



# last MANstanding



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S H O W

D A I L Y

NATPE • MIAMI BEACH

WEDNESDAY, JANUARY 21, 2015

## ICONS TATTLE TALES

BY DANA BALLESTERO

Here's your chance today to be in the same room—even rub shoulders with—some of the industry's most famous entertainment icons and content trailblazers of the past 25 years. NATPE's "Storytellers and the Shaping of Pop Culture" program is a succession of chats held throughout today. Look out for these up-close-and-personal opportunities to hear stories their

SEE ICONS, P.2

## COMING TO SCREENS NEAR YOU

BY DANA BALLESTERO

Watch out, TV networks, cable channels and video streamers—you're not the only distributors of original stories in town anymore. YouTube is entering the original scripted series business in 2015, and is going to launch the next generation of digital content, YouTube's new head of originals, Alex Carloss, announced yesterday

SEE CINEMA, P.4



PHOTO BY ALEX MATEO

Moderator Phil Rosenthal (creator of *Everybody Loves Raymond*) introduced the TV legend and creator of *All in the Family*, Norman Lear in Tuesday's opening keynote. Lear regaled the packed house with stories of *All in the Family*, *Mary Hartman, Mary Hartman* and his other TV projects, told stories about his mother, and offered insights into his philosophy of life and his new book, *Even This I Get to Experience*. The 92-year-old TV icon is not slowing down—he has a new show up his sleeve. If only he could get it on the air—read more, story at right.

## LEAR'S LAUGHS ENDURE

BY CATHY CORCORAN

When Norman Lear walked onstage to a standing ovation in the Fontaine Ballroom Tuesday, the NATPE keynote speaker was wearing his hat.

He has always been obsessed with longevity, explained the 92-year-old icon. In his earlier years he thought that washing his hair every day might lead to long life, so he poured on the shampoo.

"But all that washing might have lead to your losing your

SEE LEAR, P.4

## Man They're Funny last MANstanding



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## at deadline

The first-ever NATPE Reality Breakthrough Award winners were named Tuesday during a special luncheon at the Fontainebleau Resort with Howie Mandel hosting. The most innovative reality content in five categories were: competition, *Shark Tank*, ABC; Docu-soap, *Chrisley Knows Best*, USA Network; game show, *Hollywood Game Night*, NBC; factual, *Anthony Bourdain: Parts Unknown*,

SEE PAGE 4

# ICONS, TATTLE TALES IN SERIES OF CANDID 'CHATS' TODAY...

CONTINUED FROM PAGE 1

professional triumphs and failures, what drives them to create and what they're up to next. Showrunners and diehard Canadians Tassie Cameron and Daegan Fryklind (8:30-9 am) are two reasons why our neighbor to the north has become a powerhouse, drawing the best talent and fostering a burgeoning, creative TV community. Cameron, creator of ABC's cop procedural *Rookie Blue* (now entering its sixth season), and Daegan Fryklind, creator of Syfy's increasingly popular werewolf drama *Bitten*, will discuss their creative processes and struggles—and why they wouldn't leave Canada (except for a brief trip to NATPE in Miami Beach) for anything.

It may be simpler to ask Morgan Spurlock (9:45-10:15 am), the writer-director-star of the Oscar-nominated fast-food documentary *Super Size Me*, which media companies he didn't partner with in 2014. Employing his self-styled "immersive storytelling" technique—alternating between narrator/host, investigative journalist and guinea-pig test subject—Spurlock and his merry band of Warrior Poets churned out content for some of the biggest names in entertainment. For Showtime, he produced the limited series *7 Deadly Sins*. For CNN, his *Inside Man* has won the key 25-54 age demo among cable TV viewers, besting Fox News and MSNBC on Sunday nights for two years running, and season 3 premieres this week. Disney's Maker Studios multichannel network on YouTube tapped him to create two streaming series, based, in part, on the success of his *Failure Club* for Yahoo. And, after NATPE, the New York City resident begins production on his most terrifying documentary film to date:

Rats NYC.

Famously fired and rehired by network brass, Dan Harmon (10:45-11:15 am) is the outspoken creator of NBC's

*Community* and known to never be at a loss for words. Turning viewers into fans galvanized into action via social media, his 271,000 Twitter

followers obsess over his every tweet. Then, there are his Dan Harmon Poops blog and "Harmonatown" podcasts, featuring cameos by Ben Stiller, Jack

Black and Sarah Silverman (incidentally, another former boss who fired him) Canceled by NBC after five seasons, *Community's* niche-but-rabid and digitally active fan base cheered last June when portal giant Yahoo agreed to stream season six. "I vow to dominate our new [online] competition," Harmon said, at the time, in a statement. "Rest easy, *Big Bang Theory*. Look out, *Bang Bus!*" What will Dan Harmon say next?

Without reality TV titan producers Jonathan Murray and Cris Abrego (11:30 am-noon), an entire genre of the TV industry would not exist. Murray, co-founder of production powerhouse Bunim/Murray, is widely known as the godfather of reality TV, when he launched MTV's *The Real World* in 1992. He maintains his industry dominance today by producing all those Kardashian family shows for E!. Abrego, his former protégé, went on to create his own spin on the genre: the first "celebrity" shows featuring former and current personalities, for the now-defunct WB and for VH1. Now, as co-CEO of North American operations for Dutch media conglomerate Endemol, he commands a portfolio of companies that produces CBS's *Big Brother* and ABC's *Wipeout*, and is taking the company into new territory with live events and digital channels.

Before YouTube, or even the internet, the only place you could see stupid people recording themselves doing stupid things (and winning up to \$100,000 for their efforts) was on ABC's Sunday night comedy stalwart, *America's Funniest Home Videos*. Visionary producer Vin Di



Russell Simmons 4:30-5 pm



Vin Di Bona 12:15-1 pm



Tassie Cameron 8:30-9 am



Jay Leno 2-2:30 pm



Tom Bergeron 12:15-1 pm



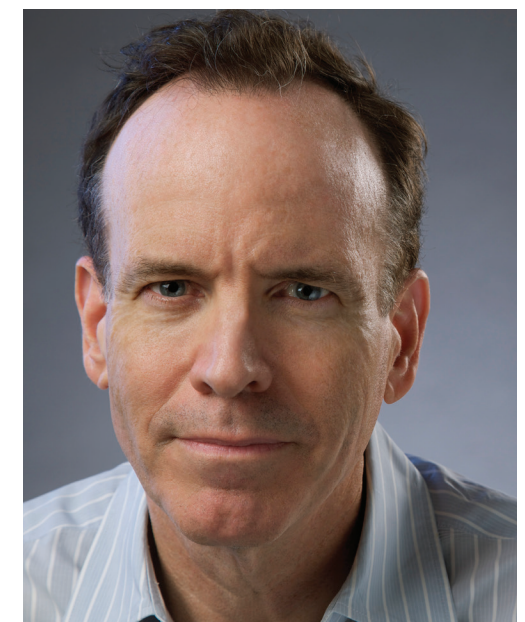
Morgan Spurlock 9:45-10:15 am



Vince Gilligan 3:15-4 pm



Ted Sarandos 3:15-4 pm



Jonathan Murray 11:30 am-noon



Mitchell Hurwitz 3:15-4 pm

# ...ICONS, TATTLE TALES IN SERIES OF CANDID 'CHATS' TODAY

CONTINUED FROM PAGE 1

Bona and long-time host Tom Bergeron (12:15-1 pm) were the first to curate the best crashes, crotch kicks and terminally cute displays of babies, puppies and kittens and show them on any screen. The two have been at it for 25 years, spawning numerous imitators along the way. The network's longest-running primetime series is still going strong—and now they're cultivating a new generation of viewers online and via social media.

After two tours of duty and more than 20 years as the host of NBC's top-rated *The Tonight Show*, Jay Leno (2-2:30 pm) is not letting the curtain drop on him—and he is nowhere near ready for retirement. After handing over the reins last year to Jimmy Fallon, the long-time stand-up comedian, who typically logged 300 nights a year at clubs during his early career, went back on the road to stay connected to audiences. When he's not writing new material, the prolific car and motorcycle collector can be seen test-driving the world's latest models and vintage beauties on his popular *Jay Leno's Garage* series on NBC and YouTube.

Netflix's chief content officer Ted Sarandos (3:15-4 pm) is every Hollywood storyteller's new best friend. He's the go-to guy if you want to save your critically acclaimed-but-TV-network-ratings-challenged darling. Just ask *Arrested Development* show creator Mitch Hurwitz, who will discuss Netflix's rescue of his former Fox original comedy.

Netflix is also the place to go if you want to reach millions of new viewers who prefer to consume their content digitally and binge-watch multiple episodes at once. Just ask *Breaking Bad* show creator Vince Gilligan, who will discuss how his AMC series attained pop culture icon status when millions of Netflix customers started streaming it.

Most importantly to content creators, Netflix is a digital refuge for new, original work—with little creative interference from the corporate suite, a business model that has yielded award winners *House of Cards* and *Orange Is*

## PREVIEW

Storytellers & the Shaping of Pop Culture

Fontaine Ballroom  
8am - 6pm

*the New Black*. Sarandos will reveal how the streaming service is poised to dominate the original content landscape in 2015 with a slate of new series, including: the Kyle Chandler family drama *Bloodline*, from the creators of *Damages*; the futuristic adventure *Sense8* from The Matrix film trilogy directors Larry and Lana Wachowski; and *Daredevil*, the first of five Marvel-Disney comic-book superhero adaptations to come.

Queens, NY-native Russell Simmons (4:30-5 pm) wears many hats (besides his beloved Yankees cap)—music mogul, fashion mogul and now digital mogul—and is a master of diversification. In music, he launched a generation of African-American and urban rap and hip-hop artists, including LL Cool J and the Beastie Boys, through his Def Jam Recordings label. In TV, he launched a generation of black comedians, including Chris Rock and Kevin Hart, on his HBO series *Def Comedy Jam*. In fashion, he made the "urban-preppy" look a national style standard through his Phat Farm and Baby Phat labels.

In the online world, he was an early player in the 1990s Internet landscape with 360hiphop.com, one of the first digital attempts to reach the urban youth market, which he later sold to BET. Now he's back, with three efforts: All Def Digital, an entertainment network backed by venture capital powerhouse Greycroft Partners, producing content for YouTube; a launching pad for new performers on Samsung's burgeoning Milk streaming music service, the android-operating system response to Apple's iTunes; and the urban website GlobalGrind (with 4 million unique views a month) which sold last month to partner Interactive One, operator of a dozen websites targeting black and Hispanic millennials.

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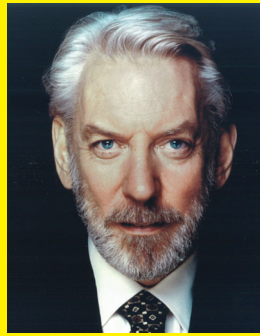
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CNN; and reality, *Naked & Afraid*, Discovery Channel.



Donald Sutherland, *Pirate's Passage*

Hola, market acquisition executives and media moguls...The *Hunger Games*' Donald Sutherland has gone rogue with multifaceted roles as co-producer, co-writer and loaner of his unmistakably recognizable voice to an animated family adventure movie, *Pirate's Passage*. Guess who plays the pirate? You can find out at a champagne breakfast Thursday 9:30-11 am at the Facet Meeting Room, located in the Upper Versailles conference meeting rooms.

Sutherland will present the trailer and discuss the film that is being billed a "very personal and special project" based on the award-winning novel of the same title, written by fellow Canadian William Gilkerson. The look and style of the production is inspired by the Oscar-winning Japanese animation legend Hayao Miyazaki. *Pirate's Passage* is about a boy coming of age, learning self-reliance and grit in overcoming his adversities. **Tandem** is the worldwide distributor.

**PPI Releasing** is set to bring the hit daytime talk series *The Social* to U.S. syndication in 2015 in a brand-new, half-hour format. The panel talk show produced by **Bell Media In-House Productions** premiered on **CTV** in

fall, 2013. Answering stations' need for up-to-the-minute news, pop culture and lifestyle content in a flexible half-hour format, PPI is offering the daily strip featuring the same hot topics and compelling conversations that drive the highly successful hour-long show. Airing on CTV, Canada's most-watched TV network, *The Social* is delivering 61 percent gains in viewership in its sophomore season, building on its appeal to young female audiences.



PPI Releasing's *The Social*

**FremantleMedia International (FMI)** is partnering with AOL to bring their first long-form video series to the international market. *Connected*, an adaptation of an original Israeli factual series that will be set in New York City, is expected to premiere in the U.S. in March on the **AOL On Network**. FMI will serve as the global distributor, creating a bolder presence for AOL in international markets. The company will be responsible for the distribution of the show outside of the U.S., with AOL Canada maintaining an exclusive premiere window across Canada. *Connected* chronicles the lives of five seemingly disconnected New Yorkers as they explore the concept of family.

## NORMAN LEAR'S LAUGHS ENDURE

CONTINUED FROM PAGE 1

hair," quipped moderator Phil Rosenthal, creator of *Everybody Loves Raymond*.

"That's okay," countered Lear, doffing the hat to reveal a shiny bald dome. "I'm still here, aren't I?"

His comedy chops razor sharp, Lear lead the packed audience through a laugh-filled 45 minutes with reminiscences from his days with *All in the Family*, to battles with network execs, to his new book—*Even This, I Get to Experience*—to his plans for a new TV show.

When *All in the Family* debuted in 1971, Rosenthal was a 10-year-old boy who was glued to the tube with his family every Saturday night to watch the show.

Before *All in the Family*, shows like *Petticoat Junction*, *The Beverly Hillbillies* and *Green Acres* dominated the three networks—the only game in town, Lear reminisced. The biggest problem these TV families faced was the boss unexpectedly showing up for dinner, or mom trying to disguise the dented car from dad, Lear said. Meanwhile in the

real world, students were marching in the streets and raging controversy over the Vietnam war was dividing families along generational lines. Lear wanted to do a show with a TV family dealing with challenges that real American families were dealing with—the war, racism, homosexuality, menopause, breast cancer

They weren't the only ones. "You want to send a message," one critic wrote, "You got Western Union." It wasn't just the critics either: Lear held a prominent place on Richard Nixon's enemies' list. He's proud that Nixon can be heard (on the infamous secret audio tapes released during the Watergate hearings) complaining that



TV icon and first time author, Norman Lear

and the intergenerational conflicts immortalized by Archie and Edith Bunker, their daughter Gloria, and her husband, Michael, aka "Meathead."

"Oh behalf of the American people," said Rosenthal, "I want to say, 'How dare you?'" Lear laughed. "The network guys didn't know what to make of us," he said.

he couldn't understand why *All in the Family* wanted to "... make a horse's ass out of a real good guy." (Archie Bunker).

Lear's idea for a new show involves shooting it with three or four cameras in front of a live audience. But, he says, he can't get it on the air. What? Norman Lear can't get a show on the air? Apparently

not.

In addition to the networks, the 113 cable networks, and 32,800 hours of primetime content, Lear vents, "How come no one is interested in old people?"

His new show, *Guess Who Died?*, is funny," he says. "It can reflect what's going on in our world through the eyes of older and wiser characters."

Rosenthal said that a friend in the business called him recently about a news item. A college that ran out of dorm space for its students moved them into rooms in a nearby retirement community.

Although it might sound like a potential concept for a sitcom, he wouldn't bother pitching it to the networks. They'd like everything about it except for the old people, Rosenthal said.

"People over 60 are the largest demo and the fastest-growing one...And we have the most disposable income, too," Lear said.

"So what are we gonna do?" he shrugged. "Sit around and complain all day?"

Not Norman Lear.

## COMING TO SCREENS

CONTINUED FROM PAGE 1

at NATPE during the panel "A Conversation With YouTube: Investing in Passion."

Entering the originals series landscape was an easy decision for the Google-owned, global video-sharing giant, which averages one billion views each month. Carloss said he and his new development team simply starting asking the world's amateur videographers, "What is the thing they always wanted to do, but never had the chance? When we can invest in that kind of passion, that raises the bar on that kind of expression, that kind of inspiration."

Carloss said the company's successful expansion from just single videos to the creation of original, multi-network channels in 2012, which have been driving record-setting views, "helped shape the YouTube narrative and helped us learn what works and what doesn't."

The move into original programming is a natural progression and necessary evolution for the world's dominant video-sharing website, as it turns 10 next month. It's also a natural step for amateurs outside of the traditional Hollywood system who are producing more sophisticated content every year and want to move beyond short videos into longer formats to tell their

stories.

"With cameras on phones and editing software on computers," Carloss said, new technologies and YouTube have "democratized storytelling completely."

YouTube has opened production studios in Los Angeles, New York, London, Tokyo and Sao Paulo to help storytellers around the world realize their visions and meet the ever-growing, global demands for new content. Original shows will be organized into "pods," or categories: scripted, unscripted, comedy and family. YouTube will pair show creators with popular YouTube talent who can star in their series. The company will also test story concepts to gauge successes and failures and provide marketing support to promote new series.

Carloss prefaced, though, that "we're not in the TV production scale. We will fund beyond what [creators] can typically realize. We won't move too far away from our playbook, but it will be the next step." He cited examples, including a "series of comedy sketches," a "next-generation talk show filmed in someone's bedroom" and "stories about relationships and college."



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# DOZENS OF NEW SELLERS TACKLE NATPE MARKETPLACE...

BY CATHY CORCORAN

NATPE is chock full of buyers and sellers—some well-known, some just emerging. You probably know the big names already, but *EXTRA EXTRA* took a look at some of the newest kids on the NATPE block, companies exhibiting at NATPE for the first time. Keep your eye on these guys—you'll say you knew them when.

The dozens of new exhibitors come from all corners of the world, including Europe, Asia, Africa, the Middle East and Russia. Their wares range from comedies to dramas to historical fare. Here is a sampling.

Viral videos are great—attracting millions of views—but how do you make money from them? Jukin Media, based in Los Angeles, says they've found a way. Using technology and people—they have scouts in all 24 time zones—they scour the internet searching for potential viral videos, then acquire those videos directly from content owners, and push them through social media channels to help them go viral. Original producers make money from selling their rights and/or from sharing ad revenues with Jukin. The company provides these video clips to network and cable TV shows. Clients include *Good Morning America*, *Anderson Cooper 360*, and other big name A-listers. Jukin also co-produced *World's Funniest Fails* (with Dick Clark Productions) that debuted on Fox stations last week. It is hosted by Terry Crews, *Brooklyn Nine-Nine* alum and host of *Who Wants to Be a Millionaire*. Jukin executives are at NATPE to sell their services and collaborate with other

production companies to produce new content.

London-based Avalon Distribution is bringing a

catalogue of almost 3,000 hours of comedy, entertainment and factual programming. Highlights include

*Catastrophe*, a new scripted comedy that follows an Irish woman and an American man who make a bloody mess as

they struggle to fall in love in London. The show stars comedian and best-selling author Rob Delaney, (who also writes the series), along with award-winning actress Sharon Horgan.

Avalon's factual programming includes the entertaining BBC series *Scrapers* and C5 ratings winner *The Nightmare Neighbour Next Door*, both returning with new seasons for 2015.

Also flying in from London is TCB Media Rights with a portfolio of factual and lifestyle entertainment. *Superhuman Superscience* from Story House Productions, applies the laws of physics, human physiology, and video analysis in a virtual science

lab to separate the super human from the super special effects in video. *Supercar Superbuild*, produced by Cry Havoc Productions, features the world's most desirable four-wheeled machines and their often quirky creators. Episodes focus on the origin of the machine, the design, the challenges in developing and building it, and its performance ultimately.

Paris-based KABO International offers what they call a "revolutionary sitcom format recipe." Called *Pick'n Mix*, it's comprised of individual comedy sketches that can be assembled in any order to suit a broadcaster's programming schedule. *Our Crazy Family* is a comedy show from this format that focuses on the trials and tribulations of a multi-generational family as they try to get along. A second program, *Cash or Splash!*, features two teams battling to test their knowledge of pop culture, basic history and science. The winners get cash; the losing team gets the "splash," and are hit by pies, fish soup, shaving cream—anything that makes a splash.

Making the trek from Moscow, Sovtelexport has an extensive catalogue of feature films, documentaries, adaptations of Russian classics and TV shows. Its historical drama *Ekaterina* tells the story of the daughter of an impoverished

# ... DOZENS OF NEW SELLERS TACKLE NATPE MARKETPLACE

Prussian prince who marries the future Tsar, Peter III. She dreams of love, but the Tsar prefers war games and shows little interest in women. The young girl's innocence soon changes to vice and she channels her loneliness into a quest for power. This dreamy young girl becomes a woman full of strength, who goes on to conquer both land and hearts. She grows up to become Catherine the Great.

*Demons*, a classical drama set in the Russian Empire in the 1870s, tells the tale of a quiet provincial town turned upside down when two prodigal sons—one an aristocrat,



Eastwest Film Distribution's *The Island of Secrets*



TCB Media Rights' *Superhuman Superscience*



Calinos Entertainment's *A Love Story*



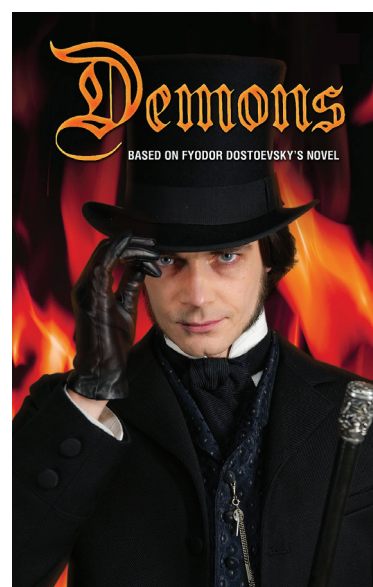
Calinos Entertainment's *A Girl Named Feriha*



KABO International's *Our Crazy Family*



Avalon Distribution's *Catastrophe*



Sovtelexport's *Demons*



Eiken Basque Audiovisual Cluster represents the Bilbao-Bizkaia Film Commission

the other a political opportunist—return from St. Petersburg. Their brawling, dueling and seducing escapades prompt a chain of tragic events. A wave of fear sweeps the town, as residents resist this invasion of "demons."

Spain is the home base of several NATPE newbies, including Eiken Basque Audiovisual Cluster, a collaborative of four production companies based in the Basque region. They are promoting the city of Bilbao and the entire province of Bizkaia as prime shooting locations, and are also showcasing the burgeoning film industry in their area.

Cluster members include: Expressive Media, which operates on the national level in Spain, managing the audiovisual catalogue of Basque TV

and independent producers. On the international level, they are looking to acquire quality foreign products for distribution in the Iberian Peninsula (Spain and Portugal).

Other cluster members are independent production companies Grupo Campus, J.O.K. Films and The Blackout Project, based in Getxo, Spain. It helps which broadcasters, advertising agencies, NGOs and other companies develop their marketing and communications strategies through video content.

From Turkey comes Calinos Entertainment with a selection of TV series and full-length feature films. Following the trials and travails of *Feriha*, a young and beautiful woman with a brilliant mind and many dreams, but no money,

to be rich. She falls in love with a wealthy playboy, seducing him with her new false identity. But their romance—a fairy tale based on a white lie—causes trouble in *Feriha*'s family as they watch their daughter leave them behind and move into a new world of wealth and privilege. Will *Feriha* risk her dreams to find love? Or will her rich boyfriend discard her and leave her without family, friends or a career?

Another Calinos series, *A Love Story*, tells the story of Korkut, a young German man abandoned by his mother at birth. Ceylan, a beautiful young woman working as a fashion designer in Istanbul, falls in love with him, but their love seems doomed when Korkut is shot. The series moves from Europe to Istanbul and back again as the star-crossed lovers search for happiness and fulfillment.

Eastwest Film Distribution,

based in Vienna, offers feature films in more than 20 languages from production companies in Europe, Africa and Asia. Its *The Island of Secrets* is the coming-of-age story of 15-year-old Toni, who is forced to take a vacation in Greece with his dad, new stepmother and two new stepbrothers. While there, he meets a beautiful local girl who is suddenly kidnapped. As Toni recruits his stepbrothers' help to save Adriana, the three boys embark on adventures, chasing international art thieves, avoiding the police, and risking their lives to get Adriana back.

So there you have it—an eclectic group of first-time exhibitors, all looking to find their places in the global marketplace that is NATPE. Whatever happens on this maiden voyage, you can bet that these companies will be back in bigger and better ways in the future. Welcome, *bienvenue, bienvenida, karalama* and *bitte*.



Jukin Media's *World's Funniest Fails* host Terry Crews

# STUDY REVEALS WHO, HOW, WHY OF CONTENT DISCOVERY

## PART 2: NATPE | CONTENT FIRST AND THE CONSUMER ELECTRONICS ASSOCIATION

In a nutshell: Millennials are streaming comedy; GenX prefers movies, dramas live or on DVR; boomers are watching the news live; and all are seeking content in more places than ever before.

Those concepts are the bottom line findings according to part two of the results from the second NATPE | Content First and the Consumer Electronics Association joint research study on consumer attitudes toward TV viewing. Additionally, greater opportunities exist for content creators and content rights holders as consumers continue to embrace and seek out streamed content. The study found that viewers who stream TV programs say they have more positive impressions of the quality and variety of TV content available to them, and are more willing to try a greater variety of programs.

CEA and NATPE commissioned the study, conducted by E-Poll Market Research, to evaluate the TV content distribution landscape, explore the dynamics at play against the background of exploding consumer choices, and determine how consumers find TV content and view it across different platforms. The results were presented Tuesday during a special panel session.

"If a great show is created but no one is there to see it, then what's the point? It's critical that we understand the path of content and new ways to market and reach audiences that have scores of new platform alternatives, so that programmers can maximize sampling and repeat viewership, as well as sustain the costs of production," said NATPE president and CEO Rod Perth. Highlights from the study include:

**Where viewers find content.** Consumers seek out TV programming through many more outlets than in the past with 71 percent saying they have watched streamed full length TV programs in the past six months. Top sources for full length TV programs include Netflix (40 percent), YouTube (26 percent), network websites (25 percent), sites that offer free programs (22 percent), and network or service provider apps (12 percent).

Nearly 2 in 10 (19 percent) have watched TV programs on VOD in past six months, as well.

**Who's watching what.** Movies, comedy and drama are the top three TV program genres watched by viewers

for Gen Xers, and 68 percent for boomers). Millennials are most likely to seek out comedy through streamed sources (57 percent first go to Netflix).

• Gen Xers and Boomers are most likely to watch movies (76 percent and 75 percent,

other groups with a high affinity for live programming including local news (76 percent) and to a lesser extent national news and weather. Live TV is by far the first choice for viewing TV among this group (77 percent).

recommendations and data driven recommendations through SVOD services have risen in importance among Millennials in discovering and navigating content that they find relevant to themselves.

• Word-of-mouth is of high importance in driving Millennials' viewing decisions (77 percent say it is "very/somewhat important") as well as Gen Xers (79 percent). Millennials often reference the combination of seeing advertising and then hearing friends discussing or family recommendations in their decision to watch.

• Among Millennials, and SVOD subscribers in general, the "recommended for you feature" based on prior shows watched also stands out as an important source of new program information (52 percent "very/somewhat important" among Millennials and 56 percent for SVOD subscribers).

Content discovery behavior is driving sampling, loyalty and increased cross-promotional opportunities. As viewers find out about new programming on their streaming services, they are driven to sample and watch new shows that they would otherwise never have seen or known about.

• Nearly half of SVOD subscribers say they have found new programming through streaming that they then go on to watch on live TV (48 percent).

• More than 7 in 10 viewers say networks they already watch are an important source of information about new programming. Cross promotion of programs among viewers of specific shows by content creators provides an easy way to capitalize on this behavior.

• Discovery of content via word of mouth recommendations creates stronger loyalty among viewers of shows as the ability to discuss programs with friends and family who are also watching is considered an important part of the viewing experience.

### GADGETS FROM THE CONSUMER ELECTRONICS SHOW ON DISPLAY AT NATPE 2015

BY CATHY CORCORAN

For the second year in a row, NATPE has partnered with the Consumer Electronics Association to bring a sampling of breakout products from the 2015 Consumer Electronics Show in Las Vegas earlier this month.

You can see them at the Best of CES display in the Luster Gallerie throughout NATPE.

Some of these gizmos will change the way content is delivered. Some are—let's face it—fantastic toys.

#### EStar America: Takeel 3D Holographic Smartphone

The world's first 3D Holographic Smartphone with naked-eye 3D display has revolutionary eye-tracking technology. It improves HD visuals for personalized 3D experience and the AudioCauldron 3D sound headphones provide augmented reality listening enjoyment. The phone connects to your home network via WiFi or ETH for on-line video streaming, and the short projection range of three feet makes this product functional in tight spaces. The unit features a rechargeable long-life Lithium polymer battery, is Bluetooth compatible, and also supports dual SIM cards for enhanced functionality. **Cost: \$799**

#### PUZLOOK Smartphone Case for iPhone 5 5S

Scouting the perfect location for your next film? Looking for inspiration on the streets of Paris? Falling in love with the food in Rio? Just whip out your iPhone and take the



kind of pix that were once—say, last year—possible only with a "real" camera.

The PUZLOOK is simple system of optical lenses that lets you take photos with fisheye, wide angle, superwide angle, telephoto and micro lenses. Small and lightweight, it comes in four colors and is easy to use. Just attach the "puzzle" (which contains all five lenses) to your iPhone, and, like a puzzle, rotate each lens into position to capture unique photographic images. The unit comes with a tripod mount for shake-free shooting. **Cost: \$139**

#### Matter and Form 3D Scanner

The Matter and Form 3D Scanner creates fast hi-res precise 3D scans of real-world objects. Lightweight, portable and easy to use, it's built and priced for designers and in-home users.

A moving HD camera head with dual lasers and a rotating platform makes scanning three-dimensional objects easy and accurate in as little as five minutes. After a one-time set up, simply place an object on the scanner, click a button to scan and watch it go. The device is compact, portable and lightweight, designed to slide smoothly into your workspace. An integrated case protects both the turntable and the camera. Create watertight 3D models within 0.25 mm of the size and detail of the original object. Scan items up to 190 mm x 190 mm x 250 mm in size while capturing approximately 2000 points a second. **Cost: \$599**



in broadband households. Significant differences exist among demographics in terms of preferred genres and how programs are accessed:

• Comedy is the top genre watched regularly by Millennials (74 percent vs. 70 percent

respectively) and Dramas (69 percent for both Gen Xers and Boomers vs. 59 percent for Millennials). Gen Xers' first source for viewing TV programming is Live TV (62 percent), followed by DVR (53 percent).

• Boomers differ from all

**How viewers discover content.** Viewers who stream programming rely more heavily on recommendations than in the past in both learning about and deciding which television programs to watch. In particular, word of mouth



Russell Simmons, founder and chairman, All Def Digital and Def Pictures Television and Film; and co-founder, Narrative Agency



Youtube stars and internet personalities Tyler Oakley, vlogger; Connor Franta, entertainment; and Marcus Johns, viner/actor



A postcard from NATPE's welcome party held on Monday



Arabelle Pouliot-Di Crescenzo, managing director, KABO International



The Television Syndication Company's Mary Joyce, international sales; Lisa Romine, domestic sales; Brooke Smith, office coordinator; and Cassie Yde, president



Content Television & Digital's Sarlo MacGregor, executive VP, acquisitions, development and sales and Jonathan Ford, executive VP



Andrea Gorfolova, president and CEO, Tricon Films & Television



The Twentieth Television Sales Team



Mary Ann Halford, managing director, FTI Consulting



Lucas Vivo, general director, Navajo; Patricio Rabuffetti, president, NonStop TV; Carolina Rodriguez Cacio, production manager, Navajo; and Gaston Gualco, general manager/director Navajo; and Mariano Varela, general manager, Claxson



John Morayniss, CEO Entertainment One Television, and Stuart Baxter, president, eOne Television International, Entertainment One UK



'Poe The Series' Maribel Costa, actress, and Beverly Harris-Alvarez, creator and executive producer



"Shark" Mark Cuban, president, AXS TV



Poolside at the NATPE welcome party held Monday night



Bill Graff, Senior VP of content distribution, partner, Kismet Media Group; and Revolt's Angela Northington, VP of content licensing & acquisitions, and James Brown, Revolt

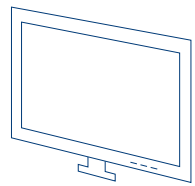
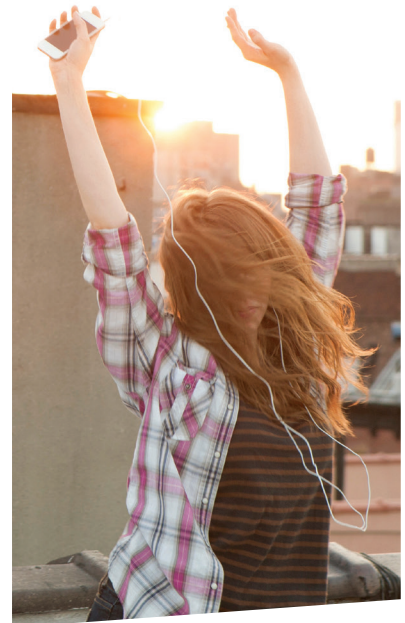
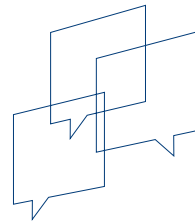


Daymond John, CEO, Shark Branding

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