5 INSIGHTS TO KNOW

1. Endless Bummer: TV's Scripted Series Wither in the Heat

As Viewers Disappear, Broadcasters Scale Back on Solstice Dramas

2. Groundbreaking Research Shows Ability of Neuroscience Measures to Predict In-Market Sales Results

This Maybe An Opportunity to Optimize Advertising Creative using Neuroscience

3. Study: 'Hate' Drives Viewers to Return to Dramas

Canvs study finds negative emotions can be more powerful than love

4. Hollywood Taking Cues from Twittersphere for Next Big Hit

Social Media Data Influencing Content, Stars and Production Choices

5. Watching People Playing: It's Game On

E-Sports media players multiply drawn by the rapid growth of the sports

This article has been excerpted and condensed from ADVERTSING AGE. Broadcast TV's flirtation with sultry-weather scripted fare appears to have been just another summer fling, as the networks largely have scaled back previous efforts to air dramas and comedies during the tropical months.

Discounting a few odd burn-offs and season-straddling shows the Big Five nets had just nine scripted series lined up for the dog days, marking a significant downturn compared to the 17 dramas and comedies that aired in the year-ago period. Summer 2014 proved to be the high-water mark for scripted solstice fodder, with the networks serving up 18 of the pricier formats over the course of the sweaty interregnum.

CBS remains bullish on scripted genre projects, as its advance streaming and foreign rights deals effectively make its summer dramas profitable out of the gate. That said, two years after striking gold with its adaptation of "Under the Dome," the Tiffany Network hasn't had much luck with subsequent summer launches. While CBS struggles to get its summer mojo back -- even the indefatigable "Big Brother" is down early this summer. Fox largely has kept its scripted ambitions in check, slating just one official summer drama in the returning "Wayward Pines" down from its "Master Chef" lead-in slot.

The ABC and NBC schedules were subject to the most radical makeovers, as both nets have just two scripted series on deck for the offseason. ABC's frothy ensemble drama "Mistresses" is down compared to year-ago, while the Mike Epps comedy "Uncle Buck" performed well on Tuesday night [but was cancelled].

Rather than plunk down a whole bunch of cash for underperforming scripted projects, ABC is going all-in on retro, reconstituted, game shows. Emboldened by the runaway success of last summer's surprise hit "Celebrity Family Feud," ABC has ordered up new versions of a handful of old-school franchises like "To Tell the Truth," "The $100,000 Pyramid" and "Match Game." The latter two titles joined "Celebrity Family Feud" as part of a three-hour "Sunday Fun & Games" block.

NBC has two returning dramas in play, as its third-year hospital strip "The Night Shift" in its Wednesday night slot leading out of "American Ninja Warrior," while viewers were invited to take another stab at crime serial "Aquarius. For its part, NBC is leaning on its workhorse competition series, "America's Got Talent," which closed out its tenth season as the top-rated, most-watched show of the summer. Thus far, the talent showcase looks to be on track to put up even bigger numbers this time around. "American Ninja Warrior" also draws a crowd. Of course, with 17 nights of Summer Olympics coverage, NBC doesn't need anywhere near as many programming hours as a year ago.

CONTENT IN CONTEXT

Concluding, if the early numbers for the broadcast summer idyll have been less than encouraging, it's worth noting that the depressed deliveries are merely an extension of the ongoing destabilization in TV ratings. We are concerned that this becomes another of the factors that broadcasters need to deal with as audiences find content across platforms

This item is excerpted and condensed from a Nielsen press release dealing with a major study of integrated consumer neuroscience tools; a combination of EEG, biometric and facial coding consumer responses [that] was shown to have extremely high explanatory power of in-market sales.

The results focused on measures of ad creative, according to a collaborative study between CBS, Nielsen Consumer Neuroscience and Nielsen Catalina Solutions. The five-month study used multiple neuroscience measures, ad exposure and actual retail purchase data. When used separately, the relationship to sales of the individual metrics ranged from a low of 9% for facial coding to a high of 62% for electroencephalography (EEG). This study showed that the integration of multiple neuroscience measures results in up to 77% explanatory power with in-store sales.

David Poltrack, CBS Chief Research Officer indicated "These tools enable us to offer advertisers a unique opportunity to assure that their creative will deliver before they move forward with their campaigns". Nearly 60 video ads from consumer packaged goods companies were evaluated in multiple locations across the U.S. The incremental sales generated by the specific TV schedules were then determined by Catalina Solutions using their single source dataset. This dataset included 4.3 million cable set-top-box households and retail purchase behavior from more than 90 million households.

There are hundreds of different metrics within EEG, core biometrics, and facial coding that can be generated for a single ad based on complex brainwave patterns, heart rate, skin conductance and patterns of facial expression. The study confirmed the importance of multiple measures and gives new insights into the right combination to predict in-store sales.

"We believe this is the holy grail for marketers: confidence in knowing creative's potential impact on the bottom line – before it ever enters the market," said Dr. Carl Marci, Chief Neuroscientist at Nielsen. Ad reactive is complex and difficult to measure, with many points of view, methods and measures, but it also remains central to in-market success. In today's increasingly cluttered landscape, the pressure to break through is immense and marketers need to get all of the marketing mix elements correct. For advertisers, agencies and media partners, these results demonstrate the tools that can effectively evaluate the most critical element of advertising – the ad creative – before reaching the market.

"Every marketer wants to be able to answer the question 'But did it work?' with a definitive 'Yes.' Now, there's no doubt that neuromeasures can actually predict whether an ad will drive in-store sales," said Leslie Wood, Chief Research Officer Catalina Solutions. "A key piece of this analysis was to be able to isolate the sales impact of the creative from the media tactics, using advanced machine learning to do the heavy lifting."

CONTENT IN CONTEXT

By evaluating creative with measures from EEG, core biometrics, facial coding, eye tracking and self-report, brands maybe empowered to unlock consumer insights and unravel the complexities of advertising development. We are not sure if this will become common practice in the future, but believe that it is important to be aware of these "groundbreaking" developments.

When viewers hate characters or situations in TV shows they watch, they're more likely to tune in again next week, according to a study by research firm Canvs excerpted and condensed from BROADCASTING & CABLE.

Canvs, which studies the emotional responses to content in social media, conducted the largest TV viewership study using Twitter data and tied it to Nielsen ratings. "We believe emotions drive behavior," said Jared Feldman, CEO of Canvs. "Everyone wants to know why their ratings go up or down and it is in large part affected by how viewers feel about what they're watching."

The Canvs study looked at 5,709 episodes of more than 431 TV series over a year and a half and broke that down into three TV show genres: drama, comedy and reality. "We found that emotions are predictive," Feldman said.

For dramas and reality shows, hate was the single biggest predictor of the next week's ratings. A 1% increase in hate responses resulted in a 0.7% increase in viewership for dramas, compared to 0.2% for love. "Hate is literally more than three times as powerful as love at predicting viewership," Feldman said. Hate is similarly strong in predicting return viewership of reality shows at 0.7%. Understanding the power of hate is important because in some traditional research, viewers saying they didn't like aspects of a show could be seen as a negative and something to avoid in future episodes.

Canvs plans to do further research to get more insights about whether there's a difference between viewers tweeting about hating a character and hating an episode of a show. Canvs' technology groups emotions together despite not having a common key word, so when people comment "that dude is a jerk" or "that was evil," those statements get grouped among the dislike or hate emotions. The system takes into account punctuation, such as when a viewer uses 20 exclamation points or all caps. Emojis matter too.

When it comes to comedy, other than "love," the emotion that predicts viewership is "beautiful." When viewers like what an actor or character looks like, they're more likely to tune in, according to the study. Canvs has taken its data and created a Canvs Viewership Probability metric, percentage likelihood that viewership for a particular show will go up or down next week and why. Across genres, the CVP ratings consistently predicted whether the next episode would go up or down in viewership.

CONTENT IN CONTEXT

"The CVP will say there's a 75% chance people will watch next week's episode and that was driven by a surge in hate and hate was driven predominantly by this character at these moments in the show," Feldman said. He says the data can have implication for season-over-season planning, the creation of ancillary content to capture the most powerful moments, and more strategic tune in messaging. Whether we agree or disagree with the analysis, we need to be aware that some may find it to be a reliable predictor of success.

As stated in an article excerpted and condensed from AD AGE and BLOOMBERG NEWS, your Facebook posts and tweets may contain hidden creativity. In fact, they could be helping to write the next Hollywood blockbuster.

As once-monolithic television audiences splinter and migrate to the internet, viewers have unwittingly turned the creative process upside down. Their social media posts, blogs and file downloads are telling streaming companies and producers what actors, writers and themes to weave together on-screen for the best chance of bottom-line success. Giving customers what they want -- before they've even asked for it -- increases the odds of a show's success while forging loyalty for the content-provider, industry executives maintain.

"If the entire Twittersphere is talking about this particular thing, or if there's a trend in this area and we create a piece of content that talks directly to it, then logic suggests that those people will engage with it," said Chris Oliver-Taylor, managing director of Matchbox Pictures. The evolution of home entertainment from free-to-air television to content streamed over the internet to multiple devices has facilitated greater insight into what, when and for how long customers are watching.

The entertainment industry is still figuring out how to gain maximum benefit from this high-level customer intelligence, said Matchbox's Mr. Oliver-Taylor. Once it

has, big-data driven shows will become commonplace, he said. "Knowing what elements could make for a great show isn't enough to guarantee success."

Netflix, which distributes "House of Cards" and "Orange Is the New Black," pioneered the use of mathematical equations to promote titles that a subscriber might enjoy. That's based on variables such as previously downloaded content, the subscriber's location and the show's broader popularity. A typical Netflix user may lose interest unless something interesting is found within 60 seconds, two employees of the company wrote in a paper published in a scholarly journal last year. Netflix's system for coming up with personalized viewing recommendations helps save more than $1 billion a year by reducing the number of subscription cancellations, they said.

"Netflix has made this a 'black art,'" said Marshall Heald, Australian public television SBS's director of television and online content. "We're not at the same level of sophistication, but that's certainly our longer-term aspiration." Even armed with this intelligence to direct an audience to a show that's bound to appeal, it's important a viewer feels it was their own discovery, he said. "Often those discoveries feel quite accidental," Mr. Heald said. "The art and science is maintaining that sense of wonder while actually understanding what audiences' tastes are.

CONTENT IN CONTEXT

There is indeed a potential evolution taking place as content is accessed over the internet. It provides data which can be helpful in allow for detailed insights on what, where and how viewers are consuming programming, These advancements can be positive as long as they are balanced with the creative and instinctual insights that have been successfully part of the process all along.

CONTENT MATTERS
IDEAS IMPACTING THE CONTENT COMMUNITY

This item is excerpted and condensed from the BROADCASTING & CABLE. Chad Gutstein, CEO of online video network Machinima, likes to equate the rise of E-Sports today to rock 'n' roll's emergence in the 1950s: Most adults don't understand it, can't relate to it, and won't be convinced it's anything other than nonsense.

"Now we look back and wonder how people did not get this massive shift that would drive culture for the next 50 or 60 years. The same thing is happening [today] with E-Sports," Gutstein said. "People are realizing hundreds of millions of influential, affluent kids are spending a huge amount of time and money on E-Sports. In 50 or 60 years, people are going to look back at E-Sports and recognize the same kind of cultural shift."

The category has exploded in the U.S. via splashy deals with Turner and ESPN and investments by agency powerhouse William Morris Endeavor. Growth here will help boost global E-Sports revenue to $1.9 billion by 2018. Born in Korea in the late-1990s, the concept of fans massing to watch gamers compete now routinely draws arena crowds in the tens of thousands here in the U.S. While Asian markets are nearly saturated, North America offers abundant upside and none of the "peak TV" anxiety. It may once have seemed fanciful to think of TV reaching viewers via gaming platforms like PlayStation or Xbox. Having seen how vital that distribution has become, the industry doesn't want to be late to act.

SuperData Research published its findings and reported statistics that shouldn't be surprising: E-Sports audiences are predominantly male (85%), with almost half (46%) under the age of 25. But what stood out to Joost van Dreunen, CEO of the New York-based research firm, was "In terms of revenue, E-Sports is currently in its infancy, but publishers may find it to become a viable revenue stream, if they can figure out how to speak to brands and advertisers in a language they can understand."

And there's an audience to be had beyond sponsorships: This year will see consumer awareness of E-Sports pass 1 billion people, according to recent research from Amsterdam based firm Newzoo, which has been tracking ESports since 2013. Newzoo estimates that between sponsorships and advertising, brands will spend approximately $325 million on video E-Sports content in 2016 (not including media rights), an investment Newzoo forecasts to pass $800 million by 2019.

"The explosive growth of E-Sports and the ongoing convergence of games and video provides the biggest opportunity for the games industry since the launch of the iPhone back in 2007," Newzoo CEO Peter Warman has said.

CONTENT IN CONTEXT

Between August 2015 and May 2016, it is estimated that fans watched more than 803 million hours of E-Sports content on Twitch. And according to a spring study by research firm PwC, E-Sports viewers are dedicated: Nearly one out of five (18%) of respondents who've watched an E-Sports competition paid a subscription fee to do so. Is this a trend or a fad? Only time will tell.