



thenetworkone: media



*a collection of essays from
independent media agencies
and media specialists*

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Size matters?

Bigger is better, right? At least this is the belief that has defined the global media agency landscape for years with one network claiming that theirs is bigger than the others.

okay, enough of the innuendo, the point is that historically size defined buying power and as such, being small (or independent), put you at an instant disadvantage when it came to completing the dreaded multi-market RFI.

But as we're now witnessing, the media industry is undergoing a seismic shift in how it operates with programmatic democratising access to media buying, A.I., driving media planning, clients demanding transparency and even traditional broadcast markets experiencing a decline as audiences move online and on demand.

Is the global media agency facing extinction?

Arguably yes unless they have a Darwinist moment and evolve but for independents, this is potentially good news on several fronts. Having previously not relied on scale as a USP, they've built their businesses around providing specialist services, being client centric and adapting quickly to the changing environment – attributes that are sought after by today's media clients.

So yes, size does matter. Be small, be nimble, be inquisitive and be independent.

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Independence = Indispensability



How to attract the attention of generation Z and the Millennials towards linear TV, in a context of audience drainage?

The consumption of linear TV in Argentina has decreased since 2015, with people turning to other devices and display formats. TV ratings fell by 11.8% between 2016 and 2017, while during the same period online video consumption grew by 49% and on-demand video viewing by 146%.

All generations tend to consume multiplatform content, but generation Z and the Millennials (both digital natives) are the ones who have most altered their content consumption habits.

When we analyse rating measurement, we see that the highest peak in generation Z is 5.65 rating points and in the Millennials it reaches 7 points. While in boomers and silent, the rating jumps to 18.2, figures that indicate that open TV has a high audience makeup among the 55 year olds and over.

MAXIMUM RATING REACHED BY GENERATION TV PROGRAMS 2017 / BROADCAST TV ARGENTINA			
5,65	6,98	8,91	18,22
GEN Z	MILLENNIALS	GEN X	BOOMERS & SILENTS

Fuente: Kantar Ibope Media 2017.

The debate over time distribution.



In this context of audience drainage, we perceive that the main Air TV programs have developed different engagement strategies

1. They use social networks to make their recommendations (WoM): As a prior phase in its launching on linear TV, the content is launched on social networks. Facebook, Instagram, Twitter profiles are created, as well as profiles for the specific program and its main characters. They develop communities on Facebook by sharing picture posts, the program's backstage video clips, news about the lives of the show's performers; an entirely parallel form of storytelling in which consumers actively engage.
2. Along with the above, they are committed to diverse and multigenerational narratives in their prime time stories. This is the case of "100 días para enamorarse" (100 days to fall in love), Telefé / Viacom, which gambles on several parallel love stories, adding the account of a generation Z character who is going through a gender identity change process. These new storylines have attracted not only boomers and X's but also the younger ones, achieving the highest ratings during the first semester of 2018.
3. other content proposed for prime time Air TV adopts formats which have already been used on cable TV and which have expanded through the on-demand platforms: generation Z and the Millennials are attracted to the series format (previously determined number of episodes) as well as to the less time per episode format. During the second quarter of 2018, Canal 13 launched the series "el Lobista", which can be seen not only on that channel, but also on the Cablevision Flow platform and on TNT. The weekly series proposed by Telefé / Viacom, "Rizhoma Hotel", a 30-minute series without commercial breaks, is having similar success.

Consumer habits, increasingly exacting in their choice of when, how and where to see content, demand new strategies of engagement from the large Air TV channels. We are experiencing a moment of transition, not only in the way audience content is accessed and consumed, but also how that consumer journey is measured and how brand advertising adapts and is incorporated into this new ecosystem.



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