

MIPCOM-OCTOBER 2017

**MEDIA MASTERMIND
KEYNOTE:
SEAN MILLS,
SENIOR DIRECTOR OF
CONTENT PROGRAMMING,
SNAP INC.**

Fast – Accurate – Affordable



UK: 0800 085 4418

US: 855 958 2531

www.take1.tv

mipcom[®]

Laurine Garaude

Good afternoon. I'm Laurine Garaude, Director of the TV Division at Reed Midem. Welcome to this afternoon's mastermind keynote. We're now going to hear from a man who is helping to redefine and reshape entertainment in a mobile world. It's a pleasure to introduce Sean Mills, Head of Original Content at Snap. With 173 million people using Snapchat every day, and on average opening the app 18 times a day, in just a few years Snap has emerged as a powerful and hugely successful innovator in the mobile entertainment space. It's done this by creating shows eagerly consumed by young viewers.

Sean Mills joined Snap in 2015, having previously reinvented Now This News and growing its audience from 150,000 to 60 million in just one year. He was also president of The Onion; the leading humorous site in the United States. In his keynote today, Sean will introduce us to Snap's growing slate of shows and explain how they're on the forefront of made for mobile content. He will also share with us how Snap approaches partnerships with "traditional media companies". Facilitating Sean's remarks will be Kate Bulkley, journalist, writer, presenter and analyst. So now without further delay, please join me in a warm, warm welcome to Sean and Kate. Thank you.

Kate Bulkley

Good afternoon everyone, it's nice to see you all here and Sean, thank you for coming.

Sean Mills

Thank you for having me.

Kate Bulkley

It's great to have you here at MIPCOM.

Sean Mills

This is exciting.

Kate Bulkley

And this is an exciting day, I mean, you have this big announcement that came out overnight about forming a joint venture, a new studio, a content studio with NBC Universal, which is really

exciting. We're going to talk more about that later. But I thought what would be a good place to start, particularly for a television audience, because these are people that make and produce television was to start with just high level, what is Snap? Is it a mobile messaging application? Is it a camera? Is it content that disappears in 24 hours? What actually is Snap? Where are you coming from?

Sean Mills

The short answer is it's a communication and story telling platform. That's how I think about it. A lot sometimes is made of understanding what Snap is and there being some initial confusion because it doesn't look like other social platforms do.

Kate Bulkley

Well, it opens up as a camera, which is very different.

Sean Mills

So that's the first element I would mention. It's essentially three screens; there's camera, there's communication and there's content. Opening to the camera is a very unique part of our approach; we want to encourage people the moment that they open the app to contribute, to create, to express themselves.

We think that the mobile medium's a much more visual medium. The desktop computer is a keyboard based system, so it's a lot more text and so the flashing cursor of a Google search box makes a lot of sense as the opening. We think for mobile, the camera makes great sense as an opening. And so we have this great camera that you can take video and photo with and we add lots of fun, creative tools.

Kate Bulkley

The lenses, the funny lenses.

Sean Mills

Lenses and filters and stickers.

Kate Bulkley

I love the AI stuff now where you can actually have an AI, like I can put myself in an environment and I have this little AI, augmented reality, it's cool. AR, sorry.

Sean Mills

So that's the camera and the centre of the app. If you go to the left, that's communication and if you think about it, the camera's Snap, the communication's Chat so. The communication side I think is also unique because Snapchat's a lot about connecting to your very close friends, so your five, your ten, your 15 closest friends.

This is about deep engagement with your close friends, which is a different approach to the social graph than other places. It's not about one to many broadcasting out a message to a large group. So that's communication and then if you go to the right, it's content, it's all these different storytelling formats that we've developed, that are really made for mobile.

Kate Bulkley

There was kind of an evolution that happened. When it started it was user stuff and then you've migrated to publishers getting involved; you had a lot of big names that were working to help you create content that showed up on Snap.

Sean Mills

It's really just variations on a theme, it's storytelling. So the first content product we had was user stories where you would tell the story of your day with video and photos to your close friends and it was in chronological order, which was a little different than the feed base of other social platforms.

Kate Bulkley

Who will remain nameless.

Sean Mills

Well there's lots of them. The first premium content format we started to develop was called Our Stories. This is where, again, the community can take videos but, when they're at a certain location, they can contribute to tell the story of that thing. So the Superbowl and the Oscars and you could do one about MIPCOM, where everyone here could submit and then we have editors.

Kate Bulkley

And then they curated them together.

Sean Mills

That's right.

Kate Bulkley

That was cool too.

Sean Mills

That's right. So that's Our Stories. The next content format we developed was Publisher Stories, this was our effort to reimagine what a magazine or a newspaper that was really born on mobile should look like and how it should work.

Kate Bulkley

And you had a lot of content people get involved with that and they still are. Conde Nast was part of that. There were a lot of publishing brands that were involved in that.

Sean Mills

Yeah, we have Conde Nast, Hurst...

Kate Bulkley

But also NBC.

Sean Mills

Well NBC came on with Shows, which was the last content format and the latest one that we launched within the last year. We moved from magazines and newspapers to imagining what's an episode of mobile television look like, again, for mobile.

Kate Bulkley

I call them the FANGA, it's the Facebook, the Amazon, Netflix, Google, Apple, course now it's Snap, so we've got the FANGAS. Everyone seems to be wanting to get into content, video

content. It's the thing. Scripted is great, we're going to talk more about the joint venture studio with NBC which is a lot about scripted. Is this just a natural progression? This is where you have to go, because this is what the audience wants?

Sean Mills

I'll take a step back in terms of what our approach to content is. There's two things that I think are very unique about how Snapchat has approached content. The first is that we love scarcity, that story's page, that content page is a select amount of premium content, a select amount of premium partners; it's not an open platform. And so we love that, we love the idea of television in the 1970's and bringing a huge audience to a small amount of content that can create a large sense of shared enjoyment.

So I think that's really unique and then the other thing that's really informed how we've designed all those formats is that we believe that mobile is a fundamentally new medium. I think that's a little different. A lot of people look at mobile as just another screen to distribute content through that was made for another place. If you think about the way that people consume video on mobile, and a lot has been made of consumption, I think 72% of global video consumption's now on mobile devices. They're holding their screen in their hands, their thumb is hovering over the screen, there's a lot competing for their attention. So the behaviour is so different and I think what hasn't been explored as much, and is something that we're really passionate about, is that the creative process needs to have a fundamental shift as a result of that behaviour.

Kate Bulkley

And it's not just about the vertical screen, it is you're going to do vertical content, you do vertical content, you don't want people to turn.

Sean Mills

They don't turn.

Kate Bulkley

They don't turn, people don't turn. So it's that but it's also, as you say, it's a different kind of medium, it's a mobile medium, you can do other things. So I know you've put together a clip that shows us what is a Snap show. Would that be a good time to show this?

Sean Mills

Yes, I think so. What's notable about this is that we talked about the camera, Snapchat is the largest mobile video creation platform in the world. So we have this great advantage in terms of thinking about what these new formats will look like, because we can learn from how our community tells stories. When I talk about our stories, we have editors that are looking at how the community responds to every single Snap and what holds their attention. So we've tried to take some of the DNA of what we learned from how our audience tells stories and then start to work with professional storytellers and production companies.

Kate Bulkley

So this is how to make a Snap Show.

VIDEO CLIP

Sean Mills

That's a great way to set up, and that's one of your talents.

Sean Mills

Yeah. Erin is the host of a show that we did with E called The Rundown, which we just did our 100th episode.

Kate Bulkley

Wow, 100th episode. So let's delve into that a little bit more because you've got some clips to show us. How did you actually get into this decision to move into more professional content and how the stories should be crafted and how they might be different because of this platform? You did a series called Good Luck America. So talk us through that as you have a couple of clips that will kind of give us a progression of the things you learned.

Sean Mills

Yes. I think we did something that was maybe surprising for a technology social platform, but it was the only way I knew how which is we put together a production in a show in-house just to play and experiment. It was during the 2016 elections, so we created a show called Good Luck

America, our head of news had done some on-camera work for CNN, so pulled him in. And then we built a production team. I brought on some of the most inventive people I knew from editing and cinematographers and motion graphics. We just tried to crack the code on, again, what we learned from how the audience was already creating but what made sense.

So we created the show Good Luck America and I think we have a few clips that I think show a little bit about how we took that DNA and applied it. So, the first thing here is the first three episodes we made, again, this was during the 2016 election. I think it shows the importance of needing to grab an audience right away, again, there's a lot competing for their attention, so you need to open in a very high energy way. And you also need to put some of the big points at the top, it's a little different than a television narrative where, if I was making a show about this conversation, I might have a slow pan and a big reveal, you'd lose everybody right there on mobile. So you've got to open right on you...

Kate Bulkley

I don't want to lose everybody right away.

Sean Mills

No, no.

Kate Bulkley

Let's play the first clip; this is about catching their attention. Energy is the first clip.

VIDEO CLIP**Kate Bulkley**

Grab their attention, that's the first rule. What's the second rule?

Sean Mills

So a couple of the things we learned in experimentation, one was first person connection, so this is a hosted docu-style show. One thing we really felt was important was the frame, the host, not like you would see on television where you'd be back, you'd see their full body, maybe they'd be behind a desk. Make it look like you would Facetime with a friend. So you see, we punch in

really close, it makes it more intimate. It's a more personal, intimate medium. The other thing we played with were split screens, which is an old trick, it's comic panelling essentially but it's really fun to see how much more... this is a highly concentrated form of storytelling, so you really need to get more story in and in less time and so if you have B roll, if you want to create context, the split screen's a great way to do that.

Kate Bulkley

This is clip three; vertical and split.

VIDEO CLIP

Kate Bulkley

That's the second rule. What's the third rule?

Sean Mills

The other thing that we just obsess over is pacing. And I think that just having an energetic approach to how you pace your content out and making it highly visual. You almost have to keep waking the audience up to hold their attention. So this is a clip of Peter going to a gun show with a politician and, you can see, it keeps your interest as it keeps you moving.

Kate Bulkley

So this is clip four, please.

VIDEO CLIP

Kate Bulkley

So you talked about the scarcity model before a little bit. But I'd like you to expand on that, because that's a key tenet and also this idea of the disappearing bit, I always think of Snap as being, the content disappears in 24 hours, or maybe 48 if you've decided to give it a little more life, unless you save it. How does that work if you get into a world where people maybe missed it and maybe want to catch up?

Sean Mills

So I think the disappearing messages was a lot about how you communicated with your friends. If you're having a conversation with a friend and it's being recorded, it's going to be a very different one than if it's not and our conversations that we have in every day life are in fact, disappearing, or they should be. So I think how that applies to content, well, we're not so sure it does but I think we're very comfortable with... As we're going to talk about getting into scripted and highly serialised programming, we want that to live for a long time and be accessible. So I think it's more a function of how we communicate than the content part.

Kate Bulkley

And the scarcity you'll still continue, even when you get into scripted, because your idea is that you don't want to have a mass of stuff that nobody can find, the creators can't find their stuff, the audience can't find their stuff. Is that still going to be part of your model?

Sean Mills

Yes, I think that's really important actually because it requires us to be very selective about what we do and to really program. But it helps ensure the success for our partners and ensure a huge audience and that's really currency. I think from the partners standpoint, from the creator's standpoint, from our standpoint, we just love that scarcity, I think that's pretty dear to us.

Kate Bulkley

So really you've done a lot of, what I would call, unscripted content and now you're really going to transition to scripted. So, as you say, you're going to have to maybe change some of what you've been doing, that will be a part of it.

Sean Mills

Yes, I think there'll be some changes. Look, this is a year old, this product and we've made 30 shows in the last show, 500 episodes of shows and they've been seen by almost 100 million people now. And that's just the unscripted piece, so we've learned a lot there and, to be clear, we've learned a lot from our partners. So NBC is obviously one of our closest partners and we've done a tremendous amount with them, I think over 25% of our shows have been with NBC. But we have relationships with ABC, CBS, BB... all the Cs, every C.

Kate Bulkley

All the Cs.

Sean Mills

And production companies and studios so they're teaching us, they're the experts in storytelling, our job is know our platform and we believe that these partnerships with television companies are really an interesting part of our approach because we think mobile video is a great complement to television. We don't see it as competitive whatsoever, it's just a fundamentally different medium and it's one that I think we have a lot of advantages on our platform to be a great home for that medium. I think we'll expand the types of programs and the types of relationships. You know, it's interesting, we did a study with Nielsen for a couple of shows that were sort of reimaginations of linear programming on the television.

Kate Bulkley

One was The Voice, I think.

Sean Mills

We did The Voice; that was actually our first show that we did with NBC and, again, that was The Voice on Snapchat was a talent competition show just like the linear show; it wasn't promotional or behind the scenes or the sort of shoulder digital content that you've seen in the past.

Kate Bulkley

It was a new show.

Sean Mills

We did something with ABC around The Bachelor. We saw 16% or they saw 16% lift tune in for their television shows for the people on Snapchat in that hard to reach demo that were exposed to those shows. So it's a complementary thing.

Kate Bulkley

And to be just clear, this demo is 18, 24?

Sean Mills

18 to 24 is who we really think about when we program.

Kate Bulkley

What is the number now, about 173 million?

Sean Mills

Yes, there's 173 million daily active users, they visit about 30 times a day on average so it's a very engaged group.

Kate Bulkley

So the partners you've worked with so far, and we're going to watch a clip in a second, which is a sizzle, which has lots of the partners that you've just been talking about and some more. They've been happy? Because they've seen a lift, have they had to modify what they've done at all, after putting stuff of Snap? Have you had this where they've said, "oh, we shouldn't have done it that way, we meant to have done it this way." Have there been some learnings?

Sean Mills

Yes, we're in season three of The Voice and I think, if you looked at the first seasons to the third you'd see a lot of evolution. In the beginning there was a lot of, hey, we're doing a television shoot and at the end we'll just tack on a really quick thing for your mobile shoot. I think everybody knows now that doesn't work, this is a different skill set, it's a different creative approach and it needs to have a real focus. So that's changed.

Kate Bulkley

Okay, so this is the sizzle reel, I think this is clip five now.

VIDEO CLIP**Kate Bulkley**

That's great; you can see there's a real breath of different partners that you've worked with, they've done interesting things. I'd forgotten about Planet Earth II, I always thought, when I read about that, I said, "really? Planet Earth II on this? Seriously? That's not going to work." But it worked?

Sean Mills

Yes, it works wonderful.

Kate Bulkley

It was a different approach.

Sean Mills

It was different, again it's a more highly concentrated form of storytelling and that it just had incredible footage that they didn't use and that we partnered with them very closely to frame it.

Kate Bulkley

Now a lot of that was NBC content, as we've said before. We've got the Nightly News show, the Stay Tuned thing, E's The Rundown, we talked about The Voice already. So NBCU has had a track record with you already; they've been working with you for about a year?

Sean Mills

Yes.

Kate Bulkley

I know they invested 500 million in the IPO, so they were obviously interested in Snap, clearly, and now of course, today we have this new announcement about this new joint venture content creation studio. So tell us a little bit about that.

Sean Mills

They've been an incredible partner and from the beginning we've shared a common vision for mobile as the new medium and the investment that's required to crack the code on this whole thing. The Stay Tuned show that they launched, that's a serious undertaking; almost 30 million people watched it in the first month; it's twice a day.

Kate Bulkley

30 million people watched it in the first month on Snap?

Sean Mills

Yes. I used The Voice as an example earlier. They have also understood that it's a focused skill set; you need to really have a focused attention to learn how to make this. It's a different talent.

Kate Bulkley

It's a different muscle.

Sean Mills

It's a different muscle and so when we talked about our ambitions to move into scripted, which was always going to be part of our plan, they were the natural partner to co invest in a new independent company that could be solely focused on thinking about scripted for mobile.

Kate Bulkley

We have a guest to bring on stage now.

Sean Mills

We don't have a name for this new company yet, but we do have an incredible leader that we found. Lauren Anderson.

Kate Bulkley

Please welcome Lauren Anderson, she's currently NBC's Entertainment Senior Vice President of Primetime Programming. Please welcome her to the stage.

Kate Bulkley

Hi Lauren, thanks for coming. This is a very exciting day.

Lauren Anderson

It is incredibly exciting.

Kate Bulkley

And you're going to be the new Chief Content Officer for this new venture?

Lauren Anderson

So I've been told.

Kate Bulkley

So Lauren, you've been doing television for a while; you were involved with The Office, the US version of The Office. You've done Parks and Recreation, you've created a lot of what I would call tradition television content. Why are you interested in working with Snap on this? What's the exciting part for you?

Lauren Anderson

I have to say there are so many reasons that I'm excited to work with Snap on this venture. Before I get to them, I do want to take a minute to publicly thank Sean and the entire Snap team for welcoming me, to everyone at Comcast NBC Universal for being so supportive. They know how excited I am about this and about what this could mean. I think, for me, there are a few things but I'll try to keep it to three. The first one is that I do think it's a progression of what I've already been doing in the best possible way. Working with writers, talent and producers on creating really great, engaging content for the audience is something that we are going to do here and so that continuity couldn't have been more important. Having that was pretty key and critical in terms of making the transition.

I think another part of it for me, though, is the challenge of really programming for a very specific audience. Certainly we want everyone but, given the demo that Sean spoke about earlier, we're trying to reach that target and we need to reach them where they are. They've shown us that there's a very specific way that they like to watch content; there are different expectations than what we have on the traditional television side in terms of how they want to interact with content so figuring out the model for programming for them is going to be so fun, quite frankly. Then I do think that there's just a really great opportunity for show runners, writers and storytellers. There aren't only 30 and 60 minute stories to tell and so I think coming to Snap and seeing that there's a different way to tell different types of stories will be incredibly exciting for the creative community.

Kate Bulkley

It's interesting because somebody who's looking at this would say well why do you really need to have a studio to do this, why not just commission content? We've heard from Sean that it's very

special; it's a different kind of medium, I've just heard you say it too. What is having the joint venture studio going to allow you to do that's maybe different from just taking pictures from people and just saying, yes, no, yes, no. What's the studio environment going to help you do?

Sean Mills

I can make a suggestion. I think, again, it requires a focused attention, it's a different creative skill. However, I think what we're excited about with this studio - and we announced our first partner actually alongside the studio today, the Duplass Brothers, Mark and Jay - because this is still a very new thing, that we actually can build deep relationships with a select number of creators who have voice, who have point of view and who get as excited as we do about cracking the code on this as a new medium. I think that's a huge opportunity.

Kate Bulkley

Because they're interesting because they've done some stuff for Netflix, they've done some stuff for you two. They're creative in this newer space, if you see what I mean.

Sean Mills

Yes.

Kate Bulkley

Why did you decide to go with them first? Was it something about what they've done before? Was it something about their ambition?

Sean Mills

Well it was a series of wonderful meetings where we just saw the world the same way and they were advancing our thinking in the course of the meeting about what could be possible, so that was really exciting. They have really deep relationships with HBO and Netflix. They are somewhat serial monogamists in that way actually, so I love the fact that they're not just taking a project and shopping it around, they're actually trying to find a home to really develop with and that's exciting for us.

Kate Bulkley

So now you're going to become one of their serial monogamist players?

Sean Mills

Well, yes, we're willing to let them see other people but yes. They've worked on a range of style, they've been really innovative; they've done a range of styles, a range of formats, everything from animation to long form film. There's also something about their ethos that I think maps on to Snapchat really well which is they're really into the complexity and the humour of real human relationships. There's a real authenticity to all of their work and that's, again, very similar to how people talk to each other on Snapchat in a really unrehearsed way.

Kate Bulkley

So what are you going to commission? There's been some reports today, is it five minute episodes? Is it eight minute episodes? Is it two minute episodes? What do you actually want?

Sean Mills

Shows to date have been three to five minutes. We've experimented a bit and that's been a real sweet spot. We want to give them a lot of creative freedom but I think something in that area is probably what makes the most sense.

Kate Bulkley

And is the idea that then you could stitch them together and run them as a half hour or something? Is the idea that you can then take that content and put it on another platform or sell it to a broadcaster? Or is the idea you keep it totally in-house, you own the IP totally, it's only for Snap.

Sean Mills

In terms of the creative, the idea is that this is made for mobile, I think if you were worried about stitching all these things together and putting it somewhere else, you wouldn't be doing that. We want to make it very easy for you to binge watch all of them and if you want to spend half an hour doing that, great. But it's not made with the intention of putting it somewhere else.

Kate Bulkley

So the idea is you probably will own all the IP. Netflix comes in, Amazon comes in, they write a big cheque, they own the world in perpetuity, all the IP. And it's the same with you, you want to

probably have that model?

Sean Mills

We're open minded, we're figuring that out, we have different models.

Kate Bulkley

And what about cost per minute - I don't know how you want to think about it - what kind of money are you putting into this? Maybe this is for Lauren as well. Obviously having this joint venture means that you've got the power of NBC to a certain extent behind you and, obviously, they're going to put some money into this as well. What kind of budgets are you talking about? Are you going to try to do a hundred million dollars worth?

Sean Mills

So we're each 50/50 owners in this entity and we're serious about it. We think it requires serious investment but, again, there's a headline every day now about how many billions of dollars everybody is spending. We're playing a very different game here, we are not trying to be the highest bidder for projects that are being shopped around.

We are trying to build deeper relationships with a select number of creators; we think that's going to be a better outcome for where this medium is in 2018. We'll see how it evolves over time, one thing is for certain; it will definitely change but that's our current approach.

Kate Bulkley

That sounds like a good way to do it, Lauren, that's what the creators want, don't they? They want to know they are going to reach an audience, which obviously Snap can deliver, they want to know they're going to be respected of terms of their ideas. Is part of the way you're going to say, 'come in, talk to us.'

Lauren Anderson

100%. I think what I've learned in my time at NBC, and now bringing this over to Snap, is that creators want to feel like they have freedom, that they are in a place that supports their vision, that they can play quite frankly and I think that that's the other thing that's really great about this, is that we are in experimenting mode and so having creators come in and they have ideas that

maybe didn't fit in other places, they could be amazing for us.

So that's absolutely the environment and the atmosphere that we want to create for very established talent and for new talent. So we're going to be a home for everyone we think and we're excited about that.

Kate Bulkley

Is there any kind of genre that you're looking at, do you want a lot of comedy, are you interested in drama, heavy drama? I assume you don't want costume drama, I don't know.

Sean Mills

You never know.

Kate Bulkley

Well, you never know.

Sean Mills

There are certain shows that are much better on television and we like to put our phones down and watch TV, so I think a slow burn drama with a lot of different characters and a very complex storyline. We do try to keep it fairly straightforward, if you have to re-explain the premise of the show every single time in the first intro then maybe it's not quite right for this medium.

Kate Bulkley

So you're probably not going to do a version of Bleak House on this, no.

Sean Mills

Perhaps not. I do think that comedy's really exciting and obviously Lauren has very deep relationships there. There are a lot of long running shows with really developed characters and comedy that I think will serve as an inspiration for us. But I think drama could work as well. I'm particularly obsessed lately about figuring out what a high frequency daily, scripted soap would look like, or a Telenovela or sorts where you can tell stories in these short bursts and you leave people wanting more. Again, the behaviour of Snapchat is people come with great frequency every day, 20 or 30 times a day, so I think we have the opportunity to sort of program that way

as well.

Kate Bulkley

That's actually a good idea because, when you look at soap opera writers, they are very talented people. We always say in the UK, which is where I am based, that a lot of the writers that end up writing very complicated dramas, start in soaps; they're complicated, long running stories that have to have cliffhangers, have to have all the ingredients of really good storytelling. So that makes perfect sense.

Sean Mills

There are shows that are on the air that I think could have been scripted in four minute increments. It would require a different process, you wouldn't take the script and just rip off every four pages, but you'd have to really creatively think it through on how to keep people engaged.

Kate Bulkley

Snap is ad supported, basically the advertising is what supports the ecosystem. What we're seeing now with a lot of these digital players is we're getting subscription; subscription VOD is one of the other flavours that we're talking about. Actually it was in a session earlier today and the lady from Roku was saying that subscription VOD was going like crazy but advertiser VOD is also growing really fast. So my question is this, do you think you'll stay in advertising supported or do you think you might move into some kind of subscription model? If you're getting into scripted content, there's a potential to actually have some kind of subscription.

Sean Mills

Yes. I think for where we are today, advertising is going to be the dominant revenue stream. We have an incredible ability to deliver an audience and to target advertising and there's more and more revenue moving through the platform than ever before in advertising. That's our focus. I think with shows, we're trying to be as inventive on what the ad model for it will be. So that'll keep evolving as well but advertising is our focus.

Kate Bulkley

Do you think the evolution of the ad model will also include branded content? That's another growing area, you've seen it if you walk around the Palais, you'll see that there's lots of people

that are trying to figure out how to get closer to the brands because the brands, of course, are worried - if they are losing some of these audiences on linear television, how do they get them, how do they engage with them in a better way? Are you also talking about branded content because I know the Duplass Brothers have done branded as well.

Sean Mills

I think we're open minded to that, as long as the story is the story and it's holding the interest of the audience and there is a smart and tasteful way to do it, I think we've remained very open minded about that and we'll probably experiment with that a little bit.

Kate Bulkley

I think that's a good idea. In terms of how you sell the advertising, again, I'm comparing it to other platforms, but I guess that's the way of the world. A lot of these other platforms, for example, Facebook; they sell the advertising, you get a share, that's the way it's done. Google, pretty much the same way. How do you see that? I think in Snap right now, you allow publishers to sell advertising, you co-sell. Is that model that will continue even in the scripted world?

Sean Mills

Yes. It's been very successful for us, in our relationship with NBC and in support of this new company, both of our companies can bring the inventory to the market and the shows to the market. So there's great advantages to activating all these sale forces across all of our companies to help sell the platform. Again, what's true today may not be true in 12 months, but right now that's really working for us and so we feel good about it.

Kate Bulkley

So we're sitting here, announcement today, new joint venture, very exciting. Where would you like to be in a year from now? How many shows would you like to have "on" the platform? What would be success? How would you rate success?

Sean Mills

We love the scarcity. This is about quality, not quantity.

Lauren Anderson

Absolutely.

Sean Mills

It's not about hitting any predetermined number of shows, success for us in so many ways is creating cultural moments, you've seen that for Snapchat across all of our products. The dancing hotdog this year is a phenomenon, it will be a top Halloween costume. The puking rainbow was one last year, those are examples of fun, weird but wonderful.

Kate Bulkley

If you don't know about these, ask your children. So you want to create moments. It doesn't have to be a lot but you want it to stand out. It's what we in the television business sometimes call temple projects - things that really go hoo, grab your attention.

Sean Mills

Things that are buzzy, things that are in the conversation, that'll be a way for us to know that this is working.

Kate Bulkley

So for these guys out here in the audience, is there anything that you really don't want? Is there anything that you just think no.

Sean Mills

Anything you don't want to be pitched?

Lauren Anderson

There's a good version of everything I'm sure. So I hesitate to say, please don't pitch me this, but...

Sean Mills

No one can pass on something harder and more sweetly than you.

Lauren Anderson

I'll see promise in a lot of things but you also know what's going to work I think, to some extent or

at least, what really has the opportunity to do something here. I don't think that we're thinking that way right now. I think for us, it's about being really open to ideas but, as Sean said, it's also about really being strategic about our partners because that vision is what's going to drive the content. It's not going to be us deciding this is the idea, it's about having someone who has a vision, really bringing that vision forward in a way that makes sense, for what this platform is and for who the audience is.

Kate Bulkley

It'll be interesting to see. We've heard about premium mobile content before - Vivendi has launched some material through Havas, Dominique Delpont was on this stage talking about what they were doing with Studio Canal Plus which was their mobile premium content. Therefore, mobile's obviously really big; everybody's trying to figure it out. That is the future - video on mobile. You just have to figure out how you're going to slice it, what it's going to make that's going to make work on your platform and I'm sure that's a work in progress

Sean Mills

I think that's why we took the time here today. I wanted to bring the clips and show how we're trying to deconstruct. Being a platform where so much mobile video creation is happening is a real advantage for us, and taking the approach we had, which I haven't seen other people take quite the same approach, which is to really try to say let's put some definition around this. I was having a lot of meetings early in the job and you would meet with producers, talent, directors and show runners and they would say, 'I know what it looks like when I make a TV show and I know what it looks like when I make a film, and I see everybody with their nose in their phone but I actually don't know where to start'.

I think that there is just a million different things so one of the decisions we made was let's put some definition around this format, let's try to say, here's what a show is on mobile, here's how it should work, here are some of the characteristics. Now, please come in and break all the rules, we know this much, these are very early days but let's take a point of view about what that should be and I think that's something that we're doing in a very unique way and we have this audience that's already watching this kind of content on this platform.

Kate Bulkley

Well it sounds very exciting to me. It's interesting because you talked about this is what we think is going to happen but we're only just starting. I also think that that brings up this whole idea of how you use your data, because you know what these people are doing. You know how long they're watching, you know a lot about what they're doing on this device. So that data is a very rich base. How much are you using that, do you think in this whole process?

Sean Mills

That's a good question and you're going to enjoy looking at this aspect.

Lauren Anderson

I actually can't wait. It was one of the first things I said to one of the other Snap execs that I cannot wait to dive in because I think that research and data are one of those things that you should use it to give you some broad sense but it can't drive everything that you do but it can be informative in terms of saying, okay, these are some patterns, and if you can start connecting the dots with some of those patterns, then they can help shape an idea, a story, etc. I've very much looking forward to diving into that.

Kate Bulkley

Well I think that's a good way to end. We don't want to do programming by algorithm but on the other hand...

Sean Mills

This is art, not science.

Kate Bulkley

This is art, not science and that's a very good thing to end on. I've really enjoyed talking to you both. I'll be very interested to see what you come up with. I'm sure it's going to be really exciting for you and also for you, so please join me in thanking Sean Mills. And also Lauren Anderson.