



TechMutiny

new thinking new technology for the creative sectors
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N ews Analysis

Sir Tim Berners-Lee joins Web Festival to promote creative freedom on the Net

Sir Tim Berners-Lee, the British inventor of the World Wide Web that enables us to read, view, listen to and interact with content on the colossal computerized cybersphere known as the Internet, celebrates his invention's 25th year in 2014.

He has chosen to use this anniversary to remind us not to take the Internet for granted. We need to retain the social and creative freedom the Internet offers by urging governments to sign a "global Magna Carta" that recognizes every person's right to access the Web without fear, he says.

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Towards that end, he has turned to the creative industries by partnering with London-based Southbank Center, the world's largest "single-run" arts complex, to launch the Web We Want Festival, which runs from September 2014 to May 2015.

The center is working with Sir Tim's World Wide Web Foundation to promote the idea of making the creative sectors, technology innovation, new thinking, and more, available to people globally via the Web.

The festival will invite the public and businesses to explore "the creativity and collaboration the Web has afforded." The period will also be used to ask questions about the legitimacy of governments and corporations that use the same Web to pry into people's privacy, censor voices, and curtail freedom of movement.

Berners-Lee implored artists and the creative sectors to be part of the debate when he appeared at Southbank Center in May to help publicize the festival. He called on them to take up the global discussion "as a cause to explore the different ways artists have woken people up using the Internet, to show the Web means something to you whether or not you work with it as an artist, because it is not just for computer scientists."

The United Nations' International Telecommunication Union recently reported that the number of Internet users worldwide will reach almost 3 billion by the end of 2014; that is about 40% of the global population. Penetration is expected to grow faster in emerging economies thanks to the greater accessibility of the wireless mobile phones.

When people were disconnected from the Internet in Egypt (during the Arab Spring unrest) in 2011, for the first time, people worldwide noticed that it was possible for someone to block Internet access. "We realized there was a threat," Berners-Lee said during the festival's media briefing.

He expressed dismay about the way some governments used the Internet to suppress artistic expression. "When Middle East culture (practitioners) started organizing (events) around the Net, there was a sneaky attack to fake Google Search 'finds' to direct you to a government website so that they could track your activities. And then those people disappeared for no reason."

He applauded American and European authorities for encouraging the use of the Web to make governments more efficient, such as providing more information available during elections. And the ability of search engines and social media to spread vital news, such as an epidemic outbreak or pending dangers, can be a good thing.

But Web tyranny also manifested itself in the form of privacy invasion in Western markets, he added.

Whistleblower Edward Snowden's revelations that the US government's National Security Agency (NSA) was using Internet technology to eavesdrop illegally on individuals, including democratically elected politicians, confirmed the abuse of power was prevalent.

"We assumed we would be building something that was unmonitored and unblocked," said Berners-Lee, referring to the Internet's invention. "But because computers were not fast enough then, you could not use it to spy on others. Then things changed. You could put technology in each household and see what was happening there. Some governments have realized they can use control of the Internet to cement their power; some will also abuse it."

Additionally, Berners-Lee said he was afraid that the digital divide between the haves and have-nots is not decreasing. "Every time the Internet got powerful, the greater the gap between those who have it and those who don't. About 60% of the world still doesn't have access. Some people can't get it in rural places; illiteracy remains a big issue; and some people cannot afford it."

Getting governments to sign a related global Magna Carta or bill of rights will go a long way to give citizens a say in what happens to their use of the Internet and address the current wrongs.

The Brazilian government has signed provisions based on the envisioned "Magna Carta" into law. The European Commission has proposed a related bill for the European Union. And Berners-Lee is confident other countries, especially emerging markets that want to show how democratic they are, will jump on board.

"We need a huge discussion. That is why we've got to use this year to raise awareness of the Web's potential and not take it for granted."

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NEWS ANALYSIS

Apps that zap away long customer lines at bars, concerts, theaters, nightlife events

Cloud technology, the declining cost of developing apps, and the growing reach of smartphones and tablets are together solving one of the oldest conundrums for out-of-home and nightlife entertainment: how to cut down the frustrating long lines of customers at sold-out shows and events.

Illustrating what can go wrong was the Bannockburn Live festival in the UK region of Scotland in June. The festival re-enacted the battle where Scotland's king Robert the Bruce (a key character in Mel Gibson's Braveheart movie) defeated England's army in the 14th-century war for independence.

War erupted on social media when hundreds of the festival attendees complained about the unbearable long lines of people collecting pre-paid tickets and purchasing refreshments at the site of the £650,000 festival organized by Scotland's tourism agency VisitScotland.

A new generation of start-ups has begun developing mobile apps designed to help venue owners provide a more efficient customer service by slashing long lines. Among the app creators attempting to resolve these issues are Coaster and BarTab in San Francisco, BarEye in Florida and, in the UK, BarPass, and Q App.

Generally speaking, these smartphone apps can be downloaded to order and pay for tickets or bar refreshments in advance. The same app informs them when the order is ready to pick up. This way, venues reduce the waiting time for buying tickets, food and drinks at bars.

This improves the overall experience for the registered consumer, who no longer needs to carry cash or credit cards at a crowded event. The average spend per customer is more likely to increase. The venue management plus sponsors and marketers can reach live-entertainment punters anytime, anywhere at the digital point-of-sale: that is, the handheld smartphone screen.

Additionally, the format offers the venue owner and sponsors a potentially more refined

method of gathering data about the consumer habits of live-entertainment fans before, during and after a show.

Q App (a play on the British word 'queue' meaning customer line) users can pre-order the drinks, snacks, or meal via their smartphones and then collect them at the venue bar when the phone signals them to do so.

"It means you don't have to (wait in a line) anymore," says Q App CEO Serge Taborin. The company's app, which accepts all major credit and debit cards, is available on iPhone's iOS and Google's Android platforms.

It is being rolled out nationally in the UK and is already being tailored for several clients among fast-food joints, bars, pubs, coffee shops, soccer stadiums, and sports grounds. The company predicts more than 250,000 Q App downloads by the end of 2014.

High-profile users include The Queen's Tennis Club, where international ATP World Series tennis tournaments take place; heritage entertainment venues like the prestigious Royal Albert Hall (RAH); and hot London dance-music club Ministry of Sound.

The angel-financed Q App has been appointed by Rhubarb, the company used by the RAH to operate the venue.

"About 1.7 million Albert Hall attendees a year are processed. The venue's operation is a complex beast, so to have a system able to deal with that scale is great for us," explains Taborin about how Q App is helping the RAH. "It has 14 different bars, and also serves those sitting in the Hall's 140 'boxes,' who can have their orders delivered directly to their seats."

The rushed bar attendant who constantly has to go juggle the electronic tills for swiping credit cards with offering change for cash now only has to contend with a computer tablet with the pre-installed Q App tech.

"The format is similar to a Visa credit card, which is just a simple piece of plastic. But what it does is highly scalable. We have exactly the same challenge with Q App," Taborin adds. "We need to reach scale and that is now possible as smartphones have reached a critical mass, and mobile payments have started working really well. It also lends itself to so many product extensions, such as sports betting or purchasing merchandise."

The real test will be whether these apps are scalable enough to cope with the millions

NEWS ANALYSIS

attending music festivals or theme parks every year.

Lollapalooza, one of the US' biggest music festivals with a crowd capacity of 300,000 during three days, has gone cashless. It is using RFID (radio frequency identification) chip in wristbands to cut down lines at food and drink bars.

The wristbands are registered online with credit-card numbers and can be used to pay for drinks and food just by tapping an Internet-connected pad at the point-of-sale area.

The Walt Disney Company's Walt Disney World Resort, a 42,000-acre mega entertainment complex with theme parks, water parks, hotels, golf courses, and hotels, has spent a reported US\$1bn on MyMagic+.

This technology includes a MagicBand wristband that contains everything any of the 30 million-plus annual visitors might need, including a hotel key, a cashless wallet and tickets for everything, including pre-booking fast-track access to the different attractions and rides.

If the spend per visitor is to increase in the future, a must for Disney's business, then the entertainment group must make MyMagic+ work before it is rolled out to its other resorts.

A venue does not need to invest in any heavy infrastructure because, Q App's Taborin says, the goal for technologists behind shorter customer lines is to get the venue owners wanting more: "Some of our clients feel it is too good to be true because of the simplicity. But it works" ###

War of the tech worlds: Apple v. Google v. Samsung v. Amazon v. Microsoft v. ...

Wherever you come across a best-selling technology hit, expect to find a legal writ. Such a cliché, and yet so true.

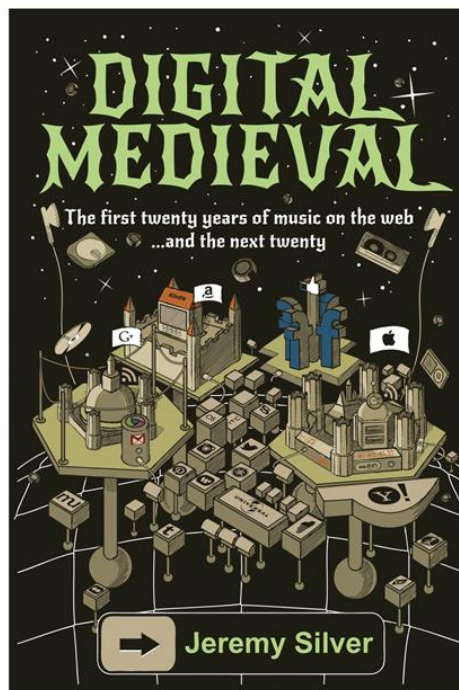
Just take a look at the bitter clashes over technology patents and design intellectual property (IP) between Apple Inc and Samsung Electronics in the past three years.

With eMarketer forecasting 4.55 billion mobile-phone users by the end of **Cont...page5**

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NEWS ANALYSIS

this year, including 1.75 billion smartphone subscribers, market share has become the battleground for consumer-tech dominance. eMarketer predicts 2.5 billion smartphone users (nearly 50% of mobile customers) by 2017, driven by more growth in the emerging economies.

And as mobile devices and apps increasingly become a default platform for consumers to access music, videos, movies, news and other creative and media content, owning the digital technologies underpinning them could not be more crucial.

Apple's iPhone, which could play music downloaded from Apple's iTunes store, disrupted the conventional function of a mobile phone when it was first released in 2007. The wireless phone merged with a high-speed computer to create a smartphone. Internet access has since then become less of a utility and more of a cool tool for consumers to own.

As iPhone's growth soared, rival tech giants, including Google and its Android mobile operating system, Samsung, Sony, Motorola (a Google acquisition), Microsoft (now owner of Nokia handsets) and HTC, wanted a bite of Apple's rapidly growing fruit.

The competition fight has been ferocious. As one company attempts to protect a multi-billion business generated from expensively built or acquired technology, another will claim, truthfully or otherwise, to be the technology's real inventor.

They try to sue each other for patent infringement. But as long as the litigation stretches out and consumers make the purchases, the revenues for both the plaintiff and defendant continues to climb. The war of attrition only ends when one of the disputing parties caves in.

In that scenario, Apple met its match in Samsung. As demonstrated in the Vanity Fair article called The Great Smartphone War (which includes an interesting insight into how Apple's design guru Jony Ive and the tech team collaborated on the iPhone), South Korea's Samsung thrives on legal disputes.

It has clashed with Kodak (camera tech), Sharp (flat-screen TV), Ericsson (mobile-infrastructure tech) and several other innovators in the electronic-goods space.

Competitors claim that Samsung sells high-quality copies of innovative gadgets at cheaper prices. And when the aggrieved original manufacturer accuses it of trademark, patent or copyright theft, Samsung would, allegedly, resort to countersuing in cases that took so long to settle, the plaintiff still lost out financially.

Whatever the truth, the battle, which began in 2011, saw Apple claim Samsung's Galaxy smartphones and tablets are copies of the iPhone and iPad. It sued in several countries, including the US, South Korea, Germany and Australia. Despite seeking more than US\$2bn in damages, Apple has been awarded only a fraction, while Samsung has also been awarded damages.

To rub salt in Apple's wounds, Samsung is the biggest supplier of the computer chips that have made Apple's iOS operating system so smooth for consumers to use.

To date, the Apple-Samsung legal boxing match rages on, and not just in the courts. Samsung devices use Google's Android operating system. IDC Worldwide data shows that while the iOS operating system accounted for 17.6% of the world's total smartphones during the last quarter of 2013, compared to 20.9% during the fourth quarter of 2012, Android represented 78%-plus compared to 70.3% the previous year.

Moreover, earlier this year, Samsung reached a 10-year deal to license Google's patents. Are Samsung and Google using each other to hurt Apple?

Because Apple ended its own patent feud with Google in May. That dispute stemmed from Google's acquisition of US mobile-phone maker Motorola Mobility in 2012 for US\$12.5bn. The purchase included an existing smartphone patent-infringement lawsuit initially brought against Apple by Motorola.

The ceasefire of Apple-Google clash, however, is not totally over as there are other outstanding disagreements between them. However, as they enter each other's territories, they have broadened the choice of digital devices people can buy.

* **Examples of the digital-tech territories being fought for....on page 6**

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Below are examples of competing tech corporations stepping on each other's toes and over each other's bodies in the race to dominate next-generation digital goods and services for consumers. Bear in mind, what you read is only a fraction of the story

Smartphones: With a combined 96% of the global market share, Apple's operating system (iOS) and Google's Android control the smartphone business. Amazon.com recently joined the race with the launch of Fire Phone, which is designed to encourage users to search and shop for items directly at its online store, and offer access to Amazon's streaming services for music, TV, films and its e-books. And don't forget that, at only 8.8%, Microsoft's Windows Phone operating system is the world's third largest on smartphones.

Tablets: The iPad, with Apple's iOS, and tablets using Google's Android operating system (OS) were doing just fine when along came Amazon.com with the Kindle Fire mini tablet. The Kindle Fire has tweaked the Android OS to make a customized Fire OS for a tablet inspired by its Kindle e-book reader.

Voice-activated search engines: After Apple's Siri and the Google Now, Microsoft launched competitor Cortana in April.

Digital music: Apple has dominated the download-to-own music retail globally with iTunes; but among iTunes' competition from rival tech conglomerates are Google Play Music and Amazon's MP3 Store.

Streaming music: The tech giants wanted to grab some of the small but fast-growing streaming-music sector. This allows fans to access millions and millions of tracks stored in the cloud via any Internet digital-media device in exchange for a monthly subscription fee or advertising. The sector is ruled by market leader Spotify. Then Google unveiled its own version called Google Play Music Access All. To confuse matters slightly, Google subsidiary YouTube is in the throes of launching a dedicated streaming-music service. But Apple would not stay out of that arena, so it recently took over a burgeoning streaming-music service Beats Music as part of a US\$3bn deal. Amazon's Prime Music has also entered the scene.

Streaming TV/film and smart TV: Google owns YouTube, the world's biggest video-sharing (effectively streaming video) platform. Amazon's Instant Video and Google Play Movies & TV are rival services. But Google also offers Chromecast, a tiny digital device that can be plugged into TV sets and enable users to transfer Internet-delivered films and TV shows from their smartphones and tablets to watch on the bigger screen. Chromecast was recently joined by Android TV (an enhanced version of Google TV, which came pre-installed in TV sets) in the market place. Amazon.com has just entered the fray with Fire TV, which can not only stream Internet content but also play video games. Apple TV is a plug-in similar to Chromecast and the industry is waiting to see if Apple will also bring out something akin to Android TV.

Apps marketplaces: For selling smartphone apps, Apple's App Store has to contend with Google Play Store for Apps, Amazon Appstore and Microsoft's Windows Phone Store. Apple once sued Amazon.com for using the Appstore term as part of its brand name but lost the case.

Wearable technology: Everyone is keeping an eye on developments for Apple's iWatch, an operating system for smartwatches, which is scheduled to be released later this year. It will join Google's Android Wear, which came out in March. Google and Apple competitor Samsung is using Android Wear for its Gear Live smartwatch. Android Wear is also in Moto 360, a smartwatch from Motorola Mobility, which is a Google subsidiary that is being sold to Lenovo, the Chinese PC manufacturer.

Smart homes: Apparently, this is the year for home automation, technology that enables you to control your home, including the heating and lights, using digital devices like your smartphone. In June, Apple unveiled the Home Kit software that is controlled with the iPhone or iPad. It is competing against Nest Labs, which Google bought for US\$3.2bn in January.

Ad tech: Programmatic ad networks and ad exchanges are automated systems that serve digital ads on the most appropriate websites and apps for the highest bidding advertiser. Google's DoubleClick rules in that kingdom. Its rivals include Yahoo!'s Right Media, Twitter's mobile-focused MoPub, and Facebook's FBX. AOL recently announced plans to pay almost US\$100m for ad-tech firm Convertro, which tracks digital ads that spur consumers to make purchases; AOL paid US\$405m-plus last year for Adap.tv, a platform for launching ad campaigns across traditional TV and online-video services. ###

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isruption Directory

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

ADVERTISING/MARKETING

Product: **LiveRail**, real-time video ad-serving platform for publishers
Need to know because Facebook has agreed to buy the start-up for more than US\$400m; described by some as the world's largest programmatic platform for online video publishers, LiveRail will enable Facebook to boost revenues by offering advertisers access to the best and most appropriate video content; LiveRail says it delivers 7 billion video ads a month to online publishers
Creative function: digital marketing and advertising
Creative target: online and mobile publishers; digital advertisers; digital advertising agencies
Company: LiveRail, based in San Francisco, US
Key executive/s: Facebook vice president of ads, product marketing, and atlas Brian Boland; LiveRail CEO Mark Trefgarne
Investors/Owners: Facebook
Distribution platform: Internet; mobile apps
Launched: April 2008
URL: www.liverail.com
 ###

Product: **Real Time Now**, real-time social-TV advertising
Need to know because Turner Entertainment, part of the Time Warner subsidiary Turner Broadcasting System, is offering marketers the opportunity to buy fast-turnaround multi-platform campaigns. Real-time ad targeting is feasible on social-media networks, but virtually impossible on broadcast TV, which requires significant lead time. Real Time Now promises to create and deliver both within 24 and 48 hours to coincide with trending events and breaking news the advertiser wants to be associated with
Creative function: real-time 360-degrees media advertising
Creative target: advertisers; ad agencies; social-media networks
Company: Turner Broadcasting System, based in Atlanta, Georgia, US
Key executive/s: Executive vice president of Turner Entertainment ad sales and marketing Frank Sgrizzi
Investors/Owners: Time Warner

Distribution platform: US cable networks TBS and TNT
Launched: April 2014
URL: www.turner.com
 ###

Product: **TapCommerce**, mobile-advertising tool
Need to know because it was recently acquired by Twitter, which believes the technology will help mobile advertisers and e-commerce operators use real-time programmatic ads to re-engage with consumers who are already have the advertisers' apps on their smartphones and tablets. TapCommerce, which reaches more than 50,000 apps, will complement Twitter's ad-exchange platform MoPub
Creative function: mobile marketing
Creative target: mobile marketers; app developers
Company: TapCommerce, based in New York, US
Key executive/s: Twitter vice president, global online sales, Richard Alfonsi; Tapcommerce CEO/co-founder Brian Long
Investors/Owners: Twitter
Distribution platform: mobile apps
Launched: 2012
URL: www.tapcommerce.com
 ###

Product: **The Unilever Foundry**, marketing-tech innovation fund
Need to know because Unilever, the world's second biggest consumer-goods maker, is using the foundry to fund start-up technology developers and entrepreneurs with original ideas that will improve the way the company interacts with the billions of consumers that use its brands daily
Creative function: digital marketing; innovative manufacturing
Creative target: technology start-ups; digital-marketing agencies
Company: Unilever, based in London, UK, and Rotterdam, the Netherlands
Key executive/s: Head of Unilever Ventures Olivier Garel
Investors/Owners: Unilever
Distribution platform: investment fund
Launched: May 2014
URL: www.unilever.com/foundry
 ###

DISRUPTION DIRECTORY

Product: Doozton, fashion social network and discovery website
Need to know because one of India's biggest e-commerce operators Snapdeal has agreed to buy Doozton to compete more effectively in the country's rapidly growing online fashion-retail space. In March 2014, online-auction behemoth eBay led a US\$134m round of funding for Snapdeal. Doozton's technology will enhance the recommendation and discovery mechanisms that help users make fashion purchases
Creative function: product discovery and recommendation systems
Creative target: fashion designers; fashion manufacturers; fashion buyers
Company: Doozton, based in New Delhi, India
Key executive/s: Snapdeal co-founder Rohit Bansal; Doozton founder Pushpendra Singh
Investors/Owners: Snapdeal
Distribution platform: Internet
Launched: March 2003
URL: www.snapdeal.com
 ###

FILM/VIDEO

Product: Advanced Inflight Alliance AG (AIA), inflight content supplier
Need to know because its merger with international airlines content provider Global Eagle Entertainment was completed in April after the latter acquired the remaining 6.05% of AIA it did not own for €1.1m; the move sees AIA delisted from the Frankfurt Stock Exchange and become a subsidiary of Global Eagle, which serves more than 150 airlines worldwide with content, from movies to games
Creative function: inflight entertainment
Creative target: entertainment and media content producers and rights owners
Company: Global Eagle Entertainment, based in Marina Del Rey, California, US
Key executive/s: Global Eagle CEO Dave Davis
Investors/Owners: Global Eagle Entertainment
Distribution platform: airlines
Launched: 2013
URL: www.globaleagleent.com
 ###

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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.

Available on Kindle from www.amazon.co.uk

DISRUPTION DIRECTORY

Product: **Critical Mass Studios (CMS)**, content-tracking technology
Need to know because it has been launched by US entertainment entrepreneurs Fred Kramer, Joe Neulight and David Straus to help deliver, track and monetize entertainment content distributed globally on multi-platform services; CMS will complement RightsLine Software, a rights owners' contracts-management system that follows the revenues generated for 65,000-plus contracts
Creative function: content distribution; content monetization
Creative target: film rights owners; film producers; film distributors; digital video services
Company: Critical Mass Studios, based in Los Angeles, California, US
Key executive/s: CEO David Straus; president Rob Delf
Investors/Owners: Entrepreneurs Fred Kramer, Joe Neulight and David Straus
Distribution platform: Internet; proprietary technology
Launched: June 2014
URL: www.rightsline.com
 ###

Product: **Digital Cinema Distribution Coalition (DCDC)**, movies-delivery platform for cinema theaters
Need to know because the coalition of North American cinema-theater owners and Hollywood Studios has made the audacious move to acquire Deluxe/EchoStar Satellite Network; the move will add almost 1,000 cinema sites to the 17,000 screens at 1,200 cinema theaters already served digitally with movies, trailers and the filmed live events by DCDC; DCDC was previously a client of Deluxe/EchoStar Satellite Network
Creative function: digital delivery of movies
Creative target: cinema exhibitors; movie studios, producers and distributors
Company: DCDC, based in Los Angeles, California, US
Key executive/s: DCDC CEO Randy Blotky
Investors/Owners: AMC Theaters; Cinemark; Regal Entertainment; Universal Pictures; Warner Bros
Distribution platform: Digital satellite
Launched: October 2013
URL: www.dcdcdistribution.com
 ###

Product: **FilmFlex**, movies-on-demand service
Need to know because global multiplatform video services provider Vubiquity has taken over FilmFlex, which provides white-label video and movies on-demand content for a host of clients that include cable-TV platforms and telecommunications groups. Vubiquity hopes to use those assets to boost the size of film catalogs and the number of titles able to use its video-management technology; this includes the new AnyVU cloud platform, plus the system for delivering and monetizing on-demand

and linear content to consumers watching films on any device anytime and anywhere

Creative function: movies and videos distribution
Creative target: film rights owners, producers and distributors
Company: FilmFlex, based in London, UK
Key executive/s: Vubiquity CEO Darcy Antonellis; FilmFlex CEO Jeff Henry
Investors/Owners: Vubiquity
Distribution platform: the Internet; cloud technology
Launched: 2005
URL: www.filmflexmovies.co.uk
 ###

Product: **Youku Tudou**, video-sharing website
Need to know because Alibaba Group Holding, China's biggest e-commerce operator, snapped up a 16.5% stake in the Internet video website, while another 2% went to Yunfeng Capital, the investment vehicle for Alibaba founder Jack Ma; the sale raised US\$1.22bn for Youku Tudou, which will use the funds to develop the size and quality of its acquired and original video content, while Alibaba will use Youku Tudou's 500 million-plus mobile subscribers to drive traffic to its e-commerce sites
Creative function: e-commerce; mobile marketing
Creative target: Chinese and international TV and video content producers and distributors
Company: Youku Tudou, based in Beijing, China
Key executive/s: Youku Tudou CEO Victor Koo; chief content officer Zhu Xiangyang
Investors/Owners: including Alibaba Group
Distribution platform: the Internet; mobile networks
Launched: 2012 (when rival platforms Youku and Tudou merged)
URL: www.youku.com
 ###

GAMES

Product: **TheFBLeague**, free-to-play social-sports betting game
Need to know because this prediction game was launched to coincide with this year's FIFA World Cup soccer tournament; developed by Icelandic entrepreneurs, it allows friends or colleagues to compete against each other online based on simulated leagues, games or actual sports events; it also stimulates conversation as players try to predict which teams or athletes are going to win a tournament, a match or contest; more games centered on more soccer competitions will launch this fall
Creative function: legal online betting; social gaming
Creative target: social-media networks
Company: betXit, based in London, UK
Key executive/s: CEO/co-founder Arnar F Reynisson; chairman/co-founder Alex Korda

DISRUPTION DIRECTORY

Investors/Owners: betXit Ltd
Distribution platform: Internet
Launched: June 2014
URL: www.TheFBLeague.com

###

Product: **Dance Central Spotlight**, motion-sensing dance game
Need to know because after being available on only Microsoft console Xbox 360 for the previous three editions of the Dance Central series, an upgraded version of Dance Central Spotlight is available on only the new Xbox One in September; it offers more dance routines, a more accurate use of the Kinect One wireless controller for tracking body movements, and voice-activated interaction; this development comes shortly after the game's publisher Harmonix raised US\$850,000 via crowdfunding website Kickstarter to revive its Amplitude rhythm game and announced plans to launch Chroma, first ever music first-person shooter game
Creative function: gaming, dancing, entertainment, music
Creative target: gamers; party organizers
Company: Harmonix Music Systems, based in Cambridge, Massachusetts, US
Key executive/s: Harmonix CEO Steve Janiak; chief creative officer Alex Rigopulos; project manager Matt Nordhaus
Investors/Owners: Harmonix Music Systems
Distribution platform: Internet; console; motion-sensing platform
Launched: May 1995
URL: www.harmonixmusic.com

###

Product: **Just Dance Now**, mobile-app game
Need to know because it is the first time Ubisoft has extended a console-game brand, which in this case has sold more than 50 million copies, to smartphones; using its Blue Star technology, the game is designed so that up to 20,000 people can play in real time on their smartphones
Creative function: gaming
Creative target: mobile-games app developers
Company: Ubisoft, based in Montreuil-sous-Bois, France
Key executive/s: Ubisoft Group CEO/co-founder Yves Guillemot; Just Dance Now executive producer Jason Altman
Investors/Owners: Ubisoft Group
Distribution platform: mobile apps; Blue Star proprietary technology
Launched: 1986
URL: www.ubisoftgroup.com

###

Product: **Night Zookeeper**, early-stage kids ed-tech game
Need to know because the London-based children's education specialist, which launched Night Zookeeper to encourage kids to be creative at school by melding digital games and storytelling, has raised £260,000 in a round led by a syndicate of 12 London Business Angel investors; the new cash will be used to expand the educational-games products

Creative function: education technology; gaming
Creative target: school teachers; education establishments
Company: Night Zookeeper, based in London, UK
Key executive/s: Managing director Josh Davidson
Investors/Owners: Night Zookeeper; angel investors
Distribution platform: mobile apps
Launched: 2007

URL: www.nightzookeeper.com

###

Product: **Razer**, PC-games products developer
Need to know because it has announced plans to manufacture a mini console dedicated solely to Google's Android operating system so that it can also be used to stream movies, music and other software apps as well as play games on Android-powered connected TV sets

Creative function: gaming
Creative target: gaming-app developers
Company: Razer, based in Carlsbad, California, US
Key executive/s: CEO Min-Lian Tang; president Robert Krakoff
Investors/Owners: IDC-Accel China Capital Fund
Distribution platform: gaming hardware
Launched: 1998

URL: www.razerone.com

###

Product: **Twitch**, video-game streaming platform
Need to know because in addition to rumors that it is being bought by YouTube for a potential US\$1bn, Twitch is for the first time integrating its Twitch Live Annotations into the video-sharing website; anytime a user starts broadcasting a game-play or games event live on Twitch, viewers watching that user's archive videos on YouTube will see a pop-up alert on the video screen directing them to Twitch
Creative function: in-game promotion; video-games promotion
Creative target: game developers; gamers; game broadcasters
Company: Twitch, based in San Francisco, US
Key executive/s: CEO/co-founder Emmett Shear; co-founder Justin Kan
Investors/Owners: including Bessemer Venture Partners; Alsop Louie Partners; WestSummit Capital; Take-Two Interactive Software; Thrive Capital
Distribution platform: Internet; iOS and Android mobile apps
Launched: 2011; **URL:** www.twitch.tv; ###

DISRUPTION DIRECTORY

LIVE ENTERTAINMENT

Product: **Boomrat**, electronic dance music (EDM) aggregator

Need to know because it has been launched by Live Nation Entertainment, the world's biggest concert promoter, to enable EDM fans and music creators to produce, curate and share EDM playlists based on content in blogs and streaming platforms, as well as follow playlists created by artists and friends; Boomrat is a start-up that was bought by Live Nation to develop within its tech start-up incubator Live Nation Labs

Creative function: EDM content discovery and recommendation

Creative target: DJs, EDM live-music organizers; EDM fans

Company: Boomrat, based in California, US

Key executive/s: Live Nation EDM president James Barton; Boomrat co-founder Ariel Lee

Investors/Owners: Live Nation Entertainment

Distribution platform: Internet

Launched: July 2012

URL: www.boomrat.com

###

MUSIC

Product: **CueSongs**, digital-music licensing service provider

Need to know because the service has been selected by MCPS, the UK mechanical and reproduction-rights collecting society, to carry out sync-licensing deals for the organization's 100,000-plus members of songwriters, music publishers and composers; CueSongs, with a mission to make music licensing as seamless an experience as possible for emerging digital and multi-media content creators, is also expected to help turn enquiries from TV, film, games, commercials and corporate video makers and other potential users of MCPS members' music, into commercial deals; the MCPS agreement came shortly after CueSongs clinched funding from the Technology Strategy Board, the UK innovation agency, for its work with online broadcasters

Creative function: music licensing

Creative target: songwriters; composers; music publishers; users of music (advertising campaigns, movies, TV shows, corporate videos)

Company: CueSongs, based in London, UK

Key executive/s: CEO/co-founder Ed Averdieck; MCPS CEO Jane Dyball

Investors/Owners: Ed Averdieck; Peter Gabriel

Distribution platform: Internet

Launched: 2010

URL: www.cuesongs.com

###

Product: **Dubset Media**, electronic dance-music (EDM) licensor and distributor

Need to know because the company recently snapped up investment from Rhapsody International, the US streaming-music innovator, in a Series B round of funding; the agreement represents Rhapsody's first known cash investment, although the amount is undisclosed; Dubset operates music-identification system **MixSCAN**, cloud-based digital-storage technology **MixBANK**, and free streaming-music radio service for DJs' mixes called **TheFuture.fm**; the company's services aims to provide DJs alternative revenue via mixes, podcasts and live gigs

Creative function: DJ mixes

Creative target: DJs, music rights owners; EDM event organizers

Company: Dubset Media Holdings, based in New York, US

Key executive/s: Dubset CEO Bob Barbieri

Investors/Owners: including Rhapsody International

Distribution platform: Internet; mobile apps; cloud technology

Launched: 2008

URL: www.dubset.com

###

Product: **LyricFind**, song-lyrics aggregator and search engine

Need to know because the company has signed a major endorsement deal with Universal Music Publishing Group (UMPG), the world's second largest music-publishing operation, making LyricFind the only third-party company authorized to license UMPG lyrics to websites and other legal digital users in 30 countries; this is in addition to lyric users who have obtained the license directly from UMPG and other major and independent publishing houses and can now come to LyricFind to access the lyrics legally

Creative function: music licensing

Creative target: music websites, online music stores; music blogs; music apps; songwriters; composers

Company: LyricFind, based in Toronto, Canada

Key executive/s: CEO/founder Darryl Ballantyne

Investors/Owners: includes North American entrepreneur Larry Marcus

Distribution platform: Internet; iOS and Android apps

Launched: 2005

URL: www.lyricfind.com

###

Product: **ProKlaim**, music-rights detection technology

Need to know because the proprietary technology that enables Kobalt Music Group to trace, track and report royalties for the use of its clients' music on digital platforms, has now been integrated into YouTube; the hundreds of thousands of professional user-generated videos on YouTube featuring music by artists, songwriters and publishers signed to Kobalt, can now receive compensation from the giant ad-funded video-sharing website

DISRUPTION DIRECTORY

Creative function: royalties-tracking service

Creative target: music rights owners; songwriters; artists; music publishers

Company: Kobalt Music Group, based in New York, US

Key executive/s: CEO/founder Willard Ahdriz

Investors/Owners: Kobalt Music Group

Distribution platform: proprietary technology; Internet

Launched: 2000

URL: www.kobaltmusic.com

###

Product: Seaboard Grand, piano keyboard reinvented for the digital age

Need to know because Universal Music Group, the world's biggest music-recording company, has become a strategic investor in ROLI, the start-up that manufactured Seaboard Grand; it a re-invented version of the traditional piano's keyboard turned into a sensor-controlled instrument played by using hand gestures; a synthetic instrument for the digital age; other ROLI investors are high-profile venture capital firms with interests Kobalt Music Group, Pinterest, and SoundCloud; it also won a Design of the Year award from the UK's Design Museum

Creative function: music composition, performance, recording

Creative target: musicians; recording studios; bands; orchestras; music schools

Company: ROLI, based in London, UK

Key executive/s: co/founder Roland Lamb

Investors/Owners: Balderton Capital; FirstMark Capital; Index Ventures

Distribution platform: proprietary SEA Interface sensor technology

Launched: 2009

URL: www.rolicom

###

Product: Shazam, pioneering digital music-recognition service

Need to know because, despite still being the market leader in this sector, Shazam continues to need funding and, in May, it received an investment boost from major record labels Universal Music Group, Warner Music Group (via its owner Access Industries) and Sony Music Entertainment, which paid US\$3m each for a minority stake; the move valued Shazam at more than US\$500m; rumors indicate the company is planning a stock-exchange flotation; Shazam has 90 million active monthly users worldwide

Creative function: music app; music discovery, recommendation and sharing

Creative target: music rights owners; record labels; music publishers; digital content distributors

Company: Shazam, based in London, UK

Key executive/s: CEO Rich Riley

Investors/Owners: Universal Music, Warner Music

Group, Sony Music

Entertainment, America Movil, Kleiner Perkins Caufield & Byers, DN Capital,

Institutional Venture Partners

Distribution platform: Internet; iOS and Android mobile apps

Launched: 1999

URL: www.shazam.com

###

Product: Songza, personalized streaming-music radio platform

Need to know because it is now a subsidiary of Google, which acquired it for a price that has ranged from US\$15m to US\$40m; the acquisition is expected to increase Google's presence in the rapidly expanding streaming-music sector; the currently ad-funded Songza is a pioneer renowned for recommendation/discovery systems believed to be highly accurate for also considering the time, place and mood of listeners when directing songs to their playlists; it is expected to be marketed alongside Google Play Music Access All and the new streaming venture being planned by Google subsidiary YouTube; previous investors included music managers Troy Carter and Scooter Braun, Lerer Ventures and Metamorphic Ventures

Creative function: streaming-music technology

Creative target: record labels; music publishers; music rights owners

Company: Songza, based in New York, US

Key executive/s: Songza CEO Elias Roman; COO Kevin Lin; director of community and education Marcus 'djWHEAT' Graham

Investors/Owners: Google

Distribution platform: Internet; mobile app

Launched: November 2007

URL: www.songza.com

###

Product: Shutterstock Music, online library-music licensing

Need to know because Shutterstock has been selling stock images from a library of more than 30 million photos, illustrations and graphics, and 1 million units of video footage since its launch in 2003; in June, it extended its offering to include music recordings that users of its images and videos, such as ad agencies, can license via a one-stop shop; the licensed music is available through a deal with Rumblefish

Creative function: music licensing

Creative target: music rights owners; multi-media content creators

Company: Shutterstock, based in New York, US

Key executive/s: CEO/co-founder Jon Oringer; vice president of product Wyatt Jenkins

Investors/Owners: publicly quoted on the New York Stock Exchange

Distribution platform: Internet; iOS and Android apps

Launched: 2003

URL: www.shutterstock.com

###

DISRUPTION DIRECTORY

Product: **TastemakerX**, mobile app for curating and sharing music playlists
Need to know because shortly after Apple bought Beats Music, and Google made a bid for Songza, competitor Rdio expanded its streaming-music enterprise by agreeing to buy TastemakerX, which is known for its reliable music-recommendation technology; the move is also expected to spell the end of Rdio's dependence on Echo Nest, a similar music-intelligence platform that is now owned by Spotify, the biggest competitor for Beats Music, Rdio and Google's Play Music Access All

Creative function: music recommendation; music discovery

Creative target: digital-music services, digital-music service providers, music rights owners

Company: TastemakerX, based in San Francisco, US

Key executive/s: TastemakerX CEO/co-founder Marc Ruxin; CTO/co-founder Sandro Pugliese; Rdio vice president of product Chris Becherer

Investors/Owners: Rdio

Distribution platform: Internet; proprietary digital platform

Launched: 2011

URL: www.tastemakerx.com

###

PHOTOGRAPHY/ART

Product: **Pinterest**, world's biggest photo-sharing website

Need to know because it has grabbed US\$200m in new funding that gives it a valuation of US\$5bn, despite still struggling to generate sustainable revenues; the sum comes from existing investors led by Andreessen Horowitz and Bessemer Venture Partners; to date, Pinterest has garnered US\$764m in investments; the fund will be used to boost the number of subscribers, which currently stands at an estimated 70 million registered users, in order to attract more high-end advertisers

Creative function: photo sharing; social media; digital marketing

Creative target: consumers; brand owners;

Company: Pinterest, based in San Francisco, US

Key executive/s: CEO/co-founder Ben Silbermann

Investors/Owners: SV Angel, Bessemer Venture Partners, Fidelity Investments, Andreessen Horowitz, FirstMark Capital and Valiant Capital Partners

Distribution platform: Internet; mobile apps

Launched: 2010

URL: www.pinterest.com

###

SOCIAL MEDIA

Product: **Facebook's Audio ID**, music and TV content-recognition technology

Need to know because it is part of Facebook's relentless ambition to offer as many online applications as possible to its 1.28 billion registered users, including this new

addition to its mobile app, which will enable users to record and identify songs or TV

shows playing in the background, which can then be shared with their Facebook friends; it has been described as being similar to Shazam, the pioneer of this technology type

Creative function: content identification, discovery and recommendation

Creative target: music and TV-content rights owners; Facebook users

Company: Facebook, based in Menlo Park, California, US

Key executive/s: CEO Mark Zuckerberg; head of security infrastructure Gregg Stefancik; product manager Aryeh Selekman

Investors/Owners: Facebook

Distribution platform: mobile app

Launched: 2014

URL: www.facebook.com

###

Product: **Pryte**, mobile-Internet start-up firm

Need to know because it agreed to be bought for an undisclosed sum by Facebook in June as part of the social-media pioneer's ambitions to make Internet access affordable in emerging economies, where mobile-phone penetration is growing at the speed of knots; Pryte, which is still being developed, is expected to become part of Internet.org, a 2013 initiative led by Facebook to spread the Internet's reach in as many countries as possible

Creative function: affordable Internet access

Creative target: digital creative and entrepreneurs working in and targeting consumers in developing countries

Company: Pryte, based in Helsinki, Finland

Key executive/s: Pryte CEO Markku Makelainen

Investors/Owners: Facebook

Distribution platform: mobile telecommunications; apps

Launched: 2013

URL: www.pryte.com

###

Product: **Slingshot**, ephemeral mobile messaging app

Need to know because everyone must remember last year's most memorable tech acquisition news story when it emerged that SnapChat, the popular teen-oriented ephemeral

messaging app, had rejected Facebook's US\$3bn acquisition offer; whatever the actual details of that story, Facebook had previously attempted to make its own Snapchat (called Poke) in 2012, but that did not catch on; with Slingshot, the messages sent to friends will disappear once they are viewed; the concept aims to boost the Facebook brand among teen users; apparently, that plan is not going too well

Creative function: social media; mobile messaging

Creative target: app developers; brand owners

Company: Facebook Creative Labs, based in Menlo Park, California, US

DISRUPTION DIRECTORY

Key executive/s: Facebook CEO Mark Zuckerberg
Investors/Owners: Facebook
Distribution platform: iOS and Android mobile app
Launched: May 2014
URL: www.facebook.com/slingshot
 ###

Product: SocialRank, Twitter analytics start-up
Need to know because it hit the news headlines in May for raising seed funding from some high-profile investment firms such as Advancit Capital, which includes Shari Redstone (daughter of Viacom founder Sumner Redstone), and Jonathan Miller (former News Corp and American Online top executive) among its partners; SocialRank helps brand owners, currently more than 5,000 of them, analyze their Twitter followers
Creative function: social-media analytics
Creative target: brand owners; advertisers
Company: SocialRank, based in New York, US
Key executive/s: Co-founder Alexander Taub; co-founder Michael Schonfeld
Investors/Owners: Vaizra Investments; Advancit Capital; BOLDStart Ventures; Iowa City Capital Partners; Social Starts; angel investors including Charles King, a partner at entertainment-talent agency William Morris Endeavor
Distribution platform: Internet; mobile apps
Launched: 2012
URL: www.socialrank.com
 ###

SPORTS

Product: FansChoice.tv, live streaming-sports TV entertainment
Need to know because the US' leading superbike motorcycle racing event AMA Pro Racing, the country's International Motor Sports Association (IMSA), and NASCAR, the leading auto-racing franchise have joined forces to live stream events they promote that are not broadcast on TV networks; these will include race events designed for developing professional riders and drivers; the streaming platform will be based on Microsoft Azure's cloud-based technology
Creative function: sports broadcasting; motor races
Creative target: sports rights owners; motor-racing leagues
Company: NASCAR, based in Daytona Beach, Florida, US
Key executive/s: NASCAR production's director of broadcast Christopher Witmayer
Investors/Owners: IMSA; NASCAR; AMA Pro Racing
Distribution platform: cloud technology; Internet
Launched: 2014
URL: www.fanschoice.tv; ###

Product: Stats, sports, technology and data analytics company
Need to know because current owners, the US TV network Fox Sports and global news agency Associated Press, have agreed to sell the global venture for a reported US\$200m to Vista Equity Partners, a private-equity firm with a US\$12bn portfolio; Fox Sports and Associated Press will remain Stats licensees
Creative function: sports-broadcast data analytics
Creative target: sports rights owners; sports broadcasters; sports leagues; sponsors of sports networks and athletes
Company: Stats, based in Chicago, Illinois, US
Key executive/s: Stats CEO Gary Walrath
Investors/Owners: Vista Equity Partners
Distribution platform: Proprietary SportVU technology
Launched: 2005
URL: www.stats.com
 ###

TELEVISION

Product: Android TV, Google's new smart-TV platform
Need to know because the search-engine conglomerate has never hidden its ambitions to enter the TV-entertainment space as both a content creator (YouTube) and distributor (Internet-connected TV platform Google TV). Despite collaborating with Intel, Sony Corp and Logitech, Google TV has failed to take off; the launch of Android TV in June is the latest attempt to offer TV entertainment in consumers' living room; it means any Android TV-compatible set will be able to stream Internet and mobile-app content; Google's current plug-in digital player Chromecast will be built into Android TV sets and set-top boxes; Android TV is also designed for playing console video games
Creative function: TV and video content distribution
Creative target: TV-content creators and owners; broadcasters
Company: Google, based in Mountain View, California, US
Key executive/s: Senior vice president, Android, Chrome & Apps Sundar Pichai;
Investors/Owners: Google
Distribution platform: Internet-connected operating system
Launched: June 2014
URL: www.android.com/tv/
 ###

Product: TVTY, digital TV-and-advertising technology developer
Need to know because the start-up has raised US\$4.5m to expand its API, which aims to enable digital-ad campaigns (eg, on mobile ads, search ads, online display ads, programmatic ads, pre-roll video ads) to be timed to go out at the same time as a specific TV program, ad campaign or live event the advertiser wants to be associated with; currently in six European markets, including the UK, and Turkey, TVTY is now targeting the US; the company is a winner of the annual MIPCube Lab competition for TV-related tech start-ups
Creative function: syncing TV and digital advertising

DISRUPTION DIRECTORY

Creative target: advertisers; ad agencies; TV networks
Company: TVTY, based in Paris, France
Key executive/s: CEO Eliott Reilhac; president Pierre Marechal
Investors/Owners: Partech Ventures; 360 Capital Partners; business angels
Distribution platform: Internet; TV networks
Launched: September 2009
URL: www.tvty.tv
 ###

Product: **Wuaki.tv**, on-demand steaming-TV platform
Need to know because Spain's leading online-video venture is expanding into Italy, France and Germany by the end of 2014; this follows its move into the UK last year; future ambitions of the service, which has signed deals with top content owners such as the Hollywood studios, include being in 11 European markets by the end of 2015; it is competing with Netflix and Amazon's Instant Video, but its owner is the well-funded Rakuten, the Japanese e-commerce giant that also owns pan-Asian video-on-demand service Viki, and instant-messaging platform Viber
Creative function: TV and video distribution
Creative target: TV and video content rights owners; TV-content creators; TV broadcasters
Company: **Wuaki.tv**, based in Barcelona, Spain
Key executive/s: CEO Jacinto Roca; COO Josep Mitja
Investors/Owners: Rakuten Group
Distribution platform: Internet; iOS and Android apps; Google Chromecast
Launched: 2009
URL: www.wuaki.tv
 ###

EXTRA

Product: **Connected Car Fund**, auto industry investment vehicle
Need to know because Nokia, the former mobile giant that sold its devices to Microsoft last year, is extending its portfolio to include connected smart cars of the future, and the fund aims to support start-up and existing technology firms with innovative systems that will propel the sector forward; the initiative also aims to support HERE, Nokia's digital mapping and location platform
Creative function: connecting driverless cars and electric cars to the Internet
Creative target: auto-tech start-ups
Company: Nokia, based in Espoo, Finland
Key executive/s: Nokia CEO/president Rajeev Suri; Nokia Growth Partners partner Paul Asel; HERE CEO Michael Halbherr
Investors/Owners: Nokia Growth Partners,
Distribution platform: Internet-connected cars

Launched: May 2014
URL: www.nokiagrowthpartners.com
 ###

Product: **Google Ventures Europe**, tech-investment fund
Need to know because the venture-capital subsidiary of Google is expanding outside the US for the first time and has chosen London to be the international headquarters; it has committed at least US\$100m initially to support innovative technology concepts originating in Europe
Creative function: tech start-up investments
Creative target: including tech start-ups working in the creative industries
Company: Google Ventures Europe, based in London, UK
Key executive/s: Google Ventures Europe partners: Eze Vidra, Tom H ulme, Peter Read, Avid Larizadeh and MG Siegler; Google Ventures managing partner Bill Maris
Investors/Owners: Google
Distribution platform: not applicable
Launched: 2009
URL: www.gv.com
 ###

Product: **Pepper**, the first human-like personal robots able to read emotions
Need to know because Softbank Corporation, the Japanese media-Internet-telecommunications group, has pledged to start selling them on the commercial market early next year; these robots were created with Aldebaran Robotics
Creative function: a battery-charged servant or assistant
Creative target: anyone requiring a companion for home care, baby-sitting, nursing, emergency -rescue work or even friendship
Company: Softbank Mobile Corporation, based in Toyko, Japan
Key executive/s: Softbank chairman/CEO Masayoshi Son
Investors/Owners: Softbank Corporation (Publicly quoted on the Tokyo Stock Exchange)
Distribution platform: robotic systems; cloud technology
Launched: February 2015
URL: <http://webcast.softbankmobile.co.jp>
 ###

S

tart-ups' Standpoint

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

Product/Service: Appticles.com

Developer: Webcrumbz Ltd (London, UK)

When launched: November 2012

Targeted users/sector: Blogging and publishing sectors

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? Small and medium-sized publishers have big problems when trying to reach their mobile audience: big fragmentation across mobile devices and operating systems (which easily translates into high development costs), long approval processes at various app stores, and poor discoverability due to the closed environment of native apps and shared revenue constraints (30% is paid to Apple's App Store alone). We bring forth the HTML5 technology, empowering content creators (from bloggers to medium-sized publishing houses) to effortlessly target and reach their mobile audience, regardless of the mobile operating system (iOS, Android, Windows 8, BB10, FirefoxOS and Tizen) or device type (smartphone or tablet) they are using. The vision is that the Mobile Web is bound to evolve into a new and exciting environment, where everything is an app instead of a site, where user's interactions are more important than just views and, ultimately, where apps are interlinked into a Web ... of apps.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? In December 2013, we had the amazing opportunity to be selected for the Wayra Munich accelerator and the LAUNCHHub seed investment fund at the same time. It all came after a difficult and busy year, participating in various contests like the Mobile Premiere Awards in Barcelona, Mobilio Awards in Bucharest and, in June 2013, applying to Wayra Dublin and being shortlisted for the first 20 start-ups. We were on an ascending path and we suffered a huge blow when we didn't get into Wayra. Fortunately for us Wayra Munich Academy, which still had unoccupied space, invited us to pitch and eventually selected us in November. In the meantime, LAUNCHHub (an Easter European Investment Fund) took an interest in us and all of a sudden, we were in the position

of having one investor and one accelerator come in at the same time. Unfortunately, not all that glitters is gold. It is difficult enough to negotiate a single term sheet, so how about two? There was a lot to take in over a short period of time and even though we tried to go forward with both Wayra and LAUNCHHub, in the end it wasn't possible and we decided to sign with LAUNCHHub.

Any recent developments to announce? CEO Ciprian Borodescu made the front cover of the "30 Under 30" edition of Forbes magazine in Romania

Current Investors:

Leading European accelerator Startupbootcamp
LAUNCHHub

URL: <http://www.appticles.com>

Facebook: <http://www.facebook.com/appticles>

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

###

Product/Service: Metable

Developer: Metable (London, UK)

When launched: September 2013

Targeted users/sector: Rights holders in the music industry, labels, distributors, publishers, managers, etc.

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? If you go back 15 years, no one even knew what metadata was. You had label text that went into physical booklets, and you had to register your songs with PRS and recordings with PPL, that was about the size of it. Compare that to today, and data runs through every single area of the industry, whether that be physical, digital, discovery, curation, public performance or neighboring rights. As a whole, the industry has been fairly slow to embrace data and use it for the good it can do. No-one got into this industry to manage data, so the skill set required to properly manage this data has been lacking until the last couple of years. It is definitely getting better though, as more and more rights holders are coming to the realization that this lies at the core of what they do, and needs to be managed properly. A lot more people talk about metadata and take an interest in it these days, as we see with the turnouts at our Metadata Academy events (www.metadataacademy.com). There are a few 'catalog management' companies on the market right now, but having worked with quite a

START-UPS' STANDPOINT

Product/Service: SilkFred

few of them, we felt that the catalog-management aspect was always just a symptom of their businesses - their business was focused on providing another function, whether that be digital delivery or royalty accounting - the metadata was only ever required to facilitate that function, and did a fairly poor job of it. That's where we saw the white space, in focusing on that daily interaction between rights holders and their catalogue, in taking the 'metadata first' approach. We're also hugely focused on bringing these tools to the whole of the industry, not just the biggest clients. We want everyone on the platform, from the smallest artist and manager to the largest label, and so our pricing model and quick and easy access to the platform reflects that (you can literally set-up an account online, and get going in a couple of minutes).

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? Starting Metable was born out of the frustrations Tom Allen felt in dealing with metadata when working at distributors and labels, how the tools that were out there on the market really didn't serve the job that was required today by rights holders. At the same time, Tom Gillet was over at Merlin (digital rights agency) having his own painful experiences when it came to metadata and realizing that a number of businesses were struggling to manage this properly. Having worked together whilst Tom Gillet was at (record label) Cooking Vinyl, we met for a drink, and exchanged our metadata stories, and that was it, Metable was born. Tom Allen spent six months coding it and bringing it to life, and Tom Gillet came on board in September when the time came to go to market. I would say our understanding of the industry and of metadata, in particular, gave us the confidence take the plunge.

Any recent developments to announce? We're in the process of raising an angel round as we speak, in order to help us grow the business. The first six months were spent working closely with early adopters, understanding what their needs were and fine-tuning the offer. We now feel comfortable rolling this out on a larger scale, hence why we are currently raising money. We are also putting together our board of advisors, which should feature some inspiring and well-known industry figures.

Current Investors:

We are in the process of raising an Angel round as we speak.

Looking to raise £150,000

URL: www.metable.co

Twitter: @metablemusic

Email: tom.gillet@metable.co

###

Developer: SilkFred (London, UK)

When launched: January 2012

Targeted users/sector: fashion e-commerce

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? SilkFred is the destination for cool independent fashion designers to sell their products and for shoppers to hunt, discover and love their unique, affordable pieces that are stylish and wearable. Our technology helps up-and-coming designers to understand what's happening with their products online and reach new customers. They can list their products on our marketplace, create their own e-commerce store and get access to all our features - specifically developed for retailing fashion products. Our USP is that we believe that unique fashion designers that have cool products deserve to be successful and we provide them with tools to power them on that journey. We have created one place where our shoppers can discover these great designers.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? This came at a point when we decided to raise money via crowd-funding. Raising money in such a public way meant that every day we had to battle to build momentum so that other investors would have the confidence to back us. The reality was that pitching for investment didn't come naturally to me and it was a fear I had to get over. If I didn't, it risked the survival of the business, the relationships we had built and the faith people had put in us to make the business work. It was a hell of a reality to face. However, once we starting hustling, our campaign started to go the right way for us and in the end we took 20% more money than our original target.

Any recent developments to announce? Our business is growing fast and we're just about to release a beautiful, upgraded SilkFred website to give our designers and customers a better experience. We're also improving our existing tech and launching cool new features to help our designers sell more products. We are about to start a new round of fundraising to give us the resources we need to continue with our current rate of growth.

Current Investors:

Confidential

URL: www.silkfred.com

Facebook: www.facebook.com/silkfred

Email: hello@silkfred.com

###

START-UPS' STANDPOINT

Product/Service: Sporting Mouth

Developer: Sporting Mouth (London, UK)

When launched: June 2014

Targeted users/sector: Sport fans, especially soccer supporters

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? In spite of the boom in both betting applications and in-play betting services, which have collectively revived interest in betting on soccer in the UK, the overwhelming majority of sports fans are more interested in competing with each other rather than they are with bookmakers. Yet even though there has been a steady growth in the number of peer-to-peer sports prediction games, most of these are web-based and relatively few are on more than one app platform. The initial opportunity then was to create a prediction platform that works on all devices, especially mobiles and tablets, in any part of the world. Whilst exploring this idea, a further question emerged - how to make peer-to-peer competition more than just a series of challenges that play out across social media. Since the idea of betting for money is anathema to most sports fans and socially awkward in a peer-to-peer context, we started to examine how an app could replicate the kind of handshake bets that many fans make, where the stakes are inherently social, such as pre-match beers and post-match meals. By creating a way for sports fans to bet the things they spend money on, rather than money itself, it appeared possible that we could create an experience that bridged sports banter with meaningful competition stakes.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality? The biggest initial challenge was in effect a legal one. An initial examination of UK gambling legislation (our launch market) suggested that even though the last thing we wanted to become was a gambling business, we might have to obtain a gambling license in order to provide a social betting service. The more we explored this issue the less it appealed, so it was a real breakthrough when we realized we could challenge gambling legislation on the grounds that no contractual agreements are involved in our platform – it effectively runs on an honor based system, where one's word is one's bond. This breakthrough enabled us to see that the potential scope for the business was far wider than we'd first thought, opening opportunities in some of the most populous parts of the world where gambling remains illegal. Obviously, this breakthrough also raised our confidence in our ability to seek investment funds to develop our apps (Sporting Mouth broke CrowdCube's record for the fastest large scale pre-revenue raise in March).

Any recent developments to announce? Sporting Mouth launches shortly before the start of the 2014 FIFA World Cup in Brazil. To mark the launch we have just agreed a global promotion with Microsoft that will run on both the app and on Facebook throughout the tournament. Aside from the market traction that we hope this will create, the public backing for our business from such a well-recognized global brand is very encouraging and the support Microsoft has provided us with throughout the early life of the business has been highly energizing.

Current Investors:

Our CrowdCube campaign generated 48 investors

URL: www.sportingmouth.com

Facebook: <https://www.facebook.com/SportingMouth>

Twitter: @Mysportingmouth

Blog: <http://allmouthnotrousers.com>

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