



**WHAT NEXT-GEN CREATORS
NEED TO KNOW –
SERIALISED MOBILE VIDEOS**

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1 – INTRODUCTION



Digital technology's disruption of media-and-entertainment creativity is no longer a mere prediction. It is a visceral reality from which producers of traditional linear-TV entertainment cannot escape and need to prepare for.

Talent of all types around the world have spent the past five years experimenting with five-seconds to 10-minutes video clips, shorts and trailers to entertain fans or market high-end blockbuster movies or TV brands on mobile handsets.

They are now exploiting the new tech-driven platforms and social-media networks that include **YouTube, Facebook, Instagram** and **Snapchat** to offer short and long-form videos in the form of episodic series.

And it is becoming a real business for them because these same distribution platforms funded by subscriptions and advertising are hungry for premium original episodic serialised shows that can be watched on any handheld digital device.

Although tentatively at this stage, these platforms are also investing in original digital video entertainment. For example, Facebook and its sister platform Instagram have respectively launched Facebook Watch and IGTV to target more sophisticated video productions and create their own original intellectual properties.

Moreover, the mostly short-form series are no

longer limited to the Millennial and Gen Z digital natives, who remain the core audience for these mostly mobile-first services. Digital-savvy viewers of all ages are also welcome.

This goes a long way to explain the spate of major third-party investments in next-gen video shows. Quibi (a play on the phrase "quick bites") is the name of the new US\$1bn mobile-entertainment studio backed by Hollywood and Silicon Valley stalwarts.

Other ventures funding serialised digital videos range from dedicated digital-media companies like US-based Vertical Networks and France's Blackpills to global TV operations that include Viacom Inc, NBCUniversal, India's TATA Sky as well as print-focused media publishers like US giant Meredith Corporation.

What Next-Gen Creators Need To Know – Serialised Mobile Videos is an exclusive MIP-TV White Paper produced by business journal MediaTainment Finance to examine this small-sized phenomenon that could grow into a big booming part of the global entertainment sector.

This special report also lists the international audience reach of the new-tech platforms driving that business; provides a guide to producing serialised videos for them; and interviews leading experts about delivering the growing new format of episodic mobile and other digital entertainment for fans. ■

2 – Next-Generation Video Entertainment

– Small In size, Powerful In Prospects

The launch of ventures like Quibi and Ficto is confirming the rise of a new generation of video formats being used to tell original long-form and short-form episodic and serialised stories on mobile-centric digital platforms.

The international TV industry has generally accepted the emergence of seconds-long video clips as potential businesses for producers, thanks to the prevalence of smartphones in consumers' pockets worldwide.

The sector has observed these bite-sized video snacks used cleverly in online marketing strategies to promote TV shows, announce blockbuster movies, and market brands and other media campaigns via smartphones, tablets, desktop YouTube and connected-TV screens.

Driven by advances in smartphone technology and apps spearheaded by the tech behemoths, from Google and Facebook to Snap Inc., we are now seeing a new commercial media trend.

Google's YouTube, Facebook Watch, Instagram, WhatsApp and Snapchat, among others, are becoming new commercial channels for video entertainment, from snack-sized clips to long episodic series.

Even microblogging pioneer Twitter and China's WeChat and Weibo might not be commissioning original videos, but they are effective marketing tools for promoting video projects that reach millions and millions of subscribers.

Meanwhile iPhone manufacturing giant Apple Inc. has been hiring international TV executives to spend a reported US\$1bn on original content that will be accessible via the Apple TV app on smart TVs and the iPhone. Among the high-profile talent working on Apple shows are Hollywood celebrities Steve Carell, Reese Witherspoon, Jennifer Aniston as well as content creators David Weil and Simon Kinsberg.

New intellectual properties

The short-form video is being used to create new scripted and unscripted digital and, mostly, mobile-first IP that will be monetised, commercialised and consumed as standalone entertainment in its own right.

International analytics firm Ooyala stated in one of its Global Video Index reports last year: "As more premium content becomes available on mobile devices, mobile plays climb." It added: "The percentage of online videos viewed on mobile devices exceeded 62% for the first time."

These mobile-focused shows are, understandably, aimed at youthful Millennials and Gen Z digital natives comfortable with engaging content on various tech devices.

But with the World Wide Web almost 30 years old, the age range of digital consumers is widening to include those of a "certain age" and older.

That increases the probability of these new forms of videos engaging both today's fickle young viewers



as well as a sustainable mass-market general audience.

So, while it is still early days (Ficto launches later this year and Quibi is scheduled for a 2020 rollout), there is a generation of creators that are being approached to produce must-watch series for smartphone delivery.

They will be competing against the previous generation of TV-entertainment disrupters that include global streaming-video giants Netflix and Amazon. But their objective will be to make their mobile

2 – Next-Generation Video Entertainment – Small In size, Powerful In Prospects

shows just as gripping to repeat watch and/or binge watch internationally - in the same way the US' Game of Thrones, the UK's Doctor Who and France's Spiral (Engrenages) have been on traditional TV.

Content investors and creators

When Quibi (a play on the phrase "quick bites") is unveiled in 2020, it will feature top-of-the-range content makers, including international stellar movie directors Guillermo del Toro and Antoine Fuqua, to create "super premium" mobile-delivered videos.

It is the brainchild of Hollywood mogul and DreamWorks Animation co-founder Jeffrey Katzenberg.

It has successfully raised US\$1bn in investment from global media conglomerates that include Sony Pictures Entertainment, The Walt Disney Company, 21st Century Fox, MGM Studios and Lionsgate, as well Chinese tech colossus Alibaba Group Holding. Katzenberg's WndrCo investment fund is also a major backer.

Katzenberg has hired Meg Whitman (one of the world's most experienced digital-industry business leaders) to be Quibi's CEO. And he has publicly stated that the company is hoping to become part of a possible US\$50bn sector.

The super-premium original series funded will be both scripted and unscripted with episodes ranging from 10 to 20 minutes.

Proposed budget sizes quoted in the media range

from US\$20,000 a minute for features to US\$50,000-US\$125,000 a minute for series. Depending on the quality, Quibi is prepared to invest more than US\$6m an hour.

Shows acquired from third parties for exclusive screening will cost about US\$10,000 a minute, while daily news items will also be in the same price range.

Revenues are expected to be generated via both subscriptions and advertising. Furthermore, most contracts will see the copyright go back to the creator after Quibi licenses shows for seven years.

Industry sceptics point out that there is still little evidence to show people will watch a series or repeat-viewing shows via mobile apps. But until catch-up TV became available on computers, the industry presumed people would only watch programmes on dedicated TV sets.

For smartphones, the content producers must do

some lateral thinking about how they tell stories to reach viewers directly via mobiles and their unique vertical screens.

Other players

Soon to be available for viewing short-form series is Ficto, a subscription-based mobile app offering short-form premium video series.

Launched by US-based Fiction Riot, some shows will be originals made for mobiles. Others will be made to complement major theatrical movies currently in production. They include Hush, Hush, which is based on a popular young-adult fantasy romance novel franchise by US author Becca Fitzpatrick.

Other films being adapted for Ficto include Project Extraction, which will star martial-arts kings Jackie Chan and John Cena; and Can You Keep a Secret?, based on the Sophie Kinsella best-selling novel of the same name.

“ WE DESIGNED FICTO SPECIFICALLY FOR MOBILE, WITH THE MINDSET THAT IF EARLY TVS WERE DESIGNED TO BE HAND-HELD, CONTENT TODAY WOULD LOOK AND BEHAVE MUCH DIFFERENTLY ”

MIKE ESOLA
FICTION RIOT'S CEO/CO-FOUNDER

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“We designed Ficto specifically for mobile, with the mindset that if early TVs were designed to be handheld, content today would look and behave much differently,” said Mike Esola, Fiction Riot’s CEO/co-Founder, in a statement.

The list of media ventures commissioning short-form series and shows for dedicated digital and mobile services, including social-media platforms Facebook Watch and messaging apps Snapchat, is growing.

From the legacy-media world, check out Hollywood’s Viacom Inc. (especially its MTV and Comedy Central networks), NBCUniversal (an investor in Snapchat), Warner Bros. subsidiary Blue Ribbon Content, A+E Networks, the UK’s BBC Three, and India’s TaTa Sky.

TaTa Sky’s ShortsTV, an international network devoted to short films in 70 million-plus homes with a library of over 5,000 titles, was made available via a mobile app last year. It recently bought a series of short films from Mumbai-based Terribly Tiny Tales, which creates mobile-delivered entertainment. US media group AMC Networks has a minority stake in ShortsTV.

Finnish broadcaster YLE has developed a speciality in making series and feature films shown on only Instagram and Snapchat.

Digital-media groups paying attention to must-watch mobile videos are, among others, Refinery29, Bustle, Indigenous Media, Elisabeth Murdoch’s Ver-

tical Networks, New Form (the former YouTube network co-owned by Discovery Communications, UK-based ITV and Hollywood filmmaking giants Ron Howard and Brian Grazer), VICE Media, Cobbstar Productions in Australia, and the incredibly adventurous Blackpills in France.

There have been industry-wide setbacks. Go90, the mobile-video platform belonging to US telecoms group Verizon Communications, was discontinued after three years and more than US\$1bn in investments. In France, Studio+, a Vivendi subsidiary that specialised in 10-minute mobile-oriented series, has also been shut down.

Yet, equally, newcomers are coming from some interesting places. Meredith Corporation, the US print-magazine publishing conglomerate, is investing in a variety of original series for IGTV, the new mobile vertical-video app introduced by Instagram in 2018.

The demand for mobile series

YouTube led the charge in showing the TV industry it provided another channel for reaching digital viewers.

Since 2016, the Google-owned video-sharing website and app has been among the first tech conglomerates to support the international creative community by investing in original video shows.

Although it continues to host the short-form user-generated content that established the 13-year-old YouTube brand, it has since created a subscrip-

tion-funded service YouTube Premium (formerly YouTube Red), a streamed live-TV service YouTube TV in the US and the video-friendly mobile app YouTube Go.

YouTube has also been a conduit for new talent, with the phenomenon known as celebrity YouTubers becoming part of popular culture worldwide. PewDiePie, one of the most famous YouTubers, earns millions in revenues thanks to his video games-themed YouTube channel that has more than 81 million subscribers.

Last year, it emerged that YouTube is putting money into more original programming targeting international countries, including France, Germany, Japan, India and Mexico.

However, apart from being available on the YouTube mobile app, YouTube’s investment is in conventional long-form shows that will pit it against over-the-top platforms like Netflix and Amazon. Additionally, it works with an advertising business model that has benefited many content makers.

Now that the deep-pocketed YouTube, Netflix and Amazon have disrupted the international TV space, a new generation has come along seeking a piece of the video-entertainment action.

And like YouTube, they are investing in original content. Digital social services like Facebook, Instagram, Snapchat and WhatsApp have either started investing in original serialised entertainment content or are considering it.

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And as their foundations are app-based, their focus is on mobile-friendly content created with hand-held devices that shoot scenes with vertical-facing screens, as opposed to the horizontal landscape frames associated with traditional TV and cinema viewing.

Mobile-focused platforms

Facebook Watch

The social-media behemoth with more than 2 billion registered users worldwide launched Facebook Watch, its video-on-demand platform, in 2017.

With an estimated 95% of users accessing its website via their smartphones (according to Statista), Facebook Watch has been licensing, acquiring and commissioning short-form videos.



With a reported budget of US\$1bn for most of the 2018 calendar year, Facebook is said to pay between US\$10,000 and US\$70,000 per short-form episode, and about US\$1m an episode for traditional-TV length series.

Its Facebook Original productions include talk show Red Table Talk and the drama Sorry For Your Loss, starring Hollywood stars Jada Pinkett Smith and Elizabeth Olsen respectively.

Facebook Watch has used its strong position to acquire exclusive sports rights, an activity normally limited to only the big sports-TV networks. In 2018, it snapped up the much-coveted streaming rights to games by Spain's top-flight La Liga soccer league. Additionally, international YouTube celebrities such as Laura Clery and Nas Daily are on board the Facebook Watch train.

In December of 2018, Facebook Watch announced that more than 400 million users were tuning in monthly, and 75 million were spending at least 20 minutes each daily on the platform.

And, to confirm that it means business, Facebook Watch said on its blog: "In 2019, we will continue to expand the ways publishers and creators can make money on Facebook. We'll bring ad breaks to video creators in more countries around the world, and will test new ad breaks placements, like in livestreams from gaming creators."

Instagram

Also a subsidiary of the Facebook company, Instagram is among the world's most-used photo and video-sharing apps.

Its Instagram Stories format (reportedly copied from Snapchat) enables users to post personal multimedia messages combining videos, still photos and text. Your Stories disappear after 24 hours.

But in the highly competitive social-media world, where it competes against the likes of Snapchat and China's WeChat worldwide, Instagram is now offering episodic videos to retain its 1 billion followers.

In 2018, it made the radical move to launch IGTV, an app-based TV network delivering high-end 10-minute 4K-resolution video series.

The move comes as Instagram, which has been hosting seconds-long video clips during the past five years, seeks more advertising revenue.

A report by Cowen, the US multinational financial-services company, stated that 61% of advertisers and brand owners surveyed for the study chose Instagram (as opposed to TV) as the primary medium used for marketing campaigns targeting 13 to 34-year-olds.

This makes IGTV a bold development for Instagram. It does not claim to be replacing the TV network for post-Millennial viewers, but it gives both professional and other dedicated video creators the space to tell longer captivating stories, including series, to digitally oriented audiences.

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WhatsApp

WhatsApp is the global messaging app that also belongs to Facebook. In addition to its fast growth in the Western regions, its popularity in the emerging African, Asian and Latin American countries where Internet penetration is restricted makes the most global of the mobile platforms.

So although not designed for professional video makers, it is ideal for sharing videos.

And its WhatsApp Status function, which allows users to send multimedia messages containing text, photos, animated GIFs and videos, has prompted owner Facebook to see if more can be done for longer videos.

Tech-industry blogging website Techcrunch has reported that Facebook is testing to see if WhatsApp subscribers can access and share videos from the Stories function in Instagram.

Snapchat

It is Snapchat, the ephemeral content-sharing and messaging app, that pioneered the concept of offering digital natives a media platform only they understood.

The content's ability to vanish after 24 hours, a function that appealed to Millennial and Gen Z users, has since been emulated by other messaging and social-media apps.

It also entices advertisers struggling to reach young viewers who have rejected traditional linear-TV entertainment, turning Snapchat into a favourite



Snap Originals

among marketers.

During its listing on the New York Stock Exchange (NYSE) as Snap Inc in March 2017, the company had US media powerhouse NBCUniversal and Chinese tech giant Tencent among its shareholders. In addition, it has original-content and advertising agreements with TV-media conglomerates like Viacom Inc. and Turner Broadcasting.

Yet, Snap has since been dogged by setbacks. Its advertising revenues have grown, but the growth rate is slowing. When news broke of its chief financial officer quitting in January, Snap Inc.'s valuation fell to less than US\$10bn; this is a company that once turned down a US\$30bn offer from Google.

Its acolytes publicly condemned a redesign of the Snapchat app's user interface early last year. It has reported a fall in the number of daily active users to 186 million. That, however, is still an impressive number but nowhere near the billions

watching Facebook and YouTube.

Unfazed, the company continues to be a major supporter of the international video creative and TV communities.

Its ad-funded Discover sections hosts professional videos supplied by legacy and digital-media organisations, including US TV networks ESPN and CNN and the print magazine People as well as digital media ventures VICE and BuzzFeed.

Furthermore, it is commissioning Snap Originals from established international film, TV and digital production outfits, including Bunim/Murray Productions, Indigo Development, Makeready, Keshet Media Group, Studio71 and Woodman Park Productions.

Snap Originals are explained in an interview with Snap Inc. executive Sean Mills in this White Paper (Chapter 4). ■



Real World (MTV)

3 – The Platforms: The Numbers



facebook®



Instagram



WhatsApp



Pinterest



WeChat



weibo

One of the challenges facing the new business of mobile serialised videos will be calculating the real impact of a show in terms of audience measurement.

The share of online videos watched worldwide on mobile devices exceeded 62% for the first time ever in the middle of 2018, according to a study by international analytics firm Ooyala.

Only a few years ago, smartphone viewing was associated with only short-form videos, content snacks that young digital natives alone watched on the go.

But the time spent consuming both long-form and short-form videos is soaring, according to one edition of Ooyala's The Rise of Mobile Viewing report.

As part of its Global Video Index, this particular study focused on international mobile-viewing habits during the second quarter of 2018.

It concluded that the number of video plays on mobile devices jumped 9.8% compared to the same period in 2017.

"As more premium content becomes available on mobile devices, mobile plays climb," the report stated. "The percentage of online videos viewed on mobile devices exceeded 62% for the first time."

The time spent watching long-form content on smartphones in North America during last year's second quarter grew 75%. In the EMEA (Europe,

3 – The Platforms: The Numbers

Middle East, Africa) region, it increased by 57% on tablets and by 33% on smartphones. In Asia-Pacific, long-form viewing topped 42% on tablets and 33% on smartphones.

Latin Americans cannot get enough of short-form content, with Ooyala learning that it was the dominant video format on every screen in the region, apart from connected-TV sets.

These findings demonstrate there is going to be a growing demand for quality video stories on digital handsets worldwide.

Content-sharing platforms like YouTube, social-media networks such as Facebook as well as Instagram and the Snapchat messaging app are now reaching billions of people in a world where smartphones and other digital devices are de facto primary viewing devices.

This White Paper predicts this will open up new opportunities for professional creators of original video content.

Bear in mind the social-media sharing platforms like WhatsApp, Twitter, Pinterest as well as China's Weibo and WeChat are additionally either carriers of original video shows or testing the format.

Even streaming platforms like Netflix and Amazon, which have gone after the long-form shows traditionally acquired by traditional TV networks, are making space for short-form video series on their services to be accessed by smartphone users.

Below is a snapshot of the reach recorded by the

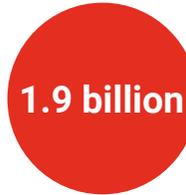
leading global digital platforms that are available for mobile video distributions. All the metrics are global unless stated otherwise.

YouTube:

More than 1.9 billion monthly logged-in users
More than 1 billion hours of videos watched daily

More than 70% of YouTube watch time is on mobile

The number of YouTube channels earning six figures in US dollars a year has been growing at an average annual rate of 40%



Facebook:

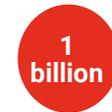
1.49 billion daily active users
2.27 billion monthly active users
More than 400 million monthly users on Facebook Watch*

More than 75 million daily users on Facebook Watch**

* = spend at least one minute viewing each
** = spend more than 20 minutes viewing each

Instagram:

More than 1 billion monthly active users
More than 500 million daily active users
More than 400 million daily active users on Instagram Stories



Snapchat:

More than 186 million active daily users+



100 million monthly active users in North America
+ = As of Q3 in 2018

WhatsApp:

1.5 billion monthly active users
More than 450 million daily active users on WhatsApp Status

Twitter:

326 million monthly active users++
80% of active users via mobile devices
++ = As of Q3 in 2018



Pinterest:

250 million monthly active users***
*** = As of Q3 in 2018

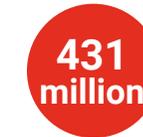
WeChat:

1 billion daily active users



Weibo++:

431 million monthly active users, of which
340 million are in China
190 million daily active users
93% of monthly active users via mobile devices
+++ = As of Q2 2018



Sources: Ooyala; YouTube (Google Inc.); Facebook Inc.; Snap Inc.; Techcrunch; Tencent Holdings; Sina Corporation; Twitter; Pinterest. ■

4 – Making Videos for Next-Gen Audiences – A Top 10 Guide

You don't need to have been a professional TV network to create or offer premium videos for next-generation digital platforms like Instagram or Snapchat.

While a TV background might help, some print publishing giants, like the US-based Meredith Corporation, are also commissioning quality video for mobile-first shows.

Every creative individual will have his or her own approach. However, below are some tips on what to bear in mind when producing high-end series for the smartphone generation and other digital-first devices.

1.Viewing

Video edited for mobile formats can be landscape (horizontal), square or, more importantly, portrait as mobile viewers watch content holding the device vertically. The standard vertical-to-horizontal ratio is 16:9 and vice versa, while some video frames are square.

2.Recommended video formats (in pixels, file sizes and duration)

Facebook Watch: 1,280px x 720px; 720px x 1,280px; 1,080px x 1,080px
Maximum file size: 4GB
Duration: Between 2 minutes and 2 hours

Instagram: 800px x 450px; 1,280px x 720px; 1,920px x 1,080px
Maximum file size: 2.3GB
Duration: Between 6 seconds and 6 minutes (per episode)

Instagram's IGTV: Up to 1,280px x 720px
Maximum file size: Up to 650MB for short-form episodes; up to 3.6GB for long-form episodes
Duration: Between 10 minutes and one hour

Snapchat: 1,920px x 1,080px
Maximum file size: 32GB (when virtual content like Snapchat lenses and Augmented Reality are added)
Duration: Up to 10 minutes per short-form episode; up to one hour per long-form episode

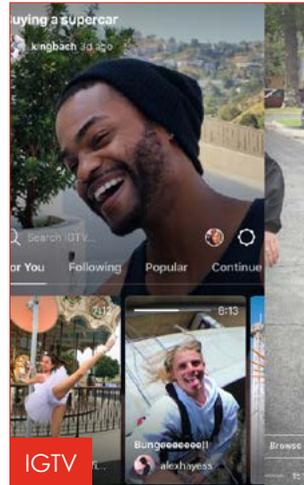
YouTube: Up to 3,840px by 2,160px
Maximum file size: Up to 128GB
Duration: Up to 12 hours

3.Welcome to the Digital Age

Bear in mind that videos created for Instagram and Snapchat Stories disappear after 24 hours.

4.Be experimental

Digital-first video entertainment is still



in its early days, so be prepared to test the different formats to see which ones suit your individual creative approach. You can also shoot the videos within the app or via a separate recording before uploading on to the app.

5.Be social

Remember that these videos are meant to be uploadable, downloadable and shareable on a

variety of digital devices, from smartphones to emerging connected TVs. So the size and duration need to be considered very carefully before shooting begins. Topics covered should trigger conversations on social media.

6.Be commercial

If you want to monetise next-gen digital videos, the duration must be able to take on insertions of skippable and non-skippable advertisements at the beginning, middle or end of each episode. Talk to the platform operator about potential subscription-funded formats.

7.Gen Z storytelling

Grab the viewers' attention within

the very first few seconds or lose them forever to other video feeds. Long wide-opening shots do not work on mobile-centric stories; be prepared to pan a shot up and down as conventional side-to-side pans will be incongruous with vertical mobiles.

8.Think of your digital-first viewer

Vertical shots are said to encourage lean-in viewing, creating a more intimate experience and encouraging interactivity. Long stories are best told in a series of several gripping short-form segments.

9.Not your standard 2D video

As long as they are relevant to the stories being told, 21st-century videos can come with digital overlays such as emojis, GIFs, digital lenses, digital stickers, augmented reality, overlaid graphics, virtual lenses, geofilters and 360-degree angles.

10. The future is here

A host of disruptive technologies are increasingly impacting digitally distributed content. Big Data! Algorithms! Artificial Intelligence! Virtual Reality! Augmented Reality; Blockchain; Voice Activation! Push notifications! Discovery! Study how they will affect your creativity and the business around it. ■

5 – The Experts Speak

Bob Bakish, President/CEO of Viacom Inc., owner of the MTV, BET and Comedy Central TV brands

In 2017, Viacom appointed Kelly Day, former Chief Business Officer at US digital media network AwesomenessTV, to be president of the newly formed Viacom Digital Studios. And in 2018, the company hired Lars Silberbauer, formerly Senior Global Director of Social Media & Video at Lego Group, to be Senior Vice President of MTV Digital Studios. In addition to renewing a content deal with Snapchat in 2018, Viacom is returning an iconic MTV reality-entertainment series called Real World on Facebook Watch. It has also used Snapchat's IGTV to announce the nominations for MTV's Video Music Awards.

In an exclusive Broadcasting Press Guild media briefing in London late last year, Bakish gave an outline of Viacom's digital-first strategy.

"We hadn't focused on the Viacom brands in the digital space in an overall way. We created the new division called Viacom Digital Studios. We've quickly commissioned 600 hours of original content (for the MTV, BET and Comedy Central brands), content that is derivative from existing IP as well as content made out of new cloth."

He continued: "Monetisation will become more important with time. We've made two acquisitions in that space. The first one was Whosay (a branded-content marketing agency that delivers campaigns via digital platforms, including YouTube, Instagram, Snapchat and Facebook); and we bought a company called Awesomeness. It is a content studio in its own right operating successfully at various price points, at about US\$500,000 an episode to seven-figures budget."

He also explained the importance of the smartphone as a delivery platform and device. "We're doing a lot in the mobile space. The greatest growth opportunity for MTV is unlocking the mobile space because people spend a lot of time with these devices and there are more mobile subscribers than there are pay-TV subscribers."



5 – The Experts Speak

Sean Mills, Head of Original Content at Snapchat owner Snap Inc. (US)

Offers original episodic video shows on its global social platform

MIPTV: Give us some examples of original content created for Snap Originals.

Mills: We launched shows over two years ago with our first original news show, Good Luck America. Since then, we've partnered with some of the industry's greatest storytellers and have added over 60 original series from dozens of partners, spanning news, entertainment, sports, beauty, dating, game shows and more. This past October, we introduced Snap Originals as a brand, as well as our first slate of serialised scripted shows and docu-series that are filled with young adult drama, mystery, horror comedy and more. And we're just getting started.

MIPTV: How should a content maker approach video production for Snapchat and how does that differ from creating for broadcast TV?

Mills: Storytelling on Snapchat is done at the speed of mobile. A lot happens in our shows - think of them as highly concentrated - and episodes are typically five minutes in length. Our shows are full screen, immersive and hyper-visual, featuring graphics, split screens, quick cuts and more. Whereas in traditional broadcast you can engage the viewer by promising a reveal at the end, shows on Snapchat need to draw viewers in immediately with engaging characters that make the small screen seem large and narratives that hook you from the very first second.



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Denis Crushell, Managing Director for International, Tubular Labs (UK)
A video-viewing analytics company specialising in digital media, social media and news feeds

MIPTV: Measuring audience habits on the next-gen video platforms is becoming critical to the entertainment business. What are Tubular Labs' key observations?

Crushell: At Tubular, we know how quickly digital video is growing. We're currently measuring 5 billion videos across YouTube, Facebook, Instagram and Twitter - and that number is increasing by over 2 million new videos a day.

For broadcasters, it's an opportunity that can't be missed. In 2018, Millennials accounted for 488 billion YouTube views in the UK alone, while in the US, over 80% of them say they use YouTube daily. With its propensity to support long-form, TV-like content, YouTube has been an obvious online destination for broadcast content.

That's not to say that publishers haven't found value in shorter content made for news feeds. In 2018, 85% of the highest performing videos (over 100,000 views) uploaded by media companies to Facebook were under five minutes long, driving over 1 trillion views.

Many of these views come from 'digital first' businesses, who've built their followings by testing content to find the most successful formats. As always, data is key to that insight – whether content creators are utilising Facebook, Instagram, YouTube or Twitter, utilising that data is key to success.





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