

INTEGRATED MARKETING

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NIelsen CALLS FOR INDUSTRY TO ADOPT NEW RATINGS STANDARDS

Over the past two years, there has been a decline in traditional live TV ratings, first starting among younger demos. Beginning in April, that decline began to accelerate to include most demos, leading broadcast and cable networks to ask questions about their missing viewers. These questions come at the same time we are seeing a real-time evolution of the broadcast and cable industry. Today, consumers have more control than ever before, and media companies are being forced to adapt to the new realities of what people watch, and when they watch it.

The growing penetration of new devices and the popularity of subscription-based streaming services, time-shifted and over-the-top viewing, as well as cord-cutting and cord shaving, are fundamentally changing the TV industry.

At the same time, the industry continues to trade on C3/C7 ratings for national TV.

Nielsen recently made smart-phone and tablet viewing eligible for inclusion in the ratings. However, this does not solve the dilemma that the underlying industry trading metric has not kept pace with consumer behavior or the business models being adopted by today's media companies.

The C3/C7 ratings reflect the average audience of commercials within a specific program, and are based on eligibility rules, which were originally defined and agreed upon by the industry in May 2007. These rules require that the national advertising load be the same in all versions of a program viewed within playback mode up until three or seven days, in order to get Nielsen Commercial Ratings credit. Under industry definitions, the ads cannot be changed or delivered differently to various audiences in that window. They must all be the same.

While much of the television program and ad viewing today meet that criteria, more and more video content is being viewed outside of the C3/C7 window via different devices, including connected TV technologies like Apple TV or Roku boxes, gaming consoles and digital devices, PCs, tablets and smartphones.

In many of these cases, ads are being dynamically inserted and changed from the original broadcast, which means neither the program content or the ads are being included today in the "Nielsen ratings" for traditional TV, even if Nielsen is measuring that viewing.

We believe that the decline in traditional TV ratings can be attributed to the following four factors. Of these, three are real declines and one is due to a Nielsen methodology change: **CONTINUED ON PAGE 3**



Media Notes
Vol #736

Giving Credit
Where Credit Is Due: From MediaDailyNews by Megan Clarken
111415 and thoughts by Lance

November 15, 2014

Bits & Pieces Week of 110314

Weekly Average Ratings

BROADCAST MORNING NEWS SHOWS

ABC: 'GMA' 5.68 million+ 0.23
 NBC: 'Today' 5.01 million+ 0.31
 CBS: 'This Morning' 3.41 million+ 0.38

BROADCAST LATE-NIGHT SHOWS

NBC: 'Tonight' 3.61 million- 0.26
 CBS: 'Late Show' 2.67 million- 0.07
 ABC: 'Kimball' 2.97 million+ 0.08

Week of 110914

BROADCAST EVENING NEWS +/- last

NBC: 'Brian Williams' 9.45million + 1.05
 ABC: 'David Muir' 8.76million + 0.55
 CBS: 'Scott Pelley' 7.25million + 0.76

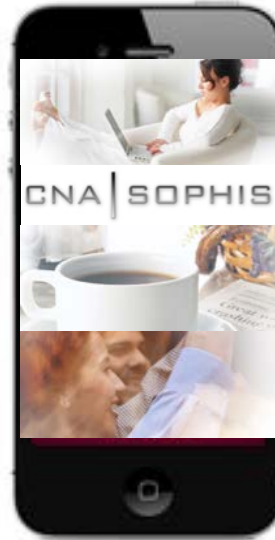
Sunday 110914

BROADCAST SUNDAY AM NEWS

CBS: 'Sunday Morning' 5.79 million
 CBS: 'Face The Nation' 3.68 million+0.73
 NBC: 'Meet The Press' 2.50 million-0.24
 ABC: 'This Week' 2.59 million+ 0.05
 FOX: 'News Sunday' 1.28 million- 0.03
 UNI: 'Al Punto' 1.13 million+ 0.33



The more you know,
the better you will be.



"Why would you wait for anything to come to you." Herman Globbops
famed master of thought and wisdom

"Right or wrong the customer is always right." Marshall Field

On your smartphone, scan with any QR reader.



"When in doubt remember: It's all about baseball." For your baseball fix, go to: <http://overtheshouldermlb.wordpress.com/>

NIELSEN ANSWERS ONE OF THE PRESSING ISSUES IN MEASUREMENT BUT MISSING THE KEY

Today, there are changes coming in how media is measured. Beginning on Page One of this edition of MNC, and continuing on Page Three, Nielsen is asking the industry to change their way of thinking. Their goal is to create a total measurement of all content and all ads, regardless of how they are accessed and the ad model that they're supporting. Nielsen's vision is to create an environment where all video content can be consistently measured with ratings for both the content and the advertising.

They believe that the fundamental changes occurring in today's viewing landscape call for the industry to adopt a new set of ratings standards:

- 1 Total Audience, which combines the total audience for a program or content regardless of the mode of access, including SVOD.
- 2 Total Commercial, which includes ratings for the ad campaign regardless of where and how it's consumed, providing flexibility for dynamic ad insertion.

There is little doubt that change is needed especially regarding the total commercial on where and how it is consumed. But as for the first idea, that simply is not an answer to the problem.

"To be persuasive we must be believable; to be believable we must be credible; to be credible we must be truthful." Edward R. Murrow

LIVE +3 or LIVE +7 does little to help the retailer. It simply is accumulative news out of date after the event and/or sale has ended. The retailers needs sales now. Not three days from now when the commercial is of little value and certainly not 7 days later when it has no value whatsoever.

There has to be eyeballs on the subject matter...now, not 3 or 7 days from now. The television industry is the custodian of a huge amount of professionally produced content. But as viewers continue to shift to digital devices, competition for time and attention is intensifying. The television industry challenge is to retain and build audiences and to prove their value to advertisers. To do this, Nielsen is prepared to present the total picture of the consumer. one that fully reflects their viewing of all content available and delivers a proven return to our clients on their investments. Nielsen is committed to measuring total audience.

All of that is fine and good. However, it only serves 1/2 of the equation. The retailer and/or brand pays the bills.

MNC is not printed. It is only released digitally.

Media Notes Canonical Vol #736 Giving Credit Where Credit Is Due: From an article in MediaDaily News by Megan Clarken 111415 and the experience along with thoughts & observations of Lance.

“This instrument can teach, it can illuminate, it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise it’s nothing but wires and lights in a box.” Edward R. Murrow October 15, 1958.

November 15, 2014

ADVANCED TELEVISION

Giving Credit Where Credit Is Due:
Television ratings from The Nielsen Co.
Image credit: fast company

85% of tablet and smartphone owners
use their devices while watching TV



Advertising rates on network television and for TV show viewing online will soon be the same, “so we won’t care where you watch”
Les Moonves
CEO, CBS

NIELSEN CALLS FOR INDUSTRY CHANGE

continued from page one

Networks ranked by total 2+ viewership



MONDAY	11.03.14
CBS 'The Big Bang Theory'	15.54 million viewers 10.3/16HH
TUESDAY	11.04.14
CBS 'NCIS'	17.08 million viewers 11.1/18HH
WEDNESDAY	11.05.14
CBS 'Criminal Minds'	10.49 million viewers 6.7/11HH
THURSDAY	11.06.14
CBS 'Colts vs Texans'	11.91 million viewers 8.5/14HH
FRIDAY	11.07.14
CBS 'Blue Bloods'	10.83 million viewers 8.0/9 HH
SATURDAY	11.08.14
ABC 'NASCAR'	4.87 million viewers 4.9/7HH
SUNDAY	11.09.14
NBC 'Bengals vs Patriots'	16.57 million viewers 11.3/18HH

NOTE: Season average ratings are "Most Current" measurements which are Live+7 day DVR viewing when available (2+ weeks after airdate), combined with Live, Same Day DVR viewing for the most recent 2 weeks.
Source: The Nielsen Company.

The decline in traditional TV ratings can be attributed to the following four factors. Of these, three are real declines and one is due to a Nielsen methodology change:

- The growing shift of audiences to time-shifted digital content, including both SVOD (subscription video on demand), such as Netflix, and digital properties distributing traditional television programming, such as Hulu. Neither of these are included in the current TV ratings under industry definitions
- Increased viewership of TV programs on devices such as tablets and smartphones, which became eligible for inclusion in Nielsen ratings this fall.
- Growing time and attention spent on newer sources of video content, such as YouTube
- The addition of broadband-only viewing to the TV ratings universe

In September 2013, at the request of the industry, Nielsen expanded the definition of what constitutes a television household to include any home with a TV set that can receive video on that TV via a broadband source, but without a broadcast antenna or cable subscription. This definition change artificially increased the denominator (the total number of households that our measurement represents) upon which the ratings are based. However, because much of the television video content viewed by broadband-only homes is not encoded by our Nielsen watermark, this broadband-only activity did not contribute to traditional TV viewing. At Nielsen, their charter is to deliver comprehensive measurement, to follow consumers wherever they go, and however they view, across all platforms and devices. Today, Nielsen is measuring a wide variety of video content and advertising viewed on the TV set and on digital devices.

Credit Where Credit Is Due
From experience, thoughts and information by Lance

For daily updates on media in the US, the UK & Australia, go to <http://www.overtimesoul.com>
Thank you for having reached 10,000 views. It is the #dailydiaryofscreen

If you like Media Notes give us a LIKE on our Facebook page... at www.facebook.com/CNASophis. We would appreciate it very much. Thank you.

November 15, 2014

SOCIAL NOW

For daily media updates, go to: <http://www.overtheshouldermedia.wordpress.com>



ITS A WHOLE NEW WORLD You have to make sure that your message is in the media form THEY USE, not the ones you think are important.

"Mobile creates a more dynamic ecosystem."
Mark Zuckerberg
Co-founder
Facebook

Social media is no longer about likes and followers because it is all about engagement!

Media Notes
Canonical
Vol #736

Giving Credit Where Credit Is Due:
Based on an article in The New York Times by Stuart Elliott 11/12/14 and thoughts by Lance

photo credit:
SocialTwist & adotas



A VIDEO NETWORK DEVOTED TO 'ALL THINGS HOME'

PART of the lore of CBS is how William S. Paley, who built the company into a communications empire, became its president in 1928: Commercials for the family's cigar business on a station that was part of the struggling CBS radio network increased sales so much that Paley realized what a powerful advertising medium radio could be. Fast-forward decades later to a kind of Paley counter-part in the new media, Jason Harris, the founder of The Design Network, a website specializing in online video series and clips about home design, décor and furnishings. Mr. Harris learned how well video could sell as an executive vice president for Furnitureland South in Jamestown, N.C., which proclaims itself "the world's largest furniture retailer."

"Video is by far the most powerful medium," said Mr. Harris, whose parents, Darrell & Stella Harris, opened Furnitureland South in 1969. "And with broadband coming in, the future of television is apps, smart TV, cord-cutting, so my goal is not to become a big network in the traditional sense."

Harris, who founded the Design Network, with Hayes Grier in an episode of its series "Space Off." Mr. Harris traced the genesis for an online video network devoted to "all things home" to "a round-table discussion with C.E.O.s of the furniture industry" almost two years ago, when, he said, "it dawned on me that our industry, manufacturers, retailers, designers, was not connecting with the consumer." Although "we're not pretending to know everything about this," Harris said, it is apparent that "the consumption of video is changing."

Harris said he asked Furnitureland South's top 50 vendors to collaborate with him on the Design Network, and 4 initially agreed: Baker Furniture, Four Hands Home, Harden Furniture and Serta. Among the others that have since joined in, he added, are Century Furniture, Hooker Furniture, Sunbrella fabrics and Surya home furnishings. In addition, he said, "we've a big deal coming up with Home Depot, which signed up to be a significant sponsor." Andrew Gross, Sr. VP for marketing at Serta Mattress in Hoffman Estates, Ill., said: "We need to reach

our consumers where they are and we're moving more spending into environments where context and content are relevant. Television is still the dominant medium because it still works for us, but we're shifting upwards of 30 percent of our spend into digital." "We think more and more of 'television spend' as 'video spend,'" he added, "deployed on traditional networks, full-episode players like Hulu or an environment like the Design Network." Austin Rothbard, president of Baker Furniture in Chicago, said: "People like to interact with and get their content in many different ways. We are making sure they can find out about Baker in the way they choose." The Design Network particularly appealed to Baker because "what we're finding is that people are researching companies and products online first," he added. "Jason's vision for the Design Network included an entirely interactive experience that allowed Baker to put our content on there and combine it with the Design Network's content."

TDN was co-founded by Lance Hanish & Klaus Paulsen, CNAISOPHIS with Jason & Jeff Harris.

DIGITAL NOW



WHY DO PEOPLE GO ONLINE?

There are 4 primary motivations for going online, according to a new A.T. Kearney study:

Interpersonal connections; self-expression; exploration; and convenience. But the extent to which those factors motivate consumers can differ quite widely across various countries, with few connected consumers in the US, for example, motivated by the potential to express their opinions and be heard more. Overall, 95% of respondents (consumers who go online at least once a week) across the 10 markets studied agreed with statements related to the motivation of exploring new subjects. There was also strong agreement among connected consumers that convenience is a motivator for going online, with this measured along 3 lines:

- Accessing products and services and making purchases (92%);

- Flexibly choosing entertainment when it wants(83%); and
- Finding locations when walking or driving around (82%).

While there wasn't much variation in agreement with those motivations among the countries studied, the extent to which consumers agreed with other drivers of connectedness did vary. For example, while 94% of respondents in India agreed with questions related to connecting with friends and family as a motivator, just 34% in Japan concurred. Similarly, while 89% in China agreed with questions related to motivations of self-expression, only 30% in Japan feel the same way. (The US also under-indexes the global average in this, with just 38% being motivated by self-expression.) The analysts note that these motivations mean that brands should address

consumers' needs by "building communities, holding conversations, entertaining, and educating consumers." The results suggest also that the relative weight given to each of these should vary by target country.

Meanwhile, consumers' motivations translate into how they apportion their time online.

In Japan, for example, where few are motivated to go online in order to connect socially, consumers reported spending more time shopping online than social networking. Meanwhile, consumers in China reported spending more time with online entertainment than respondents in other countries; separately, Chinese respondents were more motivated than any others to go online by the ability to flexibly choose their entertainment.

"People have discovered that they can fool the devil; but they can't fool the neighbors."

Francis Bacon
British Writer
& Statesman

Media Notes
Canonical
Vol #736

Giving Credit
Where Credit
Is Due:
From a report
from marketing
charts 111214
and thoughts
by Lance

CINEMA NOW THE 1ST



PAST WEEK

'Big Hero 6' was #1 domestic film last weekend with \$56.2 million. 'Annabelle' was #1 Internationally with \$29.8 million.



For another view of the movies, go to Cinema Critique La Belle Aurore at <https://www.facebook.com/cinemacritique>



'The important thing is not to stop questioning.'

Albert Einstein
German-American
theoretical physicist

GLEN A. LARSON CREATOR OF MAGNUM PASSES

Emmy nominated TV creator Glen A Larson, who was behind such '70s and '80s shows as *Quincy M.E.*, *Knight rider*, *Battlestar Galactica*, *The Fall Guy* and *Magnum P.I.*, died Friday in Santa Monica, CA. Larson was 77. Born in Long Beach, CA, Larson began in showbiz as a member of *The Four Preps* vocal group in 1956 which churned out three gold records for Capitol. Larson wrote such toons as "26 Miles (Santa Catalina)", "Big Man" and "Down By The Station." Larson racked up two Emmy nominations for *McCloud* in the best limited series category in 1974 and 1975, and also earned an outstanding drama series nom for *Quincy M.E.* in 1976.

In time, TV writing, would become another one of Larson's strengths, working under Quinn Martin Sr. (*Streets of San Francisco*,

The Untouchables). Larson's first writing credit was on the 1966 episode *The Fugitive*, "In a Plain Paper Wrapper". His first hit series being at ABC was western *Alias Smith and Jones* which ran for 50 episodes across three seasons.

When ABC rejected the original pilot of *The Six Million Dollar Man* based on Martin Caidin's novel *Cyborg*, Larson turned it into an action series about an ex-astronaut with bionic body parts into two 1973 TV movies which later spawned a mega hit with Lee Majors that lasted 5 seasons and 108 episodes. Larson created *Quincy M.E.* starring Jack Klugman as a LA coroner investigating suspicious deaths. The show starred Jack Klugman and marked a change from the comedy he was known for on *The Odd Couple as it* ran from 1976 to 1983 on NBC, clocking 148 episodes.

In the wake of the rebirth of sci-fi, spurred by Star Wars, Larson launched *Battlestar Galactica*, an ABC series. No surprise, the special effects for *Battlestar* were overseen by *Star Wars'* John Dykstra.

Together with Donald Bellisario, who Larson worked on with *Quincy M.E.* and *Battlestar*, they created the Hawaiian shirt private eye, *Magnum P.I.*, a mega-hit for CBS which solidified leading man, Tom Selleck as a sex symbol of the 1980s. It did fine with a run from 1980-88 with 162 episodes.

Then, Larson applied the similar concept of hot guy in a hot sports car solving crimes to *Knight Rider* which ran on NBC from 1982-86. Like *Magnum* did for Selleck, it made David Hasselhoff a pin-up star.

Larson was a true pioneer in the business.

As the credits finish rolling, we're seeing more & more moviegoer talk about their movie experience through social media. They're keeping the conversation going long after the movie is over. And that's a good thing!

Media Notes
Canonical
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Giving Credit
Where Credit
Is Due:
From info in
Dateline
Hollywood
111514 and
with thoughts
by Lance and
information
from boxoffice
mojo.com

MOBILENOW



The more you know about mobile, the better chance you have of reaching her. "If you don't have a mobile strategy, you don't have a future strategy." Eric Schmidt, Exec Chairman Google



Check out my Media Notes Briefs blog at <http://sophis1234.tumblr.com> This week features 'Online Commerce Videos Get High Ratings From Viewers'. Scan QR



Media Notes Canonical Vol #736 Giving Credit Where Credit Is Due: Based on an article in MobileCommerceDaily 111414 by Chantal Tode and thoughts by Lance Photo Credit: agencypost.com

TARGET RAMPS UP IN-STORE MOBILE it is a sign of the future in retail

In a reflection of the growing importance of mobile-powered in-store shopping experiences, Target has acquired a startup that focuses on personalizing in-store shopping through mobile technology, location data and predictive analytics.

It offers a platform that promises to bring an Amazon-like shopping experience into physical stores. The news points to how far Target has progressed in its embrace of in-store mobile following a period a couple of years ago when it tried to fight the trend toward showrooming.

"Powered Analytics has already seen the importance of a detailed mapping of inventory and

product locations," said Patrick Connolly, London-based senior analyst at *ABI Research*. "This really empowers new services like product search and in-store navigation, which will have a lot of value in a Target store.

Having a strong mobile in-store experience is becoming increasingly important for retailers, especially mass merchants. This is one reason why the interest has been so strong this year. Savvy retailers are building an array of in-store mobile services, from navigation and product location to offers and recommendations. "Big Box retailers suffer most from showrooming, the ability to control that experience and price match is essential," Mr.

Connolly said.

The new platform, connects with a retailer's app and uses information about a store's layout and the location of products to deliver customized recommendations and messaging to shoppers. It connects with a retailer's app and uses information about a store's layout and the location of products to deliver customized recommendations and messaging to shoppers. "In terms of mobile, we continue to believe mobile is the front door to Target," a Target spokesman said.

CNAISOPHIS offers a sophisticated non-App retail platform called CIS Retail Pod. For info, contact klaus@cnasophis.com

"I am always doing that which I cannot do, in order that I may learn how to do it." Pablo Picasso



“Your premium brand had better be delivering something special, or it’s not going to get the business.” Warren Buffett

A Time To Think About Your ROI

The first time you meet Warren Buffet you are amazed that he really is like the guy next door who you speak with from time to time and in some cases, become friends. Of course this guy has a few more bucks than you and I might have. But the point is that he is very easy to talk with. He is eager to listen and that is one of his great attributes.

The art of listening is to understand. Your thoughts and ideas to what you are listening to take shape and become formed. They reflect your continuing attitude and discovery in your personal and business life. Too often we do not listen. We are too eager to express our opinion as if it were as important as that fellow pictured above. (The guy to the left with glasses.)

We have invested much of the past two decades listening, working on, experimenting with and discovering what makes digital and mobile work. We understand that mobile is the dominating platform today and into the foreseeable future. We have been involved with mobile for over a decade. We also understand that mobile strategy is the center of marketing strategy. Mobile is a sustainable solution.

Yet, everything has to be integrated. And that is where CNA | SOPHIS is of value. Our expertise in mobile, digital and creative marketing innovations are of value. If you need to examine what you can do for a better second half of 2014, we encourage you to contact us.

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Have a great day and a better weekend.

www.cnasophis.com



For more information regarding cnasophis

simply scan this QR code on your mobile device.

“Start each day with a task completed.

Find someone to help you through life.

Respect everyone.

Know that life is not fair and that you will fail often, but if take you take some risks, step up when the times are toughest, face down the bullies, lift up the downtrodden and never, ever give up—if you do these things, then next generation and the generations that follow will live in a world far better than the one we have today and—what started here will indeed have changed the world—for the better.”

Admiral William H. McRaven
USN

Commander of the U.S. Special
Operations Command
2014 Commencement Speech
University of Texas, Austin

Powerful visions lead to the possibility of possibilities.

