

THE HARMELIN MEDIA REPORT

A Monthly Newsletter Published By Harmelin Media

October 2006



Volume 17 No. 9

Blinks by Valerie Gentieu

If you heard "D'oh!" on the radio quickly followed by "Tonight on Fox" or if you heard "I think I can fly" followed by a voiceover saying "Heroes on NBC," you've just heard a 'blink.'

Clear Channel has started offering 1-, 2- and 5-second spots known as 'blinks' and 'adlets' to advertisers on their 1,100 radio stations. No one has yet to use the one-second blink, but several national advertisers have bought the adlets or five-second spots. These can be purchased at 18% to 21% of the cost of a standard 60-second spot. The two-second spots cost even less — just 10% of a 60 second spot cost. The "Less is More" company will only allow one adlet and two two-second blinks to run in one hour on any station. Clear Channel is still determined to reduce clutter.

FOX Broadcasting Company was the first advertiser to use "blinks" in a campaign. FOX and Clear Channel partnered to help promote the season premiers of *Prison Break*, *House* and *The Simpsons* by using two-second blinks. This was the first national radio campaign of its kind. Creatively, FOX Broadcasting's radio promotion team and Clear Channel's creative services group collaborated

(Continued on page 4)

Catch It Online by Cyndi Graiff

I can vividly remember making sure that I had no plans for Thursday nights. No one was allowed to call me, and no one was allowed to touch the remote. It was appointment television night — 'Must See TV.' Unless you remembered to set your VCR to record it, it was the only time you could see the episode until its rerun aired the following summer.

Now you hear TV promotions like "catch *Grey's Anatomy* replay on Friday at 8PM," or "watch this episode of *Desperate Housewives* on ABC.com," or "see *The Office* on your cable provider's OnDemand." A shift has occurred. Networks are not dictating the day and time that their audiences must view a program; they are giving their audiences several options to view.

Over the past month, millions of viewers have watched television show episodes streamed over the Web by



broadcast networks. All of the major networks now make some of their entertainment programs available for free. NBC and ABC claim that millions of individuals have streamed their available programs within the first two weeks. The numbers are small, just 5% of TV viewers, but they are noticeable. Most of the activity happens within 24 hours of the original broadcast airing. Viewers are catching up on missed episodes.

With this new shift there are ripple effects. Networks are realizing that the average online viewer is different from the average TV



viewer. Programs that may have been lost within the weekly lineup are available to the target audience at their leisure. *Heroes* on NBC is

gaining momentum from online viewers as well as repeat runs on the network. Programming that would have been cancelled within the first week or two of poor ratings are getting a reprieve. Online users have been notorious for spreading the word through blogs or the MySpace and YouTube websites.

MySpace and YouTube are where 13-26 year olds are spending much of their TV time. Instead of watching their appointment TV, they are networking with friends on MySpace or viewing the latest video clip on YouTube. They are an unusual breed, as the networks are starting to find out. They are passionate about their shows and are vocal to boot!

It is not only the 13-26 year olds that have influenced this shift — the large number of computers in homes today is a factor. Broadband

(Continued on page 3)

Monday Nights... Hardly Mediocre

by Lisa Barkley

The latest primetime cable ratings are out, and after three quarters in the books for 2006, ESPN has landed at the top of the heap. The network has posted the largest year-to-date gain with a 20% jump in ratings for the Adult 18-49 audience, to an average of 797,000 viewers. This increase is due to the nearly 30% rise in A18-49 viewers in 3rd quarter alone. The gain of the NFL's *Monday Night Football* programming has had a huge impact on the network, and is the primary reason for the boost in ratings.



As the 2006-2007 NFL season progresses, records show that ESPN made the right move by bringing *Monday Night Football* (MNF) to network cable. Through the

first six weeks of the season, ESPN is averaging 12.9 million total viewers and 7.1 million A18-49 viewers on Monday nights, making it the #1 network in primetime cable television in total household ratings, persons, and A18-49 viewers, as well as all major A18-54 demos for five consecutive weeks.

In week one, *MNF* had an enormous debut, and was quickly followed by five more successful weeks. The most impressive telecast featured the New Orleans Saints vs. the Atlanta Falcons. This particular game pulled in approximately 10.9 million households, and 15 million total viewers. Even more notable is the number of people who watched the 90 minute pre-game show, *Monday Night Countdown* (*MNC*). *MNC* saw an average of 3.1 million households, a 38% jump from the previous week's 2.24 million households. Performances by U2 and Greenday and the emotional return of football to the hurricane-ravaged city of New Orleans certainly helped push the ratings.

(Continued on page 4)

Paramount and King World

by Jennifer Tilley

On Tuesday, September 26, 2006, the announcement was made – CBS Paramount Domestic Television and King World Productions joined forces to form the new CBS Television Distribution Group. The group will handle worldwide production, distribution and media sales. What does this mean exactly? In a nutshell, the group will save money due to a cutback of employees, in turn making the company more attractive to Wall Street.

This move surprised both internal employees and people that work with the companies. A lot of changes will have to be made to make this work – meaning lots of movement within the company will happen over the next few months. Former King World CEO Roger King will be named CEO of the new CBS Television Distribution Group. Robert Madden, former King World COO, will now become president and will handle various duties including administration, finance, legal, communications and consumer products. John Nogawski, former CBS TV president, will now become COO and be in charge of syndication, ad sales, marketing, research, and new media. Armando Nunez Jr. will remain president of CBS Paramount International Television. All of the above will report to Roger King. Also, Terry Wood, who is currently the president of creative affairs and development, will continue handling her respective duties within the new company – which include programming and developing new first-run series for the group.

Former CBS Paramount Worldwide Television president Joel Berman will be leaving the company. CBS TV president Greg Meidel is also leaving the company. When asked about all of the movement within the new group, King responded by saying, "Combined, the two companies will allow us to serve our clients better – that's the bottom line. The first phase of the operation will be getting people acclimated to their new positions."

With these changes coming into play, most of syndicated TV's top-rated programs will now be under one roof. King World's lineup includes *Wheel of Fortune*, *Jeopardy*, *Oprah*, *Dr. Phil*, *CSI Miami* and the popular sit com *Everybody Loves Raymond*. Paramount brings *Entertainment Tonight*, *The Insider* and *Judge Judy*, to name a few. Together, King World and Paramount introduced

(Continued on page 3)

(Continued from page 2)

the new *Rachael Ray* show in September.

Some in the industry fear that CBS Television Distribution Group now has the power to monopolize the entire business. The advantages for the CTDG were laid out by Leslie Moonves, president and CEO of CBS Corp., "These premier organizations joined together will form one fully integrated, syndication powerhouse. In addition, this restructuring will streamline our global distribution operations, focus our syndicated programming and sales resources and create a dynamic and prolific pipeline to serve the syndication marketplace."

How does this affect us as media buyers, you ask? Most likely it won't. Many are worried that ad sales will pressure buyers to purchase some of the lower rated shows in order to purchase some of the higher rated syndication. But as buyers, we know that many more factors come into play when deciding what shows are best fit for a campaign.

Around the Water Cooler

A Completely Unscientific Survey of
Harmelin Media Employees...
This Month's Question:

**Have you ever watched a primetime
TV program in one of these new ways?**

**Streamed the program from
the network's website: 14%**

**Downloaded and viewed the
program from an alternate
website: 14%**

**Watched it through your
cable TV's OnDemand
feature: 37%**

None of the above: 47%



(Continued from page 1)

and DSL allow images and downloads to be easier and quicker than ever before. In addition, some cable companies are taking advantage of a huge opportunity and competitive advantage. For example, Comcast offers cable, telephone and Internet packages to customers. The live stream of cable and broadcast television is now available to many homes.

So where does this leave advertisers? How can they be included in this shift? On ABC, national advertisers can own the breaks and sponsorship logos for a specific downloaded program. The user can view the same episode multiple times and each time encounter a new advertiser or sponsor.

ABC.com flashes this statement regarding commercials during webcasts of their programs: "Viewers can't advance the episode beyond an ad break until you have watched the ad for at least 30 seconds. The advertisements are placed at four breaks during an hour-long show and three breaks for a half-hour show. A two-hour show will have 8 ad breaks."

How will advertisers be able to measure and evaluate this online audience? Nielsen Media Research recognizes the shift and is working on developing a third party measurement system for online viewing. They are hoping to have it ready in eighteen months.

Many viewers are excited that they can catch up on their favorite shows without having to buy or rent another piece of electronic equipment. For advertisers and agencies, the excitement is tempered by the challenge to reach a program's audience that is now diluted over time and place.

**The Harmelin Media Report
is published by:**

**Harmelin Media
525 Righters Ferry Road,
Bala Cynwyd, PA 19004
(610) 668-7900**

**CEO: Joanne Harmelin
Editor: Terry Maher**

**Visit our website at
www.harmelin.com**

(Continued from page 2)

Many skeptics in the media and sports worlds doubted that Disney's move of *Monday Night Football* from its flagship ABC broadcast network to its ESPN cable property would be successful. ESPN is available in approximately 30 million fewer households than its broadcast counterpart; however, the NFL has only seen a 15% decrease in MNF viewers compared to last season. Now that is a stat worth mentioning. The numbers go to show that football fans will follow NFL games no matter what network, cable or broadcast, airs them.

Now that *MNF* is a huge hit for ESPN, people may wonder how Monday nights on broadcast television have been affected. It will take more than a few weeks of good ratings on ESPN to make a determination, but here's an interesting statistic: the average 9PM to 11PM Monday night A18-49 ratings for ABC, NBC, and CBS combined has fallen 25% year-to-year and the household ratings have fallen 24%.

Not only are ratings looking good for ESPN, but ad sales are skyrocketing. According to ESPN, inventory is all but sold out. Not only is the network currently topping its sell-out rate of the previous year, it has also gained a whole new plethora of clientele. For example, powerhouse retail giant, Wal-Mart, has committed to the National Football League and *MNF* this year. Their ads for HDTV incorporate SportsCenter's "Pump Up the Volume" highlights, as well as the *NFL Countdown's* "Soundtrack." ESPN has broadened its sales appeal even further by forging deals that include ESPN.com, ESPN radio and ESPN: Magazine, so advertisers can enjoy the benefit of getting their message across through various multi-media platforms.

It will be interesting to see how ESPN and *MNF* finish the season.

Clients in the Harmelin Media 15+ Year Club . . .



...since 1984

Widener University

...since 1984



...since 1987



...since 1989

Thomas Jefferson
University Hospital

...since 1989



...since 1990



...since 1991

. . . we thank you.

(Continued from page 1)

and combined theme music along with acerbic remarks from characters to remind the radio listeners to tune in to FOX that night. Since *The Simpsons* has run for years now, most Americans are familiar with Homer's "D'oh!" But how many are familiar with the characters from *House* or *Prison Break*? Two-second ads may not be the most effective way to attract new viewers, but many think it's a very novel and effective way to remind the TV programs' loyal viewers to tune in.

NBC recently bought five-second adlets to help promote their new show *Heroes*. The network isn't relying solely on these five-second spots to promote the new drama but are coupling the adlets with 15- and 60-second radio spots.

This isn't the first time advertisers have used short spots to promote their brands. The *WSJ* reported that in 1974, Master Lock was the first to air a one-second spot during the Super Bowl on TV. The commercial featured a bullet flying through one of their Master Lock padlocks. In 2005, Cadillac used five-second TV spots and won industry awards.

Depending on what the advertiser is trying to accomplish will determine whether or not a blink or adlet will work for them. Master Lock's creative was straight to the point and FOX's "D'oh!" is a good reminder that *The Simpsons* are on that night. But it is very hard to squeeze pertinent information into a one, two or even five seconds.