



TechMutiny

new thinking new technology for the creative sectors
A MediaTainment Finance supplement

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N ews Analysis

China's tech colossi sprinting in race for IPOs on US stock exchange

Alibaba Group Holding, operator of the Chinese e-commerce platform founded by former English teacher/translator Jack Ma, is to float on a US stock exchange to raise a mere US\$15bn from investors. And following revelations of the plans, the international business headlines cannot get enough of the company.

Alibaba is among a group of Chinese tech titans whose innovative online-business models have got the world watching their every move. In addition to Alibaba, there is also Weibo (similar to Twitter), Baidu (similar to Google), and Tencent Holdings, the social-media,

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and messaging group. Each one also has international ambitions. Baidu has been on the US Nasdaq stock exchange since 2007; it was the first Chinese company to float on that market. Its US presence has demonstrated there is a way to raise foreign funds by sidelining Chinese regulators and censors, who make it almost impossible for outside investors to trade stocks and shares on their markets.

When Alibaba's IPO (initial public offering) details emerge this month (April), the flotation will be seen to offer an opportunity for Western financiers to invest in a commercial behemoth based in China. It also gives Alibaba and its businesses access to the US, still the world's biggest economy.

The IPO's precise details and the preferred American stock exchange remain unknown. But with an astonishing potential valuation of US\$150bn-US\$200bn, Alibaba's flotation will dwarf the tech sensation of 2012 when Facebook launched with a US\$104bn market valuation. With its technology, Alibaba brings services that have been described as Amazon.com, eBay, PayPal and Google all rolled into one gigantic consumer-service digital platform.

To date, it has more than 50% of the Chinese e-commerce market. It sells 70,000 domestic and foreign brands (including Microsoft and Nike) via 50,000 online merchants. And its Tmall platform has enabled Alibaba to become the world's largest e-commerce enterprise in terms of profit margins.

In addition, it controls Alipay, an online payment system, which handles more than US\$600bn worth of transactions annually. There is also Taobao Marketing, its own direct-to-consumer marketplace; and the Aliyun.com cloud-computing service.

Future goals include opening a dedicated US virtual store called 11 Main via two existing US subsidiaries: Auctiva (an eBay software-management company) and Vendio (an e-commerce software-as-a-service developer).

Alibaba is also about to launch Yu Le Bao, a type of entertainment crowd-sourcing/ investment fund that enables any customer to use smartphones to invest small sums of money in a movie, a TV show, a digital game or any type of online leisure activity.

To give you an idea of the Chinese giant's resources, it rakes in a reported US\$240bn from online trading annually. And by operating its own search engine, it directly collects huge amounts from search advertising (as opposed to depending on a third party the way other virtual stores use Google). The size of its potential customer base is the 700 million-plus active smartphone subscribers in China, according to analytics company Umeng.

Still, there are obstacles. Alibaba is said to have chosen the US for its IPO because regulators in Hong Kong are too restrictive about what listed companies can do in terms of governance. Analysts have expressed concern about the lack of transparency in the way Alibaba does business. In addition, the Chinese economy has been declining. And Chinese regulators have taken a hardened stance against online companies offering financial services like Alipay.

But, barring unforeseen catastrophe, China is too huge an economy to be allowed to fail. In Alibaba's case, investment will be protected by US regulation and the attractiveness of a company bringing to the US a totally new business model.

Moreover, its two biggest foreign shareholders include Yahoo!, the giant US web-portal that has been boosting its investments in original video-entertainment and media content as part of its objective to attract bigger advertisers' budgets.

Yahoo!, which originally invested US\$1bn in Alibaba in 2005, has since reduced its stake. Yet, it could collect more than US\$9bn post-tax should the IPO be successful.

The speculation surrounding Alibaba's US IPO plans came just before Weibo actually filed for a US IPO in February to raise US\$500m. Alibaba happens to own 18% of Weibo, a stake it bought in 2013.

The prospects for Weibo investors look good. As Facebook and Twitter have yet to find a way to enter China, Weibo has dominated the Chinese microblogging business with 128 million-plus monthly active users. Revenues soared to US\$188m in 2013 from US\$66m

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the year before. Future plans include creating an English-language version as the original Chinese edition of Weibo is heavily censored.

Whether Tencent Holdings, currently the Hong Kong Stock Exchange's biggest tech company, follow Weibo and Alibaba to the US remains to be seen. But, so far, it is doing so indirectly by acquiring a 15% stake in China's second-biggest e-commerce operator JD.com for US\$215m.

In January, JD.com (which is also funded by billionaire Saudi prince Alwaleed bin Talal**), filed for a US\$1.5bn IPO in New York. It is hard to imagine Tencent not following suit, especially if Alibaba reaches the US\$200bn high end of its valuation.

** *Saudi Prince Alwaleed bin Talal and his investment vehicle Kingdom Holding are profiled in MediaTainment Finance (www.mediatainmentfinance.com) Issue No.7*
###

Streaming music start-up Spotify makes move towards stock-exchange flotation

Spotify, the online streaming-music service that originated as a Swedish tech start-up in 2006, is rumored to be considering a stock-exchange flotation that would value the company at US\$7bn-US\$8bn.

That is pretty impressive considering the international music industry has seen its revenues sink to about US\$16bn, from an estimated US\$40bn in the late 1990s, thanks to the disruption caused by digital media.

Online music has become more accessible to fans because the streaming business model allows them to retrieve an unlimited number of songs, anytime, anywhere and on any digital device, for a monthly subscription fee, or as a free service interrupted by ads (**See Numbers that Count on page 15**).

The music-streaming sector has also turned cutthroat. The current key players, including Spotify, Deezer, Pandora, Rdio and Beats Music, have even started buying tech companies that could give them an edge against each other. And the most competitive of the lot is Spotify, the biggest streaming-music platform in the world. It offers a multi-device service on PC, tablets and mobile devices. It has more than 24 million active subscribers in 55 countries. Some 6 million of them pay a monthly fee of about US\$9.99 to receive the advertising-free version.

However, according to figures recently published by qz.com, Spotify is defying a trend. About 85% of its revenues are from subscriptions, with advertising accounting for the remaining 15%. US rival Pandora, with its more radio-oriented format, receives more than 80% of its revenues from advertising.

Spotify and its ilk are getting music fans to pay for music. That is a big deal considering fears that a whole generation was growing up thinking that music, including illegal services offered by copyright-infringing pirates, should be free.

The three major record labels, Universal Music Group/EMI Music, Sony Music Entertainment and Warner Music Group (WMG), have stakes in Spotify. That momentum for paid-for music should not be lost, especially as the majors and independent labels have licensed more than 20 million tracks to Spotify. An IPO would generate enough funds to help Spotify do whatever it takes to acquire more paying customers and develop the technology required to keep them content.

Evidence of an impending stock-exchange listing came when Spotify, led by CEO Daniel Ek, collected a US\$200m credit facility in March from investment banks Deutsche Bank, Goldman Sachs, and Morgan Stanley. Experts say this amounts to friendly-term loans to encourage Spotify to go for the IPO. Each one also hopes Spotify will select them to be the IPO's participating investment banks- a very lucrative business. The credit line came after US-based Technology Crossover Ventures invested US\$250m in November 2013.

The pressure to succeed has piled up. Spotify has bought The Echo Nest, a US-based music-intelligence technology firm that originated at the Massachusetts Institute of

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Technology's MIT Media Lab. It enables digital-music services, including Spotify rivals Deezer, Rdio and Nokia's MixRadio, to recommend tracks that listeners might like or use to discover new sounds.

Those rivals are questioning whether Spotify will allow them access to technology it now owns.

US-based Rdio, co-founded by Niklas Zennstrom and Janus Friis (founders of Skype and Kazaa), was the first to say it will eventually stop using The Echo Nest.

With about 20 million songs in its catalog and available in 35 countries via smartphones, Rdio is smaller than Spotify. But it is just as fiercely competitive. Rdio raised US\$17.5m in 2011 from Atomico (Zennstrom and Friis' investment fund) and venture-capital firm Mangrove Capital Partners. It bought Dzingana, the India-based streaming service with 1 million songs, earlier this year in a bid to launch an Indian edition of Rdio.

Deezer, which started in France in 2007 and currently offers more than 30 million tracks, has 5 million customers paying monthly subscriptions. It is in 182 countries, apart from the US. The rumor is that it will enter the US, the world's biggest music market, this year.

Deezer will not confirm the gossip. But it has received about millions in investments, including US\$130m from WMG owner Access Industries.

Experts believe the biggest threat to Spotify is Beats Music, even though it was unveiled as recently as January. It was co-founded by music executive Jimmy Iovine (chairman of Interscope Geffen A&M Records) and Dr Dre, the superstar record producers via their headphones/audio business Beats Electronics.

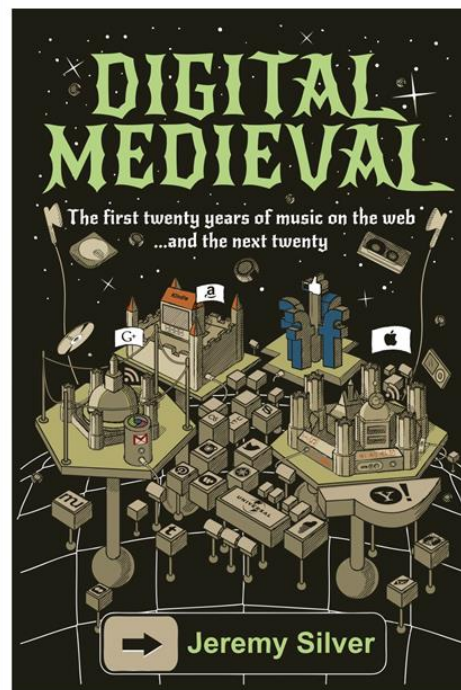
They built it on the technology infrastructure of MOG, the now defunct streaming service they bought in 2012.

Apart from Dr Dre and Iovine's own investment, a core part of Beats Electronics' funds is from Access Industries. In 2013, the WMG owner led a US\$60m round of **cont... Page5**

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venture-capital funding for Beats Music, which is also backed by Marc Rowan of Apollo Global Management, and Australian media entrepreneur James Packer. Access Industries led another US\$60m round in March this year.

Beats Music will use the cash to acquire more customers, develop its technology and give the brand its own unique selling point. This has started with its acquisition of TopSpin Media, an online direct-to-consumer platform that allows artists of all kinds (writers, musicians, and filmmakers), their managers and record labels to market and sell their works directly to fans.

With TopSpin getting a share of the revenues, Beats Music will also have another income source.

Nokia, the mobile handset manufacturer that software conglomerate Microsoft has agreed to buy, has struggled for years to gain traction in the mobile-distributed music market (see **TechMutiny Issue No.5**). Nokia MixRadio is the latest reincarnation of its digital-music brand. Featuring specially edited playlists, MixRadio free to all Nokia-smartphone users; there is no need to sign in, no subscriptions, or ads.

And the music copyright owners collect an undisclosed share of the phone-sales revenue. If users want to access an unlimited number of songs from the catalog of 30 million, they pay only US\$3.99 a month.

Nokia hopes this more flexible model will help gain traction in the Chinese market, which is rife with copyright piracy. Google, the search-engine giant and Android operating system owner, as well as iTunes owner Apple are reportedly launching their own streaming-music ventures soon.

Subscription-funded services are still taking early steps on the international-music map. But the streaming format is turning into a flood as Spotify, Nokia, Beats Music, Deezer, and the numerous other variations from Google, Apple, Songza, Soundrop, Pandora, Rhapsody, and SoundCloud seek a share of the business. But which one will survive? ###

Christie's and Sotheby's forced to ponder auctioning art online to stay on top

Is the Internet going to democratize the rarefied world of fine-art auctions? Christie's and Sotheby's, the auction industry's two biggest brands are feeling pressured to dabble in holding auctions online as potential competitors use the Web to set up rival businesses.

In the feverish world of auction houses, the size of the annual sales really does matter. And studies indicate that incremental growth for the two multi-billion giants could come from the emerging digital art-auctions sector.

Christie's has its headquarters in London and belongs to France-based Groupe Artemis, the holding company of mogul Francois-Henri Pinault (who is also chairman of Kering, the French multinational luxury/fashion group).

Sotheby's originated in England but is now headquartered in New York City and is publicly listed on the New York Stock Exchange.

Big fine-arts auctions have a reputation for being intimidating places to attend: a conclave for only those with billions in bank accounts. They target affluent art collectors and work with dealers that have access to expensive art.

That approach pays off as both Christie's and Sotheby's handled US\$5bn-US\$6bn worth of auction sales in 2013, according to The Art Newspaper. Christie's sold Francis Bacon's Three Studies of Lucian Freud, a 1969 triptych painting, for a record US\$142.4m that year.

While not many people have access to that amount of cash for one painting, there are numerous individuals with smaller funds who want to invest in a work of art that might have some multi-million value one day.

Hedge-fund billionaire Dan Loeb, the American investor activist with shares in global Web portal Yahoo! and electronic-goods giant Sony Corporation, also has interests in Sotheby's. In a Wall Street Journal article last year, he is said to have been damning about

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Sotheby's "incoherent Internet strategy." If a sign of world domination in auctions is the size of annual sales, then critics like Loeb argue that both Christie's and Sotheby's need to expand from sales held in the luxurious but antiquated auction events. By moving online, they will also attract next-generation art collectors.

Additionally, the detractors say, Christie's and Sotheby's exclusive image puts off new artists, who find it almost impossible to get their works placed under the hammer at the big auction houses.

Recently, Christie's CEO Steven Murphy appeared on BBC Radio Four in the UK to talk about expanding the company's foray into digital auctions.

Christie's held 49 online auctions last year, a massive jump from the seven held the year before and only one in 2011. While online-only sales are small compared to total revenues, they yielded £13.2m (US\$22m) in 2013, an estimated 10-fold increase from 2012.

Moreover, 45% of the 2013 online buyers were new customers. Apple-1, the prototype of the Apple computer that has evolved into the iPhone and iPad, was at US\$387,750 Christie's highest-selling online item in 2013.

Sotheby's has stated it only wants millionaire art collectors for buyers, most of whom would rather die than use the Internet to buy precious works of art.

But it could change its mind in the future as companies like eBay and Amazon.com have proven the Internet can inspire innovative ways of doing traditional retail.

In fact, Sotheby's joined forces with Amazon and eBay more than a decade ago to experiment with online art sale. The results were disappointing. However, the way business is traded online these days has evolved radically.

Meanwhile, both Sotheby's and Christie's must be keeping an eye on the new generation

of e-auctioneers. They include Paddle8, Artnet, Artspace, Artsy, Los Angeles-based Artslant, the soon-to-launch Curiator.com and Amazon Art.

Not burdened with large overhead costs or brick-and-mortar premises, they are able to charge clients lower fees, and form partnerships with art dealers who make their inventory available for digital sale. They also have backers with deep pockets.

In June 2013, New York-based Paddle8 raised £3.8m (US\$6.3) in funds from a consortium led by UK artist Damien Hirst, gallery owner Jay Joplin, and Ranger Global Advisors' CEO Alexander von Furstenberg (son of fashion designer Diane von Furstenberg).

In May last year, Paddle8 acquired the option to buy out the 3% owned by Redline Capital Management, the Luxembourg-based investment firm, in Artnet, the Berlin-based international e-auction house.

Connecticut-based Artspace snagged US\$8.5m February 2013 in a "growth-stage" funding round led by venture-capital company Canaan Partners for global expansion in.

Artsy, founded by CEO Carter Cleveland while at Princeton University, has investors that include Dasha Zhukova, founder of Moscow's Garage Center for Contemporary Culture; film producer Wendi Deng; PayPal founder Peter Thiel, and Twitter co-founder Jack Dorsey, among others.

Amazon.com's Amazon Art, which launched last year, might appear to be a vanity project for the online-books retail Godzilla. Its brand message appears to be anyone should be able to afford to buy art, and the Internet makes that possible.

In addition expensive works by Andy Warhol, Monet, Jeff Koons and Norman Rockwell, punters can also pick up photographic prints for US\$25.

This will be a good year to see if more fine art goes under the hammer on the Internet, or whether the concept of selling exclusive items online will be hammered into oblivion. The bet is on the former.

###

D

isruption Directory

*Thumbnail outline of the latest in
ground-breaking technologies*

ADVERTISING/MARKETING

Product: Delivery Agent, technology that creates e-commerce in entertainment content

Need to know because the company is planning an IPO (initial public offering) on the stock exchange later this year to raise funds for future developments for the technology that aims to meld true interactive TV viewing and e-commerce. Viewers can buy products they like that on-screen in shows they are watching. Delivery Agent, whose clients include US TV networks like HBO, NBC, Discovery Channel, A+E Networks and Fox, claims to have 10 million-plus transactions from more than 700,000 hours of viewing

Creative function: Television, online, mobile and any type of digital shopping in T-commerce, e-commerce, m-commerce

Creative target: media owners; brand owners; media-investment agencies;

Company: Delivery Agent, based in San Francisco, California

Key executive/s: Founder/CEO Mike Fitzsimmons; CFO Michael Novelly

Investors/Owners: Includes Samsung Ventures; Intel Capital; Liberty Global; T-Venture; Ironwood Capital

Distribution platform:

Launched: 2001

URL: www.deliveryagent.com

###

Product: FreeWheel, online-video ads distributor

Need to know because the start-up, which specializes in ensuring the right online video ads are seen by the most appropriate viewers, has been bought by the US' biggest cable operator Comcast for an estimated US\$360m; it is part of the cable operators' ambitions to rule the US digital-ad space as well

Creative function: Enables media owners to deliver personalized video ads to relevant multi-platform viewers

Creative target: Digital media owners such as AOL, 21st Century Fox;

Product: Gravity, content-personalization technology developer

Need to know because web-portal group AOL is paying US\$83m for Gravity's potential to improve the advertising targeted at consumers using AOL's network of website, and the third-party websites that AOL sells ads for

Creative function: Personalizing media and entertainment content for digital media end-users and owners

Creative target: Media owners; advertisers; ad agencies; social-media networks

Company: Gravity, based in Santa Monica, California, US

Key executive/s: CEO/co-founder Amit Kapur; CTO/co-founder Jim Benedetto

Investors/Owners: AOL

Distribution platform: online; widgets; API

Launched: March 2009

URL: www.gravity.com

###

Product: Instagram, photo-and-video sharing social-media network

Need to know because Instagram, which needs to start generating serious revenues to survive long term, has snagged a US\$100m deal with Omnicom Media Group, the world's second biggest advertising Group, and its clients – Instagram's biggest monetization deal to date

Creative function: Offering advertisers another social avenue for marketing their brands

Creative target: Advertisers; ad agencies

Company: Instagram, based in San Francisco, US

Key executive/s: Facebook COO Sheryl Sandberg; Instagram director of market operations Jim Squires

Investors/Owners: Facebook

Distribution platform: Internet; mobile devices

Launched: October 2010

URL: www.instagram.com

###

Product: Spider.io, anti-malware tech that attacks fake online ads

Need to know because it has been bought by search-engine giant Google via its DoubleClick Advertising subsidiary for an undisclosed price; Spider.io's ability to track fake online ads and eliminating them is part of Google's mission to provide advertisers with the most accurate

Creative function: Ensuring accurate reach of online advertising

Creative target: Advertisers; ad agencies; media owners; online ad-serving companies

Company: Spider.io, based in London, UK

DISRUPTION DIRECTORY

Key executive/s: Google's display advertising products vice president
Neal Mohan

Investors/Owners: Google

Distribution platform: Google's display and video ads

Launched: 2011

URL: www.google.com/doubleclick

###

BOOKS/PRINT MEDIA

Product: **Oyster**, subscription-funded multi-platform e-books service
Need to know because the very young start-up has nabbed its most prestigious deal to date with Disney Publishing Worldwide offering about 100 kids-book titles to offer to Oyster subscribers

Creative function: The Spotify of e-books enables book lovers to borrow as many titles as is available for a monthly fee

Creative target: Book publishers; booksellers; readers; authors

Company: **Oyster**, based in New York, US

Key executive/s: Co-founders Willem Van Lancker, Andrews Brown, Eric Stromberg

Investors/Owners: Includes Founders Fund; Box Group; SV Angel; AdvanceIt Capital; Highland Capital Partners

Distribution platform: Internet; mobile devices

Launched: January 2012

URL: www.oysterbooks.com

###

FASHION

Product: **Android Wear**, Google's operating system for wearable devices

Need to know because Later this year, Google's own mobile-device manufacturing unit Motorola and South Korea's LG Electronics are bringing out their own smartwatches that will run on a dedicated version of Google's operating system Android. Android Wear will be in Motorola's Moto 360 smartwatch, while LG's will be called G Watch. The watches will use wireless technology to connect to Android mobile devices for wearers to access emails, text messages, social-media chats, Google maps etc

Creative function: Continuing the latest craze of technology-driven fashion accessory

Creative target: Fashion designers; app developers

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THE MISSION AN EPIC NOVEL BY DAN DIEGO

Cas Kasabian was born **one billion years** in the future, just as planet Earth was about to be burned to a crisp by an unstable, expanding sun. Aged 4, he was one of the lucky few chosen to travel back to the dawn of time to be part of a **new colony** along with 5000 other young children, 50 highly-trained adults and a super-computer called Minerva. But after someone sabotaged the time ship they were travelling on, he's now stranded in **The Mission**, a mediaeval monastery, along with thousands of other refugees from the future.



For now, all that 14 year-old **Cas** dreams of is going out with the gorgeous Ava and being allowed to roam freely through The Mission's mysterious time tunnels. But life for **Cas** is not that simple. When he's not having nightmares about the war with **The Trappers**, he's trying to keep one step ahead of crazy instructor Brutus, dead-eyed chronoids and the monsters lurking in his imagination.

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DISRUPTION DIRECTORY

Company: Google, based in Menlo Park, California, US
Key executive/s: Senior vice president of Android and Chrome Sundar Pichai
Investors/Owners: Google
Distribution platform: Internet; mobile app; wristwatches
Launched: 2014
URL: www.android.com/wear/
 ###

Product: **Dafiti**, online fashion, footwear and beauty retailer
Need to know because Via its main investor Germany-based Rocket Internet, Dafiti has nabbed some serious new investment (up to US\$15m) from International Finance Corporation, the World Bank's private-sector division; Dafiti is targeting developing markets, especially in Latin America
Creative function: Digital heaven for fashion fans needing retail therapy
Creative target: fashionistas; fashion designers; stylists; fashion retailers

Company: Dafiti, based in Sao Paulo, Brazil
Key executive/s:
Investors/Owners: Rocket Internet; International Finance Corporation; JP Morgan Securities; Ontario Teachers' Pension Plan
Distribution platform: Internet
Launched: November 2010
URL: www.dafiti.com/br
 ###

Product: **La Moda**, the handbag-centric fashion e-store
Need to know because Germany venture-capital firm Rocket Internet, Dafiti has won up to US\$10m in new investment from International Finance Corporation, the World Bank's private-sector arm, to extend its online fashion store in more Eastern European markets
Creative function: Digital fashion emporium
Creative target: fashionistas; fashion designers; stylists; fashion retailers
Company: La Moda, based in Moscow, Russia
Key executive/s: Managing directors/co-founders Florian Jansen, Niels Tonson, Burkhard Binder
Investors/Owners: Rocket Internet; International Finance Corporation; Summit Partners; Access Industries; Investment AB Kinnevik
Distribution platform: Internet
Launched: 2011
URL: www.lamoda.ru
 ###

Product: **Lyst**, fashion-centric social e-commerce website
Need to know because the social network, which allows its users to aggregate their favorite fashion brands (including J Crew, Tory Burch, Paul Smith, Prada and Gucci) worldwide in one online hub, has gained US\$14m in new funding led by Balderton Capital; the money will help the mostly US-focused service broaden its reach internationally
Creative function: Haven for anyone obsessed with the latest trends in fashion, fashion bloggers
Creative target: fashionistas; fashion designers; stylists; fashion retailers

Company: Lyst, based in London, UK
Key executive/s: Founder/CEO Chris Morton; Founder/CTO Sebastjan Trepca
Investors/Owners: Balderton Capital; DFJ Esprit; Accel Partners; Carmen Busquets; Paul Forster; John Lindfors; former Warner Music Group executive Alex Zubillaga
Distribution platform: Internet
Launched: 2010
URL: www.lyst.com
 ###

Product: **Vinted**, peer-to-peer m-commerce platform for second-hand clothes
Need to know because the clothes-exchange service has clinched US\$27m in finance in a Series B round led by Insight Venture Partners and Accel Partners. The funds will be used to expand internationally, especially the key US market
Creative function: Mobile mecca for fashionistas
Creative target: Fashion designers; fashion retailers
Company: Vinted, based in Vilnius, Lithuania
Key executive/s: CEO/co-founder Justas Janauskas
Investors/Owners: Insight Venture Partners; Accel Partners
Distribution platform: iOS and Android mobile; Internet apps
Launched: 2009
URL: www.vinted.com
 ###

DISRUPTION DIRECTORY

Product: **Zalora**, online fashion start-up aimed at Southeast Asian market

Need to know because, in what has been described as the “largest single investment ever made into a Southeast Asian online fashion retailer,” Zalora is collecting US\$112m. This brings total investment to more than US\$230m to date. The mission is to develop fashion e-commerce in markets like Hong Kong, Singapore, Vietnam, Brunei, Malaysia and the Philippines

Creative function: Multi-territory Asian hub for fashion addicts

Creative target: fashionistas; fashion designers; stylists; fashion retailers

Company: Zalora Group, based in Kuala Lumpur, Malaysia

Key executive/s:

Investors/Owners: Rocket Internet; Access Industries’ Len Blavatnik; Scopia Capital Management; Tengelmann Ventures; Summit Partners; Investment AB Kinnevik; JP Morgan Securities

Distribution platform: Internet

Launched: 2011

URL: www.zalora.com

###

FILM/VIDEO

Product: **Disney Accelerator**, a start-up accelerator

Need to know because the media and entertainment giant has joined forces with TechStars, the US-based accelerator, to invite 10 tech start-ups to develop innovative technologies for new entertainment concepts based on Disney’s phenomenal treasure chest of brands (including subsidiaries Pixar, Marvel, ESPN and Star Wars creator Lucasfilm). Each participant will receive US\$120,000, access to Disney’s resources and mentorship guided by TechStars. Start-up applicants have until 14 April to apply, and the Demo Day for showing off their tech creations is on 14 October

Creative function: Invest in and mentor next-generation digital developers of content based on the Disney brand

Creative target: Media and entertainment creators

Company: The Walt Disney Company, based in Los Angeles, US

Key executive/s: Disney’s executive vice president of corporate development Kevin Mayer

Investors/Owners: The Walt Disney Company; TechStars

Distribution platform: Internet, mobile apps; digital TV

Launched: February 2014

URL: www.disneyaccelerator.com

###

Product: **Lippo Group**, the diversified Indonesian conglomerate **Need to know because** the corporation with interests in everything, from residential property investments, shopping malls to broadcast/communications satellite, is to open 1,000 cinema screens in the poorly served Indonesian market, where cinema exhibition is virtually monopolized by Cinema 21

Creative function: Breaking the current monopoly in Indonesia’s cinema-exhibition business

Creative target: Movie producers/distributors; cinema goers

Company: Lippo Group, based in Tangerang, Banten province, Indonesia

Key executive/s: Lippo Group founder/chairman Mochtar Riady

Investors/Owners: Lippo Group

Distribution platform: Cinema theaters

Launched: Scheduled for 2014

URL: www.lippo-im.com

###

Product: **SublimeVideo**, cloud-based video HTML5 video player

Need to know because Jilion, start-up creator of the SublimeVideo technology designed to give individuality to producers’ online videos, has been bought by Dailymotion, the France-originated international video-sharing website; Jilion and SublimeVideo won the 2012 MIPCube Lab Coup de Coeur prize at the Cannes MIPTV event

Creative function: The ability to distribute videos with customized features created by the distributor

Creative target: Video content creators; video distributors; advertisers

Company: Jilion, based in Lausanne, Switzerland

Key executive/s: Dailymotion CEO Cedric Tournay; Jilion co-founders Jacques Aminian, Zeno Crivelli

Investors/Owners: Dailymotion

Distribution platform: Internet

Launched: January 2009

URL: www.sublimevideo.net

###

GAMES

Product: **CJ Games**, mobile-games developer

Need to know because China’s biggest publicly quoted tech company Tencent Holdings has bought 28% of CJ Games, a subsidiary of Korean entertainment group CJ E&M, for a reported US\$500m. Hooking up with CJ Games, which is also buying CJ E&M’s online-games distribution platform Netmarble, gives Tencent an international outlet for its own

DISRUPTION DIRECTORY

digital games. And CJ Games will gain access to China, the world's biggest mobile-phone market by number of subscriptions

Creative function: mobile-games production

Creative target: Online and mobile gamers; mobile-game developers

Company: CJ E&M, based in Seoul, South Korea

Key executive/s: Tencent president Martin Lau

Investors/Owners: CJ E&M; Tencent Holdings; Bang JH

Distribution platform:

Launched: March 2011

URL: <http://en.cjen.com>

###

Product: Democreativity, a government-backed initiative to invest in computer games

Need to know because the government of Sweden, home to computer-game titles like Minecraft, the sandbox game; and Candy Crush Saga, has linked up with the Swedish Institute, VisitSweden, Business Sweden and the University of Skovde to invite submissions for new games concepts. At the Democreativity website, submissions are encouraged from domestic and international developers. The best practices gathered from the submissions will be available to anyone who wants to consult them for their own projects

Creative function: to encourage innovation among game developers

Creative target: game developers and publishers

Company: n/a

Key executive/s: Swedish Games Industry spokesperson Per Stromback; Toca Boca director of community & communications Paulina Modlitba Soderlund

Investors/Owners: VisitSweden, Sweden's official tourist board; the Swedish Institute and the trade council Business Sweden

Distribution platform: Internet

Launched: March 2014

URL: www.democreativity.com

###

Product: PrimeSense, 3D-sensing technology developer

Need to know because the creators of the motion-tracking software used in Microsoft's Kinect games console has been bought by none other than Microsoft nemesis Apple in a deal valued at about US\$350m. The move is expected to give the iPhone and iPad's maker the means to add motion-tracking and 3D to future devices

gambling machines designed with the theme of Avatar, the pioneering blockbuster

Creative function: creating a sense of depth and dimensions in games' on-screen images

Creative target: games developers; 3D-content creators

Company: PrimeSense, based in Tel Aviv, Israel

Key executive/s: President/founder Aviad Maizels; CEO Inon Beracha

Investors/Owners: Apple Inc

Distribution platform:

Launched: May 2005

URL: www.primesense.com

###

LIVE ENTERTAINMENT

Product: Eventbrite, event-ticketing platform

Need to know because the tech media is hailing Eventbrite as the current tech company to have crossed the US\$1bn valuation threshold after raising a reported US\$60m in new venture-capital funds. The funding will be used for further international growth, and the development of new events-related products

Creative function: Ticket-sales processing

Creative target: Event organizers

Company: Eventbrite, based in San Francisco, US

Key executive/s: Eventbrite CEO/co-founder Kevin Hartz; president/co-founder Julia Hartz; CFO Mark Rubash

Investors/Owners: Includes Tiger Global Management; T Rowe Price

Distribution platform: Internet; mobile

Launched: 2006

URL: www.eventbrite.com

###

MUSIC

Product: Balcony TV, online-music service

Need to know because The Orchard, the online-music distribution pioneer and YouTube multi-channel network, has bought BalconyTV for an undisclosed sum. BalconyTV began as a quirky concept, a video network of musicians playing on the founders' balcony; expanded into performances on balconies in more than 40 cities. Hit artists like Ed Sheeran, Jessie J, Mumford & Sons and The Script have appeared on BalconyTV

Creative function: Promotion platform for up-and-coming artists

Creative target: Musicians; record labels; music publishers

Company: BalconyTV, based in Dublin, Ireland

DISRUPTION DIRECTORY

Key executive/s: Orchard CEO Brad Navin; Co-founders

Stephen O'Regan, Tom Millett, Pauline Freeman

Investors/Owners: The Orchard

Distribution platform:

Launched: June 2006

URL: www.balconyTV.com

###

Product: Shazam, music-tagging platform

Need to know because the long-established pioneer of mobile music-recognition technology and services, recently raised US\$20m

in private investment, bringing total funding up to an estimated US\$120m

Creative function: mobile music-recognition service

Creative target: music fans; record labels; music publishers; advertisers; ad agencies

Company: Shazam Entertainment, based in London, UK

Key executive/s: Executive chairman Andrew Fisher; CEO Rich Riley

Investors/Owners: Kleiner Perkins Caufield & Byers;

Institutional Venture Partners; DN Capital; America Movil

Distribution platform: Internet; mobile app

Launched: 2009

URL: www.shazam.com

###

Product: SoundCloud, music-sharing platform

Need to know because currently the darling of amateur musicians for giving them an affordable recording studio,

SoundCloud has collected US\$60m in new investment, valuing the company at US\$700m

Creative function: enables amateur and professional musicians to upload recordings and remixes to share

Creative target: musicians; record labels; music marketers

Company: SoundCloud, based in Berlin, Germany

Key executive/s: Co-founder/CEO Alexander Ljung; co-founder/CTO Eric Wahlforss

Investors/Owners: Kleiner Perkins Caufield & Byers;

Union Square Ventures; Index Ventures; GGV Capital;

Doughty Hanson Technology Ventures; The Chernin

Group; Institutional Venture Partners

Distribution platform: Internet; mobile app

Launched: 2007

URL: www.soundcloud.com

###

SOCIAL MEDIA

Product: Oculus Rift, start-up virtual-reality (VR) game headset

Need to know because the VR headset enables players to live out the games being played; because it is technology that has not reached

mass-market status yet; because it was originally conceived with the funds generated via the Kickstarter crowd-funding platform; because

Facebook has paid a whopping US\$2bn in cash and shares for it.

Facebook, who has not said what it will do with the VR gadget, has allegedly bought it before competitors got hold of it

Creative function: Wearable immersive virtual-reality technology

Creative target: Gamers; app developers

Company: Oculus VR, based in Irvine, California

Key executive/s: Oculus CEO Brendan Iribe

Investors/Owners: Facebook

Distribution platform: Internet; proprietary DK2 development kit

Launched: July 2012

URL: www.oculusvr.com

###

Product: Vizify, software for social-media data visualization

Need to know because Yahoo! has bought it for an undisclosed sum. Although it has been shut down, Yahoo! is expected to make

use of the technology to offer end users more technologically creative content

Creative function: in today's era of the Big Data, Vizify converts billions of social-media users' personal information into visually appealing multi-dimensional graphics

Creative target: Another technology string to Yahoo!'s bow for potentially boosting its fortunes

Company: Vizify, based in Portland, Oregon, US

Key executive/s: Yahoo! CEO Marissa Mayer

Investors/Owners: Yahoo!

Distribution platform: Internet

Launched: 2011

URL: www.vizify.com/yahoo

###

DISRUPTION DIRECTORY

Product: WhatsApp, proprietary subscription-funded multi-platform instant-messaging app

Need to know because Facebook is paying US\$19bn for WhatsApp and the start-up company behind it. It is the biggest acquisition of a start-up financed by venture capital. The social-media giant wants access to the next generation of media consumers and, apparently, today's youth cannot get enough of mobile messaging service like WhatsApp. This explains why it has more than 465 million active monthly users, can process up to 27 billion messages daily, with users sharing more than 600 million photos a day

Creative function: Affordable instant multimedia-messaging service popular with young people

Creative target: Marketers; marketing agencies

Company: WhatsApp, based in Mountain View, California, US

Key executive/s: Co-founder/CEO Jan Koum

Investors/Owners: Facebook

Distribution platform: mobile app

Launched: 2009

URL: www.whatsapp.com

###

TELEVISION

Product: Clearleap, developer of software for multi-platform distribution of TV and video entertainment

Need to know because the company has amassed US\$20m in new funding, an investment round led by Susquehanna Growth Equity. Now that the concept of multi-platform and multi-device TV Everywhere is taking hold internationally, Clearleap wants to use the cash to expand outside its core business in the US into Europe and Latin America. The firm's US TV and telecoms clients include Time Warner Cable, Food Network, HBO and Verizon.

Creative function: TV-Everywhere service

Creative target: TV networks

Company: Clearleap, based in Duluth, Georgia, US

Key executive/s: CEO Braxton Jarratt

Investors/Owners: Susquehanna Growth Equity; Trinity Ventures; Noro-Mosely Partners; Silicon Valley Bank

Distribution platform: Internet; multi-platform

Launched: 2008

URL: www.clearleap.com

###

Product: Ono, Spanish broadband TV, Internet and phone operator

Need to know because Vodafone, the British mobile-communications giant, has bought Ono for €7.2bn. The move sees Vodafone, which has centered its business on wireless telephony so far, enter the quadruple-play communications sector. It now has the means to offer TV, fixed-line telephony, and broadband Internet as well. The source of Vodafone's largesse is the US\$130bn it earned last year when it sold its 50% stake in US telecoms group Verizon.

Creative function: Distributing TV show, film, videos, plus telephony and broadband Internet services

Creative target: TV viewers; TV-content creators/sellers

Company: Ono, based in Madrid, Spain

Key executive/s: Vodafone CEO Vittorio Colao

Investors/Owners: Vodafone

Distribution platform: Cable networks; Internet; fixed-line telephones; mobile

Launched: 1993

URL: www.ono.es

###

Product: Time Warner Cable, US' second biggest cable-TV network

Need to know because Comcast, owner of the US' biggest cable operator, has made the audacious move to take over its nearest rival in a US\$45.2bn deal. The acquisition, which would give Comcast access to a mouth-watering 70% of US cable-TV homes, is expected to be questioned by the US anti-trust authorities. Rivals will question the legality of owning the biggest cable operation by such a massive margin while also being one of the country's biggest TV-content owners, as Comcast owns media giant NBCUniversal

Creative function: Distributing TV show, film, videos, plus telephony and broadband Internet services

Creative target: TV viewers; TV-content creators/sellers

Company: Comcast Corporation, based in Philadelphia, US

Key executive/s: Comcast CEO Brian Roberts

Investors/Owners: Comcast Corporation

Distribution platform: Cable networks; Internet; fixed-line telephones; mobile

Launched: 1963

URL: www.timewarnercable.com

###

DISRUPTION DIRECTORY

Product: **TV conversation**, Twitter's conversation-mapping service
Need to know because the micro-blogging website is offering advertisers a more comprehensive format for reaching consumers watching a TV show while on social media. Until recently, that service was limited to shows in which the advertiser had a commercial spot. With TV conversation, the advertiser can still target tweets to users chatting about a show, even if its brand is not running a TV ad in the program.

Creative function: enhancing opportunities for advertisers to target second-screen social-TV viewers

Creative target: TV networks; advertisers

Company: Twitter, based in San Francisco, US

Key executive/s: Revenue product manager Oliver Young

Investors/Owners: Twitter

Distribution platform: Social media

Launched: November 2013

URL: <http://blog.twitter.com>

###

Product: **Ziggo**, Dutch cable-TV and quadruple play network
Need to know because Liberty Global, the international media group controlled by the eternally ambitious John Malone, has paid €10bn in stocks and shares for the Dutch cable-TV, broadband and telephone communications operator. Ziggo is expected to merge with Liberty Global's UPC Netherlands. By reaching a combined 7 million Dutch TV homes and about 4 million broadband subscribers, the move continues Malone's ambitions to consolidate his various European businesses into one gigantic content and communications network

Creative function: Distributes media-and-entertainment content via cable--telephony-broadband systems

Creative target: TV viewers; TV-content creators/sellers

Company: Ziggo, based in Utrecht, the Netherlands

Key executive/s: Liberty Global CEO Mike Fries

Investors/Owners: Liberty Global

Distribution platform: Fiber-rich cable network; broadband Internet; broadband telephone

Launched: February 2007

URL: www.ziggo.com

###

N

umbers that count

The statistics illustrating technology's influence on media and entertainment's evolution

Streaming has come of age: an anatomy of digital-music growth

Streaming music has come of age, declared Tom O'Meara, head of editorial and analysis at London-based digital-media research company StrategyEye Digital Media, during a presentation at The Future of Digital Music on 25 February.

And venture-capital investment in online music is intensifying in response, he added during the event in London.

Last year, US\$480m was invested across 27 deals (**see Chart 1 on page 16**), five times as much as the amount in 2010.

They included the US\$250m spent on Spotify by Silicon Valley-based Technology Crossover Ventures, and the US\$60m invested in Beats Music in a round led by Access Industries, owner of Warner Music Group.

IFPI, the music business' international trade organiza-

tion, recently reported that revenue from the global subscription digital-music services jumped 51.3% in 2013, crossing the \$1 billion threshold for the first time (**also see Chart 2**).

But as O'Meara reminded the conference's audience: "Streaming is nothing new." The format and business model of making your favorite songs available to you anytime, anywhere and on any digital device have been tested for about 15 years.

Streaming technology has been used to establish a model that gives fans access to, as opposed to ownership of, music for a manageable monthly subscription fee or a totally free advertising-funded service.

It started off dubiously with the use of peer-to-peer (P2P) file-sharing with services like the original Napster, which launched as far back as 1999, Grokster, Kazaa and LimeWire, the peer-to-peer (P2P) file-sharing platform.

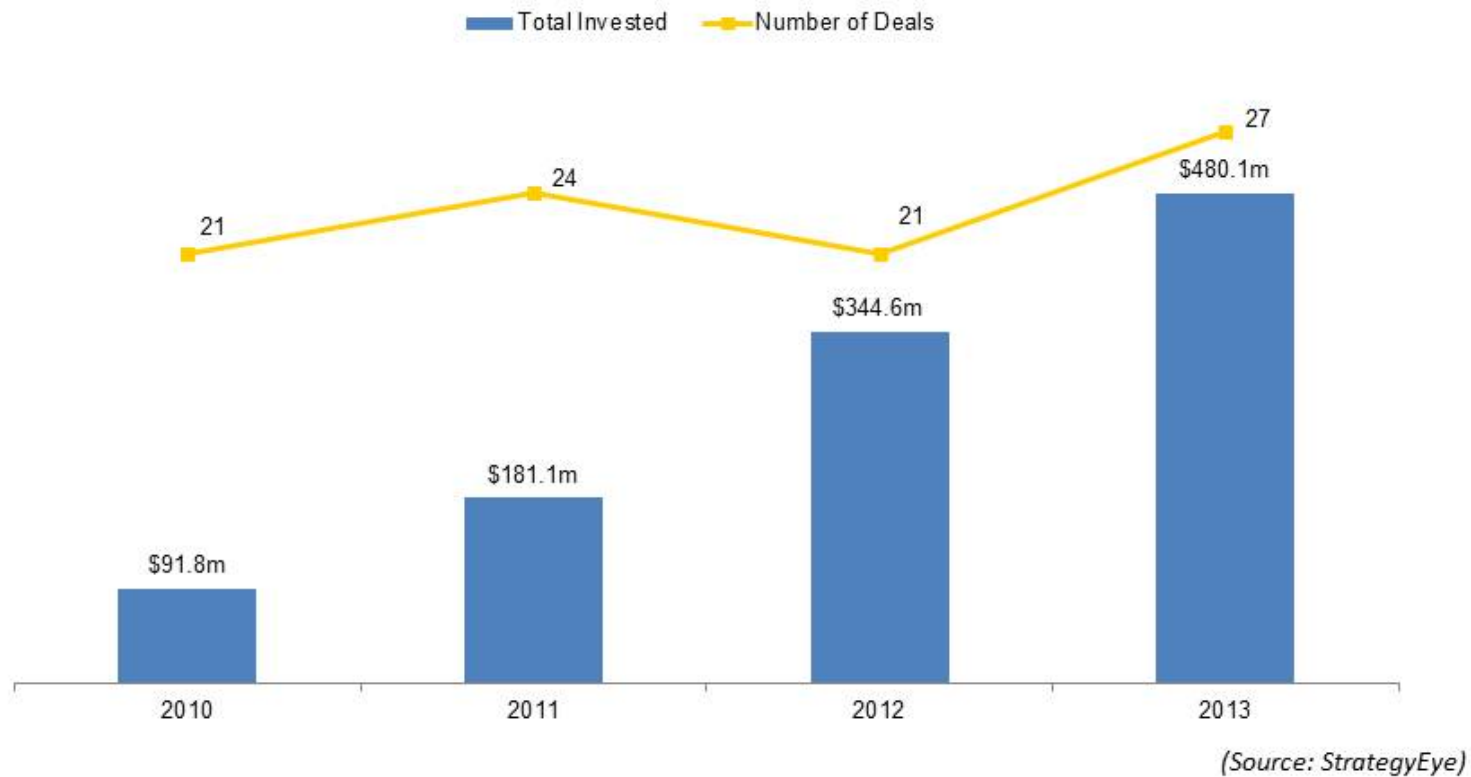
But both turned out to be infringing artists' copyright. LimeWire, for example, shut down following a lawsuit filed by the RIAA, the US music-industry trade body representing the country's record labels.

Its website states: "LimeWire is under a court order dated October 26, 2010, to stop distributing the LimeWire software." **Cont...page 17**

Chart 1— Digital music investment growing



Global VC Investment In Digital Music – 2010 to 2013



NUMBERS THAT COUNT

Then came the legal options (**see Chart 3**). They include digital downloads, which Apple's iTunes dominates with 75% of the global market, according to digital-media research company Asymco. But sales of digital downloads dropped last year. Worldwide, revenue from downloads fell 2.1%, according to the 2014 report by IFPI. It was the first time sales in that format had dropped globally, as streaming works its way into fans' consciousness.

The first legal attempts at offering streaming came from operators such as Grooveshark and Imeem with mixed results. Grooveshark has been dogged with constant lawsuits filed by rights owners. Imeem, a social streaming service, was bought by MySpace, when the latter was owned by the Rupert Murdoch-controlled media conglomerate News Corp. Imeem was then shut down in 2009.

SpiralFrog, an early ad-funded streaming platform, went out of business in 2009 due to alleged financial woes. Qtrax, surprisingly, is still around.

The advertising-funded P2P service claims to be available in 68 countries, but the brand's profile is all but hidden. However, as O'Meara pointed out: "Consumers' consumption drives streaming."

And the new generation of streaming platforms, dominated by Spotify, Deezer, Rdio and Beats Music, made

sure they had the right, albeit very expensive, music-licensing deals in place.

While Spotify and Deezer have a significant international presence, the US-based Pandora, Rdio and Beats focus on their domestic first.

Explaining why venture capital is needed in this field, O'Meara said: "Streaming platforms need to be scale, and they are using the venture-capital money to establish aggressive footprints. All these companies need big pockets to scale. And the US is an expensive market to crack."

Additionally, he noted that venture-capital companies have started to invest in other music-related areas such as music development, mobile apps, and recommendation services.

But, for him, the next big thing will be live-music streaming so that fans that cannot attend gigs can have the next best thing – concerts streamed live into their homes.

Although expensive, some bold entrepreneurs have taken the first steps into this arena. O'Meara cited Lively (www.getlive.ly) and EvntLive (acquired by Yahoo! in June 2013) as examples. "We shall see more of those activities this year."

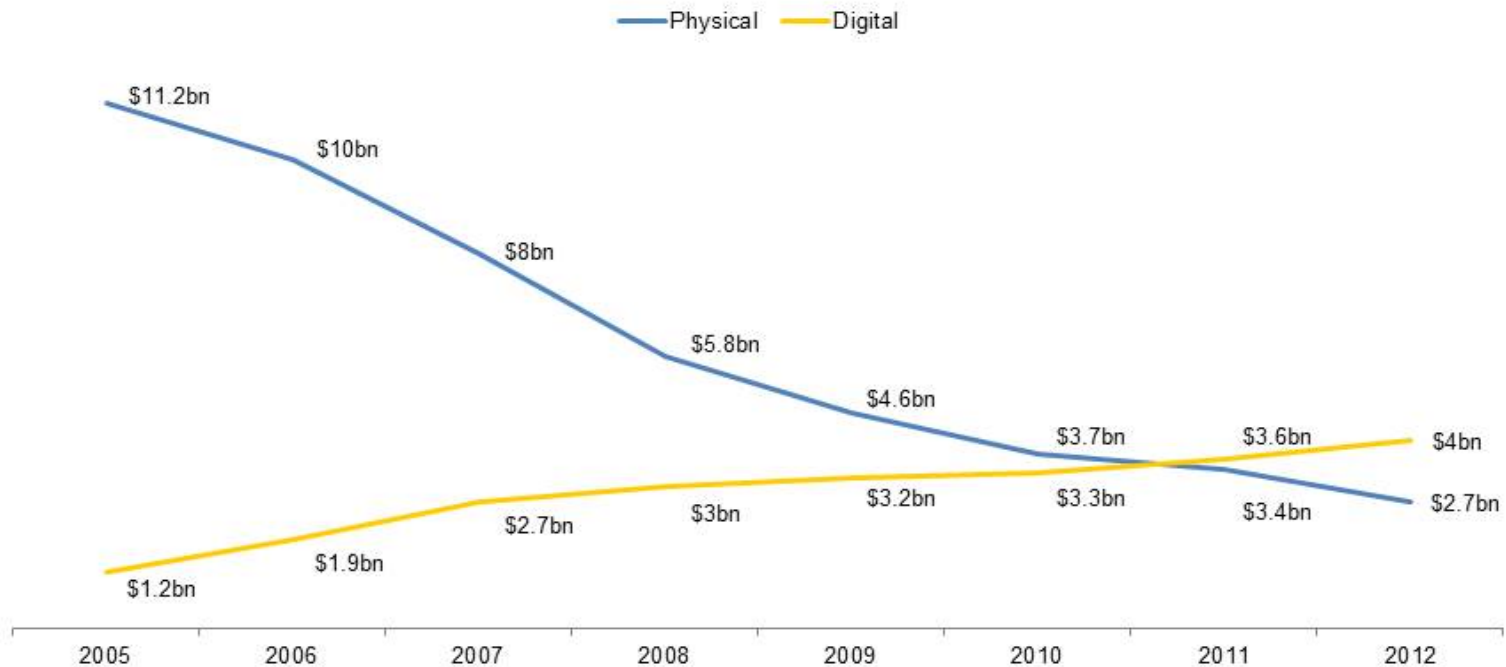
www.strategyeyedigitalmedia.com

Chart 2 – US Music Market: Digital going up;

Physical going down, down, down

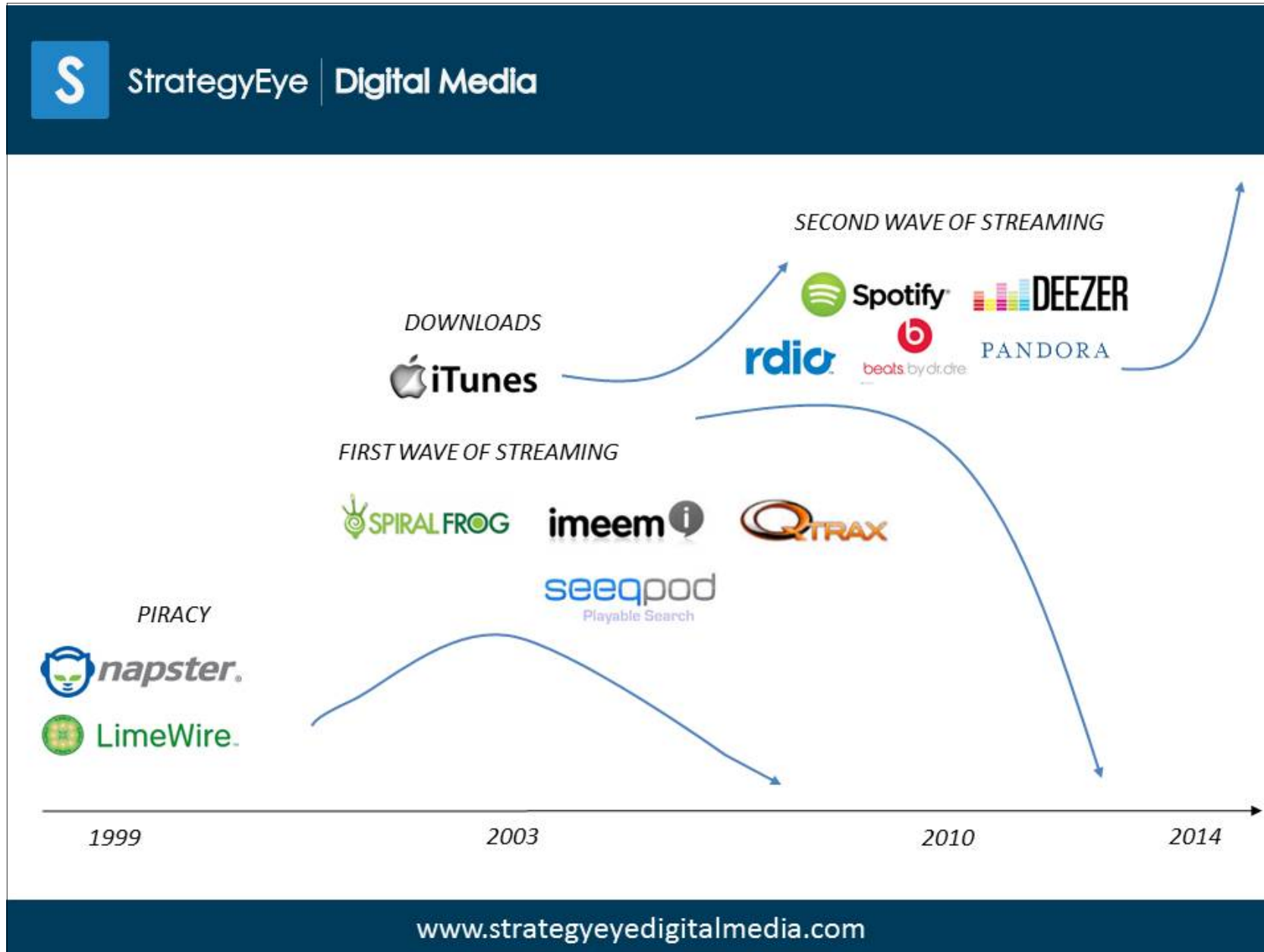


US Music Market Value



(Source: RIAA)

Chart 3 – From piracy to a flood of music streaming



S

tart-ups' Standpoint

The challenges start-ups face the moment they go public with their visions

Product/Service: Me Books

Developer: Made in Me (London, UK)

When launched: November 2012

Targeted users/sector: Apps for children and families

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? Like most media industries, digital has had a huge impact in the book-publishing space. From content creation, publication, distribution and retail, the publishing business has and is still in the process of rapid transformation. Children's publishing is particularly interesting, given the rise of touch-screen devices and apps. Still, in spite of all this change, people remain the same, and children are inspired and engaged by the same kinds of experiences as they always have been. Stories are and always have been a vital part in the creative, emotional and intellectual development of children - and will always form a large part of any child's media diet. As such, we wanted to launch a platform for interactive children's books that would provide a new way for kids and families to discover great characters and stories, one that also preserves the traditional experience of a good book. Me Books continues to grow at an exciting rate and is now available as a free app for both iOS and Android (mobile operating systems). It combines a reading experience with a digital book shop, allowing customers to browse and buy from a range of over 200 titles, including Peter Rabbit and Peppa Pig. With the failure of 4-colour e-books to really deliver a format that works well for children's books, we see Me Books as both a format and digital retail proposition that publishers and brands can trust creatively and commercially. We never really intended for the platform to grow so quickly but it has been an exciting ride and presents a great deal of opportunity moving forward.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? One of the biggest challenges we faced was getting publishers and brands to let us have their content. It's a very common problem facing any start-up: you have no track record,

and as a result those first few partners are vital. We had to create a no-brainer business case with zero risk for our first few partners, given that the success of our platform was dependent on the quality of the content it had. We also faced the very real possibility that parents with young children are simply not interested in digital books. Perhaps more game-like apps was where the real demand was; maybe our offering would simply not have the mass appeal it needed. Needless to say, we've been very happy with Me Books' reception, currently averaging almost 1,500 daily downloads.

Any recent developments to announce? Building on the success of Me Books, we will be launching new apps over the next three months. Our aim is to position ourselves as the most popular digital children's publishing platform in the world, and as such will soon be announcing major content acquisitions from some of the world's largest and most popular publishers and media companies.

Current Investors:

Angel investors

URL (for Made in Me): <http://www.madeinme.com>

Twitter: @hello_madeinme

URL (for Me Books): <http://www.mebooks.co>

Twitter: @me_books

###

Product/Service: Screenburn – Facebook browser app

Developer: Screenburn Media (London, UK)

When launched: December 2012

Targeted users/sector: Entertainment fans; film, music, sport and comedy.

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? Screenburn is a Facebook video-on-demand (VOD) platform. A white-label app sits on the existing Facebook page of a film or music artist and enables content owners to sell video content directly to their existing Facebook fan base. Our focus is on identifying online fan bases that are passionate about something, whether that's a band, a film or some sports content. Many content owners have lots of fans on Facebook pages but what we look to do is help to monetize this audience and create an additional revenue stream.

START-UPS' STANDPOINT

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? We took part in the Nesta (UK not-for-profit initiative) mentor scheme where I was able to meet Howard Kiedaisch, CEO of Arts Alliance Media. He is incredibly experienced and has overseen cinema distribution of very successful alternative content releases with videos and films by Coldplay and Pearl Jam, for example. Having Howard as a mentor gave me some real focus and it was incredibly important in turning Screenburn from an idea to more of a fully realized business.

Any recent developments to announce? We recently announced \$500,000 in angel investment as well as board appointment of high-profile industry figures, including Zodiak Rights CEO (former BBC Worldwide sales chief) Steve Macallister and Arts Alliance Media CEO Howard Kiedaisch.

Current Investors:

Andrew Weisz, of Lean Investments LP
Senior angels such as Tom Singh
Michael and Simon Blakey from Avonmore Investments
Steve Macallister, Zodiak Rights CEO/former BBC Worldwide sales chief
Howard Kiedaisch, CEO of Arts Alliance Media.

URL: www.screenburn.com

Twitter: [@screenburnmedia](https://twitter.com/screenburnmedia)

Facebook: www.facebook.com/watchnow

###

Product/Service: TVbeat

Developer: IPTVbeat Limited (London, UK)

When launched: December 2013

Targeted users/sector: Pay-TV platforms, cable operators, satellite companies, broadcasters, TV content providers, advertisers and media buyers

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? London-based start-up TVbeat offers big-data TV audience analytics to broadcasters, advertisers and pay-TV providers in real time. It does this by using specially developed technology to collect live data on audience behavior from set-top-boxes and other connected devices, including

tablets and mobile phones. This data can provide a rich and comprehensive insight into many aspects of a TV channel's performance, including ratings, viewer share and real subscriber numbers, whether in real-time or time-shifted. The data is presented in an accessible dashboard format making complex patterns clear and helping to identify habits, trends and the popularity of genres across cable, satellite, video-on-demand (VOD), (Internet-distributed) OTT and IPTV platforms. These detailed insights into viewer consumption and viewing behavior can help content providers and programmers anticipate demand and tailor content appropriately, increasing customer satisfaction. TVbeat can also be utilized in commercial strategy to explore and maximize advertising potential, helping to monetize TV viewing through new opportunities for targeted promotion.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? The founder Robert Farazin's biggest fear was that TVbeat would not get business traction. He had previously raised money for other ventures but failed to find the right team to take the concepts to next level. He was scared that history would repeat itself. To overcome this, he focused on hiring a top-notch team, including a CEO and CTO with years of experience in launching and developing businesses. The next fear was whether TVbeat could deliver its promises. Being a very disruptive technology, TVbeat attracted interest from media giants, including incumbent TV measurement organizations, pan-European cable operators and international channels. Rather than be overwhelmed by many attractive routes to market, both the founder and CEO focused on starting small and growing step by step. We have kept a tight ship and a roadmap which has entailed piloting and delivering the service in the markets the idea was originally conceived in, i.e. Slovenia & Croatia. Last but not least, the company's biggest antidote to fear is having fun! What is there to get scared of if you can have a laugh about it?

Any recent developments to announce?

TVbeat's most significant recent development was securing \$2 million funding from UK-based Episode 1 and Czech-based Credo Ventures. The company also recently announced the appointment of two senior roles – Laurence Miall d'Août as CEO and Rod Petrovic as CTO – and changed the company name from IPTVbeat to TVbeat to reflect the product's analytical capability across any pay-TV platform, including digital cable, satellite, VOD and OTT, as well as IPTV.

Current Investors:

Episode 1,
Credo Ventures
TechStars

URL: <https://tvbeat.com/>

Twitter: <https://twitter.com/lptvbeat>

###

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The quality quarterly newsletter that keeps track of technology breaking the boundaries surrounding traditional media and content platforms, and the technologists making a difference. Our **News Analysis** covers tech activities in the international media, entertainment and creative businesses. Our **Disruption Directory** lists technology products that have been announced or developed for specific creative sectors. Our **Numbers That Count** page features statistics illustrating technology's influence on media and entertainment's evolution. Our **Start-ups' Standpoint** section gives emerging technology-service providers a platform to state the differences they hope to make and the challenge of fulfilling those ambitions.

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