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ALSO INSIDE

ONE MOMENT IN TIME

With the lessons of Joe Paterno on their minds, entertainment newsmagazine chiefs review their Whitney Houston coverage



OUT OF NOWHERE

Much like a certain Knicks point guard, the NBA's TV ratings have taken off this year. Here's why (and no, it's not just Jeremy Lin).

By Tim Baysinger

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What's Happening

February 20, 2012 • Volume 142 Number 8

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What work stoppage? Despite starting the season with bad will, the NBA has seen miraculously “Linsane” levels of ratings growth.

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Watch This

The Oscars go nostalgic as **Billy Crystal** hosts for a ninth time, bringing his comedic chops to the annual film industry kudos-cast.

The indie crowd also gets its day in the sun—literally—as the **Film Independent Spirit Awards** are given out in a beachfront tent in Santa Monica, Calif.



Crystal

84th Academy Awards,
Sunday, 7 p.m. ET,
ABC
Spirit Awards,
Saturday, 10 p.m.
ET, IFC

Log On to This

See what effect **Dish Network's** acquisition of **Blockbuster** has had on the satellite operator's bottom line as it releases fourth-quarter earnings this week, as do **E.W. Scripps** and **Crown Media Holdings**. Go to broadcasting-cable.com/feb20 for Webcast information.

Look Out for This

The NBA reaches the midpoint of its abbreviated season as Orlando, Fla., hosts **All-Star Weekend** with a mix of star players, celebs, 3-pointers and, of course, high-flying dunks.

Sprint Celebrity Game, Friday, 7 p.m. ET, ESPN; All-Star Saturday Night, Saturday, 8:30 p.m. ET, TNT; All-Star Game, Sunday, 7:30 p.m. ET, TNT

Cover: John Angellilo/UP/Newscom

Community

THE SCREENGRAB



CBS will give *CSI* fans the chance to “investigate” what goes on behind the scenes of one of the network’s most successful shows in a new nine-part Web series, *Anatomy of a TV Hit: CSI: Crime Scene Investigation*. The Webisodes will feature interviews from executive producers Jerry Bruckheimer, Carol Mendelsohn and Anthony Zuiker as well as CBS Corp. president/CEO Leslie Moonves and CBS Entertainment president Nina Tassler, among others. And for those who want a sneak peek at the Feb. 22 episode, “Stealing Home,” writers, special effects gurus and production specialists will explain the inner workings of taking it from script to air. For hardcore fans, the site will offer live chat events where they can submit questions to the *CSI* crew as well as the “Favorite Episode Face-Off” game, with bracket-style voting for favorite episodes over the 12 seasons. For a list of Webisode airings and more info, go to broadcastingcable.com/Feb20. —Tim Baysinger

They Said It!

“This survey confirms that the death of television has been greatly exaggerated. Our findings shine a spotlight on the bullish attitude that advertisers have towards the medium, including passion for new TV and video platforms.”

—Bill Duggan, group executive VP, Association of National Advertisers, on Feb. 16 in a report from ANA and Forrester Research that said the number of national advertisers that say TV advertising has become more effective in the past two years has tripled

“Oprah is now fully engaged with her creative leadership team, and OWN is off to have a nice start in 2012....[She] will be featured in additional formats throughout the year, so with sustained support from advertisers and affiliates and with multiple building blocks in place, we’re excited to grow this network in 2012.”

—David Zaslav, Discovery Communications president and CEO, Feb. 16 discussing the struggling OWN network during Discovery’s fourth-quarter earnings call



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Characters of Clarity:
Industry Tweets That Caught Our Eye

“@MLB: We mourn the passing of Hall of Fame catcher Gary Carter, who passed away today at the age of 57. Farewell, The Kid. Thanks for ‘86.”

@BCMikeMalone, B&C deputy editor Michael Malone, on Feb. 16, retweeting the news that catcher and Florida Marlins’ original TV analyst Gary Carter had died of brain cancer. Nicknamed “The Kid,” Carter was best known for leading the New York Mets to victory in the 1986 World Series

FROM THE WEB – BIT RATE BLOG

The Aereo Paradox

AEREO, the Barry Diller-funded start-up that is trying to avoid paying for TV content by using teensy-weensy antennas in massive arrays, is a walking contradiction.

The company is offering TV it argues consumers have every right to get for free—for \$12 per month. In Aereo’s logic, the 12 bucks is like a convenience fee for packaging up the free content and slinging it to multiple devices.

In a more subtle inconsistency, Aereo is licensing the meta-data about broadcast TV from Tribune Media Services—but it doesn’t want to spend a dime on the actual programming.

Broadcasters are bound to argue that the subscription service misappropriates their content. (The National Association of Broadcasters has declined to comment, for now.)

The well-financed Aereo—it has raised \$25 million from Diller’s IAC and others—clearly will be leaning on the precedent of the Cablevision RS-DVR case.

In 2009, the U.S. Supreme Court declined to review a decision upholding Cablevision’s right to offer a DVR service “in the cloud.” The case boiled down to an appeals court agreeing with the MSO’s argument that RS-DVR was exactly the same as a conventional in-home DVR.

Aereo is taking that precedent and applying it to over-the-air TV reception: Each antenna is dedicated to an individual Aereo subscriber, so the service isn’t like community antenna (CATV) and therefore not subject to federal retransmission laws. Says Diller: “Every little antenna essentially has a consumer’s name on it.”

But I see a pretty big distinction between the two. Aereo is creating a brand-new experience that is otherwise unavailable to a consumer with a regular over-the-air antenna. The strength of Cablevision’s case was that it was simply replicating an existing capability available to subscribers. —Todd Spangler, Multichannel News

To read the full blog, go to broadcastingcable.com/Feb20

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(From left) **Bob DeBitetto**, president and general manager, A&E Network and BIO Channel; **Jon Kamen**, chairman and CEO, @radical.media; **Robert Friedman**, president, media & entertainment, @radical.media; **Abbe Raven**, president and CEO, A+E Networks; singer-songwriter **Paul Simon**, subject of the documentary *Under African Skies*; the documentary's filmmaker, **Joe Berlinger**; and **Justin Wilkes**, executive VP, media & entertainment, @radical.media, at the A&E IndieFilms/@radical.media/Bing Sundance Film Festival premiere party for *Under African Skies* in Park City, Utah.

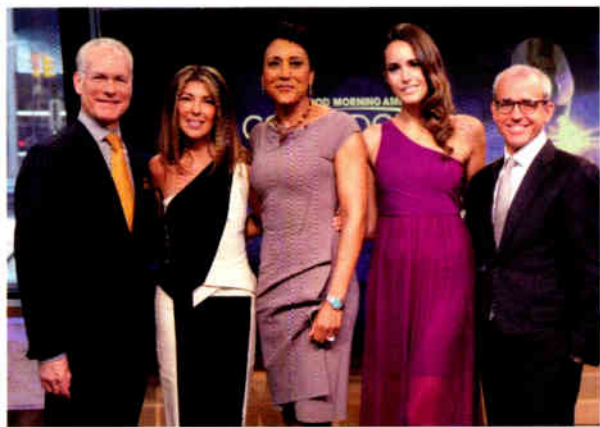


How I Met Your Mother star **Neil Patrick Harris** walks the red carpet at the 54th Annual Grammy Awards Feb. 12 at Staples Center in Los Angeles.



For more photos,
log on to
broadcastingcable.com/Feb20

(Left to right) **Nancy Kanter**, senior VP, original programming and GM, Disney Junior Worldwide; **Sharon Osbourne**, voice of "Mama Hook" on Disney Junior's *Jake and the Never Land Pirates*; and **Bob Chapek**, president, Disney Consumer Products, at Disney Junior's presentation during the American International Toy Fair Feb. 13 at the Altman Building in New York.



(From left) *Project Runway* and *The Revolution's* **Tim Gunn**; *Project Runway* judge and fashion director of *Marie Claire*; **Nina Garcia**; **Robin Roberts**, anchor, *Good Morning America*; **Louise Roe**, host, MTV International's *Plain Jane*; and **Jess Cagle**, managing editor, *Entertainment Weekly*, after the announcement on *Good Morning America* Feb. 13 that they would host the Oscar Pre-Show on Feb. 26 at the GMA studio in New York City's Times Square.



Mad Men star **Christina Hendricks** arrives at the 2012 Orange British Academy Film Awards Feb. 12 at the Royal Opera House in London.

Clockwise from top left: Anna Weber from WireImage; Vince Bucca/PictureGroup; ABC/Fred Lee; Anthony Harvey/PictureGroup; Disney Junior

Schmooze

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(Left to right) **Anne Keating**, senior VP of public relations, Bloomingdale's; *Jane by Design* stars **Erica Dasher** and **Andie MacDowell**; and ABC Family president **Michael Riley** kick off Fashion Week with a "pop up" fashion exhibit inspired by the ABC Family series Feb. 8 at Bloomingdale's 59th Street in New York.



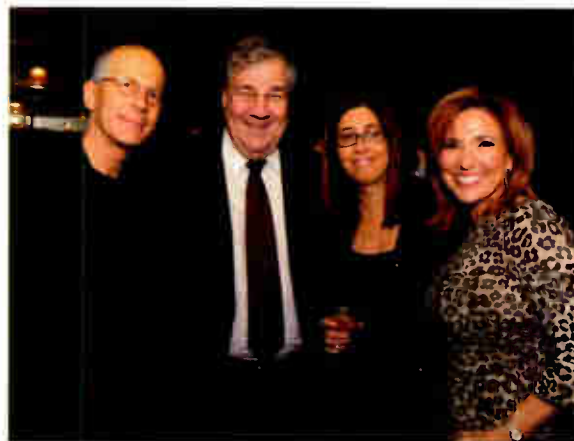
Cougar Town star and executive producer **Courteney Cox** arrives at the Paley Center for Media's special screening of the series Feb. 8 at the Paley Center in Beverly Hills, Calif.



(From left) *The Simpsons* executive producer **Al Jean** and voice actors **Nancy Cartwright** and **Yeardley Smith** pose with "Bart" at Fox's *The Simpsons* Ultimate Fan Marathon Challenge Kick-Off to celebrate the animated series' 500th episode (which aired on Fox Feb. 19) Feb. 8 at the Hollywood and Highland complex in Hollywood, Calif.



(From left) **Cyma Zarghami**, president, Nickelodeon and MTVN Kids and Family Group; comedian **Wanda Sykes**; and **Kim Kadlec**, worldwide VP, global marketing group, Johnson & Johnson, attend Nickelodeon's unveiling of its planned NickMom content destination Feb. 8 at the Edison Ballroom in New York.



(From left) **Ken Werner**, president, Warner Bros. Domestic Television Distribution; **Dennis Swanson**, president of station operations, Fox Television Stations; and **Hilary Estey McLoughlin**, president, Telepictures, join Judge **Marilyn Milian** to celebrate Milian's 10th anniversary on *The People's Court* Feb. 9 in New York.

Clockwise from top left: ABC/Heidi Gutman, Telepictures/David Steele; Vince Bucchi/PictureGroup; Kevin Parry for Paley Center; Larry Busacca/Getty Images for Nickelodeon

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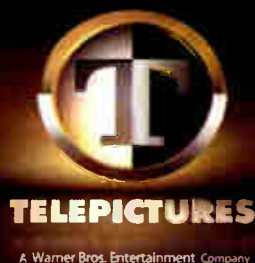
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(From left) **Michelle Scheuermann**, senior director of communications, Sportsman Channel; Utah Lt. Governor **Greg Bell**; **Jeff Brown**, director of affiliate sales, Sportsman Channel; and **Rodrigo Lopez**, regional VP, mountain region, Comcast, join the Mule Deer Foundation to feed venison lunches to people for the network's Hunt Fish Feed event Feb. 8 at the Catholic Community Service shelter in Salt Lake City.

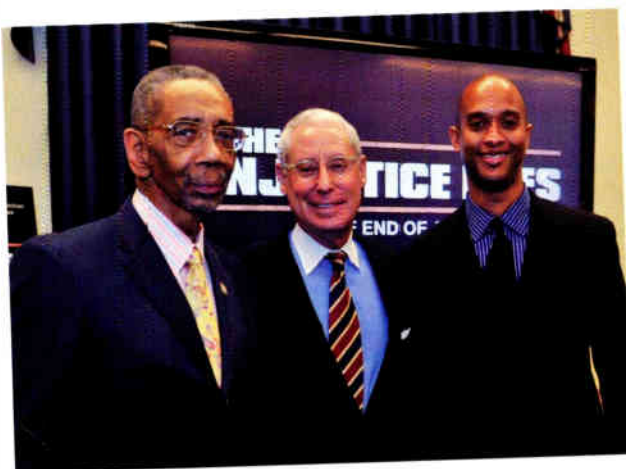


Eastbound and Down star and cocreator **Danny McBride** arrives at the Los Angeles premiere of the third season of the HBO series Feb. 9 at Dim Mak Studios (Cinespace) in Hollywood, Calif.



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Jerry Lewis attends "Jerry Lewis: Celebrating More Than 60 Years in Show Business" Feb. 7 at the Paley Center for Media in Beverly Hills, Calif.



(Left to right) U.S. Rep. **Bobby Rush** (D-Ill.); **Henry Schleiff**, president and general manager, Investigation Discovery; and **Keith Beauchamp**, the filmmaker behind ID's *The Injustice Files: At the End of a Rope*, at the "Hate Crimes: Past and Present" luncheon Feb. 9 on Capitol Hill in Washington, D.C.



White Collar star **Tim DeKay** with his custom-made "I Won't Stand for..." T-shirt at USA Network's "Characters Unite Activation" event against bullying and prejudice Feb. 8 in New York City's Union Square.

Clockwise from top left: Sportsman Channel; Scott Kirkland/PictureGroup; Charles Sykes/USA Network; Investigation Discovery; Matthew Imaging

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How Quickly They Forget

A five-month work stoppage looked to doom the NBA's positive TV ratings momentum. Turns out that was as wrong as the teams that cut Jeremy Lin.

By Tim Baysinger



A slam-dunk season so far: Next-gen superstar Blake Griffin of the Clippers is a huge TV and attendance draw for the NBA.

Note to all sports leagues or players' unions that want to threaten the other side that a work stoppage will kill all momentum for a league: We have some bad news. It's called the National Basketball Association.

After a 2010-11 season that bounced back from LeBron James' ridiculous "Decision" to build strong television ratings momentum, the league and players teamed up to commit the flagrant foul of a work stoppage that appeared to slam-dunk all that goodwill down fans' throats. All NBA coverage in the off-season was about bickering between millionaires, not exactly what the average American

wants to hear as the economy flounders.

The two sides finally got on the same page after five months and a shortened, 66-game season (down from the usual 82) tipped off Dec. 25. And what has happened ever since has been nothing short of a Christmas miracle for the league and its television partners: The ratings increases have shockingly picked up right where they left off, and then some.

Over last year's corresponding coverage, the NBA's national television ratings are up 21% on ESPN, 24% on TNT and 18% on ABC. The news is just as good at the local level, with a 19% bump for NBA contests across all regional sports networks. And even the NBA's own cable network is seeing a bounce, with ratings up 57% on NBA TV, which has seen an increase of more than 3.3 million households, the largest growth of any cable network since the start of the year.

Even NBA commissioner David Stern admitted he was surprised at the league's ability to quickly put the lockout behind it. "It's what we hoped for, but had no reason to expect," Stern told *B&C*. "I think our fans are giving us the benefit of the doubt."

Executives from both ESPN and Turner shared in the commissioner's sentiment.

David Levy, president, sales, distribution and sports for TNT owner Turner Broadcasting, said that while he was confident fans would return eventually, he wasn't sure how quickly it would happen. "We always knew there was [great] strength in the brand," said Levy. "What I didn't really know was how the fans would react and would there be any backlash from the lockout."

"I think anytime you have a situation like that, you're not sure to what level things will carry over," said Norby Williamson, ESPN executive VP, programming & acquisitions.

And the eye-popping TV numbers are not just about a New York Knicks guard capturing national attention. Most of these ratings jumps happened long before you had ever heard the name Jeremy Lin.

While assigning cause and effect to television ratings is about as easy as predicting the winner of any given game, there are no shortage of factors bouncing the right way this year for the NBA.

Bright Lights in Big Cities

Big markets move TV numbers, and the NBA is lousy with good teams and big stars in top television markets. With superstars like Chris Paul and slam-dunk champion Blake Griffin, the Clippers have now joined Kobe Bryant and the Lakers to give Los Angeles two huge draws for the first time in, well, seemingly ever. "It gives us another marquee franchise," said Williamson. "It gives you another story line in a major market."

At presstime, the upstart Clippers had a better record than the Lakers and were also

making the biggest move in the TV ratings. The Clippers have played in two of the three highest-rated games this season on ESPN, and three of NBA TV's highest-rated games ever. Locally, Clippers games are up 154% on Prime Ticket, L.A.'s regional sports net—the top increase in the league. “There is a compelling reason to watch them every night,” said Jeff Krolik, executive VP, Fox Sports Regional Networks. “They have been a great story for us.”

And in the Big Apple, thanks in no small part to “Linsanity” (see sidebar on next page), the Knicks have become a national draw. And with great teams and/or players in Chicago, Boston, Philadelphia, Dallas and Miami, there is big-time basketball in many big-time markets.

No Rest For the Weary, Or the Fans

While slamming 66 games into roughly 120 days is not easy on NBA players (especially the older ones), coaches or team athletic trainers trying to keep the guys healthy, it is great for the fans. Teams are playing more games per week than usual, so fans don't have to wait long to see their team, or perhaps check in on a hot team or player they have heard about.

“Every single night, [there is] a star-studded game that has national appeal.”

—David Levy, president, sales, distribution and sports for Turner

Yet it's no secret that in cramming so many games into so few weeks, as well as a mad dash to start the season to preserve as many games as they could, the quality of the play has suffered.

“This season has proven you need training camps. You need practice. And you need rest. And there's not enough of any of that this year,” TNT analyst Steve Kerr said during a conference call promoting the network's All-Star Game coverage. “We are seeing games that are spectacular, and then some duds

where there is nothing in the tank.”

But according to the ratings, fans don't seem to mind. And Stern is bullish about the teams' ability to handle the tightened schedule over the course of the campaign. “Our teams are adapting,” he said. “They have altered some of their training techniques and nutritional approaches.”

The Kids Are All Right

Stern noted that the emergence of young star players such as Griffin in Los Angeles, Russell Westbrook and Kevin Durant in Oklahoma City and Derrick Rose in Chicago have shot new life into the league as aging legends like Los Angeles' Bryant, Dallas' Dirk

Media Buyers: NBA Could Get A Bounce

By Jon Lafayette

A season that started with concern about games being missed because of a lockout has turned into a strong one for the NBA, helped by strong ratings and, yes, a dose of Linsanity in New York, media buyers say.

The NBA was in the middle of nowhere until a settlement with the players' union ended the lockout. Still, the cancellation of games in last year's fourth quarter, along with concerns that the labor problem would let the air out of the season, led some marketers to take their NBA ad dollars off the court. (Both Disney, parent of ESPN, and Time Warner, parent of Turner Broadcasting, said the lockout hurt fourth-quarter ad revenue.)

“Some [dollars] went to the NCAA, some went to the NFL,” said Gibbs Haljun, managing director for media investments at media agency MEC. “It is relatively easy to replace GRPs [gross ratings points] in December, and even to a certain extent in January. It's a lot harder to replace those in the playoffs, when you start coming around to May or June.”

With ratings up despite the lockout and emerging stars on the court including Jeremy Lin, Derek Rose of the Chicago Bulls and Blake Griffin of the Los Angeles Clippers generating more interest, Haljun expects that whatever basketball money was held back by sponsors waiting to see how the NBA recovered will return to the market. Prices for spots in the scatter market are up from last year in the mid-to-high single-digit range, he said.

Maureen Bosetti, executive VP for national broadcast at Optimedia, noted that with ratings up, the networks have a bigger supply of NBA ratings points to sell during the remainder of the season, including the playoffs. She also estimates that ESPN and ABC, which will air the NBA Finals, are about 60%-70% sold at this point, which is normal for this time in the season.

On the other hand, marketers in categories that buy sports, including autos, retailers, financial services and the movie studios, appear to be spending. “They want to be in those big games and those big events that people are watching,” Bosetti said. “I think they're posed to do well, but I think they have to be reasonable in pricing, given that ratings are up.”

TV Ratings: Hitting From Downtown

Network	2010-11 Viewership (in millions)	2011-12 Viewership (in millions)	Percentage Increase
TNT	2.26 (19 telecasts)	2.80 (19 telecasts)	24%
ESPN	1.77 (20 telecasts)	2.15 (23 telecasts)	21%
ABC	7.23 (5 telecasts)	8.51 (3 telecasts)	18%
NBA TV	0.23 (44 games)	0.36 (44 games)	57%

Source: Nielsen Media Research, ratings through Feb. 13

And the TV partners see benefits to having so many games packed together; it makes for very few boring nights in the league.

“Every single night [there is] a star-studded game that has national appeal,” said Levy.

Nowitzki and Boston's Kevin Garnett enter the twilight of their careers. “I think our fans are tuning in to see a literal galaxy of stars,” Stern said.

Durant and Westbrook play in one of the

league's smallest markets, yet the Thunder boasts a strong national following. "When Oklahoma City is playing well, the fact that it's one of the league's smallest markets is irrelevant," said Stern.

The NBA's ratings surge is not just on the national level, as teams across the league are experiencing huge local ratings increases. Making some of the biggest gains are the Minnesota Timberwolves, whose ratings have jumped 141% on Fox Sports North, no doubt

buoyed by the exciting play of flashy Spanish import Ricky Rubio. "It's not that complicated. A team starts to become compelling and puts a good product out there on the floor," said FSRN's Krolik. "People are really interested."

Fox Sports Regional Networks provide coverage for 17 of the NBA's 30 teams, including the Orlando Magic. While the Magic's ratings are up 75% on Fox Sports Florida, the team faces the impending question of star Dwight Howard's future. Krolik understands that the

loss of free agent-to-be Howard would no doubt negatively affect the team's ratings, but said "we're partners with these teams, and we're with them for the long-term."

A Very Merry Christmas

One of the by-products of a delayed start to the season was the ability of the league to use Christmas Day—annually one of its biggest ratings days—as the launching pad for the season, instead of the usual Tuesday night in late October.

But Levy doesn't believe that starting on a more marquee day had too much to do with it, noting the last season's opener was the highest-rated ever for TNT. "This is the fourth year in a row that we've had double-digit ratings increases in the regular season," said Levy. ESPN's Williamson added that "in a perfect world, we like that late October-early November launch," noting that the network missed the opportunity to fully preview the season due to the rushed start.

However, it's hard to argue that starting the season on Christmas didn't have a positive effect; not having games in October and November means not having to compete with the NFL during two of its busiest months. "There may have been some issue with fans feeling deprived," said Stern. "Once they were able to satisfy themselves on Christmas Day, they only wanted more."

The NBA's presence in the digital space, while not directly responsible for bringing in more viewers, has kept them more engaged. Social media sites like Facebook and Twitter, which serves as sort of an online sports bar, have made it easier for fans to engage with each other as well as players.

"Living in that space has to increase fan affinity for the NBA," said Williamson, whose ESPN boasts apps like ScoreCenter and WatchESPN that make it easier for fans to stay engaged. "They are very tech-savvy—there is an insatiable appetite for news from around the NBA."

The league has been often credited as being on forefront of technology and using its digital platforms to supplement its TV product. "[Stern] understands that you've got to 'fish where the fish are,'" said Levy.

The commissioner is very appreciative of the fans for coming back so quickly. "Despite all the rhetoric back-and-forth," the fans saw that "a certain reset was needed," he said.

Added Williamson: "I think most fans right now would say, 'What lockout?'" ❏

LINsert Your Own Superlative Here

By Tim Baysinger

Ryan Seacrest taking a year-long sabbatical from work. NBC winning this season's primetime ratings race. Keith Olbermann not ticking off his bosses. These are all about as probable as what has happened with a kid named Jeremy Lin.

"Linsanity" has swept the nation in what is one of the ultimate "rags-to-riches" stories the NBA—heck, sports—has ever seen. Aside from resuscitating the Knicks—who play in the league's biggest market—and their season, Lin has broken barriers in becoming the NBA's first American-born player of Taiwanese or Chinese descent.

"His unlikely, some might say implausible, *Rudy*-like ascent [has been] fun to sit back and enjoy," said NBA commissioner David Stern. "Our fans around the world are getting a strong sense of the internationalization of our game."

The commissioner isn't the only one who has taken notice, as top executives from ESPN and Turner Broadcasting all have that—with apologies to Charlie Sheen—"Linning" feeling. "I think he's a great story," said David Levy, president, sales, distribution and sports for Turner. "Five weeks before, no one had heard of this guy and the Knicks were going in the wrong direction."

Norby Williamson, ESPN executive VP, programming & acquisitions, has already benefited from Lin's sudden rise to stardom. The network's telecast of the Feb. 10th game between the Knicks and the Los Angeles Lakers drew about 3 million viewers, up 36% from the season average for ESPN telecasts. "You have this phenomenon taking place and you have all different people weighing in on it," said Williamson. "Derek Jeter is now commenting on Jeremy Lin."

Even Madison Avenue execs are getting caught up in the hype surrounding the new phenom.

"We see audiences 'Lincreasing' across the board," said Sam Sussman, senior VP, media director at Starcom, pointing to the NBA's national outlets, regional cable, local broadcast and NBA TV. "We expected ratings to be strong, but then increases have pleasantly surpassed expectations."

While Lin is already boosting ratings in the Big Apple, his story hasn't yet started generating big money for the league, or for ESPN or Turner Broadcasting's TNT, buyers say.

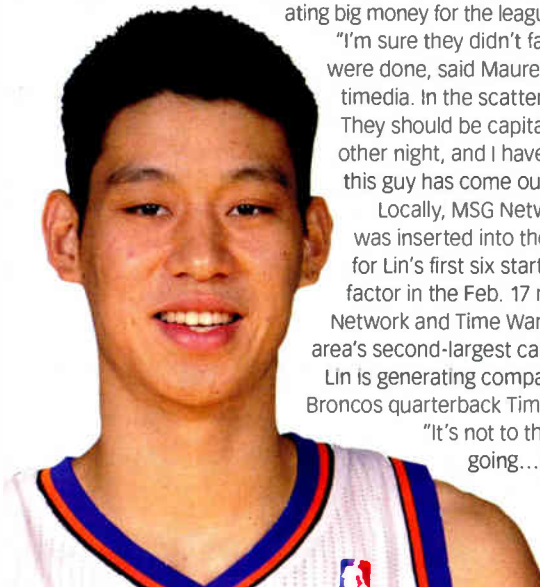
"I'm sure they didn't factor that into their estimates," when upfront ad sales were done, said Maureen Bosetti, executive VP for national broadcast at Optimedia. In the scatter market, "it could be worth a good amount of money. They should be capitalizing on this," she said. "I actually watched [Lin] the other night, and I haven't watched the Knicks in years. It's pretty amazing that this guy has come out of nowhere."

Locally, MSG Network has experienced huge ratings increases since Lin was inserted into the Knicks starting lineup Feb. 6. Ratings were up 109% for Lin's first six starts, leading some to believe his popularity was a key factor in the Feb. 17 resolution of a 48-day carriage dispute between MSG Network and Time Warner Cable that had kept the network off the New York area's second-largest cable system.

Lin is generating comparisons to another transcendent sports figure, Denver Broncos quarterback Tim Tebow, although Williamson said we're not there yet.

"It's not to the level of 'Tebowmania,'" he said. "But if he keeps going...it might be a 'Son of Tebow.'"

"[Hollywood] would throw this [script] out," said Levy of Lin's improbable rise to stardom. "They wouldn't write that story." —with reporting by Jon Lafayette





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FCC Considers Request To Punt Blackout Rules

Comments come in on whether the agency should overturn initial call

THE FEDERAL COMMUNICATIONS COMMISSION scoreboard lit up last week with comments on whether the government should continue to protect the National Football League's local TV blackouts—and the broadcasters contractually obligated to them—with its own rule preventing cable or satellite operators from delivering those blacked-out games to their subscribers.

That issue is at the center of a primarily gridiron battle over broadcast exclusivity, fans' access to their home team games (see box) and the ongoing retransmission consent power struggles.

Comments came in to the FCC last week on whether or not it should even open a proceeding on lifting the blackout rule, making it, in essence, first and 10 on the FCC's own 20 yard line.

The NFL says blackouts protect broadcast exclusivity and points out that even if the FCC lifted its blackout on MVPDs, that would not prevent the league from continuing its blackout policy, which means the blacked-out games would not be available to over-the-air viewers.

The National Cable & Telecommunications Association did not weigh in; ditto the American Cable Association. NCTA's largest member is Comcast, which has a dog on both sides of this fight, so it is unclear what public position NCTA will take, if any.

But lifting the FCC blackout would seem to be a net gain for cable operators, since they would be allowed to import distant-signal versions of the games and the NFL would not be able to black them out, given cable's compulsory license allowing it to import distant-signal programming without having to clear it individually with rights-holders.

And if some senators weighing in last week had their way, cable operators would be able to import competing stations' game coverage during retrans impasses, where the threat of losing access to must-have sports is one of broadcasters' negotiating strengths.

The National Association of Broadcasters, not surprisingly, is strongly

against lifting the blackout policy. It views the petition—lodged by the Sports Fans Coalition—as an assault by pay-TV on its programming exclusivity protections. “You need only look at who is funding the [coalition]—Time Warner Cable, Verizon and the former head lobbyist for [Dish Network chairman] Charlie Ergen—and it becomes apparent that this is more about hurting the foundation of local broadcasting than about protecting sports fans,” said Dennis Wharton, NAB executive VP.

The “former head lobbyist” is David Goodfriend, coalition board member and ex-Dish VP. “NAB attacks us personally because on this issue, they're intellectually bankrupt and have no persuasive defense for government subsidization of sports blackouts,” Goodfriend told *BE-C*.

If the FCC does open a rulemaking, the coalition needs to hope it is more like a two-minute drill than trying to take a knee. Retrans rule-making will have been teed up without action for a full year come next month. At that rate, Buffalo Bills fans, three of whose home games were blacked out last year, could be in for another long winter. **■**

NFL Fans Weigh In

The big players are not the only ones battling over the issue of TV blackouts of NFL games not sold out 72 hours before kickoff. Here are some comments from fans, according to filings at the FCC prompted by the Sports Fans Coalition.

■ “I urge the FCC to force the NFL to rescind blackouts in markets where TV games are not sold out. Further, all rules blocking all sports should be reviewed.” —Harold Kozlowski

■ “Quite frankly, I'm outraged that the FCC has blocked games from the public for over 40 years. What right do you have to do so?” —Richard Brownell

■ “I am from Buffalo, N.Y., and am tired of having no option to see the Buffalo Bills, except to spend hundreds of dollars, inclusive of tickets, parking, food and beverages.” —Kimberly Hill

E-mail comments to jeggerton@nbmedia.com and follow him on Twitter: @eggerton

Saying 'Dubai' To Open Internet?

The renegotiation of a 1988 treaty on the exchange of telecom traffic between various nations sounds at first blush like a home remedy for insomnia, but if you ask FCC commissioner Robert McDowell and an increasing number of regulators and telecom advisers, it is the next big Internet threat.

According to sources, the White House is

convening a panel on Internet governance to look at the issue, and members of the International Telecommunications Union (ITU) are meeting in Geneva, Switzerland, at the end of this month to talk Web governance.

McDowell has taken the issue to the stump, featuring it prominently in two recent speeches, while FCC chairman Julius Genachowski last week said at the Flatirons broadband policy conference that while the union has made a positive differ-

ence, he was concerned about an ITU model of Internet governance. “Moving from a successful multi-stakeholder model to one of centralized mobile decision-making for the Internet would obviously be a mistake,” he said. —JE

McDowell has been beating the drum the loudest on this issue at the FCC. For more on his take, read the full interview at multichannel.com.

We Know, You Just Watch It With Your Wives

But new HGTV programming reaches beyond net's upscale female core

HGTV PRIDES ITSELF on its upscale female audience, but a portion of the 800 new hours that the network will premiere in 2012 are series aimed at reaching new groups of viewers.

Though HGTV's viewership is 65% female, the Scripps-owned network has been expanding its male appeal with the weekly programming block "The Guys of Wednesday Night," which features male-hosted series *Kitchen Cousins*, *Property Brothers* and *Income Property*. In late 2012 or early 2013, the network will add *Scoring the Deal*, which follows the "Jerry Maguire of real estate," Jason Abrams, as he serves a client list of professional athletes as they relocate after a trade or search for a second home in the off-season.

Network executives saw *Scoring the Deal*, which will also feature the wives or girlfriends of players, as having appeal across genders.

"It's sort of got the best of both worlds," says Freddy James, HGTV senior VP, programming.

HGTV is also building out its appeal to advertiser-coveted young moms by casting more series that focus on parents and families. In addition to the returning *Home by Novogratz* and *House Hunters on Vacation*, the net will debut *Mom Caves* (a spinoff of the DIY Network series *Man Caves*) on Mother's Day, May 12. Hosted by Howard Stern's wife, Beth, the series helps moms carve out a space of their own in their houses.

The network is also working on the pilot *Real Estate Moms*, about three mothers from the wealthy North Shore area of Chicago who go to work for the same real estate firm as they juggle their family lives; HGTV will also be bringing back the family-friendly *My Yard Goes Disney* for another season this summer, and the new one-hour special, *My House Goes Disney*.

"That's who [our] advertisers' consumer is," says Donna Stephens, HGTV senior VP, ad sales. "It's very important to us to be able to speak directly to them in our programming."

HGTV will also premiere plenty of new programming for its core audience, launching a new edition of its popular *Selling New York* and *Selling LA* franchise with *Selling London*, which will premiere in advance of the Olympic Games in London this summer as an eight-episode limited series.

Other new series include *Million Dollar Rooms*, featuring host Carter Oosterhouse touring spaces where homeowners have spent \$1 million on a single room. Thirteen half-hour episodes will premiere in the second quarter. Also in the second quarter comes *Celebrities at Home*, hosted by *Entertainment Tonight*'s Nancy O'Dell, who tours houses of the famous with an eye for how they design their spaces.

And HGTV creates Tuesday-night appointment viewing for *Design Star* fans, centering around the new season of the competition series, which returns May 29. First, new spinoff *The White Room Challenge*, based on a popular *Design Star* challenge, premieres in the time slot April 24. Then *Design Star* takes over, and after the finale, the series *Design Star: All-Stars* brings back fan-favorite contestants who did not win for a four-episode run. After that, *The White Room Challenge* will return.

"When you create content that has some thread, you can get people to come back every week for that hour," says Jon Steinlauf, executive VP, ad sales, Scripps Networks Interactive. ■



(From left) Jamie Durie, David Bromstad and Dina Manzo are judges on the new competition series *White Room Challenge*, a spinoff of HGTV's *Design Star*. It premieres April 24.

E-mail comments to amorabito@nbmedia.com and follow her on Twitter: @andreamorabito

HGTV/Scripps Networks

com

NBC PICKS UP NEW SERIES HANNIBAL

Network orders 13 episodes of serial killer drama without a pilot

COMEDY CENTRAL RENEWS KEY & PEELE

New sketch series is channel's best launch since 2009

For more on these and other programming stories, go to broadcastingcable.com/Feb20



Jordan Peele (left) and Keegan-Michael Key

Making a Case for Set-Top Box Data Over Ratings Numbers

Former Grey and MediaCom exec sees advantage for TV ad buys

JON MANDEL, recently named CEO of PrecisionDemand, a TV ad targeting and measuring company, has spent more than three decades in the media agency business. After 22 years at Grey Advertising, where he rose to director of national broadcast, and 10 years as chairman and CEO of MediaCom, he left the agency business to become CEO of Nielsen Connect, the division of Nielsen formed to create new services and products built around the measurement data.

Regarded as one of the most outspoken executives in the media agency business, Mandel spoke with *B&C* contributing editor John Consoli about the power and preference of set-top box data and the role he sees PrecisionDemand playing in the media buying landscape. An edited transcript follows.

Has set-top box data become more vital



Mandel: Looking to make PrecisionDemand a player.

than Nielsen ratings data to advertisers?

What we've learned is you can't use data from Nielsen. All Nielsen data should come with a surgeon general's warning. We have accumulated more set-top box data than anyone, and our latest deal with Rentrak data adds to it. If you're not using set-top box data to plan and buy television, something is wrong with you. Now that we have all this set-top box data, we realize how dangerous to your business using just Nielsen data alone was. Nielsen ratings are 10-15% off for the broadcast networks in primetime. Once you get outside of primetime or get into

the cable networks, the Nielsen data is way far off from that. I would say advertisers would be more accurate if they picked programming randomly. The Nielsen sample is too small, and it does not go deep enough demographically. With so many channel options today, you

need to get more fine tuned information about the audience that's watching.

Who are your clients?

Right now we are working directly with advertisers. We have our own research people, as well as planners and buyers.

So you are competing with the media agencies?

Yes, right now we are. Maybe some day we will have them as clients. Maybe three or four years down the road, an agency might want us to train their people to use our system, and we might do it. The agencies will tell their clients they can do what we do with all the set-top box data, but they really can't. If Starcom would have used our system, they would never have lost the General Motors account. ☑

What is PrecisionDemand's success rate, and why do they only deal with TV ad buys? For the complete interview, go to broadcastingcable.com/Feb20

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FX Touts Its Reach Advantage

Claims aside, media buyers find other data more significant

AS ANOTHER upfront season approaches, FX wants media buyers to know that it has become the No. 2 cable network in reach among coveted 18-49 viewers.

While fundamental to building media plans, “reach” is a statistic that is rarely trumpeted by networks. It is also one that few buyers say they track on a regular basis.

Broadcast networks have greater reach than cable networks. That’s one reason why they command higher ad rates. But a decade ago,

the reach of any individual network.

While buyers are aware of FX’s ratings gains—up 21% last year—the fact that its reach trails only TBS (and tops general entertainment rivals TNT and USA) is a surprise to many. Any increase of reach in these days of fragmenting viewership is noteworthy. (The statistics come from FX’s analysis of Nielsen data; Nielsen declined to provide its own reach data.)

“Think about all the networks that aren’t measured, VOD, and people watching after seven

“I think it’s great that FX’s reach is up. They’re a big network that is part of our consideration set all the time,” says Amy Sotiridy, senior VP, director of national broadcast at media agency Initiative. “It’s more about the quality of their programming. They have fantastic originals that are highly sought after. They hit that 18-49-year-old demo everyone is trying to reach. Their ratings are good. Those are the first things that I’m going to look at, more than I’m looking at reach.”

Initiative also uses a performance-related methodology based on client business objectives, whether it’s selling cars for Kia or Elmo dolls for Hasbro. “We’re gearing our plans and our objectives and our metrics and the research that we track to those business goals,” she says.

Bruce Lefkowitz, executive VP for sales at Fox Cable Networks, says that reach, while part of the group’s upfront pitch, is not the whole story. “Our job is to make [buyers] aware of things that they might not be looking at on their own,” he says. The reach numbers say FX has delivered on its promises of airing big movies, building a comedy block and developing distinctive originals. “We told you what we were going to do, and we hit it out of the park,” Lefkowitz says.

The reach data also indicates that FX’s increased viewership is coming at the expense of other networks. “If we continue to grow in basically a fragmented and fairly static marketplace, we’re stealing that audience from somewhere else, and our hope is that similarly we can steal ad dollars from other places to make buys more effective,” Lefkowitz adds.

The Fox Cable sales chief concedes that buyers can still use other networks to achieve their reach goals. “All we’re saying is that we hope that this gives them the opportunity to delve deeper, because when you get deeper into the research and you start to look at things like TRA [which links viewing to sales], IAG [which measures engagement], ad effectiveness and some of those metrics, then the story becomes even more compelling, we think,” Lefkowitz says. “This is just a first step.”

The Reach Rundown: FX Moves Up

	2011 Reach			2010 Reach			Reach % Chg 000s
	Rating	000s	Rank	Rating	000s	Rank	
ABC	68.80	89,646	#1	70.93	93,304	#1	-4%
Fox	68.62	89,377	#2	69.28	91,141	#3	-2%
NBC	67.83	88,372	#3	70.24	92,398	#2	-4%
CBS	65.98	85,970	#4	68.04	89,506	#4	-4%
TBS	47.17	61,431	#5	50.64	66,612	#5	-8%
FX	45.65	59,460	#6	42.99	56,554	#8	+5%
TNT	44.85	58,498	#7	47.36	62,300	#6	-6%
ABC Family	38.21	49,772	#8	39.39	51,817	#9	-4%
ESPN	37.83	49,252	#9	38.43	50,555	#10	-3%
USA	37.73	49,166	#10	43.27	56,916	#7	-14%
History	37.29	48,599	#11	37.78	49,693	#11	-2%
Comedy Central	36.71	47,830	#12	36.44	47,937	#14	NC
A&E	36.37	47,387	#13	34.91	45,931	#15	+3%
TLC	35.11	45,769	#14	37.29	49,050	#13	-7%
Spike	34.90	45,487	#15	34.91	45,926	#16	-1%

Source: Nielsen Television Index (NTI), Live+7, average quarterly reach, current year as dated. NPower Qualifications: 6+ minutes with standard unification. Cable=viewing source data Mon.-Sun. 8-11 p.m. Broadcast=program-based data, broadcast primetime, weighted average by total program minutes per quarter.

Turner Broadcasting proved that buyers can achieve comparable reach less expensively by buying a combination of cable networks, and ad money has been moving to cable ever since.

But ask a media buyer about the last time they looked at a cable network’s reach—which represents how many different people tune in per year, as opposed to how many are watching in an average minute—and the answer you get is never. According to one buyer, clients care about the reach over their entire schedule, not

days on their DVRs.” says Julie Piepenkotter, FX senior VP for research. FX’s reach growth stems from a strategy of having diverse programming: hit movies, off-network sitcoms, distinctive originals (*American Horror Story* has been attracting more young female viewers) and now sports with college football and the UFC.

Focusing on reach seems elementary and old-fashioned to some buyers who now have more sophisticated metrics they can use to gauge how well advertising performs.

E-mail comments to
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MyNetwork Mascot Helps Viewers 'C. More' TV

Novel way to humanize, or at least personalize, Fox's junior stations

JIM GIRODO, vice president of creative services at Fox-owned KSAZ-KUTP Phoenix, is one proud papa, watching his offspring venture out of the house and around the country. With an assist from Fox's graphics department in Tampa, Fla., Girodo created a station mascot—an animated version of KUTP's "My45" logo, in high-top sneakers—that Fox is deploying at its MyNetworkTV stations around the country.

"C. More," as in "see more" television, made his debut in Phoenix (DMA No. 13) last September—on-air in promos, out in the community in a costume and on social media such as Facebook. "I never launched a fictional character before," Girodo says with a laugh. "I thought it would be a fun and creative way to brand My45, and give the station some personality."

Fox has expressed its desire to put more personality into its MyNetworkTV (MNT) stations, which air minimal local news. "You get that personality from your local news people, your network stars," Dennis Swanson, Fox Television Stations president of station operations, told *B&C*. "The MyNet stations are a little bit different. They have to find their own niche and own personality."

Several stations outside Fox have added a dose of personality to their air with either a flesh-and-blood host, such as WNDY Indianapolis' annual "Face of Indy" winner, or a mascot, such as Foxy the fox on WSJV South Bend.

Seven Fox-owned MyNetworkTV stations debuted C. More—and his giant eyeballs, unattached eyebrows and slacker/surfer patter—

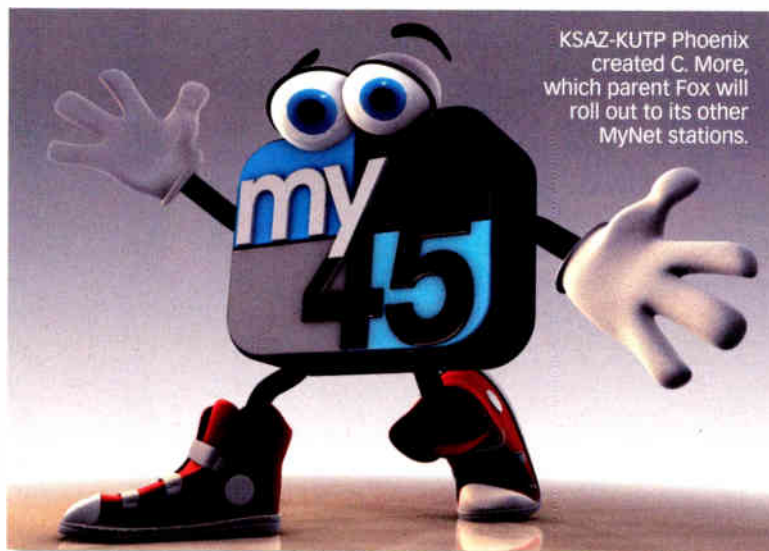
between September and January. The Los Angeles and Dallas stations will introduce him this month. Fox plans to have a local version of C. More in all 10 markets where they own an MNT station by spring.

The station chiefs say he's thus far been a hit with viewers. "He's a wonderful character," says Alan Sawyer, WUTB Baltimore vice president and general manager. "It's a wonderful opportunity for the people of Baltimore to get to know C. More, and for C. More to get to know the people of Baltimore."

Girodo notes the long history of animated characters in advertising, such as American icons representing Kool-Aid and Pillsbury. He describes C. More as "a regular guy who loves television." The character stands atop the My45.com home page, while a human version dons the costume to interact with the community at Phoenix races, fund-raisers and hospitals.

C. More's debut in Phoenix coincided with new syndicated shows including *The Big Bang Theory* and *30 Rock*. Ratings are up "significantly" in the key demos, says Girodo, though he can't say for sure how much credit C. More gets for it.

Yet the spritely little fellow seems to have found a home in Phoenix—and in Chicago, New York and other MyNet markets. "I want people to smile and think positively of My45 [when they see him]," Girodo says. "I'd like them to think there's a connection, a local connection, to My45." ❏



E-mail comments to mmalone@nbmedia.com and follow him on Twitter: @BCMikMalone

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MANUEL MARTINEZ TAKES OVER WTVJ MIAMI

Market veteran shifts from Telemundo station WSCV to struggling NBC-owned outlet in South Florida

LIN PROMOTES MICHAEL KELLY TO VP OF SALES

Former WALA Mobile sales director upped to corporate post

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Down to the Wire

WBAL and WJZ race nears tipping point; Sinclair flagship coming on strong

Baltimore marks the War of 1812 bicentennial this summer, and the War of 2012 is being fought by its TV stations. Hearst Television's WBAL and CBS' WJZ have been in a tight race for years, but WJZ is making a strong case for market leader.

The station took the morning and late news ratings titles in the November sweeps, along with primetime and total day ratings. In early February, *The Baltimore Sun* noted that WJZ swept January's ratings races. "That defines dominance," wrote *Sun* TV critic David Zurawik.

NBC affiliate WBAL has had some key departures. In January 2011, general manager Jordan Wertlieb moved to a corporate role at Hearst Television. In July, lead anchor Marianne Banister left. Last fall, Oprah Winfrey moved to cable. But Dan Joerres, WBAL president/general manager, suggests the *Sun* shouldn't read too deeply into one month of ratings. "It's still a two-horse race," Joerres says. "The core of the station is stronger than it's ever been."

But there's no denying WJZ, with a booming primetime and sharpened local content strategy, is gaining ground. WJZ posted an 8.6 household rating/16 share at 11 p.m. in November, ahead of WBAL's 6/11. The two split the early evening news races. "In the land of [Nielsen] local people meters, we don't worry about big months and small months," says Jay Newman, WJZ president and general manager. "We consistently deliver quality news product."

WJZ has a unique early evening setup, with local news 4-7 p.m. and *CBS Evening News* at 7,



Vic Carter and Denise Koch coanchor WJZ's 4:30, 6 and 11 p.m. newscasts for the growing CBS O&O station in Baltimore.

as opposed to the typical 6:30. Newman says WJZ has bolstered its weather game, with four weathercasters. That came in handy during last year's blizzards, earthquake and hurricane. "Weather has really paid off for us," he says.

Other competitors include Sinclair's emerging Fox affiliate, WBFF, and Cunningham's CW affiliate WNUV, which WBFF GM Bill Fanshawe manages through a shared services agreement. Scripps owns ABC affiliate WMAR. Fox has MyNetworkTV outlet WUTB. Comcast is the market's primary subscription TV operator.

WBAL, WJZ and WBFF are clustered around what's known as Television Hill, and their ratings are becoming more clustered, too. WBFF will add *Wheel of Fortune* and *Jeopardy!* this fall. A year ago, the station added an hour to its morning block and is live 5-10 a.m. Fanshawe

plans to grow WBFF's early evening presence, too. "We look to expand the 5:30 news to a full hour in the next six months," he says.

Joerres says WBAL stands out with its robust digital strategy (94 million page views on WBALTV.com last year, 48 million on mobile) and dedication to local events, such as Ravens football programming and a War of 1812 festival in June. WBAL was the only Baltimore station to send a reporter to Rome to cover the local archbishop's elevation to cardinal, says Joerres. "These are things we choose to do as a station," he says, "because they're important to viewers."

WMAR last year switched to a two-anchor setup for early and late news; the station is pushing a multimedia journalist (MMJ) game plan. WMAR is alone with 4:30 a.m. news. "Since that's been on the air, we've seen a nice bump through our morning shows," says Bill Hooper, vice president and general manager.

WUTB prides itself on "fresh, compelling, entertaining" programming, such as *The Big Bang Theory* in syndication, says Alan Sawyer, vice president. "I can sit comfortably with my wife and kids and watch," he says. "That's real important when you're trying to serve the community."

While political spending this year will likely be light, GMs say Baltimore, with its proximity to Washington and emerging tech sector, is holding up economically. "We [were] very, very well positioned to get through the recession," says Newman, "and start growing again." ■

Next: Miami-Ft. Lauderdale, Fla.

E-mail comments to mmalone@nbmedia.com and follow him on Twitter: @BCMikMalone

>> WHAT'S WORKING IN BALTIMORE

WBAL's multicast channel, WBAL Plus, offers a mix of syndicated programming that airs on the main channel and, increasingly, news. After launching a 7 a.m. newscast last fall, WBAL raises the curtain on a 10 p.m. local show March 5, anchored by Kate Amara. Dan Joerres, WBAL president and general man-

ager, says the morning newscast is off to a promising start. "It's getting ratings, believe it or not," he says, typically a quarter-point.

WBAL News at 10 will go up against WBFF's established news. Bill Fanshawe, WBFF general manager, doesn't seem worried. "Based on their performance at 7, I

don't anticipate that being a major factor," Fanshawe says.

But Joerres envisions an audience for the primetime news newbie. "We've found traction in morning news," he says, "and audience research shows that people want news when it's convenient." —MM

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Access Magazines Race To Cover Houston's Death

Proximity, timing, hard work lead to endless Whitney scoops and updates

WHEN THE NEWS BROKE that troubled diva Whitney Houston had suddenly passed away on the eve of the Grammy Awards, most producers of syndicated entertainment magazines were doing what many other folks were: enjoying their weekends. But the difference between producers and viewers is that as viewers let the shock of the news run through them before moving on to whatever else they were doing, producers snapped into action, and kept on running.

What separated the Houston story from other high-profile celebrity deaths, such as those of Michael Jackson, Anna Nicole Smith or Heath Ledger, is that it happened right before a major Hollywood event, when celebs and media were all gathered at one place: the Beverly Hilton, where music mogul Clive Davis was preparing to hold his annual pre-Grammys party. Houston died in her Hilton room Feb. 12 as she was getting ready to attend that party.

"It's like something from a movie. You couldn't write that script," says Charles Lachman, executive producer of CBS Television Distribution's *Inside Edition*, who immediately dispatched a team of 10 people to Los Angeles from New York upon hearing the Houston news and kept them there all last week. "For her to die on the night before the Grammys and on the day of this party with which she's become so identified, it is all just quite dramatic."

Several of the newsmagazine shows were already at the Beverly Hilton, preparing to attend and cover the party.

"We heard it probably faster than anyone else," says Lisa Gregorisch Dempsey, *Extra* senior executive producer. "[Correspondent] AJ Calloway was at the hotel. AJ is from New Jersey, he lived near Whitney and he knows the family and all of her circle."

"Shawn Robinson already was doing red carpet at that party and was already inside at a great table," says Rob Silverstein, executive producer of *Access Hollywood*. "She was emailing information to me and other producers all night, and shooting interviews and getting reactions from everyone at the hotel. From a logistical standpoint, this was easier than most situations like this, because everyone was already there."

TMZ chief Harvey Levin also says his staff had significant information before the news officially broke, but all of the newsmagazines—yes, even hard-driving TMZ—were playing things very close to the vest in

light of recent inaccurate Web reports, such as the premature news that Penn State football coach Joe Paterno had died hours before he actually passed away.

"You don't do a story saying Whitney Houston is dead unless you are 100%," says Levin. "We got multiple tips before it ever came out, but her reps were saying it wasn't true. Someone in the family ended up releasing a statement to the wires."



Extra's AJ Calloway (left, who is close to Whitney Houston's family) and Mario Lopez during their Grammys red carpet coverage.

The news first broke on Twitter—of course—but was officially confirmed by the Associated Press with a statement from Houston's publicist. After that, the magazines all kicked into high gear.

Shows like *Access Hollywood* and *Extra* hope to distinguish their coverage through the relationships their hosts and correspondents have with Houston's family and friends. All of the newsmags had interviewed a sober-seeming Houston at a junket in Detroit last November to promote her new movie, *Sparkle*, which is scheduled to be released in August.

In their attempts to round out the story, *Entertainment Tonight* and *The Insider* turned to their giant vault of video, releasing old Houston interviews on their Websites and repacking them for broadcast. TMZ focused its efforts on its site, which continued to be a never-ending

font of breaking news on the story, with every tiny detail—Houston's body was flown back to New Jersey in Tyler Perry's jet, Houston was to be buried next to her father in Westfield, N.J.—presenting an opportunity for a scoop.

And you can't say TMZ doesn't work for it: "On the first night after [Houston] died, we were working on stories until 4 a.m. and then back again on Sunday," says Levin. "There were a lot of people involved in this who really didn't sleep that night."

All of the magazine shows aggressively covered the story of Houston's death throughout last week, and will keep covering it as long as audience interest runs high. "You know pretty quickly when people have had enough," says Lachman. "But right now they are telling us that they haven't had enough, they want more. It's all about knowing when to pull back, and when to hit the gas." ❏

E-mail comments to palbiniak@gmail.com
and follow her on Twitter: @PaigeA



ADVANCED ADVERTISING

SETTING THE 2012 AGENDA

Wednesday, February 29, 2012 • Keynote & Panel Discussions • 2:30 p.m. - 6 p.m.,
with cocktails and hors d'oeuvres • New York's Roosevelt Hotel • NYC
The Grand Ballroom - Mezzanine Level

KEYNOTE GUEST:



Marcien Jenckes
SVP, General Manager
of Video Services
Comcast Cable

PANEL: Mass vs. Individual — Which Really Sells Better?

Moderator: Jon Lafayette, Business Editor, *Broadcasting & Cable*



Michael Bologna
Director of Emerging
Communications
GroupM



Andrew Capone
SVP Marketing &
Business
Development
NCC



Greg D'Alba
President
CNN News Networks
Ad Sales and
Turner Digital Sales



Rich Forester
VP, New Business
Development
National
Advertising Sales
DixieTV



Joe Noonan
COO
Viamedia

PANEL: Interactive: Can TV Capture Big-Screen Clicks?

Moderator: Mark Robichaux, Editor In Chief, *Multichannel News*



Dave Del Beccaro
President & CEO
Music Choice



Peter Low
President & CEO
Ensequence



Mitch Oscar
EVP,
Television
Applications
MPG



Jeff Siegel
SVP,
Worldwide
Advertising
Rovi



Kevin Smith
Group VP
Spotlight Integrated
Media Sales
Comcast Spotlight

PANEL: VOD Advertising: Unlocking the Dynamic Opportunity

Moderator: Todd Spangler, Technology Editor, *Multichannel News*



Aseem Bakshi
General Manager
Advertising
SeaChange
International



Cathy Hetzel
President, Advanced
Media Information
Division
Rentrak



Brent Horowitz
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Advanced Ad Deployments Accelerate

Various platforms have passed the 20 million homes reach level required by advertisers

ADVANCED ADVERTISING has long been regarded as the industry's version of a cure for a dreaded disease: something coming in the future, after yet a few more years of research and work. But the tide seems to have finally turned.

"Pretty much every year since 2004 or 2005 has been described as 'the year of advanced advertising,'" admits Paul Woidke, senior VP/general manager of advanced advertising for NagraOpenTV and chairman of the SCTE's DVS Working Group 5, which has developed key standards for the technology. "What is different now is that it is deployed. The big operators have it out in the field."

Estimates of the size of these deployments vary for specific technologies. But there is little doubt that deployments of some types of advanced ad technologies have passed the 20-million barrier that major advertisers consider the minimum reach they need for successful campaigns.

One rapidly advancing technology is dynamic VOD ad insertion, which allows ads to be switched in and out of VOD content quickly. This is a vital development for the future of VOD advertising because traditionally, the same ads remained in a program for the entire time it was on the platform. Being able to insert new ads will make VOD advertising a much more appealing medium for movie studios, retailers and others with time-sensitive campaigns and promotions.

Comcast currently has dynamic VOD advertising enabled in the "high 80%" of its VOD-enabled homes, and will have the technology in its entire VOD footprint "within a few months," says Marcien Jenckes, Comcast senior VP and general manager of video services.

A number of other operators are also deploying these capabilities. Overall dynamic advertising platforms could be available in 30 million to 40 million homes by the end of 2012, estimates Nick Troiano, president of advanced advertising technology company BlackArrow. That represents a significant proportion of the country's VOD homes, which Magna Global projects will hit 58.9 million at the end of 2012.

"There is significant momentum going into this year's upfronts," says Troiano. (BlackArrow is providing advanced ad solutions to Comcast and other operators.) "This year will probably be the first time they will be talking to agencies about upfront opportunities for dynamic insertion of VOD."

Jenckes adds VOD usage has also increased as programmers have made more hit shows available, making it a potentially important ad medium.

"We are driving on average 400 million VOD streams a month," he notes. "It is a very significant advertising opportunity."

An even larger footprint has been created for interactive TV (iTV) applications. Canoe Ventures' request for information (RFI) interactive application that allows viewers to request additional info from an interactive

spot is currently deployed in "north of 25 million homes," says Arthur Orduna, chief product officer at Canoe, which is owned by the six largest U.S. MSOs.

That is large enough to attract significant interest from advertisers. "We have found that many advertisers think that a footprint north of 20 million, let alone 25 million, is a very viable commercial target," he says, "and 20 million is very much big enough for the creation of a real business, not a trial, that can generate the kind of return these advertisers are looking for."

Aseem Bakshi, general manager of advertising at SeaChange International, which has major deployments of advanced advertising systems with the

U.K. cable operator Virgin and some U.S. cable and telco operators, notes that they are also seeing an uptick in deployments both in the U.S. and internationally.

"The technology is there, and now a lot of the discussions are about how they are going to make money on it," Bakshi says.

Cablevision, meanwhile, has deployed addressable advertising that allows them to deliver ads targeted to specific demographic groups in its entire New York metropolitan area footprint of nearly 3 million homes, reports David Kline, president and COO of Cablevision Media Sales.

And the Cablevision footprint, combined with deployments of addressable systems at DirecTV and Dish Network, could boost the overall addressable universe to around 20 million homes by the end of 2012, B&C recently reported.

Overall, Cablevision has deployed some 18 different advanced advertising products, ranging from interactive ads and requests for information to commerce applications that are having a significant impact on their business, Kline notes.

"We had more than 900 advanced advertising campaigns in 2011 and at least 600 advertisers took advantage of at least one of our interactive products," says Kline, who acknowledges the importance of these technologies for the future of multichannel advertising. "It is a critical part of our business." ■



Royal Caribbean's interactive campaign last year with Cablevision generated about 3,000 leads, with 24% of those buying a trip.

Advanced Ad Deals Lag Behind Technology

Many key business models for platforms remain fluid

WHILE DEPLOYMENTS of advanced advertising technologies have become more widespread, one of the key factors holding back these platforms remains the lack of agreement on key business models.

For starters, a number of programmers still need to ink deals with operators detailing how the revenue and ad avails might be split up. As a result, the number of networks participating in initial deployments of dynamic VOD or interactive advertising platforms remains relatively limited.

Currently, NBC Universal networks USA, E!, Syfy, Bravo and Oxygen, as well as some niche and local content providers, are participating in Comcast's dynamic VOD insertion deployments.

"We have a lot of programming deals that were cut a long time before VOD advertising came into its own. To achieve scale, we have to go back and engage with programmers to account for the fact that advertising is a possibility," says Marcien Jenckes, Comcast senior VP/

general manager of video services.

Likewise, Canoe Ventures has eight networks currently participating in its request for information (RFI) interactive ad products. Canoe, which is owned by six major MSOs, expects several

the same ad load as their linear feeds so the viewing is counted as part of Nielsen's C3 ratings. But others have adopted a lighter ad load, and there are a variety of approaches to the load after the first seven days of airing on the VOD platform.

Comcast has, however, been able to use its dynamic VOD ad insertion platform from Black-Arrow to offer programmers several options for ad insertion. "Our system allows network to insert whatever ads will best monetize the content at that point in time," says Jenckes.

Early research into both dynamic insertion of VOD ads and interactive ads is also showing their effectiveness,

brand awareness, ad recall and purchasing intent.

"For advertisers looking for a return on their investment, it produces measurable results," says Arthur Orduna, chief product officer at Canoe.

But Comcast has been exploring the creation of additional measurement tools. "We think it is important to create an audience currency," Jenckes says. ■

"To achieve scale, we have to go back and engage with programmers to account for the fact that advertising is a possibility."

—Marcien Jenckes, Comcast



more networks to be added soon.

Programmers also continue to experiment with different ad loads and approaches. For example, the fast-forward button is disabled on Comcast's VOD platform for ABC, Fox and NBC programming, but not for CBS.

The right ad loads for VOD are another question mark. A number of programmers are using

Getting TV Ads to Click With Consumers

Cablevision is expanding its new interactive commerce platform

CONSUMERS view a TV commercial and then simply press a button to buy a product—this has been one of the oldest and most widely touted features of interactive TV advertising.

Until recently, however, the idea got little traction among U.S. cable companies, both because of the limited deployments of interactive ad platforms needed to make commerce work, and because of the complexity of setting up systems to process and fulfill orders.

Cablevision, which rolled out interactive ad capabilities across its New York metropolitan footprint several years ago, has spent the

last year working through the lengthy process of setting up a commerce platform. The operator this month launched its first major campaign, working with Delivery Agent and its client FMI, the exclusive operators of the NFL store at the NFL Experience and Lucas Oil Stadium during Super Bowl XLVI. Digital subscribers could



Cablevision's Kline is encouraged by results from an interactive campaign during Super Bowl week.

go to the MSO's Market Showcase channel, browse through merchandise and then select products with their TV remotes.

"I was lucky to be at the game," notes Cablevision Media Sales president/COO David Kline. "But it allowed our subscribers to buy the same merchandise that was at the game at home."

The campaign required a customer

service representative to call users to complete an order. But Kline expects Cablevision to simplify the sales process so users can conduct the entire purchase with their remotes.

While Cablevision is looking to get a portion of the sales, Kline sees that as a "smaller component" with the biggest play coming from the fact that it can make regular 30-second spots more valuable to advertisers.

"As a cable operator, we will make money selling 30-second spots and making them interactive," Kline says. ■

E-mail comments to
gpwin@oregoncoast.com

Bringing Entrepreneurial Spirit to a TV Career

Bajaría thrives on challenges and hopes to help revive NBC

Bela Bajaría's family story truly exemplifies the American dream. When she was 8 years old, her parents, who are of Indian heritage, moved the family from London to Southern California to pursue the car washing business.

"It was a very interesting time. We were going to go build it from scratch," the executive VP of Universal Television recalls.

Today, Bajaría's family owns several successful car washes and other small businesses. And this entrepreneurial spirit has had a big impact on her career. "I think it is very deep-seated in me," Bajaría (pronounced BA-jeer-ee-ah) says. "I love the idea of growing and owning a business. I've done my own version of that."

Her own version can be traced back to winning the Miss India Worldwide pageant in 1991. Bajaría's title was more than just a sash and crown; she used her platform to help launch and run a non-profit for handicapped children in Third World countries, all while still in college.

After four years with the organization, Bajaría decided it was finally time to pursue her other professional passion—a career in the entertainment industry. In 1996, she got her foot in the door as an assistant in the long-form division at CBS. By 2001, she was running the department as senior VP of movies and miniseries. Of the more than 200 projects she made there, the Emmy-nominated miniseries *Joan of Arc* was one of her biggest highlights.

By 2007, Bajaría was ready for the next challenge, so she pitched creating a cable division within CBS TV Studios to CBS Corp. President/CEO Les Moonves and Nancy Tellem, now senior advisor to the CEO. They were supportive, and Bajaría became senior VP, cable programming for CBS TV Studios, building the division while simultaneously holding her network position as head of movies and miniseries.

Under her leadership, the studio produced such series as A&E's *The Cleaner* and USA's upcoming *Common Law*.

Bajaría had been at CBS 15 years when last summer Bob Greenblatt, newly named chairman of NBC Entertainment, asked her to run NBC's sister studio Universal Television (then Universal Media Studios), producer of *Smash*, *Grimm* and *Whitney*, among others.

Along with Tellem and Moonves, whom she credits for "giving me those initial big breaks," Bajaría also considers Greenblatt an important mentor.

"Bela is a sensational executive, and I learned that first-hand in the trenches when I was a producer of a miniseries for her at CBS," Greenblatt says. "She is a producer at heart, but thinks like an executive."

Her appointment at Universal reestablished the studio as a stand-alone entity, a move Bajaría embraced. "I think it works best for everybody financially and creatively when you are an independent studio," she says.

Being the foundational exec in the new studio afforded Bajaría the opportunity to build her own team and culture and "start it from the beginning," which happily meant tapping into her entrepreneurial drive once again.

While she recognizes NBC has content

needs, Bajaría's goal is to have a little bit of everything at different networks. She loves that great projects that aren't necessarily suitable for NBC can find another home.

Bajaría points to the studio's *Mindy Kaling* pilot that Fox picked up. "It really makes sense for it to go there because it's such a good companion for *New Girl*," Bajaría says.

Fox is also home to Universal-produced *House*, which after much speculation will end its run after this season. "House has been an incredibly valuable show to Universal TV and we're extraordinarily proud of its critical and commercial success," Bajaría says.

And Bajaría feels exceedingly confident in the growth potential of partnering with fourth-place NBC. "Fourth with great leadership is an exciting place to be. I love the Comcast culture of just being honest—here's where we are," she says.

While acknowledging that it likely takes three to five hits to turn around a network (a sentiment echoed by Greenblatt), Bajaría believes in the patient approach, taking it one show at a time. That said, she would love to count the six comedy and seven drama pilots NBC picked up as the first of her projects to hit the air—along with the studio's two comedy pilots now at Fox and CBS.

When not engaged in the busy pilot season, Bajaría prefers to simply spend her downtime with her husband, three children and extended family. One thing you won't find her doing, however, is slowing down.

"I like having one too many things on my plate," she says. "Doing that one extra thing is where I like to live." 📌



Bajaría spent 15 years at CBS before moving to NBCU in 2011.

Bela Bajaría

Title:
Executive
VP, Universal
Television

Education:
B.A. in com-
munications,
Cal State
Long Beach

**Employment
Highlights:**
Assistant,
movies and
miniseries
department,
CBS, 1996-97

Director,
movies and
miniseries,
CBS, 1997-99

VP, movies
and mini-
series, CBS,
1999-2001

Senior VP,
movies and
miniseries,
CBS, 2001-11

Senior VP, ca-
ble program-
ming, CBS
TV Studios,
2007-11

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ried; three
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ages 10,
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The Next Net Threat

For some, December in Dubai may conjure up images of that indoor ski run built in the middle of the Persian Gulf desert several years ago.

For FCC commissioner Robert McDowell, an Internet conference in Dubai at the end of this year offers the specter of a slippery slope leading toward government control of the Internet.

Unlike the network neutrality debate, where McDowell found himself on the other side of FCC chairman Julius Genachowski and the White House, there is general agreement that moving from a multi-stakeholder approach to Internet governance—engineers with pocket protectors but no political territory to expand or defend—to an International Telecommunications Union-centric model involving dozens of governments is the wrong way to go.

It's not for nothing that McDowell calls this the next Internet openness flash point—he has always argued that net threats from government, not ISPs, was the real danger. He also calls it the public policy issue that could potentially have the most impact on the most people, which would mean topping spectrum auctions and media ownership decisions, and even more broadband deployment efforts. He says the threat is to "Internet commerce, the spread of freedom and democracy and the spread of ideas" in general. If that's the case, his assessment is surely right.

The problem, as McDowell and others see it, is that countries like China, Russia and India—as in countries whose Internet policies should be on nobody's list of models to emulate—are pushing for more government-centric control over global Internet governance policy. The vehicle for this potential policy shift is—and don't fall asleep on us here—renegotiating a 1988 treaty on the exchange of phone traffic among countries. That's kind of like the global version of the intercarrier compensation payments U.S. telecom companies pay to share each other's networks.

Smaller countries that have seen their payments for such traffic diminish with the rise of the Net, or who would like to start getting payments from Google or Yahoo! for a piece of their traffic, could join China and Russia in changing the terms of the treaty to, say, support per-click payments, or otherwise try to apply it to the Internet.

The threat has been described as a U.N.-style takeover of the Internet, but that has too many evocations for us of Republican knocks on the U.N. And this is not meant as a knock on the ITU. Genachowski made a good point last week in arguing for a multi-stakeholder model vs. ITU-centric control; namely, that the Arab Spring would probably not have been possible without a World Trade Organization deal under the Clinton administration that allowed for investment and agreement on competition principles. Everybody, said Genachowski, asked how the Egyptian government was able to throw a kill switch on the Net. The unasked question: How did Egypt get to a point that it had a mobile Internet and infrastructure worth shutting down?

That said, with the prospect of Russia and China getting more control over the Internet, or of a bifurcated scenario with some countries signing on to more government Internet-governance and others, like the U.S., declining to join the group, the issue needs to start getting some attention in circles beyond government working groups and policy conferences. It certainly has our attention. ☑



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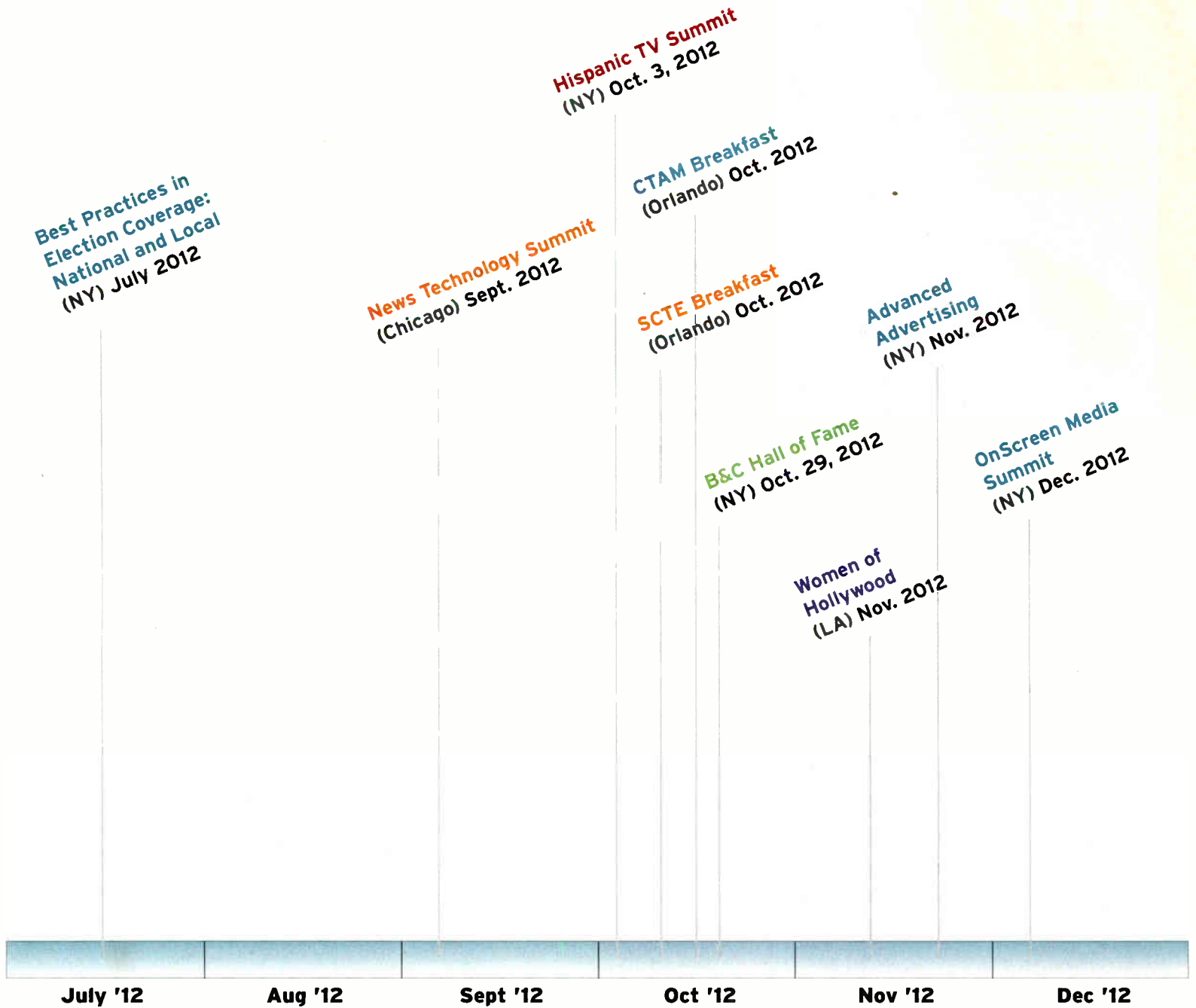
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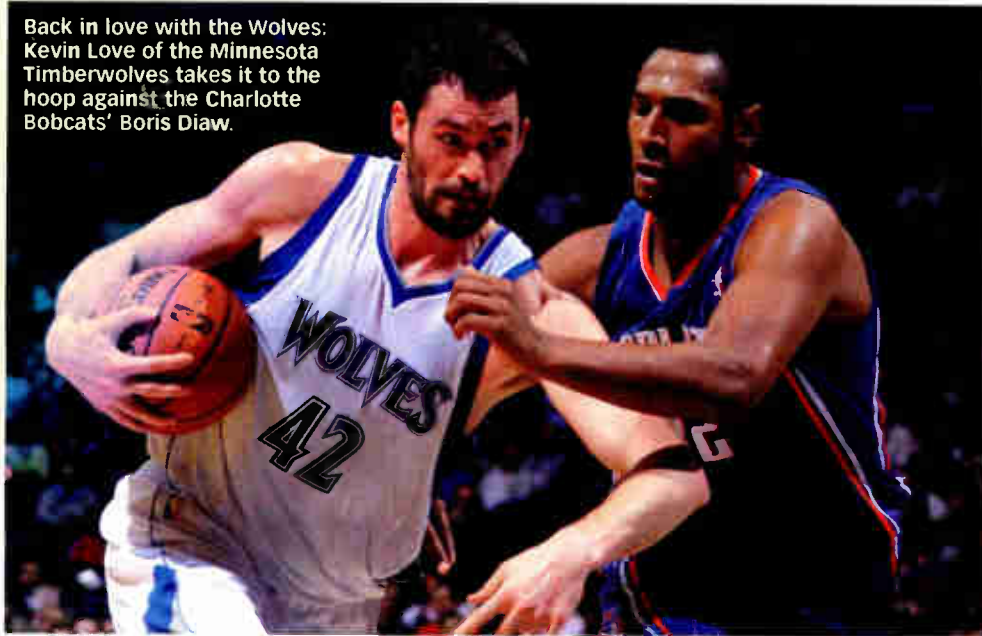
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World Radio History

It's FAAAAANTASTIC (Again)

Back in love with the Wolves: Kevin Love of the Minnesota Timberwolves takes it to the hoop against the Charlotte Bobcats' Boris Diaw.



You think your life is rough? Try being a fan of the NBA's Minnesota Timberwolves. That single affiliation has given me many, many years of misery. If you're not a hoops fan, here's your analogy: Imagine what NBC was like before the Bob Greenblatt regime came in. Once it was great, then things went in the tank hard. Every year, you brought in new leadership, new players, tried everything, but every night, you just kept getting spanked by the competition. Season after season ended in last-place finishes, and the fans bailed in droves.

But funny enough—much like the optimism at NBC—the last year has finally brought a sense of impending hoops-inspired hope to the greatest state in the nation. Both have brought in new leadership, gotten hold of some flashy new players, and while neither is near a turnaround, there are finally some positives to look forward to.

And coincidence or not, the re-emergence of my once-downtrodden Timberwolves has come just as I have apparently reignited my past love for NBA basketball. And judging by the television ratings—as you will see in our cover story, beginning on page 12—I am not alone.

I grew up a huge basketball fan—this goes back even before the Timberwolves came to Minnesota in 1989. My teams were the Phoenix Suns (where I spent some time as a kid) and Boston Celtics (who had Minnesota-born

star Kevin McHale and my favorite player of all time, Mr. Larry Joe Bird). Then the Timberwolves came to town and I adopted them as they stunk through the early years and then became a title contender for a stretch.

But as the Wolves started to fall off, so too did my love for the NBA, for many reasons. As drafted players left college sooner—or skipped it altogether—the level of fundamental basketball in the league dropped off. The players just weren't being coached long enough before they hit the pros. It became all about one-on-one and showmanship, and it got bad.

And too many of the players seemed like jerks or thugs. There were players getting Tasered by cops, fights in the stands and guns in the locker room. The best players, like Kobe Bryant, seemed like total jerks; or else they were like Tim

Duncan, an awesome and non-flashy player who sadly seems to have the personality of an empty pair of high-top Chucks. The utterly detestable LeBron James "Decision"—which was actually good for the league because it created a villain and a new super-team—seemed a final straw. I wanted no part of the NBA.

But somehow, even after a work stoppage, the NBA is now more fun to watch than it has been in years. I bought the NBA out-of-market package this year and have loved watching my resurgent Timberwolves. (Remember the name Ricky Rubio, by the way: a Spanish import who will be among the game's elite—and most marketable—players within a couple years.) And obviously, with that package, I have gotten my personal dose of Linsanity, which has been incredible. This is not a Tim Tebow thing; that was about debates over religion as much as football. No matter where his parents are from, Jeremy Lin can play basketball and he is a fantastic story, period.

And he seems like a great guy. And I think that is actually as much a factor in the NBA's great ratings momentum as anything. In fact, most of the rising or top players right now seem like good guys. The new breed of superstars like Blake Griffin in Los Angeles and Kevin Durant in Oklahoma City aren't jerks.

I actually had a fun exchange with Durant recently when his Thunder visited the Golden State Warriors. I was sitting in a floor seat near midcourt (yeah, I know, #humblebrag) and just a few feet in front of me. Durant threw a pass as a Warriors player clipped his hand. The ref blew a foul and the fans exploded in protest. Durant suddenly turned around and, as if seeking an ally, said to me, "You heard that slap, right?" Now, I didn't have a horse in this race, so I matter-of-factly answered in a calm voice, "It's kind of a weak call, Kevin." He shot back, "But you heard it, right?" And I just said, "This is the NBA, Kevin." Durant actually started laughing and said, "I like you, man."

The funny thing is, I liked him too. And more so, the league he plays in. And that's the first time I have been able to say that in many, many years. ☑

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