

Good morning. Thanks for getting up early with me today. I always think of this timeslot—the first session of the last day—as the “hangover hand off.” So I appreciate your willingness to drag yourselves out of bed this morning.

I’ve been doing this session for about ten years now. First I called it the “Raise Your Ratings” series, then “New Best Practices.”



I stole the idea for the name from... I’m sorry, I paid *homage* to... “TNT’s New Classics” way back when that was their look.

I liked how they took a package of movies that had been around for a while, had no relation to one another, and created a new category. Not exactly old enough or necessarily good enough to qualify for Turner Classic Movies, and not fresh enough or big enough to be considered

TV blockbusters. They created a new category with a perceived value that took the titles up a notch. That’s good marketing.

I also like oxymoronic titles. You know, “Jumbo Shrimp.” “Tight slacks.” “Same difference.” “New Classics.” It’s good naming. Short and simple, but dissonant. It catches in your brain, and you think, “Now wait a minute...”

Back then I knew I wanted these sessions to be a round up of the newest strategies, tactics and creative, and I wanted to catch them at that inflection point where they became established best practices. Thus, “New Best Practices.” And while the name has worked well, I realize it overlooks “sustained” best practices. True, I always look for trends and patterns, but usually in short bursts—a season, a campaign, a daypart, or even within an hour. I’m now talking about strategies, tactics and creative that have withstood the test of time. It’s something we tend to overlook because everything in our business is so short-lived. Shows, schedules, campaigns, spots, and sometimes-even jobs.

So today, we’re going to carve out some time for “sustained best practices.” Instead of going broad, we’re going to go deep and focus on a couple of brand strategy case studies.

But first, let’s look at some new stuff. Every year we talk about the changes technology has wrought on our business. And this year is no exception. Two new technologies in particular seem to have the most potential to impact our business—the Apple iPad and 3D television.

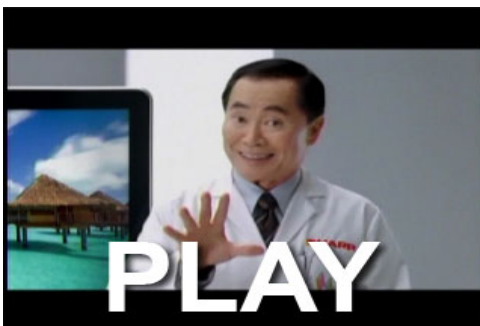


3D TV is adding a new dimension, literally, to the technology and viewing experience we have today. And except for putting on funny glasses, it probably won't change media behavior, but rather, like HD before, enhance viewer engagement, reinforcing current behavior, which should increase sampling and time spent viewing. Creatively, it also opens up all sorts of opportunities, particularly for the design community. Unfortunately, for now, we can only talk about it in visual metaphor—like the illustrations from these ads.



This is my favorite.

You can see 2D imaginations of 3D possibilities—as Mr. Sulu points out...



Actually, he's not talking about 3D TV, but the Sharp Quattron.

Now, if I'm not mistaken, the whole point of RGB is that it creates every combination of light in the spectrum. I'm no engineer, but it seems like adding a fourth color is kind of like....





But the iPad, like so many Apple products, has the potential to radically change consumer behavior. And since we are in the business of managing consumer behavior—audience behavior—it impacts us.

While everyone is now developing apps for the iPad, ABC & MTV were the earliest creator's of television apps. ABC's app hosts an on-air schedule as well as a distribution channel for TV episodes similar to ABC.com or Hulu. Since it launched in early April, the ABC app has had 3.5 million episode starts.



FOX's 99-cent app for Glee is an “engagement” app. Besides providing information about the show, it allows Gleeeks to sing karaoke to songs from the show, and then post them to social networks to share. Kind of scary.

And following their successful iPhone apps, MTV's early entry was a game for Beavis and Butthead. Some things just never die.



Comcast is introducing an app that acts as a television remote. I requested the app from Comcast to show you, but they passed. So, I had to pull the demo from YouTube. Which is a pretty good illustration of the problem operators like Comcast face. If I can get content I want without having to go through Comcast. Why do I need Comcast? That's the challenge of cord cutting, and why

Comcast, even if they wouldn't give me the app, is smart to make the iPad a part of their strategy.

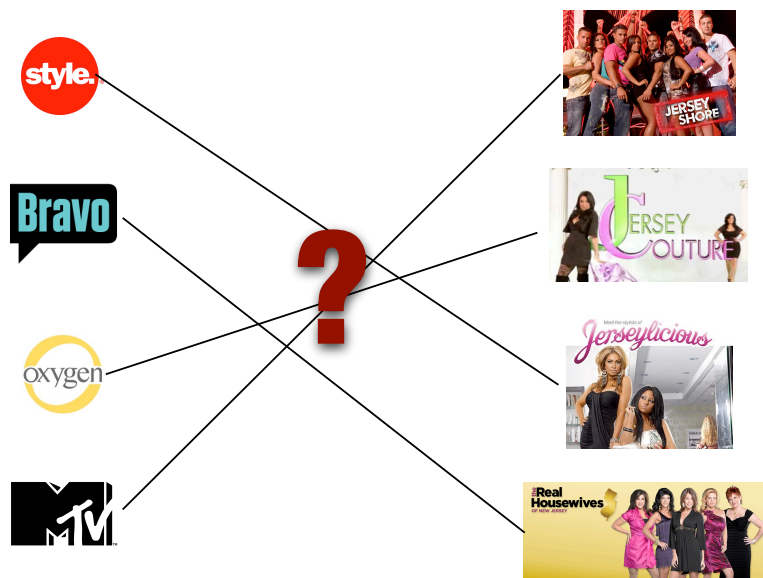
Why is this all important? We're only a couple of months into the iPad and already I can use this one device to navigate television, I can share my TV experiences with others, I can market my shows, I can enhance the viewing experience, I can replace the TV experience, and we have yet to explore the ad sales implications, not to mention the ancillary revenues. This is a game changer.



And that's what Apple has always been known for—resetting the bar of media behavior. The Macintosh, the iPod, the iPhone, and the iPad. But there have been some miscalculations along the way.

If you were here last year, you might remember, we played a little game. I showed promos without network identification and you had to guess

what channel they came from—based on the content, style, tone and manner of the promo. It was a good demonstration that with so much parity content out there—shows that look, sound and act the same—its imperative that we own these shows in our own brand voice.



For example, this year we have Jersey Shore, The Real Housewives of New Jersey, Jerseylicious, Jersey Couture.

How do viewers connect the right network to the right show? It's a challenge.

But what happens when you don't have parity shows? You actually have the same show?

Now if you're part of a network group, that may not be a bad thing. For example, Turner Entertainment has two general entertainment networks, TBS and TNT. They use a strategy that dates back to the 5<sup>th</sup> century BC. Essentially, the two networks reflect the pillars of ancient Greek Theater: tragedy and comedy. Or as Turner puts it, "We Know Drama" and "Very Funny."



Those two tent poles support almost any kind of general entertainment. Back in 5 BC, the ancient Greeks used masks with exaggerated expressions so the audience could easily identify the emotions of the actors even in stadiums holding thousands of spectators. The Turner Networks use their brand positions so that audience members can easily identify the promise of the channels even in systems airing hundreds of networks.

Here's an example, the film classic, The Wizard of Oz, a title that's been a part of the Turner library since TNT launched in 1987. Here's how TNT promoted the movie this year.



Straightforward, respectful, to the point. Now TBS's take.

But what happens when you have the same show on competing channels from competing companies. I'm not talking about variations of the Law and Order or CSI franchises. I'm talking about one series, airing on four different channels, and on three of those channels at the same time. That's what happened with Ghost Whisperer.

9:00					
8:00					
7:00					
	MON	TUE	WED	THU	FRI

At one point it aired Monday at 9 on Ion, where it overlapped with Syfy's vertical stacking on Monday, which overlapped with WE's horizontal strip at 7. And if you missed any of those airings, it was still on CBS Fridays at 8 where it was paired with Medium, which of course originally aired on NBC. No confusion here.

So how does a viewer pick which channel to watch Ghost Whisperer? Particularly when it's on at the same time on different channels?

First off, you want to make sure your promo is relevant to your target audience. What hook that will get my audience to watch the show on my channel? That's why a channel brand is so indispensable.



Each of the channels I mentioned has a unique brand perspective. They look at their programming through a lens. And hopefully, their promos reflect that point of view.

# GHOST WHISPERER



**the positive**

Ion is "positively entertaining."



**the paranormal**

Syfy obviously would focus on the paranormal.



**the female perspective**

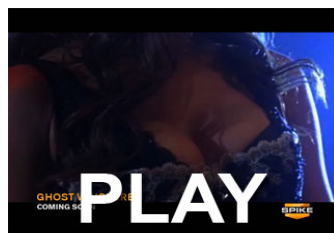
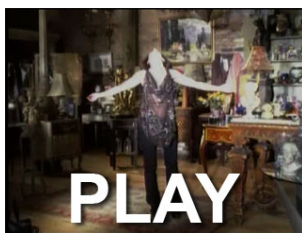
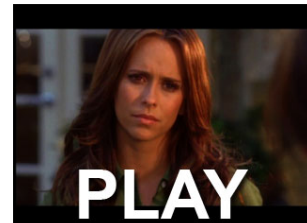
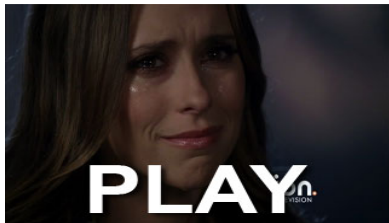
WEtv looks at it from a woman's perspective.



**a supernatural event**

And CBS, pairs it with Medium to create a two-hour event.

But let's be honest here. At the end of the day, the content of the show hasn't changed, no matter how we spin the promo. Unless maybe, if it aired on Spike.



Thanks to Niels, Iness and particularly Scott Rosenblit and Justin Gallaher for making that spot for me.

Seriously, can a channel brand really change the perception of a program?

Actually, yes. If you remember, back in 2009, Turner bought Court TV and relaunched it as TruTV. It makes for an interesting case study.



Court TV was originally launched in 1991. It was continuous live trial coverage, with analysis by anchors. In the late 90s it found a unique niche developing real-life CSI programs like Forensic Files. And while the ratings and advertising grew substantially, they kept bumping up against a glass ceiling—the name. While I've always believed that you imbue a name with

meaning—for example Nickelodeon moving from its 19<sup>th</sup> century definition as a nickel fed jukebox to its 20<sup>th</sup> century iteration as a network for kids. But there are some names that just carry too much baggage. Court TV was one. Study after study confirmed that the name was a barrier to sampling.

So after the acquisition, on midnight December 31, 2008, Andy Verderame, SVP of Creative Services and his team, rebranded the channel as truTV.

All promo end pages were changed. New brand spots for their priority shows were created in a new network voice. They ran truTV net ID's, an image spot and the network bug read Court TV is now truTV.



But what didn't change was the programming. They did run new episodes of their priority series but the schedule remained the same.



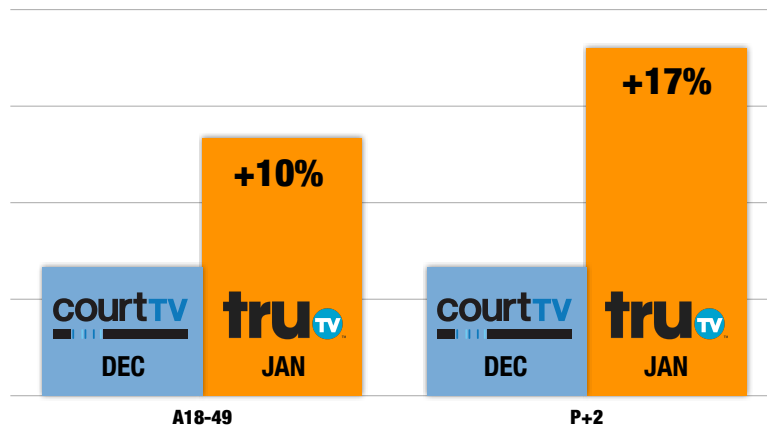
Here's an example. Before—a Court TV spot for Beach Patrol.



After, a truTV spot for the same show, just repackaged and re-titled.

The long-term plan was to change the channel name while keeping the existing audience in place, then evolve the programming, and shift the audience to the new content.

## Ratings



But, and what's important for our purposes, in that first month, when everything was the same except the brand, the ratings went up 10% with A18-49, and +17% for P2+ households. Same programming, 10-17% jump in ratings.

All right. Caveats. How much of that can you attribute to advertising? Big name change. Lots of media spending, right? Not really. Most of their off-channel advertising came from cross promotion on other Turner properties. And they did use reciprocal and affiliate support. During the last several weeks of 2008 they put together a small media plan of spot broadcast, cable and theatrical. But according to Andy, it was no larger than what they would have done for a show launch.

So what happened? Andy believes that the new brand got a younger, more male audience to sample them. Something they wouldn't do before with the name Court TV. They liked what they saw. At the same time their older, more female audience started to erode. Currently they have an audience that's younger, more male and open to new programming directions.

It's a great success story in general, and a fascinating case study in particular about how a network brand affects program expectations.

Turner redefined those expectations by changing the name and repositioning the channel from "Seriously Entertaining" to "Not Reality, Actuality." Interesting, both

lines try to define the service.

I think we often struggle with the role of a tagline. Is it to define, differentiate, call to action?



A couple of months ago, I read an article about the relevance of taglines in interactive media. The authors talked about how Avis' famous "We try harder" line doesn't work in an interactive space. It only speaks to a one-way communication. It's the company describing itself. Whereas Nike's call to action, "Just Do It"

creates a relationship with the consumer. It's the company motivating the buyer.

That got me to thinking about TV tag lines. As our television brands move to more interactive platforms, how relevant are our taglines?



Most broadcast networks don't have institutional tag lines, but rather campaign lines that tend to change from season to season, so we'll put them aside for now. Cable networks however, often use institutional taglines to define or differentiate themselves, or explain their relevancy to a target audience.



Let's start with the two top-rated general entertainment cable networks, USA and TNT.

TNT's "We know drama" was the first attempt by a general entertainment network to own a niche. It was a brilliant (and more importantly, successful) strategy because they didn't proclaim, "We are drama." Instead, TNT told its viewers they had a perspective. They can find the drama in all sorts of programming.

**WE KNOW DRAMA™**

The line has worked for TNT for nearly a decade. And if you've



watched the channel over the years, you've probably noticed a creative consistency that has allowed the channel to grow and evolve, yet always maintain a consistent brand personality. That's no small feat, and requires tremendous creative discipline. We'll talk more about that in a minute.

Interestingly, "We know drama" follows the same patterns as Avis. It's basically a one-way communication. According to the article, that means it is not an interactive line. However, last year, TNT expanded the tag.



"We know drama... captivates, inspires, excites, attracts, surprises, thrills, etc..." That small tweak opened up tremendous opportunities. It allowed TNT to explore the multiple facets of drama. It defines the benefit of drama (what you, the viewer, will get out of watching the channel). And it creates a dialogue with viewers with the implied "you." *"We know drama inspires (you)."*

Once again, TNT got it right.

Since its introduction nearly five years ago, USA's "Characters Welcome," has always been a two-way tag. They welcome the unique characters who make up their programming: fake psychics, burnt spies,



characters welcome.

white-collar criminals, as well as pro-tennis stars, championship dogs, and wrestlers. At the same time, they've welcomed and celebrated the characters on the other side of the screen—their viewers. Lawn mower racers, Raw Nation fans, even El Vez, the Mexican Elvis. They have a traveling exhibit and coffee table book that profiles their most interesting viewers. Plus, USA was the first television network to set up its own social networking site. And according to their research the line scores exceptionally well in both aided and unaided awareness.



But does having an interactive tagline guarantee success? For 15 years Discovery Channel stuck "explore your world" onto every promo, ad and ID. And while the channel always scores through the roof in brand awareness, the line had almost zero recall.

At the end of the day it's all about how you create emotional resonance with a tag

line. And more importantly, how you deliver on it. Both USA and TNT have consistently offered “proof of performance” of their taglines over the life of their brand positions. They’ve created sustained best practices. And that’s not easy.

I’ve always believed that media brands face four paradoxes.

**#1 Media brands need the reach of a general entertainment channel but the focus of a niche network**

**#2 Media brands are different things to different people at different times on different platforms but they must stand for one thing**

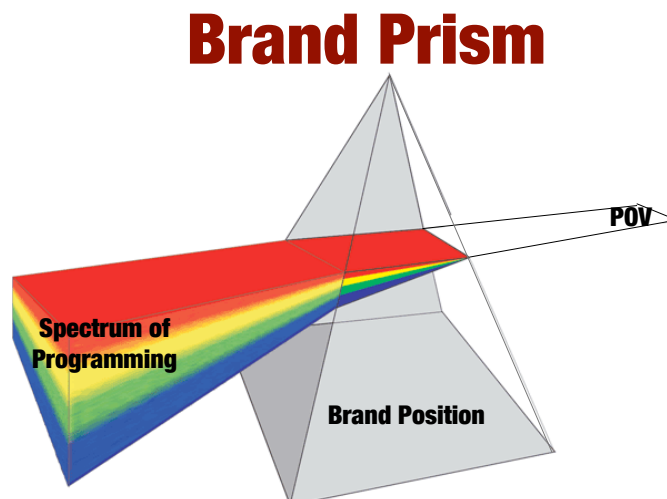


**#3 Media brands must expand and contract yet be clearly defined**

**#4 Media brands must be fresh and evolve but be consistent and reliable**

The first is really the paradox TNT defined back in 2001. “To be successful, media brands need the reach of a general entertainment channel, but the focus of a niche network.” Before TNT no one thought that could be done. I describe their approach as a brand prism.

A normal prism works like this. White light enters the prism and is broken down to a spectrum of colors. A brand prism works the other way.



We start out with a spectrum of programming. Dramas, comedies, movies, sports, events. We then filter all that disparate programming through our brand position. And what comes out the other end is programming with a point of view. TNT took all their programming, filtered it through the prism of “drama” and came up with a simple POV. It organized their programming and made it easy to understand how it was all connected. Here’s the spot that introduced the concept.



That set up the position, a very smart position. But I believe what made TNT so successful was how they dealt with the second paradox, that media brands “must be fresh and evolve, yet be consistent and reliable.”

Let me take you through a timeline of TNT promos. In that first anthem spot back in 2001 they introduced their new logo and new positioning. But

they also set some creative parameters. They shot their talent in black and white speaking directly to camera. Actually, it really wasn’t their talent. Back then TNT had very little original programming. But they spent the time and money to create this perceived company of actors that all live on TNT. And they’re all talking about drama.



And of course the irony of the new positioning, and in some ways the point of the spot, was that TNT didn’t really have much dramatic programming.



Certainly not a flagship dramatic show. That didn’t come for another year when they grabbed Law & Order away from A&E.

Remember, it’s a year later. Scores of promos have come and gone, but you can see the connection to the original anthem spot. Talent explaining the relevance of drama. And a tweak in the graphics package.

For the next few years, TNT continued to expand the drama positioning through ad sales tie-ins, consumer promotions, even technology.



It wasn't until 2005 that TNT launched its first original drama series. So let's jump ahead another two years.

Talent speaking to the audience is still a part of the spot; they've updated the logo, and notice how they use it as a graphic transition. I remember when I first saw the new logo, I thought,

there's no personality, it's so generic. But that simplicity of design has allowed TNT to use logo in all sorts of ways, and unlike more highly designed logos, this one never fights with its environment.

Within the next couple of years, we saw a slight shift to the emotional. Previously, most of the spots were very expository—they talked about drama. Here, they began to explore the emotions of drama, in this case with music.



By 2009, TNT had quite literally come full circle with their circle campaign.

Now its 2010, ten years later, and TNT has taken another step in evolving the brand—keeping it fresh—while remaining consistent and reliable.

USA has been the number one general entertainment cable network for 4 years. And they offer a good illustration of how to successfully deal with the second two paradoxes of media brands.

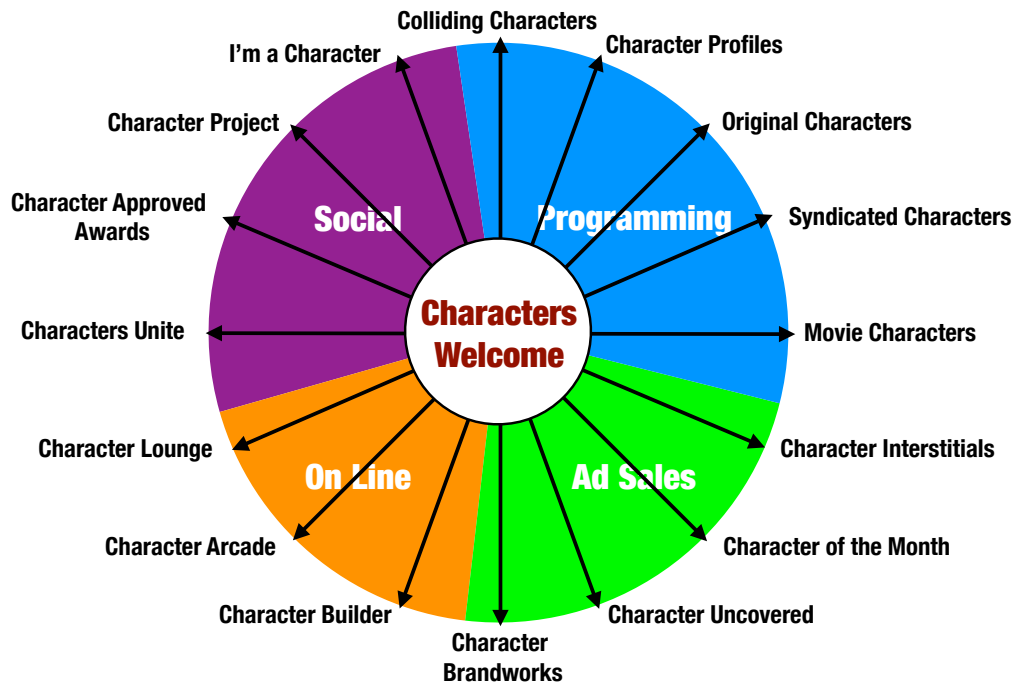
“Media brands are different things to different people at different times on different platforms, but must stand for one thing.” And “media brands must be able to expand and contract, yet be clearly defined.”





Six years ago they developed the simple idea, “characters” inspired by a colliding characters spot with Monk, the obsessive compulsive, germaphobic detective and Johnny Smith from the Dead Zone, the detective who can see people’s past and future when he touches them.

Since then, USA has grown characters in all sorts of directions—programming, ad sales, online, social networking, community outreach. As their programming and their audience grew, so did the brand.



As you can see I diagram their strategy as hub and spoke. They are able to talk to different audiences with different interests at different times in different ways, but it always comes back to one thing, characters.



And their randworks division helps their advertises find “the character within their products.”

They still take care of tune-in.



The position has allowed them to add new spokes to reach out to viewers who may not respond to their tune-in messages.



I'm sure USA will continue to add new spokes to the wheel. That's the beauty of their position. It can grow in any direction, but will always begin at the hub. And yes, they still have colliding characters.

Let's shift gears. Integrated advertising and hybrid promotion. You may not of noticed but back in April, NBC gave over Friday night to Walmart and Procter & Gamble. The goal for the advertisers was to build a new franchise, a family movie night, all part of Walmart's "Family Moments" campaign. Here's the spot that Walmart ran to introduce the event.



And if you tuned in, here's the open you saw.



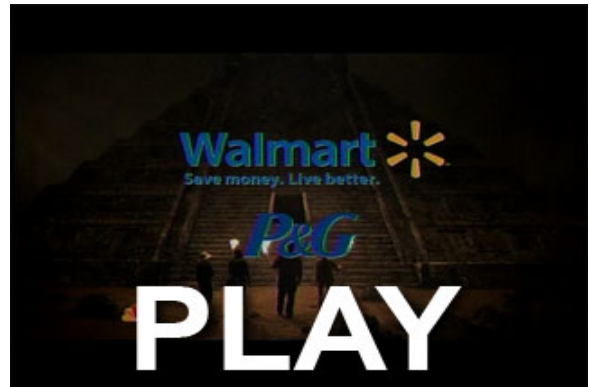
experiments on several different channels.

If you watched Discovery's amazing series Life, you saw this well done integration. First in the open...



But if you were watching CBS, you might have seen this rather strange Target integration.

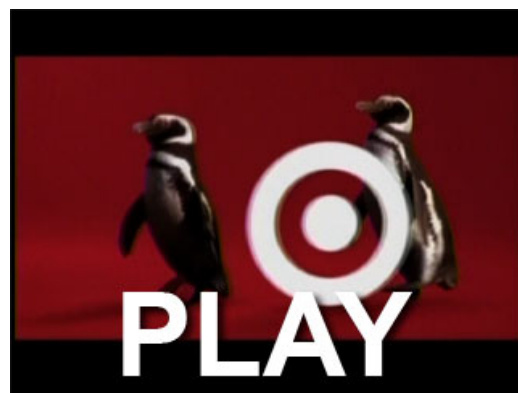
And this is one of NBC's promos.



Interestingly, the open is reminiscent of the old HBO movie open, but of course has no network identification, only Walmart. The movie did well—relatively—winning the night for NBC and paving the way for more Walmart TV movies.

Walmart wasn't the only big box store trying new forms of integration. Target had a run of interesting

Then in the bumps...





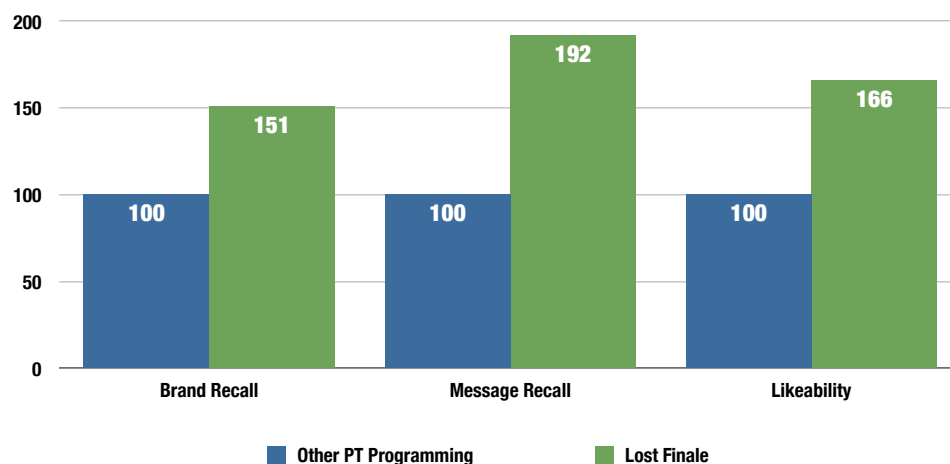
CBS, Big Bang Theory-talking about sex, Toy Story, & Target. I'm not sure what I'm supposed to take away from that mix.

But the most engaging, and successful integration was the set of spots Target created for the finale of Lost. Spots that could only be appreciated by "Lost" fans.



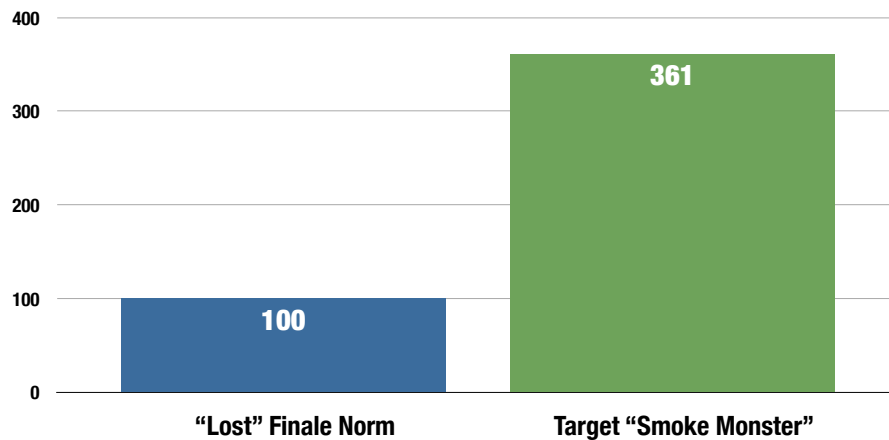
It was a great night for "Lost" advertisers. According to Nielsen all commercials in the finale performed well in brand recall, message recall, and likeability. But Target's "smoke monster" ad promoting First Alert detectors, captured the strongest Net Likeability of any ad in the show – nearly quadrupling the average of all other spots in the telecast.

## Advertising Effectiveness Indices





## Likeability Index Comparison



That's the power of context. Something we can add to our advertisers and our programs.



It is interesting that advertising effectiveness was so strong in the season finale of Lost. Since not everyone was as engaged as you might think.

During the finale of Lost, we got a taste of ABC's summer season. Summer has become the new fall for TV launches, especially for cable networks. And this summer has

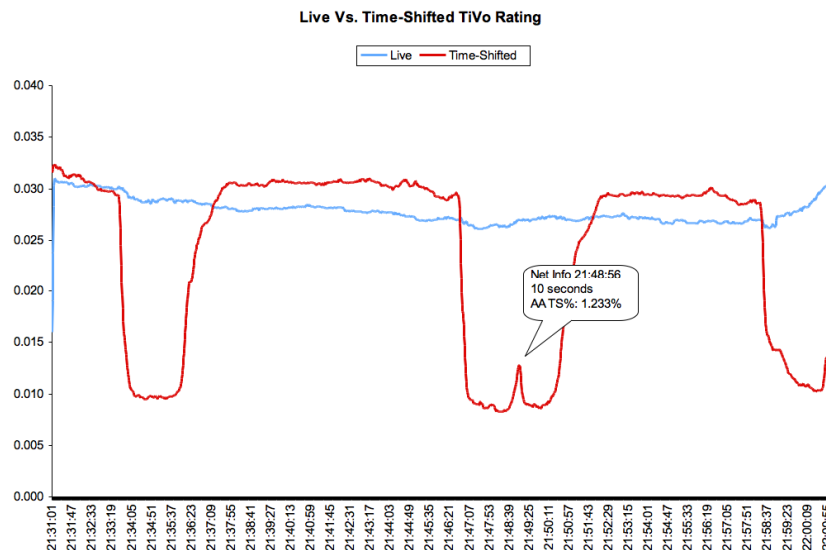
become particularly competitive. I always like to do comparisons between networks to see how they approach the same problem. Here are two that both introduced their summer season with that old standby the swimming pool, but both in very different ways.

The next pool scene is from TLC, which interestingly enough has called itself the "anti-Bravo" channel. Their pool party is definitely different.





Let's go back to Bravo a minute. I've noticed an interesting addition to their breaks. What I call brand moment IDs—or really DVR busters. Very few channels still do network IDs. Syfy being one of the notable exceptions. But Bravo is doing something more. They recognize that DVR viewers fast-forward through breaks. And that those high speed viewers watch the



screen very closely, looking for that cue that the story has begun again. You can see it here in this TiVo second by second chart. So Bravo throws up a speed bump, an ID that captures a particularly Bravo moment, reinforces their tagline, and perhaps even gets viewers to watch the subsequent

spot. Here's three of the :05 spots.



Discovery has been doing something similar with their awesome moments. But they don't just lead viewers to the commercial; they attach it.



OK, we've just about run out of time. There will be an extended version of this presentation on my website next week, complete with embedded videos. Unfortunately, there was a lot of material I didn't have time to share.

And this summer I'm going to be adding the last ten years of new best practice spots, case studies and analysis to the site. If you're interested in knowing when it launches, email me at [lee@leehunt.com](mailto:lee@leehunt.com).

But before I go I want to show you two more things. One is an interactive web spot from Sweden sent to me by Mark Valentine. It's a little long, so I've edited it a bit, but it's a fun piece letting anyone be a Swedish Hero, at least anyone who pays his TV tax.



If you'd like to become a Swedish Hero, here's the interactive site.  
<http://en.tackfilm.se/>

And finally to send you on your way, the ultimate integrated marketing challenge.



Thanks for coming. Have a great day.