



# VIDEOAGE

INTERNATIONAL

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## Sponsored Content Programs All the Rage with Young People

**A**t first glance, it looks as though advertisers are now doing away with media, having themselves become media. Plus, some advertisers are now all the rage among young people totally taken by their sponsored content masquerading as “cool stuff.” Finally, not only are some companies avoiding paying to have their commercials broadcast, they are actually making money from TV outlets by selling branded content.

Sponsored content is not a new concept. In fact, the first record of advertisers creating content that looks like editorial content dates back to 1895 with *Furrow* magazine, which was devoted to farming and



promoted John Deere tractors.

Sponsored, or branded, content evolved in the early days of radio and television with detergent companies financing the production of soap operas. However, in those days the sponsor paid for the content and the

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## The State of the Business of the Trade Show Biz



**E**very company, if they could, would like to exhibit at or at least participate in as many TV trade shows as possible. Yet, those same companies will never miss an opportunity to criticize the very same trade shows they so eagerly attend. This is for many reasons: escalating costs, reduced sales,

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**L.A. Screenings**  
*blanketed by new shows  
and actual blankets, too*  
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*moving from developing  
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*highlights Argentina's  
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## Pain, Tribulation, Hopes of Greek TV



**N**othing has changed in the Greek TV market over the past three years. Therefore, due to the persisting market situation, the dictum of station management has been: continue cutting costs; acquire programs only when absolutely necessary (and stick to content that has low license fees); make shows that are cheap to produce and utilize what is available on the shelves.

When and if new TV series are introduced, their life span will depend on their performance. If not up to par, or if they do not gather

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## Swiss Television Programs



### In volo con un'Ape Travelling on a Bee

The author of this documentary has travelled along the Rhone river, from its source to its mouth, on... a three-wheeled Ape pick-up (Ape – pronounced ah-peh – is the Italian word for bee). On his 1,000 km long journey in Switzerland and France, he has come across people of different cultures and gained some insight into centuries of history.

Italian, English subtitled – 53' – 2012

### Transumanza Transhumance

Ernestino and Renza have chosen to do without the comforts of a home in order to live 365 days a year amongst their herd, perpetuating a tradition which goes back several thousand years and is today threatened by encroaching concrete, pollution and declining valuation of wool and meat.

Italian, English subtitled - 65' - 2013

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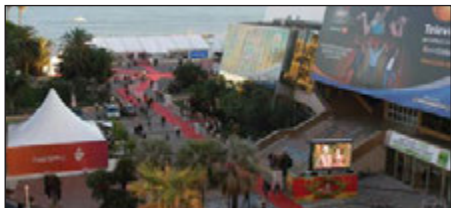


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### My 2ø

*Print media is alive and well. Honestly, would anyone choose a feature on the popular website The Daily Beast over one in "dying dinosaur" The Los Angeles Times? I don't think so...*



## TV Chronicles From Kuhnert

**O**vation Network in the U.S. has ordered 12 episodes of *The Kuhnert Chronicles*, a one-hour magazine format travel show from producer-host Flynn Kuhnert.

The weekly series, shot in the art and antique-filled Los Angeles estate that Flynn shares with Lionsgate TV's head of International, Peter Iacono, will be co-host by Flynn's sister, Tara (pictured at right with Flynn) who will represent the average viewer's curiosity to the erudite Flynn (a former Harvard and Duke University professor). Many episodes will focus on one aspect of Flynn's expertise in Italy and especially Venice. Flynn sits on the Board of Directors of the Save Venice organization. Episodes will feature adventures such as reconstructing Dior's 1950s Paris and Fillini's 1960s Rome.



## Down Under Gets On Top

**B**y the end of this year, analog TV transmission will end in Australia, with all FTA services being delivered digitally across 15 channels. This means that Australia will have total penetration of the 15 FTA channels.

The digital conversion will facilitate the simultaneous OTT broadcast to tablets and mobile phones, making content accessible from any sized screen and from multiple venues.

## 4k Has 1 Over 3D, 4 Over HD

**T**he high-definition (HD) TV screen is making way for Ultra HD, commonly called 4k, even for transmission, with Eutelsat launching a 4k channel on its 10A satellite.

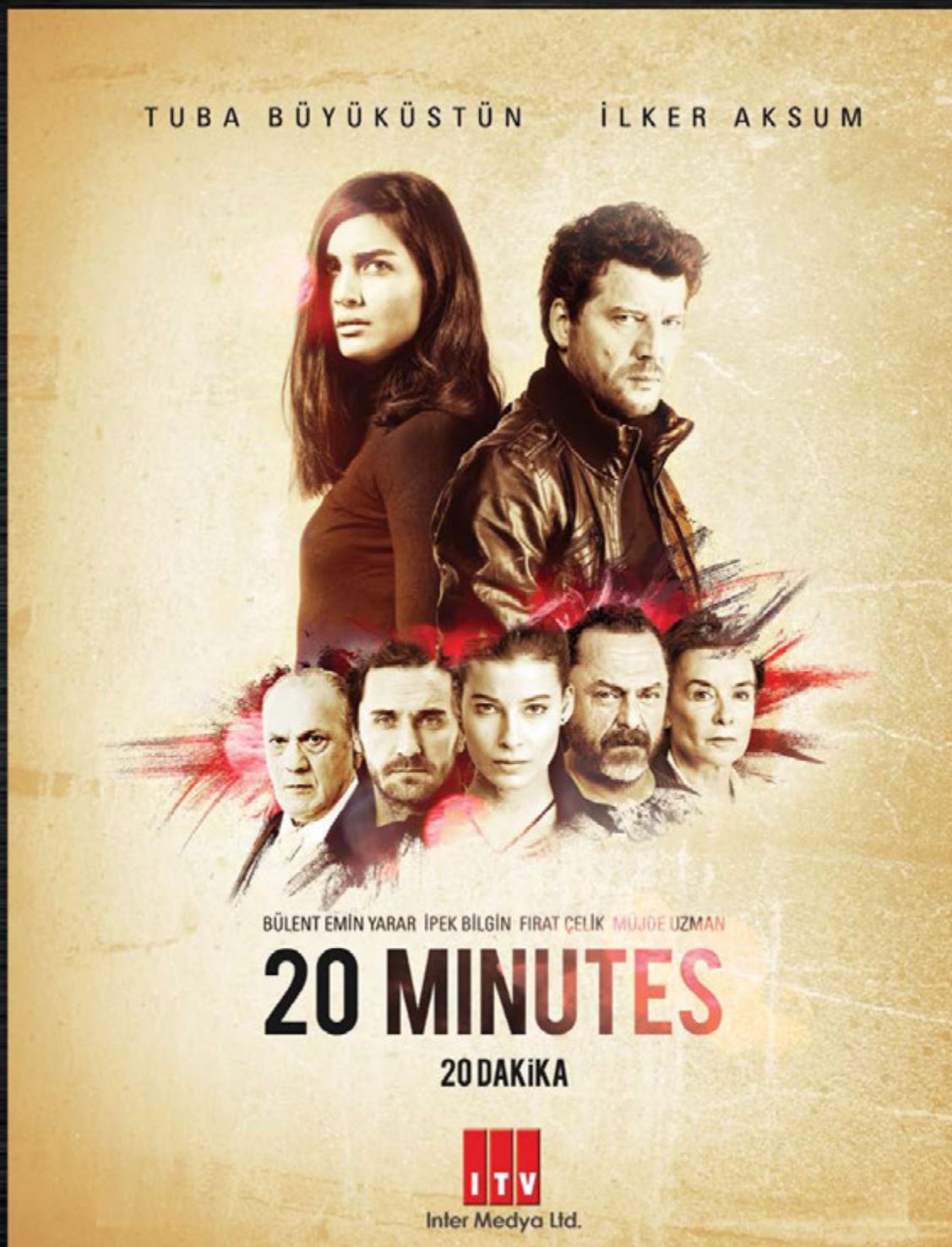
The new 4k imagery offers four times the HD resolution of 1080p. It is speculated that it will precede the acceptance of 3D-TV, which is now struggling, or as one headline stated, "3D has run its course," and will replace HD in the production sector.

## Doc Mart Heats Up Canada

**H**ot Docs, North America's largest documentary festival, wrapped its 20th anniversary edition last May with a record-breaking audience of 180,000 attending 418 public screenings of 204 films on 16 screens across Toronto, Canada.

The festival welcomed 180 guest filmmakers and 55 guest subjects from across Canada and around the world to present their films and take part in special post-screening Q&A sessions with audiences. Official film selections were chosen from a total of 2,386 films submitted to the festival.

New this year, Hot Docs presented the Scotiabank Big Ideas series, featuring live onstage discussions with documentary subjects including Anita Hill, Roméo Dallaire, Richard Dawkins and Lawrence Krauss.



Natpe Budapest Stand # LL2

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# ITALIA



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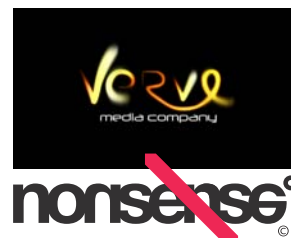


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124 — 125





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## Chavista President Silences Critical TV

Venezuela's Globovision has been sold to a group of investors with close ties to the new government of Chavista President Nicolas Maduro.

The 12-year-old station was the country's last major TV outlet critical of the government. Reportedly, the former owner, Guillermo Zuloaga, was forced to sell out after "mounting government fines and political harassment." Zuloaga, who is now self-exiled in Miami, Florida, reported to *The Los Angeles Times* that "the station's fate was sealed [last] February when the government issued compulsory digital transmission standards that meant Globovision's analog equipment would become obsolete."

In 2007, another TV network critical of then-president Hugo Chavez, RCTV, was denied renewal of its broadcast license and subsequently it was closed. Since 1999, Venezuela's government has started six new TV stations.

Globovision's license is due for renewal in 2015, therefore it is expected that the station, which reaches only the cities of Caracas and Valencia, will change its anti-government stance.

Renowned for its key international co-financing market for documentary professionals, the festival included The Hot Docs Forum, where 20 projects representing 12 countries were presented to a panel of over 180 key international commissioning editors and other funders, and Hot Docs Deal Maker, where 55 projects were pitched to 50 buyers at approximately 400 meetings.

"Toronto has become a world capital for cinema lovers, and feeding their appetite for 20 years has been great fun," said Chris McDonald, Hot Docs executive director. "We are very proud of our smart and savvy audience, as well as those razor sharp filmmakers who join us each year. We are looking forward to an even bigger and better 2014."

The 2014 event will be held April 24-May 4.

## Italian TV: Primetime to Anytime

A new report from Politecnico di Milano — Italy's largest technical university — and Milan-based media and social media analysts Studio Frasi looked at the evolution of the Italian TV market from primetime to non-linear viewing.

Among the key findings are that 31 percent of the Italian population used time-shifted viewing in 2012. And 59 percent of Sky Italia's subscribers used non-linear viewing.

Also, non-linear viewing creates 1.7 million daily contacts on average with an average audience of 68,000 people that uses it for 57 minutes a day.

The week in 2012 when non-linear viewing was used most was in June, when state broadcaster RAI transmitted a live Italy-Russia football match, part of UEFA EURO 2012.

Sky's *XFactor* had a non-linear coverage record of 646,591 and *MasterChef Italia* followed with 297,403.

The users of My Sky increased from 1.8 million in June 2010 to 6.9 million in May 2013.

Interestingly, IPTV subscribers dropped to 240,000 from 273,000 in March.

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# Stage Moms, Beware

One demanding, unpredictable, fiscally irresponsible mother searches for fame the wrong way

Given the popularity of reality TV shows such as *Dance Moms* and *Toddlers and Tiaras*, stage moms have (no doubt happily) gone from controlling their kids backstage to taking center stage on television sets in living rooms across the U.S. and abroad.

If *Hansel and Gretel* didn't teach you a lesson about excess and gluttony, Melissa Francis's memoir, *Diary of a Stage Mother's Daughter* (Weinstein Books, 294 pages, \$26.00), surely will. The former child actress (she's Cassandra from *Little House on the Prairie* in the 1981-1982 seasons) and current Fox Business Network host takes the reader inside her working childhood and reveals the pressures of living with an ambitious stage mother obsessed with show business and controlling money. Francis, who went by Missy as a child, chronicles her life as a child star, and how she ultimately broke free of her overbearing (some might say crazy) mother to forge a life of her own.

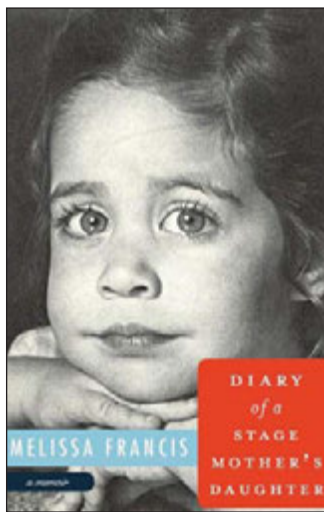
The memoir is a cautionary tale for families who have caught the showbiz bug and whose aspirations have fallen on their children. Stage moms — and their children — should heed this warning.

Francis's mother first decided to get her two young daughters into show business when her oldest, Tiffany, was discovered at a carnival in West Hollywood, California. Missy got her start in 1973 when she was less than a year old, while Tiffany was shooting a Johnson & Johnson's No More Tears baby shampoo commercial. When the director spotted Missy, he was eager to put her in the bathtub with her sister. So was Missy's mother. And that's how it all began.

It was a fruitful beginning. Francis says of her mother: "She had established for both Tiffany and me thriving careers as child actors, and in that context her ambition for us — her unrelenting desire to see us succeed, and release our family from the banality of middle-class life — felt more like a warm rush of motherly support," but that wouldn't always be the case.

While filming *Little House on the Prairie*, life on-set was full of love and valuable lessons, but at home, when the cameras weren't rolling, Francis faced a mother who put constant pressure on her and her older sister to look perfect and work hard — and who mismanaged and squandered the money they earned. Her father put it best: "your mom's addicted to showbiz," and that addiction acted like poison, destroying their family and sending Tiffany into a fatal downward spiral.

Francis throws the reader into the action from page one, when she recalls how her mother threw her out of the car when she was just eight years old and told her to find her own way home, "And another place to live while you're at it." The reader feels like part of the action again when Francis explains how, when she was a teen, she and her sister were arguing over a favorite shirt when their mother burst into the room, cut the shirt to shreds, and proceeded to drag Tiffany — clad in just pants and a bra — down the stairs and out of the house, locking the front door. When



Missy tried to let Tiffany back inside, her mother pushed her down the stairs, head first.

But her mother's foul temper wasn't just reserved for her and Tiffany. Francis recounts the fear she felt when she realized that her mother — seeking revenge on their neighbors — stole the neighbors' elderly dog, Coco, from their yard, removed her collar, and brought her to a pound several miles away — somewhere the neighbors would never think to look. Terrified, the young Francis reflected, "Mom had effectively murdered our neighbors' dog...[but] I was too frightened for myself to stop the consequences. I wanted to help Coco...But if I saved that poor helpless dog, and Mom found out I'd betrayed her, as she inevitably would, who would save me?"

And yet, Francis recognizes that although her mother was demanding (and her moods unpredictable), she and her sister were not completely immersed in Hollywood life. "Tiffany and I didn't support our family financially. The vast majority of kids in the business had parents who had also tried...to make a living as actors... But those families lived on the paycheck of whoever was working...It was an unusual life and one that I had only one foot in, I realized, by comparison." In fact, after her first episode of *Little House on the Prairie* aired, Missy's father explained to her in private, where her mother couldn't hear, that she didn't have to work if she didn't want to, but Missy "loved it when [her] mom was proud" of her, and she got that feeling often enough while acting.

Not only was it Francis's understanding that she wasn't supporting her family with her paychecks, but her parents also assured her that the money she earned was stored away safely in a bank account to pay for college. However, she was never allowed to know just how much money she was earning — until one day when her mom allowed her to see the balance. It was then, at age 14, that Francis began to suspect that not all of the money she earned was going into her account — or at least that it wasn't all staying there.

She writes, "Mom was controlling every dime that came in. She collected everything my father, Tiffany, or I made and doled it out as if it were

hers. I'd seen her write checks out of the account that was supposed to be my trust fund...I began to worry that Mom saw herself as the family banker, and she didn't seem like much of a long-term investor, or even fiscally responsible."

After being accepted into Harvard as an undergrad, Francis's parents explained that the money she'd earned over the years was nearly gone — spent on private schools, horseback riding lessons, a sleek sports car and designer clothes for Missy, as well as purchases her mother made, including, later, a house they couldn't afford — but knowing that her future depended on a good education, and understanding that Harvard "wasn't frivolous; it wasn't a pony," Francis decided to attend the school anyway. In doing so, she distanced herself from her family — not just geographically — as she realized that acting wasn't her only option, and she could be independent of her mother's hopes and dreams.

But in a final act of betrayal and greed, when the family was nearly broke and Tiffany was suffering from grave health problems, Francis's mother disappeared with nearly every cent to their name, and that's when "the magnitude of Mom's pure, unfiltered greed" fully set in. After giving her mother the opportunity to return the money and give Tiffany the support she needed — a chance her mother ignored — Francis cut ties with her, and to this day does not know what became of her.

Yet, Francis balances the account by including her mother's words, and the reader trusts that Francis represents her accurately. In her own defense, her mother proclaims: "I've devoted my entire life, selflessly, to taking you to interview after interview, callbacks...I've sat on set for hours, bored. To tears! Taught you a million lines. Driven hours in traffic, packed clothes, sacrificed all my time! The things I could have been doing for myself all that time! I could have gone back to college, improved myself like so many moms. Selfish moms. But instead what have I done? I've made you a star. I've made you rich. And that's the thanks I get?"

No doubt, being labeled a "stage mom" is a tough cross to bear, as Francis's mother said, "You get all the fame and fortune and I'm just the hated stage mom. What do I get? Nothing," but carrying that cross is something any parent should consider before exposing his or her child to Hollywood.

Francis's memoir serves many purposes. No doubt it was therapeutic (if not more than a bit upsetting) to lay out her family's terrible truth on paper, where strangers could hopefully learn from the heartache.

Yet, it's also an inspirational story, because Francis was able to rise above a toxic situation and create a new and thriving life for herself.

Not only is the book an intriguing, engaging and worthwhile read that you won't want to put down, but the memoir also serves as a cautionary tale about stage moms who mistreat their children and mismanage money and fame. **SA**



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# A Plethora of New Shows Makes for Chilly Screenings. Blankets Needed to Warm Up

**“N**etworks try to shake off a chilly fall,” was the headline of a story in *USA Today* on May 23, the day that marked the end of the 2012-13 TV season. The daily newspaper proceeded to explain that CBS averaged 11.9 million primetime viewers a day and ABC 7.8 million. It also wrote that CBS reached 3.7 million viewers among ages 18 to 49. To those should be added 7.1 million average primetime daily viewers for FOX and seven million for NBC.

Certainly, no one could call this a “fall,” because no matter what, broadcast television still delivers a critical mass to advertisers and it’s still the most effective, efficient and economical form of advertising. This is why CPM (cost-per-thousand viewers) increases yearly, now reaching \$50.20. It is estimated that, for the 2013-14 season, unit prices will rise five percent for CBS, four percent for FOX and three percent for both ABC and NBC. Even if ratings drop drastically, as long as the networks are able to deliver a relative critical mass to advertisers, the business model continues to be a winner. Indeed, during the Upfronts CBS’s Leslie Moonves pointed out that broadcast TV “reaches people like no other medium on Earth.”

Yes, the industry is changing, but what’s not generally understood is the fact that broadcast television has another moneymaking function: It is a conduit for producing high quality content that makes lots of money internationally.

Let’s do the numbers: A studio produces for its own or other networks a one-hour primetime drama carrying a \$1.5 million deficit. From that show, the network grosses an average of \$7 million and nets \$5 million (often with internal accounting). The studio then recoups the deficit internationally (including the 10 percent cost of doing business) and generates \$1 million in re-runs with domestic syndication. In effect, an hour-long drama costs the studio/network \$3 million, while generating revenues of \$9.5 million (\$7 million from the network, \$1.5 million internationally and \$1 million in syndication)



Record TV's Delmar Andrade



CBS's Doug Smith, Armando Nuñez, Barry Chamberlain, Joe Lucas on the Paramount lot during a lunch break at the Screenings

bringing profits of \$6 million after deducting distribution, development and interest costs. And all this is within a two-year period, with a library value that continues to appreciate over the years.

For a studio without a U.S. TV network, such as Sony Pictures, revenues per show produced are lower than those with a network (CBS, Disney, Fox, NBCUniversal, WB). Perhaps this is one of the reasons shareholder and activist investor Daniel Loeb (his firm holds 6.5 percent of Sony) is suggesting spinning off Sony Pictures from conglomerate parent Sony of Japan, which as a foreign entity cannot own terrestrial TV stations in the U.S.

So far, 53 new shows have been announced for the 2013-14 broadcast season and an additional 17 will premiere this summer. Last year 42 TV shows premiered on ABC, CBS, NBC, FOX and CW. Of those only 11 are returning this fall. The new season counts 23 new comedies — compared with 16 last season; 29 new dramas — compared with 22 last season. Nets want producers to provide 13, 15 and 17 episodes, rather than the standard full season of 22 episodes. Indeed, emphasis is placed on limited series (to maximize exploitation without risking a dud) and avoiding stretching 22-episode orders over a 35-week span.

It has been said that there is no longer a fall season (according to FOX's Kevin Reilly, FOX launches programs

virtually year-round). Nevertheless, this year, Upfront presentations multiplied to include cable networks, Hispanic TV channels and digital TV outlets. And announcements about pick-ups came from New York City earlier than usual. By the Friday prior to the kick-off of the major broadcast Upfronts, 20 new shows had already been announced by the studios.

The first Upfront of the year — for U.S. cable network Oxygen — took place on February 5. Between then and May, a plethora of other ad-supported cable networks — including Bravo, Syfy, BET, and even The Weather Channel, have held presentations.

This year a good share of the attention was paid to the second annual “Digital NewFronts,” a five-day event held in New York City at the end of April/beginning of May. At the NewFronts, digital media sellers tried their hands at imitating the traditional TV business model in an attempt to attract money from marketers and ad agencies.

Nearly 20 companies — including Google, Microsoft, Yahoo, Hulu and AOL — held NewFronts under the aegis of the Interactive Advertising Bureau, and about 100 new programs were unveiled. In fact, the number of attendees at the AOL Upfront outnumbered the spaces available at the Farley Post Office, requiring the company to add an overflow room at a bar across the street. Guests were turned away from the Yahoo presentation at the Best Buy Theater in Times Square (capacity: 2,100) and at Google's Brandcast at Pier 39 (1,500 guests attended).

The question still looming is whether that digital ad spending will come from budgets diverted from television or whether it will represent additional money.

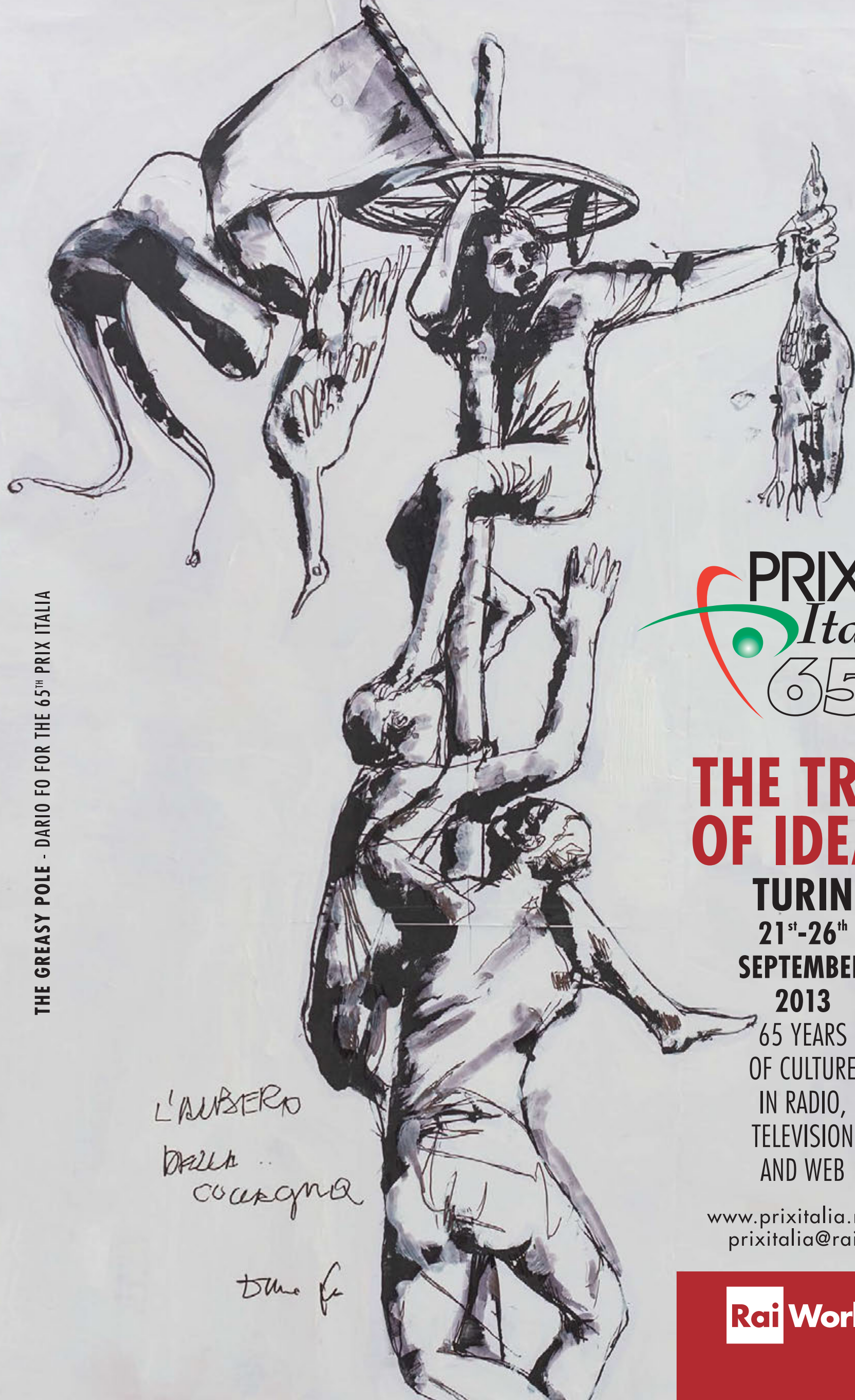
Digital arms of the large studios — including

(Continued on Page 12)



At the Fox party on the studio lot: Veteran TV exec Norman Horowitz, NATPE's Rod Perth, UNE's John Laing, Shelley Lazarus, VideoAge's Dom Serafini, Carsey-Werner's Herb Lazarus, Ledafilms' Pedro Leda

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**Rai World**

(Continued from Page 10)



Participants at the Eighth Annual L.A. Screenings Veteran Luncheon, now honoring the memory of international TV executive, Jim Marrinan

CBS Interactive — also held separate NewFront events. CBS Interactive announced the upcoming launch of several online series based on network shows. However, as it stands for a TV network it's better to collect retrans fees from cable than to go the live stream route via the Internet. Perhaps the business model will change toward streaming if cable and satellite operators drop the networks in favor of original programming a la carte.

Finally, when the U.S. broadcast networks and the Spanish-language broadcast networks like Univision, Telemundo and Fox Hispanic held their Upfronts, they marked the end of a multi-month-long run of presentations geared at advertisers (clients and agencies). During last year's various Upfronts, advertisers committed to pre-buy an estimated \$20 billion worth of commercial time. Then the focus switched to the L.A. Screenings.

The unusually large — but welcome — number of new TV series for the 2013-14 season meant longer screening hours for international buyers in those extra cold Hollywood studio theaters. Fortunately, after the 2011 *VideoAgeDaily* at NATPE story on "How To Dress For the L.A. Screenings," an increasing number of studios offered blankets to keep warm. Considering that as the number of new shows goes up the temperature in the screening rooms and theaters seems to go down, those blankets came in handy.

Also keeping buyers warm was a large slate of new broadcast and cable shows, including 13 from Sony Pictures TV (SPT), 13 from Disney, eight from CBS, 10 from NBCUniversal and 12 from WB. These in addition to many new cable shows

and even original programs for digital outlets such as Netflix.

Executives at SPT have repeatedly told buyers that this year the studio had more new shows than in the past 14 years, making for a total of 33 shows, including those currently on air and those set to air. Another observation was that, with the

improving economic situation, more budget-friendly comedy slots are being replaced with big, high-budget dramas.

Last year, some buyers were able to split some screenings days between two studios. This year, due to the large number of shows, they had to devote a full day to each studio.

Most Latin buyers arrived two days after the indie suites were set up at the Century Plaza Hotel in Los Angeles. But the few who came early were nevertheless sequestered by the studios, which showed them the New York City Upfront presentations via satellite. This meant that the indies arrived one day too early. Some indie exhibitors at the Century Plaza Hotel commented that, instead of May 14, their Screenings should have started the next day.

By Saturday, May 18, the indies were winding down while the studios picked up steam. With Latin buyers first invading the studio lots (Canadians had already made their selections), followed by Europeans and Pan-Pacific buyers, more unusual comments were heard. For example: Overall, colors on the screen affect buyers' moods; screenings that showed red colors overall tended to warm up buyers. Conversely, blue tended to cool them off. Plus, some buyers found the pre- and post-screening producers presentations to be useless and time-consuming. In addition, while many buyers enjoyed the large screen presentations that make TV shows look and feel like theatrical movies, others preferred



Portion of the 17th floor corridor at the Hyatt Regency Century Plaza Hotel

watching on a smaller screen. Finally, some buyers wished to return to the individual screenings of the past. On the indie side, it was observed that, out of the 78 exhibitors, 45 were on the 17th floor of the Century Plaza Hotel, while 14 opted for the larger rooms of 19th penthouse floor.

As far as the party scene was concerned, Venevision opened the indie portion with a reception on May 15, while the Disney party opened the studio screenings the following Sunday. For its part, the Fox party closed the event on May 23. The Eighth Annual L.A. Screenings Veteran Luncheon, now honoring the memory of veteran international TV distributor Jim Marrinan was also held on the 23rd at the InterContinental Hotel.

Indie general screenings-cum-cocktail parties included those of Colombia's Caracol and Argentina's Telefilms. Many indies also reported brisk sales, with Fremantle Media's Sheila Aguirre commenting that it was "better than expected." Aguirre also invited some buyers to attend the live broadcast of its *American Idol* at the Nokia Theatre in Los Angeles. 🇮🇹



Caracol's Lisette Osorio, Gonzalo Cordoba at Caracol's screening and cocktail party in L.A.

*It has been said  
that there is no  
longer a fall season.  
Nevertheless,  
Upfront  
presentations  
multiplied to  
include cable  
networks, Hispanic  
TV channels and  
digital TV outlets.*



L.A. Screenings tools: Light-up pens, one-sheets, VIP passes, VideoAge's Screenings Guide, party invitation, L.A. Screenings Veteran's Luncheon menu. New this year, a yearbook from Disney (photos of buyers in their youth). Not shown: The requisite blanket



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# Participants Warming Up to CEE Mart and Pleased About Separate Studio Screenings

By Sara Alessi

**N**ATPE Budapest (formerly DISCOP East) — the international content market focusing on Central and Eastern Europe (CEE) — will once again take place in the storied city of Budapest, Hungary, June 24-27. Ahead of the market, many independent exhibitors were looking forward to the return to Budapest, and eager to see how this edition would measure up to last year.

Meggan Kimberley, Sales executive for Starz Worldwide Distribution,



ITV's Ahmet Ziyalar and Can Okan at last year's event

was enthusiastic. "It's a great market to connect on a deeper level with buyers in Eastern Europe, Russia and CIS [because] you can take a little more time with the buyers and focus on these countries more than you can at MIP-TV or MIPCOM. This helps for a better understanding not only of the individual territories, but the whole region."

According to Gilda Demirtas, director of International Sales for Echo Bridge Entertainment, "we look at NATPE Budapest as an opportunity to generate new sales and clients. We always want to strengthen our relationships, learn about our clients' programming needs and be 'top of mind' when they need to fill a block."

"Overall, it's been a very vital market, which has to do with the fact that it's specific to Central and Eastern Europe," said Max Bolenius, VP of Sales, German Speaking Europe and Central/Eastern Europe for FremantleMedia International. "It's good for closing pending deals from MIP, or to see people you don't usually get to see at MIP," he said.

Bolenius added that last year he found "the market was emptier, but it's still important for us, despite the fact that it was not as crowded as it was in 2011 and before. My hope is that attendance doesn't go down anymore and that the key people and the key markets are still represented."

Rod Perth, president and CEO of NATPE, which organizes the market, made it clear that the organization is "committed to creating a cost-effective market," and is encouraging exhibitors and buyers to attend by appealing to their money-saving sensibilities. "We're a very reasonable market and there's been no increase for distributors," he said, adding, "we offer all different pricing points — including suites,

meeting tables [and] viewing boxes." A single meeting table, which comes with a market badge, costs \$2,100, while a single screening suite, which comes with three badges, is \$9,000. Two side-by-side suites go for \$11,000.

As far as buyers, Perth said, "We're offering a Tuesday-only day pass for U.S.\$45, and have lots of VIP buyer incentives. We've identified the buyers our exhibitors want to be there and have made it cost-effective for them."

However, he also said he "wouldn't expect huge increases in numbers over last year, as we're going into the headwinds of a difficult economic time in that area. That said, several new exhibitors from regions including North America, Asia, Europe and Latin America have signed up this year."

Meanwhile, several exhibitors said they hoped to see increased attendance from buyers from Russia and Poland, key territories that are slightly underrepresented. For example, FremantleMedia's Bolenius has found that "Russia, Poland and Ukraine aren't regularly represented enough, [and his] hope is that they'll be there," even though his expectations weren't high due to the fact that another event for the Russian-speaking world, Digital TV CEE, will take place at the same time in Poland. However, Bolenius was quick to point out that "all other territories are represented fairly well."

Marielle Zuccarelli, managing director of International Content Distribution for A+E Networks, said: "We already have many broadcaster partners in Hungary, Romania, and the Balkans. This year, we will continue to increase our foothold in these territories and expand our reach in Russia, Slovakia, Poland and the Czech Republic."

"Our key target territories...include Russia/

CIS and Turkey," said Mark Benmore, VP of Sales for Content Television and Digital. "The territories throughout these regions offer increasingly diverse opportunities as new channels and platforms continue to flourish and this market is key to expanding our reach."

Similarly, Zuccarelli of A+E said that the recent growth of DTT in CEE gives them reason to expect more sales in the region.

NATPE's Perth acknowledged that in the past "there was a little bit of tension at times because the studio screenings tended to take buyers off the floor — something that independent companies didn't appreciate." Therefore, he explained that NATPE "worked with the studios — and they were full partners with us on this — to separate the screenings so that they don't compete with the rest of the market," he said. "We've reserved Monday and most of the day Tuesday for studio screenings. Then the market will start midday on Tuesday. That was a big response to what we heard from attendees."

No doubt, the indies are happy about the separate screenings. According to Melissa Pillow, Telemundo Internacional's Sales director for Europe, since the screenings "have been scheduled before the television market, I expect that this year the lack of conflicting agendas will lead not only to more meetings but also to more effective ones." Pillow commented that she hopes the "market in Budapest will continue to be one of the primary content markets of the year. The experience this year at NATPE Budapest will be crucial for our company to better understand the future of this market, and to observe our clients' response to participating in a screening plus a

(Continued on Page 16)



The entrance to the exhibition floor in 2012

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**HBO**  
**EUROPE**

(Continued from Page 14)



Starz's Kristen Stanisz and Alisha Serold at the NATPE Budapest boat party last year

three-day market, and its efficiency. After this edition, the panorama will be clearer.”

In fact, many exhibitors indicated that their experiences this time around would likely impact their future plans.

Caracol Television's Sales executive for Eastern Europe and Asia, Roberto Corrente, said, “It is important to see how the clients react to the changes the major studios and the NATPE organization agreed to. Last year, we saw less client flux, mainly because of the event that the major studios did in parallel with NATPE Budapest. We really hope that during this new edition this matter is resolved, mainly for market relevance.”

FremantleMedia's Bolenius concurred that “in general [studio] screenings shouldn't take place during the market because it's not fair for distributors or buyers,” but he emphasized that “it's not something that has had a negative impact on us; I see all my key clients regardless.”

The same was true for A+E Networks' Zuccarelli, who noted, “Typically, studio screenings don't usually impact us. We've always seen significant attendance from our key buyers in the region, and have a full slate of meetings booked going into the market. In fact, the great part about NATPE Budapest is that we are able to meet face-to-face with clients who don't always attend MIP-TV and MIPCOM.”

Exhibitors are prepared for busy meeting schedules: “When I first began to plan, I was only going to stay two full days,” said Telemundo's Pillow. “However, I decided to extend my stay to the entire three days of the market. It was the best decision I could make because my agenda is filling up very quickly and every half hour will be complete before I leave.”

“Since this is a fairly short market, we do expect our schedules to be completely booked before the market begins,” said Starz's Kimberley.

In the weeks leading up to NATPE Budapest, Tess Charman, Sales director for CEE, Middle East, Africa for Entertainment One, told us her

schedule is “filling up fast.” She also noted that she hoped “attendance continues to grow” this year and in the future.

New this year, the NATPE organization also made a key “financial investment in navigational tools, creating a state-of-the-art meeting concierge service called ‘Navigator,’” said Perth. The service is intended to “help buyers and sellers attending the market by providing assistance with scheduling meetings and attending screenings,” he added.

Something else that's new this year is NATPE Budapest's partnership with FRAPA, the international format industry association dedicated to the protection of formats. FRAPA representatives will attend the market and can be reached via NATPE Navigator to answer legal questions regarding format production, acquisitions or sales.

One special event on the radar is a new breakfast briefing session titled, “Extending the Value of Content – Beyond Borders and Across Platforms,” in collaboration with *Broadband TV News* at Café Gerbeaud. The session will be moderated by *Broadband TV News* editor Julian Clover, and speakers will include Antony Root, EVP of Original Programming and Production for HBO Europe and Patty Geneste, chair of FRAPA.

As far as the location and venue go, the organization doesn't expect any changes in the near future: “We don't have any plans to change the venue now, but we're always trying to be responsive to our customers and trying to find the best, most efficient way to come together. Hopefully we'll be [at the Sofitel Hotel in Budapest] for a long time, but we're also pragmatic. We're dedicated to serving the Eastern European region,” said Perth.

And exhibitors are happy about that. Telemundo's Pillow said, “Budapest is a wonderful location. It is beautiful, safe, easy to travel to, has a wonderful climate, and most importantly, this market began in Budapest and for many of us it is now a tradition.”

Echo Bridge's Demirtas concurred: “The current venue provides all necessary facilities and a good overview, so the only change I would love to see is an even bigger size and importance of NATPE Budapest.”

Caracol's Corrente also agreed that “for the moment...the place and the venue are the right ones for this important market.”

Starz's Kimberley likes “the Sofitel Hotel and feel[s] overall the market is run quite efficiently there. The location is central to many countries, as is the hotel a good meeting place in Budapest.” That said, she noted, “The markets are still



Tetsuo Ito, Japan's Ambassador to Hungary, chats with NATPE CEO Rod Perth in 2012

*The experience this year at NATPE Budapest will be crucial for our company to better understand the future of this market, and to observe our clients' response to participating in a screening plus a three-day market.*



continually changing and growing, so there might be merit in the coming years for a location change.”

Meanwhile, FremantleMedia's Bolenius noted that while he's “very fond of having the market in Budapest, there could be room for improvement in terms of the venue.”

Content's Benmore said “In 2012 the venue and location worked really well for us and I'd be happy to see the event remain there, however, Moscow would also be excellent in terms of reaching broadcasters in the Russian and CIS regions.”

A+E's Zuccarelli also expressed her satisfaction with the city and hotel, but said, “If it changes, we would be open to following the market.”

Now it's up to NATPE Budapest to lead the way. 🇮🇹



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# Celebrations: Venice Film Fest Is 70, Prix Italia Turns 65, Studio Universal Hit 15

**T**hree Italian events, three celebrations to jump-start a stalled Italian entertainment sector.

The 70th iteration of the Venice International Film Festival, which is organized by La Biennale di Venezia and directed by Alberto Barbera, will run August 28 through September 7 on the Lido of Venice.

For its 2013 edition, the **Venice Film Market** (VFM) will return with its director, French import Pascal Diot, who last year revamped the market portion of the festival. According to Diot, "Several new initiatives will be implemented this year. The first is that the Venice Film Market will offer to sales agents and producers three to four market screening rooms with 15 to 150 seats [to show their movies]. The second initiative is that, in addition to the 60 distributors that we have invited, we will invite 40 producers from all over the world."

"We want the VFM to be a networking place and thus we will organize happy hours every day and special one-on-one meetings between producers, sales agents, film commissions and independent exhibitors," he added. "Last year we had 192 distributors and I do hope we should have around 250 this year coming mainly from Europe but also from Asia and the Middle East. We are offering packages including a stand, accreditations and promotion starting at 5,000 euro [U.S.\$6,500]." In addition, Diot pointed out that there will be conferences and seminars related to buying and selling movies and "several regarding production."

One consideration about the "70th year celebration" is that the Venice Film Festival actually began in 1932, making it at 81 the world's oldest festival. After a hiatus during World War II, it resumed its full pace in 1946, but the organizers are celebrating the return in a reduced form in 1943.

This year's edition of **Prix Italia**, entitled, "The Tree of Ideas: 65 Years of Culture in Radio, Television and the Web," will be held September 21-26 in Turin, Italy. The international radio-television and web competition event is sponsored by RAI, the public Italian Radio-Television broadcasting organization.



A press conference at Prix Italia last year. Pictured on the far right is Secretary General Giovanna Milella



A seminar on Turkish TV at last year's Prix Italia

This year's event will see the inauguration of Prix Italia's Digital Archive case of the Prix Italia Foundation, which will make Prix Italia's history available to its more than 100 members, which include broadcast stations and AV web operators.

There will be numerous conferences, the majority of which are academic in nature. Yet production and business will also be explored in a September 23 international conference dedicated to drama entitled, "Television Series in Europe and in the World." The session will feature speakers from Canada, Denmark, France, Germany, Italy, Japan, Korea, Sweden, Turkey, the U.K. and the U.S.

Other conferences of note include "Feeding the Planet," a program organized with the cooperation of the United Nations World Food Program Agency, dedicated to Milan's Expo 2015 (which focuses on policies for water) and the subject of "learning to feed ourselves."

There will also be two conferences on Multimedia Journalists (organized by the EBU-UER and coordinated by Mike Mullane, director of New Media at EBU) and one on social media, titled "Social Media Week Conference: Television and Journalism Put to the Test by the Social Media." Session one will focus on the question: "What will future talk shows be like with the impact of the second screen?" Session two will focus on "the speed of today's instant news: how web news starts and the speed it spreads."

On September 25, there will be a Public Debate of the Radio, TV, Web and Special Prize Juries, and an announcement of the finalists and winners. The Prix Italia Award Ceremony will be held on Thursday, September 26 in Turin University's Aula Magna, with Nobel Literature Prize laureate and artist Dario Fo.

Additionally, a number of international artists will be in attendance, including Japanese artist Riyoi Ikeda, who will give an open-air performance in one of Turin's historic piazzas using audio-video installations; the premiere of a documentary about a Robert Wilson stage production with Mikhail Baryshnikov and Willem Dafoe, and an artist from French TV, with more to be confirmed.

Both the opening and closing ceremonies of Prix



Italia will be held at the Toscanini Auditorium with performances by Rai's Symphony Orchestra.

Rome, Italy-based **Studio Universal**, the popular channel created by Universal Studios (now NBCUniversal) in 1998 to feature classic American movies, turned 15 on May 21, 2013.

The history of Studio Universal echoes that of the cable and satellite TV sectors in Italy. It began as part of Stream TV, the platform started as a cable-TV service that, in 1998, also became satellite. In 2003, Studio Universal moved to Sky Italia when Rupert Murdoch's News Corp. acquired both Stream TV and its competing Tele+ from Vivendi (the pay-TV platform Tele+ was created by Fininvest, which later became Mediaset). With the introduction of digital terrestrial service in Italy, Studio Universal migrated to the terrestrial digital platform of Mediaset Premium.

Last month, for its 15th anniversary Studio Universal gave itself a new look and a new logo that follows light beams piercing through a dark room, just as when a movie is projected on a theater screen.

For the occasion, followers of the channel will be rewarded with a line-up of movies never-before-shown on Studio Universal.

Finally, Luca Cadura, the chairman and creative force behind the channel, has also involved the audience in the celebrations by devising a game called "Party with Studio Universal" through the channel's website. 🇮🇹



Reception at VFM

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# Television in South America is Moving Its Center of Gravity South

Argentina is back on the world stage. Not in London's West End theater district or on New York's Broadway as it was in 1978 and '79 with the musical *Evita*, but in television's various showcases. Indeed, 2013 is the year of Argentina: First Argentine Pope Francis I was elected, then came the crowning of Princess Maxima of Holland and soon the *Jornadas*, followed by a focus on Argentina as MIPCOM's country of honor. In fact, among all the Latin American countries, with 10 individual exhibitor stands and a pavilion, Argentina had the largest presence at MIPCOM last year.

The Argentina Association of Cable Television (ATVC) International Conference 2013, or *Jornadas Internacionales* as it's called in Spanish ("Cable TV Days" would be the English translation), will celebrate its 23rd edition, as well as the 50th anniversary of cable television in Argentina from September 25-27 at the Hilton Buenos Aires.

(Interestingly, 2013 seems also to be the year of 50th anniversary celebrations, starting with NATPE in Miami, MIP-TV in Cannes, the L.A. Screenings in Hollywood and now cable TV in Argentina during the *Jornadas* in Buenos Aires.)

Over the years, the *Jornadas* conference and exhibition has moved around. In 2004 it went from the Intercontinental Hotel to the Sheraton Hotel, and in 2007 to the current Hilton Hotel. In 2007 the event also changed its calendar dates, moving from a more convenient November/December spot to a September date, thus conflicting with other trade shows in Europe, such as Prix Italia and MIPCOM, precluding a wider participation.

The *Jornadas* trade show, geared toward the cable and satellite TV industry, attracts cable and satellite TV operators from Argentina and elsewhere around the world. Content providers, program distributors, production and post-production companies, equipment suppliers, video animation and service companies and TV consultants are among those who are set to attend this fall's event. Confirmed exhibitors include Artear, Claxson, Fox Latin American Channels, TV Azteca, Telefe, Televisa, Turner, HBO, Canal 9 and many more. They will be set up in the exhibition space at Pacifico Hall. Sergio Veiga, president of Argentina's Chamber of Producers and Programmers Audiovisual



One of Jornadas' many conferences

Signal (CAPPSPA) — which organizes the events along with ATVC — noted in a release that "the increasing participation of executives from the region has positioned International Conferences" to see large growth in recent years.

Walter Burzaco, president of ATVC, predicted that a law upheld late last year that rules against monopolies and forced the break-up of Grupo Clarin would be a hot topic.

Grupo Clarin was established in 1997 and includes *Clarín* newspaper (the most-widely circulated daily in Latin America), cable TV provider Cablevision and TV network ARTEAR (formed in 1989), among other media properties. For its independent reporting, in 2008 Grupo Clarin entered into a conflict with President Cristina Fernández de Kirchner. Soon after, the government sanctioned a law to control the media and passed measures to weaken the independent media, such as government-sponsored harassment, de-financing, expropriation of their assets and even reducing the amount of newsprint paper *Clarín* could buy.

Among other hot topics on the minds of Latin TV executives, Burzaco pointed to: "asymmetric convergence, the real and regulated interconnection with telephone companies, fair regulation that does not impede investment, and the protection of small and medium-sized enterprises."

Combating piracy continues to be a challenge in the area, "especially of the decoders that can capture signals from DTH satellite services," said Burzaco. "There is a particular weakness in the coding of some of these services and this ends up undermining the market for legal suppliers of pay television."

But there are bright

sides in the region, too. "Small and medium-sized enterprises have witnessed huge growth in broadband and in investment in digitalization, as part of their ongoing commitment to the community," said Burzaco. "We hope that new technology providers attend," he added. "The steady progress in this area and the many services that hybrid fiber coaxial networks can provide allow equipment and software providers to enter into the market in a big way." 🇦🇷

*Walter Burzaco, president of ATVC, predicted that a law upheld late last year that rules against monopolies and forced the break-up of Grupo Clarin would be a hot topic.*



Jornadas exhibition floor



At the press conference announcing this year's dates: L. to. r.: ATVC manager Laura Antoniazzi, CAPPSPA general manager Eduardo Suárez, ATVC president Walter Burzaco

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disappointing buyer attendance, uncooperative market organizers, and so on.

To get a good picture of the changing nature and the state of trade shows in general, *VideoAge* contacted Joe Federbush, vice president of Sales and Marketing for Exhibit Surveys Inc., a Red Bank, New Jersey-based provider of research, measurement and consulting services for trade show exhibitors.

**VideoAge:** *What is the future of trade shows?*

**Joe Federbush:** Face-to-face will continue to be the most beneficial way to do business. With the advent of social media, mobile apps and matchmaking tools — that allow buyers and sellers to connect pre-show, at-show, and post-show — additional value is provided for both parties. Based on post-show surveys from exhibits and events conducted by Exhibit Surveys, Inc. between 2011 and 2012, 33 percent of trade show attendees are more favorably inclined to purchase products from specific companies after they visit their exhibit. With attendees spending a total average of 9.1 hours over an average of 2.3 days on the trade show floor, exhibitors are competing for buyers' time. However, many attendees go to a show with a pre-set agenda of specific companies they want to see.

**VA:** *What are the parameters for a buyer?*

**JF:** Nine times out of 10, product interest is what makes exhibits most memorable and what attracts the right people into a booth, along with the right mix of products displayed in an exhibit.

Over 53 percent of trade show attendees go to shows to learn more about specific products, and/or brands (29 percent actually attend to compare products for future purchase). Plus, exhibitors should focus on what attendees are interested in and want to see as opposed to just what they want to promote or push.

**VA:** *How important are factors such as easy travel, low costs and length of a show?*

**JF:** Travel costs and length of show are factors that play a role in show attendance or participation decisions. However, considering 70 percent of U.S. trade show attendees travel over 400 miles [644 km] each way to attend shows, that does indicate that location/travel isn't a critical factor (on average 13 percent of attendees [at U.S. events] are international).

**VA:** *How can sellers evaluate the importance of a show?*

**JF:** Attendee quality (not quantity) should be the first deciding factor. Show producers can capture this type of information during the attendee registration process by asking required questions like role in purchasing. For example, if there are 10,000 attendees at a convention and 50 percent have interest in an exhibitor's types of products — that exhibitor then knows that there will be 5,000 prospects and customers at that show. Where else and how else can a few people see 5,000 customers and prospects in three to four days?

[Editor's note: Assuming that an exhibitor has five sales people at the booth and each one sees 18 buyers a day, at the most the sellers can meet with 360 buyers in four days. In this case, according to Federbush, the exhibitor is "underinvesting because they can't reach



Joe Federbush, vice president of Sales and Marketing, Exhibit Surveys Inc.

their target audience with only five staff."]

Additionally, exhibitors can use registration information to determine not only the importance of being at a show, but also their investment level. Continuing with the previous example where an exhibitor has 50 percent interest among 10,000 attendees, this company is justified in making a substantial investment in the event in terms of booth size, number of staff working the exhibit, and even possible sponsorship opportunities. On the flip side, if a company is niche and has a small target market at a show, it doesn't necessarily mean "don't go" but instead "go — but at an investment level that is relative to the size of the market and with very highly targeted relevant messages that will selectively attract the right buyers."

There are free online tools available to calculate the optimal booth size, number of staff, and even number of leads that should be obtained to generate a ROI from exhibiting.

**VA:** *How can an exhibitor calculate his/her ROI?*

**JF:** The ROI Toolkit is a good start at ([www.exhibitsurveys.com](http://www.exhibitsurveys.com)). But even before that, companies must: a) first define ROI and, b) set realistic and measureable goals. If you ask 20 sales executives how they calculate ROI, you're likely to get 20 different answers. Of course they'll all have one thing in common — sales resulting from marketing activities. More importantly, companies should look at ROO, or Return On Objectives. ROO focuses first on the aspects that lead to ROI. ROO are things like increasing brand awareness, effectiveness of communicating key messages, creating a buzz around a new product launch and competitor differentiators. Think about it: How can a company measure ROI if they don't first reverse-engineer those factors that lead to sales?

**VA:** *What percentage of a trade show budget should go to marketing?*

**JF:** Unfortunately, there is no concise answer for this question because it varies by industry and company. Even within companies it varies by new product launch years. However, a recent article that *BtoB* did might be helpful. The headline:

*33 percent of trade show attendees are more favorably inclined to purchase products from specific companies after they visit their exhibit.*

"Almost half of marketers to boost budgets this year."

**VA:** *What attracts buyers' curiosity: A flashy stand or great products?*

**JF:** Unquestionably great products are what attract buyers. The stand's design is secondary. Having the right product mix based on understanding the audience is the first step and is what attracts buyers. A flashy stand may attract crowds but not necessarily buyers. But a booth design should represent your company's image and personality. A cutting-edge technology company shouldn't show up with pipe and drape and conversely, a conservative company shouldn't show up with too much color and lighting.

**VA:** *At trade shows, what elements indicate that a seller needs the sale very badly and is willing to lower the price?*

**JF:** Because many exhibitors at trade shows don't actually have sales taking place on the show floor or in the booth, it's tough to tell exactly. Some transparent factors that could mean a company is not in great financial shape are if the company really seems underinvested in the show (i.e., very small or old booth). With information so readily available, the tradeshow floor isn't a good source to use to identify a company's health.

**VA:** *What is the best way to increase walk-ins?*

**JF:** In addition to having a relevant product exhibited, do in-booth promotions (not gimmicky ones unless your goal is to just draw big crowds). Tweeting and embracing social media is a great way to draw a crowd. Booth staff and reps can tweet that someone important will be at the exhibit speaking at a certain time, they could be holding a hospitality event in the booth, etc. Make it fun, make it relevant, make it educational, but make sure it's worth the visitor's time.

**VA:** *How can trade publications help improve the value of a trade show?*

**JF:** Ironically, many show producers are also publishers. Since trade publications have specific industry-focused engaged readers, they represent a great opportunity for exhibitors to advertise in the "show issue." PR and event marketers should coordinate efforts to ensure content that could drive traffic is included in the publication. 🇮🇹



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(Continued from Cover)

the necessary ratings on the analog outlets, they are immediately taken off the air and replaced with library material even if it's had multiple runs already.

Naturally, viewers are unhappy about that business model and have looked elsewhere for cheap entertainment.

The stations' management priorities are to generate enough revenue, which is reviewed on a monthly basis and used to cover day-to-day expenditures alone. International suppliers' payments come after other obligations are met.

In addition, content deals that were not canceled are being renegotiated up to the fourth time in line with the limited amount of cash-flow.

As a point of comparison, in 2008 there were 77 new locally produced programs, the majority from MEGA and ANTENNA-TV. During the 2012-13 season there were only seven.

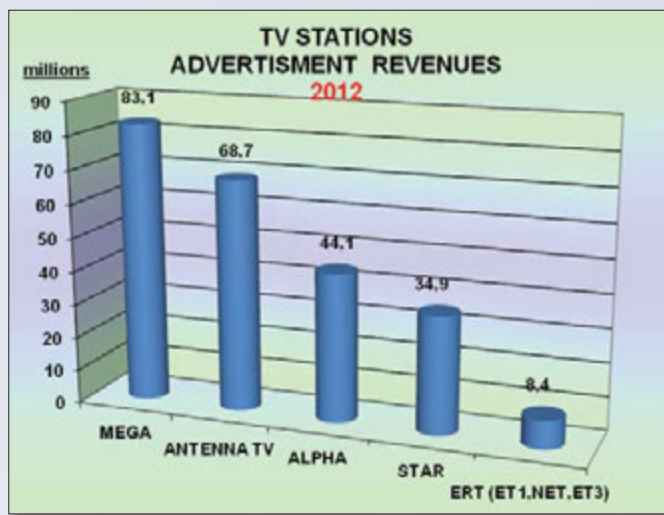
The new season usually launched during the first week of October. As of 2011, the launch was staggered throughout the months of October and November.

A diet of entertainment formats, the return of a few high-rated shows and Turkish soap operas are expected for the future. The general trend is that all acquisitions will be put on hold until a clearer picture emerges. It is hoped that by the fall of 2013 the situation will improve and that stations will start to acquire new product. As a side note, stations only pay three percent of residual cost for retransmission of Greek-language series, as they own the right in perpetuity.

As per last April, the merger of MEGA with STAR channel was still under consideration. Further discussions have taken place regarding this matter between the owners of the two stations.

As for the various station groups, Dimitris Kontominas once again became the sole owner of ALPHA TV when in 2012 the RTL Group pulled out of Greece by selling its 69.3 percent stake for one euro. The station is now planning to rebrand with more in-house productions, hoping to improve its ratings.

On the other hand, Alter-TV has shut down and



no buyers are foreseen due to its heavy debts.

ANTENNA-TV is looking to show some profit in 2013, but only through cost-cutting, including for local productions. For new content acquisitions the station expects to resume in 2014 under its new acquisition executive, Alex Theodoris.

State broadcaster ERT is now without both the managing and television directors. The state broadcaster has a new managing director but is still without a director of television.

The management of MEGA is implementing another round of reduced personnel salaries and is contemplating the relocation of the station's office to the building formerly occupied by ALPHA, which is owned by one of MEGA's shareholders. Reportedly, in 2012 the station recorded losses of some 17 million euro (U.S.\$22 million). One of the top-rated shows, *Master Chef*, was canceled before the last episode because the cast wasn't being paid by the local production company.

Skai-TV is now 90 percent owned by Ioannis Alafouzos, who also owns four radio stations and the daily *Kathimerini*. The station has changed its programming profile, focusing on news and local affairs, thus reducing the amount of imported fare.

The owner of Star Channel, the Vardinogianhis Group, has committed to covering the 10 million euro losses that the stations suffered in 2012 and keeping the station running. At the same time, station managers announced that there will be no content acquisitions for 2013 and special acquisitions will be paid only after 2015.

Makedonia TV has also changed their programming profile, switching from a male-oriented to a female-oriented schedule.

(By John Triantafyllis)

\*John Triantafyllis runs acquisition and distribution company JTTV International in Athens, Greece, and prepares an annual report on the Greek and Cyprus TV markets. 🇬🇷

## Sponsored Content TV Programs

(Continued from Cover)

media outlet produced and broadcasted it.

Uniquely Italian was the TV broadcast of "Carosello," starting in 1957, when sponsored content consisted of 2.15-minute shows in which the sponsoring brand could only occupy the last 30 seconds. Those elaborate mini shows were directed and acted in by famous talent and were very popular.

Nowadays, with the advancement of production techniques, digital media, and streaming in particular, advertisers often produce and distribute their own high-quality sponsored content with a sophisticated execution.

This strategy can involve "verticals," when the brand targets the same demographic; and/or "horizontal," when it reaches a cross-section of the audience. The reach is not casual, since it is achieved through "barker shows," or advertisements that will draw traffic to the sponsored content. In addition, this new strategy utilizes "native advertising" by displaying it on one platform: Individual ads that are unique to the environment (e.g., Facebook, Twitter, etc.).

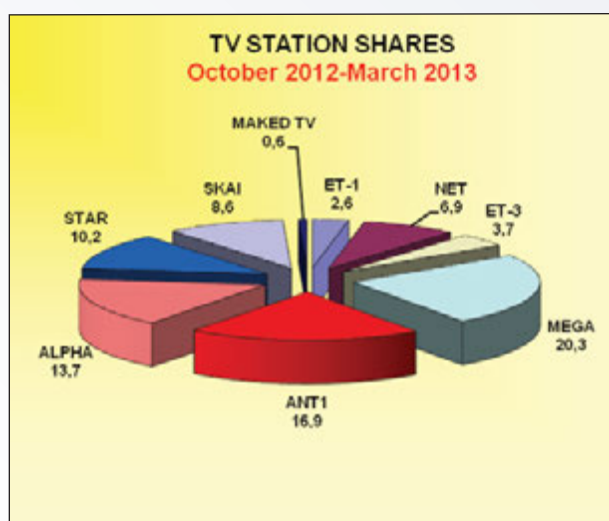
In this advertising setting, the strategy that has lost its luster is "sponsorship," which is viewed merely as placing a company logo on something.

A florid independent production and distribution business has developed around the sponsored content industry. Take, for instance, the Brooklyn, NY-based Vice Media, which produced and distributed for sports attire company The North Face, *Far Out*, a series of videos profiling people living in remote regions of the world.

However, it is interesting to note that despite the aggressive ascent of new advertising models, the recently concluded Upfronts in New York City demonstrate how the traditional TV broadcast model still delivers the critical mass audience that advertisers crave for efficiency. It should also be noted that Internet video services, such as YouTube, have not as yet disrupted much of traditional television, which is now leveraging new technology — such as the second screen — to regain that portion of the audience lost to new media.

According to Robert Friedman, a former

(Continued on Page 26)



Up There, sponsored by Stella Artois

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(Continued from Page 24)

president of @Radical Media and a sponsored content specialist, with media becoming more fragmented, TV networks that continue to deliver that critical mass will become more valuable.

Even though companies continue to invest in marketing with traditional television, they are nevertheless embracing old and new media with several forms of sponsored content. These include advertorials — which for print date back to the mid-1940s and for TV, the 1960s — that are advertisements in the form of editorial and print media, with publications such as the *Red Bulletin*, published by the Austrian-based Red Bull GmbH, the energy drink company; or American Express's *Departures*. But today the field has become more complex and sponsored content that mimics *Furrow* magazine, or the *Michelin Guide*, is now defined as, “content marketing.”

Online magazines, such as *Qualcomm Spark*, put out by the semiconductor company, are also increasingly being developed.

But the big challenge in advertising emerged with the dusting off of sponsored content, and this time with videos cleverly and artfully masquerading as pure content, often with outrageous themes that would repel adults, but attract young viewers. These new videos of sponsored content show little of the sponsoring brand (see *Up There* for Stella Artois beer), while with “branded content,” the brand is right in viewers' faces.

On an intellectual level, sponsored content utilizes metanarrative techniques, where a story is told to justify another story or to look at a story beyond the story (e.g., a story about the lost art of creating a mural for Stella Artois as in the case of *Up There*). However, while postmodernists have shown incredulity and mistrust towards metanarratives for their hidden agendas, others find them to be honest because they let the reader (i.e., the viewer) decide whether they are getting played.

On a business level, during a seminar at the recent MIP-TV in Cannes, Red Bull Media House's CCO Alexander Koppel explained that his division produces 600 hours of content a year split into sports, lifestyle, nature and science. Koppel also mentioned that the *Red Bull Stratos* (space diving project) was distributed to 77 broadcasters around the world.

However, the company, through a spokesperson, declined to reveal its business model or strategy, while marketing manager Marco Raab focused on the fact that Red Bull has purchased the ORF natural history unit, Terra Mater. Similarly, VideoAge's calls to interview Vice's Alex Detrick and/or Andrew Creighton were not returned.

Distribution is an important part of sponsored content and producers try to reach all available traditional and new media, using their own and clients' websites, YouTube-style video-sharing and social media. A growing area, especially in territories drastically affected by economic downturns, is the sale of high-quality sponsored content at reduced license fees to cable and broadcast TV stations. These programs are

*These new videos of sponsored content show little of the sponsoring brand (see Up There for Stella Artois beer), while with “branded content,” the brand is right in viewers' faces.*

defined by Ireland's RTE as “part-advertiser funded.” Giorgio Giovetti of Italy's Mediaset, reported that they did not pay for *Red Bull Stratos*, which they broadcast live, and in any case he did not expect that show to go for more than \$1,000. Giovetti also wondered how Red Bull Media is going to post-brand Terra Mater's library.

A different situation could develop with branded content such as, for example, *American Idol*, which, even though it's heavily peppered with items from Coke and Ford, is sold to Canada with no price break.

Robert Friedman pointed out that, with program budgets for original programming decreasing, companies like Red Bull that can offer high-quality, original content, can actually sell, if only at reduced rates, their sponsored content.

According to Lori Rosen, executive director of Custom Content Council (CCC), a New York City-based organization founded in 1998, 25 percent of North American companies now produce or use indie production companies to create some form of sponsored content. However, in the view of David Goddess of Spark NYC, a sponsored content independent producer and a CCC member, there are very few companies that do what Red Bull Media does.

Italian boutique ad man Lorenzo Marini said that another company with extensive video production capabilities is Swedish-based home furniture retailer IKEA, which has *Fix This Kitchen*, a 30-minute show on A&E starring designer Nicole Facciuto and celebrity chef Eric Greenspan.

Andrew Canter of London's marketing service Experience also named Diageo (Smirnoff, Bailey, Johnnie Walker, etc.), energy drink Monster and Coca Cola as companies that invest heavily in branded content. Friedman added that, nowadays, “advertisers are insisting on participating in the development of content.”

For example, Mexico's regional office of Coca-Cola fully sponsored *Wake Up With No Make Up*, a 26-episode teen series produced by Argentina's Onceloops and distributed internationally by Silvana D'Angelo of Buenos Aires-based Smilehood. Considering that the hour-long series

will feature music from Warner Bros.'s Chappell and will utilize production facilities from Frame Zero, costs were not a concern.

According to D'Angelo, the series will not be branded, however it will have all the colors and style of Coca-Cola. “The only requirement,” said D'Angelo, “is that Coca-Cola will have the first window on their web channel, Coca-Cola TV.”

Asked if such a strategy could reduce the pool of international buyers, D'Angelo acknowledged that “better results for both Coca-Cola and her company could be obtained by giving buyers the first window, but the sponsor thought otherwise.”

However, if sold outside the Spanish-language block, the dubbing in other languages will make the series more appealing to buyers.

Rosen, who defined “Custom Content” as videos produced by or for a brand, also estimated that in 2012 custom content spending on production and distribution in North America rose to \$43.9 billion from \$40.2 billion in 2011, with print claiming the lion's share of dollars spent. However, Rosen added, “video has been the fastest growing medium for content marketing,” and “62 percent of respondents [to a CCC survey] reported using [branded] video in their content marketing.”

To further complicate matters, Experience's Canter, also a founding member of the 10-year-old London-based Branded Content Marketing Association (BCMA), made a distinction between branded and sponsored content: “An event brings in a sponsor to be associated with the content that already exists. Branded content is created specifically for brands. This can sometimes be confusing for brands, which is what the BCMA looks to clarify.” (By Dom Serafini) 



Red Bull Stratos, produced by Red Bull Media House

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So, what does an airline merger — any merger — mean for consumers? Well, reduced competition, higher fares, poorer service, smaller seats, less carry-on space, fewer frequent flier miles with more restrictions, fewer flights, crowded planes, fewer choices, poor food, extra charges and longer travel time (to save on fuel).

The airlines contend that fares have gone down 36 percent since 1978, reducing profits, but they don't take into account that it was due to improved fuel-efficiency and other technologies. Plus, the airlines seek salvation in mergers by creating bigger versions of the same flawed business models. **DS**

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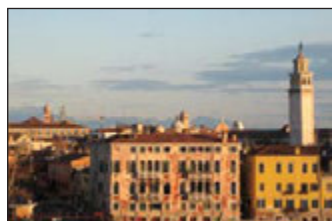
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# My 2¢

*Honestly, would anyone choose a feature on the popular website The Daily Beast over one in “dying dinosaur” The Los Angeles Times? I don’t think so...*



**R**ecently, the radically conservative U.S. billionaire brothers Charles and David Koch showed an interest in buying Tribune’s eight regional newspapers, which include *The Los Angeles Times* and *The Chicago Tribune*, for \$623 million — a pittance considering their annual revenues of \$115 billion. Think of it this way: It’s like a family with a yearly income of \$100,000 buying a \$540 flat-screen TV set.

This, after another U.S. billionaire, the more moderate Warren Buffett, paid \$344 million for 28 daily regional newspapers. He’s worth “just” \$53.5 billion. Using the same comparison, it’s like the same family went out on a limb for a better \$640 TV set.

A third protagonist of interest is the U.S. billionaire and New York City Mayor, the somewhat liberal Michael Bloomberg, who has his sights on the *The Financial Times*.

Of the three billionaires, Bloomberg is the poorest, with “only” \$27 billion to his name. With the *FT* worth about \$1.2 billion, it would be like the middle-class family splurging on a \$4,500 vacation.

Now these three billionaires, representing the full political spectrum, demonstrate not only the viability of the print media, but also their significance in terms of political influence that no online daily could yet offer.

Indeed, it’s one thing to see a news story printed on paper and another to see it online. No matter what they tell you, print and TV are still more valuable and valued than online media. On the other hand, while Al Gore’s Current TV cable and satellite channel was poo-pooed because it only made \$24 million in profit, *The Huffington Post* was praised despite losing money. Nevertheless, Current TV was sold for \$500 million, while the online *HP* got \$315 million from AOL. Obviously, the Internet bubble of the year 2000 did not teach them anything.

But let’s not digress from the point of this diatribe: Each of the aforementioned billionaires wants the print media to influence the U.S. political process. The Koch brothers to create anarchy by eliminating rules and regulations; Buffett to reform the tax code and Bloomberg to simultaneously fight the three million NRA members who are holding hostage (with the support of gun manufacturers) 300 million Americans, and the food and beverage industries that are creating a generation of obese children.

All noble endeavors, no doubt to the eye of the beholder. However, how are we citizens supposed to confront, oppose and/or counter-balance those multi-million-dollar political campaigns? Money talks and concerned citizens walk!

We don’t have the tools to engage in a democratic discourse. Actually, the use of corporate billions against citizens’ single dollars is considered sanctioned by the U.S. Constitution (i.e., freedom of expression).

And the Internet doesn’t help either. For example, in Italy the Movimento 5 Stelle that was started on the Internet by the comedian Beppe Grillo (himself a multi-millionaire), became a political force (winning 162 seats out of the 945 in the Italian Parliament) only when

the traditional media (radio, TV and print) began giving it ample coverage.

In this instance, Grillo’s strategy was to avoid interviews, leaving traditional media to eagerly report statements that he posted on his blog, thus widening the reach that otherwise was limited to the usual followers.

Going back to the U.S. billionaires, it is not that they’re interested in the acquisition of traditional media on pure ideological

grounds. In a statement, the Koch Companies said that they “are constantly exploring profitable opportunities.” In addition, *The New York Times* quoted a Koch consultant saying that, “the Tribune’s papers were considered an investment opportunity.”

According to MediaFinder, some 200 new magazine titles were launched in 2012 and niche magazines are faring better than general-interest ones.

Recently, in our industry the weblog *Deadline Hollywood* purchased *Variety* for \$25 million, when *FT* valued it at just \$10 million. It’s clear that traditional media has a future in the Internet age, not only to advance a political agenda, but also to make money.

**Dom Serafini**

No  
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