

# Online Video Distribution

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# Television?



Saturday, November 8, 2008

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What is Television? Obviously if something is broadcast on ABC, NBC, CBS, Comedy Central, HGTV, Oxygen, ESPN or the Golf Channel is Television. But, is it still "television" if it's never broadcast on a network or cable channel? Is a video on an iPod or cell phone only television if it's gone through one of the traditional channels first? Does the worst piece of YouTube programming become "broadcast television" if it gets run on Comedy Central?

Even if something's only broadcast on local UHF it's "Television" even if it has the production values of consumer generated Television.

# How do we define “television” so we recognize the opportunity?



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The real question is, "how do we define what we do, without including every kid who's ever posted a video on YouTube!" Where is the tipping point that takes something from the realm of "obviously consumer generated" (meaning no production values) to something that "is good enough to be on Television? Video production doesn't make that distinction clear enough, in my opinion.

There are three defining factors for "Television".

# Television is created by professionals.



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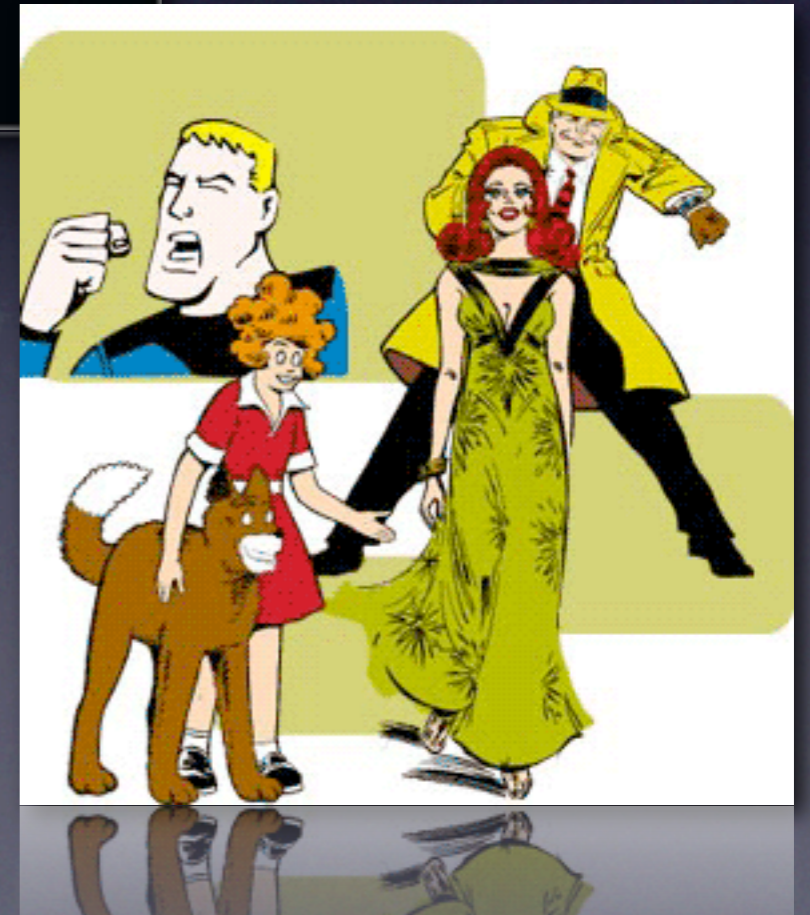
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I believe that Television is what professionals create. It doesn't matter what the distribution channel, professional grade results and professional attitudes throughout the process make it television.

Professionalism literally means "getting paid" but I believe it's more an attitude of caring: caring about quality, caring about the audience and caring about the way the project gets made.

And yes, maybe caring for the people involved.

# Television is Business



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Another key differentiator from the Prosumer or "consumer generated media" is that we do production as a business. So, Television is a business. It's the business of engagement on a Television set. We can only stay in the business if we make money!

It is not *just* because the program is on a Television set that makes it Television. It is that it is there as the result of business efforts. Television is a business and that's what distinguishes Television, as I refer to it, from user generated content, community production and other worthwhile efforts to democratize production. I support them all and they all contribute to what ends up on that screen.

# Duck Test



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<automatic build> Duck comes in after delay

Then there's the "duck test": if it walks like a duck and quacks like a duck, and it waddles like a duck, then it's a duck. If your production values and stories look like what's on TV, then that's Television.



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I think we can agree that whatever:

- is produced by professionals
- using high levels of craft skills
- for the purpose of entertaining or educating others, and
- with the expectation of being compensated for the entertainment or education provided

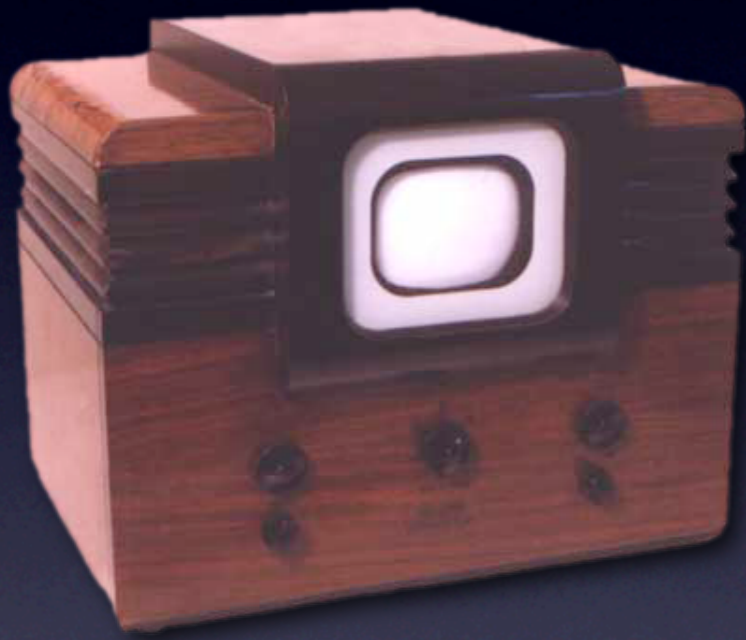
is Television.

We've seen how the inevitable trend toward more choice, from that first day of broadcast television to a world where the "average" viewer has 128 channels to choose from.

We've also gone from free broadcast television, to paying once for the "airwaves" and still having to be exposed to the advertising that's supposed to support a free service.

As viewers watch programs, it's logical that we need to aggregate programs in such a way that viewers can find and filter them as simply or as deeply as they want.

And whatever we do, we must make it easy for the customer, for the viewer because television's always been easy.



- |                                    |                                  |
|------------------------------------|----------------------------------|
| 2.  WGBH PBS Boston (2)            | 31.  The History Channel         |
| 3.  THE WEATHER CHANNEL            | 32.  Lifetime                    |
| 4.  WBZ CBS Boston (4)             | 33.  Boston Catholic TV          |
| 5.  WCVB ABC Boston (5)            | 34.  TV LAND                     |
| 6.  FOX WFXT Boston (25)           | 35.  Comedy Central              |
| 7.  WHDH NBC Boston (7)            | 36.  USA NETWORK                 |
| 8.  U-5N WSBK Boston (38)          | 37.  TBS SUPERSTATION            |
| 9.  WGBX PBS Boston (44)           | 38.  TNT                         |
| 10.  WVLI Boston (56)              | 39.  FOX NEW ENGLAND             |
| 11.  WENH PBS Nashua               | 40.  ESPN                        |
| 12.  PAX-TV<br>WWW.PAX-TV          | 41.  ESPN2                       |
| 13.  NEW TV<br>Newton Local Access | 42.  FRESQUE                     |
| 14.  SCOLA                         | 43.  MUSIC TELEVISION            |
| 15.  WUNI Univision Boston (27)    | 44.  VH-1                        |
| 16.  The International Channel     | 45.  SCI-FI CHANNEL              |
| 17.  Black Entertainment TV        | 46.  PROGRAMMING                 |
| 18.  Arts & Entertainment          | 47.  TEXT CHANNEL                |
| 19.  Bravo                         | 48.  FILM CHANNEL                |
| 20.  WNDS IND Derry (50)           | 49.  HISTORY CHANNEL             |
| 21.  CNBC                          | 50.  PROGRAMMING                 |
| 22.  COURT                         | 51.  NEWTON CAMPUS PROGRAMMING   |
| 23.  C-SPAN                        | 52.  PROGRAMMING                 |
| 24.  C-SPAN 2                      | 53.  PROGRAMMING                 |
| 25.  Headline NEWS                 | 54.  AMC AMERICAN MOVIE CLASSICS |
| 26.  CNN                           | 55.  WGOT IND (60)               |
| 27.  New England Cable News        | 56.  WMFP IND (62)               |
| 28.  Cn8                           | 57.  COLLEGE TELEVISION NETWORK  |
| 29.  TLC The Learning Channel      | 58.  NESN                        |
| 30.  DISCOVERY CHANNEL             | 59.  WHSB IND (66)               |
|                                    | 60.  FOX NEWS Channel            |
| 30.  CHEVROLET DISCOVERY           | 60.  MEM2 FOX                    |
| 30.  TLC The Learning Channel      | 60.  WHSB IND (66)               |
|                                    | 60.  NESN                        |

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Television quality has become easier and less expensive to produce but distribution hasn't kept pace  
 There are undoubtedly more outlets now than ever before

What we're seeing now is the inevitable outcome of the trends that as old as Broadcast Television itself. Every increase in "bandwidth" opens up more choice for viewers and more opportunities for producers.

# The history and future of Television

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It may seem a bit backward but this way, those who find the next part boring, will have already got the practical information from me, and they can leave knowing they haven't missed anything.

In order to look forward to some future distribution, we need to take a step back and see how we came to be here, wherever "here" is.

I believe we're on the verge of the next transformation, and I hope to share my vision, and what we're doing about it, as well.

# A Time without Television



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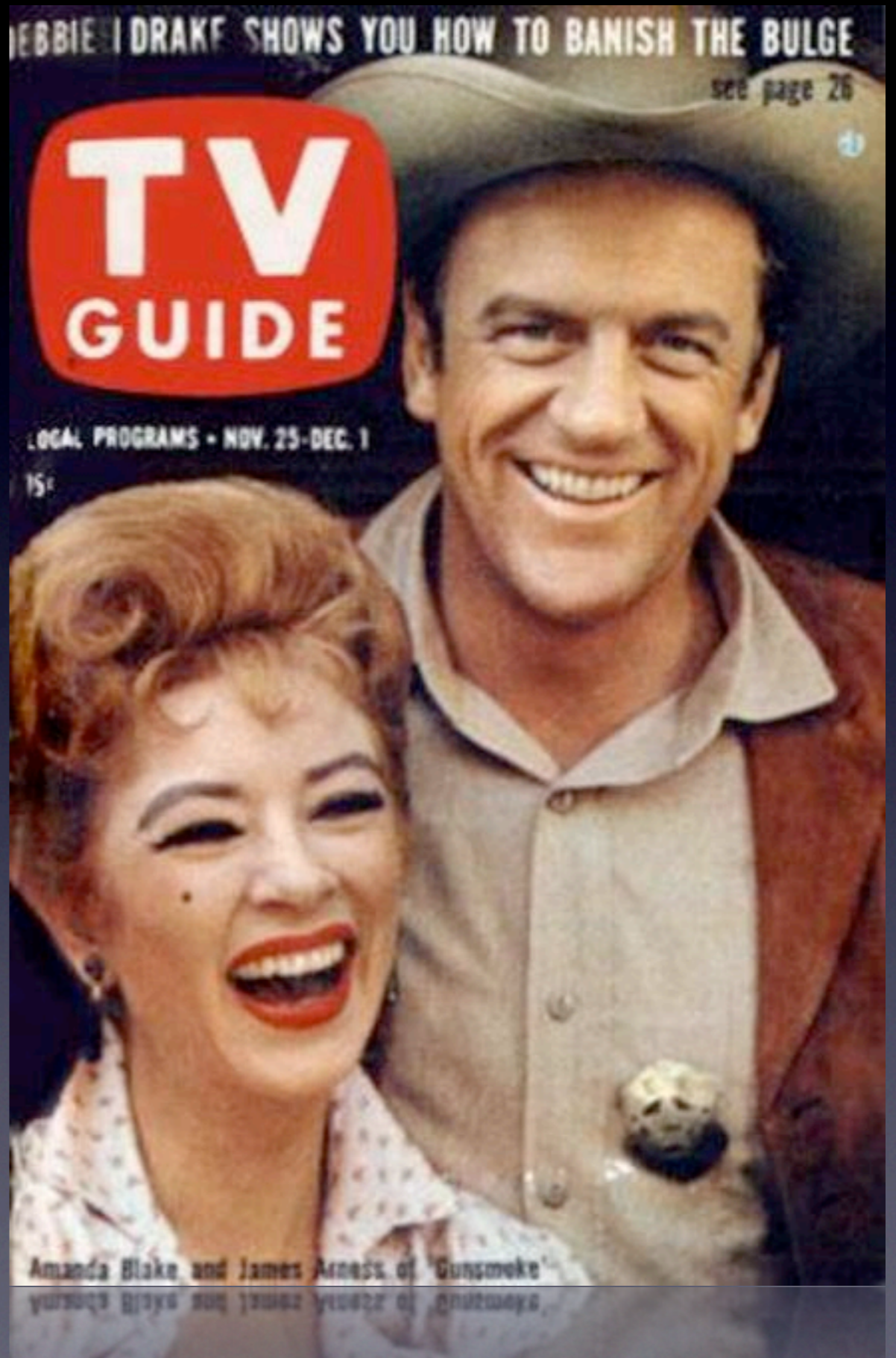
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I was born the year Broadcast Television was introduced into Australia. It was introduced in the Capital Cities and I lived in semi-rural Tasmania so it was many more years before the first local station came on air.

While I definitely got greatest value from that first TV set, watching as much as I was permitted, my childhood memories are of Television as a "family thing". We watched the one television, together: mom, dad, my brother and me. The Television of my childhood and youth was a family thing.

# Few Channels



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It had to be. There was only one TV in the house and it had taken a serious chunk out of a year's salary to buy it. Not that a second TV would have done that much good - there were very few channels to watch. Had I lived in the US then, it would have been my teens before PBS was formed.

**In its initial incarnation Television was not about choice! Neither was the society of the 40's, 50's or 60's. Television, the first incarnation, didn't have to provide choice. It was marvelous in itself that news and entertainment was there in the corner, with pictures "for free"!**

Television replaced a lot of evenings out. Instead of having to rug-up to go out, for a family with young children it's always a logistics nightmare! Staying home and being entertained is more convenient than going out.

Most people buying their first TV were gaining a whole bunch of programming diversity compared with what they could get at the local cinema.

# TV is the child of radio and cinema



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The good news is that Cinema was not destroyed by Broadcast Television, nor was radio, despite the doom-laden predictions of the day. In fact, in a very real sense, Television is the child of film and radio production as they were in the 40's and 50's.

## Television was good for program producers

Although treated with great suspicion at first, Television gave employment to thousands of more actors, set decorators, cinematographers, writers, boom operators et. al. than were being employed "before Television" in the film or radio industry that more than made up for the temporary slump in film production.

# Television was slow to take off

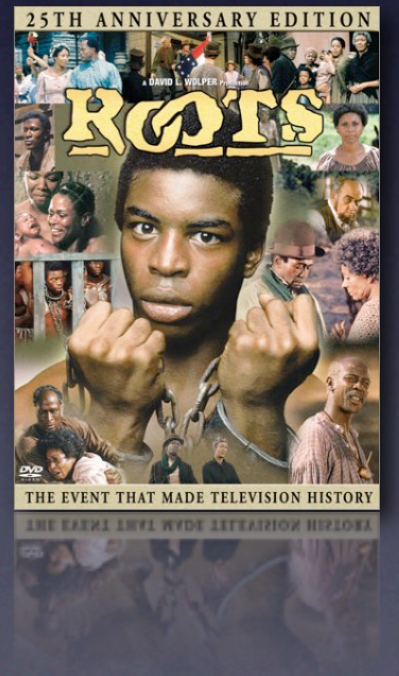
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just 40,000 sets in 1931

TV development took a break for WWII, so really TV only got moving in 1945 onward

# Television was very slow to take off



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100,000 in 1931

By 1949 there were a million viewers nationwide

2 million just five years later around when I was born. Just after I reached adulthood, Broadcast Television in this country reached its peak when the Television miniseries *Roots* drew in an audience of 130 million Americans.

That's about 60% of the population watching the same program. They were watching it at the same time because very few of them had home video recorder.

# Television Mk II

- Introduction of Betamax and VHS
- Color TVs became cheap
- Family was fragmenting
- 1200% increase in broadcast licenses, beginning of CATV

<on clicks>

I suspect the broadcast of *Roots* spurred the purchase of the first VCRs in the same way that sales of big screen TVs peak leading up to Superbowl Sunday!

1975 marks the beginning of the transition from Broadcast Television to the Mark II version with four trends:

1. 1975 saw the introduction of Betamax with VHS coming a year later and together started to free viewers from the tyranny of network schedules;
2. Color TVs were becoming commodity items thanks to solid-state electronics and factories in China;
3. The family was fragmenting, in the social upheaval of the 60's and 70's, with teenagers become more independent of parents earlier in life; and
4. There had been a 1200% increase in broadcast licenses to the approximately 1600 stations in the US today while the increasing penetration of "Community Antenna" and Cable systems brought more choices to the programming mix.

Television was evolving. Teenagers began preferring to watch - well, whatever their parents aren't watching is usually ok. The eldest kid ended up with defacto control of the most recent "hand me down" set.

Naturally the programming pool was becoming bigger, both from the additional broadcast licenses that had been granted by then but also because of the growth of those Community Antenna installations that evolved into the modern Digital Cable System.

# Turner Superstation

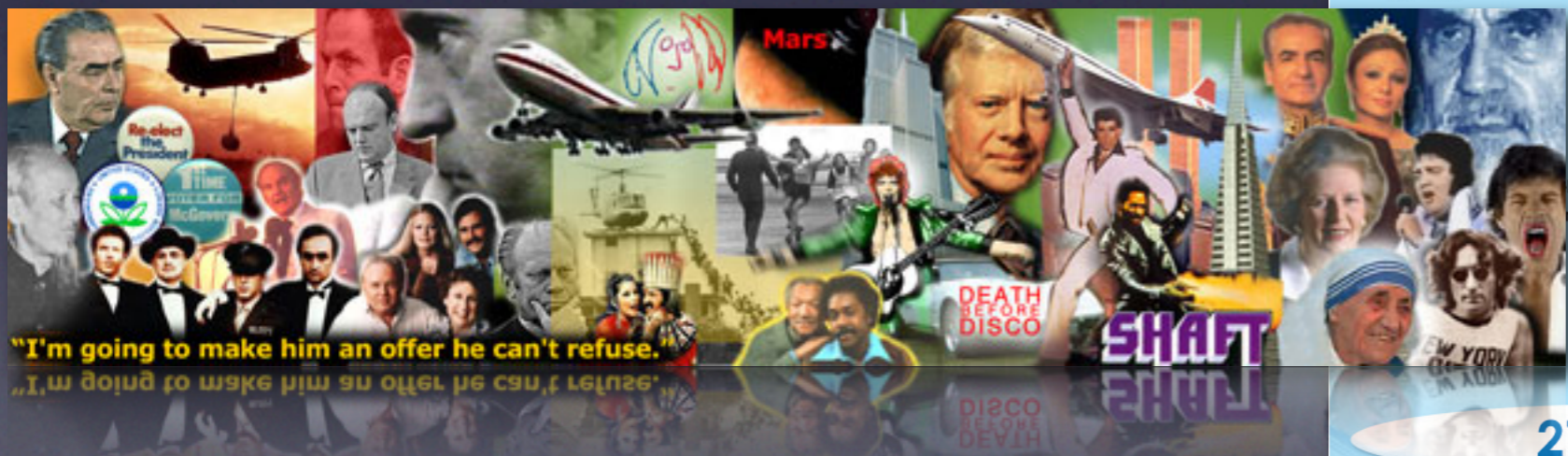


SUPERSTATION™

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Ted Turner has to be considered one of the key founding fathers of Television Mk II. In December 1976 he uplinked his little Atlanta-based independent UHF station via Satcom 1 to four cable systems in Grand Island, Nebraska; Newport News, Virginia; Troy, Alabama; and Newton, Kansas

# Basic Cable increased available channels



## Basic Channel Line-up

- |                  |                            |
|------------------|----------------------------|
| 2 TV Guide       | 36 ESPN Classic            |
| 3 Local Access   | 37 Fox Sports North        |
| 4 ABC Family     | 38 Discovery Channel       |
| 5 CW             | 39 History Channel         |
| 6 KTIV NBC       | 40 Travel Channel          |
| 7 KPTH FOX 44    | 41 A&E                     |
| 8 WGN            | 42 Food Network            |
| 9 USA            | 43 Home & Garden           |
| 10 KCAU ABC      | 44 Animal Planet           |
| 11 KMEG CBS      | 45 Disney                  |
| 12 TBS           | 46 Cartoon Network         |
| 13 KSIN IPTV     | 47 Nickelodeon             |
| 14 Showtime      | 48 TV Land                 |
| 15 Showtime 2    | 49 AmericanLife TV Network |
| 16 TMC           | 50 Weather Channel         |
| 17 FLIX          | 51 Fox News                |
| 18 Showcase      | 52 Headline News           |
| 19 HBO           | 53 CNN                     |
| 20 HBO 2         | 54 MSNBC                   |
| 21 HBO Signature | 55 C-SPAN                  |
| 22 HBO Family    | 56 C-SPAN 2                |
| 23 AMC           | 57 Court TV                |
| 24 TCM           | 58 CNBC                    |
|                  | 59 Sci-Fi                  |
|                  | 60 E! Entertainment        |
|                  | 61 CMT                     |
|                  | 62 VH1                     |
|                  | 63 MTV                     |
|                  | 64 Comedy Central          |
|                  | 65 TLC                     |
|                  | 66 Home Shopping Network   |
|                  | 67 QVC                     |
|                  | 68 EWTN                    |
|                  | 69 Inspiration Network     |
|                  | 70 TBN                     |

PREMIUMS

## High Definition Channel Line-up

- |                          |                   |
|--------------------------|-------------------|
| 101 NBC                  | 141 Discovery HD  |
| 103 CBS                  | 151 HD NET        |
| 106 SDPS                 | 161 HD NET Movies |
| 121 ESPN HD              | 171 HBO HD        |
| 122 ESPN 2 HD            | 181 Cinemax HD    |
| 128 Outdoor Channel 2 HD |                   |

## Digital Channel Line-up

- |                           |                         |
|---------------------------|-------------------------|
| 201 Fox College Atlantic  | 241 MTV 2               |
| 202 Fox College Central   | 242 MTV Jams            |
| 203 Fox College Pacific   | 243 MTV Hits            |
| 204 Fox Soccer Channel    | 244 VH1 Classics        |
| 205 ESPN News             | 245 VH1 Soul            |
| 206 ESPN U                | 246 VH1 Country         |
| 207 Versus                | 250 Nick G&S            |
| 215 FiTV                  | 251 Toon Disney         |
| 216 Discovery Health      | 252 Discovery Kids      |
| 220 The Science Channel   | 253 Noggin              |
| 221 Military Channel      | 254 Nicktoons           |
| 222 Discovery Times       | 260 G4/Tech TV          |
| 223 History International | 261 DIY                 |
| 224 Biography Channel     | 262 Discovery Home      |
| 230 Fox Movie Channel     | 263 i-LifeTV            |
| 231 BBC America           | 264 Fine Living         |
| 232 Game Show Network     | 270 SoapNet             |
| 233 RFD                   | 271 Lifetime Real Women |
| 234 IFC                   | 272 WEI                 |
| 240 Great Am. Country     | 350-360 Pay Per View    |

601 - 645 45 Channels of Music from every genre!

## Digital Premium Channels

- |                         |                         |
|-------------------------|-------------------------|
| 401 HBO                 | 404 HBO Zone            |
| 402 HBO 2               | 405 HBO Comedy          |
| 403 HBO Signature       | 406 HBO Family          |
| 451 Cinemax             | 455 OuterMax            |
| 452 MoreMax             | 456 @Max                |
| 453 ActionMax           | 457 5 StarMax           |
| 454 ThrillerMax         | 458 Wmax                |
| 550 Starz on Demand     | 557 Encore              |
| 551 Starz               | 558 Encore Action       |
| 552 Starz Edge          | 559 Encore Love Stories |
| 553 Starz Cinema        | 560 Encore Mystery      |
| 554 Starz Kids & Family | 561 Encore Drama        |
| 555 Starz In Black      | 562 Encore Westerns     |
| 556 Starz Comedy        | 563 Encore Wam!         |

## Video on Demand

- |                          |                          |
|--------------------------|--------------------------|
| 898 Red Light On Demand  | 956 OLN On Demand        |
| 912 Anime On Demand      | 957 Outdoor Ch. On Dem   |
| 913 Karaoke On Demand    | 958 Speed Ch. On Dem.    |
| 914 WWE 24/7 On Demand   | 959 Golf Ch. On Deman    |
| 920 FreeView On Demand   | 960 Sportskool On Dema   |
| 924 MagRack On Demand    | 967 Kids Unlimited On De |
| 926 Lifestyles On Demand |                          |

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In one fell swoop, Turner had begun the rise of Basic Cable, funded from his increased audience numbers. Basic Cable begot Premium Subscription and we got used to paying more and more for "Television".



# When America started paying for “Free” Television.

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**The introduction of cable is when Americans started paying for "free Television".**

The advent of Cable also marks the beginning of the disassociation between "broadcast" television and the wider phenomena that we now know of as 'television"



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It took another 20 years, and the confluence of readily availability satellite distribution, before Clinton signed into law *The Telecommunications Act of 1996*. This legislation created an explosion of cable channels for every smaller niche markets.

It's no surprise that *The Daily Show*, the Al Jazeera network and Fox News all turned 10 in 2006. That was the year that Clinton singed into law the

You can decide for yourself, which has the fake news.



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MTV, Comedy Central, Oxygen, HGTV, Current TV, Food Network, The History Channel, and right on through to Nick at Night who proved that there's a market for repeats. Along with this came innumerable sports channels and an ever-increasing demand for content from professional producers.

We have many more niches now but even in Television Mk II, programming is still done by someone at the network or channel management who has to aggregate a certain audience size to attract advertisers. That's their business.

What viewers gained with Television Mk II is more choice and more control. There are more channels available and a lot more control over when we watch them, thanks to VCRs and Personal Video Recorders (PVR), also known as Digital Video Recorders (DVR).

*“Got thirteen channels of s— on the T.V. to choose from.”*

Pink Floyd, 1970

*“There was fifty-seven channels and nothin' on”*

Bruce Springsteen, 1992

*“Ever had the dish TV experience? Five hundred channels and nothing to watch, but boy, all those options.”*

EETimes, 2000

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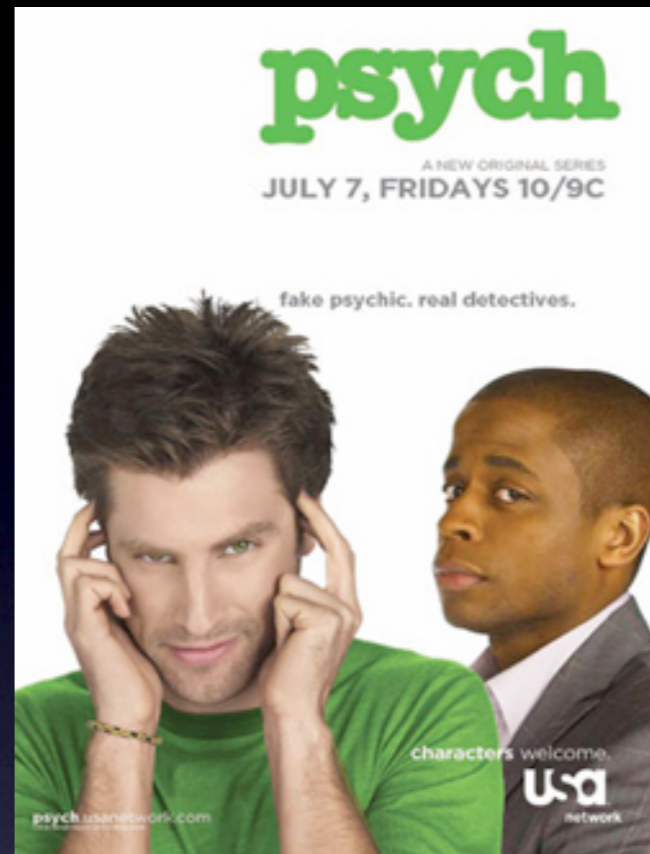
It's amazing how we've progressed. Starting with three networks we were thrilled to welcome into our lounge rooms in the 40's and 50's, by 1970, Pink Floyd were saying:

By 1992, we had more choice...

And by 2000 EETimes was asking.

**The problem is channels.** We've got all these channels but we don't control what's in them. At best they're a general guide - Shows on Comedy Central expect they're going to make me laugh; Food Network generally tends to make me hungry, while I'm told ESPN carries sports.

“What channel do you watch?” “What's your favorite program, what channel is it on?” “What else is on that channel?”



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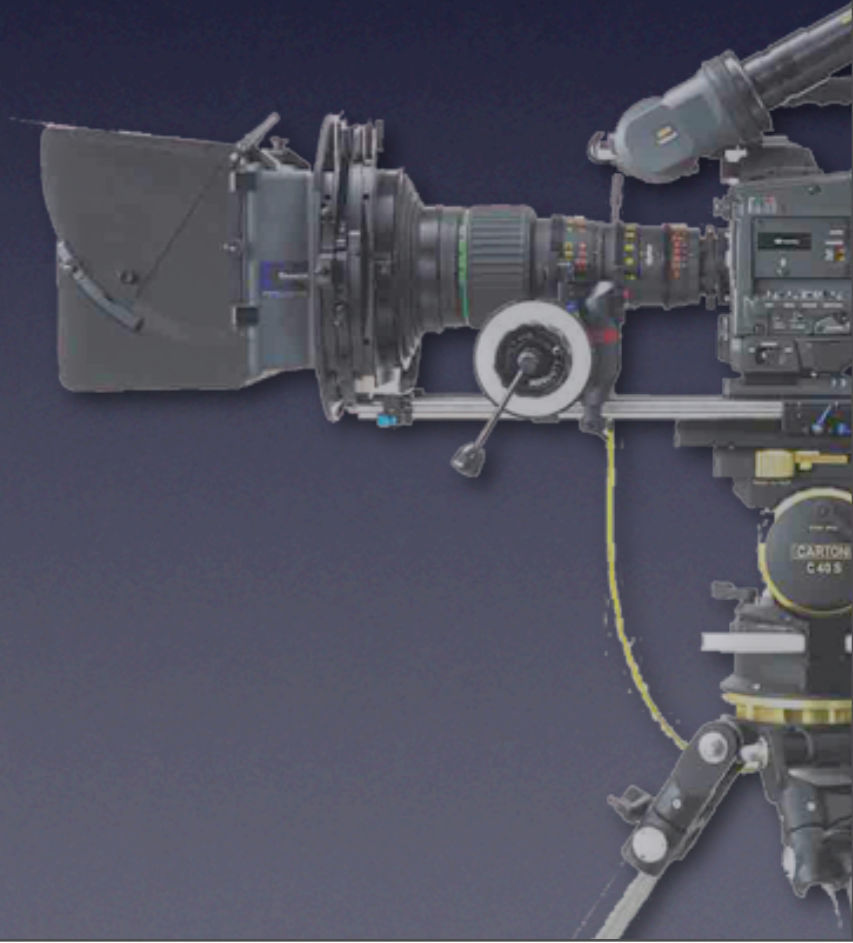
**Here's an important point: Viewers watch programs, not channels.**

When there was limited choice, people watched the "channel" they were given, but with VHS recorders, PVRs, DVD rentals and 200 channels to choose from, people have been, effectively, programming their personal channels for about 10 years.

A broadcast or cable channel is a delivery method, not the product. The programs are the product. The delivery method is replaceable as we've seen.

Channels control content, determining what gets made and when it's shown.

# Lower cost tools mean more programs get made



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We're basically at the end of the "Democratization of production". If you have a project there's a good chance there's a format and equipment budget that will accommodate it!

High Definition production is now higher quality than "broadcast television" of a few years back, but also a fraction of the cost. More can be done with less.

# Networks trying to maintain control

- Viewers want their media, their way
- alternative media coming



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We've gone from a time of few people with exclusive control of very limited or expensive assets - the broadcast license was scarce and the equipment was incredibly expensive; to now, when we time-shift and record what we want to watch from the hundreds of channels available and consume it on our schedule.

**Appointment Television is no longer the dominant model.**

Networks trying to maintain control

- Viewers want their media, their way
- alternative media coming

- 
- Increased choice;
  - Personal Selection;
  - Maximum program availability.

## Totally Personal Channels

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<on click to reveal TV 3 points>

The shift from Television to Television Mk II took 25 years - 1975 to 2000. The transition to Television 3.0 won't take that long but it won't be an overnight transition either. Television 3.0 is about increasing choice, personal selection and maximum program availability. It is ultimately about a totally personal "channel".

It's been about personal channels for quite some time. People watch programs.

# Television



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The logical future is a model I've identified as Television 3.0. A new generation of Television that connects program makers with viewers.

# Television

# T Television



## 10 Principles of Television 3.0


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The logical future is a model I've identified as Television 3.0. A new generation of Television that connects program makers with viewers.

# 1



# There is an open, unmediated marketplace between producers and viewers

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1. There is an open, unmediated marketplace between producers and viewers where viewers compensate producers directly.

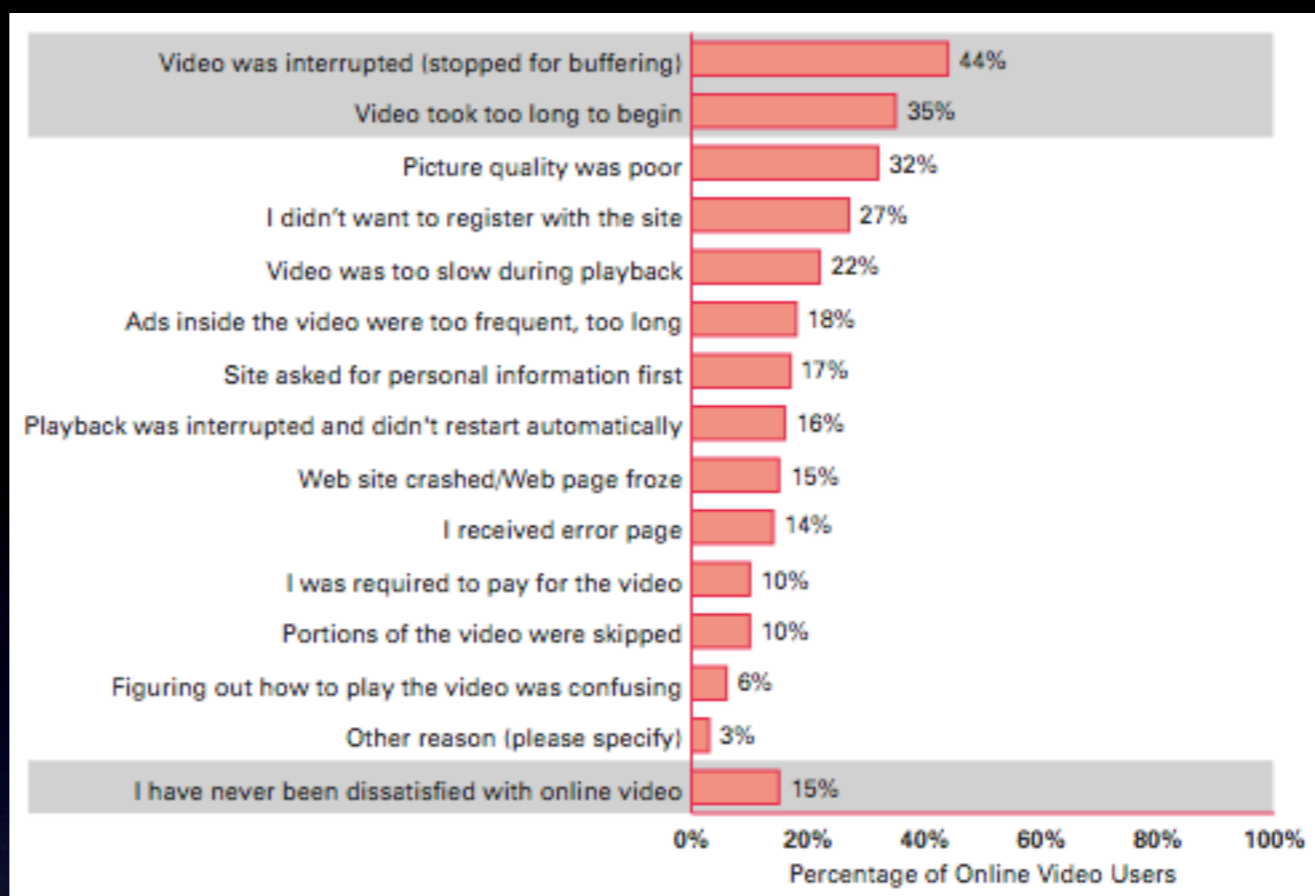
This is the most fundamental change - we don't have that now. Someone decides what will fill the channel's fixed 160 hours a week. Someone decides which blip.tv shows will get sponsorship. In advertising networks someone - other than the producer or the viewer - decides what shows get advertising support and which do not.

There's always someone between the audience and the show's creative team.

In a 2005 speech News Corp chairman Rupert Murdoch said "Young people don't want to rely on a Godlike figure from above to tell them what's important. They want control over their media, instead of being controlled by it."

2. Production values do count:

# 2



## Production Values count

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2. Production values do count: at a minimum they make the communication visible, audible and so the editing won't make the target audience nauseas.
3. High production values are not the be all and end all

A study sponsored by content delivery network Akamai comes to the convenient conclusion that problems with video quality frustrate and deter users. But if you can get past the fact that it was paid for by a company that's lost \$3 billion in market capitalization in the last month and needs to prove its service is worth the money – and I fully understand if you can't – there's some interesting statistics here. <http://newteevee.com/2007/08/07/video-quality/>

Forty-three percent of people who watch online video at least once a week said they would switch to a competitor if the quality of a site's video was poor.

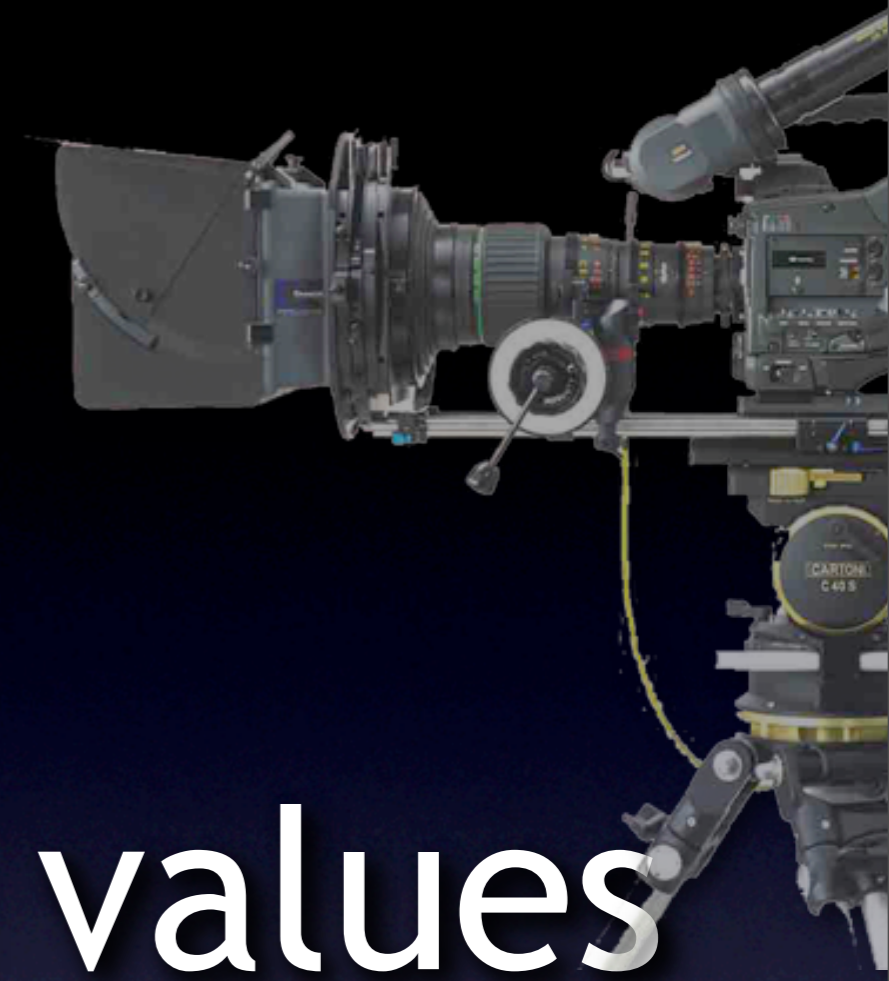
The popularity of YouTube and P2P seems to contradict these findings, but who know.

According to Jupiter, the biggest frustrations with online video are due to buffering, sluggish playback, and poor picture quality (see chart above). Survey participants also cited a preference for watching video on TV and a lack of time as deterrents for watching video online.

As for improvements to online video, those surveyed said they'd most like to see the viewing area enlarged, followed by a desire to download full video programs to their PCs.

# 3

High Production values  
are not the be all and  
end all!



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3. High production values are not the be all and end all, there will be outstanding product that breaks all the rules and makes a fortune because it's popular.
4. Prices paid for content will trend down.

# 4



## Prices paid for content will trend toward historic levels

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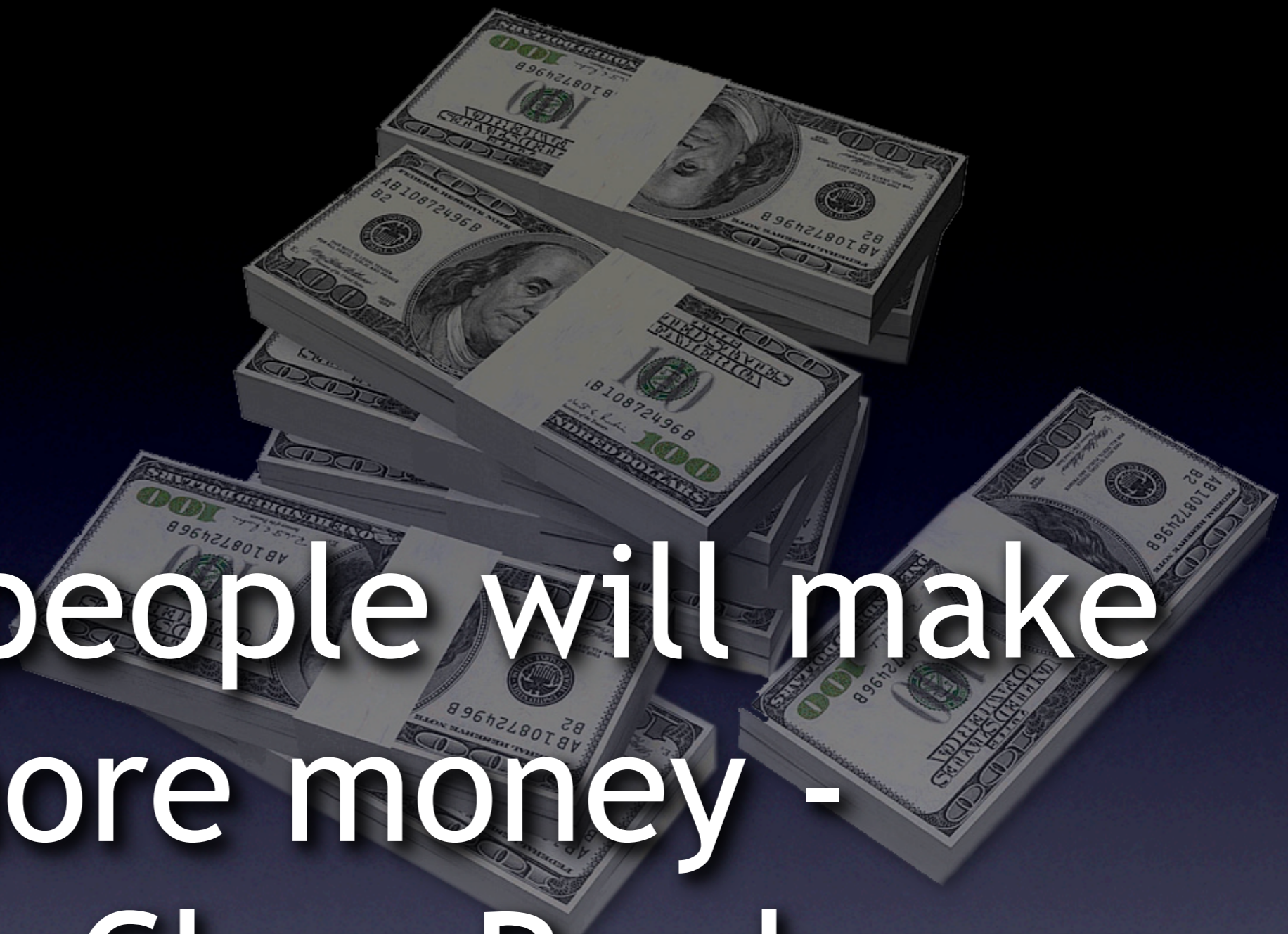
4. Prices paid for content will trend down.
5. More people will earn a living from this new model of Television

Range from 1/10 cent per minute per viewer to 10 cents per minute per viewer, with the median being close to the network long term average of 25 - 65 c per viewer per minute per show, or, considering 22 and 44 minute shows: 1.13 and 1.47 cents per minute. Superbowl 2008:

97.5 million represents game's average viewership during any given minute (148.3 million watched at least part of the game);

Revenue was \$156 million or \$1.48 per (average) viewer, or .0047c (half a cent)

# 5



## More people will make more money - Middle Class Producers

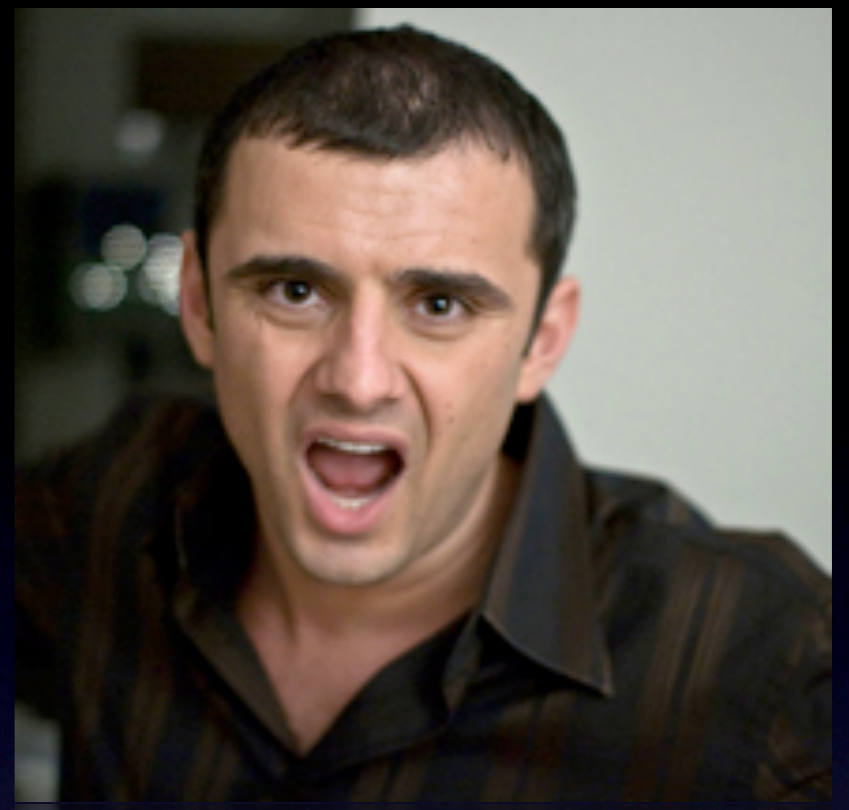
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5. More people will earn a living from this new model of Television, overall more money than is earned now by the existing 'Television Producers'. This likely means that fewer people will get mega rich but more people into a "middle class" of producers, making a good income meeting their market.
6. It can be profitable to meet the entertainment, education (or a mixture) needs of audiences from 250,000 to 1 million, which is the new mass market.

# 6



## “Small” audiences can be profitable

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6. It can be profitable to meet the entertainment, education (or a mixture) needs of audiences from 250,000 to 1 million, which is the new mass market. Smaller audiences can be profitable if they serve a niche well.
7. Simplicity and convenience can compete with free.

Gary Vaynerchuk's daily 15-min. video blog has 100,000 viewers (as of Oct 08) according to <http://www.ourawesomeplanet.com/awesome/2008/02/gary-vaynerchuk.html>) who click onto his site each day to hear him describe-as he did a few weeks ago-a New World-style Spanish wine as “not obnoxiously over the top and fake as many of these types of wines are. Instead of a full face-lift and boob job and suction and all of that, maybe this just got a nose job.”

With incentives you might get a more than 20% to subscribe. That's 6,000 people

Make the charge per episode low: a no-brainer decision level. For argument and easy math let's say 10c per show, charged when it's downloaded.

Then our wine guy, with his 12000 “for pay” audience, could pull in \$1200 a day. That's 6,000 a week, \$24,000 a month, \$288,000 a year. That's a decent, middle class income.

Jim Kramer's Cable show has an audience of 140,000 people

# 7



## Simplicity and convenience can compete with free

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7. Simplicity and convenience can compete with free. It can compete particularly well in open marketplaces where otherwise trends downward in revenues would be unfortunate.
8. There is a role for non-television, done-for-the-fun-of-it with no expectation of profit, but for the fame of it.

Provide examples - Pro Apps Tips.

A recent report from market research company NPD Group shows 70 percent of tweens - 9-14 year olds - are now using legal means to download music. 49% are using iTunes, the most popular service for this age group. The closet illegal competitor, LimeWire, still holds 26 percent of the music-download market. MySpace was the third most popular site for music sharing, used by 16 percent of tweens.

Two thirds of tweens surveyed said they were allowed to access the Internet without any adult supervision. Droney said that the Academy's continued education programs need to target parents and kids in order to counteract the current trends of illegal file sharing.

# 8



## There is a role for “just for the fun of it” production

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8. There is a role for non-television, done-for-the-fun-of-it with no expectation of profit, but for the fame of it. Production values will count less, and poor production values would never stop a video going viral.

User Generated Video is not going anywhere.

9. The rise of the citizen journalist with easy visual verification tools - still and video cameras everywhere

# 9



## The Rise of the Fifth Estate: more openness and honesty in political and social realms.

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<automatic>

9. The rise of the citizen journalist with easy visual verification tools - still and video cameras everywhere - makes for more openness and honesty in the political and social realms. Citizen Journalists form a new line in the defense of Democracy and the US way of life from those who would subvert. They form a Fifth Estate, behind Executive, Legislative, Judiciary and Press.
10. Programming styles will evolve outside the constraints of parallel programming and "half hour" or "hour" programming blocks.

The way the United States system was set up was an attempt by the Founding Fathers to avoid the perceived problems of the English and French political systems of the day. Congress balances the Executive Branch while the Executive Branch balances Congress. The Judiciary is there to ensure that Laws are Constitutional and that the actions of the President are Constitutional. The press - the so-called "Fourth Estate" - reports on, exposes flaws and generally keeps the rest honest.

<on click>

Citizen journalists probably changed the outcome of the last election: had Virginian Senator George Allen not been recorded with his infamous "Makaka" comment he would have retained his seat and the Senate would have been tied.

# 10



Programming styles will evolve outside “half hour” blocks of parallel programming



<automatic>

10. Programming styles will evolve outside the constraints of parallel programming and "half hour" or "hour" programming blocks. If programming is viewed on viewers' schedules it can be whatever duration serves the story of that episode.

# Summary

- Television has grown from 3 to hundreds of channels
- As Mark II progressed we got more programming choice and more control
  - VHS, Betamax, Basic Cable

# Summary

- Appointment Television is ailing
- The future is “my programs, my way”
- Ten Principles of Television 3.0



# The problem of Zero Marginal Cost

## Abundance is a problem for classic economics

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<main title is automatic, click for Abundance is problem>

Alan Smith created modern economics by considering the trad-off between time, or convenience, and money. He discussed how a person could live near town, and pay more for rent of his home, or live farther away and pay less for the home but pay out the difference from his convenience.

Neoclassical economics explicitly does not deal with abundant inputs. Two of the main scarcity function functions of traditional economics - the marginal cost of manufacturing and distribution - are trending to zero in long tail markets of digital goods.

George Gilder, the apostle of abundance offered this:

For most of human history, most people have believed that economics is essentially a zero-sum game - that scarcity will ultimately prevail over abundance. Pastor Malthus was the famous exponent of the view that populations increase geometrically while agricultural output rises arithmetically. In the Malthusian view, food scarcity eventually chokes off growth. Karl Marx saw all economics ultimate reducing to a class struggle over scarce "means of production".

Th economists' focus on scarcity stems from the fact that shortages are measurable and end in zero. They contrstrain an economic model to produce a clearly calculable result, an identifiable choke point in the industrial circuitry. Abundances are incalculable and have no obvious cap. When they are ubiquitous, like air or water, they are invisible - "eternalities". Yet abundance is the driving force in all economic growth and change."

Gilder recommends embracing waste:

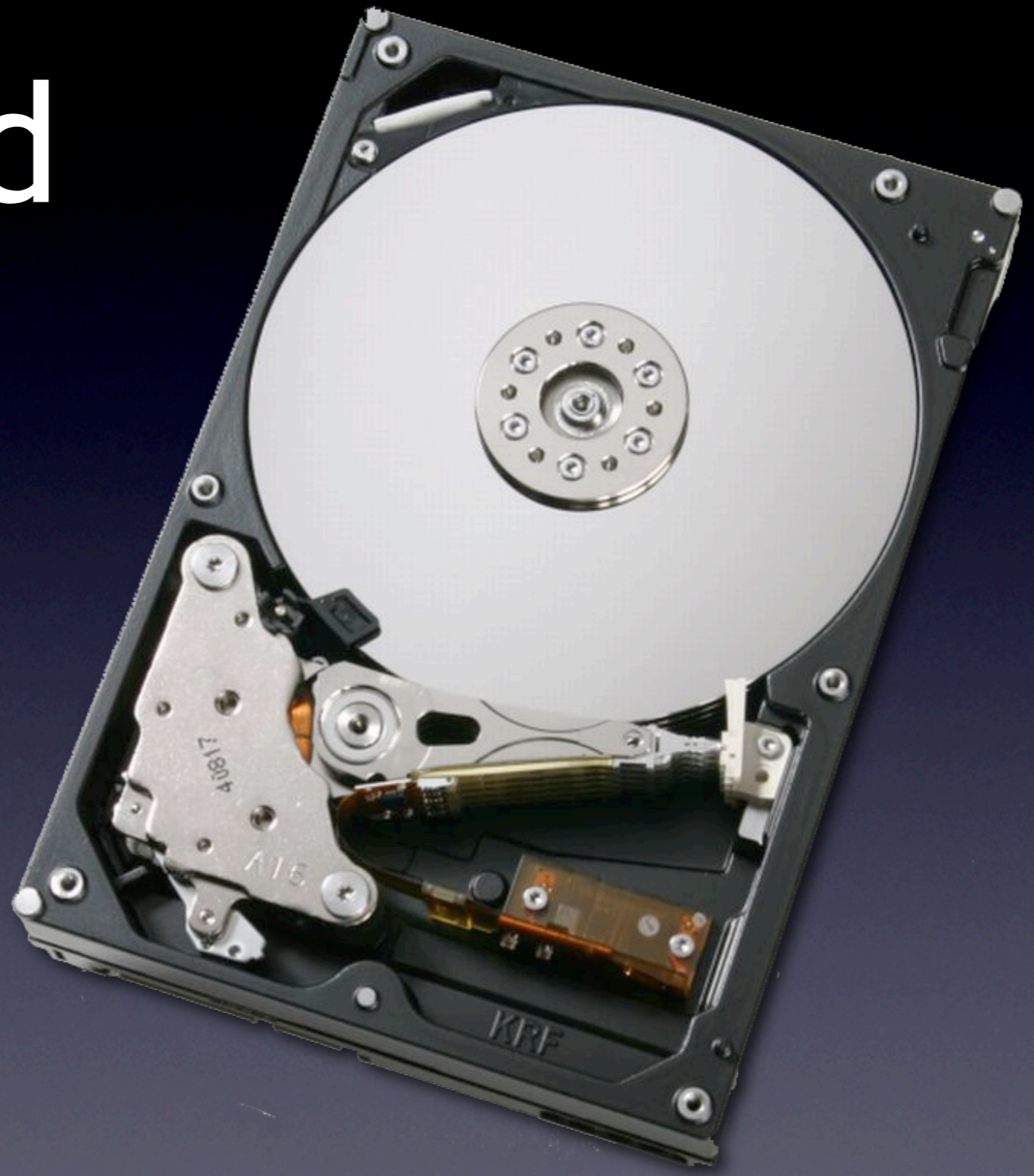
"In every industrial revolution, some key factor of production is drastically reduced in cost. Relative to the previous cost to achieve that function, the new factor is virtually free. Physical force in th industrial revolution became virtually free compared to its expense when it derived from animal muscle power and human muscle power. Suddenly you could do things you could not afford to do before. You could make a factory work 24 hours a day churning out product in a way that was just incomprehensible before the industrial era. It really did mean that physical force became virtually free in a sense. The whole economy had to reorganize itself to exploit this physical force. You had to "waste" the power of the steam engine and its derivatives in order to prevail, whether in war or in peace."

*Long tail 147/148*

Offer a couch potato a million TV shows and he or she may end up watching no more television than before, just different television, better suited to the individual.

*Long Tail 148*

# Unlimited Supply



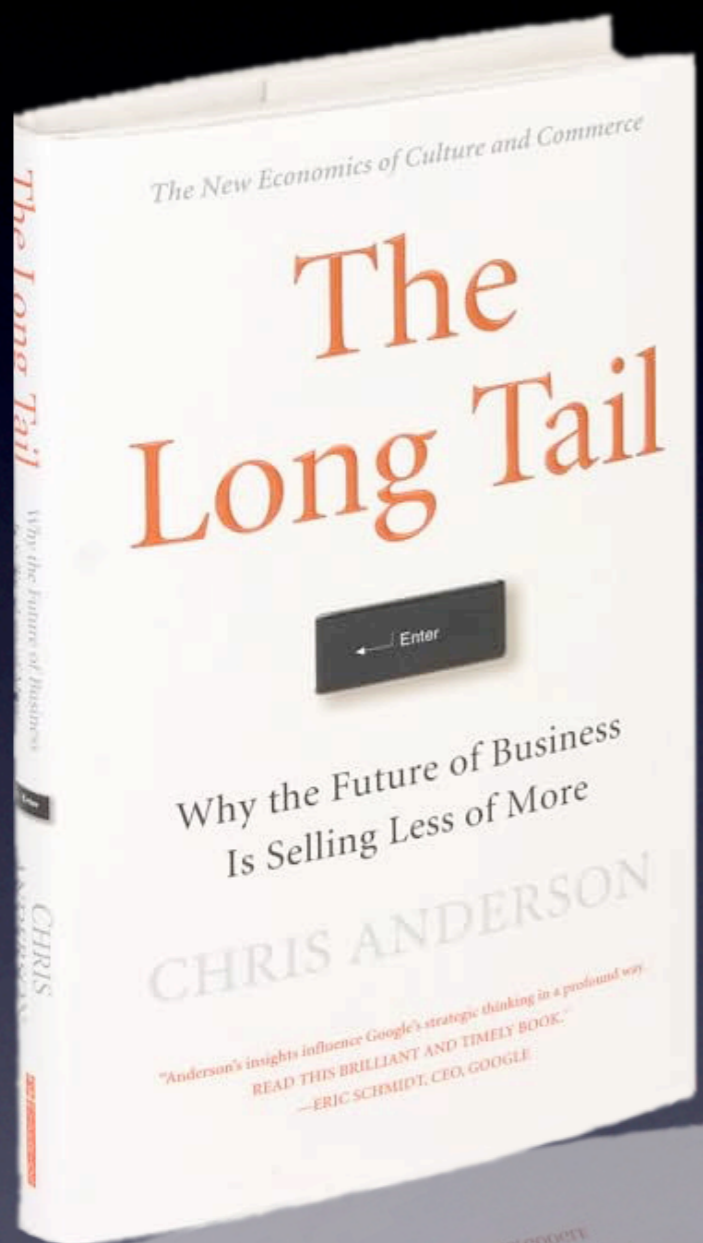
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When you distribute digitally **everything** is always in stock with unlimited supply. To not make it always available makes no sense because, according to Long Tail theory, there is a market for it. Someone, somewhere is still prepared to pay someone money for *Reefer Madness* or *Flying to Nova Scotia*, or *Back strengthening Yoga* etc, if only people knew they existed and where they could find them.

When we reduce the cost of inventory to next-to-nothing and everything can be in stock, we start to benefit from the "long tail" effect.

This is what's wrong with HULU - still only limited number of shows, only in "broadcast" windows. Still being controlled by the irrelevant gatekeepers.

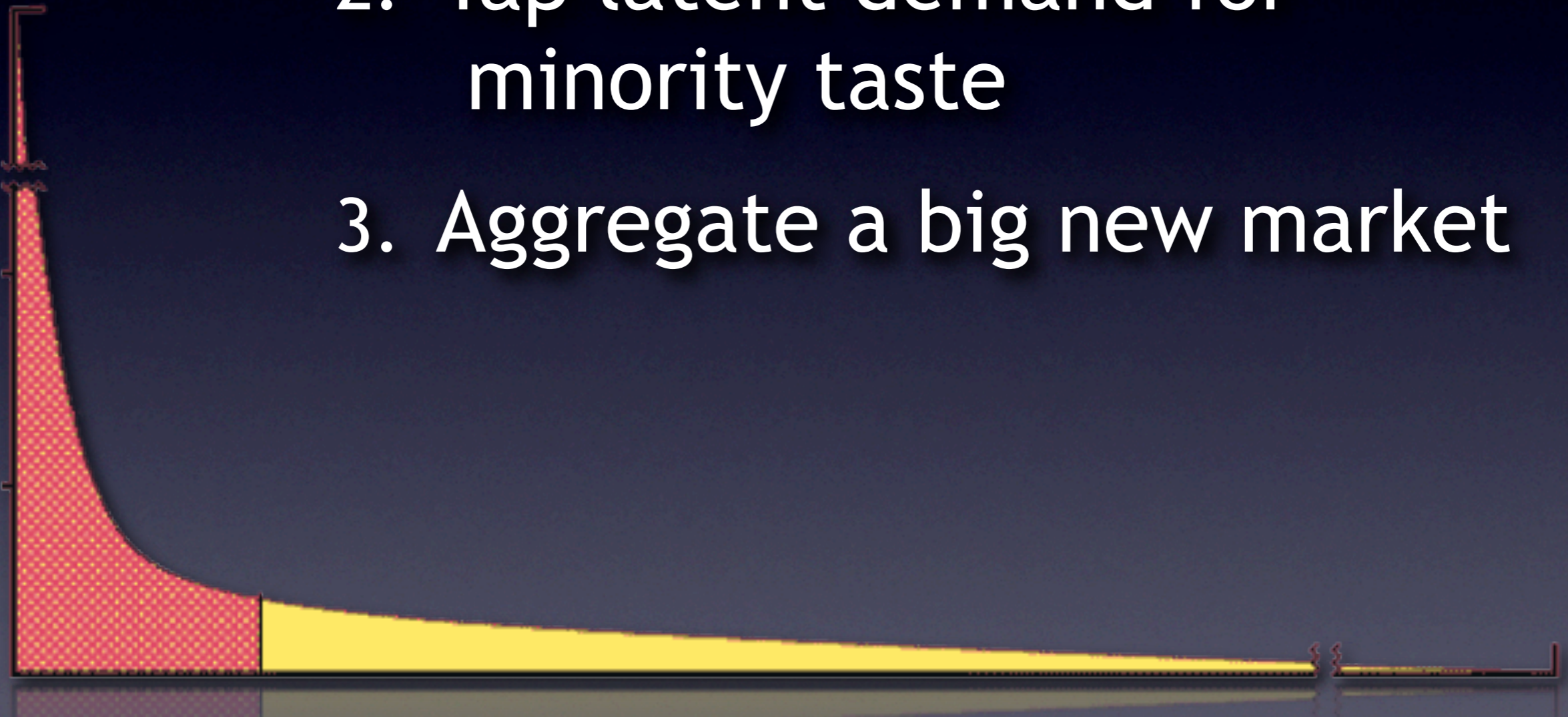


*Short Head Hits*

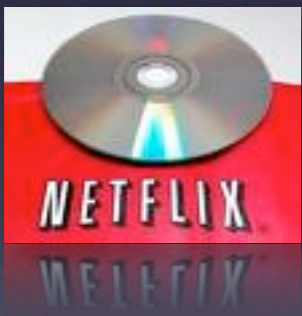
*The Long Tail Range and Diversity*



1. Economically offer more
2. Tap latent demand for minority taste
3. Aggregate a big new market



# Titles in Stock

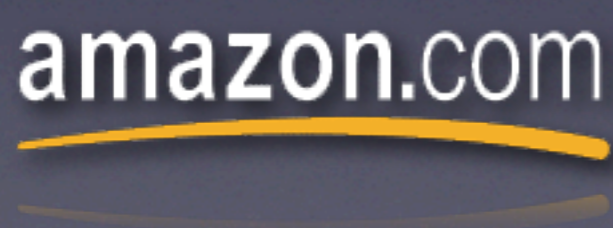


<no animation>

Bricks and mortar music stores the top 1000 albums make up nearly 80% of the total sales. (In big box retailers like Walmart the top 100 albums can account for 90% of sales). Online that same top 1000 accounts for less than a third of the market. A full half of the online market is made up of albums beyond the top 5,000.

**“We sold more books today  
that didn’t sell yesterday  
than we sold today  
of all the books  
that did sell yesterday.”**

*Amazon employee*



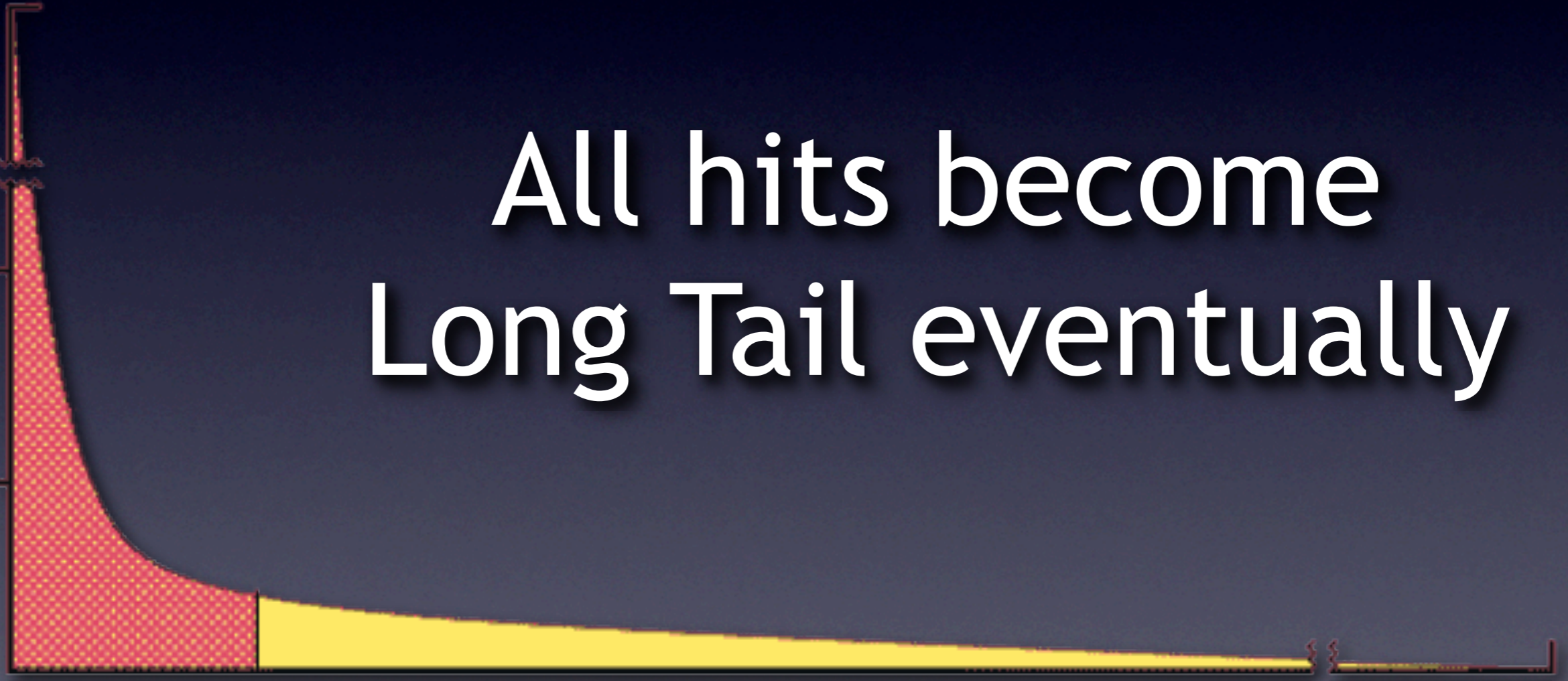
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Amazon also demonstrates the phenomena well. As one spokesperson said:

*"We sold more books today that didn't sell at all yesterday than we sold today of all the books that did sell yesterday.*  
In other words, they now sell more books from titles in that "long tail" that were never available "before Amazon", than they do of what used to be the entire book selling business.



# All hits become Long Tail eventually



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<no animation>

Besides, all hit content eventually ends up on the Long Tail as "encore performances", repeats and syndication. Think of the Long Tail as opening **virtually unlimited syndication** for every show, even those that officially failed. The era of the mega-hit show is not over, but there will be fewer mega hits and a **whole lot more modest successes**. More people will make more money in more ways in the future than in the past. Every digital revolution up to this point has proven that.

# The Growth will be in “Fat Belly” of the Long Tail



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Television 3.0 will see a lot of growth in "middle market" and "niche" programming. Projects that might not have seen the light of day under the regimes we've had, will live and be profitable in the future. You could call this part of the graph the "riches curve" - great if you live there, but not very fair.

- Affiliate links (Amazon Associates)
- Rent Subscriber lists
- Sell aggregated user data/statistics
- Licensing of Brand
- Licensing of Content
- Upgraded service (Freemium)
- Alternate Formats
- Souvenirs/Merchandize



<build on click>

Here's my start at a list all the revenue models you can find in the media industry, all based around a core of free or almost-free content:

- Affiliate revenues (think: Amazon Associates)
- Rental of subscriber lists
- Sale of information (selling data about users--aggregate/statistical or individual--to third parties)
- Licensing of brand (people pay to use a media brand as implied endorsement)
- Licensing of content (syndication)
- Upgraded service/content (*ed: aka "freemium"*)
- Alternate output (pdf; print/print-on-demand; customized Shared Book style; etc.)
- Custom services/feeds
- Live events
- "Souvenirs"/"Merchandise"
- Co-branded spinoff

# What is a Brand?

- Your brand is your personality
- It's the promise you make to the world
- Your brand is a lifestyle.



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**A Practical Guide to Branding - it's the pieces of the puzzle as to who you are and what you stand for.**

Define your brand identity—your product's "personality"—before you spend a dime on advertising or marketing.

Brand is not marketing. Marketing is how you express your brand in interactions with the public and your customers

Brand is not advertising. Advertising is how you raise awareness.

Or to put it another way:

Your product or service is not your company's brand and neither is your logo or your business card. Your brand is the genuine "personality" of your company. **"It's what your customers think of you and say about you when they've left your company"**

**a brand is a promise and branding is the act of devising the promise your company makes to the world**

# Strong Brands



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"First you create the brand, then you raise awareness of it."

Define your brand identity—your product's "personality"—before you spend a dime on advertising or marketing by [Karen E. Klein](#) business Week June 9, 2008

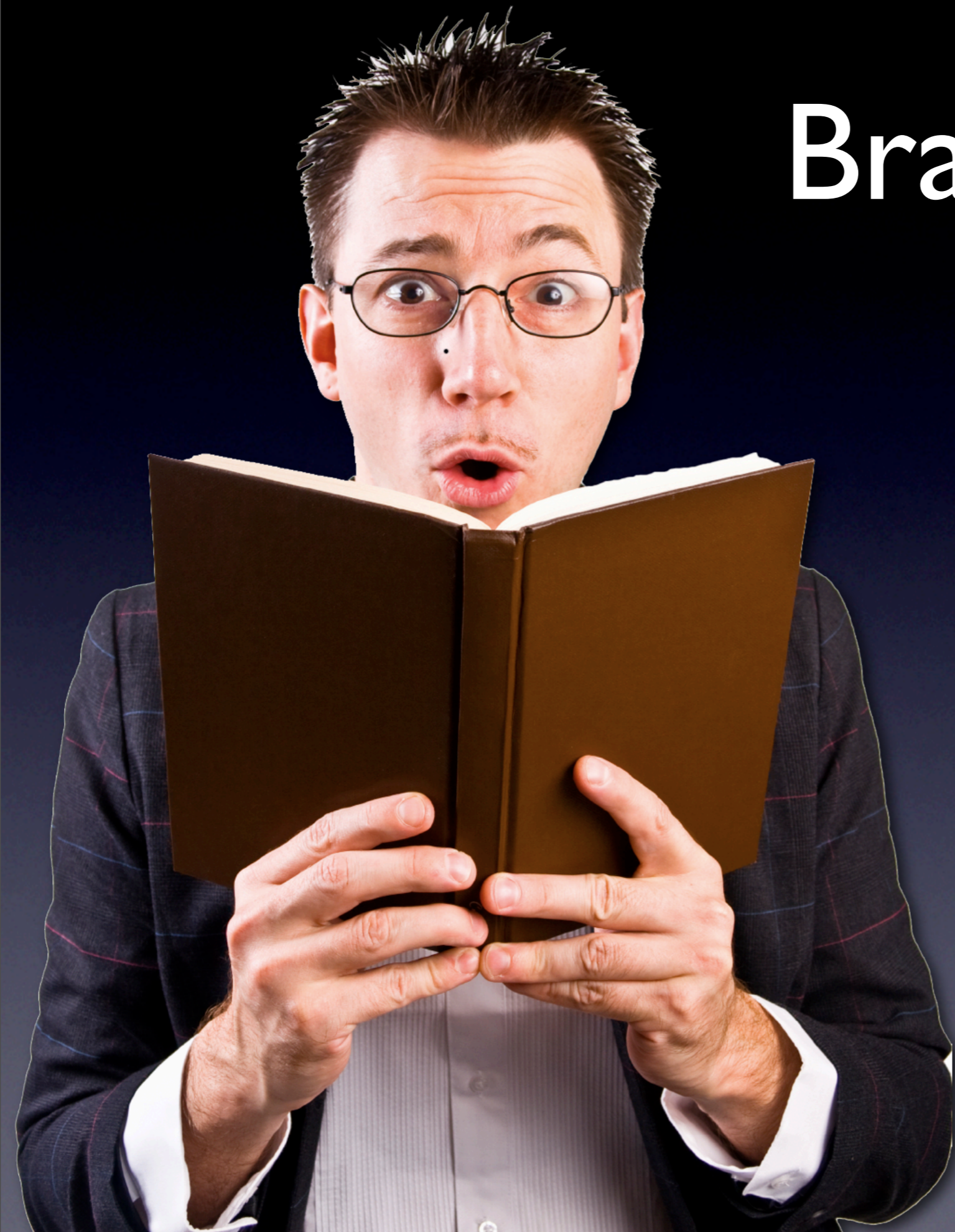
Talk to entrepreneurs about their marketing and communications efforts, and they'll often use the words "branding," "marketing," and "advertising" interchangeably.

"First you create the brand, then you raise awareness of it."

Studies show companies that market their products or services without first establishing their brand identities are not likely to achieve return on investment.

Rob Frankel, a branding expert and author in Los Angeles, Branding, he says, "is not advertising and it's not marketing or PR. Branding happens before all of those: First you create the brand, then you raise awareness of it."

# Brand is story



- Ralph's Maytag Museum
- Dancing naked to the Regional BuZZ theme
- Reverb on Pick our Brains

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If you don't control the story/stories being told about your show, yourself or your media empire, then someone else will control those stories.

What stories are you telling? Ralphs Maytag museum. Homage to Laugh In.

# DV Guys Brand

- Fun
- Knowledgeable
- “Loose”
- Difficulty once Ron moved to Hawaii



# Personality



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## YOUR BRAND IS YOUR PERSONALITY

And while many people think successful branding is only about awareness, it's not, Frankel adds. "Everyone knows about cancer but how many people actually want it? Branding is about getting your prospects to perceive you as the only solution to their problem. Once you're perceived as 'the only,' there's no place else to shop. Which means your customers gladly pay a premium for your brand."

**Your product or service is not your company's brand and neither is your logo or your business card. Your brand is the genuine "personality" of your company. "It's what your customers think of you and say about you when they've left your company,"** says Rodger Roeser, president of Cincinnati-based Eisen Management Group, a public-relations and brand-development firm.

Your brand is what your company stands for and what it is known for. "Look at yourself in the mirror and ask yourself what you stand for. Go around the room with your leadership and ask them what the company stands for. Settle on one or two brand pillars and build your brand around them. If you can't define your brand, your customers won't be able to, either. And the risk is that someone else will define it for you—probably your competitors," Roeser says.

# How important is brand?



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## A Practical Guide to Branding

Define your brand identity—your product's "personality"—before you spend a dime on advertising or marketing by [Karen E. Klein](#) business Week June 9, 2008

Talk to entrepreneurs about their marketing and communications efforts, and they'll often use the words "branding," "marketing," and "advertising" interchangeably.



# The Promise

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## THE PROMISE YOU MAKE TO THE WORLD

Our guests will be interesting  
Our interviews will be relevant to your work  
The news will be made to be relevant  
The show will run to time

Steve Cecil, a copywriter and verbal-branding expert with Where Words in San Carlos, Calif., says a brand is a **promise and branding is the act of devising the promise your company makes to the world**. Marketing, he says, "is the strategy that differentiates your brand promise from all the other brand promises in that increasingly crowded house called "your category."

"Marketing represents the combination of methods organizations use to persuade their target audience toward some specified behavior such as sales," says Stephen Rapier, of Glendale (Calif.)-based The Arttime Group.

Advertising, Rapier says, can take many forms: print, as in newspaper and magazine ads; outdoor, such as billboards; online Web banners; and broadcast advertising on radio and TV. "Typically, the goal of advertising is to grab attention, create positive perceptions, and prompt response while conveying information consumers will find relevant to their needs," he notes.



- Our Guests will be interesting
- Our guests will be relevant
- News will be relevant
- The show will run to time

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<bullets on clicks>

## THE PROMISE YOU MAKE TO THE WORLD

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# The Lifestyle



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## YOUR BRAND IS A LIFESTYLE

A successful marketing strategy uses all—or most—of the tools in the box depending on the job at hand, Cecil says. "Crafting a winning marketing strategy is challenging enough even when you have articulated your brand promise and is probably impossible if you haven't."

If you have not specified your company's brand, don't spend another dime on marketing until you do. While everyone's familiar with megabrands such as Apple ([AAPL](#)), Nike ([NKE](#)), and [Virgin](#), small companies can also develop potent brands and market them successfully, says Steve Manning, managing director at Igor, a branding and naming firm based in San Francisco.

"A brand creates an image in the mind of the consumer. It says something is different at your firm, something worth more than business as usual. If your firm is a commodity, your customers will choose you solely on the basis of price or getting something for free. If you've got a brand, you're selling a lifestyle and you can sell anything you want," Manning says.

Coke Lifestyle - The BuZZmeister

# DIGITAL PRODUCTION **BUZZ**

- Honesty - no punches pulled
- Insight and perspective
- Professional (classic radio sense)
- Sometimes controversial
- Maybe a little blunt
- Great source for news and industry status
- Fun

<click for bullets>

Advertising was always a part of the mix – we had ad breaks before we had ads – filled with music. Necessary breaks because we only had one phone line with a hybrid on it.

- Don't pull punches with guest questions.
- Throw in contrary “straw man”
- “BuZZ in Depth”
- aka “rant”



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### Brand values in practice

#### On the Show

My opening question to Paul Saccone NAB 06  
also borders on that “blunt” part of the show’s personality

Asking La Cie about their “failure rate”

**Creating a great show is easy. Selling advertising isn’t.**

# May - Dec 05 ad sales

May	Jun	Jul	Aug	Sep	Oct	Nov
0	0	0	0	0	0	0

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<click per column>

As an ad salesman, I was a total failure.

Tell backstory – started looking around for someone to affiliate with: DMN got to advanced negotiations, then approached by Creative Planet/CMP.

Guaranteed editorial independence. Signed in November, first sales month was December



- 60/40 deal
  - They take 60%
  - We get 40% of the deal

<click per bullet>

Liked CMP better because they wanted to actively sell into the podcast; DMN were interested in selling ads on website.

# Advertising in Show

2006	Jan / Feb	Mar	Apr	May
Gross	3000	1500	3000	3000
Other				226
<b>Net</b>	<b>1200</b>	<b>600</b>	<b>1200</b>	<b>1426</b>

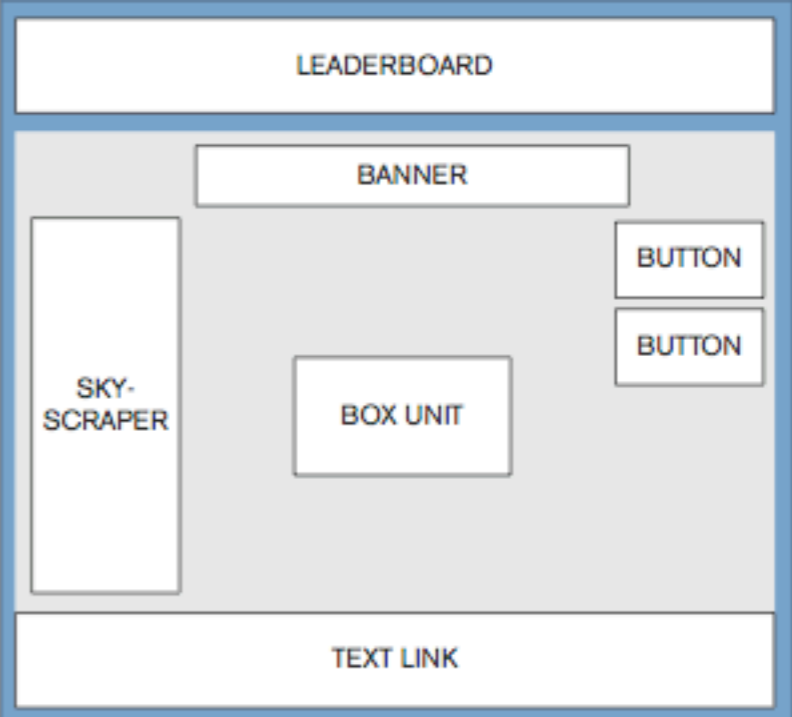
# Then I saw the rates for newsletter advertising!!

Increase your web traffic, branding and overall reach with these online opportunities.

### Specifications & Pricing Comparison Guide

Description	Specs (in pixels)	Web Site and Newsletter CPM
Leaderboard	728 x 90	\$100/CPM
Banner	468 x 60	\$85/CPM
Skyscraper	160 x 600	\$110/CPM
Button	160 x 100	\$75/CPM
Box Unit	336 x 280	\$125/CPM
Newsletter	All Units	\$65/CPM
Classified	400 x 200	\$500/month or \$2000/year
Text Link	Link	\$50/CPM

For more information, visit <http://www.nbmedia.com/samples>.



The diagram illustrates the placement of various advertising units on a page. At the top is a LEADERBOARD. Below it is a BANNER. To the left is a SKY-SCRAPER. In the center is a BOX UNIT. To the right are two BUTTONS. At the bottom is a TEXT LINK.

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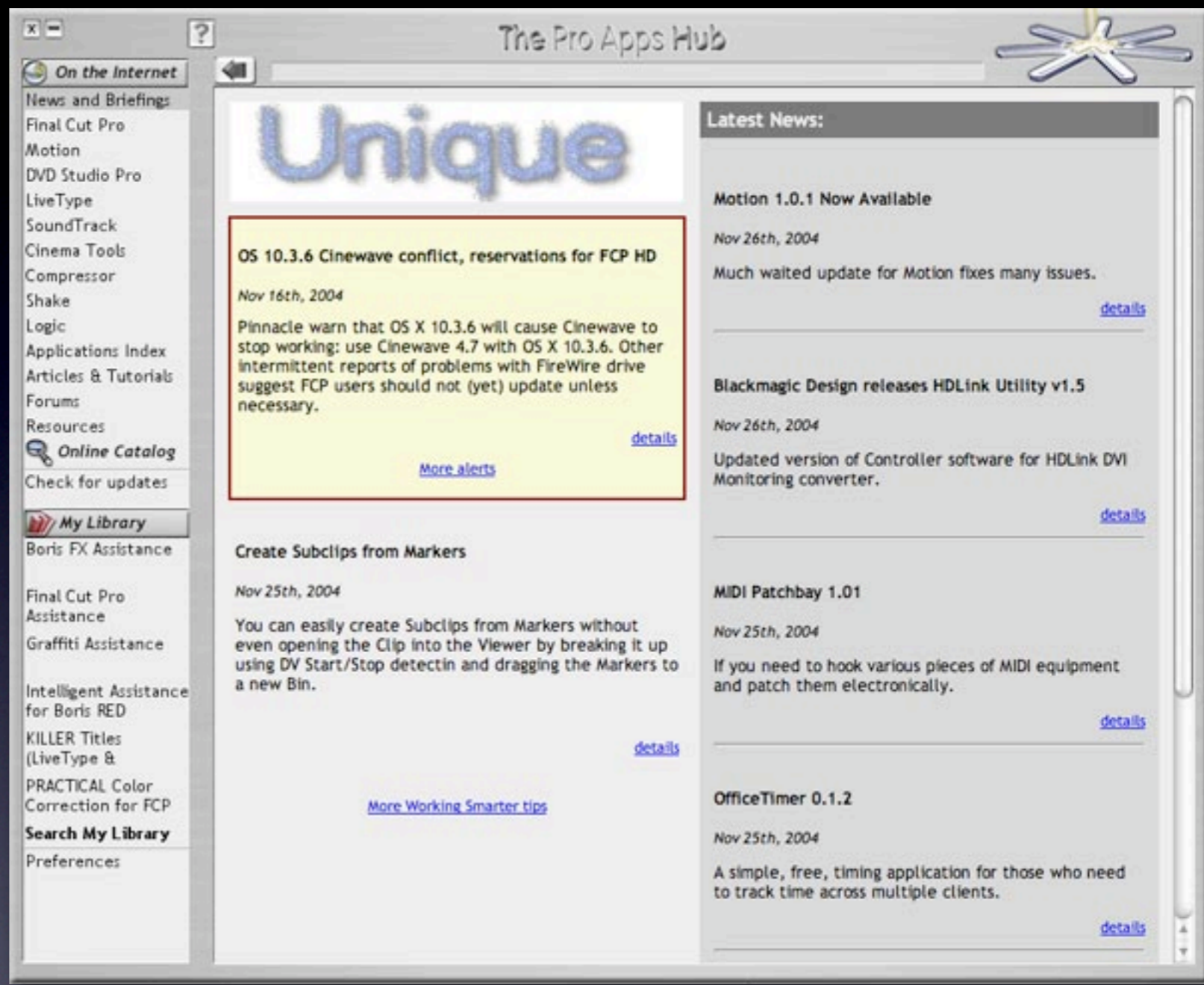
\$65 to \$110 CPM

Per thousand impressions.

CPM for the show was around \$1.

# Still:

- Writing news feed
- Writing daily tips
- Writing articles



## for the Pro Apps Hub

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<click per bullet> then click for Pro Apps hub>

Problem, - news was filtered to be apple-centric and Tips/articles were apple centric. The BuZZ was not Apple Centric.

Split the feed

# Expanding the Brand

- Weekly newsletter to promote show
  - Became a useful newsletter with a quick news summary “In case you missed it”
- Twice a month “Tips and Tricks”
- News feed syndicated across four Creative Planet sites

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<click per bullet>

2-pop.com  
GovernmentVideo.com  
theSchubinReport.com  
Videography.com

The ProApps-Hub  
DigitalProductionBuZZ.com  
OSXFAQ.com  
Tapeonline.com  
tiptoefilms.org

August 17, 2007

### Creative Planet's Digital Production BuZZ

#### Tips and Tricks August 17, 2007

For the best source of industry BuZZ, Creative Planet's Digital Production BuZZ has more shows, more news, live shows from major trade shows and more guests than any other industry show or podcast.

If you haven't checked out the new show yet, you can subscribe to the podcast at <http://www.digitalproductionbuzz.com/Podcast/> or via iTunes - just search for "Digital Production BuZZ" and you'll find us.

**In this issue:**

[Interviewing Techniques](#) (Production)

*by John Hollands*

[Awesome Titling](#) - kick those titles up a notch with these new PDFs.

[The Technology](#) (Distribution)

*by Philip Hodgetts*

[Convert Audio to Keyframes](#) (After Effects)

[All-new Simple Encoding Recipes for the Web](#)

[Render Anamorphic for Final Cut Pro](#) (Final Cut Pro)

[Free Stuff:](#)

- CamTwist
- Free Photos Directory
- Too Much Too Soon plug-ins for Final Cut Pro/Final Cut Express

[Separating Video Tracks after they are Collapsed](#) (Avid)

*by Terry Curren*

[Coming up on the Digital Production BuZZ](#)



#### Get the BuZZ

There's a choice of our regular AAC Podcast feed (the one in the iTunes Music Store's Podcast directly) or an MP3 files for those not using an Apple iPod to listen.

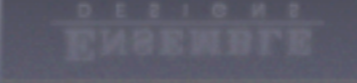
There are **three ways to get the BuZZ** - keep in touch with what's happening in your

There are **three ways to get the BuZZ** - keep in touch with what's happening in your

There are **three ways to get the BuZZ** - keep in touch with what's happening in your

There are **three ways to get the BuZZ** - keep in touch with what's happening in your

- Newsletter going out to 48,000
- 12,500 (approx) open it.



<click on bullet>

Easier to understand the numbers

- We chose newsletters because that's where the money was!
- And because most of the work was being done anyway, in another context.
- Already repurposed blog and newsfeed to the BuZZ website, taking it further was no big deal.

<click for bullets>

Work was already being done – keep the work in one family. If I wasn't generating news and tips for another context, I'd have probably tried an interviews newsletter – transcribe the show interviews and tidy them up.



# Advantage of hooking up

- Automatic audience
- Combined benefits of the brands



# Advertising Groups

- RawVoice network
- Kiptronic
- Podtrac
- Wizard Media
- Podango
- Burst Marketing
- Backbeat Media



[downloadablemedia.org](http://downloadablemedia.org)

- An industry association focused on providing advertising and audience measurement standards for episodic and downloadable media.

<automatic>

Was a member, not any more.

Looking to set metrics so that they can sell podcasting advertising to madison avenue.

Few advertising networks have the targeted ads that make a niche show valuable.

# Trade Publications

- Existing Websites
- magazine affiliates
- Hook into a big existing audience
- Hook into an existing ad sales network

# Show must be pro



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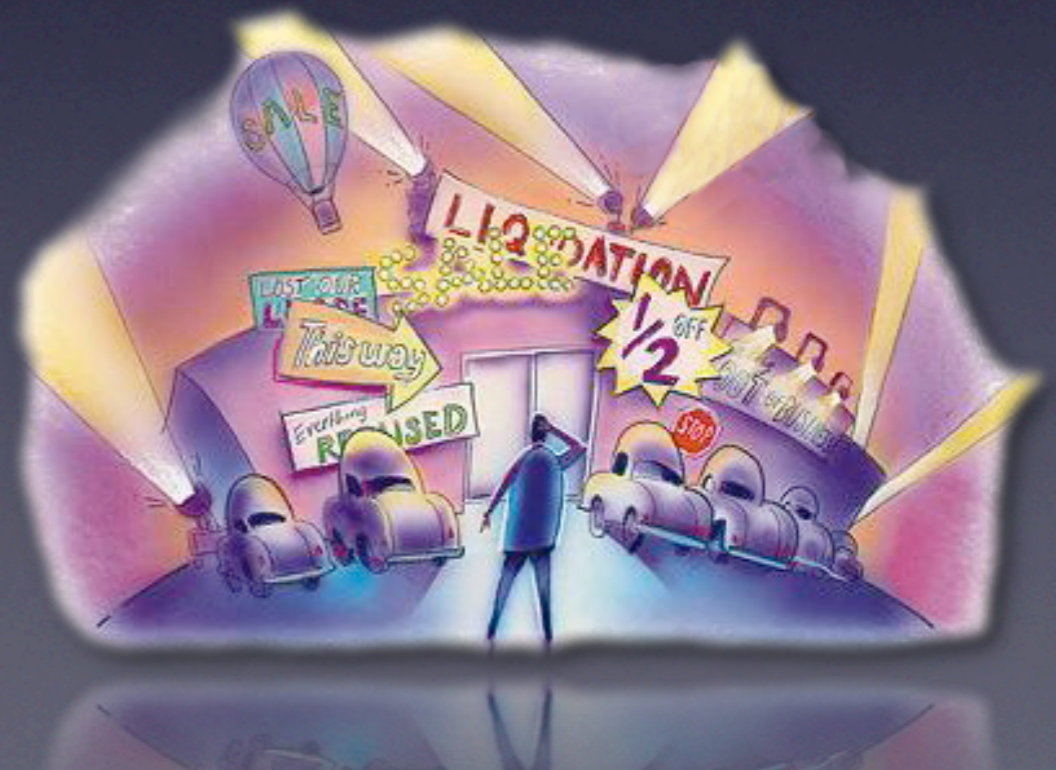
74

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Aligning with CMP, NewBay or advertising group or trade group, the show has to be professional: consistent, of reasonable quality and regularly produced.

# Know your Audience

- What's the audience demographic
- Who would want to reach those folk?
- Aggregate worldwide
- Find someone selling to that demographic



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Who has an interest in the audience this is reaching.

The reality of getting enough return for the "sales guy" for a relatively small podcast

Give some figures as examples.

BuZZ - my expectation based on 2000 listeners, very targeted - \$150 for 60s, \$100 for 30 s. Never sold an ad until we affiliated with Creative Planet.

If the ad sales guy was working for me and delivered maximum results, that would be \$900 a show. Even on a 50/50 split the sales person would only get \$450 a week. Given half a week's time to sell, that's less than \$20 an hour.

Google is working on some products that will tie advertising to video content like AdSense.

# Attributes of a Television



## “Channel”

What are the attributes of a Television channel?

- Content delivered automatically

- Notification of new content you might be interested in

- The shows you want to watch delivered in one place

Let's start with delivery.

# RSS

## Really Simple Syndication

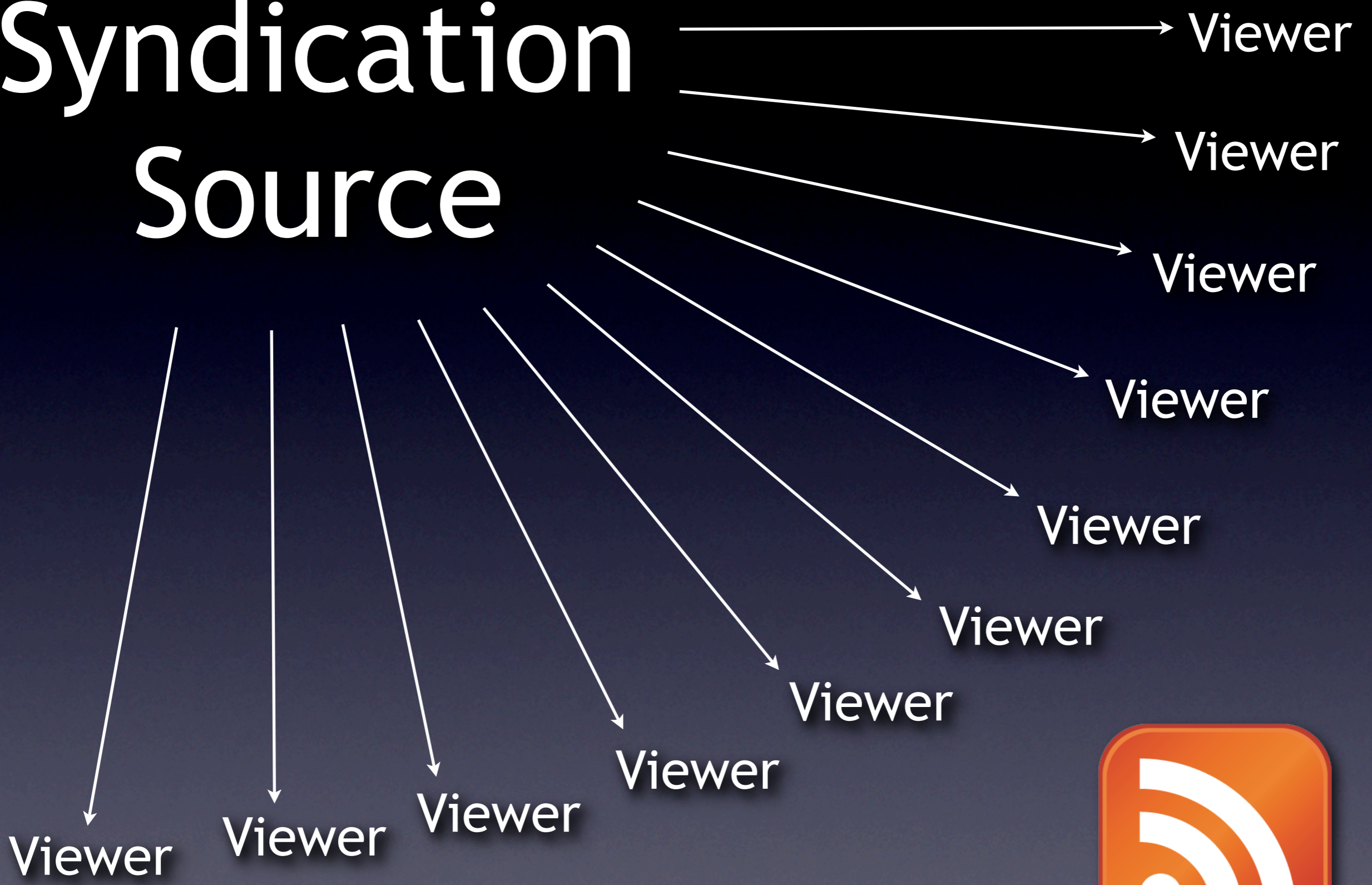


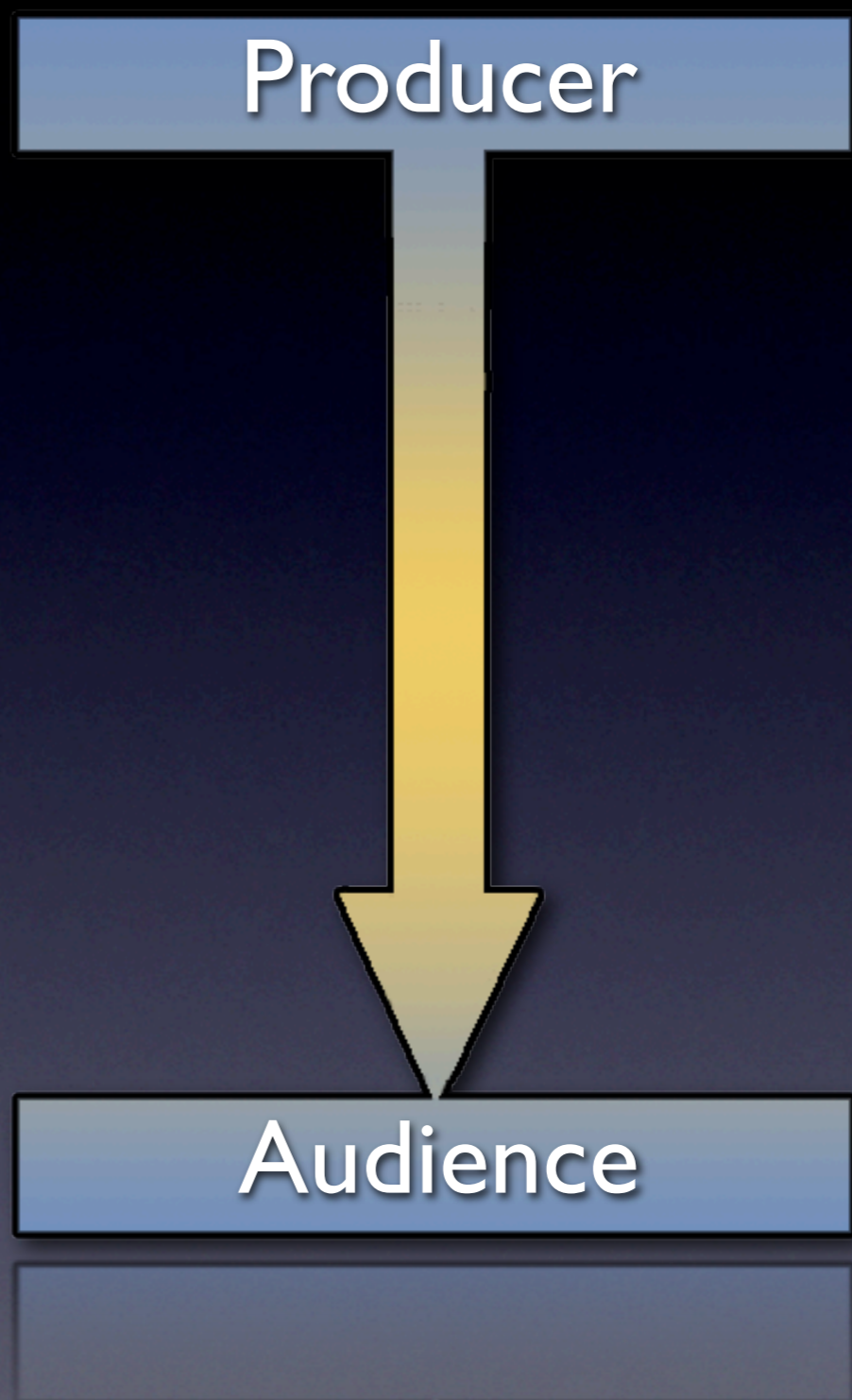
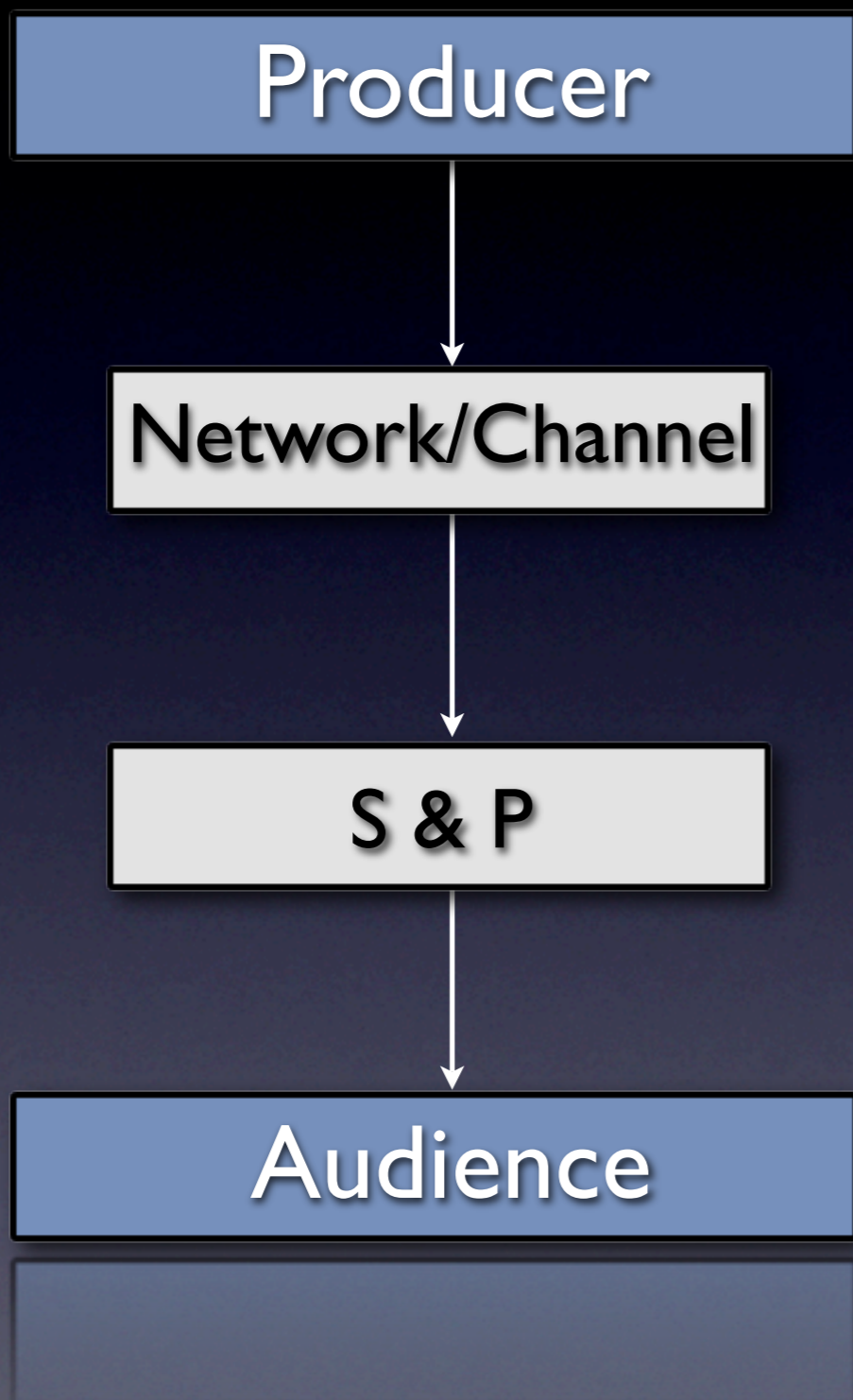
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That technology's already in common use: RSS. The same RSS that drives podcasting, blogs, news feeds etc. Since Dave Winer, Adam Curry and Kevin Marks created the ability to use RSS to drive the delivery of audio and video content via "enclosures", we've had the foundation for a new generation of television.

# Syndication Source



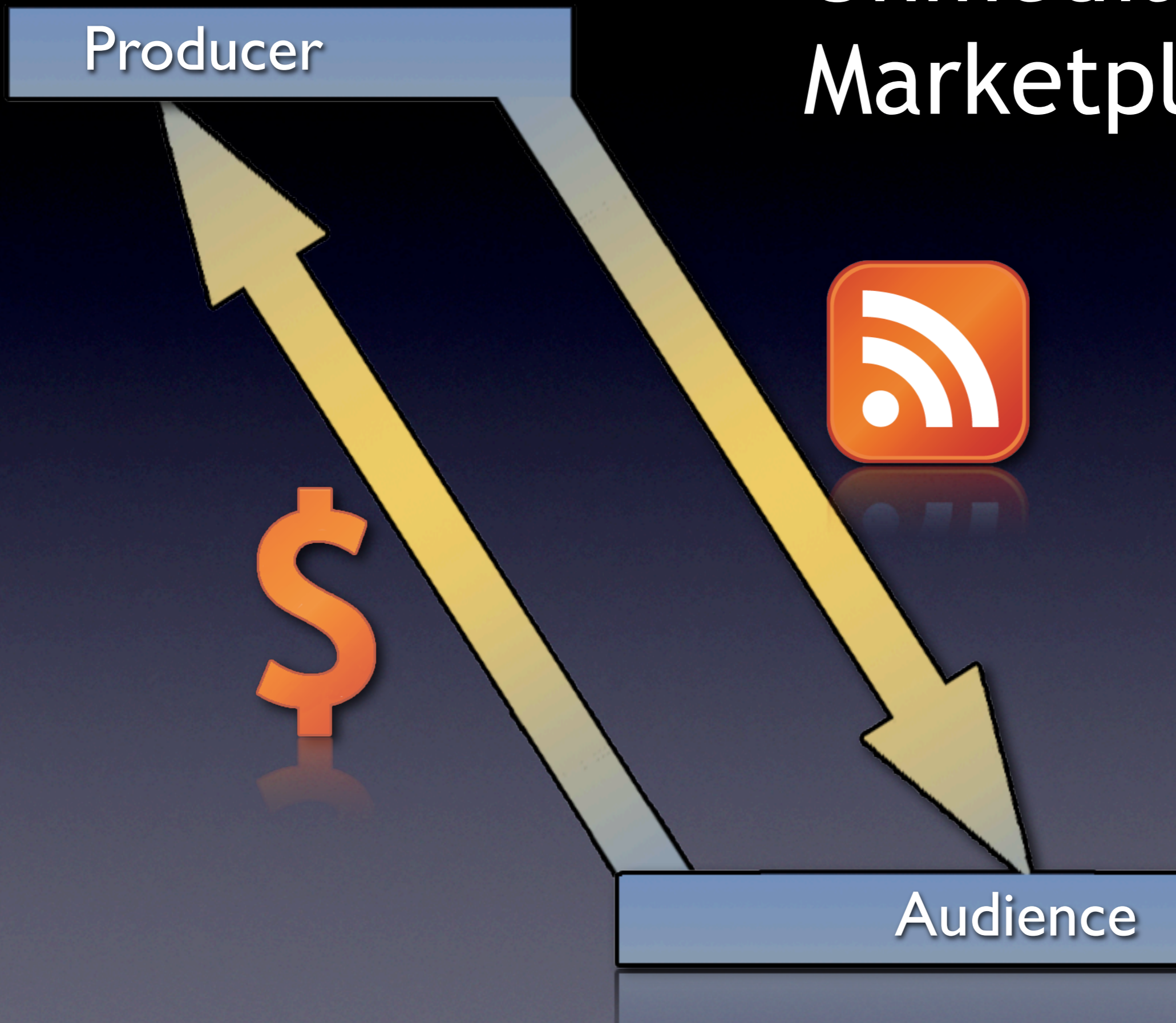


<automatic build>

RSS/podcasting technology makes direct connections between Producer and audience, but it's hard to monetize.

That keeps an open marketplace so any program can stand on its merit, gaining revenue if it gains a market. Television 3.0 needs to provide filtering tools - channel customization if you will - because ultimately the World watches but one channel - their own. Under Television 3.0 that personal channel will be full of shows that the viewer is interested in. All my favorites, all the time.

# Unmediated Marketplace



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<automatic build>

The direct connection model at realistic pricing levels delivers great results for program producers and makes Television 3.0 a realistic alternative to its predecessors.

**Bring it home, draw out the perfect model.**

No gatekeeper, no standards and practices

# More diverse programming



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It also means that programming like children's stories with a Jewish, Christian or no-religious orientation, will also be produced and find a market, where current distribution channels filter them out instead of risking "offending" someone. When you distribute directly, you only have to please your viewers

And of course, more open distribution allows more political voices to be heard, as we're already noticing in this Presidential election cycle.

Imagine what will happen we build the equivalent for television - make virtually every show ever made - broadcast, cable, educational or corporate - available so people could find what they want. We can with digital distribution.

If our industry followed the Amazon example - selling more of what used to be not available than what used to be available - ie doubling the business - that will generate a lot more middle class wealth.

At this point, those who've been paying attention will recognize the "Long Tail" model.

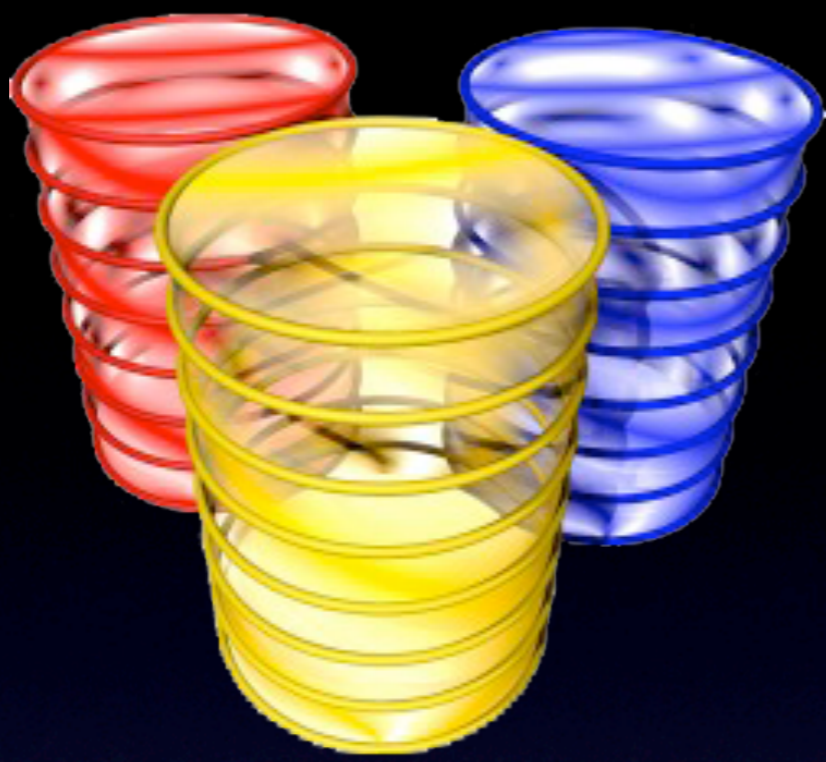


Let's imagine a system that aggregates all sort of content into a common database.

Draw distinction between aggregator and gatekeeper

But that Podcast Feed File can be dynamically generated out of a database. This is in common use already. Using a combination of preset searches, the closest we might get to a 'channel' in Television 3.0, or by allowing viewers to browse and search to build their own customized versions, based on a common pool of metadata about price, owner, description, etc.

Because it's ultimately plain text, there are many, many tools to allow interaction between that central source of data about the content being offered and the final form of the feed that's used in iTunes or other aggregator.



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RSS feeds can have the content predetermined - all episodes of a particular show for example - or be dynamically generated based on any specific criteria - genre, content, location or even by actor, director or, writer, etc and totally personalized for each viewer.

Once the custom channel is built, or using single source feeds, when the viewer has subscribed they don't have anything further to do. All the content in the system is constantly filtered for new content that's of interest to that specific viewer, and delivers it up to the viewer and charges accordingly.

There's just one problem with this great solution. It used not to exist.

[www.openTVnetwork.com](http://www.openTVnetwork.com)

The easiest way to buy digital content.

**klickTab**

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I'm pleased to announce, that my partner and I have found a patent-applied-for method of doing just that: charging for individual items in a Podcast or RSS feed. klickTab will be opening a web service early in May to enable anyone who wants to, to charge for items in a podcast feed, and to build those feeds.

**klickTab**

**openTVnetwork.com**

philip@openTVnetwork.com



**Open  
television  
network**

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klickTab is the technology that makes it possible; the Open Television Network is the marketplace that makes it fair.



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I think we can agree that whatever:

- is produced by professionals
- using high levels of craft skills
- for the purpose of entertaining or educating others, and
- with the expectation of being compensated for the entertainment or education provided

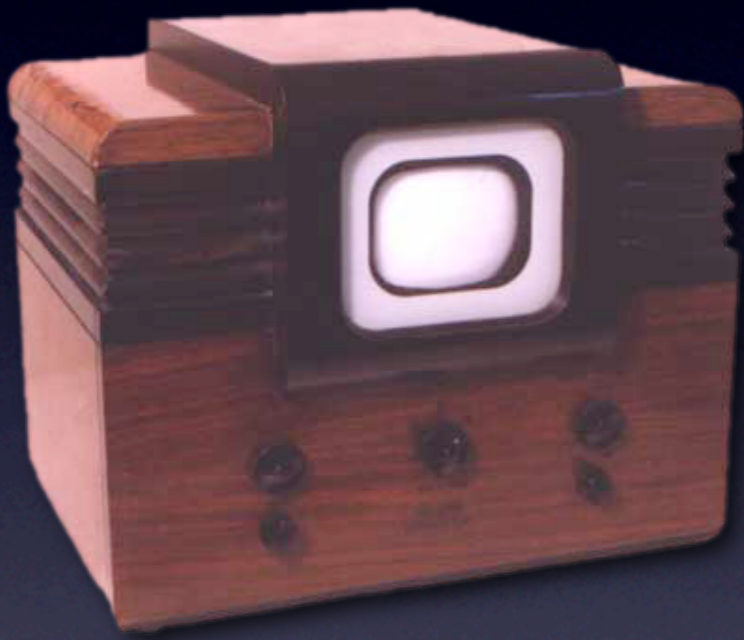
is Television.

We've seen how the inevitable trend toward more choice, from that first day of broadcast television to a world where the "average" viewer has 128 channels to choose from.

We've also gone from free broadcast television, to paying once for the "airwaves" and still having to be exposed to the advertising that's supposed to support a free service.

As viewers watch programs, it's logical that we need to aggregate programs in such a way that viewers can find and filter them as simply or as deeply as they want.

And whatever we do, we must make it easy for the customer, for the viewer because television's always been easy.



- |                                |                                 |
|--------------------------------|---------------------------------|
| 2. WGBH PBS Boston (2)         | 31. The History Channel         |
| 3. THE WEATHER CHANNEL         | 32. Lifetime                    |
| 4. WBZ CBS Boston (4)          | 33. Boston Catholic TV          |
| 5. WCVB ABC Boston (5)         | 34. TV LAND                     |
| 6. FOX WFXT Boston (25)        | 35. Comedy Central              |
| 7. WHDH NBC Boston (7)         | 36. USA NETWORK                 |
| 8. UAN WSBK Boston (38)        | 37. PBS SUPERSTATION            |
| 9. WGBX PBS Boston (44)        | 38. TNT                         |
| 10. WLVI Boston (56)           | 39. FOX NEW ENGLAND             |
| 11. WENH PBS Nashua            | 40. ESPN                        |
| 12. PAX.TV                     | 41. ESPN2                       |
| 13. NEW TV Newton Local Access | 42. FUEL                        |
| 14. SCOLA                      | 43. MTV MUSIC TELEVISION        |
| 15. WUNI Univision Boston (27) | 44. VH-1                        |
| 16. The International Channel  | 45. SCI-FI CHANNEL              |
| 17. Black Entertainment TV     | 46. PROGRAMMING                 |
| 18. Arts & Entertainment       | 47. TEXT CHANNEL                |
| 19. Bravo                      | 48. FILM CHANNEL                |
| 20. WNDS IND Derry (50)        | 49. HISTORY CHANNEL             |
| 21. CNBC                       | 50. PROGRAMMING                 |
| 22. COURT                      | 51. NEWTON CAMPUS PROGRAMMING   |
| 23. C-SPAN                     | 52. PROGRAMMING                 |
| 24. C-SPAN 2                   | 53. PROGRAMMING                 |
| 25. Headline NEWS              | 54. AMC AMERICAN MOVIE CLASSICS |
| 26. CNN                        | 55. WGOT IND (60)               |
| 27. New England Cable News     | 56. WMFP IND (62)               |
| 28. Cn8                        | 57. COLLEGE TELEVISION NETWORK  |
| 29. TLC The Learning Channel   | 58. NESN                        |
| 30. DISCOVERY CHANNEL          | 59. WHSH IND (66)               |
|                                | 60. FOX NEWS channel            |
| 30. CHRYSLER DISCOVERY         | 60. MEM2 FOX                    |
| 30. TLC The Learning Channel   | 60. WHSH IND (66)               |
|                                | 60. NESN                        |

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Television quality has become easier and less expensive to produce but distribution hasn't kept pace  
 There are undoubtedly more outlets now than ever before

What we're seeing now is the inevitable outcome of the trends that as old as Broadcast Television itself. Every increase in "bandwidth" opens up more choice for viewers and more opportunities for producers.

- 
- A person is seen from behind, sitting at a desk in a control room. The room is filled with numerous computer monitors displaying various images and data. The person is wearing a dark jacket and is looking at the screens. The lighting is dim, with the primary light source being the monitors themselves.
- Increased choice;
  - Personal Selection;
  - Maximum program availability.

## Totally Personal Channels

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<on click to reveal TV 3 points>

The shift from Television to Television Mk II took 25 years - 1975 to 2000. The transition to Television 3.0 won't take that long but it won't be an overnight transition either. Television 3.0 is about increasing choice, personal selection and maximum program availability. It is ultimately about a totally personal "channel".

It's been about personal channels for quite some time. People watch programs.

# The Growth will be in “Fat Belly” of the Long Tail



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Television 3.0 will see a lot of growth in "middle market" and "niche" programming. Projects that might not have seen the light of day under the regimes we've had, will live and be profitable in the future. You could call this part of the graph the "riches curve" - great if you live there, but not very fair.

# Brand is story



- Your brand is your personality
- It's the promise you make to the world
- Your brand is a lifestyle.

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<bullets on click.

**A Practical Guide to Branding - it's the pieces of the puzzle as to who you are and what you stand for.**

Define your brand identity—your product's "personality"—before you spend a dime on advertising or marketing.

Brand is not marketing. Marketing is how you express your brand in interactions with the public and your customers

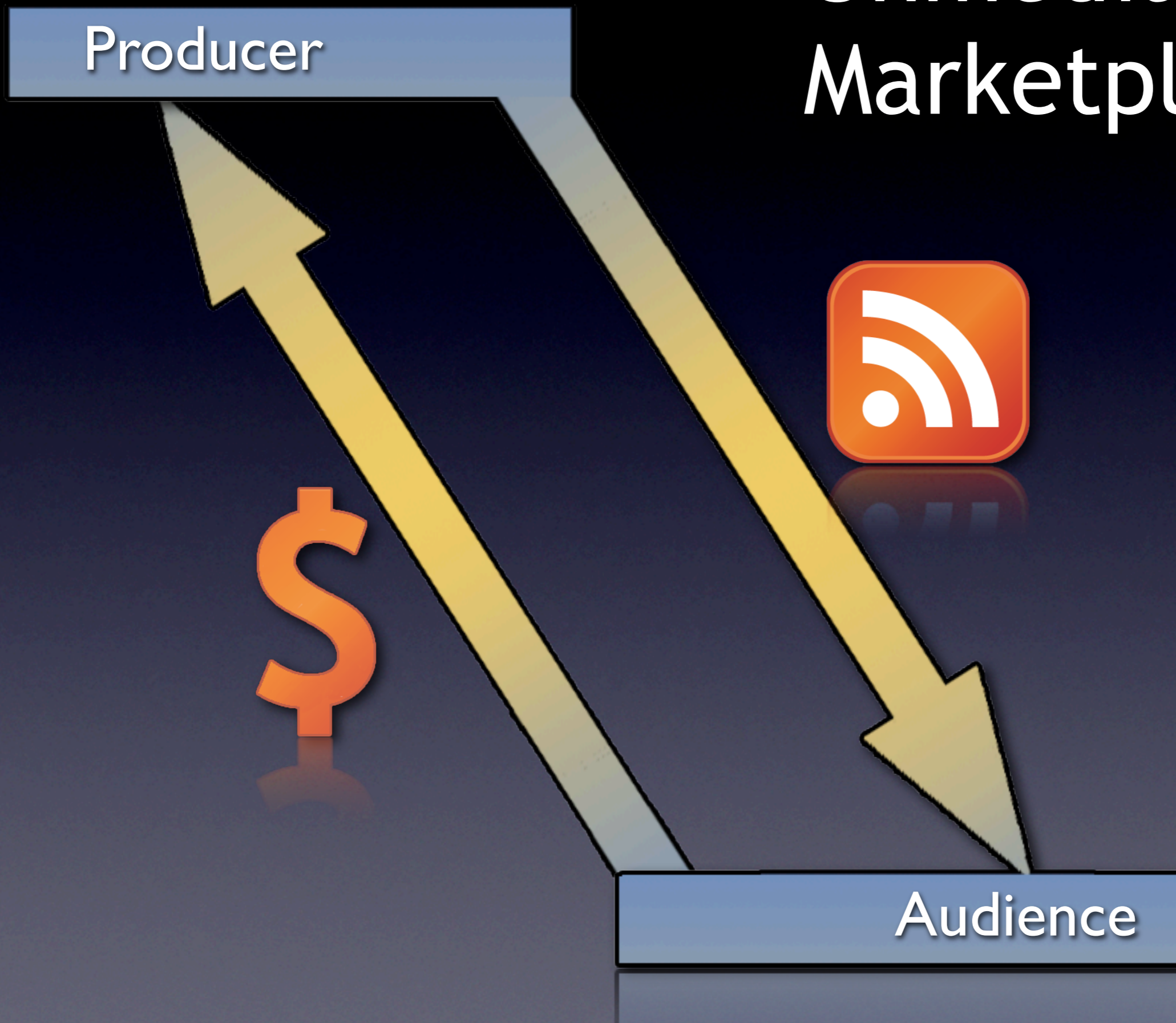
Brand is not advertising. Advertising is how you raise awareness.

Or to put it another way:

Your product or service is not your company's brand and neither is your logo or your business card. Your brand is the genuine "personality" of your company. "It's what your customers think of you and say about you when they've left your company

a brand is a promise and branding is the act of devising the promise your company makes to the world

# Unmediated Marketplace



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<automatic build>

The direct connection model at realistic pricing levels delivers great results for program producers and makes Television 3.0 a realistic alternative to its predecessors.

**Bring it home, draw out the perfect model.**

No gatekeeper, no standards and practices

# Summary

- The Long Tail works in our favor
- There are lots of different ways to monetize what we do
- We'll be in a new generation of Television when we program our own channels, delivered to our computers, TVs and portable devices.
- klickTab and Open TV Network are a small step along the way.



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