

EXTRA[®]

SHOW # EXTRA DAILY

NATPE · MIAMI BEACH TUESDAY, JANUARY 28, 2014

SIZZLING SPANISH MARKET

BY DANA BALLESTERO

If you're a content producer, financier, distributor or marketer, NATPE is the opportunity to strategize on how to capture a piece of the ever-growing Hispanic market pie. A record number of Spanish-language content creators in the U.S. and Latin America, joined by a new wave of content conquistadors from Spain, are here in force at NATPE this week. They represent more than

SEE SIZZLING, P.10

INDUSTRY HONORS LEGENDS

NATPE will honor four content development leaders, all trailer-blazers in TV programming, print media, new digital platforms and feature films, tomorrow during the 11th Annual Brandon Tartikoff Legacy Award Ceremony. The 2014 four honorees include Grupo Televisa's Emilio Azcárraga Jean, Lionsgate's Jon Feltheimer, TV & film producer James L. Brooks, and former NBCUniversal

SEE LEGENDS, P.2



Audiences who have their own audiences: That was the focus of the NATPE Opening Keynote address Monday when the executive team at Twitter—left to right, Jean-Philippe Maheu, managing director, global brand & agency strategy; Fred Graver, head of TV Twitter; and Mike Park, senior manager—took turns explaining how social media is transforming the content industry, one tweet at a time.

TWITTER INTEGRAL TV TOOL

BY ROD COFFEE

Twitter #Content #Socialmedia #IndustryTransformation: Welcome to the keywords of the NATPE keynote session in 140 characters or less.

Three of Twitter's top executives took to the stage Monday to deliver a NATPE keynote focusing on the social media giant's global domination and its increasing impact upon the content creation industry.

The executives—Fred Graver, Jean-Philippe Maheu

SEE TWITTER, P.4

at deadline

AgenceFrance-Presse has selected Generation Technologies to be one of their premium North American content distribution partners for television news syndication. AFP will use GTC's flagship service, NIMxchange, to distribute breaking news video content from around the world directly to television newsrooms across the U.S....**Unified Video Technologies** has released its new IVE managed solution for creating and streaming 360° video experiences at NATPE.

SEE DEADLINE, P.4

AND THE ENVELOPE PLEASE... INDUSTRY LEGENDS RAISE STANDARD OF EXCELLENCE

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TV programming guru Lauren Zalaznick. Tickets (\$175 each) for the event, which starts at 6:00 p.m., are available for purchase at the NATPE Registration Center.

MAN OF ALL STEPS

Under the leadership of Emilio Azcárraga Jean, president, CEO and chairman of Grupo Televisa, the company has more than doubled its operating margin and consolidated its leadership in Mexico's broadcast business. Undisputed as a leader of Spanish-language content worldwide, the company produces more than 90,000 hours of original programming annually—content that is exported to more than 130 countries, including an audience of 50 million Hispanics in the U.S.

Televisa has also become a major player in the Mexican telecommunications industry through its continued expansion into cable and satellite TV, as well as landline and mobile telephony services.

Azcárraga began his career with the company in 1988 as Operations Director of Channel 12 in Tijuana, and two years later, was appointed Grupo Televisa's corporate VP of programming. In 1996 he became COO, responsible for the overall operation of the company, and in 1997 he became CEO of the group after the death of his father, company founder Emilio Azcárraga Milmo.

Azcárraga is also president of Fundación Televisa, Mexico's most prominent foundation, whose mission is to generate opportunities for improvement in education, values, nutrition, health, housing and cultural projects, and a key supporter of Teletón, a nationwide event to assist handicapped children and fight childhood cancer.

LEADER OF A PACK

A 30-year entertainment

industry veteran, Lionsgate CEO Jon Feltheimer has been responsible for tens of thousands of hours of television programming and hundreds of films, including the global blockbuster *Hunger Games* franchise and Academy Award winners *Crash*, *Monster's Ball* and *Precious*.

Under his leadership, Lionsgate has grown into a next-generation global content leader whose market capitalization has

the critically acclaimed breakout *Orange Is the New Black*.

Prior to Lionsgate, Feltheimer spent nine years at Sony Pictures Entertainment as head of the Columbia TriStar Television Group and head of Sony Entertainment Television.

African-American lead character; *The Mary Tyler Moore Show*, which showed the world an independent working woman; *Taxi*, an ensemble comedy that explored the work experiences of a group of blue-collar taxi drivers; *Lou Grant*, which focused on issues for media and society; and *The Tracey Ullman Show*, a brilliant platform for sketch comedy.

Over the course of a nearly 50-year career, Brooks, the winner of three Academy Awards and 20 Emmys, has also garnered huge success

Bravo channel as a destination for upper-income female viewers including reality show franchises *The Real Housewives* and *Top Chef*, decided to call it quits. Instead of joining another big media outfit she decided to hang her own shingle and, with her finger on the pulse of the media world, this month launched a passion project: *LZ Sunday Paper*, an electronic newsletter

for women navigating the media and content business worlds.

At NBCUniversal, Zalaznick most recently served as executive VP of media innovation & cross company initiatives, in charge of digital operations and the formation of the NBCU Digital Council which tracks emerging trends. She also oversaw new business development and a newly formed consumer products group for NBCUniversal.

She began her career in media as an independent feature film producer, and today is widely recognized as an industry pioneer. Considered to be the first to recognize and harness the power of NBCUniversal's media portfolio, she formed the Integrated Media group in 2007. She previously chaired the advisory board of industry luminaries, Women at NBCU.

She also oversaw the highly effective "Symphony" initiative across NBCUniversal and Comcast Corporation properties, which coordinates promotional efforts around the portfolio's biggest events, including Universal Pictures' biggest film releases of the year, as well as NBC Entertainment Group's highest priorities such as NBC Entertainment Network's fall 2013 season and the 2014 Winter Olympics.

TODAY
GLIMMER BALLROOMS 5 & 6
6-8 P.M.



Jon Feltheimer

grown from \$80 million in 2000 to nearly \$5 billion today. Feltheimer also has grown Lionsgate's global television business to encompass more than 1,000 episodes of television content worldwide and has increased its revenue from \$8 million in 2000 to a projected half billion dollars this year.

Lionsgate's television business includes a roster of hit series for cable networks, including the multiple Emmy Award-winning *Mad Men*, *Nurse Jackie* and *Weeds*, a broadcast network series, five shows in national syndication, several television series utilizing the 10+90 model that Lionsgate pioneered and a growing slate of original content for digital platforms, including



Lauren Zalaznick



James L. Brooks

FILM & TV ICON

Having brought to life some of the most indelible television and film characters and stories in history, James L. Brooks has had his mark on such smash iconic hits as *The Simpsons*, a worldwide cultural phenomenon that is about to celebrate its 25th anniversary. He created and produced ground-breaking hit shows such as *Room 222*, one of the first shows to feature an



Emilio Azcárraga Jean

on the big screen, including *Terms of Endearment*, starring Shirley MacLaine, Jack Nicholson and Debra Winger which earned him three Oscars; *Broadcast News*, starring Holly Hunter, William Hurt and Albert Brooks; *As Good As It Gets*, starring Nicholson, Helen Hunt and Greg Kinnear; *Spanglish*, starring Adam Sandler, Tea Leoni and Paz Vega; and *How Do You Know*, with Reese Witherspoon, Owen Wilson, Paul Rudd and Nicholson.

BRANCHING OUT

The industry was shocked last September when 12-year NBCUniversal TV programming veteran Lauren Zalaznick, credited with the ratings rise of the conglomerate's

TWITTER INTEGRAL TV TOOL

CONTINUED FROM PAGE 1

and Mike Park—generated an audible buzz as they dissected the realities of servicing a marketplace where 80 percent of TV viewers now access a second screen—cell phone, tablet, laptop—to amplify their viewing experience.

Of those viewers, 40 percent are tweeting about their favorite shows as they are watching them—and that trend represents an “overwhelming transformation of viewer behavior in a short period of time,” explained Fred Graver, head of Twitter TV.

One-by-one, the panelists provided a litany of anecdotes illustrating how the emerging technology is used to pursue, capture and increase audiences, study demographic and psychographic information and create monetization opportunities.

More and more viewers are multi-tasking during their entertainment time, Graver explained, watching TV and simultaneously tweeting about what’s happening on screen to share their experience with their followers, which, in turn, he said advances the storytelling dynamic and a show’s audience reach.

Jean-Philippe Maheu, Twitter’s managing director of global brand and strategy, delighted in the idea that of the social media’s status as a “live platform” that creates a “social

audience. “I think it helps content because one of the responsibilities of content creators is to help it seek its own level and that’s basically what the audience is doing and they are giving it another outlet,” observed Michael Hayes, senior VP and group head of Hearst Television, reflecting on the subject and the session. “I thought The Good Wife example was fantastic. It has not detracted from the show—it has added to it.”

The television industry is



At the Twitter keynote, Lauren Zalaznick, founder of LZ Sunday Paper, moderated the panel’s discussions of Twitter’s past, present and future. From left, Zalaznick, Jean-Philippe Maheu, Mike Park and Fred Graver

soundtrack” for users.

For Mike Park, senior manager of Twitter’s new corporate partnership’s arm, Amplify, the company is creating an instant two-screen viewing experience for sports enthusiasts and feature programming alike through new partnerships with BBC America, FOX, Fuse and The Weather Channel. Twitter has also emerged

among the growing number of enthusiastic adopters. Twitter amps up viewers’ interest in real time.

The Good Wife is among the many programs whose writers and producers tweet backstage photos and storylines to tease viewers into participation and hype the interaction.

The Twitter talk sparked real life reactions from the

audience.

“I think it helps content because one of the responsibilities of content creators is to help it seek its own level and that’s basically what the audience is doing and they are giving it another outlet,” observed Michael Hayes, senior VP and group head of Hearst Television, reflecting on the subject and the session. “I thought The Good Wife example was fantastic. It has not detracted from the show—it has added to it.”

Damien Pierre, CEO of burgeoning content provider Cycamel Productions, sees social media as a plus to the TV experience, as well. “I think it makes the whole television market more responsive as opposed to long ago,” he said.

Timothy Olague, a producer with The Coronado Company, has experience marketing content in both music and film industries. But his vision for the future of Twitter is through the eyes of his young relatives. “I have nieces and nephews, and I see how they use Twitter, and social media is the new hanging out in the halls.”

at deadline

CONTINUED FROM PAGE 1

Visitors experience an engaging, immersive virtual reality experience created by combining IVE surround video with Oculus Rift, a next-generation headset for three-dimensional gaming... **UniMás**, a Univision network, has acquired the exclusive rights for the dramatic series *El Varón de la Droga* (The Drug Baron). Inspired by the true-life exploits of Joaquín ‘El Chapo Guzmán,’ who *Forbes Magazine* dubbed the “world’s most powerful drug dealer,” the series takes viewers deep in to the inner workings of the drug trafficking underworld...

Blueprint, an original generator for multiple platforms, has signed an agreement with PAXTV for more than 500 new episodes about action sports, as well as with Comarex to be the international distributor of its content...

HISTORY has launched in the Ukraine via DTH platform, Lybid, and has increased distribution in Russia with its launch on Beeline. The network has broken new ground in this market through its partnership and is looking forward to further expanding its reach across Russia in 2014. HISTORY offers viewers original program franchises, including *Ice Road Truckers*, *Pawn Stars*, *American Pickers*, *Counting Cars* and *Mountain Men*.

SCENE & HEARD



PHOTO CREDIT: TOM SALYER

Andy Kaplan, Sony Pictures TV’s president of worldwide networks and a member of NATPE’s board of directors



PHOTO CREDIT: TOM SALYER

The Twentieth Television team at their cabana beach party



PHOTO CREDIT: TOM SALYER

Celebrity Name Game host Craig Ferguson (center) with Debmar-Mercury Co-Presidents Mort Marcus and Ira Bernstein



PHOTO CREDIT: CARLOS BARRIOS

Meredith Vieira promoting her new, self-titled daytime talk show for NBCUniversal



An exclusive group of broadcast CEOs convened over cocktails Monday. The Hearst Television team, from left, president Jordan Wertlieb; Emerson Coleman, VP of programming; and Mike Hayes, senior VP, New York took advantage of the happy hour atmosphere to reconnoiter about programming, market research and technology developments. Hearst owns 29 stations, including 13 ABC affiliates, 10 NBC affiliates and two CBS affiliates—with a total reach of about 18 percent of U.S. households.

Hearst also is a leader in the convergence of local broadcast television and the internet through its partnership with Internet Broadcasting. They are also leaders in the application of digital broadcast spectrum for new local informational services. Wertlieb was a featured speaker in the session on Executive Perspective: Broadcasting CEOs and the Mobile Makeover.



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For advertising sales contact Sandra Driggin (cell, 617-212-4000).



PHOTO CREDIT: CARLOS BARRIOS
Octapixx's Stacey Blake, worldwide sales manager



Chef Jeff Henderson, host of *Flip My Food*; Raycom Media's Paul McTear, president & CEO; Antonio Sabato Jr., host of *Fix It & Finish It*; and Bellum Entertainment's Boots Walker, VP, at Gotham Steak



MGM's John Bryan, president of domestic TV distribution



PHOTO CREDIT: TOM SALYER
Content Media's executive team: From left, Diana Zakis, VP of sales for Latin America & Asia; Jennifer Brinkworth, VP of marketing & communications; Jonathan Ford, executive VP of content television & digital, London; Saralo MacGregor, executive VP of content television & digital, Los Angeles; Greg Phillips, president; and Melissa Wohl, senior VP of worldwide distribution



Mastodon Films co-founder and CEO James Wallace



PHOTO CREDIT: CARLOS BARRIOS
Alicia Somarriba, director of acquisitions for Telemundo International



Judge Faith Jenkins, star of *Judge Faith*, and Trifecta CEO Hank Cohen



Brian Bedol, founder and CEO of Bedrocket Media Ventures



PHOTO CREDIT: TOM SALYER
A+E Networks' NATPE team: Mark Apter, SVP of scheduling and acquisitions; Mayra Bracer, Latin American TV distribution consultant; Ellen Lovejoy, VP of international content sales; and Sean Cohan, EVP of international sales



Nippon Animation's Masaharu Inaba, advisor and producer, Yasuhiko Matsuoka, manager of international sales and production



Starz Worldwide Distribution's Alecia Dixon, VP of domestic TV sales; Gene George, EVP of worldwide distribution; and Kristen Stanisz, sales manager



PHOTO CREDIT: CARLOS BARRIOS
Azteca's marketing team: Raul Mendoza, Ernesto Ramirez and Jose Anton



PHOTO CREDIT: CARLOS BARRIOS
Entertainment One's executive team (Peter Emerson, president; Carrie Stein, EVP of Global Productions; and John Morayniss, CEO) announced a multi-year distribution deal with El Rey Network.



Rentrak's Steven Walsh, VP for local TV; Bill Lebek, president; and Dave Boylan, board member



PHOTO CREDIT: CARLOS BARRIOS
The Television Syndication Company's team: Brooke Smith, programming manager; Cassie Yde, president; and syndication sales executives Lisa Romine and Mary Joyce



PHOTO CREDIT: CARLOS BARRIOS
Univision Networks' Alberto Ciurana, president of programming and content

SIZZLING SPANISH MARKETPLACE EXPLODES AT NATPE

CONTINUED FROM P. 1

30 companies from industry giants — including U.S.'s Univision, Mexico's Televisa and Venezuela's Cisneros — to small upstarts, such as Spain's GoldBee, a children's TV programmer.

The blitz is not surprising considering that even at only 17 percent of the total U.S. population, the consumer buying power of the nation's 53 million Hispanics tops \$1.2 trillion. That trend translates into the fact that Hispanics' buying power is more than the entire economies of all but 13 countries in the world, according to a 2012 study conducted by the University of Georgia and the latest U.S. Census Bureau figures.

EXTRA EXTRA's *español* primer of the latest industry news and trends can help you navigate the Spanish-language landscape at NATPE this week:

According to a variety of news reports, new TV networks and channels launched in 2013, with more to come in 2014, include the Miami-based ABC News-Univision experiment Fusion which got off to a shaky start last October. It is doing some content tweaking after focus groups discovered that Hispanic viewers under 35 don't want to feel ghettoized; plus the channel isn't available yet on Comcast or Time Warner cable systems, which dominate Hispanic population centers in Florida, Texas, New York and California.

Comcast and Time Warner agreed to carry another Hispanic TV upstart, Austin-based El Rey Network, the brainchild of Mexican-American film director Robert Rodriguez (*El Mariachi*), who plans to produce six original TV series targeting U.S. Hispanic audiences that will provide a showcase for Hispanic talent in front of and behind the cameras; production is currently underway on season one of the small screen version of the George Clooney-Quentin Tarantino vampire cult classic *From Dusk Till Dawn*, which is slated to premiere this spring and stars Wilmer Valderrama (*That 70s Show*). And industry watchers are anxiously waiting to hear if Mexican billionaire Emilio Azcarraga Jean,

owner of Grupo Televisa, the world's largest creator and supplier of Spanish-language TV programming to Univision, Telemundo and other networks, will announce during his Global Navigators keynote address at NATPE on Wednesday if 2014 is the year he will launch a U.S. channel to compete with his biggest customers.

Colorful adaptations are the new black: U.S. networks are buying and producing English-language adaptations of Latin American and

[English-only] markets. There is definitely an audience here that can be rapt with the right kind of story-telling." Garcia will discuss Televisa's next project, family drama *Chasing Life* (adapted from the Mexican series *Terminales*), with Lionsgate TV for ABC Family, during the seminar "Televisa USA: Latin Feel, American Appeal" today at 9:15 a.m. in the Glitter Meeting Room.

Earlier this month, ABC premiered *Killer Women*, based on the popular Argen-

TV. ABC wants the 2004 Argentine family comedy *Los Roldan*, and will partner with the original Argentine producer, Telefe, to make it. And, given the ratings success of her *Devious Maids* for Lifetime, ABC apparently also wants to get back in the Eva Longoria business and has given a pilot order for the former *Desperate Housewives* star's adaptation of the Colombian telenovela *Pura Sangre*.

At the same time, reality shows are all the rage: "Once we saw the 50 million Latino threshold in the U.S., we knew they would deserve their own specific voice on television," explained Jim Berger, CEO of High Noon Entertainment, which produces reality shows for TLC, HGTV and VH1. "The Hispanic culture is rich in family tradition, and that's our sweet spot as storytellers."

Viacom's Tr3s channel



Michael Garcia

Spanish TV telenovelas, dramas and comedies like never before.

Televisa USA is riding a wave of success with dramedy *Devious Maids* starring Roselyn Sanchez (based on the Mexican telenovela *Ellas son la alegría del hogar*), from *Desperate Housewives* executive producer Marc Cherry and star Eva Longoria, which averaged 3 million viewers its first season on Lifetime and returns in April, when Longoria makes her directorial debut. *Devious Maids* "facilitated a huge shift in our [business] model in the U.S., from only licensing to financing and production," said Televisa USA's Chief Creative Officer Michael Garcia, a veteran of HBO dramas *The Sopranos*, *True Blood* and *Boardwalk Empire*. "We found if you retain [story] elements from Latin America, you can appeal to the U.S. Hispanic and

tine female bounty hunter series that is produced by *Modern Family* actress Sofia Vergara and her Latin World Entertainment company. And now that pilot season is underway, TV networks have announced in industry press in recent weeks a slew of new orders. NBC wants *The Mysteries of Laura*, based on the TVE Spanish female detective procedural of the same title produced by Spain's Boomerang

recently aired High Noon's first Spanish-language series, the 13-episode first season of *Familia de Circo* (*Family Circus*), about a group of five Mexican brothers who run a circus, and is expected to air a second series, *Divas de Azucar* (*Sugar Divas*), about a Miami mother-daughter pair who run a Cuban bakery, sometime this spring.

Berger will discuss the trends in reality show



Jim Berger

SPANISH-LANGUAGE THEMED SEMINARS EXECUTIVE CHATS

TODAY

Glitter Meeting Room

9:15-9:45 a.m.

Televisa USA: *Latin Feel, American Appeal*.

4-4:30 p.m.

The Power of Digital Content in Creating Global Brands
Speaker: GOTV's Jorge Granier, CEO

WEDNESDAY

Fontaine Ballroom

10-10:30 a.m.

Global Navigators Keynote
Speaker: Grupo Televisa's Emilio Azcárraga Jean, president & CEO

10:45-11:30 a.m.

What's Next in U.S. Hispanic TV?

11:45 a.m.-12:15 p.m.

Found in Translation: A conversation with Ben Silverman and Luis Balaguer

development for U.S. Hispanic audiences during the seminar "What's Next in U.S. Hispanic Television?" on Wednesday.

Other reality show producers are following: FremantleMedia's Latin America division discovered another ratings juggernaut for the *X Factor* franchise with the launch of the first Spanish-language reality show talent competition for kids, *El Factor X*, on MundoFox, and recently wrapped production on season two in Miami. Bumim/Murray, which created the reality genre back in the 1980s with MTV's *The Real World*, recently wrapped production, also in Miami, on 10 episodes of *Combate Americas*, the first Spanish-language mixed-martial arts sports competition, which will debut later this year on Mun2.

"We are fairly new TV producers in English; we have a lot to learn," Balaguer said. "We are

HISPANIC-INFUSED CONTENT STARS

BY DANA BALLESTERO

To hear Luis Balaguer, founder of Latin World Entertainment (Latin WE) talent agency with *Modern Family* star Sofia Vergara, describe his 20-year rise as a Spanish-language TV and entertainment promoter and producer who is now creating Hispanic-infused content for the English-dominant mainstream, it's surprising to hear that he's less about the "me" and is all about the "we."

The self-made, multi-platform multi-hyphenate (talent agent, celebrity marketing guru, product licensing expert, TV producer, YouTube channel curator and soon-to-be feature film producer) and his multi-national, multi-lingual team of 40 at Latin WE's Miami-based headquarters have enjoyed a robust 2013 and are poised for an even busier 2014.

They adapted the popular Argentine female bounty hunter series *Mujeres Asesinas* and sold it to ABC (via a partnership with Ben Silverman's Electus) as *Killer Women* (now airing in its fourth week), about a female, Anglo Texas Ranger, who reports to a Hispanic lieutenant (actor Alex Fernandez) "to give a fair shot to the image of Latinos in the U.S.," the Madrid-born Balaguer explains. They also are developing two comedies: *Raising Mom*, also for ABC, and *Speak America* for FOX, which will offer additional opportunities for Hispanics both in front of and behind the cameras.

"We are fairly new TV producers in English; we have a lot to learn," Balaguer said. "We are

just incredibly humbled that the market has given a company like ours the opportunity."

This month, the company's two-year-old YouTube experiment with Electus and Google, NuevOn, targeting bilingual millennials, reached 300,000 subscribers and 89 million views. By April, Balaguer hopes to announce a deal to turn client Giselle Blondet, of Univision's popular *Despierta America* (*Wake Up, America*), into a Spanish-language Ellen DeGeneres with a new daytime talk show. And later this year,

Latin WE will launch a feature film division and begin production on "an English-language comedy with a big, Latino flavor," he said.

These projects are in addition to maintaining Latin WE's stature as the top talent agency for Spanish-language TV news personalities and telenovela stars he started in 1994 with Colombian bombshell Vergara, his long-time client from her early days as the weather girl on Univision's Miami affiliate, because "nobody was doing this back then for Hispanic talent ... We had to do it ourselves. Sofia and I jump in first, we learn, we take the hit and we keep applying new formulas for success," he said. They quickly expanded into movie marketing and musical act promotion, he laughs, because "salaries for Hispanic [TV] talent were so low at that time our commissions were almost non-existent." And three years ago they launched a licensing division, a lucrative product endorsement platform for Vergara.



Vergara and Balaguer

MEDIA EMPIRES MADE HERE: VETS, UPSTARTS POISED TO REIGN

BY DANA BALLESTERO

With streamers Netflix, Hulu and Amazon feeding consumers' insatiable appetites for new programming when they want it and how they want to view it, original video content—available across all platforms—is poised to be king in 2014. Now it's just a matter of figuring out how to produce it, market it to the right target audiences and aggregate it for advertisers and vendors—before millions of dollars turn to digital dust.

Top creative executives with



Jamie Elden

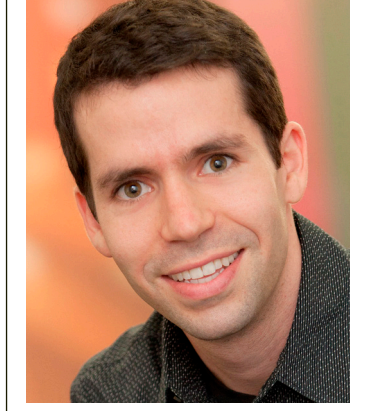
industry veterans, like LIN Digital, and millennial generation upstarts, like Young Hollywood, are doing just that and will share their recent success stories and unveil new strategies to reach consumers today in two Masters of Marketing seminars: "360 Degrees of Possibilities: Brands, Innovation and Entertainment" and "Leveraging Major Brands to Build Industry Empires."

"Video on multiple devices is the buzz in the industry," explains Jamie Elden, LIN Digital's senior VP of sales and head of entertainment, a panelist on the Leveraging Major Brands seminar. He cites Netflix's streaming original series *House of Cards* starring Kevin Spacey and Robin Wright, the first of its kind to earn multiple Emmy and Golden Globes nominations. The show "was available to watch on every device, and it wasn't syndicated by a TV network. It's the consumers who are driving this change. They want the content on their terms," he said.

With consumers digesting more and more content on the move, shifting their eyes from traditional, stationary TV screens to smaller, portable ones (laptops, tablets, cell phones and now Samsung's Dick Tracy-style wristwatches)

and back again, advertisers have struggled to follow. LIN Media is the latest conglomerate to help address this growing digital divide, and is unveiling the newest media measurement tool, the Video Insights Platform (VIP). LIN owns and operates 43 local TV stations from Austin to Buffalo and creates more than 11,000 hours of original programming annually, so the company decided to create its own formula for tracking consumers' media consumption. The VIP, which was ranked this month by comScore among the top 20 such tools in the industry, allows advertisers to do what Elden calls a "deep digital dive" on video viewership: Monitor content, how many people watched it, and shared it with others via social media, including Facebook and Twitter, to gauge "exactly how far [the content] is being seen."

The traditional approaches of reaching consumers just don't work anymore, Garis said. "When you have two products that are essentially the same, Colgate [made by Colgate-Palmolive] and Crest [made by Procter & Gamble],



Dustin Garis

Content creators also would be smart to develop plans for global expansion of their domestic brands and services in 2014—and it's not too late to reach the billions of eyes that will be watching the FIFA World Cup this summer in Brazil.

Just ask RJ Williams, founder & CEO of Young Hollywood, a leading celebrity-interview video content provider for Yahoo!, MTV and Subway, with a production studio inside the Four Seasons Hotel in Beverly Hills.

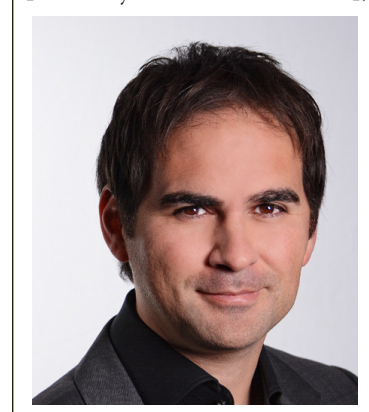
Williams, another panelist on the Leveraging Major Brands seminar, will discuss his company's first global venture, a new partnership with advertising giant Momentum Worldwide's digital entertainment division, which will bring Young Hollywood to Rio de Janeiro's Hotel for five weeks of World Cup coverage.

"We create content programs around tentpole events, like SXSW, the Super Bowl and Comic-Con, and we couldn't think of a better way to do that on a global scale than to start with the World Cup," Williams said.

Thinking globally is paramount for all content generators now because consumer viewing habits in markets in the U.S. and around the world are changing so rapidly there's hardly any time to keep up with them.

Want to know what the Next Big Thing in marketing and audience and consumer outreach is going to be? Well, Dustin Garis, self-described "chief troublemaker" of new global marketing think tank LifeProfit and long-time Procter & Gamble marketing guru, has the answer, and plans to unveil it exclusively at NATPE today during the "360 Degrees of Possibilities" seminar.

The traditional approaches of reaching consumers just don't work anymore, Garis said. "When you have two products that are essentially the same, Colgate [made by Colgate-Palmolive] and Crest [made by Procter & Gamble],



RJ Williams

they both eliminate gingivitis the same, you can't create TV commercials now, still yelling at consumers to 'buy our product.'"

Through the upstart LifeProfit, a joint venture backed by the likes of Southwest Airlines and Expedia, Garis oversaw a worldwide marketing research study of consumer viewing, spending and technology usage habits in 40 countries on five continents. He discovered what he calls "the next big disruption" in the way companies will need to market their brands and content on a global scale.