

TV Distribution Marketing

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TRX: Who We Are

An online marketplace for the buying and selling of TV rights.

Connects buyers and sellers worldwide.

Brings together experts from TV distribution and technology.

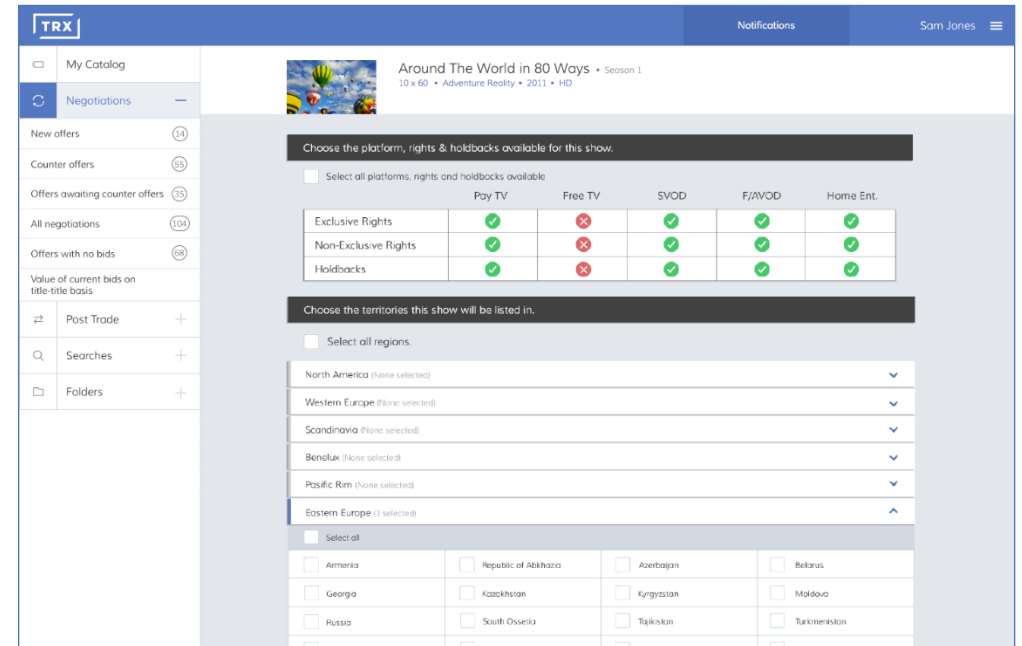
Set up in response to changing marketplace.

Rollout to start in Q2 2016.



TRX: What We Do

Sales process can be completed online.
From screening to negotiating the deal.
Sellers list shows by territory and rights availability.
Buyers search for shows to match their exact requirements.
Both negotiate using TRX trading grid.



Why Buyers And Sellers Will Like TRX

Provides buyers with a single aggregated destination, available 24/7.

Can search for and screen multiple programmes from multiple sellers.

Get instant availabilities and negotiate price and rights all in one place.

A great tool for distribution sales executives.

Exploit all the rights in their library with less time and effort.

Connects with new buyers and platforms.

TRX is free for buyers to use and free for distributors to list.

**TRX is not a distributor, it's a
facilitator!**



Marketing 101

Start thinking about marketing and PR as soon as you have a commission.

Take as much advice as you can, as early as you can.

What assets can you supply?

What you give your commissioning broadcaster can be used by your distributor too.



Photography

Good photos make it easier for broadcasters and distributors to market your show.

Build in time and allocate budget for decent photography.

Discuss a brief with the commissioning broadcasters' PR and marketing department.

Get a decent photographer – especially for talent shots.

Episodics can be grabbed from the edit.


Make sure you clear everything for international use.

PICTURE PUBLICITY guide to taking publicity stills

A good publicity photograph has a strong impact, showing energy and enthusiasm for your programme. It will work on its own as a 'hook' for the edit, or, rather, it brings the edit and will set the primary qualities of your programme to potential viewers. Some images tend to be over-exposed, with a heavy, less visually appealing and of good technical quality.

To follow are some creative guidelines to help you achieve better photographic results. You can also discuss picture requirements and seek advice prior to filming from BBC Pictures. Contact email is pictures@bbc.co.uk

Quality



BBC Pictures needs crisp, sharp, well-exposed images taken on the latest camera setting. Cropping will not reproduce well in time, so the wider you frame the higher resolution camera or the best setting will produce a quality image.

Take care composing and ensuring there are photographs of people in the action. In low light levels it is likely that there will be movement and blur in the image if you do not use flash – or ensure the lock buttons on the camera in the back of the camera, for example, there could be too much movement. Try to keep shutter speeds above 1/800 of a second and avoid photographing subjects with a lot of movement in the frame, or use a flash. However the best option is good quality continuous light as available, as this can be easier to control.

You like of images: Professional photographers shoot like and like of Times, to give them a choice of the best images and compositions. Good images (e.g. shot on film) can be used, but we would always ask that these are never used for any other than the original.

Please avoid creating images with special effects or shooting in black and white. It is easy to apply such effects in post production, but always remember that we start with a high-quality colour or grey.

context

The images should communicate the unique selling points of your programme and tell a story without narration or being part of a sequence. Simple representation of those selling points often works best. Remember that images may be printed as small as a thumbnail and require a consistent meeting a paper size the shoulder of someone else on the way home – with their eyes be drawn to your image and will they gain insight into your programme?


Location/ scenario – How much relevance does the location have? It is important that built into the shot does composition. Whether seasons and times of day are all set the scene. From a subject's point of view, it will give context to an image and viewers can view as a visual reference to the programme subject.

Actions – Are there any actions that could be photographed which might seem better than just a static image?

Consider the key elements of a programme or an episode / scene:

Presenters / Talent – What is their role in the programme? Are they the main focus or the background, active involved or passive? Key cast members are also very important, capture them engaging with presenters. In scenes, demonstrating or showing in something.

Talent – The mood of the picture must reflect the content of the programme. A smiling presenter in a serious scene may not work.



composition

The composition is the key to creating a visually appealing shot and enhancing the emotional elements of the image. A well-constructed composition often works best for publicity photographs. Try to take a variety of portraits and landscape format images.

Presenters and people should be prominent and the inclusion of other elements should be considered and purposeful. Try to fill the frame and get close to the subject.

Example 1 I feel too distant and the person does not fill the frame.

Example 2 is a much stronger composition.

If there is an interesting or relevant background, put people to one side of the frame and fill the scene with the background or 'window' – see **Example 3** or **Example 4** is a good way to show background in images. The more that subjects may try to focus on the background and not the subject in the foreground.

You will often achieve a better photograph of a person by lowering the camera position, try shooting from about height rather than eye level – this also helps to fill the top of the frame.



Logos

Getting the logo right at the start helps protect your brand internationally and save re-versioning costs later.

The best logos are easily adaptable:

- They should work as 2D and 3D
- In different language and alphabets
- For second screens
- On packaging



Trailers & Sales Reels

Engage with broadcaster marketing departments as early as possible.

Discuss brief and timeframes asap.

Let your distributor cut the sales reel.

But expect collaboration and approvals.

Make sure you can supply the right files:

- Digital HD files
- Split track & textless
- At least four episodes



Social Media Assets

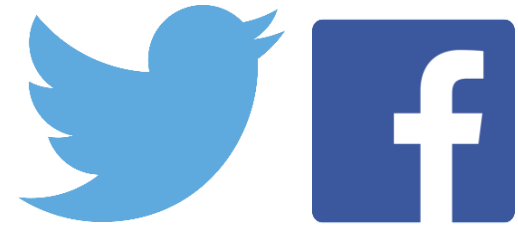
Engage your broadcasters' social media department.

How are they going to promote the show via social?

What's their asset wish list?

- Outtakes, funny moments, behind the scene interviews with talent
- Key quotes for memes
- Profiles of hosts/actors/contestants
- Twitter/Facebook Q&As

Keep that list top of mind when filming and editing.



What Your Distributor May Do For You

Sales Sheet

Pitch presentations

Inclusion in catalogue

Sales reel

Key art

Posters, billboards, experiential
campaigns

Trade advertising – print and digital

Trade PR campaign

