), the percentage of US social users who used Instagram rose from 24% to 32% between 2013 and 2014—a figure more than double that in 2012 and in line with eMarketer’s estimate that Instagram penetration among social users in the US was 24.9% in 2013 and 30.4% last year. We expect this to reach 33.8% this year.

**Social Networks Used by US Social Network Users, 2012-2014**  
% of respondents

	2012	2013	2014
Facebook	93%	93%	90%
Twitter	36%	41%	39%
Google+	30%	30%	37%
Instagram	15%	24%	32%
Pinterest	21%	25%	30%
LinkedIn	23%	25%	29%
Snapchat	2%	9%	18%

Note: ages 13-64  
Source: Frank N. Magid Associates, "Social Media Study," Dec 30, 2014  
183694 www.eMarketer.com

Meanwhile, Magid found that the percentage of social media users who used Facebook and Twitter dropped slightly to 90% and 39%, respectively. Google+ was the only network that sat between fourth-place Instagram and second-place Twitter.

Research points to millennials as the key drivers of Instagram usage among the adult population.

**Social Networks Accessed by US Internet Users, by Age, Nov 2014**  
% of respondents

	18-29	30-44	45-60	60+
Facebook	23%	27%	26%	24%
LinkedIn	19%	28%	29%	23%
Pinterest	27%	28%	25%	19%
Twitter	33%	31%	19%	16%
Instagram	44%	28%	18%	10%
Snapchat	71%	19%	9%	1%
Tumblr	51%	21%	21%	7%
Tinder	50%	41%	4%	4%
Elo	43%	29%	14%	14%



(http://oascentral.emarketer.com/RealMedia/ads/x)



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Source: Cowen and Company, "Twitter/Social User Survey," Nov 10, 2014  
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November 2014 polling by Cowen and Company (<http://www.cowen.com/>) found that 18-to-29-year-old US internet users were more likely than any other age group to use Instagram. Fully 44% of respondents who had used the social network in the past 30 days were in that age range.

Moving down the age spectrum, teens are also big fans of Instagram, as evidenced by an AVG (<http://www.avg.com/us-en/homepage>) study conducted in September 2014. Here, 62% of 11-to-16-year-old US internet users reported using Instagram—the second-highest percentage, trailing Facebook (80%) and well ahead of third-place Twitter (39%).

eMarketer estimates that there will be 60.3 million Instagram users in the US this year, and 12- to 34-year-olds will represent a whopping 78% of that total (18.2% share for teens, 27.6% for those 18 to 24 and 32.2% for adults 25 to 34). Fully 56.0% of 18-to-24-year-old US internet users will access Instagram via any device at least monthly in 2015, as will 45.5% of web users ages 12 to 17 and 47.5% of those 25 to 34.

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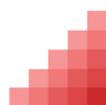
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# SNAPCHAT

**Reg. No. 4,375,712**

SNAPCHAT, INC. (DELAWARE CORPORATION)

**Registered July 30, 2013**

523 OCEAN FRONT WALK  
VENICE, CA 90291

**Int. Cl.: 9**

FOR: COMPUTER APPLICATION SOFTWARE FOR MOBILE PHONES, PORTABLE MEDIA PLAYERS, AND HANDHELD COMPUTERS, NAMELY, SOFTWARE FOR SENDING DIGITAL PHOTOS, VIDEOS, IMAGES, AND TEXT TO OTHERS VIA THE GLOBAL COMPUTER NETWORK, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

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SER. NO. 85-800,506, FILED 12-12-2012.

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