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No Longer a Pipedream

Limelight Networks, Inc.

A Powerful Trend that Represents
Fundamental Change:
The Internet Streaming Media Boom

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**MICHAEL GORDON, CO-FOUNDER AND
CHIEF STRATEGY OFFICER, LIMELIGHT NETWORKS, INC.**

A Powerful Trend that Represents
Fundamental Change: The Internet
Streaming Media Boom

ERIC SCHUMACHER-RASMUSSEN, EDITOR, *STREAMING MEDIA MAGAZINE*

Make Your Content Count

Taking stock of the wide range of solutions and services highlighted in this White Paper, I kept thinking of a classic Steve Martin bit from the 1970s in which he makes a bold pronouncement to the audience: “You can be a millionaire, and never pay taxes.”

He keeps repeating the phrase, selling it more and more with each iteration. When he finally gets to the point, he pulls back from over-the-top salesman to matter-of-fact reporter: “First,” he says, “get a million dollars. Then ...”

As if getting the million dollars was the easy part. Of course, this being Steve Martin at his most absurd, he informs the crowd that the second step is just as simple. When the IRS asks why you didn’t pay your taxes, simply say “I forgot.”

And what’s this got to do with streaming media? I first thought of Martin’s gag when I was interviewing VitalStream president and COO Phil Kaplan for the podcast that accompanied their White Paper submission (all participants recorded interviews with me that can be downloaded from www.streamingmedia.com). I asked what he thought was the single most important thing content publishers needed to do to grow ad revenue. “First,” he says, sounding every bit as impassive as did Martin, “build a big audience. Then ...”

Of course, Kaplan knows building an audience isn’t as simple as he made it sound. Creating content that will draw a large audience (or, in the case of long-tail content, a small but steady one) requires just the right mix of art, science, and luck. Just as importantly, it demands a real understanding of the medium over which it will be delivered. For instance, while a film like Ingmar Bergman’s

Persona (1967) is a masterpiece of both psychological storytelling and slow, measured filmmaking that works brilliantly on the big screen, on a 27-inch television screen, much of the movie’s visual impact is lost. You might be able to convince me that it’d be worth watching on my computer’s CRT at 720p or 1080p, were a high-def version available. But the thought of trying to view it at 320x240 on a portable media player is laughable. To put it in streaming parlance, *Persona* is an example of video that doesn’t scale down well.

What’s more, most motion pictures are lean-back experiences, where the viewers are passive but (hopefully) rapt by either the storytelling or the sheer force of the sound and vision in front of them. Plenty of Internet video content is of the lean-back variety, too—sports highlights, music videos, the latest viral sensation—and some of it draws a huge audience. But we can’t lose sight of the fact that Internet video that works is still a relative novelty; it’s only within the last year that the majority of U.S. Internet households can even watch video on their computers without worrying about buffering, hiccupping, or excruciatingly long download times.

Content publishers need to be thinking ahead to what Internet video will look like when the novelty wears off, when consumers will demand something more than simply a replication of the television experience. In order to draw and maintain that big audience and monetize that content, the very nature of that content will need to be qualitatively different than what we see today. “Web-delivered digital media content comes with all the built-in advantages of the Internet,” writes Limelight Networks founder

and chief strategy officer Michael Gordon, in what amounts to a mission statement for today’s digital media service providers. “What I want, when I want it, where I want it—and I get to actively participate.”

To put it another way, as Maven Networks CEO Himli Ozguc does, the future of Internet TV lies in immersive and interactive consumer experiences.

“We’re talking full-screen, high-resolution video with interactivity, personalization, and social networking capabilities,” he says in Maven’s video podcast. “You really need to immerse your audience in your content. That’s the source of all successful Internet TV services, as well as the commercial use of those services to generate advertising or subscription revenue.”

The vendors represented here in *Best Practices: Media, Broadcast, and Entertainment* might not be able to help you create the content itself, but all of them can help you publish it, deliver it, and maximize the interactivity that sets it apart from the audio and video available from its traditional radio and television counterparts. And the solutions offered here are far more user-friendly than the solutions offered five, four, or even two years ago.

Content delivery has become a commodity, and the number of tier-one content delivery networks (CDNs)—that is, CDNs who’ve built out their own networks—has dropped from several dozen in 2001 to fewer than ten today, and so CDNs like Limelight Networks and VitalStream are specializing in niches like online gaming and radio or focusing their efforts on value-adds like ad insertion.

Though the wheat has been separated

The vendors represented can help you publish, deliver, and maximize the interactivity that sets your content apart from the audio and video available from traditional radio and television counterparts.

from the chaff in the CDN market, other services are stepping forward with alternatives to the traditional CDN model. Peer-to-peer and Bit Torrent delivery networks have been around for some time, but relative newcomers like Itiva prove that we haven't seen the end of technological advances in those areas, either. It's all about getting your content as efficiently as possible to the people who want to see it, all the while minimizing cost to you while providing the best end-user experience possible; Bit Torrent and P2P might work just fine for the post-Napster generation of college students who don't mind waiting four hours to download a movie from an outlaw network like LimeWire, but don't expect paying customers or advertisers to be quite so forgiving.

And even if the CDN remains the best-known type of streaming media service, it's no longer the most important element. Content creators need to look at every step in the delivery chain, from encoding and transcoding to digital rights management to setting rules on who gets to view what content and when to the player environment end-users will listen to or watch it in. To say nothing of perhaps the most important step of all: monetizing it.

As a content publisher, you want to be able to deliver your content in as many formats as possible in order to reach the maximum number of consumers. That's where a solution like Media Excel's H.264 transcoding hardware comes into play, letting publishers take content and efficiently convert it to formats for broadcast, Internet, and mobile delivery. "Consumers want their content anytime, anywhere, on any device," writes Media Excel's Eduardo Perez. "It is imperative to seamlessly transcode content in real time and on-demand for distribution to the various end-user media-enabled devices."

Of course, encoding and transcoding doesn't always fit within a content publisher's

business plan, and most of the other service providers in this White Paper include encoding and transcoding as part of their overall offerings. One of the first such platforms to offer an end-to-end publishing application was, appropriately enough, thePlatform. thePlatform came into being in 2000 when a developers from places like RealNetworks, Adobe, and Microsoft realized that while they'd worked on tools that helped people create content, and CDNs helped deliver that content, there was no single software application to manage the publishing of that content, from ingestion to reporting.

Since its founding, thePlatform's Media Publishing System has been put to work in many different verticals, and their clients in the media and entertainment field include several top-notch players, including Comcast, which purchased thePlatform just before this White Paper went to press. But one of the exciting things about the current state of the media publishing space is that relative newcomers like Maven, Monetize Media, and Vividas—with its dazzling, playerless, high-def video delivery solution—have just as many marquee names on their client rosters as does an industry veteran like thePlatform. This sector of the market is wide-open right now, and content publishers would be wise to cast a wide net with your RFPs. (On the other hand, if you have the luxury of knowing exactly what it is you want to achieve—like offering Internet radio to consumers with a custom player featuring exceptional reporting capabilities—you'd do well to seek out only the service providers who specialize in your niche; in that case, Streamtheworld's interactive player will knock your socks off.)

It's also time for Internet video publishers in the U.S. to start taking seriously the fact that they need to make their content accessible to as many viewers as possible, not just English speakers. That's where a company

like iProbe, which offers translation, closed captioning, and transcription services, comes in. With English the first language of only 80% of United States residents, you can tap new revenue-generating markets by offering your content in multiple languages.

Whatever the language, the name of the game is still monetization. While the subscription vs. pay-per-view vs. ad-supported debate still rages on, content publishers would be wise not to assume there's one business model that works best for everybody, or even that a single model will work best for them on its own. Andrew Olson, COO and CFO of thePlatform, offers this caveat: "What you really hear when someone says 'I'm going to revolutionize the way the industry works' is 'I'm going to force a new business model out there and break someone else's.' We're an enabler for whatever kind of business model people want to adopt or try to put out there in the marketplace."

But even if you'd be foolish to reject any business model out of hand, you'd be equally blind to miss the writing on the wall: advertising, both banner and in-stream, is getting the most traction in 2006, fueled by reporting and analytics that are unmatched in other media. Solutions like VitalStream's Advertising Services and WebSideStory's HBX Analytics give content publishers near-realtime reporting on who's watching or listening to what, as well the purchasing research and decisions users make based upon the content and ads they're served. The kind of feedback that takes weeks or months in television and radio ratings periods can now be obtained in a matter of minutes.

After all, those "built-in advantages of the Internet" that Limelight's Gordon writes about are as applicable to content publishers and advertisers as they are to consumers. And with tools and solutions like the ones presented here, publishing and monetizing your content is easier than ever.

VITALSTREAM, INC.

Best Practices for Content Monetization Through

Online Advertising

People are spending more time on the Internet than ever before. In fact, a Jupiter Research survey of more than 4,000 people revealed that consumers spend more hours a week online than watching TV. And there are no signs of a downturn—various research firms have all pointed to a continued and rapid growth in the online space.

The Internet has reached into and, in some cases, reshaped just about every aspect of modern life. It has changed the way we obtain information on everything from the latest news event to medical and health issues. We go online to research the newest products, share photos with family and friends, book travel plans, and preview what movies we want to see.

We use the power of the Internet to entertain ourselves, educate ourselves, work, shop, bank, and stay in touch. In fact, the Internet has become such a normal part of life that those who do not utilize the web for some type of day-to-day activity constitute an ever-shrinking minority.

There is no wonder that enterprise is taking notice to this rapid surge of the online population. With more eyeballs online than ever before there is a greater desire to capture this attractive demographic. These trends have led to those in the music, video, news and entertainment industries to see that the Internet provides a substantial business opportunity. Companies that implement a sound online business model that integrates synergistically with

their offline strategies are likely to see a significant increase in revenues.

The Drive for Content Monetization

The Internet has increased the number of options a company has to reach their target audience. However, what was bred for extending a brand or reaching into a new market segment can become a major cost center for companies trying to capitalize in on the move to online media consumption.

Costs associated with the creation, transformation, licensing, and management of online media as well as the investment in additional hardware and software has gnawed into the profitability of many companies looking to integrate online activities with offline strategies.

At the same time, enterprises cannot afford to ignore an online population that increasingly considers the Internet to be an important part of their everyday life. The Internet is quickly becoming the most effective way of accessing this valuable, difficult to reach, younger audience.

Real Potential

A profitable online business model is, in fact, a reality. By implementing a solid online advertising strategy into an existing business model, content owners have the ability to deliver compelling content, reach a growing online audience, and generate additional revenue streams from their online media.

Tips FOR INCREASING Ad Campaign Results:

- Keep your audience captivated. An engaging environment that allows your user to interact with online media will make your audience more motivated to hear, see, and respond to your message.
- When possible, repurpose existing media content (i.e., television or video commercials) for use online.
- To prove most effective, audio or video ads should be synchronized with corresponding static or Flash display advertising.
- Deliver where it matters. Leveraging user-provided statistics such as gender and year of birth to deliver targeted ad campaigns ensures that ads only reach the specified target audience.
- A measurable response and a means to track the effectiveness of a campaign are essential to a successful ad strategy. Utilize detailed audience metrics to track and report on who your audience is, what their demographic profiles are, and when they watch or listen.



Advertisers gain access to an appealing and hard-to-reach demographic with the propensity to spend money online. Not only is this new online population utilizing the Internet as a source of information and entertainment, but they are investing their money as well. The amount of money consumers spend online is expected to increase 75 percent by 2010, with the Internet influencing nearly half of all U.S. retail sales, according to another Jupiter Research Survey.

This growth prediction supports the idea that previous resistance by consumers to former online advertising methods of pop-ups and banner ads is waning heavily with the surging demand for online media. Advertising is in fact preferred by a significant number of online users, if the alternative is buying content. A majority of consumers would rather receive online content with ads for free than pay to receive ad-free content.

And these ads are working. Almost one in three (31 percent) of surveyed web users said they made purchases online as a result of viewing an Internet ad, while 22 percent said that online ads spurred offline purchases. With this rapid adoption rate, online advertising will continue to aggressively seize market share from traditional ad vehicles like print and television.

Considerations for Implementation

To take advantage of this increasing market share and effectively monetize your content means finding the right vendor who can create the right advertising solutions around your online media. The most effective and limitless means to monetizing content is to create advertising solutions around existing online media.

Ad solutions can be placed into two main categories: ad placement and ad insertion. There are unique benefits to each method and varying reasons for opting for one or the other.



Integrated video, audio, and banner campaign for restaurant chain Shoney's new Grizzly Burger combines pre-roll video ads with streaming 60-second mid-roll audio spots that encourage listeners to maximize their streaming players and click on the Shoney's banner ad.

Ad placement refers to any advertising, audio or video, that is placed "on-demand" in front or at the end of streaming media content. This can also be referred to as pre-roll ("gateway") and post-roll ("bumper") ads. This method is fairly simple to implement, as an ad placement system merely needs to have the ability to insert content as required around the streaming media. A related static or Flash banner ad can also be placed in the media player to display alongside streaming media content.

Ad insertion works with live streaming and places ads according to a broadcast schedule in a truly dynamic environment. Ad insertion solutions in essence strip a broadcast of its regular ads and insert a new audio or video ad in its place in real time. This is usually done to replace ads that cannot be aired over the Internet where the broadcast is being simulcast. Radio groups typically require this method

of advertising in order to broadcast their programming over the Internet as there are often national ads that they are not permitted to air online due to geographical, legal, or contractual constraints. Ad insertion therefore enables radio groups and broadcasters of any kind to obtain a new set of online advertisers with the ability to replace terrestrial ads with a different set of online ads.

Stripping out regular broadcast ads and inserting new ones seamlessly is no minor accomplishment. The new ads must be timed correctly so they sync with broadcast programming and do not leave dead air. To prove most effective, the audio or video ads should also be synchronized with any corresponding static or Flash display advertising also being delivered.

Real-time in-stream ad insertion works with automation software to determine



Placing a commercial in front of a piece of streaming media content is a simple and effective way to capture eyeballs for your advertisers.

exactly when to insert the ad, and which ad to play. The VitalStream system uses a server side network trigger that signals the traffic system to initiate the delivery of the selected ad. The beauty of this solution is that it can be used to target a very precise demographic based on simple listener or viewer information like age, gender, and zip code.

VitalStream Advertising Services employ dynamic targeting by the collection of additional user information. User-provided statistics such as gender and year of birth allow creation of detailed audience databases that can be tied into reporting and ad delivery functionality. Detailed audience metrics that track and report on who your audience is and their demographic profiles, as well as when they watch or listen, is then fed into the traffic system to ensure your ads reach highly qualified recipients. Targeting campaigns to demographic and psychographic user profiles ensures campaigns only reach the specified target audience.

Moving Toward an Online Advertising Model

There are currently many radio groups successfully delivering multi-faceted advertising campaigns with their streaming content. Networks such as Citadel

Communications, Univision, and Reach Media employ a successful combination of pre-roll, in-stream ads, and Flash banners to create compelling and lucrative advertising campaigns to off-set their streaming media costs.

IPTV channels, as well as news and entertainment sites with on-demand video content, are now entering into this space as they realize they can employ the same tools and methods to generate advertising opportunities around their existing streaming content.

Finding the Right Mix

The best way to create advertising for online distribution is to repurpose existing media content (i.e., television or video commercials) for use online. Placing a 15- or 30-second video commercial in front of a piece of streaming media content is a simple and effective way to capture eyeballs for your advertisers.

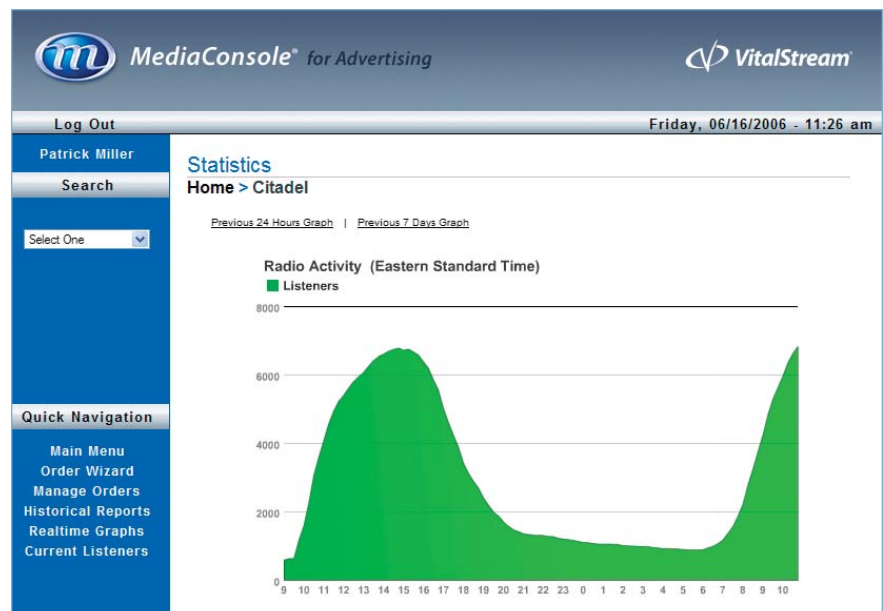
Traditional media, such as audio commercials, can be made interactive by incorporating

a synchronized visual component such as a flash banner ad within the media player every time the audio ad plays.

An “invitational ad” takes this a step further and uses the audio commercial to encourage, or invite, the listener to interact with your ad—taking them to a website, survey, or other means of capturing more information. This type of advertising generates increased results by creating a captive and engaging environment for the user. Your audience becomes more motivated to hear, see, and respond to your message, which in turn provides a measurable response and a means to track the effectiveness of a campaign.

Creating networked distribution channels of content attracts larger advertisers and increased advertising dollars by supplying the volume necessary to take advantage of larger advertiser budgets. Networks are created through channels of related content, such as a broadcast group that has many stations, channels, or websites online. VitalStream enables a network group to

At-a glance charts display real-time data and make reports easy to understand.





MediaConsole® for Advertising VitalStream

Log Out Friday, 06/16/2006 - 11:34 am

Patrick Miller

Search Home > Citadel

Month Year Gender Age Day Daypart Apply Filter

MAY 2006 Female 18-34 Weekend 9A-5P

Markets	Total Sessions	TSL	Avg. Duration
Albuquerque	223	14,912 (mins)	67 (mins)
Allentown	124	9,097 (mins)	73 (mins)
Baton Rouge	400	21,020 (mins)	53 (mins)
Binghamton	93	5,009 (mins)	54 (mins)
Boise	168	9,157 (mins)	55 (mins)
Buffalo	166	10,930 (mins)	66 (mins)
Charleston	281	21,395 (mins)	76 (mins)
Chattanooga	61	7,565 (mins)	124 (mins)
Colorado Springs	113	5,200 (mins)	46 (mins)
Columbia	73	2,176 (mins)	30 (mins)
Flint	19	1,012 (mins)	53 (mins)
Grand Rapids	163	8,478 (mins)	52 (mins)
Knoxville	338	16,301 (mins)	48 (mins)
Lansing	192	13,299 (mins)	69 (mins)
Las Vegas	0	0 (mins)	0 (min)
Little Rock	463	37,586 (mins)	81 (mins)
Memphis	288	19,381 (mins)	67 (mins)

Quick Navigation

- Main Menu
- Order Wizard
- Manage Orders
- Historical Reports
- Realtime Graphs
- Current Listeners

Extensive reporting features effectively track ad campaigns in real-time.

Our services were designed with the flexibility to leverage your internal resources to sell your online inventory, use a third-party ad sales team or use the VitalStream Advertising sales team to manage ad inventory for you, leaving you free to develop and maintain your content.

VitalStream Advertising Services provides a complete solution to drive the monetization of your online media content and maximize user experience through the medium of Internet broadcasting.

ABOUT VITALSTREAM

VitalStream, Inc is a global provider of integrated content delivery services that enable businesses to broadcast digital media and communications to a worldwide audience via the Internet. The company provides complete solutions including video and audio streaming, advertising placement and delivery, reporting and analysis, live event broadcasting, media asset management, integrated Web hosting and consulting services, that seamlessly integrate with today's leading streaming media technologies. VitalStream serves a broad customer base including Fortune-500 corporations, movie studios, news broadcasters, advertising agencies and music and radio companies.

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U.S. Online Advertising Forecast, 2005-2010. - Jupiter Research

Excerpt – "Almost one in three—31 percent—said they made purchases online as a result of viewing an Internet ad, while 22 percent said that online ads spurred offline [purchases]."

A decade of adoption: How the Internet has woven itself into American life, 2005 - Pew Internet and American Life Project.

Excerpt – "The Internet has reached into—and, in some cases, reshaped—just about every important realm of modern life."

"Internet Expected To Influence Nearly Half Of Total Retail Sales" - By K.C. Jones, Techweb News - February 6, 2006

combine their channels under one unified umbrella, creating a larger potential consumer base.

Solutions That Meet Your Objectives

A company cannot successfully implement an online advertising strategy without having the right infrastructure and the right tools. Once ad campaigns are live, the means to effectively traffic, manage, and deliver them, as well as provide meaningful reporting data to both you and your advertising clients, are key elements in the success of your advertising strategy.

Almost one in three of surveyed web users said they made purchases as a result of viewing an Internet ad.

Whether you are a content owner or an advertiser, VitalStream Advertising Services offers multi-faceted ad insertion and ad placement solutions that help clients leverage the power of the Internet to maximize revenues for their online streaming content.

Our strength lies in the combination of a robust content delivery network, intelligent ad insertion technology, and audience profiling and metrics to guarantee effective ad delivery in a complete turnkey solution. All of this is backed by industry experts in audio and video streaming services as well as advertising, sales, and marketing.

VitalStream Advertising Services incorporates a full campaign management suite, inventory prediction tools, and extensive reporting features to effectively track ad campaigns in real time. We take online advertising to the next level by delivering live targeted ad campaigns to highly qualified demographic groups with the ability to obtain real-time reporting on the audience that sees, hears, and responds to your advertising campaigns.

ANDREW OLSON, *thePlatform*

Comprehensive Digital Media Publishing: proven

A century or so ago, the height of technology for “just in time” media distribution was a print run of single sheets of paper, printed on one side with regional or national news, and left blank on the other side. These sheets were delivered by train to far off cities and small towns.

This brilliant innovation allowed the local wordsmith to dynamically (so to speak) add geographically targeted advertising and local content at the last minute by printing on the blank side—usually, riveting commentary on topics such as how many days the town had been without rain, and advertisements for the local feed store.

Today, in a world of desktop publishing and 100GB stock photo libraries that fit in a desk drawer, the concept of flipping a stack of paper over and printing on the other side seems obvious to the point of being mundane. Furthermore, it is a virtual certainty that same wordsmith would be baffled by TV-on-demand, even after being shown the wire coming into the box, and that he’d consider the remote control—not to mention video on a cell phone, (and probably the cell phone itself)—as probable cause to believe that there really is magic in the world.

Yet today, every day, organizations face challenges of near-real-time media

management, manipulation, and distribution that are the inevitable extension of that blank sheet of paper, but whose complexity is orders of magnitude greater.

It would be impossible to accomplish many, if not most, of the media services that exist today if every aspect of production and distribution had not become almost completely digital. Because it has, we can now apply levels of automation and logical analysis that enable completely new business opportunities—from news to entertainment, paid content to viral video.



Figure 1: Comcast's The Fan

“Streaming With The Sharks”

Digital media is far more than just streaming, but many still use that term as an all-encompassing phrase, particularly for video. Unfortunately, as is the case with many new technologies, this complex landscape has led to the financial ruin of many who have started down the path of building a business around them.

For your business to survive and thrive, you need to understand the different pieces of the puzzle that help content get from its initial form, such as video tape, to an iPod, TV, PC, or other device. In logistics, this is called the “value chain”—it is the sequence of things that have to happen to accomplish your goals.

Moreover, you need to understand which pieces are critical to accomplishing your own business objectives. Are you selling content? Advertising slots? Do you need to worry about many different platforms, or just one, such as a Windows PC or portable media player?

thePlatform's Proven Solution

thePlatform[®] Media Publishing System[™] (MPS) provides a comprehensive, extensible, modular system that allows each organization to create a solution tailored to its unique needs. MPS provides a wealth of



thePlatform Media Publishing System

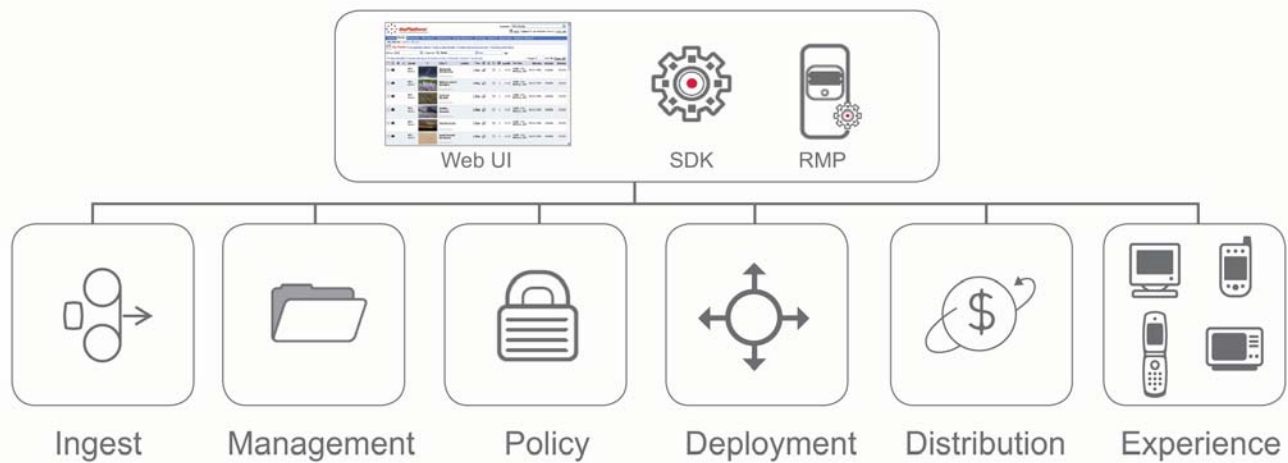


Figure 2: The Digital Media Value Chain

built-in software features and functionality, and it provides turnkey integration with best-of-breed third-party technologies as well. MPS truly enables content owners to ingest and manage once, and deliver anywhere, to any device, on any network.

As a company, thePlatform was founded in 2000, and its proven software powers some of the most cutting-edge digital media solutions for companies including CNBC, Comcast (including Comcast's The Fan, see **Figure 1**), Microsoft, and Verizon Wireless.

Understanding the Value Chain

The basic elements of the digital media value chain are as follows:

- *Ingest*
- *Management*
- *Setting and enforcing Policy*
- *Deployment and reporting*
- *Distribution*
- *Experience*

You need to understand each step in the chain, and its relationship to your own business model, to be able to optimize a technical solution to meet your business needs (see **Figure 2**). thePlatform's philosophy is to provide products that help customers build optimal business solutions, based on three approaches to each element in the value chain:

- *Manual workflow tools for single-item processes*

- *Tools for manually initiating built-in bulk processes*
- *An advanced SDK and APIs for complete workflow automation*

MPS has unique tools for each stage, but all are driven from a consistent, logical, and programmatic user interface design.

Ingest

Content creation can take many forms—from digital or analog tape recording for audio and video, to computer graphics and animation. In the end, however, to distribute content digitally it is necessary to convert that content into digital files. This process is often referred to as capture, or encoding. New files can also be converted from one digital format to another, such as from MPEG to Windows Media, in a process called transcoding.

Regardless of how you first create digital files, to actually manage them (other than manually) these files need to be placed in the right place for management and registered with your content management system along with the correct associated metadata, such as title or description. This process is usually referred to as “ingest” (see **Figure 3**).

The MPS Solution

MPS provides different ways to ingest content, depending on the level of automation

and the complexity of your own workflow around content creation. You can actually have the files upload through MPS, and MPS will automatically extract any metadata present in the files, from file size and aspect ratio, to title and description. The files can automatically be moved to servers which you define (e.g., your account on a content delivery network such as Akamai), or you can utilize thePlatform's built-in relationships for content storage and delivery. Furthermore, if your content already resides on a storage server, you can link to that content without ever moving the files.

MPS Tools

At the simplest level, MPS includes built-in web forms for uploading digital files. With a few clicks of the mouse you can upload files, group them together into objects, and set your metadata (see **Figure 4**).

MPS also offers an easy and intuitive FTP drop folder feature, where many files can be uploaded and ingested automatically with a single “drag and drop,” or from the output of automated encoding tools.

MPS Automation

In addition to the web forms and FTP drop folders, content can be ingested directly through the Web Services SDK to provide full integration with your own production

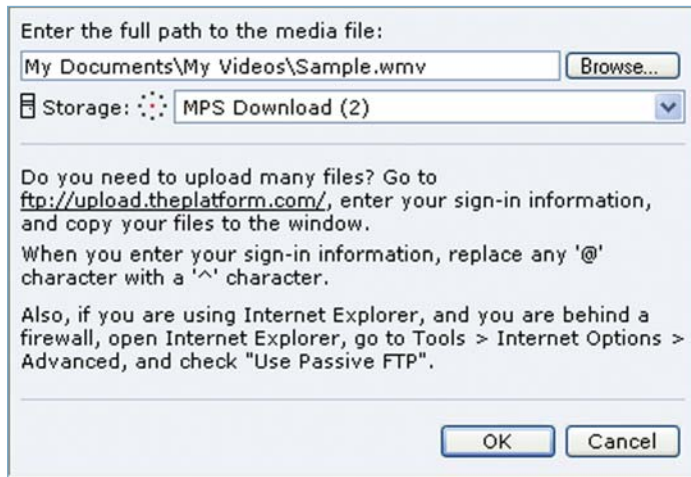


Figure 3: Ingest using FTP

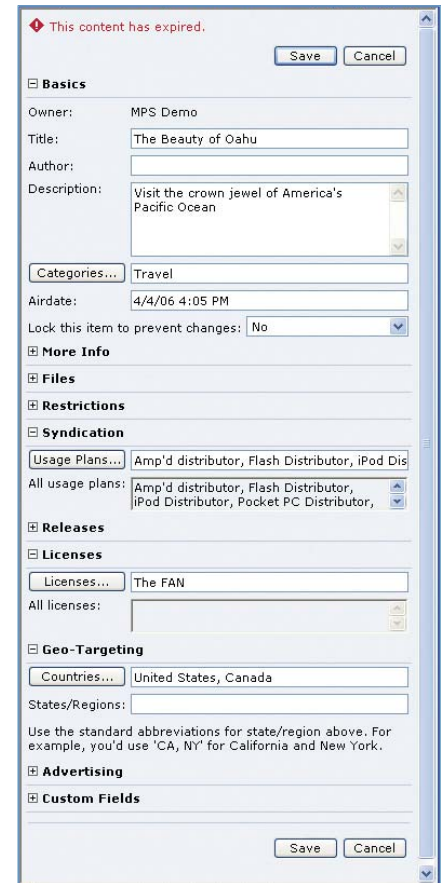


Figure 4: MPS media metadata dialog

workflow systems (see example custom ingest wizard, **Figure 5**).

Finally, for maximum flexibility, the MPS Remote Media Processor (RMP) can be deployed behind your firewall for the ultimate combination of ASP ease, and the security of internally deployed software. RMP allows file ingest, verification, and other functions to happen locally in your own IT environment.

Management

You often hear a great deal about archive management, but the truth is that what most businesses care about is actually managing that content for distribution.

The MPS Solution

Whether it is setting metadata on a specific clip, or organizing clips into playlists and inserting ads targeted by DoubleClick or LightningCast, MPS provides a rich set of built-in tools and integrated third-party technologies.

Among the many media management innovations pioneered by thePlatform,

perhaps the most fundamental is the concept of “Media Objects.” Rather than manage files in a traditional file structure, MPS organizes digital media files the way you would naturally think of them (see the MPS media management system screen in **Figure 6**).

For example, a video of a CEO interview might have nine different video and audio variants in different bit rates and formats, plus a thumbnail and perhaps a PDF transcript. In MPS, all of these discrete files are grouped together into a single object called “Media.” The Media holds all the metadata and policies, and then the various media files are made part of that object. Each file can live on any server and have its own policy settings as well.

MPS also offers the ability to create both static and dynamic playlists, or sequences, which play clips in a specific order. Ads or other content can then be inserted on demand.

MPS Tools

MPS provides web-based tools for manually or automatically grouping files together into

media objects (e.g., group all files together with the same base file name after stripping off “.wmv” and “.mov” and “.jpg”). You can set metadata and policies on batches of Media at once, transcode files between formats and bit rates, and create playlists of multiple Media.

MPS Automation

Any group of actions can be automated using the MPS SDK, which allows customers to create new commands, wizards, and tools directly within the MPS user interface. These custom functions can be triggered manually, or even automatically based on events in the system.

For example, a notification process could be configured such that when an MPEG-2 file and XML descriptor is uploaded via FTP

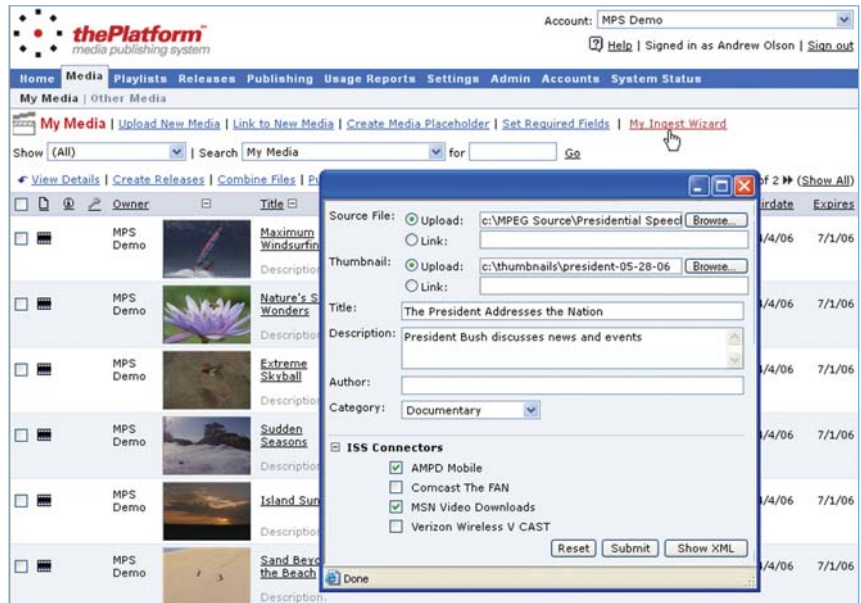


Figure 5: Custom ingest wizard built with the MPS SDK

(automatically from your encoding workflow, of course):

- The MPEG-2 file is automatically converted to WMV and Flash Video in 2 bit rates each
- Metadata is automatically extracted from the XML file
- Policy is set based on categories in the XML file
- Syndication events are triggered to distribute the content to Verizon Wireless V CAST, Comcast The FAN, and MSN Video Downloads
- Email is sent notifying appropriate people that ingest is complete

All of this and more can be configured to happen automatically based on rules you specify. Unlike traditional web content management systems, customizing MPS is quick and cost-effective. It can be done in-house by your own developers or through thePlatform's professional services team—usually in hours or days, rather than weeks, months, and years.

Setting and Enforcing Policy

Policy is one of the most important aspects of building a real business around media distribution. Who can access content, when and from where, for how long, and through what mechanisms (e.g., streaming versus download)? These are the rule sets content owners and aggregators need to have to support the business deals they make.

The MPS Solution

First and foremost, it is critical to distinguish between defining policy and enforcing it. Less powerful solutions often blur the two in a single rigid process. MPS, however, lets you define specific policies, such as “this video can only be delivered to a location within the U.S. and Canada from June 1 through August 31, 2006.” Those policies can then be enforced through rules such as “can only be streamed,” or “if

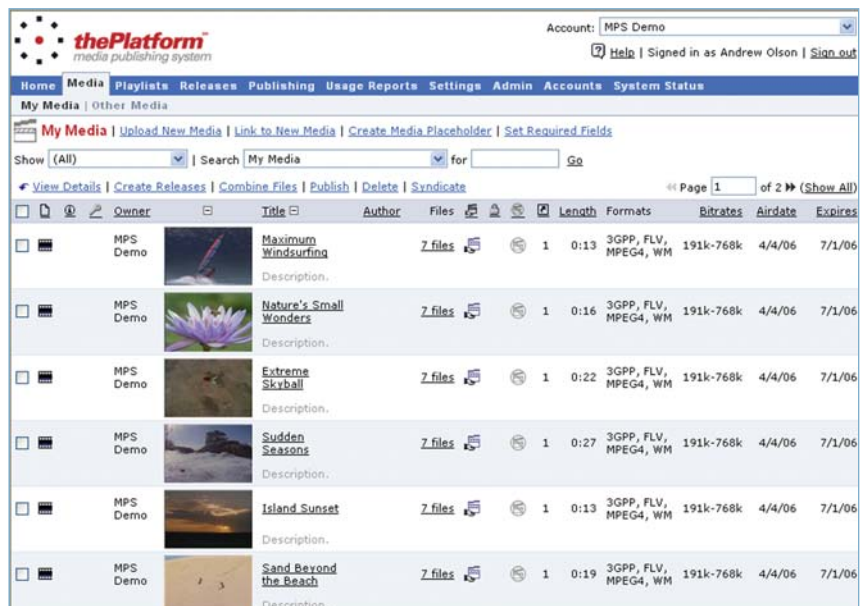


Figure 6: MPS media management screen

downloaded it must be encrypted with DRM and a new DRM license is required for every play” (see Figure 7)

Once these meta-level business rules are set up, each individual end user can have his or her own unique permissions. For example, every registered user might be able to view

the top 10 pieces of content in your account, but only those who pay \$4.95 per month can watch the rest of the videos, and certain videos are carved out as pay-per-view only.

In MPS, these policies can be enforced and end-user entitlements can be created in different ways. MPS includes Windows Media DRM

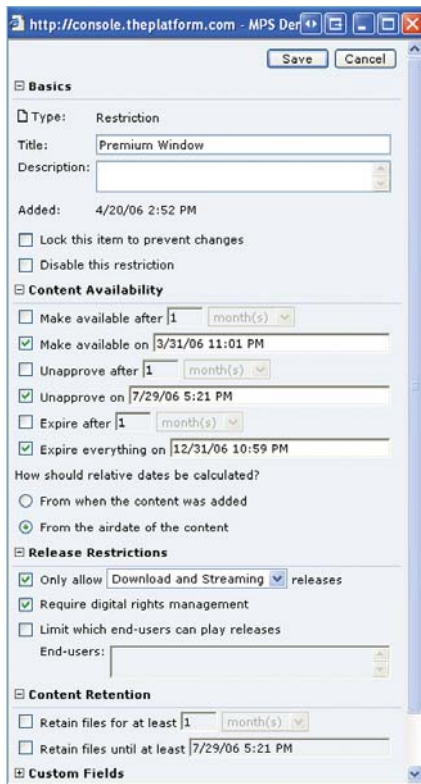


Figure 7: MPS content restriction policies dialog

integrated off-the-shelf, and you can encrypt the files before they ever leave your own network using the MPS Remote Media Processor.

Creating entitlements can be tied to your own commerce system, but MPS offers complete integration with VeriSign Payflow Pro and PayPal Business solutions, and a full featured End-User database completely integrated with the MPS commerce features. You can also use your own database with the MPS external authentication module using LDAP, or web services.

MPS Automation

As with all other MPS features, every aspect of policy management and enforcement can be completely automated using the MPS SDK.

Deployment and Reporting

Once your content is prepared, with policies set, you are ready to actually deploy content to your network. Traditionally this

Title	State/Region	Requests	Length	Tracked	Length Played	Played	Load Time	Re-Buffering	Bandwidth
New Employee Orientation	CA	4	3:18	100%	0:10	6%	1.7 seconds	0%	100%
	WA	10	3:18	100%	0:35	18%	2.0 seconds	0%	99%
New Employee Orientation Total		14	3:18	100%	0:28	14%	1.9 seconds	0%	100%
C.F.O. James Smith on Accounting Policies	AZ	1	7:28	100%	4:50	65%	8.0 seconds	0%	100%
	CA	5	7:28	100%	1:20	18%	6.6 seconds	0%	99%
	NJ	1	7:28	100%	7:28	100%	2.9 seconds	0%	100%
	VA	5	7:28	100%	1:04	14%	3.6 seconds	0%	87%
C.F.O. James Smith on Accounting Policies Total		16	7:28	100%	3:23	45%	8.4 seconds	0%	84%
Acme Corp Technical Roadmap	CA	3	19:34	100%	17:39	90%	6.9 seconds	0%	100%
	CO	2	19:36	100%	0:13	1%	2.4 seconds	27%	50%
	KY	2	19:36	100%	9:48	50%	1.1 seconds	0%	50%
	HA	2	19:36	100%	9:28	48%	1.6 seconds	0%	50%
	HN	1	19:34	100%	18:57	97%	26.4 seconds	2%	100%
	MO	1	19:34	100%	18:07	93%	41.6 seconds	0%	100%
	NJ	3	19:34	100%	8:56	46%	8.3 seconds	0%	100%
Acme Corp Technical Roadmap Total		20	19:35	100%	6:09	31%	8.3 seconds	1%	99%
Total		20	19:35	100%	9:38	49%	8.7 seconds	3%	85%

Figure 8: MPS real-time reporting

has been a laborious and thankless task. Thanks to the unique combination of the MPS hosted service and the RMP, content can be kept anywhere during the preparation process—on a CDN, in your office, or at any other location.

MPS Tools

With a few clicks, Media can be released to your delivery server or servers (different formats can even go to different CDNs if you choose), and MPS and RMP take care of all file movement. As the files move, MPS ensures that all of your policy settings are enforced (e.g., encrypting the files with DRM).

MPS also tracks where every file is located. If files don't need to be moved or duplicated, they are not. If you decide to delete a "Release" later, MPS automatically deletes files if they aren't used anywhere else, but retains them if they are, until all Releases are no longer in use.

You can view reports in near-real time showing what content was viewed when, from where, and even by whom, if you choose to track that information (see **Figure 8**).

MPS Automation

MPS can automatically deploy content based on events generated by the system, such as when new content is added and

post-processing is complete. Releases can also be automatically deleted (without deleting the source content, of course) upon a defined schedule based on the policies you previously set.

Distribution

In the end, to generate business value—whether internal or commercial—from your content, it needs to be distributed. In some cases distribution might be directly to end users on your own website, such as corporate communications, or a content owner's site. In others, distribution may follow a more traditional model of syndication to a distribution channel such as Comcast's The Fan or Verizon Wireless V CAST.

The MPS Solution

MPS provides built-in tools for both end-user and business-to-business distribution. For end users, MPS can provide turnkey interfaces (see "Experience" below) as well as all of the tools to automate publishing content to your own website.

Integrated Syndication Services (ISS)

The ISS framework provides a standardized set of interfaces for delivering content from an MPS account to virtually any aggregator (see **Figure 9**). For example, Comcast's The Fan is powered by MPS, but

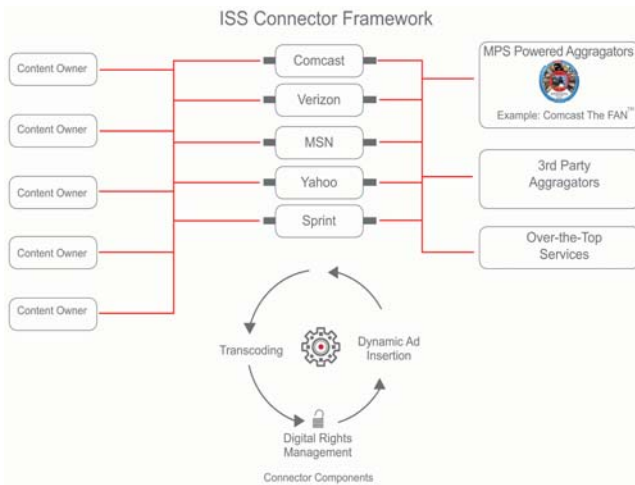


Figure 9: ISS connector framework

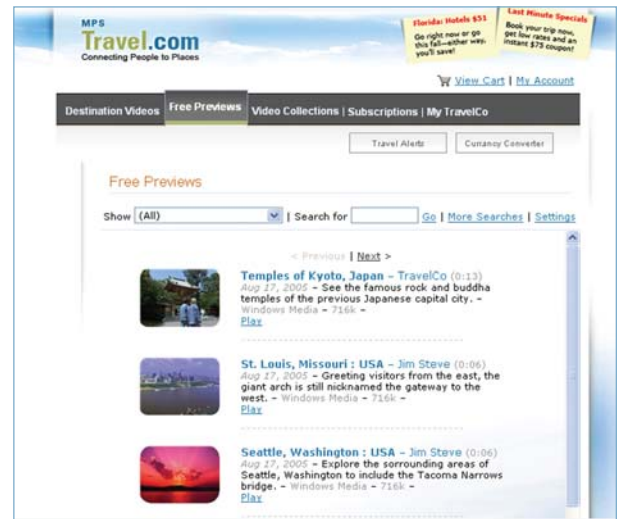


Figure 10: MPS turnkey storefront

other websites are not. thePlatform has written “Connectors” for the ISS framework that allow MPS to publish directly into the defined publishing standards of each aggregator, regardless of whether they power their own services with MPS.

These Connectors automate the process of converting digital media files into the correct formats, bit rates, and aspect ratios, and publishing metadata (e.g., an XML file or web service HTTP POST) to the aggregator, along with any other automation necessary.

With a single click (or even without one) content can flow into MPS and out the other side to one, two, or a dozen or more distribution points.

MPS Automation

thePlatform is continuing to create new Connectors all the time, but customers can even create their own connectors for internal distribution, or their own unique distribution partners. Each connector can automate a wide variety of functions including transcoding, ad insertion, deployment, and metadata management.

Experience

While many companies want to create their own unique experiences for their

customers, many also want to be up and running as quickly as possible.

The MPS Solution

MPS provides turnkey portals and storefronts that can be used to display content to end-users (see **Figure 10**). These interfaces range from easy to use HTML storefronts to sophisticated Flash-based portals supporting a range of video and audio formats with synchronized advertising. They can be highly customized with just a few clicks and a few lines of HTML, and include built-in features such as end-user registration and sign-in, and subscription and pay-per-view purchasing models.

Each end user can see a unique body of content based on what permissions they have been given or purchased.

MPS Automation

Beyond the turnkey interfaces, the MPS Portal Service provides high-capacity data feeds for all of the information necessary to create your own unique interface. A few simple URL requests can return all the information necessary to display even a highly sophisticated dynamic site.

The MPS SDK even enables two way communication between MPS and your own end-user sites, for a completely custom end-user experience.

Creating Your Solution

In the end, each business is unique, with different needs, capabilities, and limitations. The key to finding a solution that works for you is the flexibility to customize both the functionality and workflow to your own needs, rather than conforming your business to the limitations of someone else's vision.

MPS is the proven solution—managing the delivery of literally billions of digital media files each year to businesses and individuals the world over.

Editor's note: Just before this publication went to print, thePlatform was acquired by Comcast Interactive Media.

THEPLATFORM, INC.

thePlatform, Inc. is an industry-leading provider of digital media publishing solutions. The company's flagship product, thePlatform Media Publishing System (MPS), is the most comprehensive solution for media, entertainment and enterprise customers. With MPS, customers can publish digital media anywhere—over any network, to any device. Custom feature enhancements and seamless systems integration are simple using the web services-based MPS-SDK.

Contact sales@theplatform.com today to learn how MPS can help move your business to the next level.

MAVEN NETWORKS

Tapping Active TV Viewers Leads to Tremendous Opportunities

The pace of entertainment innovation is exciting and overwhelming at the same time. Never before have individuals been asked to transition to new devices, content formats, and tools at such a rapid clip. And though these tools vary greatly in their specific functionality, they all share one common thread—audiences gain control over the quality and scheduling of what they watch. Audience demands for high-quality, visually appealing programming with TV-like experiences hasn't gone away; it's simply been translated to many new forms. For content providers, the opportunities ahead are littered with challenges:

- *Retain & Grow Your Audience.*

Consumers have spoken. They want portability, interactive experiences and high visual quality.

- *Embrace Consumer Control.* Whether we like it or not, consumers have control. And they aim to keep it. Content providers have to work hard to embrace that control by offering personalized, rich experiences that compel individuals to put them on their viewing schedule. By providing tools that let users decide what, and how, to watch, you give them what they want.

- *Building a Brand Reputation.* In today's entertainment and media world your brand includes how easy it is to work with you, do you respect an individual's privacy and do you make it easy for me to

share with my social network.

At the same time, advertisers have opportunities to leverage new vehicles of communication across portable devices and new platforms. To do so they must create new, more effective advertising models that cut through the clutter and apply to many formats. The bottom line: accountability has never been more critical.

Advertisers and content providers alike are at a crossroads that presents a set of complex challenges and tremendous opportunity. The development of profitable business models within this highly complex environment are based upon fundamental shifts in advertising formats and the entire experience that surrounds content provided to the consumer.

Lessons from History: Criteria for Adoption

Replicating traditional TV experiences online will fail. Commercialization of Internet TV for the mass market requires a shift in business models and advertising formats driven by consumer demand that is enabled by affordable new technology options. By looking into the history of other entertainment evolutions, we can learn valuable lessons about what it takes to be successful.

In early 2000 the music industry had seen stable CD sales growth for several

years. However, as online access to free content through Napster grew in popularity, the music industry was too slow to change. CD sales slipped, and at its peak Napster traded 15 billion songs. In 2001, lawsuits closed Napster, but could not stop the copy-cat sites around the globe. CD sales continued to fall dramatically.

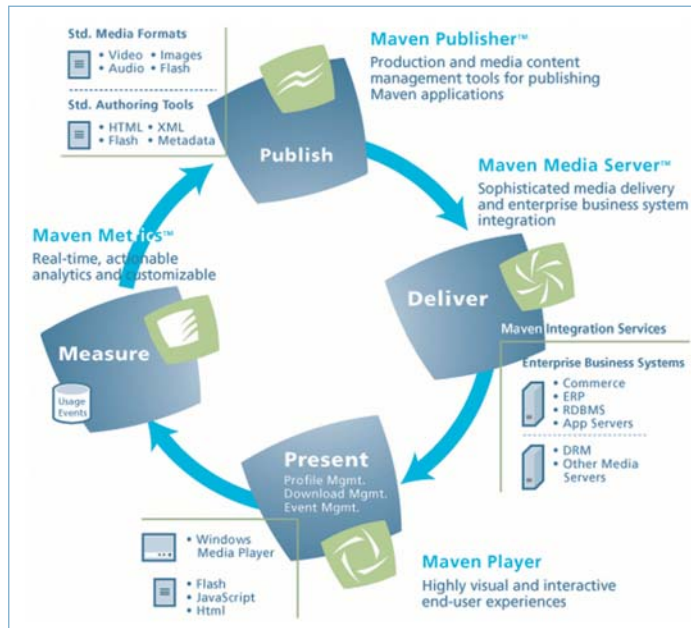
Finally, the bruised industry addressed the experiences consumers were demanding. The release of the iPod proved that new technology could actually grow revenue, and in 2004 the music industry saw significant growth once again.

It's important to understand where this success came from. The iPod was successful not because online music had changed or the cost had come down drastically, but because the consumer was presented with a high-value experience. Quality, professionally produced music could be shared, accessed, and played with user-friendly and consumer-controlled devices. Similarly, consumers will determine when and how Internet TV usage progresses.

Get Ready for the Ride

Maven Media System™ (MMS) is the critical technology link between your media assets and building a loyal, revenue-generating following via broadband-accessed channels.

MMS is a comprehensive video publishing, management, and delivery platform



Maven Networks is a pure technology enabler whose sole business objective is to provide the best software solutions for our customers.

that enables content providers to market and monetize their media assets online. Content providers can quickly and easily design and launch sophisticated broadband video channels that offer unrivaled consumer experiences to increase media consumption and generate new and profitable revenue streams.

MMS is a comprehensive platform that is extensible and customizable for easy integration with existing business systems and workflow processes. MMS is the only solution available that provides both a streaming media player and a desktop download media player in a unified publishing environment. It is comprised of four key components:

Maven Publisher®, an application tool suite that creates and administers broadband video channels. Maven Publisher also processes and organizes media files and accompanying advertisements, as well as managing staging and publication workflow.

Maven Media Server, a deployment environment that manages and hosts the channels and media files that consumers view—either as streaming media or as

downloaded files. The Maven Media Server also performs Digital Rights Management (DRM) encryption and licensing.

Maven Players offer the most immersive fully branded experience available. Consumers select and view media files, build playlists, share media with friends, subscribe to content, download high-quality video, and synchronize to portable devices. Interactive overlays and the message center alert to upcoming events, new content and special offers.

HYBRID MEDIA PLAYER—The Maven Media System is the only solution that enables content providers to offer superior viewing experiences across multiple platforms, devices and industry-standard media players—all through a single, unified publishing environment and media player framework.

WEB-SITE MEDIA PLAYER—On-demand streaming access to media content directly from websites. The player either launches in a separate window or can be embedded inline directly within a web page.

DESKTOP MEDIA PLAYER—Provides an optimized, high-quality viewing experience, plus advanced functionality for convenient

pay media models, online and offline viewing, and synchronization to portable media devices. Up to HD-quality video can be delivered unobtrusively in the background, providing for a full-screen, visually rich experience on the viewer's desktop, or laptop computer.

10' TV PLAYER—An optimized, lean-back experience for viewing on large-screen televisions controlled and navigated via remote control. Maven's TV-optimized player supports Windows XP Media Center Edition PCs.

Maven Metrics tracks every movement within the Maven Player environment. MMS then makes this information available in a report format for actionable analytical decision-making.

New Revenue Streams

New interactive advertising formats and better communication vehicles are driving advertising dollars to broadband channels. In addition, new pay media services are providing consumers with more choices for media consumption. With the Maven Media System you can immediately begin to capitalize on the assets you

Using existing content and Maven's turnkey solution you can implement subscriber-based, pay-per-view, or ad-supported programs.



already own to drive new, profitable revenue streams.

Advertising—Leverage existing relationships with advertising networks through Maven's integration partnerships with leading vendors like DoubleClick, 24/7 Real Media, Falk and Lightningcast. The Maven Media System supports Interactive Advertising Bureau formats, pre- and post-roll video ad insertions, and banner and video ad synchronization capabilities. Your ad sales team continues to use the campaign tools they're accustomed to, turning your broadband channel into another source of inventory and revenue.

Pay Media—Pay-per-view, pay-to-own and subscription-based services are supported through integration services with your existing commerce and customer billing systems. Maven's integrated Windows Digital Rights Management features make it simple and easy to secure and control media delivery and consumption.

Syndication—To reach even more consumers and generate additional revenue, Maven enables secure distribution of your broadband channel to affiliates and other interested parties while also

providing extensive tracking and reporting on media usage.

Rapid, Turnkey Deployments

Maven makes it fast and easy to deploy your broadband video channel by providing all of the necessary hardware and software tools required for successful global deployment, so that you can focus on what you do best: content creation and programming. Maven's Managed Hosting Service provides a state-of-the-art facility, guaranteeing uptime and delivery service on a worldwide basis.

Fast Time-To-Market—Maven Publisher® quickly ingests media assets from existing sources and starts to organize the various roles and steps required for quickly deploying video channels. Designed for non-technical personnel, Maven Publisher has an intuitive user interface that makes it fast and easy to build and deploy highly scalable and sophisticated broadband video channels. Pre-configured templates, designs, and layouts make it simple to get started and easy to maintain.

Leverage Existing Infrastructure—Maven Media System is designed to work in

concert with your existing business systems and IT infrastructure. Maven's open architecture means that it can easily integrate with CMS, DAM, commerce, billing, and CRM systems, to leverage the technology investments you've already made.

Unmatched Affordability—Maven Media System's pricing is simple to understand, and fast to provide a return. Pricing is based on usage so there are no surprises or unexpected costs. The solution requires no dedicated system administrative staff /IT support, or expensive hardware investments.

Complete Business Control

Maven Networks is a pure technology enabler whose sole business objective is to provide the best software solutions for our customers. Maven Networks does not act as an aggregator or middleman and we do not insert ourselves between you and your audiences and business partners. Rather, our technology offers our customers complete control over their broadband video channels, branding, and advertiser and customer relationships.

Branding—We understand the importance



of a brand. Maven Publisher provides tools for managing branding elements within media players, installers, desktop icons, and help guides. We do not interject any of our own branding elements in front of your audience or customers.

Advertising—Controlling your advertising sales, systems, and relationships is your business. Our business is to help you leverage your investments and advertising relationships by providing the broadest support for ad networks and systems, including DoubleClick, 24/7 Real Media, Falk, Lightningcast and more.

Customer—Nobody is more important than the customer. Maven's technology gives you direct access to your customers and full control and ownership over any data collection, information tracking, and reporting.

Bottom Line Benefits

Develop New Revenue Streams Fast—Developing online revenue streams is easier than you might think. Using existing content and Maven's turnkey solution you can implement subscriber-based, pay-per-view, or ad-supported programs.

Increase Media Consumption & Customer Satisfaction—By immersing audiences with interactive experience content providers build long-lasting relationships with customers and prospects. And while many factors contribute to those interactions, creating compelling, personalized communications is essential. Maven Media System provides the tools you need to offer the best customer experience leading to long-term interaction with your brand and a true partnership with your customers.

Leverage Viral Marketing & Anywhere/Anytime Viewing For Broader Brand Awareness—With broadband acceptance and engaging new portable devices, individuals can access content virtually anytime and anywhere they want. Maven's technology ensures you keep up with the latest tools without sacrificing quality interaction.

Detailed Measurement Tools Drive Efficiency & Smarter Decision Making—With Maven Metrics you know what video is being watched, how long the audience interacted with it, and what if any actions it prompted.

Learn More

For a free copy of *The Future of Internet Television* visit www.maven.net, email info@maven.net, or call 617.806.8200.

ABOUT MAVEN

Maven Networks pioneered the commercial use of HD video delivered via the Internet to PCs, TVs and portable devices. Its product, Maven Media System™ is the critical technology link between video programming and building a loyal, revenue generating Internet TV audience. Based on patent-pending technology, Maven's integrated video publishing and distribution platform provides unrivaled customer experiences across multiple devices for both download and streaming environments.

Maven Media System is used by industry-leading organizations across the globe such as 20th Century Fox, A&E Television Networks International, Atom Films, CJ Media, Disney Buena Vista Pictures, Hallmark Channel, National Geographic Channel, Pepsi, and Sony Pictures to deliver compelling, interactive broadband video channel experiences using DVD and HD-quality video. Learn more at www.maven.net.

VIVIDAS

Best Practices in Media, Broadcast and Entertainment

Simplify, Engage, and Monetize

Vividas simplifies the video streaming process with a unique solution that optimizes the end-user experience while providing multiple avenues for monetization.

The purpose of this article is to review trends in online video as they pertain to media, broadcast, and entertainment, and discuss the ways that Vividas streaming has successfully disentangled the video streaming process for clients in this arena, enabling them to distribute content to a global audience—instantly, full-screen, and at the highest quality.

Online Video Boom

Along with the explosion of broadband, the rapid growth of online video continues to prove that this media is critical for reaching consumers. According to an Online Publishers Association Study, more than 140 million people (69%) have watched video online with 50 million (24%) doing so weekly.

ComScore Networks reports that in March alone consumers viewed 3.7 billion video streams and nearly 100 minutes of video each, compared to 85 minutes in the prior October. Additionally, roughly 42% of Internet users streamed video through entertainment sites, reinforcing the importance of this content and the Internet as a venue for video.

The rise in online video advertising spending is another encouraging factor.

According to Emarketer, spending for Internet video advertising in the U.S. will nearly triple in 2007 to \$640 million from this year's \$225 million. Consumers are coming to terms with the idea of seeing ads through portals and placed ahead of other video content, much as they've been conditioned to expect with television.

Paradigm Shift

The online video explosion is turning the Internet into a channel in its own right, rather than simply an annex to broadcasters and distributors. The challenge for broadcasters, studios, and content providers is how to simplify the process of distributing, promoting, and monetizing their assets online without diluting them in other media.

Key trends in online video:

- Collapse of video chain from provider to consumer
- Increasing length of video content
- Expansion of viral video

1. Collapse of video chain from provider to consumer

Content providers are becoming less reliant on production companies and broadcasters to show their content and

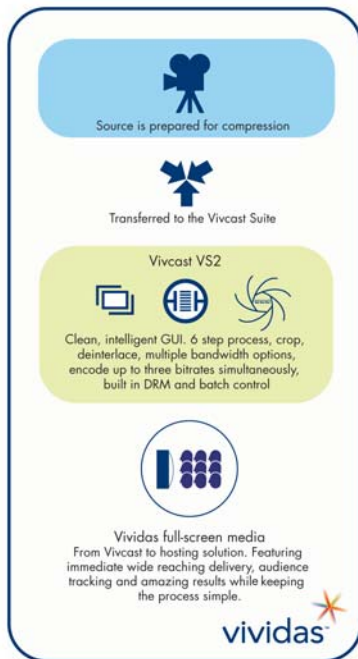
ultimately determine the financial fate of a piece of film. With the evolution of online video technology and increased consumer appetite for video over the Internet, power is shifting into the hands of content providers who now have a virtual marketplace in which to release film at minimal cost and with multiple outlets for generating revenue.

2. Increasing length of video content

While most of the video on the Internet consists of shorter clips, we are now seeing longer-form content, particularly as networks and film studios have started releasing top programming online. However, to get audiences to pay for the privilege via in-stream advertising or models such as PPV or On Demand, content providers need to find solutions that offer a more user friendly, dynamic experience in which the quality and sound of the video remain constant over longer periods of time. This is where Vividas technology offers significant advantages.

3. Expansion of viral video

Viral video has demonstrated enormous power for generating traffic whether it's online advertising forwarded from an inbox, cutting and pasting of links, or "send



“The Vividas technology allows The Secret to be viewed around the globe anywhere a user has access to an Internet connection and then can watch it when and where they choose. The user does not have to wait to download film before viewing it as it is delivered on-demand within seconds and in high-resolution, DVD-like quality. This technology allows the independent filmmaker to deliver their work to viewers around the world without the complications and expense of dealing with traditional media distribution channels. It is a great way to launch a film and we plan to embrace it again with our future releases.”

—BOB RAINONE, PRESIDENT, THE SECRET, LLC. CHICAGO, ILLINOIS

to a friend” options embedded in web sites. A few years ago top clients wouldn’t have considered this a viable tactic, but as many of the leading brands face limitations of linear TV slots and challenges of coordinating global campaigns, viral has become a more attractive part of the online marketing mix.

Vividas recently helped Foster’s Carlton Draught in Australia drive a 60-second viral video campaign called the “Big Ad” to over 5 million views over only a few months. What began as an online test to create excitement for the free-to-air launch became a world-famous case study in the power of viral brand building.

The Vividas Solution

The following highlights the core areas in which Vividas provides a considerable advantage as an end to end streaming solution for clients in the Broadcast, Media, and Entertainment space.

Simplified Process

Vividas is advanced video over the Internet technology that delivers full-screen, highest-quality video to computers with no installation required by the end user. Vividas provides a unique end-to-end solution that

streamlines the process of getting high-quality video online. Within 24 hours of receiving a tape, the content is encoded, compressed, hosted, and broadcast globally in a seamless way that enables clients to immediately monetize their video assets.

Optimal User Experience

Because other specialist media players require users to have, upgrade, or install software to view content, the quality and end-user experience varies widely depending on the version of player, the window size, and the length of the video.

Vividas eliminates all of these variables because there is no software installation required, and a unique player that has been matched to the configuration of the client machine is delivered every time a stream is played. This enables Vividas to always provide the best possible speed, quality, and reliability, even at full screen and throughout longer content.

Greater Reach

Since Vividas doesn’t require software installation and runs on Windows 98 and higher, Mac OS X, and Linux, it plays fast, full-screen, and at the highest available

quality on 95% of computers. This is much greater reach than the latest versions of most media players.

Vividas is also able to get past corporate firewalls, delivering the best possible viewing experience during the most critical online viewing hours (10-4:30 p.m.). Most corporate settings prevent users from upgrading or downloading specialist players, so video either plays in whatever lower-quality version is on the corporate network or doesn’t play at all. This is a significant missed opportunity that can considerably alter the success of any online video campaign.

Easily Monetized

Vividas’ leading-edge streaming solutions can be tailored to suit a wide range of applications and revenue generating models, whether it’s a viral campaign, corporate communications, live event, news or entertainment broadcast, or educational content. Vividas works cross-platform and is able to operate as:

- High definition
- Live
- IPTV
- Pay-per-View
- On-demand



“We’re always looking for new ways to engage consumers and maximize the viewing experience. Vidvadas streaming video provides a high-quality, full-screen experience with a minimum of hassle.”

—ANDREW BROWN, SENIOR VP INTERNATIONAL MARKETING, UIP



How Vidvadas Works

Vidvadas streaming is proprietary compression software combined with a unique player that is laced into the incoming video stream. The Vidvadas player sits on a temporary file in the browser, and the video plays over any viable Internet connection without having to be fully installed. Once the browser session is closed, all of the Vidvadas components disappear.

Vidvadas works with each client to determine the optimal method for delivering our technology, whether its full support of the Vidvadas Bureau Service or leasing of our proprietary Vivcast Encoding Suite.

Key Benefits

- Full-screen
- Bandwidth-efficient
- Rapid Deployment
- No software installation required
- Simple to use
- Platform-independent
- High security
- Offers user metrics/tracking

Case Studies

In the media, broadcast, and entertainment space, Vidvadas has completed several global projects which demonstrate the advantages of our streaming technology

ranging from independent to blockbuster film launches and network sports highlights.

Independent Film Release: The Secret

• OBJECTIVE

To launch a 90-minute film called *The Secret* over the Internet in full screen and highest quality and make it accessible for immediate, simultaneous viewing around the globe via Pay Per View. Secondary objective was to drive DVD sales post viewing of the film.

• EXECUTION

The Vidvadas technology was used to play 2-minute “teaser” trailers for *The Secret* via



“Vividas technology provides Australian Rugby fans around the world with an opportunity to relive all the action and excitement of the latest Rugby matches. The full screen and quality streaming of the highlights are critical to the enjoyment of Rugby content on the web.”

—SHANE HARMON, GENERAL MANAGER OF MARKETING, AUSTRALIAN RUGBY UNION.

Ireland v Qantas Wallabies, Lansdowne Rd, Dublin - 19 Nov 2005

Wallabies defensive line broken & they scramble in cover.

Ireland put together 2nd half attacking movement out wide.

Mitchell forces his way over to give Wallabies their first try.

Latham's silky skills slice him through to score brilliant try.

Mitchell backs up intercept, shows his pace, fends & scores.

Ireland's slick lead up work results in consolation try.

Complete Footage HD
Complete Footage MED
Complete Footage LOW
Complete Footage DIAL UP

powered by vividas

! Trouble seeing the video? Click Here.

Australian RUGBY



a promotional campaign on the www.thesecret.tv web site and as an embedded link sent out through viral emails. The emails were mailed frequently to a targeted and opt-in mailing list from the web site during a six month period as sole marketing for the launch. In March, *The Secret* was released over the Internet in Vividas format for immediate, full-screen, pay-per-view stream with DVD-like controls, at the cost of \$4.95. The DVD was also available for mail order at \$19.95.

• RESULTS

- In the first 48 hours, people in over 45 countries had watched the film online
- Hundreds of people continue to order the film daily
- Most watch the 90-min film in its entirety
- There is nearly a 1:1 ratio of those who watch PPV also ordering the DVD
- Security of content is preserved
- “Buy for a friend” option now added through viral email

Blockbuster Movie Trailers: United International Pictures

One of several major film studios leveraging Vividas technology, UIP has used Vividas to release two blockbuster film trailers globally, *Madagascar* and *War of The Worlds*.

In addition to distributing the *Madagascar* trailer in numerous countries, UIP used Vividas streaming to test a promotion, enabling Internet users in Spain to view the first 8 minutes of the trailer at full screen, high quality. UIP also leveraged Vividas technology to run its *War of The Worlds* trailers in 5 languages across 15 web pages, resulting in over 250,000 views globally.

Network Sports Highlights

Vividas has just completed its third campaign for Australian Rugby Union in which highlights of top tournaments such as the International Test Series and Super 14 are selected and encoded in Vividas format for full screen streaming on the Australian

Rugby Union web site at www.rugby.com.au.

The highlight series has been such a success in drawing fans to the web site that Vividas technology is now being used to stream exclusive previews of upcoming matches including interviews with new players and coaching staff, and training footage.

ABOUT VIVIDAS

Vividas Group plc is a developer and provider of video technologies that enable full screen, high quality video via the Internet, networks or on CD without requiring previously installed software. Vividas proprietary technology overcomes the disadvantages of competing solutions that typically offer only partial screen, or poor quality full screen, viewing and generally require the user either to have or to install specialist player software.

For more information on Vividas streaming services please contact 212.201.7900 or visit www.vividas.com

WEBSIDESTORY

New Technology Calls for New Metrics

Technology has changed. Have your web analytics kept up?

We are all trying to keep up with the latest technologies to provide the most engaging content to our website visitors, reach prospects when they are away from their offices, or easily push updates to our customers. But how do we know how effective our efforts have been?

Rapid adoption of new technologies such as streaming video, RSS, and web-enabled mobile devices is transforming media creation, distribution, and consumption. This change in technology calls for a new school of thought when it comes to analyzing your online performance.

KPIs: Making Sense Out of the Numbers

Traditionally, companies have tracked and analyzed the consumption of online media by counting page views. However, the recent adoption of these new technologies has rendered traditional web analytics inadequate at best.

While web analytics reports provide the fundamentals, Key Performance Indicators (KPIs) take reporting a step further by putting the numbers in context. KPIs take volumes

out of the picture, clarifying how key ratios change over time. Some of the fundamental KPIs that WebSideStory recommends for media sites include the following:

- *Average Page Views per Visit to track depth of engagement for all visitors.*
- *Average Cost and Revenue per Visit to keep an eye on the bottom line.*
- *Percentage of High, Medium, and Low Frequency Visitors to track how your audience distributes into well, moderately, and poorly engaged visitor segments.*
- *Ratio of New to Returning Visitors to have a quick indicator of the efficacy of your acquisition and retention activities.*

For companies actively tracking streaming media content and mobile site viewing, a few additional KPIs become relevant:

- *Ratio of Stream Views to Page Views to actively monitor the popularity of streaming content compared to traditional page views.*
- *Percent Complete Stream Views to track whether visitors are watching the entirety of streams and to keep an eye out for delivery-performance issues.*

- *Average Mobile Page Views per Visit to track the usage of content via mobile platforms, watching for increasing trends and guiding development and deployment of additional mobile content.*

Three Keys to Online Success For Media and Content Websites

The goal for most businesses is to grow the company's overall revenue. There are three key areas of focus that will help you maximize your contribution to this goal.

1. Increase Online Advertising Revenue

Advertisements, whether placed inside streaming video content or directly on a web page, are the primary source of revenue for the majority of media and publishing sites. New metrics are required to help marketers identify the most compelling content, enabling greater revenue generation for themselves and their advertisers. It is imperative to quantify audience levels and their interaction with streaming audio and video content served on your own web site, or distributed to an external web site, via Windows Media Player, QuickTime, or RealPlayer.

Here are a few emerging KPIs to observe:

- *Average Number of Streams Viewed per Visit*
- *Percent Complete Stream Views*
- *Stream View to Conversion Rate*

IFILM, a leading online video network, generates revenue from its advertisers to enable free distribution of content to its visitors. Using WebSideStory's HBX™ Analytics, they will now be able to provide audience metrics for media streams to advertisers instead of only providing impression counts.

Best Practices in KPI Reporting

KEY PERFORMANCE INDICATOR	THIS PERIOD	LAST PERIOD	CHANGE	% CHANGE	TARGET	% OF GOAL
Page Views per Visit	2.5	1.6	▲	56%	5	50%
Average Cost per Visit	\$40	\$60	▼	-0.33%	\$30	133%
Ratio of New to Returning Visitors	0.34	0.28	▲	21%	0.30	113%
Percent Complete Stream Views	48%	35%	▲	37%	55%	87%
Average Mobile Page Views per Visit	2.5	1.6	▲	56%	5	50%

(The figure above highlights a handful of best practices for KPI reporting.)



They will also be able to send out scheduled reports to dozens of advertisers containing metrics on the number of times a stream was completed or how long it was viewed.

Leveraging these new metrics, IFILM will be able to decide objectively on where to place ads and how frequently to show ads within the videos. They will also have the data to persuade advertisers to expand from on-air to online.

2. Provide Fresh and Compelling Content

Site “stickiness” is one of the most important success criteria for content sites. Attaining a high percentage of repeat visitors who are getting the information they need separates successful content sites from the masses.

One surefire way to entice visitors to return is to serve information that is fresh, targeted and relevant. Focusing on the following KPIs will help optimize your site’s stickiness:

- *Time Spent Per Visit*
- *Average Page Views per Visit*
- *Ratio of New to Returning Visitors*

HBX Analytics allows sites such as *The Miami Herald* and *The Philadelphia Inquirer* to easily analyze how popular specific content is to ensure the most compelling stories are placed in the most prominent positions. They can also overlay these statistics directly on top of their web pages to quickly identify navigation trends between different sections of content.

Online newspapers, such as *Guardian Newspapers* in the UK, leverage HBX Analytics to create on-demand segments of their most loyal visitors, enabling them to understand the most valuable site content and advertisements.

Media reports are available in HBX Analytics to enable you to track popularity of streams and Flash ads. Broadcasting companies, such as Viacom and Warner Bros., can use this information to help promote their show lineup, build hype online, and ultimately grow the broadcast audience.

“HBX Analytics is the only solution that will allow us to track the performance of these new initiatives, including the behavior of the growing mobile device user segment.”

—CHRIS JENNEWEIN, VP OF INTERNET OPERATIONS, SIGNONSANDIEGO.COM

3. Increase Your Company’s Reach

In addition to delivering content that is fresh and compelling, it needs to be easily accessible to all of your visitors.

Local television and cable stations are increasingly packaging news broadcasts as downloadable podcasts, streaming web video, and/or mobile phone video, increasing their appeal for mobile users.

With HBX Analytics, marketers can segment mobile audiences to better understand their unique navigational behavior and content preferences. Detailed reporting is also provided on the mobile devices used by visitors, including brands, models and service providers.

These new tracking capabilities allow publishers and editors to optimize content for specific devices or groups of people accessing your site.

Analyzing the following KPIs will help you understand your effectiveness of reaching the growing mobile demographic:

- *Percent mobile visitor sessions*
- *Average duration of mobile sessions*
- *Average mobile page views per visit*

SignOnSanDiego.com, the online arm of *The San Diego Union-Tribune*, is a company taking advantage of new technology trends to extend their reach online. SignOnSanDiego.com has been formatted to be accessible from web-enabled wireless phones and handheld or portable devices.

Not only are they offering RSS feeds of their editorial, but they are also broadcasting content via blogs and the company has

launched a new Internet radio station. As a result, SignOnSanDiego.com is able to generate more revenue through the increased advertising inventory that arises by utilizing these new channels.

Online media companies such as ESPN and ManiaTV! are also successfully extending their reach by leveraging the latest media and mobile technologies. ESPN has made their entire online and on-air presence fit into the palm of their fans’ hands with Mobile ESPN. With web analytics, ESPN can track how people are accessing the site and optimize the content and navigation accordingly.

ManiaTV! uses partners such as MySpace.com to boost the distribution of its unique live broadcasts to a much larger audience than it could reach on its own. The server side media reports available in HBX Analytics allow ManiaTV! to track content delivered beyond the walls of its own website.

The WebSideStory Difference

New technologies are transforming the way companies and consumers interact. WebSideStory recognizes these new market requirements and offers the most comprehensive multimedia analytics solution available.

HBX Analytics, the cornerstone of the WebSideStory Active Marketing Suite™, is the first web analytics solution to provide comprehensive real-time tracking of streaming media across both client and server-side channels. With HBX Analytics, marketers are now able to capitalize on fast-growing mediums, analyze the activity of an entirely new set of visitor demographics, and gain a comprehensive understanding of visitor behavior.

ABOUT WEBSIDESTORY

WebSideStory, Inc. is a leading provider of on-demand digital marketing and real-time enterprise analytics solutions that improve online marketing, sales and business operations. Its Active Marketing Suite consists of web analytics, site search, web content management, and keyword bid management.

TJ MODI, CEO, MONETIZE MEDIA

Your Media, Your Way,

Anytime — Anywhere



It's easy now for anyone with a broadband connection to access high-quality audio and video content. Shouldn't it be just as easy for you to publish content for rapid delivery to consumers? That's Monetize Media's philosophy: Drag, Drop, and Monetize.

Drag, Drop, and Monetize

Our technology platform lets web publishers or major studios create their own custom branded broadband channels. Our clients can drag and drop the content into our Media Manager, and we do all the heavy lifting in the background.

From encoding of the videos to applying geographical controls and DRM to protect the content, our solution supports various different business models, whether it is pay-per-view, subscription, or free with targeted ads. Our eCommerce Gateway does authentication and billing and the content is delivered over the CDN. Our technology is designed for ultimate consumer experience whether it is live events or video on demand (VOD), it can be enjoyed on any platform, PC, Mobile or TV. That's why our slogan is "Your Media Your Way, Anytime - Anywhere."

Why Us?

Monetize Media has three unique technologies – AutoEncoder, IntelliVideo, and IntelliAdManager, that distinguish us from other Internet TV service providers.

AutoEncoder converts virtually any video format to any required online industry standard delivery format. It's a fully hosted service that employs two-pass encoding. It can be done in a batch mode with no additional local resources required to handle DVDs or tapes to move content from one location to the next, significantly improving the accuracy of the process and freeing local resources and valuable staff to focus on what they do best.

IntelliVideo is a patent pending technology in which we add intelligence to the audio and video assets of our customers. Our algorithms extract the context of the media assets and add intelligence to the video and make it fully indexed and much more searchable in the search engines. This enables the Content Owners the ability to monetize the media assets to the fullest and also saves on a lot of the manual tasks and time.

IntelliAdManager is a fully hosted, enterprise-class context based Ad management and serving solution that helps marketers reach their online goals efficiently and effectively. It gives advertisers rich targeting capabilities based on audience intelligence information and gives consumers a more relevant online experience.

It's as easy as Drag, Drop and Monetize. A content owner can easily drag and drop their files into our media manager, and our technology creates a broadband channel for them. Our system does all the work in the background. These are custom branded broadband channels. To achieve further customization, we provide the content owners with an easy-to-use Wizard.

Apart from Media, Broadcast and Entertainment, our technology is used for various diverse applications. For example, educational institutions use Monetize Media for e-learning applications, global organizations use Monetize Media to train their employees worldwide, and manufacturers and retailers use it to do detailed video demos and presentations of their products and services to communicate with their relevant prospective customers.

Benefits for Advertisers

We offer advertisers two services IntelliAdMarket and IntelliAdManager that help them maximize the value of their message and ROI.

IntelliAdMarket is a behavioral targeted ad network that empowers marketers, ad agencies, content owners, and web publishers to work together intelligently and successfully.

IntelliAdManager is context-based advertising for the video. Contextual video ads coupled with behavioral targeting takes interactivity and targeting capabilities of online advertising to a whole new level. It's a "Perfect Media Storm" for all three parties: advertisers, publishers and the consumers. Marketers get an opportunity to advertise only on contextually relevant publisher sites and only to relevant consumers, thereby eliminating wasted deliveries. Publishers get an opportunity to approve only those advertisers on their sites that are contextually relevant with their own content and also of interest to their viewers. Consumers benefit because they get to see the ads that are highly relevant to them based on their interests and passions.

What Sets Us Apart

1. Ours is a complete end-to-end solution, from encoding to customization, DRM to delivery, intelligent ad serving to monetization.
2. Our system is as easy as Drag, Drop & Monetize.
3. Highly scalable and flexible Architecture
4. For publishers, we add Intelligence to their video, automatically.
5. For advertisers, our technology creates a perfect balance of ultimate consumer engagement with targeted online interactivity and rich media experience to achieve maximum ROI.

ABOUT MONETIZE MEDIA

Monetize Media is an Internet TV service, devoted to leveraging the inherent power of the Internet to transform the delivery and consumption of media.

For more information, call 866.577.2467 or email info@monetizemedia.com.

EDUARDO PÉREZ, PH.D., MEDIA EXCEL

mediaexcel

Real-Time TV Content Reformatting for

IPTV and Mobile TV Distribution

Using Media Excel's H.264 Transcoding Solutions

With the proliferation of Internet Protocol Television (IPTV) and Mobile TV deployments and the skyrocketing popularity of Social Media Networking Sites (ESPN, Google, Yahoo!, YouTube and Snapse), the need to efficiently reformat (transcode) content for distribution to broadband, IPTV and mobile devices has become a key operation for telecom service providers. Media Excel's scalable transcoding solutions deliver real-time multi-format, multi-low bit-rate, high-quality video to meet anytime, anywhere, any device market needs while realizing storage, bandwidth and cost savings to its operators.

The Fundamental Problem of IPTV: Too Many Formats

Voice, data, and video networks are converging over IP, but the same does not hold true for the entertainment devices. In fact, there are too many devices with different formats. Television is going digital from standard definition to 18 high definition standards. In mobile entertainment, Apple's iPod and the surprising uptake of Mobile TV by consumers complicates content distribution because of different display form factors. Additionally, broadband households download or stream videos with too many variations to keep track of.

The truth of the matter is that if consumers had to choose between MPEG-2, MPEG-4, H.264, VC-1, Real Media, On2, Flash, DivX, Xvid and countless other proprietary codecs along with the correct display format for their cellular phone, PDA, PMPTV, Set-Top Box, laptop or PC based on their computing capabilities and current location, NO ONE WOULD WATCH TV!!! It is no surprise that the IP Video industry is struggling with integration issues.



Content is King, but Consumers are Selecting their Kingdoms

Consumers want their content anytime, anywhere on any device. To effectively address this IPTV and Mobile TV market need it is imperative to seamlessly transcode content in real-time and on-demand for distribution to the various end-user media-enabled devices. For this purpose, Media Excel developed high quality real-time transcoding solutions to allow broadcasters, telcos and ISPs meet consumer demand.

Reformatting Video Content for IPTV and Mobile TV Distribution

Media Excel's Transcoding product line was designed to expand existing broadcasting, telecommunications, and ISP infrastructures by reformatting content for distribution over IP networks in real-time.

There are two product lines:

1. HERA H.264 3000 Transcoding/Encoding System is a turnkey appliance for telcos and Service Providers.
2. Hercules H.264 1600 Encoder is a PCI-based solution for OEM, ODM and VAR to integrate in rack mount enterprise class servers.

Media Excel transcoders can be configured for a variety of real-time operations including:

- Live Feeds to IPTV Broadcast (H.264 MP@L3 Full D1)

- MPEG-2 Broadcast to IPTV Broadcast
- MPEG-2 Broadcast to Mobile TV (H.264, MPEG-4, H.263) Broadcast
- Multi-Channel, Multi-Format, Multi-Bit Rate Mobile TV Broadcast

Creating IPTV and Mobile TV Channels

Creating IPTV and Mobile TV channels using Media Excel's transcoders requires three simple steps:

1. Connect broadcast (compressed or uncompressed) feed
2. Select IPTV or Mobile TV transcoding format
3. Select transport protocol for distribution and/or save to file

Transcoding Benefits

- Affordable solution starting from USD \$8,995
- Leverage existing infrastructure to create IPTV and Mobile TV distribution channels
- Realize infrastructure, network distribution, storage and cost savings
- Expand distribution/market channels to IP networks
- Single source or file to meet broadcasting, IPTV and Mobile TV market demands
- Establish direct relationships with consumers
- Short Time-To-Market

FOR MORE INFORMATION

Media Excel, Inc.

Phone: (512) 502-0034

E-Mail: sma@mediaexcel.com

Web: <http://www.mediaexcel.com/sma.html>

IProbe Multilingual Solutions

Translating Streams into Dollars

Content localization through subtitling, dubbing, simultaneous interpretation, and captioning



The chasm between being heard and being understood is not easily crossed without knowing—and more important, speaking—the language of your audience.

Smart organizations are increasingly conveying marketing, sales, technical support, and other messages through live and recorded webcasts. Communicating via the Internet has proven to be the most practical way to reach people, whether they're prospective or current customers, employees, or investors. It's considerably more cost-effective to produce webcasts than it is to periodically gather people together, necessitating travel and accommodation costs and forfeiting productivity. But even webcasts require resources. Wouldn't it be welcome news to get a greater return on that investment?

Try expanding your audience. In an increasingly global economy, products and services produced in the United States can be marketed, sold, and supported in any number of countries. According to Ethnologue (www.ethnologue.com), which keeps tabs on such things, there are currently 6,912 known living languages spoken around the globe. Speaking just one of them in addition to English avails an organization of countless new audience members.

Closer to home, consider that while about 80 percent of people in America use English as a first language, there are more than 300 languages spoken here. More than ten percent of Americans identify Spanish as their first language, making the U.S. home to the fifth-largest Spanish-speaking population in the world. Furthermore, more than 2 million Americans speak Chinese, most commonly the Cantonese dialect. Adding one or two translations to an online marketing campaign could drive entirely new revenue to an organization.

Once you've decided to reach a new audience through translation and localization of your streamed content, the question becomes "how?"

Options

Organizations with widespread and recurring language translation may have in-house capabilities, but most companies outsource the work to third-party language experts. Some employ some sort of automated translation engine, but while options for real-time captioning do exist, the level of accuracy cannot be compared to human translation.

One company specializing in human translation is iProbe Multilingual Solutions, a company that provides transcription, translation, subtitling, captioning, interpreting, and multilingual dubbing in any language. In addition to encoding subtitles, captions, and foreign language audio tracks for CD-ROM and DVD authoring or for creation of video and broadcast masters, iProbe also delivers localization services for MPEG-1, MPEG-2, MPEG-4, WMV, AVI for Windows Media Player, QuickTime, and RealPlayer.

iProbe enables companies to use simultaneous interpretation, dubbing, subtitling, or captioning to reach new audiences. The cost and process varies considerably between each method, and there are important differences in producing live and pre-recorded broadcast and non-broadcast events, but in any case the procedure is remarkably streamlined, especially when compared to everything else that goes into producing a webcast.

The most common solution for live events such as conferences, seminars, and webcasts is to add an alternate audio feed through simultaneous interpreting. Available for Spanish viewers is also the option to broadcast the feed with the original audio while adding Spanish captions by combining simultaneous interpreting with real-time writing.

In the case of live events, interpreters are situated in a soundproof booth in the same room, or in another room viewing the speaker via remote video. With a pre-recorded event such as an on-demand webcast, multimedia CD-ROM, DVD, or video, the interpretation can be recorded remotely in a post-production setting.



Subtitling is just one of the services iProbe Multilingual Solutions offers that can help you reach new audiences with your online video.

For pre-recorded events there are two other options, each of which offers distinct advantages. A company can create a script from an original audio track and have professional voice talent (native in the target language) record a new voice track, as is done by production houses and television stations. This method, called dubbing, enables presentation of a highly polished product that can be localized to include regional idiom and inflection.

Subtitling, also done in post-production, is a process in which the audio of the original language media is displayed as a text stream, either in the source language or translated and synchronized with the video image.

Conclusion

Whether your organization produces live or pre-recorded events, you can easily reach an international audience by subtitling, dubbing, or localizing content with simultaneous interpreting. The potential upside is extraordinary—adding just one language translation can add entirely new audiences and dramatically increase ROI for your webcasts.

ABOUT IPROBE

iProbe Multilingual Solutions Inc. enables worldwide organizations to reach international audiences and local multi-cultural markets by facilitating communication in the 6912 languages of the world. Working with all existing media, iProbe translates and localizes content, provides interpreting services, produces multi-lingual videos, CD-ROMs and DVDs; and offers transcription, captioning and multi-language subtitling services as well as audio and video compression.

For more information, call 212-489-6035 or email info@iprobemultilingual.com.

STREAMTHEWORLD

Five Rules for Making More Money with

Radio Streaming

Streamtheworld launched a revolutionary streaming technology at NAB 2006 that enables Internet users to listen to live radio in MP3 and AAC+ formats with Flash Player and helps radio stations to increase audience and revenues. Here are five rules for increasing revenues, used during the development of CKOI2, an online radio project launched by Corus Entertainment, Canada's largest station-operating network.

RULE 1: Use a technology enabling you to reach almost 100% of all Internet users

The technology developed by Streamtheworld is compatible with Flash Player, which is installed on almost all computers. When streaming through applications such as Windows Media Player or Quicktime, you are at risk of losing touch with at least 15% of computers. (According to an NPD Online Research survey conducted in April 2006, Windows Media Player is installed in 85% of Internet-enabled computers.) The technology also helps you reach everyone by streaming on port 80 in HTTP format, meaning CKOI2's streams aren't blocked by firewall protection, even ones used by large corporations. CKOI2 has increased its audience and reduced user complaints.

RULE 2: Make your stream available for mobile devices

Streamtheworld has a unique technology to stream radio to cell phones, so anyone who has a mobile device using the Symbian platform can dial a short code and easily download a 500Kbps application in order to listen to CKOI2's radio. During the streaming, when a listener likes a song, he can press a button on his cell phone to download it as an MP3 or even as a ringtone. For the moment, CKOI2 makes money with those

downloads, but like satellite radio, online broadcasters can also charge a monthly fee for the mobile streaming access and generate revenues by sharing this fee with the carriers.

RULE 3: Put localized ads with an ad-management system

Streamtheworld offers CKOI2 a complete solution for ad replacement and Internet audio ad inventory-management technologies. With CKOI2, the ad insertion system allows advertisers to target users with a geo-targeting tool as well as by profile (age, gender, etc.) if the user is registered in the station's listener club. The ad management system allows synchronization of visual ads with audio ads and offers an ad gateway feature in order to make listeners see ads before they access the live stream. CKOI2 also uses a module developed by Streamtheworld to easily put on the player the name of the song and the album's cover. The module also allows listeners to vote on the song, make a list of their favorite songs, or buy a downloadable version, and each time someone buys a song online, CKOI2 gets a commission.

RULE 4: Have your own branded player with content

Some radio station websites don't have an embedded player and let people leave their site to open their stream in Windows Media Player. By doing so, they lose potential revenue and don't build their traffic. With Winamp and some other players, you can't embed the code in your own design. Streamtheworld works with Flash Player, and it's easy for them to make a custom player. For CKOI2, Streamtheworld built a player with branding and visual advertising to generate maximum revenue and brand awareness. To increase time spent in the player,



Streamtheworld works with Flash Player, and it's easy for us to make a custom player, like this one for CKOI2.



Streamtheworld has also put on-air DJs on video and, as with Neopets.com, listeners have to "take care" of the DJ by giving him drinks and food and making him dance. Streamtheworld has a unique technology to protect stream access, so only people who use the branded player can listen.

RULE 5: Give access to everyone and invite them to put you on their desktop

CKOI2 offers a free, playerless live radio stream for everyone, but those who register to the listener club can download a desktop player that gives them better sound quality. If they install the CKOI2 player, they have the station's logo directly on their desktop; each time they open their computer they see CKOI2, increasing the chances they will listen to the webcast. Some Internet users are afraid to download applications, so for the CKOI2 project, Streamtheworld has put the trusted radio brand of CKOI on the download application and provides a much better audio quality stream for the registered listeners. Streamtheworld's download application allows users to listen to the stream in the AAC+ audio format, which gives listeners near-CD quality stereo at 32Kbps, which reduces bandwidth costs for CKOI2.

ABOUT STREAMTHEWORLD

Whatever your webcasting needs, Streamtheworld offers turnkey audio and video streaming solutions and helps you monetize your webcast with powerful tools. Contact us at 866.448.4037 or www.streamtheworld.com

MICHEL BILLARD, CEO, ITIVA

QoS and Cost-Effective Video Delivery: No Longer a Pipedream

Streaming video over the Internet has become commonplace, as growing numbers of individuals and companies look to the Internet as their future for delivering and viewing video content. While streaming technology has come a long way, two key concerns remain for those who deliver content: 1) providing sustainable “TV Quality” over the web, and 2) providing a high-quality viewer experience at a reasonable cost.

Giant steps have been taken to add more bandwidth to carry this demanding content, yet these two challenges remain. One broadcaster recently stated that even if he could afford to buy the entire capacity of current providers, they could still not be guaranteed consistent high-quality video delivery.

We all know that simply adding more lanes to a highway seldom alleviates traffic congestion. Broadband connectivity is similar

in that adding more servers in multiple locations may help for a while, but congestion returns when more video is transported. Instead of following this hardware-dependent expansion plan, Itiva has created an entirely different approach, promising lower costs and delivering higher quality of service that results in DVD- and even HD-quality Internet video.

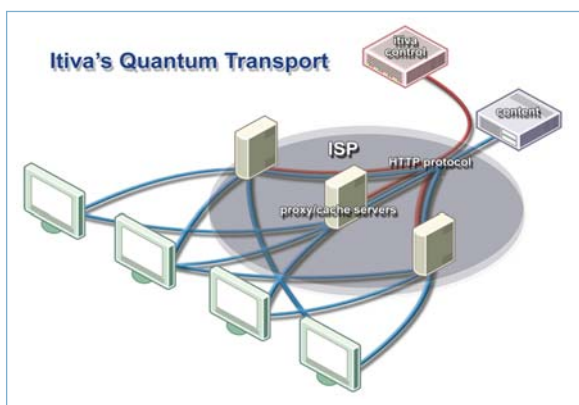
Quantum Transport

Itiva's Quantum Transport™ technology uses standard Internet protocols to deliver web-based video with unrivaled performance and economic efficiency. Itiva's technology takes large media files and slices them into smaller data packages referred to as quanta. Each quantum is a web object about the size of an HTTP web page, with metadata added. The quanta travel nimbly through the Internet

and over WiFi connections but, more importantly, they are automatically cached into the Internet caching infrastructure.

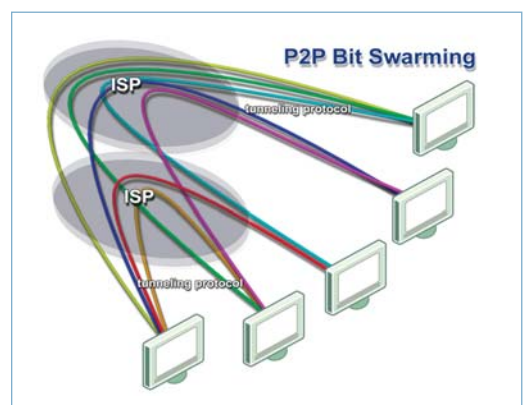
As users download video that has been delivered via Quantum Transport, the quanta are stored in both the existing hierarchical caching structure of the Internet and the end users' cache. The more download instances occur, the more the quanta are cached and readily available for other users to stream or download.

This creates a multicast effect where instead of sending the same asset to multiple viewers, the information is sent once to hub computers (proxies) that propagate the asset to others. In other words, the source server does not have to deliver a number of streams equal to the number of viewers. Instead, the streams get multiplied via the Internet proxies.



Itiva Quantum Transport Architecture.
Left: Data is transmitted making maximum leverage of the ISP's proxy infrastructure.

Traditional P2P Bit Swarming.
Right: Requires participants to leave computers turned on and uses precious upload bandwidth to allow other users to download files.





Itiva's solution bypasses peer-to-peer (P2P) limitations and creates a network optimized for the most popular content. By bringing order to the chaos of overwhelmed servers, saturated peers, and under-worked proxies, Quantum Transport overcomes the problems and limitations normally associated with conventional bit-swarming delivery systems and brings high-quality video at a reasonable cost to anyone with a broadband connection.

Efficiency and Cost

P2P bit swarming requires participants to keep their computer turned on, to compromise firewalls, and to use precious upload bandwidth so that other users can download files. In various implementations and pilot trials from large content providers, it has been clearly observed that some users are not willing to participate in the bit swarming process. Poor QoS (quality of service) is a key result, as is the higher bandwidth cost to the content provider, because downloads were mostly executed from backup servers at high cost per GB. With traditional P2P systems, streaming is not possible.

Itiva's Quantum Transport architecture causes data delivery to occur from both the always-on, high-bandwidth Internet infrastructure and from the end users' caches. This powerful combination allows for both streaming and downloading at high speeds. Since the files automatically concentrate in the proxies and end user caches, the bandwidth amplification is significant.

P2P bit swarming is ISP-unfriendly because it tunnels through the proxy/cache infrastructure and results in increased WAN peering costs for the ISP. ISPs are beginning to manage this increased cost by slowing down the tunneling packets using packet shaping limiters, reducing user download speed and decreasing the overall quality of experience.

Even though Quantum Transport can utilize contributions from end-user caches,



Application of Quantum Streaming on DreamWorks' Over the Hedge animated movie. Itiva's Quantum Transport enables hi-def progressive downloads of movie trailers to large audiences.

Quantum Transport is not reliant on end-user uploading and never operates in an uncontrolled P2P mode.

Speed, Streaming, and Scalability

Streaming is critical for broadcasting to large audiences, as it allows viewers to enjoy time-sensitive content, such as sports events. It actually enables the on-demand economy. Quantum Transport supports traditional broadcast business models and can stream advertisement supported content. Itiva scales to very large audience sizes and, because the scalability occurs by leveraging legacy network assets, it is extremely ISP-friendly.

Itiva is fast! Itiva's delivery rates are limited only by the user's maximum connection speed. In other words, if a user has adequate broadband connection capacity, he can stream DVD-quality or HD-quality content with minimal buffering. This results in the highest quality viewer experience possible.

Control, Security and DRM

Quantum Transport is especially useful to content providers because it does not generate its efficiency gain at the expense of security or control. The quanta are tracked by an Itiva controller that is installed near the Internet supernodes. The controller securely communicates encrypted information to viewers' computers, which in turn allow full control of content publishing and un-publishing.

Intelligent Networking

Quantum Transport also accumulates intelligence on the network topology, determines efficient routing, and assures optimal performance and efficiency to the requesting user. It transparently uses the Internet's infrastructure, and dynamically chooses the best service routing for each user.

Groundbreaking Solution

Itiva is currently being beta tested by major film and TV studios for delivering high quality movies, trailers, and live sports broadcasts. Content providers are finding that it delivers the highest quality of service while substantially lowering the cost of delivery. Itiva provides the highest quality, high definition viewing experience to millions of simultaneous viewers in a secure, controllable manner at a lower delivery cost.

ABOUT ITIVA

Itiva Digital Media develops technologies that significantly and positively influence adoption of video over the Internet by enhancing the viewer experience and making a strong business case for media companies and content developers. Founded in 2005 and headquartered in Palo Alto, California, Itiva technologies are currently being beta tested by media companies. Commercial availability is set for September, 2006. For more information, visit www.itiva.com



**MICHAEL GORDON, CO-FOUNDER AND CHIEF STRATEGY OFFICER
LIMELIGHT NETWORKS, INC.**

A Powerful Trend that Represents Fundamental Change

The Internet Streaming Media Boom

Driven by the coming of age of the Internet generation and the advent of near-ubiquitous broadband Internet access, Internet delivery of video and other forms of media content have surged to unprecedented levels in 2006. Nearly every day brings new announcements—from established media companies and industry insurgents alike—of new services, new titles, and entire new business models and business ventures. The press and analysts report that video-related Internet traffic is doubling every 3-4 months, while popular video-oriented sites report even faster growth. Private company valuations, public company valuations, and corporate and venture capital investments in the sector have all reached new highs, and even ventures with unproven (in some cases, completely unclear) business models are attracting funding and buzz. The scene reminds many observers of 1999-2000, the peak of the dot-com boom, which leads many to ask: Is this déjà vu? Or this time, is the boom real?

The migration of media content and media consumption to the Internet is not only real, but represents a powerful trend that will drive fundamental change across the media spectrum. Just as over the past ten years the first generation of the Internet has been an irresistible force for change in finance, communications, person-to-person

activities, and many other areas of our lives, over the next ten years the second generation of the Internet will unleash a second powerful wave of change. This second generation of the Internet, exemplified by the migration of digital media content and consumption to the Internet, the transition of the Internet to a fully multimedia environment, and the evolution of media from one-way to two-way, from mass to specific, and from mostly linear to mostly on-demand, will exert profound influences on the producers and consumers of media content, and on the economic relationships among them.

Two questions are key: How can we know that this is, in fact, a powerful and fundamental trend and not just an over-hyped, flash-in-the-pan moment? And what will these fundamental changes look like? Interestingly, the answers to both of these questions can be observed in the initial waves of change already underway.

Media content is rapidly migrating to the Internet

The amount of digital media content available on the web—the variety, depth, and topical range—exploded during 2005 and 2006. Building on the proven user interest in Internet-based music services, major media companies, small and midsize media outlets, and insurgent media start-ups all aggressively

expanded the media content available on, or delivered via, the Internet. The announcements have come one after the other, at an accelerating rate. Here are some examples.

2005

May: *Microsoft Game Studios introduced new game features and content for its most popular titles, including Halo 2, available initially only via the Internet (in-store delivery followed six months later).*

October: *Apple introduced the video iPod; ABC began selling episodes of popular television shows on iTunes.*

November: *MSNBC and NBC News launched nightly streaming of the NBC Nightly News telecast, the first network newscast to be streamed daily in its entirety; Microsoft shipped the Xbox360, bundling with each console a free lifetime subscription to Xbox Live, an Internet service through which users can get game updates and previews, music videos, and high-definition entertainment programs.*

2006

March: *CBS broadcast dozens of games live from the 2006 NCAA Men's Basketball Tournament via the web, extending the*



In addition to brand-name Internet media services, hundreds, perhaps thousands, of less well-known services were launched during 2005 and 2006.

reach of its television coverage by offering, in each local market, every game that wasn't available on television; YouTube, a website consisting entirely of user-contributed video clips, disclosed that barely three months after launch it was streaming more than 30 million video clips per day; the Associated Press launched the AP Online Video service, available on a syndicated basis through the websites of its 4,000 member organizations.

May: *ABC launched online, free, ad-supported streaming of its most popular television shows, including Desperate Housewives, Lost, and Alias; Microsoft and MTV launched MTV URGE, an online music service integrating streamed and downloadable music, a choice of portable media players, and music videos and video programming from MTV.*

June: *The Disney Channel launched online streaming of its most popular shows, with each week's episodes available first on the Internet—before they appeared on television.*

In addition to these brand-name Internet media services, hundreds, perhaps thousands, of less well-known services were launched during 2005 and 2006. By way of demonstration, at Limelight Networks our customer count more than doubled from the beginning of 2005 through mid-June 2006, growing from just under 300 customers to over 600. A few examples of media content available from these smaller, more niche-oriented services include: minor league hockey games; independent, rights-cleared music; and meditational music and videos.

The surge of Internet digital media shows no signs of slowing down; in the few weeks it will take for this whitepaper to make it into print, dozens more such content services will no doubt be launched.

Users approve, are taking advantage of the surge of content to the Internet, and as they do so their media-related behaviors change

The statistics are unambiguous—user consumption of Internet digital media is rapidly increasing. Legal music downloads quadrupled during 2005, with consumers downloading more than 420 million single tracks and racking up digital purchases of singles, albums, and music videos of more than \$1.5 billion worldwide. Half the purchases of Valve Software's *Half-Life 2*, one of the most popular video games in history, were delivered online in 2005; the original *Half-Life* game was sold only in stores. Fourteen million NCAA Tournament basketball games were watched via CBS's March 2006 online broadcast. From October 2005 to March 2006, ComScore reports an 18% increase in the number of Internet users watching video online and an 18% increase in average viewing time per user. And according to some estimates, Internet video traffic is now doubling every 3 to 4 months.

This change in user behavior is being driven by a simple fact: unlike in 1999, Internet delivery of digital media content in 2006 works. After all, users know exactly what media content looks like, sounds like, and feels like—every day, they see it on their TVs, hear it on their CDs and DVDs, and play it on their video game consoles. Having seen the failures, both spectacular and routine, of earlier attempts to deliver digital media content via the web, consumers were naturally skeptical—so skeptical, in fact, that even as late as February 2006, when CBS announced that every game from the first two weeks of the 2006 NCAA Men's Basketball Tournament would be broadcast online, most user comments posted on bulletin boards were negative, predicting massive outages and crashes, and frequently pointing to the 1999 Victoria's Secret webcast as an example of what to expect. But the online basketball broadcast (delivered for CBS by Limelight Networks

and Akamai) worked without a hitch, and every viewer who wanted to watch a game was able to watch it.

This was a watershed moment. Once users know that clicking a link will immediately start a high-quality video that plays smoothly to the end—that doesn't stop or skip—they flock to it, just like video on TV, except that video on the web is not subject to the limits of TV. To be fair, it's also not viewed (yet) on the big, beautiful screen in the living room, but often that doesn't matter, particularly if the web video is more immediate, more portable, or just plain available. Users love it. And the same is true for music and for games. Web-delivered digital media content comes with all the built-in advantages of the Internet—what I want, when I want it, where I want it, and I get to actively participate.

As users consume more of their media content via the Internet, other media-related behaviors change as well. For example: where on the Internet do users go to search for and get things? In the case of video, as it turns out, not where one might think. According to Hitwise, as of May 2006, YouTube.com and MySpace.com were the #1 and #2 video search and delivery sites, with 42% and 24% shares, respectively—far outpacing Yahoo, MSN, and Google (each with a video share under 10%). Two young companies, one less than two years old and one less than three years old, together attracted more than three-fourths of video searches and deliveries, while Google, the market leader in text search was only #5 in video, with less than 7% share.

Internet users are responding enthusiastically to the broad availability of media content, and their behavior is changing to take advantage of the new opportunities the Internet creates.

Advertising has embarked on a dramatic evolution, which will be rapid, fundamental, and permanent

Change is underway in advertising, in terms of strategy, objectives, creative, and

A Powerful Trend cont'd from page 31



Web-delivered digital media content comes with all the built-in advantages of the Internet—what I want, when I want it, where I want it, and I get to actively participate.

brand management. The initial changes are well-documented: better targeting; improved management of frequency and recency; more and increasingly clever product placements; better and more precise measurement of results; and a commitment to better, more interesting creative. These changes are the harbinger of a fundamental shift, powerfully accelerated by Internet-driven changes in content availability and audience behavior, to a more nuanced, balanced, and equal relationship between advertisers and audiences.

The old model of a captive viewer subjected to a stream of wanted or unwanted, interesting or uninteresting, explicit or hidden advertisements is evolving into a mutually respectful relationship where promotional content is accepted because it is interesting, useful, emotionally compelling, and ultimately desired (not merely tolerated) by the user. Marketers sometimes talk about information gathering and ad targeting as “good for the viewer” because they lead to relevant ads; inevitably, however, this is a first step that will give way to genuinely valuable advertising and other promotional content that manages to be interesting, even sought after, while still fulfilling its mission to persuade. Ad-skipping, currently one of the industry’s top-of-mind issues, will become a long-forgotten problem of the past as advertising content compels users to watch, listen, and participate. Search advertising—initiated by users, useful, and timely—is an early indication, though by no means the ultimate fulfillment, of how advertising, and the balance of power between advertisers and users, will fundamentally change.

The value of content is increasing and will continue to increase

Content that is relevant, deep (detailed and specific), and available anytime, anywhere, and on whatever device the consumer wants, is content that is valuable to

consumers—much more valuable than content with limited relevance, depth, and/or availability. The text Internet demonstrates this clearly—no one has ever said about the worldwide web, “ten billion pages and nothing to read.” Despite the proven power of multimedia formats—music is the “soundtrack of our lives”; video combines sight, sound, and motion to create powerful, evocative experiences; and video games are arguably the most immersive and addictive media format yet invented—the full value of most content has not been realized because of limitations imposed by historical distribution methods. Plastic—CDs and DVDs—must be pressed, shipped, and inventoried. Broadcast, including local terrestrial, satellite, and cable television, is limited by the carrying capacity of the available spectrum (through the air or through a coaxial cable). Film stock must be processed, distributed, and exhibited. These traditional media distribution methods inherently limit the availability of content, to each particular person and in terms of time, space, and range, making it difficult or impossible for each person to get the content that he or she finds most interesting.

These limits are minimized on the Internet—the Internet excels at connecting people to the things that interest them. This ability to better connect people to the content they want increases the value of that content to users—people will spend more time with deeper, better content that particularly interests them than with content that is not quite on target (at times, not even close). Whether that time spent with the content is monetized directly, through increased price per title, subscriptions, or pay per use, or whether it is monetized indirectly, through advertising or promotional value, the increase in user value directly translates into increased value to the content owner.

Nor is Internet distribution of even mass popular content a zero-sum game—an expanded market means expanded value,

not just value shifted from one venue to another. As an example, ABC’s launch in May 2006 of free Internet streaming of popular television shows, including *Lost*, *Desperate Housewives*, and *Alias*, coincided with ratings sweeps month. More than three million viewers watched Internet-delivered episodes during the first two weeks of May, an incremental audience of about 10% over broadcast for some shows, and without a measurable reduction in the television audience. Comments on blog sites and message boards provide several reasons for the expanded audience, including time shifting, place shifting, and displacement of pirated downloads. These are all predictable results of combining high-quality media content and the particular advantages of the Internet.

The increased value of content unlocked by the Internet is important not only because businesses are in business to make a profit, but also because it is proof certain that these changes are fundamental, not momentary.

These four initial waves of change demonstrate the permanence and importance of the migration of media content and media consumption to the Internet, and provide initial insights into how this migration will evolve over time. While no one can predict the details with certainty, it is clear that this evolution will create enormous opportunities in the years to come.

ABOUT LIMELIGHT NETWORKS

Limelight Networks is the high performance content delivery network for digital media. Limelight’s massively scalable, global delivery solutions are uniquely tailored to those doing on-demand and live delivery of video, music, games and downloads to broadband and mobile audiences. Limelight leads the industry in “Delivering the Digital Lifestyle™.”

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