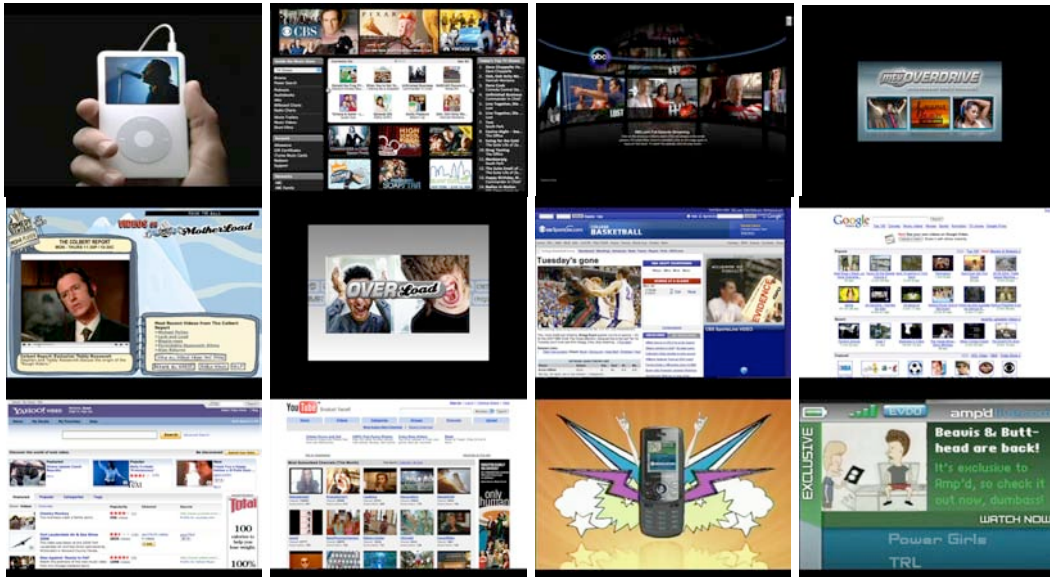


I think Ron Scalera had it right yesterday. It does seem like we've squeezed fifty years of change into the last 12 months. It's hard to believe, but last year, when we were all gathered right here in this hotel, there was no such thing as a video IPOD, no downloadable shows on iTunes. No free episodes of Desperate Housewives on ABC.com. No MTV Overdrive or Comedy Central Motherload, or as I like to call them collectively, the Viacom broadband Overload. There was no through the roof ratings for the Final 4 on CBS... dot COM. No yahoo video. No google video. No You Tube. No Beavis and Butthead on your phone.



We all know that technology has radically reshaped our business this last year. But what has it done to consumers?



### (Cellular One Camera Phone :30)

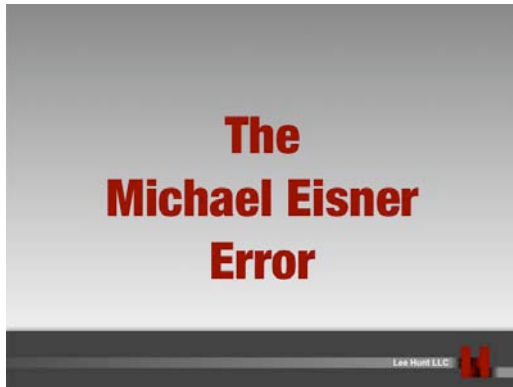
I love that spot because it keeps my assumptions in check. The reality is, we have no idea how technology is reshaping the way people think about media.

We tend to think linearly because that's the TV world we grew up in. One event follows another after another. But this last year technology exploded in a dozen

different directions simultaneously. How we organize those changes will determine a consumer experience that, right now, only a creative copywriter can imagine.

How did all this happen in one year? How did we jump so far, so fast?

I have a theory. I think as an industry we leapfrogged two, maybe even three years ahead, because of the Michael Eisner Era. Sorry, wrong slide.



The Michael Eisner Error. If you read James B. Stewart's book Disney Wars, I think this will make sense to you. According to the book, Eisner did not get along with Steve Jobs, head of Apple Computer and Pixar, the animation company that had brought Disney its biggest recent hits. In fact they hated each other. It had gotten to the point where Jobs wouldn't even renegotiate the Pixar contract with Disney. The relationship

between the two companies and the two men was at a standstill. That's where the book ends and my theory begins.

Last year, Bob Iger succeeded Michael Eisner with a fair amount of shareholder grumbling. Here's a guy that has to prove his mettle as the head of the one of the largest media companies on earth. And he needs to figure out a way to bring Pixar and Jobs back into the fold. He needs to do something big, something daring, something audacious; something no other media titan has the guts to do. And coincidentally, here's Steve Jobs, head of Apple getting ready to introduce the video iPod. And Steve needs content. Something more than a U2 music video. He needs a network. So last October Disney does the unthinkable—ABC starts selling episodes on iTunes for \$1.99.

And of course, within weeks, everybody's doing it. And as this morning, 26 networks are selling thousands of episodes on iTunes.

Would we have gotten there eventually? Sure. But thanks to Michael Eisner I think we got there a lot earlier. We leapfrogged into a world of television that will completely change the way we do our jobs, not two years from now, but tomorrow.

Let me give you a simple example. The entire business of on-air promotion is predicated on a linear flow of content, one message following another. But for much of what we'll do, that won't work. It's like the time-shifted TiVo dilemma:

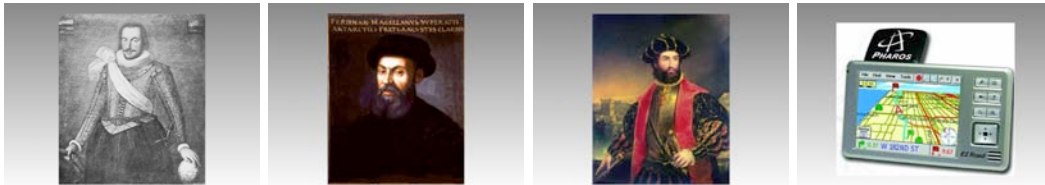
What good is an episodic for tonight or tomorrow when the program you promoted aired yesterday or the day before?

I'm not telling you all this to scare you, because actually, what you and I do is going to be in far greater demand. With so many more choices available on so many platforms, the need for our talents and expertise will grow.



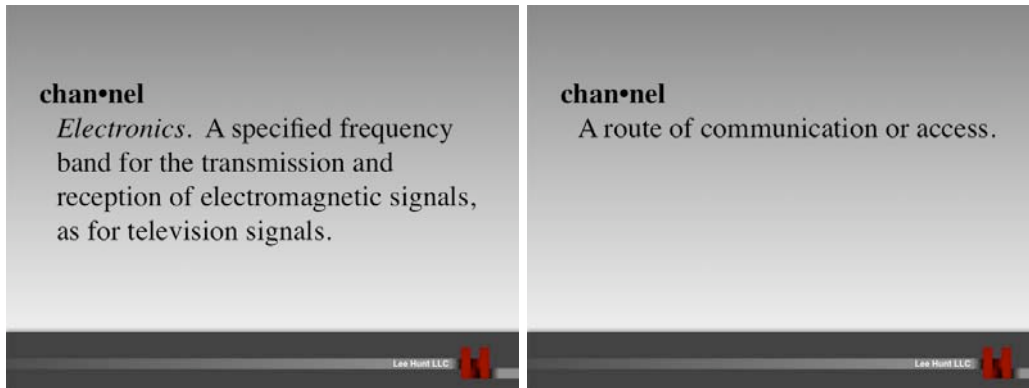
Our jobs have always been about creating demand. For shows. For networks. For channels. But going forward, we have to do more, we have to provide guidance. It will be up to us help viewers navigate the myriad of choices to find what I call the televisual experience. Whether it's on broadcast, cable, satellite, IPTV, VOD, broadband, wireless, games.

We, promo people, have to become the great navigators, the Henry Hudsons, Ferdinand Magellans, the Vasco DeGamas of our business. Or perhaps more appropriately, the EZ Road 3000 GPS of the entertainment world.



Going forward, creating demand and providing guidance will be inextricably linked on our channels.

But the definition of a channel is changing. Ironically, as technology grows, we're moving away from the technical definition to a more literal definition.



Let me give you an example. Here's one of my favorite promos from this year.



**(ABC Addicted to Lost :60)**

It succeeds because it's more than a promo it's—to borrow the term from NBC's Vince Manze—promotainment. But here's the issue.

For Lost viewers their access—their “channel”—to the show is not just Wednesday at 9 on ABC.

It's the iTunes Music Store.

It's ABC.com.

It's Time Warner On Demand.

It's Verizon Vcast.



ABC is not and will not be the gatekeeper or owner of these “channels.” In fact, they aren’t the gatekeepers of their current channel. The affiliates are. And the cable operators. And the satellite operators. Right now, all those gatekeepers are fairly “transparent.”



Or are they? Comcast, the largest cable operator in the U.S., has been launching a slew of On Demand networks. For example, Tube Time.



### (Comcast Tube Time open :18)

Who needs Nick at Nite or TV Land when you’ve got the content, the distribution platform, and the technological ability to eliminate the middleman? And remember, at least for the moment, most of us work for the middleman.

But hey, who even needs a faux network. In the very near future, as in now, with so many different ways to access our shows, with so many gatekeepers, it’s hard to know who will remain transparent and who won’t.

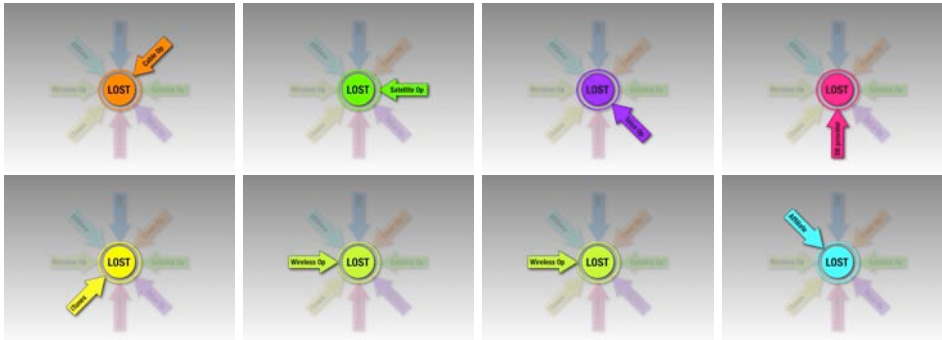
Let’s go back to Lost.





I think we'd all agree that ABC has done a pretty good job of tying Lost to the ABC brand. ABC was able to make a strong enough connection between the "channel" and the "show" to create a direct relationship between the two.

But what happens if, or more likely when, one of the other "channels" decides to follow that same path and take "ownership" of a show as the gatekeeper to the consumer?



Remember, when I buy Lost on iTunes, there's no network bug, no promos at the head or tail. Sure, the sort is by network for now. But anyone who's ever had to design a web interface will tell you, the network step is easily eliminated.

So if I can get Lost without ABC, why is ABC relevant? As a viewer, do I care that they took the risk of greenlighting and developing this show? Of course not.

**"4 out of 5 people ages 16-18  
cannot name the top four  
broadcast networks."**

Bolt Media 2006

Lee Hunt LLC



**Engagement**

Lee Hunt LLC



I know what you're thinking, yeah, yeah, yeah. No one's going to forget Lost is on ABC. But remember the girl in the phone spot. She's part of a generation that according to a study from Bolt Media, 4 out of 5 teenagers cannot name the four broadcast networks.

The big buzzword in the advertising community this year has been "engagement." Engaging the consumer in the message. But for us engagement has a double meaning. Yes we have to create promos that "engage" our viewers as much as that Lost promo did. But we have to do something more. Much more. We have to engage our channel brands into our show brands. Fuse our shows to our channels. We have to figure out a way to keep our "channels" relevant.

To my mind only a few channels have figure that out: TNT that fuses shows to their drama positioning and USA that mixes characters from different shows together to create unique environment.



(USA Quarantine :30)



As many of you know this session is a collection of the best ideas from the PROMAX & BDA Break|Throughs DVDs—the quarterly compilation of new and groundbreaking ideas from the top 100 U.S. television networks. We screen about 10,000 breaks a year looking for new and innovative ideas. And while we’re seeing lots of changes, it’s strangely comforting to know that some things never change.



#### **(Real Marketing Genius Rough Cut :60)**

In the latest quarter of Break|Throughs, which comes out next month, we’re chronicling the May sweeps. During the screening we began to notice an unusual problem with season finale spots. The promos were too good. That is, it seemed like every spot for every show used the best tactics and best creative riffs to create a compelling reason to watch. But

honestly, because all the spots were at 100%, they all began to run together. So I asked Mark Valentine of Anatomy Media to put together a montage. After two weeks of sweeps, here’s what I think viewers came away with.



#### **(Season Finale montage 1:20)**

Let’s go back to this idea of “engagement.” It is the newest metric for measuring the effectiveness of television advertising. So it’s obviously relevant to us.

Historically, we’ve always tried to measure the number of eyeballs—ratings, the quality of the eyeballs—demographics. Or the awareness of a campaign, the recall of a spot.

These are all based on long-term studies and can be measured on a rational basis.



They are all media metrics. We measure the tool. But engagement is momentary, it is driven by emotion. It happens inside the consumer, not inside the medium.

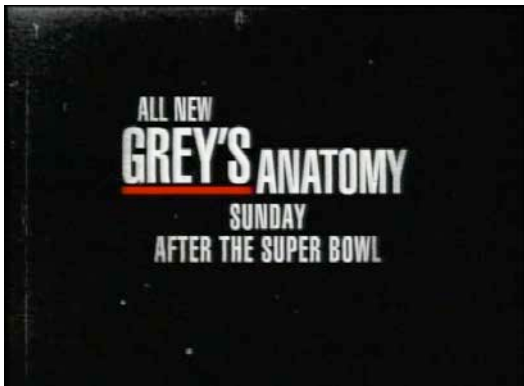
**“Engagement is now a critical advertising model to replace GRPs in the 21st century.”**

Joseph T. Plummer  
chief research officer  
Advertiser Research Foundation

Lee Hunt LLC



“Engagement is now a critical advertising model to replace GRPs in the 21st century.” So how does that affect us? I think we’re already exploring those territories. We’re seeing more and more spots like the Lost promo I showed earlier. Highly produced, intelligently written, well designed visually and aurally—promos that are trailers.



#### (Grey's Anatomy :60)

Think about it, that's a program episodic.

Of course, this is all still experimental. I think we can give a lot of credit to FX as an early pioneer of this approach and a network that continues to push the boundaries.



#### (FX Nip :60)

This sea change in promotion demands a lot, a lot more creative time, a lot more promotion time. That means making some tough sacrifices. If you're running a 60 spot for one show, how many 20-second spots for other shows are you dropping? If your team is spending time creating a highly engaging spot, how many other promos are they not going to

be able to finish?

There are tradeoffs. But the one tradeoff we can't forget is viewers trading off our channel for our competitor's.

The spots I showed you were both clips. And let's never forget the power of a clip spot to let viewers "try on" or "experience" a show. But there are times when clips aren't appropriate, aren't available, or just can't tell the story as well as an original promo, so we make what I call a program image spots. This is of course every promo person's dream, to go out and shoot.

But just when is it appropriate? When should you spend the money for an original shoot? Let's work backwards, look at some spots and see if we can figure out the answers.

If you're a viewer of HGTV, you know the channel can kind of feel like wallpaper. Many of the shows sound the same, look the same, feel the same. That's part of the success of the channel. But it can be a bitch for the marketing and promo team. So I thought this storytelling approach was a much stronger way to hook the viewer on the theme of the show without having to illustrate it with clips.



**(HGTV Own Home :30)**

Lack of footage is one of the best reasons to break outside of clips. Episodics for sports are particularly difficult. The game hasn't happened yet and footage from last year's contest is old news. Here TNT adds a new wrinkle by adding a little synergy from sister network HBO.



**(TNT NBA Canada :30)**

And sometimes one effect is worth a thousand clips.



**(FX B&W :30)**

Nothing could have told the story better than those morphing effects. Clips could not have condensed the idea into such a visually eloquent statement. And a voice over would have just gotten in the way.

Ok. Boring footage. No footage. Corporate synergy. Telling the story better than the story could have told itself.

All good reasons to shoot original spots.

But here's a clip spot that does something probably no original shoot could. Imagine your boss says, okay we've got these two series, "Cops" and "That 70's Show." We've decided to air them back-to-back. Find some kind of hook that explains why we put these two shows—that have nothing to do with one another—together. If you're a really good writer producer, willing to screen an awful lot of episodes, you might have come up with this.



**(FX Frisky Thursdays :20)**

Or you're ABC and you have the biggest event of the year, the Superbowl. You've also got a hit show you want to jump-start for season 2, but it's not exactly an audience match. What do you do? Get in the game.



**(ABC Get in the Game x 2 :45)**

But it's not just moving viewers from one show to another. Smart media companies are targeting viewers from one of their networks to another. "Pinging" them back and forth within a family of channels. Consider these spots from Discovery Networks.



(DSC Lance x 2 :60)

Every quarter in Break|Throughs we do a section called “Practical Tactical.” A quick examination of the tools we use day in and day out, but may not have the time to really sit down and think about. This year I decided to bring along an overview of tag lines.

Everyone’s always looking for a great tagline for their channel, their daypart, their show. Pretty much anything. But do taglines work? There’s some advertising research that suggests for the most part, they don’t.

But again, that’s advertising research. Let’s take a look at it from our perspective—on-air promotion, and in particular channel tag lines.

## Taglines

- **Why do we have taglines?**
- **What do they mean to our company, our competition, and our constituents (audience, advertisers, affiliates)?**
- **What are the different kind of taglines?**

Lee Hunt LLC

First, we have to ask three questions: 1) Why do we have taglines? 2) what they mean to the company, our competition, and our constituents (audience, advertisers, affiliates)? 3) what are the different kinds of taglines?

Let’s start with the first question. So why do we have taglines? On a crowded television dial they help define channels

whose names are not immediately obvious. We all know that Lifetime is



Television for Women, primarily because for 20 years the tag line has told us that. The name certainly doesn't make that obvious.

They differentiate parity services.

CNN is "The most trusted name in news."

FOX News is "The most powerful name in news."

Or give relevancy to the service. Why it's right for me. "AMC is TV For Movie People."

How do tag lines work? For most viewers, they support and reinforce what the viewer already believes. They're a short cut for understanding what the channel promises. They may not always pop to the surface in research, but that doesn't mean they are ineffective. A good tag line is like air conditioning that's set at the right temperature. You often don't notice it until it's "off."



Arguably, the most memorable TV tag lines have been "I Want My MTV," NBC's "Must See TV," and "It's not TV. It's HBO." All three were created as short-term acquisition campaign slogans, though HBO's became their institutional line. All three were successful because they challenged the status quo and were backed by very successful programming.

## Taglines

- **Long-term line that reinforces programming, promotion & packaging (but may not pop)**
- **Short-term line that challenges expectations**


So if we're primarily trying to appeal to viewers, the choice would seem to be 1) go with a long-term line that reinforces programming, promotion and packaging (but may not "pop" as much), or 2) pick a short-term line that challenges expectations and breaks the surface.





# Taglines

- **Advertisers**
  - align audience and content with media targets
- **Affiliates**
  - define and differentiate channel offering
- **Competitors**
  - block encroachment

Lee Hunt LLC 

For advertisers, taglines are meaningful if they help align the channel's audience or it's content with the target profiles of media buyers and their clients. A shorthand description of the channel works best for this constituency.

For distributors, taglines are significant if they help describe a diverse lineup of channel choices, creating a

higher perceived value for subscribers. Taglines that work for satellite and cable operators define unfamiliar channels, or differentiate similar services.

For our competitors, a tagline that defines a "territory" serves to block encroachment. I think any network would be hard pressed to adopt the word "drama" now that TNT "knows it."

So our criteria for choosing a tagline should start with the following:

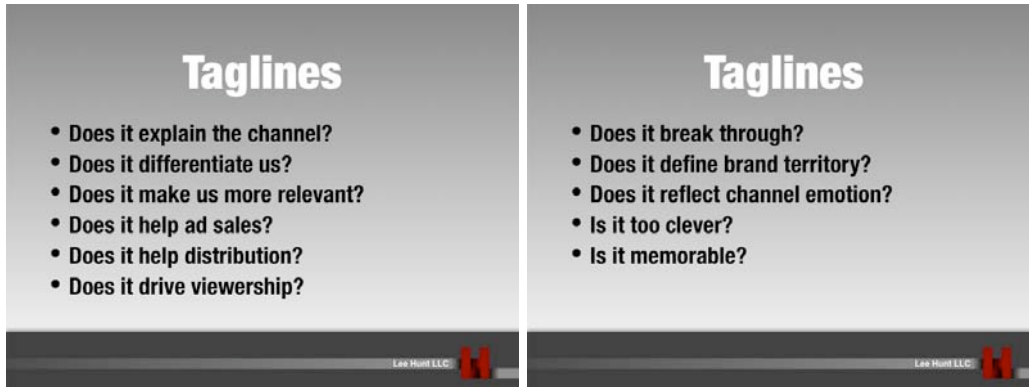
# What will achieve our business goals?

Lee Hunt LLC 

Which will best help us achieve our business goals, a long-term tag line, reinforcing our programming, promotion and packaging? A short-term slogan, challenging expectations and creating some buzz?

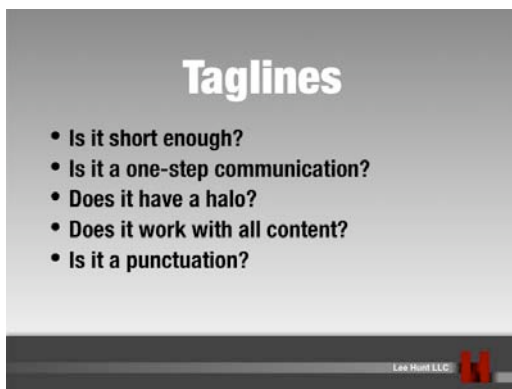
Once we have that answer, we can better judge each line. Obviously, the tag can't achieve everything, so we have to gauge how important certain

elements are. The bottom line measure of success is still, “does it work with our other initiatives to achieve our business objectives?”



Based on the above, here are questions to consider in examining each line.

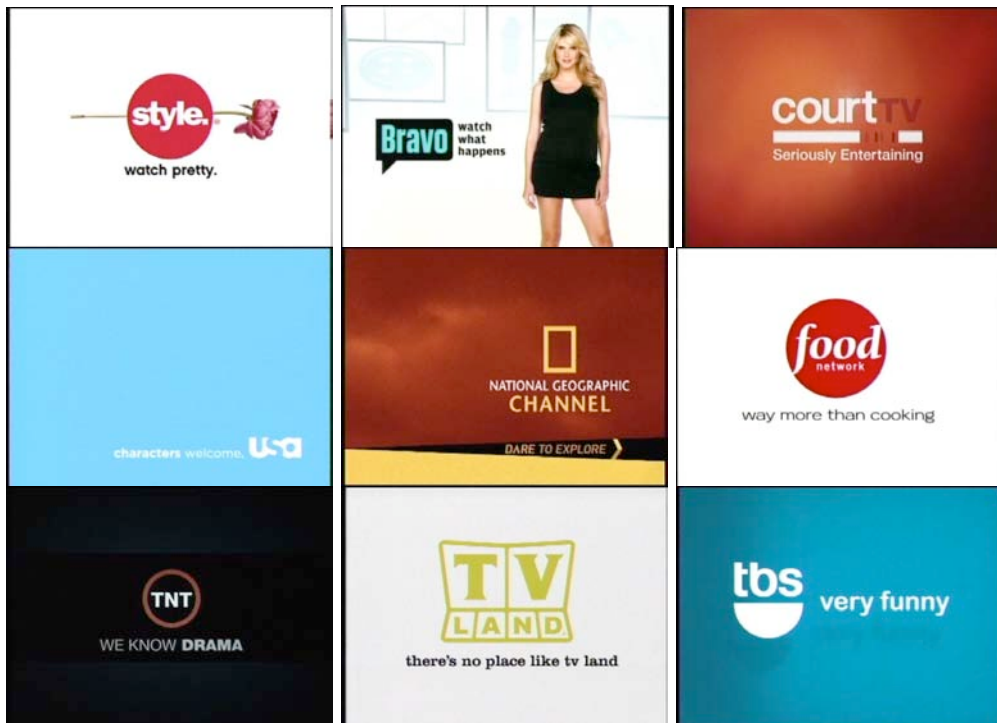
- Does it explain the channel?
- Does it differentiate us from our competitors?
- Does it help make us more relevant to our target audience?
- Does it help our advertiser's understand why we're the right buy for them?
- Does it help operator's sell their line-up?
- Does it drive viewership?
- Does it break through? Challenge expectations?
- Does it define our brand territory?
- Does it reflect the emotion of the channel? *Hot? Cold? Fast? Slow?*
- Is it too clever? Do you have to think about it to get it?
- Is it memorable? Does it stick to your brain?



There are tactical considerations as well.

- Is it short enough to accompany the logo anywhere? *As a bug? In a TV guide ad? On a ballpoint pen?*
  - Is it a one step communication? *Do you read it and instantly get it, or do you have to consider it for a moment?*
  - Does it have a halo of unwanted meaning? *Does it remind the audience of anything else?*
- Does it work with all types of content? *(That we have or will have on our air?)*
  - Does it work as punctuation? *The final thought in an ad or promo?*

Here's a collection of tags that I've recently found on-air.

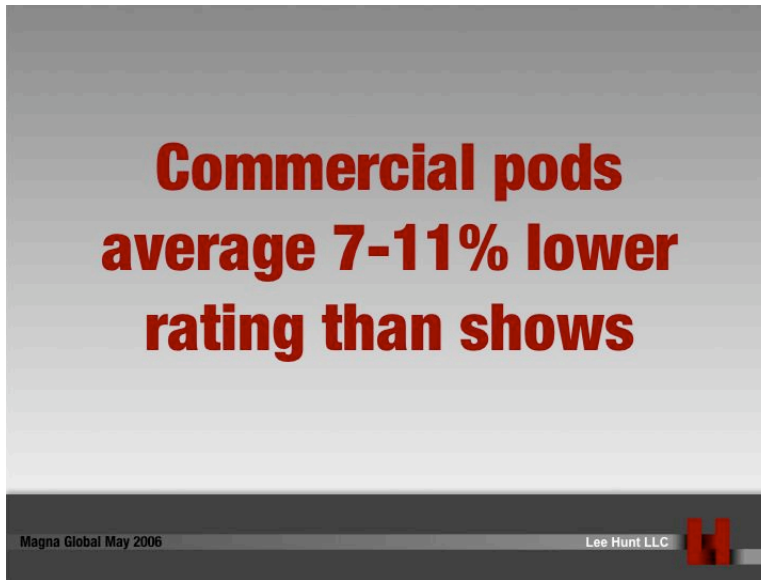


(Tag montage :42)

And of course, my favorite...



CC No Drama :34)



We're all feeling the pinch of the upfronts. We know break ratings are down 7-11%. Advertisers are desperate. We've all been pressed to make our promos and packaging work for ad sales. And we should. But we have to do it smartly. We're the creatives. We have to be proactive. And with apologies to Bravo, we don't want to end up with

this.



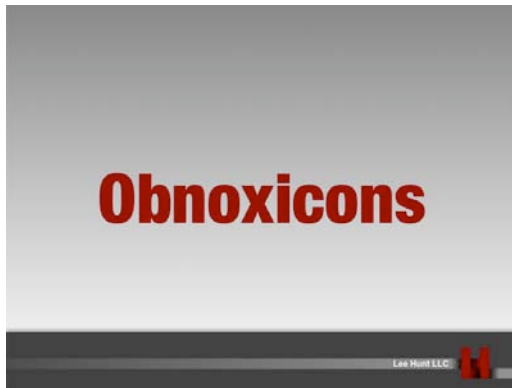
**(Bravo Situation Comedy Allure Expert :30)**

So how do we do it? Sure it's easy to integrate an endemic advertiser, for example HGTV and Lowes Home Centers. But what if you're a general entertainment channel?



**(NAN Lowes :30)**

This is what we do best. Solve problems creatively in our own brand voice. I'm not saying it's easy. Just essential.



Since break ratings continue to deteriorate, more and more of our messaging—promo and commercial is moving into content. For the last couple of years, I've been showing you my annual bug collection—or as some people call them, “obnoxicons.” Every year, the animations become a little more involved, the interruptions a little more daring. I've always said we won't know where the line is until we cross it.

This year I think we did. Here's a clip from an episode of Law & Order: Criminal Intent.

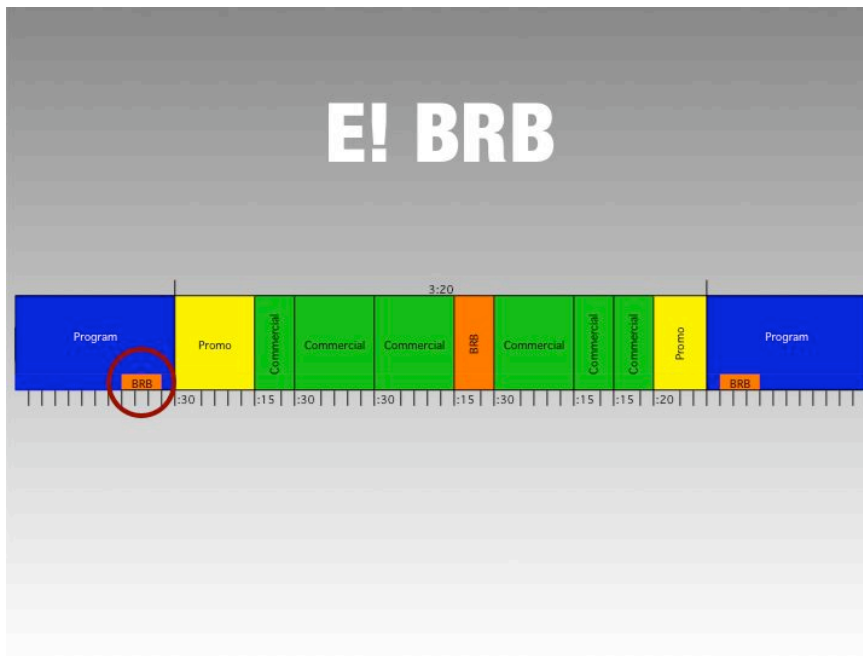


**(USA RFW Dominos :38)**

Oh my. This is why ad sales really, REALLY needs our help.

Now, let's go the other direction. Here's one of the most innovative uses of a lower third key I've seen for getting viewers to stick through the break. It came from E! Entertainment Television. And it works like this.

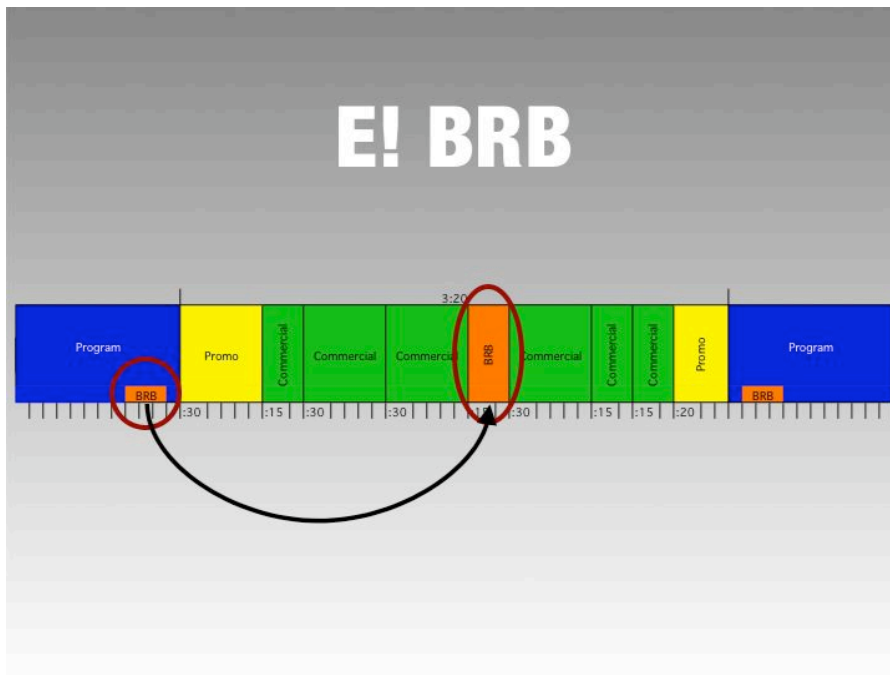




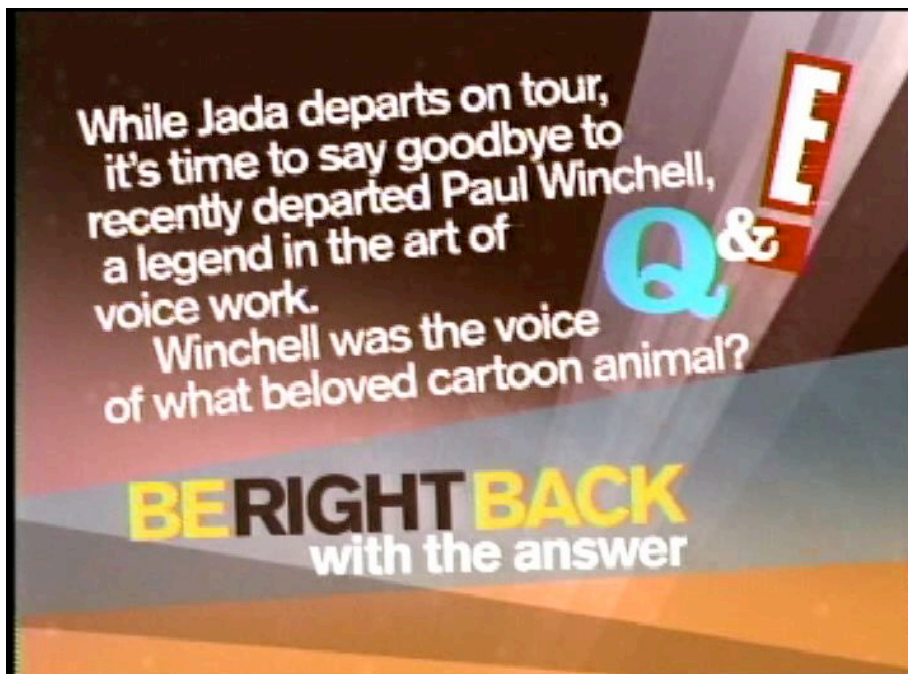
At the end of a program segment, a lower third key, a bug, a popup, a snipe, a ticker, whatever you like to call it, is keyed over the program with a question. You read it and it promises to “Be Right Back” with the answer.



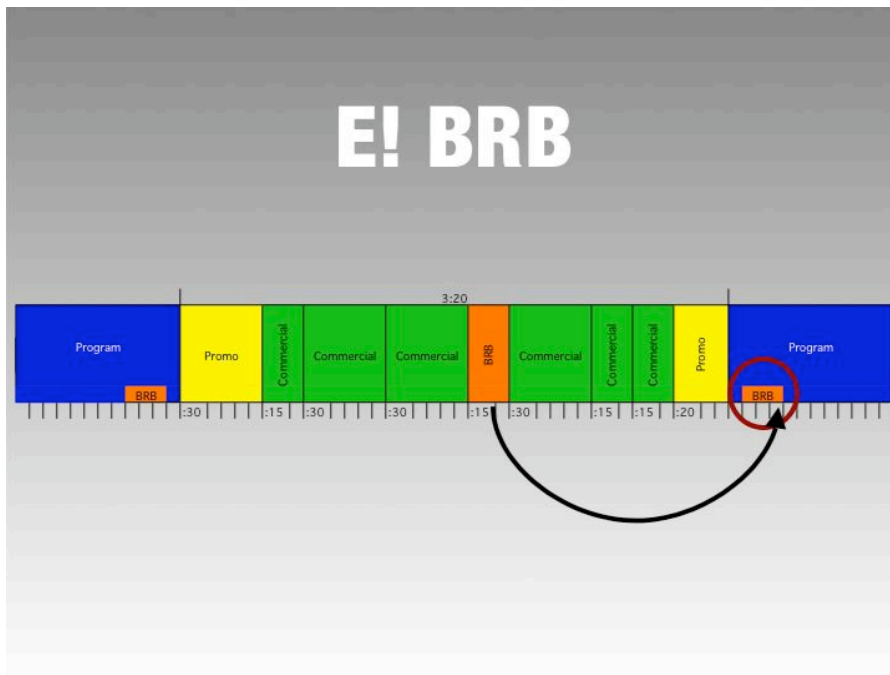
E! BRB#1 :11)



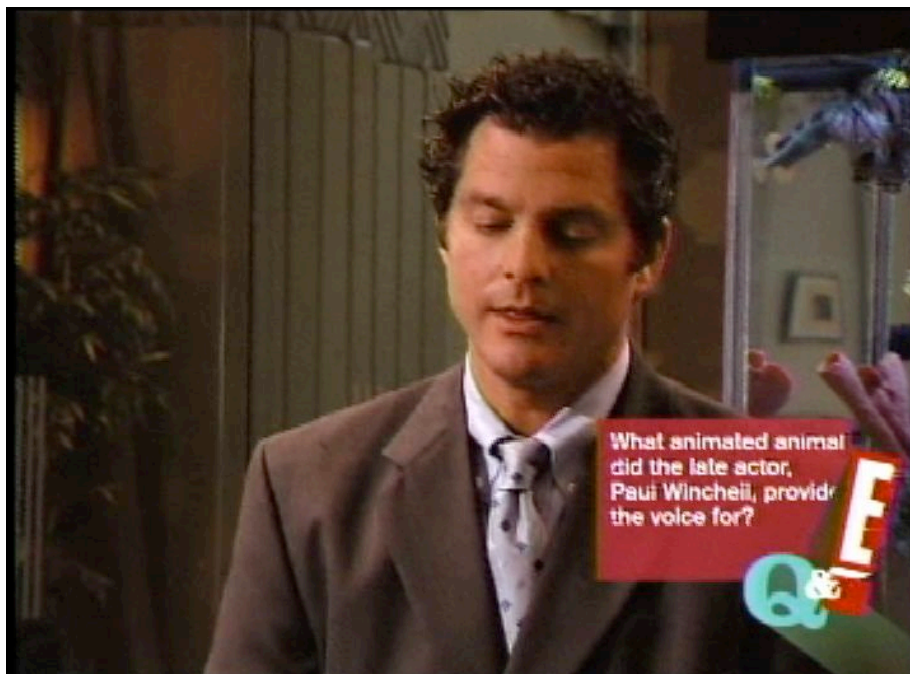
The segment ends and a series of promos and commercials, just like normal, begin to play. In the middle of the break a full screen spot comes up and answers the question, then poses another, promising once again to “Be Right Back.”



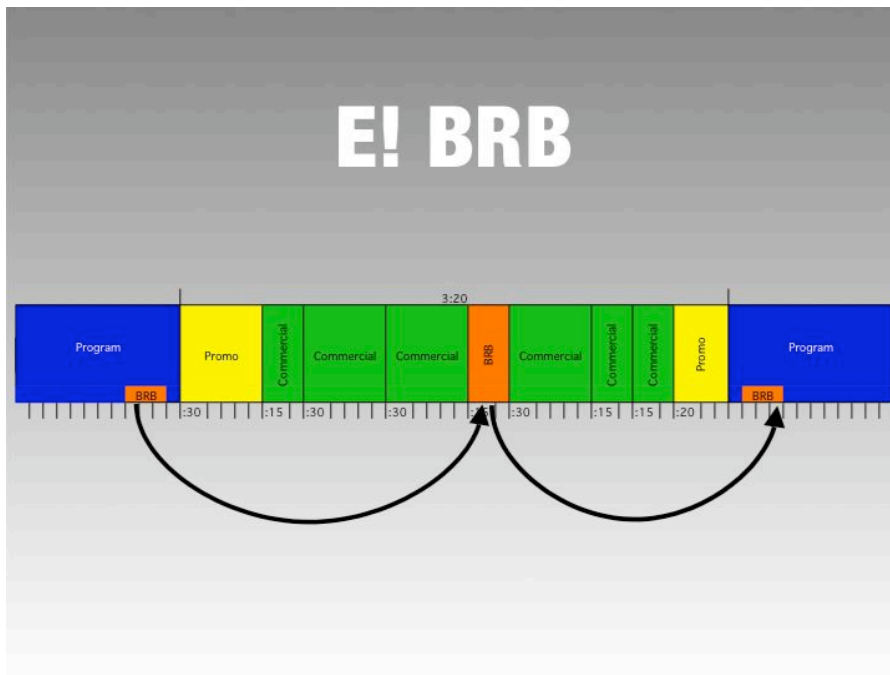
(E! BRB#2 :19)



The break continues and then we return to the next show segment. A few seconds into the segment another key pops up.



(BRB#3 :12)



E! weaves it audience through the break.



And did you notice this? E! always includes the show title with their ever-present transparent bug. Not only do you always know what channel you're on, you also know what show. Simple and brilliant.

Obviously, we're getting to a tipping point in our lower third keyed animations. And it's probably time to make some rules. But first, let's take quick look at this year's bug collection.

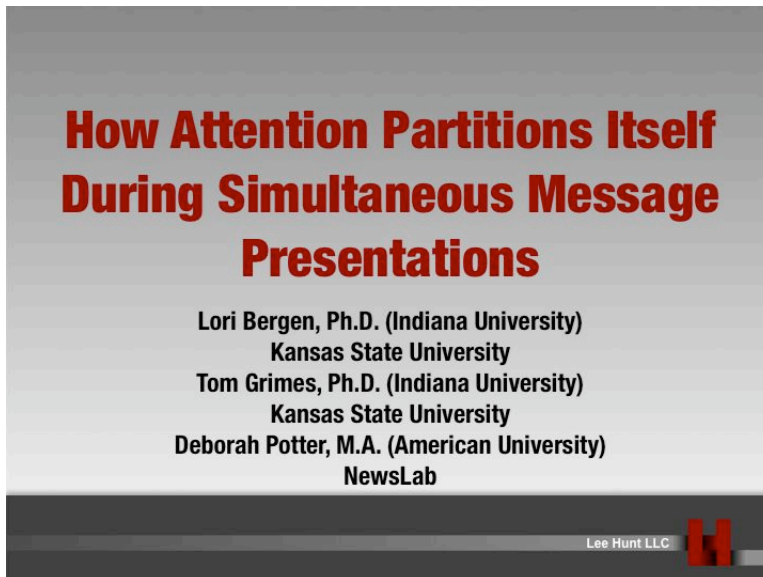


#### (2006 Bug Collection 1:26)

The question we always ask is, are these bugs effective? Are the ineffective? If they are effective, what value should we assign to them? I continually ask network research people, but no one really has an answer. GriP IT, the promo optimizer, has the ability to assign GRP value as well schedule lower third keys, but it can't tell you what that value should be.

I've seen qualitative research that tells us what should be obvious. Don't bring them up at a dramatic moment in the show. Make sure they're up long enough to read. Keep them in a fixed position.

But do they really work? If so, how? If not, why not?



Well, I came across some research that may shed some light on the subject. It was conducted by a former colleague, a news anchor who left the business to study and teach communication theory.

Last year, he and several other academics, released a study of the use of lower third keys in news.

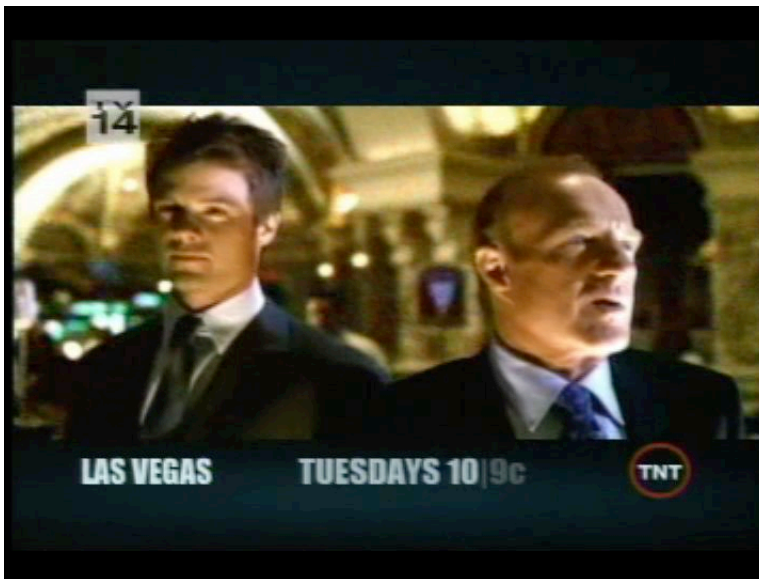




They started with the fact that we, TV producers, assume that viewers can parallel process simultaneously presented messages. Anchors on the set; tickers, sports scores, weather bulletins, and news crawls on the screen.

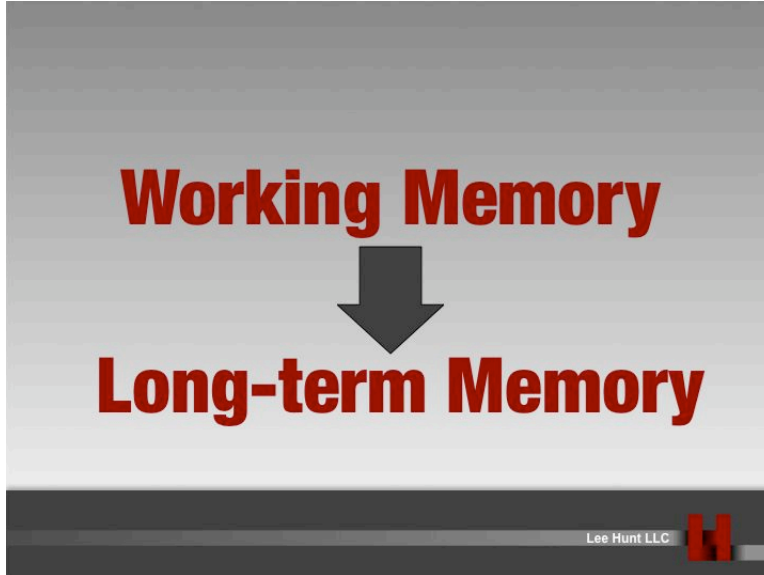
That intrigued them because it flies in the face of established “attention theory.” It

seems that our brains are not wired for parallel processing. We just can’t do it—unless the two messages are perceived as being part of a singular message. They call that “perceptual groupings” that create a “superordinate semantic structure.”



My simple example would be seeing the show title while watching and hearing a description of the show. Two different pieces of information that fit together to create a single idea.

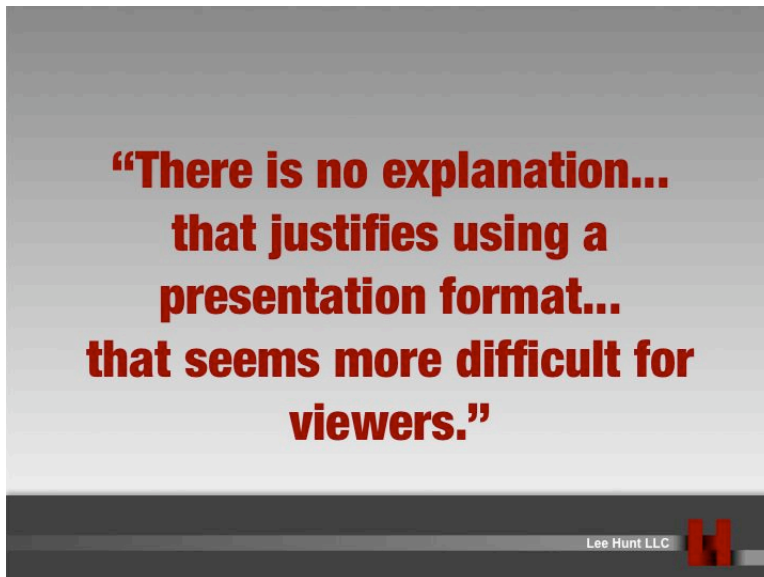
But when the messages are not related, there’s a problem. Evidently, when we see and hear stuff on TV it goes into our working memory. The trick is to get it from there to our long-term memory. Otherwise the messages just get dumped out of our working memory and nothing sticks.



When what we see and hear on the screen does not match what we see on our lower third keys, both pieces of information suffer. In their study of Headline News they found that additional information—sports scores, weather bulletins, news crawls resulted in a 10% reduction of information moving from working memory to long-term

memory.

What does that mean for us? On the entertainment side, the researchers pointed out that “entrainment programs have a narrative pace that packs less information into a given unit of time than a newscast,” so the impact potentially could be less.



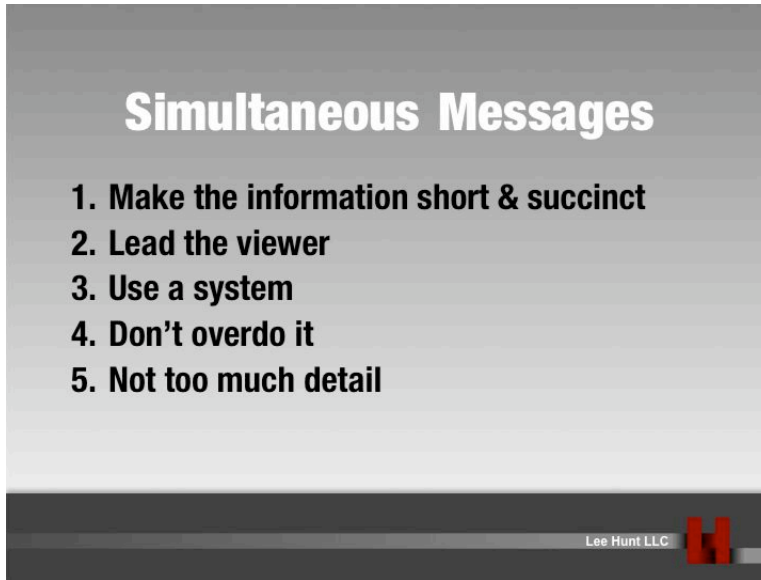
But their conclusion is interesting. “There is no explanation... that justifies using a presentation format... that seems to make it more difficult for viewers.”

I love that. In other words, they want to know, why in the world do we purposely make television hard for our viewers?

It’s a good question. But as long as viewers aren’t sticking around for the breaks, we really don’t have any choice.

Now while this study was related to news content and news text, I think we on the promo side can take away some practical knowledge.

First, don't assume viewers can watch the show and read your key at the same time. Their "hierarchical selection process" will shift their attention away from the content onto the key. So the more information you put in that key, they longer they will "leave" the show and the more chance you have of their losing interest and leaving the channel.



Rule 1. Make the information as short and succinct as possible.

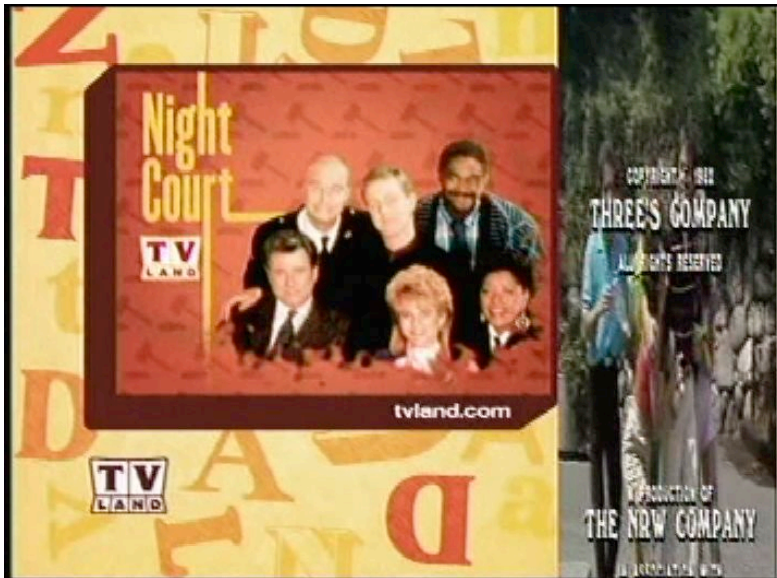
Rule 2. Lead the viewer to the information. If you're using animation or graphics make sure they focus the viewers eyes and brains on the message you want them to retain. Too often, I see keys that make you search across several visuals to find the information.

Rule 3. Use a system. Our brains love consistent patterns. Viewers will much more easily digest your information if the path to it is one they know. I always cite TNT's choreographed system. "Now." (beat beat) "Next" (beat beat) "Later."

Rule 4. Don't overdo it. Intuitively, the rule of three seems to work. "Now" "Next" "Later."

Rule 5. Not too much detail. To turn working memory into long-term memory it's got to be digestible. "Sunday at 10 following the two hour special" is way too much to remember.

Speaking of attention, we know that 20% of the time that people are watching television they're not looking at their screens. That makes audio incredibly important and too often overlooked part of our jobs. TV Land has long understood that and created a logo mnemonic you see and hear in all their spots. But they've taken it a step further, capitalizing on the emotional recognition of TV theme music. Their "coming up nexts" in the credit squeezes don't include one word of copy. They don't need to.



(TV Land Mnemonic montage :21)

And finally let's end up where we started. New technology.



(Sprint Deterrent :30)



(NFL Phone :30)

Everything is moving so quickly now; we've become nostalgic for things that are still brand new.



Time to wrap up. If you'd like a transcript of this session, send me an email.



And finally, just to make us appreciate what we've got, let's take one final look at some real marketing genius.

**(Real Marketing Genius  
Impossible Approval  
1:11)**

Thanks for coming and have a great conference.