FierceVideo
Presents

PREDICTIONS:
2018 and Beyond

PREDICTIONS: 2018 and Beyond

By Mike Dano

What's going to happen in the video industry? That's definitely the big question.

Within these pages, we hope to provide at least a few educated guesses at what to expect in the coming years.

In this Predictions Special Report, we've collected four of the industry's leading, veteran analysts to ask them what is going to happen in 2018 and beyond. We gave them a few general guidelines (be as specific as possible, for example) and a few suggested areas to focus on (technology, providers and programming, for example) but otherwise we left the question relatively open so as not to influence the outcome, and, more importantly, to get a sense of what these top analysts are spending their time thinking about.

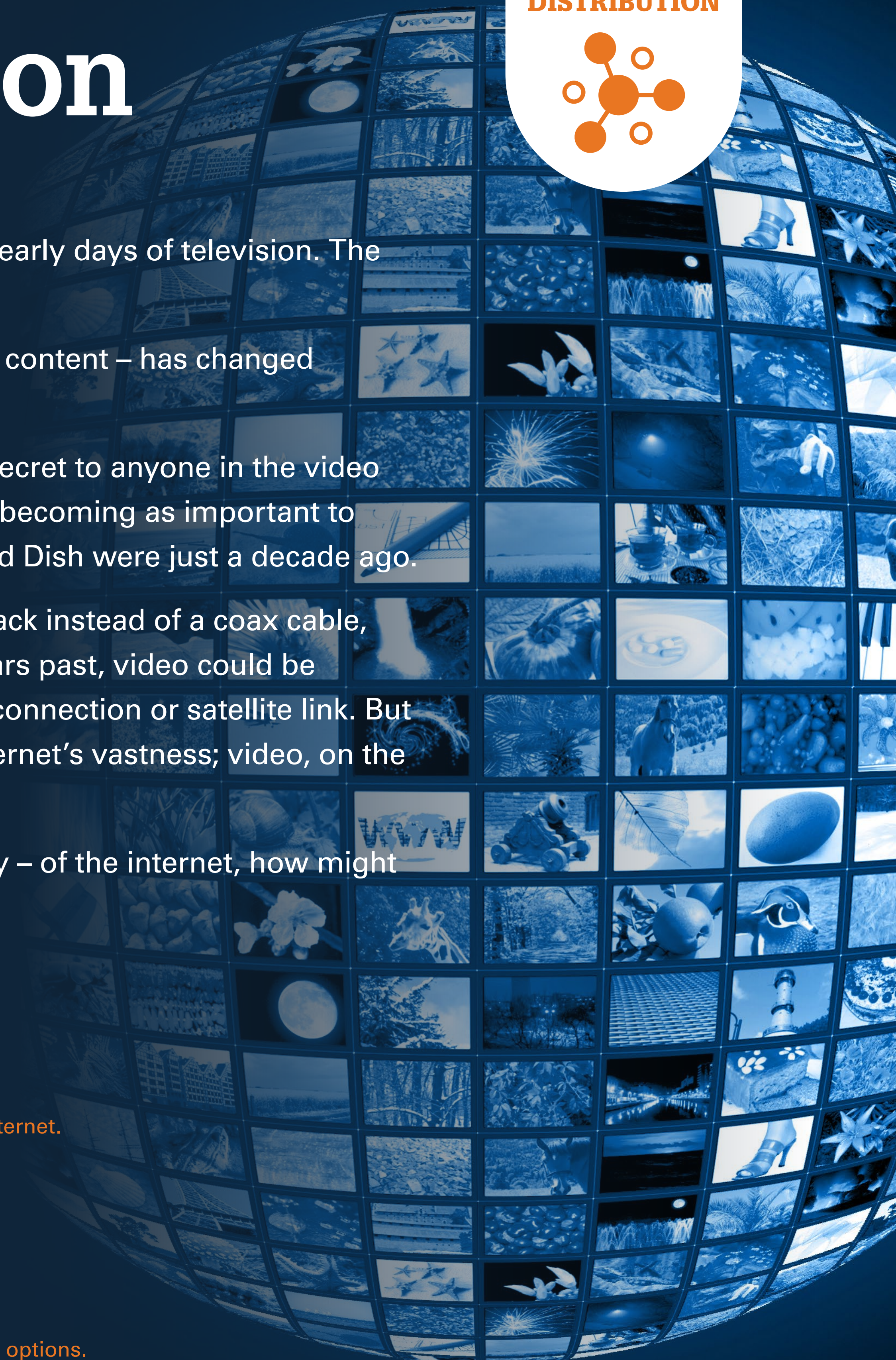
The results, which are broken up into five themed chapters, offer a look at an industry in upheaval, to put it mildly. The walls erected over the course of decades by the world's established pay TV providers are crumbling to the onslaught of internet-delivered video. This is obviously creating massive opportunities for new entrants (think Netflix) to grab share, but also for established media companies (think HBO) to reposition themselves in a new world. Technologies are in flux, business strategies are being threatened, and – for some – opportunities abound.

We hope that these predictions will help highlight where the changes, threats and opportunities might hit next. Certainly, **Alan Wolk, Brett Sappington, Michael Goodman** and **Joel Espelien** are well positioned to do just that. Collectively, their options carry a significant amount of weight, heft earned through decades spent analyzing the video industry's evolution:

- **Wolk** initially cut his teeth in the business as a copywriter and creative director in advertising before pivoting into the television analyst space, eventually co-founding bespoke research firm TV[R]EV.
- **Sappington** heads research for Parks Associates, a major analyst firm in the space – a position undergirded by his previous entrepreneurship in the software and networking sector.
- A longtime industry analyst, **Goodman** now heads video research and analysis for Strategy Analytics, one of the tech industry's most prominent outfits.
- Prior to handling analysis at TDG, a well-known firm in the video industry, **Espelien** was a top executive at PacketVideo – one of the first companies to tackle the mobile video sector.

We hope you enjoy these predictions, and we all wish you the best of luck this year, and beyond.

CONTENTS



Chapter 1: Distribution

By Mike Dano

People still watch shows and movies, of course, just as they have done since the early days of television. The rise of the internet, and over-the-top distribution, hasn't changed any of that.

But how people get those shows and movies – and which companies supply that content – has changed dramatically.

Indeed, the rise of OTT distribution, and the associated cord cutting trend, is no secret to anyone in the video industry. YouTube, Amazon, Netflix: These are household names that are quickly becoming as important to both regular consumers and video industry executives as NBC, CBS, Comcast and Dish were just a decade ago.

To users the difference may be relatively minor – a TV plugged into an Ethernet jack instead of a coax cable, for example – but the difference in the delivery system can't be overstated. In years past, video could be broadcast via a local TV station antenna, or delivered through a dedicated cable connection or satellite link. But today, video can be streamed alongside Facebook, Spotify and the rest of the internet's vastness; video, on the internet, is just another byte for ISPs to deliver.

As these dedicated legacy TV networks give way to the ubiquity – and complexity – of the internet, how might players both established and new react?

Terms you might need to know:

OTT: Over the top, meaning over the open internet and not sent through a dedicated network channel.

MVPD: Multichannel video programming distributor like Comcast or Altice.

vMVPD: Virtual multichannel video programming distributor like Sling TV or DirecTV Now, delivered over the internet.

CE: Consumer electronics like phones, streaming sticks and pucks like Apple TV.

IPTV: Internet protocol TV, a dedicated video delivery technology used by telecom operators like Verizon.

Skinny bundles: Smaller, cheaper collections of a handful of TV channels.

Quantum viewing: The ability to stop watching on one device and then pick up where you left off on another.

Cord nevers: Customers who have never purchased traditional pay TV services.

Cord cutters: Customers who used to pay for traditional pay TV services but now only subscribe to online video options.

Online pay TV subscribers will more than double in 2018

By Brett Sappington

The dizzying growth rate for virtual MVPDs will continue throughout the year, with a mix of cannibalization of traditional pay TV and attraction of non-pay TV households (cord cutters and cord nevers). Many consumers will be drawn by heavy marketing, aggressive promotion and an interest in cost savings from traditional packages.

The rising tide of interest in these services will lift all of the vMVPD boats. None of the available options will have a net loss in subscribers, but the subscriber gains will be concentrated among a few leading success stories.

Services addressing niche consumer segments will fare surprisingly well, particularly as differentiation among services becomes increasingly difficult for consumers to discern.

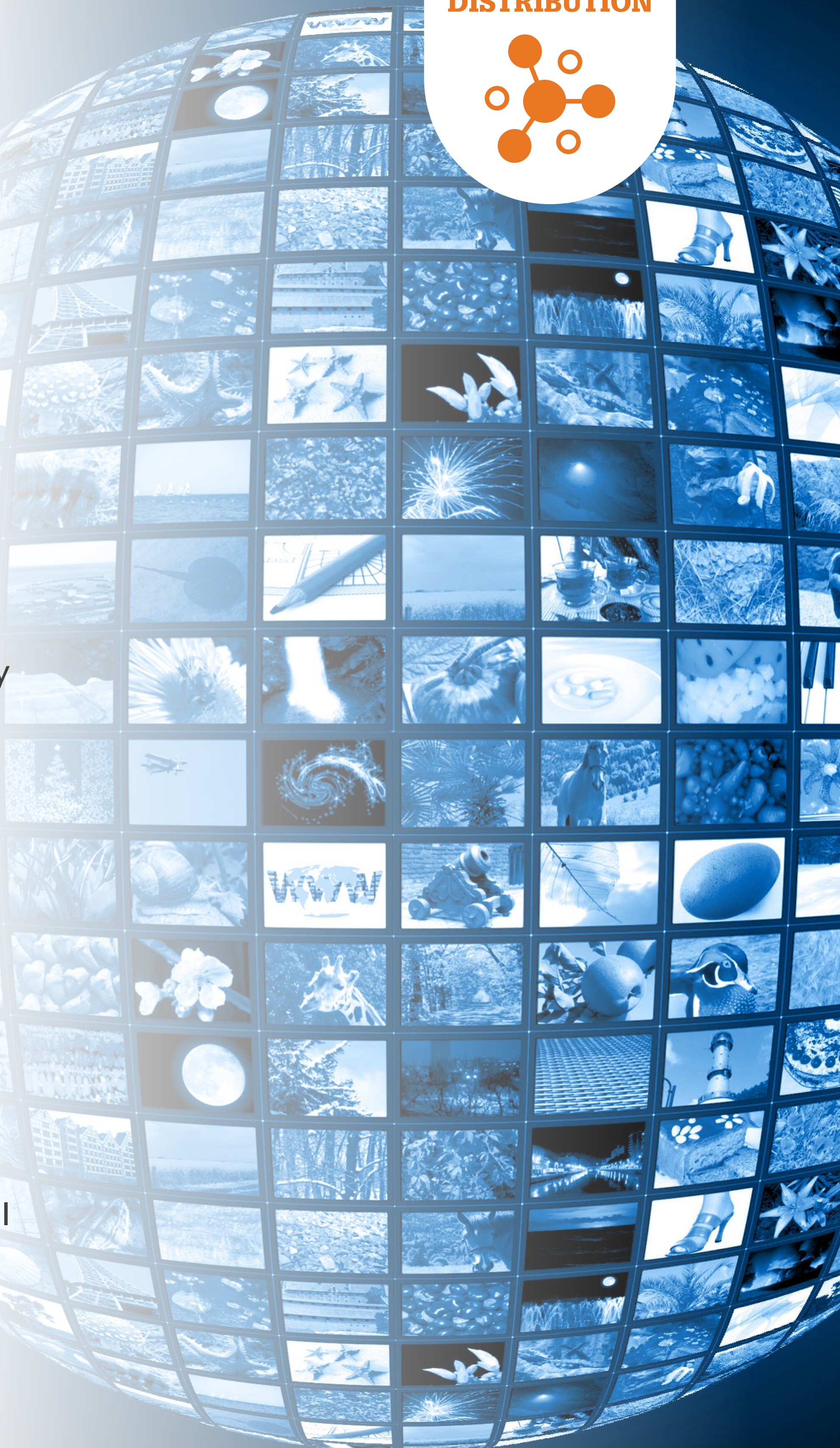
Legacy pay TV providers will lose up to 4M subscribers in 2018

By Michael Goodman

While legacy pay TV providers (cable, satellite and IPTV) in the U.S. have seen their subscriber base slowly erode over the past three years, 2017 was particularly painful as legacy pay TV providers in the U.S. lost nearly as many subscribers (3.66 million) as they did in the prior two years combined (3.92 million).

With legacy pay TV providers doing little to address consumers' fundamental issues, particularly over price, this trend will continue in 2018, with legacy pay TV providers losing an additional 3.5 million to 4 million subscribers, causing legacy pay TV providers' share of TV households to fall to 73%.

Satellite TV providers and IPTV services will bear the greatest share of these losses.



‘Mesomorph’ bundles keep growing

By Alan Wolk

The so-called “skinny bundles” weren’t all that big a hit—consumers too often walked away feeling like they were paying 30% fewer dollars for 80% fewer content options. But their cousins, the “mesomorph” vMVPD bundles, are poised to take the industry by storm, and this is the year they will really take off.

Mesomorph bundles like Hulu Live TV, YouTube TV, DirecTV Now and fuboTV generally feature somewhere between 80 and 100 channels at a price point of around $40-$50 per month. With that many channels, viewers are hard-pressed to tell you what they’ve actually given up.

Better still, they get innovative interfaces with full TV Everywhere functionality—including quantum viewing, cloud DVRs and the ability to add on HBO and Showtime. That’s pretty much everything consumers have been asking for from their MVPDs for a whole lot less than they’re paying now, and if there’s occasional buffering and other tech issues, those are easy enough to fix.

The result is that subscriber numbers are skyrocketing and, as word of mouth grows, will continue to skyrocket. They’ll beat out all the new apps the various networks are launching too, because a single interface with a single program guide and a single bill is going to be way more enticing than a range of unrelated, unconnected $5-$10 app options.

Just don’t call it cord cutting—it’s cord shifting as the viewer is still paying someone to watch linear TV.

vMVPD growth will alleviate most, but not all, legacy pay TV subscriber losses

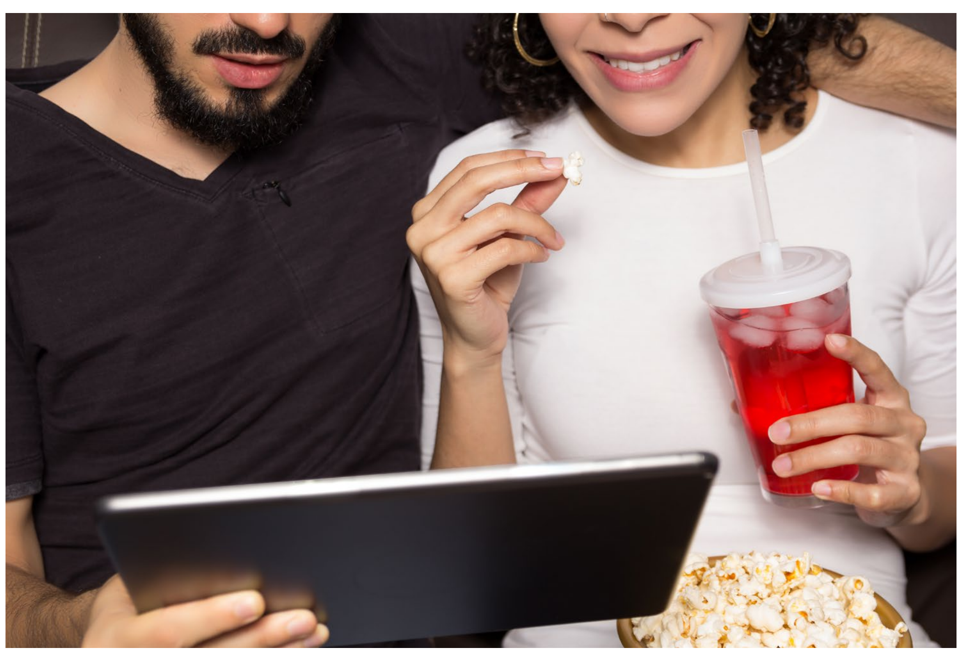
By Michael Goodman

The one bright spot for pay TV in 2017, though legacy pay TV services would probably disagree, was the growth of vMVPDs, a segment of the market that did not exist until the introduction of Sling TV in early 2015.

2017 saw the introduction of YouTube TV and Hulu with Live TV, and the maturation of DirecTV Now. As a result, vMVPD subscriptions grew by 2.92 million subscribers – that's a 145% year-over-year increase – compared with legacy pay TV providers' loss of 3.66 million subscribers.

Clearly, there is pent up demand among legacy pay TV subscribers, as well as among cord cutters and cord nevers, for lower-cost pay TV services.

2018 will see vMVPDs add between 3 million and 3.5 million net new subscribers, offsetting most of legacy pay TV's subscriber losses.



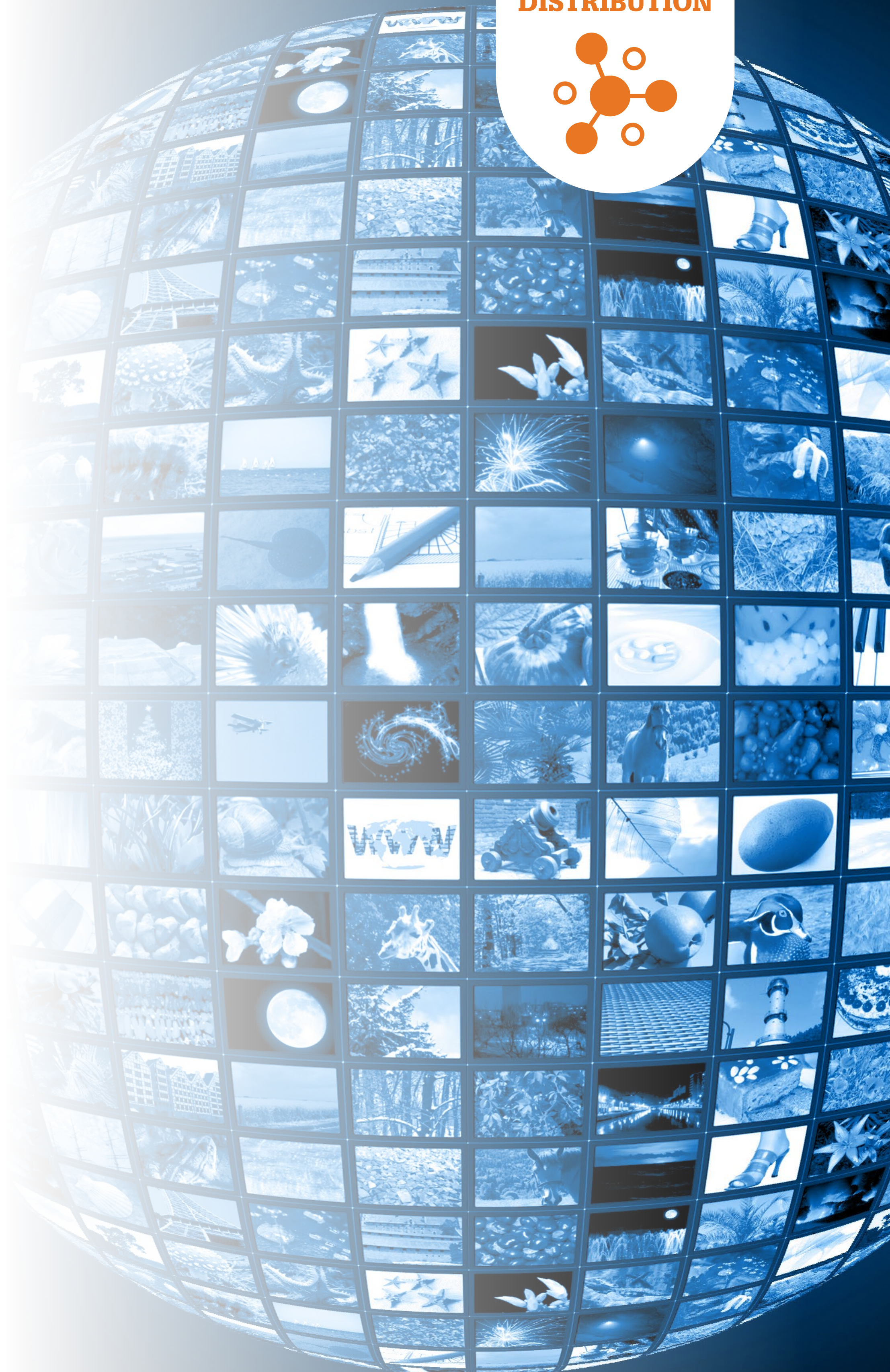
By 2020, virtually all pay TV providers will be OTT distribution partners

By Brett Sappington

While Roku, Apple, and other CE makers were among the first aggregated marketplaces for OTT video services, others have followed quickly.

Verizon and other operators have offered free access to OTT services such as HBO Now and Netflix, in some cases adding app support for the services in their set-top boxes. Amazon Channels raised the bar on OTT distribution and has been rocket fuel for services like HBO Now, Showtime, Starz and CBS All Access. And Comcast, Sling TV and others have begun to offer subscriptions to OTT video services either bundled or as a la carte offerings with their pay TV or bundled services.

Moving forward, operators will attempt to reclaim their position as a marketplace for video, treating OTT video services like premium channels. This move will affect service positioning, packaging and bundling as well as the UI and content discovery.



Chapter 2: Technologies

By Mike Dano

Watch any super hero or sci-fi film from the past 30 years and the effect of technology on video is clear. After all, The Avengers' Thanos wouldn't be possible without a veritable army of computers rendering his every move.

The same is true, of course, in the video provider and delivery space.

As users' internet speeds rise, so to do the technologies enabling the speedy delivery of video pixels to users' screens. Indeed, when you take a step back and consider all the pieces of that supply chain – from the creation and rendering of the actual video to the transmission of that video over the internet, be it wired or wireless, to the actual delivery of that video to all manner of screens and devices – the technologies involved are almost staggering.

Further, the march of technological progression isn't stopping. That's why the predictions below highlight some of the video industry's key technological hopes and concerns, from speedier connections to new opportunities to the threats arising from our increasingly digital lives.

Terms you may need to know:

5G: The wireless industry's next major technology transition, from 4G LTE.

FAANG: The acronym given to the momentum behind internet giants Facebook, Apple, Amazon, Netflix and Google.

ARC: Automatic content recognition, an identification technology used to quickly recognize content played on a device or from a file.

5G and the end of the broadband monopoly

By Alan Wolk

5G broadband is due to take off over the next two to three years. It will be a welcome addition if for no other reason than that it breaks up the monopoly the MVPDs have had over broadband. (In around 55% of the United States there is only one major broadband provider—in the other 45% there are two.)

This has several ramifications: On an immediate level, it makes the end of net neutrality a whole lot less scary as a single bad actor can't impose its will on an entire community. Similarly, that same bad actor can't sell double-play bundles that effectively price out any new pay TV entrants (for example, vMVPDs).

On a more existential level, it opens the door for one of the FAANG companies (likely Google or Amazon) to buy their way into last mile access by scooping up Sprint, T-Mobile or both (they might merge.) That would give them the one thing they've been sorely lacking—direct connection to the home.

Of course, they'd still need the FCC and the Department of Justice to agree to the transaction, which is much less likely after all the recent tech scandals.

Machine learning and AI will grow into critical technologies

By Michael Goodman

It is rare that a new and emerging technology matches the hype; however, in the case of machine learning and AI, one might argue that its impact will be far greater than anticipated.

Machine learning/AI will affect the entire media ecosystem, including operators, programmers, online video services, online video platform providers, advertisers and CE manufacturers, impacting a wide range of business functions including operations, production, content management, customer servicing, search and recommendation, marketing and sales, advertising, billing and analytics.

Pay TV providers will leverage big data and AI to enable operators to better guide their business and make better strategic decisions. This will include understanding TV viewers' tastes and recommending actions that will increase both customer satisfaction and boost operators' bottom lines.

By 2020, one or more major providers will suffer a significant security breach

By Brett Sappington

To date, major, highly publicized security breaches involving personal and financial data have involved major corporations, government agencies, retailers and financial institutions. Hackers target these organizations due to the massive compilations of personal and financial data that can be quickly exploited or sold.

Indeed, in 2017, CNN reported that Verizon data had been vulnerable on Amazon servers, but Verizon quickly clarified that no personal data had been at risk.

While operators have been diligent in protecting consumer data, hackers will likely be just as diligent in their attempts to crack into operators' storehouses.

ACR data from smart TVs gets a seat at the table

By Alan Wolk

Displacing Nielsen as the sole measurement source for television has been the Holy Grail for many startups and newcomers to the space. Nielsen's panel-based data has been industry currency for over 50 years and while they've frequently dropped the ball in terms of OTT, no one has been able to replace them.

This year, ACR data from smart TVs is finally coming into its own, both as a solo act and as an adjunct to Nielsen. Inscape measures data from Vizio smart TVs from over 8 million households, while Gracenote, now owned by Nielsen, has access to millions of Samsung smart TV households.

As Nielsen begins to integrate Gracenote's data into their ratings, brands and networks will begin to give ACR data newfound respect, and the proverbial rising tide will lift all boats.

That helps all the other companies in this space that are using smart TV data for measurement, ad retargeting and multitouch attribution, thus improving the accuracy of the data provided to advertisers and helping to put the business on equal footing with digital.

Chapter 3: Providers

By Mike Dano

The most interesting guessing game in the video space so far has been: Who's next?

Netflix, Hulu and Amazon have long been providers in the subscription video-on-demand space, but after Dish Network launched its live video service Sling TV, a range of other companies sought to join the game. Sony, Google and AT&T are among the so-called virtual MVPDs that are offering live TV services streaming over the internet – a direct challenge to the likes of Verizon and Comcast that built pay-TV businesses around the delivery of hundreds of live TV channels.

And now the space is surprisingly rich and complicated. Amazon has – as of this writing – so far refrained from jumping into the live TV space, content instead to build out its Amazon Channels strategy. Verizon too has promised to offer some kind of video streaming service, a move that would represent a shift in the strategy it built out around its flagging Go90 video clipping service.

And Netflix continues to tease expansions into new realms of content beyond scripted fair, such as its reality show offerings.

The game of which provider will be next in the space – and which might retreat – continues.

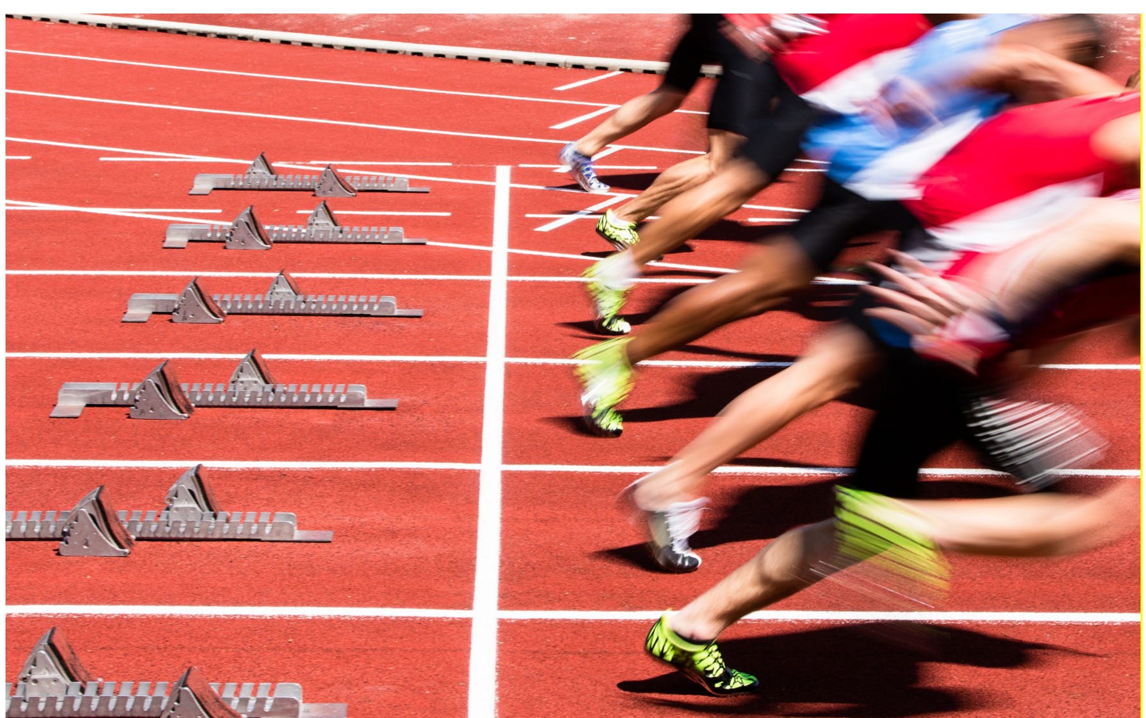
3 or more new competitors will enter the market in 2018

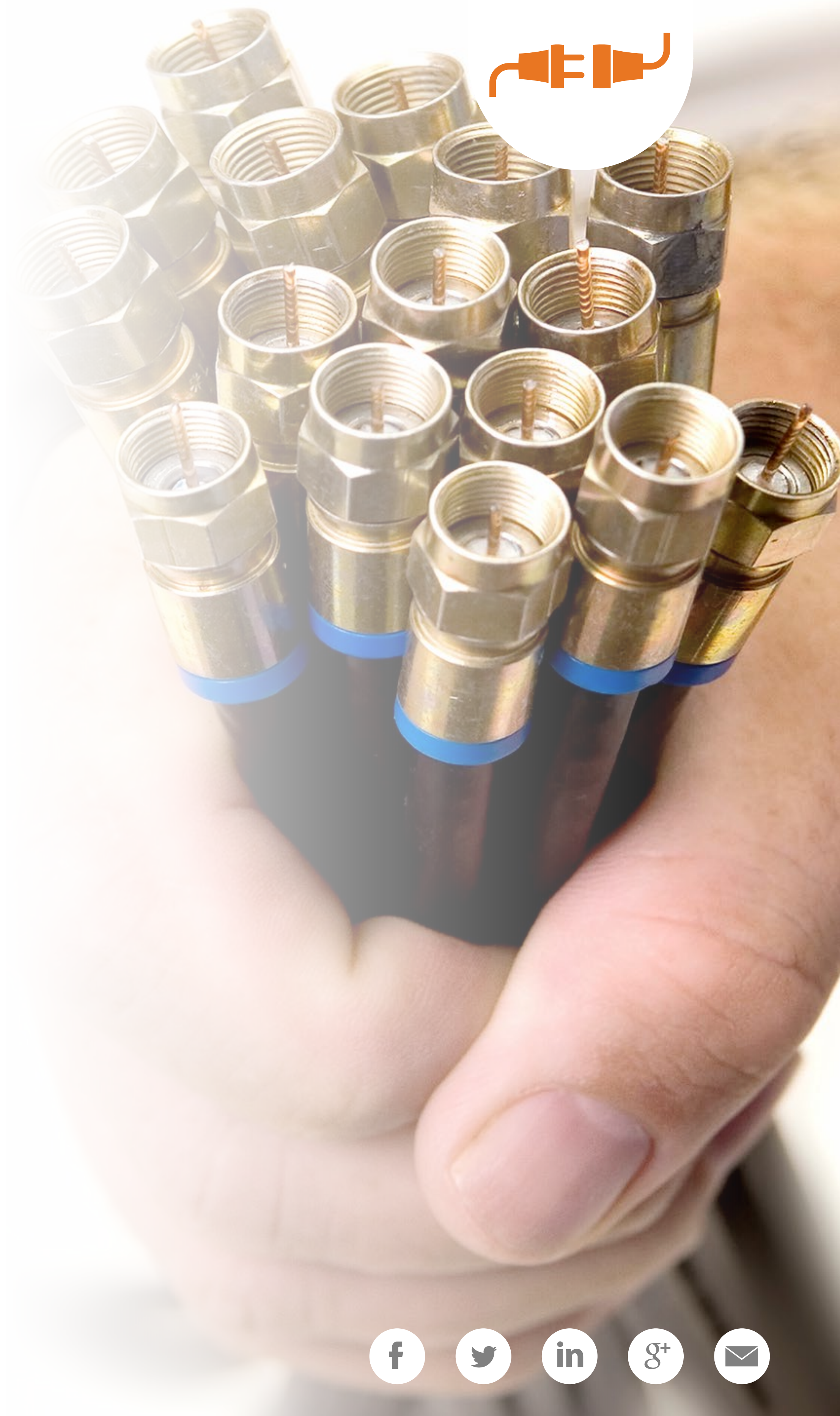
By Brett Sappington

The new competitors will include traditional pay TV, broadband or mobile operators, as well as companies new to pay TV, launching nationwide service offerings.

Most of the players competing in the space today (including AT&T, Google, Hulu and Dish Network) are either well capitalized or have a vested strategic interest in remaining in the market for the foreseeable future. The three or more new entrants will be in addition to cable operators offering IPTV services bundled with and delivered via broadband (and their own managed networks).

Thus, competition in 2019 will be intense, which will force some players to reformulate, or reconsider, their online pay TV offerings.





Facebook will see a slow and sad decline

By Alan Wolk

This is something we predicted at TV[R]EV long before the whole Cambridge Analytica thing blew up. Facebook has peaked and it's going to be like a slow-leaking balloon, gradually shedding users over the years, first in the United States and Europe and then, eventually, in the rest of the world.

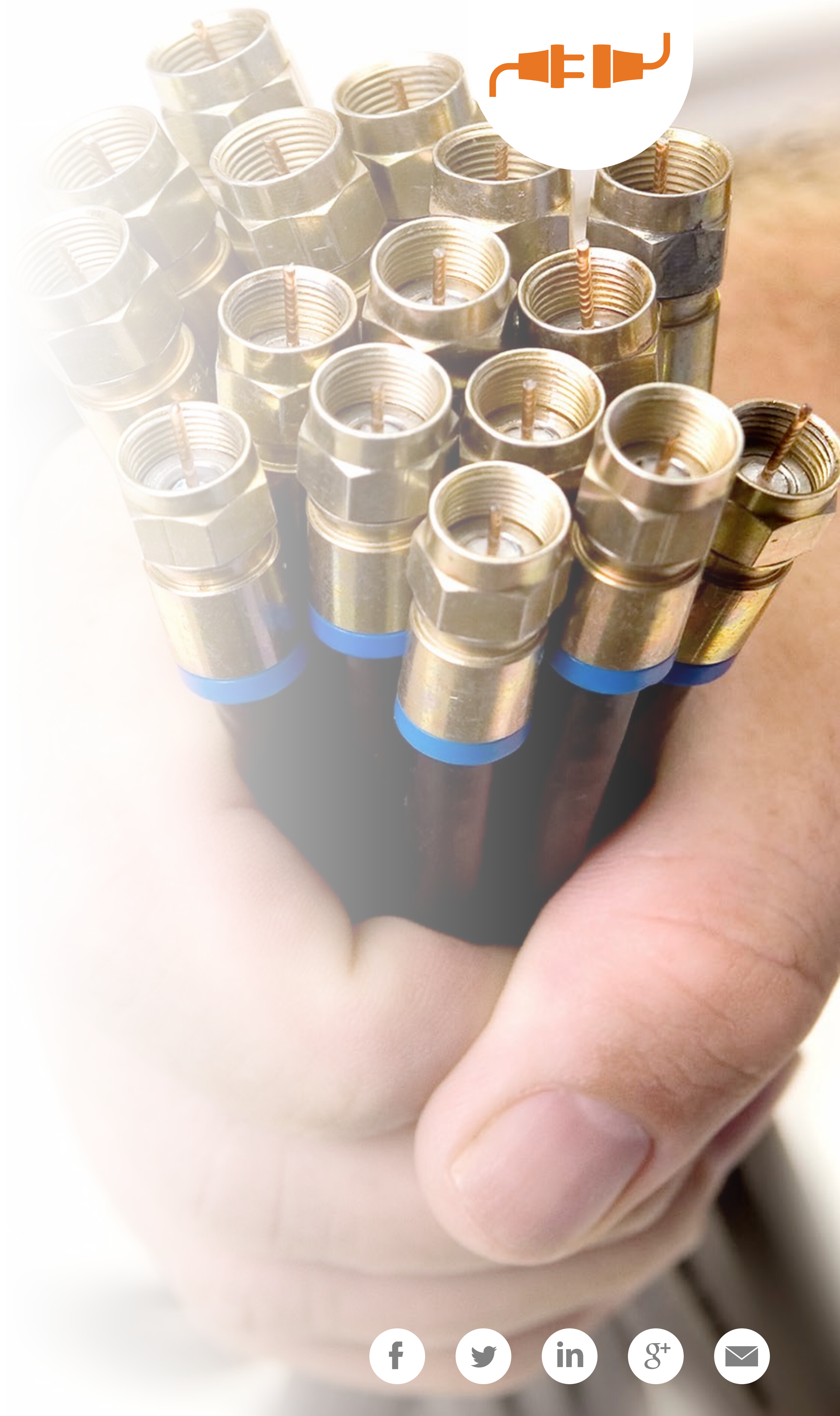
Facebook recently reported that the average amount of time users spend on the platform is dropping for the first time ever. That's because Facebook has lost its purpose—viewers go there out of habit, but there's no real reason to anymore.

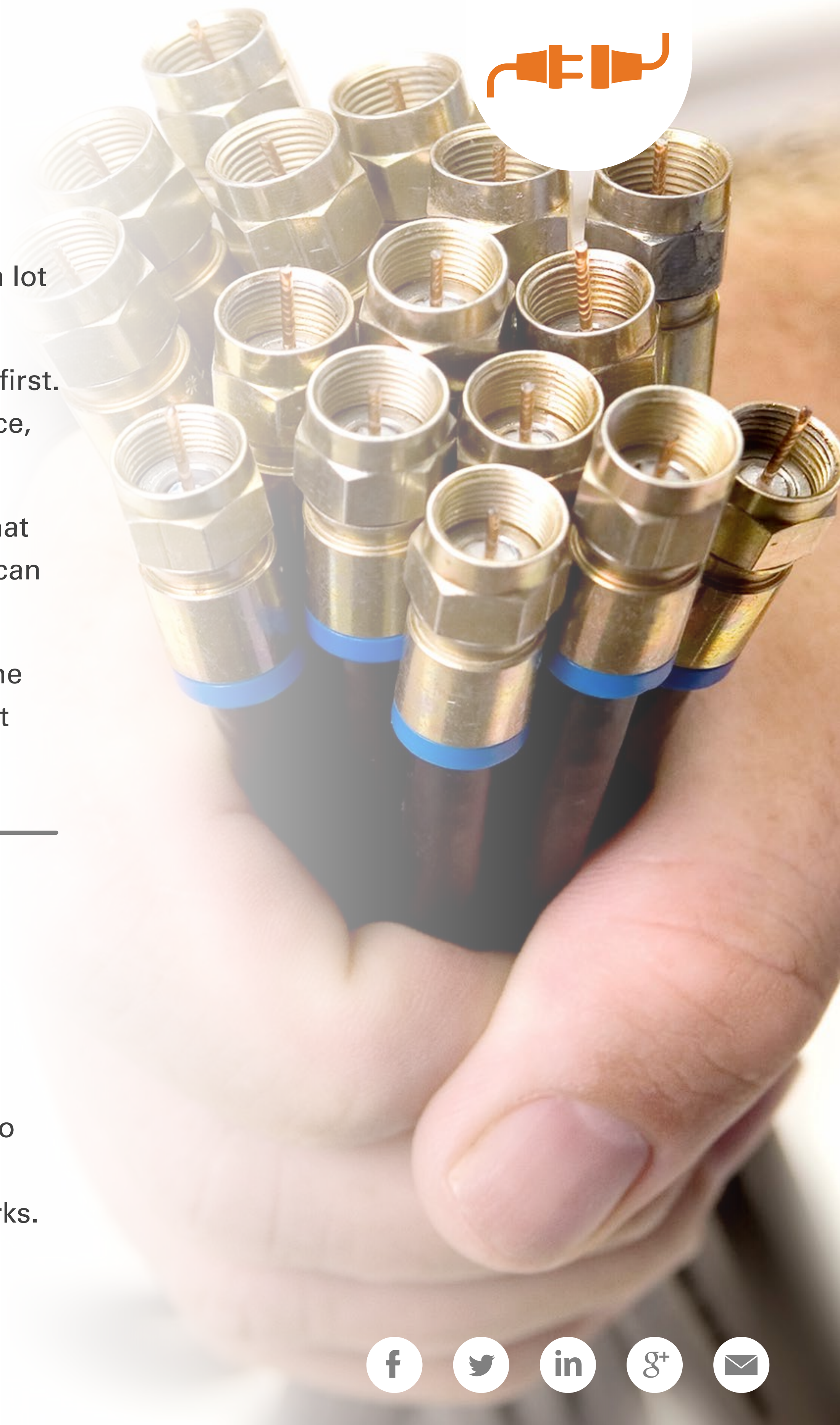
People once visited to read news stories from publications they likely read offline, known quantities like People, The New York Times or Wired. The whole fake news scandal shut that down and it's hard to find a real news story in your feed.

Then there's the games. Whereas people once spent hours on Facebook playing Bejeweled Blitz or FarmVille, that era has also passed and nothing has cropped up to replace it—Watch and other video content doesn't seem to be catching on in any way close to the way games did.

Finally, there are teens. Today's middle schoolers don't use Facebook, which they refer to as "Mombook." They use Instagram and Snapchat. And the thing is, they're never going to use Facebook, so as they grow up, Facebook's user base will get smaller and smaller.

So, Facebook's decline will be like a slow-leaking balloon, not a crash and burn, and the fallout from Cambridge Analytica is accelerating that leak.





Apple will finally show up

By Joel Espelien

Apple will become an original content provider in 2018.

Unlike earlier predictions, Apple will not become a vMVPD or otherwise license legacy linear content. Instead, Apple will use its marketing machine to generate a lot of views for a very limited number of original titles.

The company's goal is not to replace (or even compete with) existing services at first. Instead, Apple just wants to start chipping away at the media brands on its service, much as Amazon does with its private-label offerings in the ecommerce space.

The model in both cases is the same: Start with the platform, capture data on what people like to consume, and then identify beachhead niches where the platform can cut out the middleman and offer something directly to the consumer.

This is a "boil the frog" strategy, in that it doesn't look like much of anything at the beginning, but over time could result in Apple quietly becoming a very significant new direct-to-consumer video provider.

Look for consolidation among vMVPDs in 2019 and beyond

By Michael Goodman

Between Sling TV, DirecTV Now, PlayStation Vue, YouTube TV, Hulu, fuboTV, Philo TV and ethnic services Yipp TV and Yupp TV, there are already nine vMVPDS operating today, with additional ones from Sinclair, Verizon and others in the works.

The market will not support all of these services.

Chapter 4: Programming

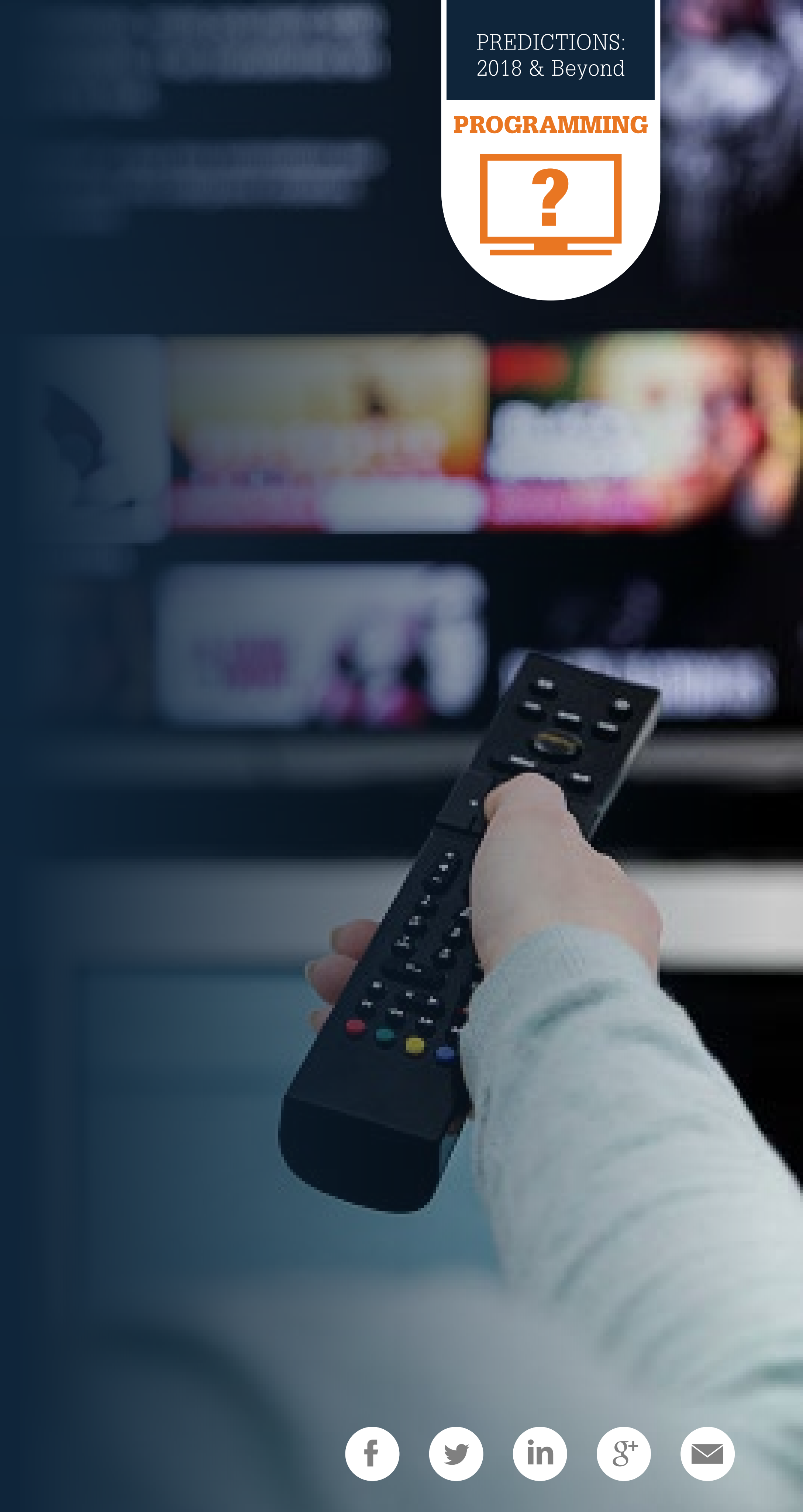
By Mike Dano

It's been described as peak TV: There's so much stuff to watch today, there's no way one person can keep up.

The situation today represents a dramatic change from the TV of yesteryear, when the Big 3 networks carefully tailored prime-time broadcasts to reach as far as possible, and just about everyone watched the same handful of shows or games. Now, thanks to the billions of dollars that new and established media companies are pouring into new content, there are literally hundreds of new series coming out every year, and the pace only seems to be quickening.

Not surprisingly, content remains king. For example, CBS used the launch of a new Star Trek TV show to generate interest in its All Access streaming service. And today Netflix spends almost as much creating exclusive video content as heavyweights like NBC and Time Warner.

But what does all this mean for the video industry? And what new trends should those in the industry expect?



Amazon's 'Lord of the Rings' will be the most expensive TV show ever made

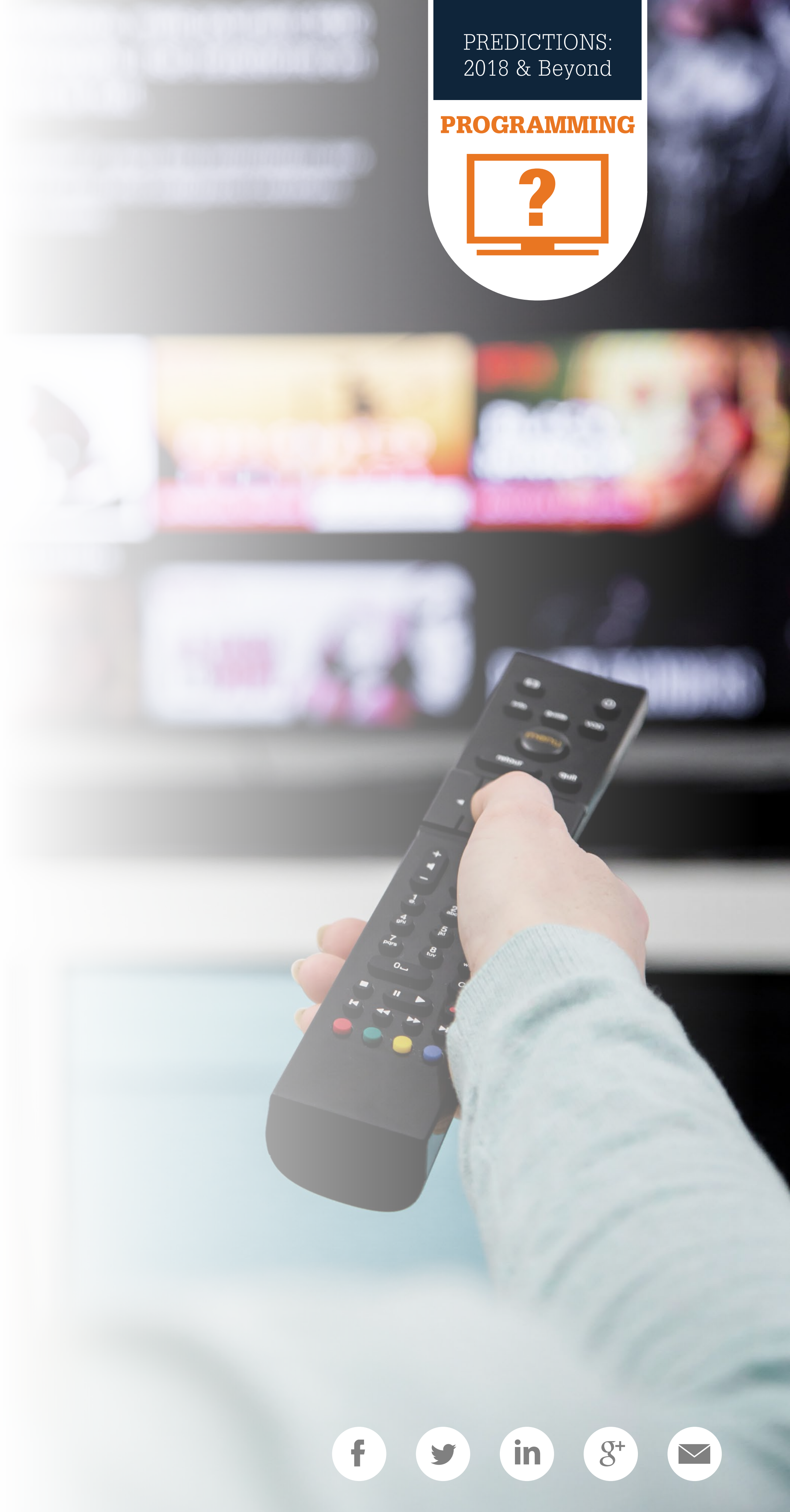
By Joel Espelien

Streaming services are replacing the studios. TV shows are the new blockbusters. Amazon's Lord of the Rings wants to be the next Game of Thrones.

HBO will have Westworld and who knows what else. Netflix has Altered Carbon. Special effects budgets for TV shows built for a global audience are going to explode, as each service tries to top the others with the most spectacular images that can be plastered on the side of a bus everywhere from Amsterdam to New Zealand.

Amazon's spending on Lord of the Rings will make traditional sitcoms and low-budget police procedurals look like home movies by comparison.

As a result, the rich will get richer: The broadcasters are going to get driven into news, sports and reality, while everyone else tries to find obscure niches to exploit.



Esports will be huge

By Brett Sappington

By 2025, esports events will be regularly covered by traditional media, and U.S. viewership of major esports events will exceed that of some sports leagues.

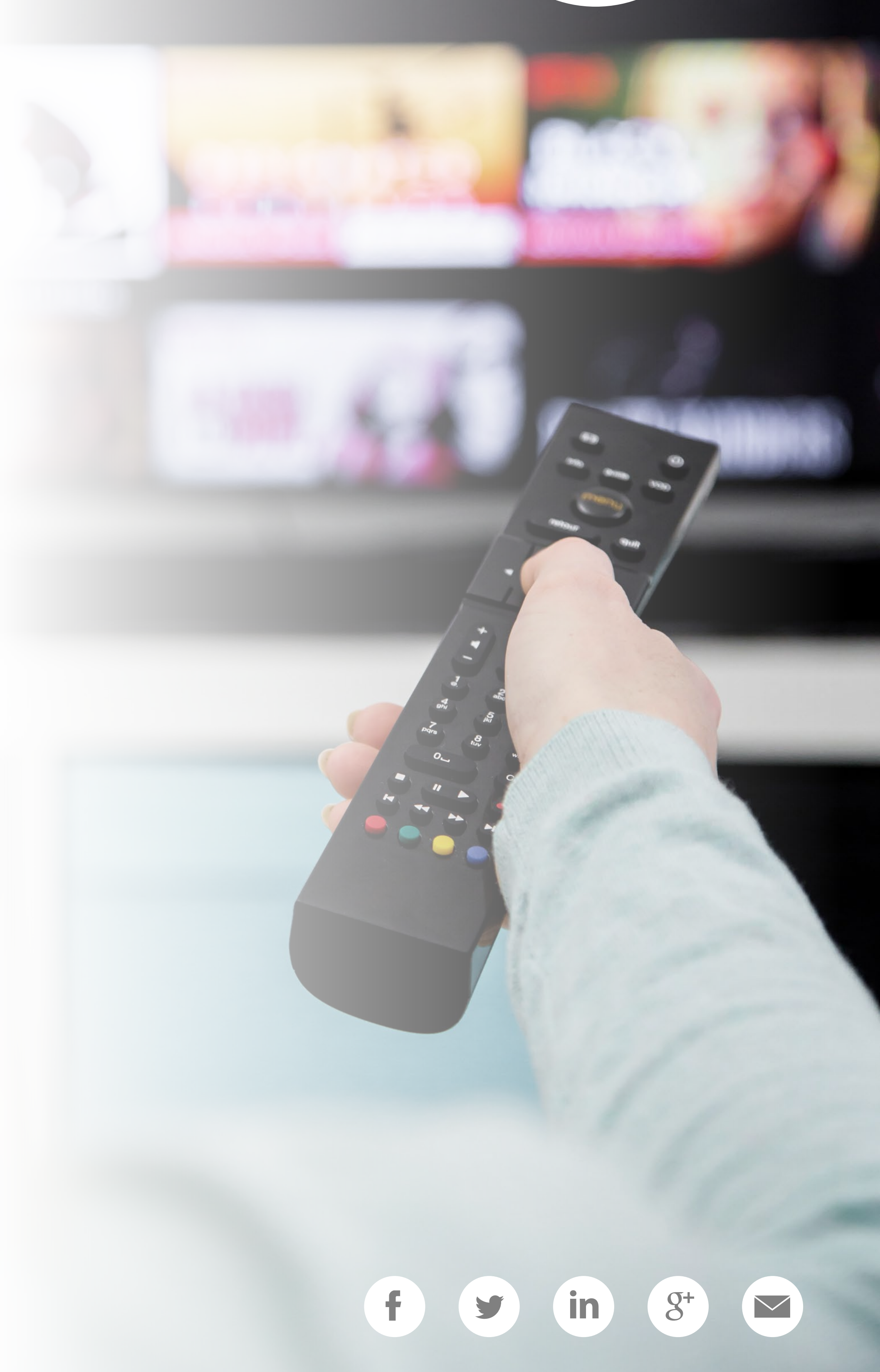
Viewer interest and corporate investment in esports has been increasing steadily over the past few years. Twitch, once a niche platform for live streaming of video games, now broadcasts major esports events as well as other professionally created content.

According to Parks Associates' data, approximately 10% of U.S. broadband households claim to watch esports on a connected device, with the majority of viewership among young consumers.

In 2017, the League of Legends finals in China enjoyed a peak concurrent viewership of the English-language stream of over 870,000 viewers. In January 2018, an Eleague broadcast of the Counter Strike: Global Offensive (CS:GO) Major Finals on Twitch had a peak concurrent viewership of 1.1 million viewers.

By comparison, the ESPN telecast of the 2017 MLS Cup averaged 803,000 viewers, which was up by 20% over 2015 figures. NBC Sports reported an average per-game viewership for the 2017 Stanley Cup of over 4.7 million viewers and a peak viewership of almost 9.5 million viewers. Several NBA franchises have invested in esports franchises, and several media outlets have created basic coverage for a variety of esports.

Over the next several years, esports will continue to gain viewership, driven by a young audience, eager advertisers and the increasing celebrity of popular esports athletes.



Chapter 5: Strategy

By Mike Dano

Our final chapter, on strategy, is perhaps the most difficult. After all, strategy is all about anticipating the market's moves before they actually happen. Moreover, just about every business action is based on some kind of strategy, so predicting meaningful actions – deriving signal from noise – is a tall order.

Finally, what analyst really wants to put their neck out there with a prediction that might not pan out, thus leaving themselves open to criticism?

Nonetheless, the below predictions help highlight some of the biggest issues in the video space, such as go-to-market strategies and business model transitions. Enjoy.

Terms you may need to know:

SVOD: Subscription video-on-demand services like Netflix start videos on your command, unlike live, linear TV that you just dip into.

Disney declares war on Netflix

By Joel Espelien

Disney will complete its historic acquisition of 21st Century Fox and immediately turn its sights on turning Hulu into a real, global No. 2 to Netflix.

Other Disney direct-to-consumer efforts will fall by the wayside as CEO Bob Iger realizes that only Hulu has the brand and scale to really compete for the mass market.

As competition intensifies, and Disney's licensing deal with Netflix expires, expect lots and lots of exclusive Disney content on Hulu, as well as a ton of cross-promotion on other Disney-owned TV properties. This will inevitably include Disney's big guns: Star Wars movies and ESPN sports content, as Hulu realizes it can't beat Netflix at its own game of serialized TV shows, and instead uses movies and sports to attack Netflix where it is weakest.

Ad-supported OTT takes off

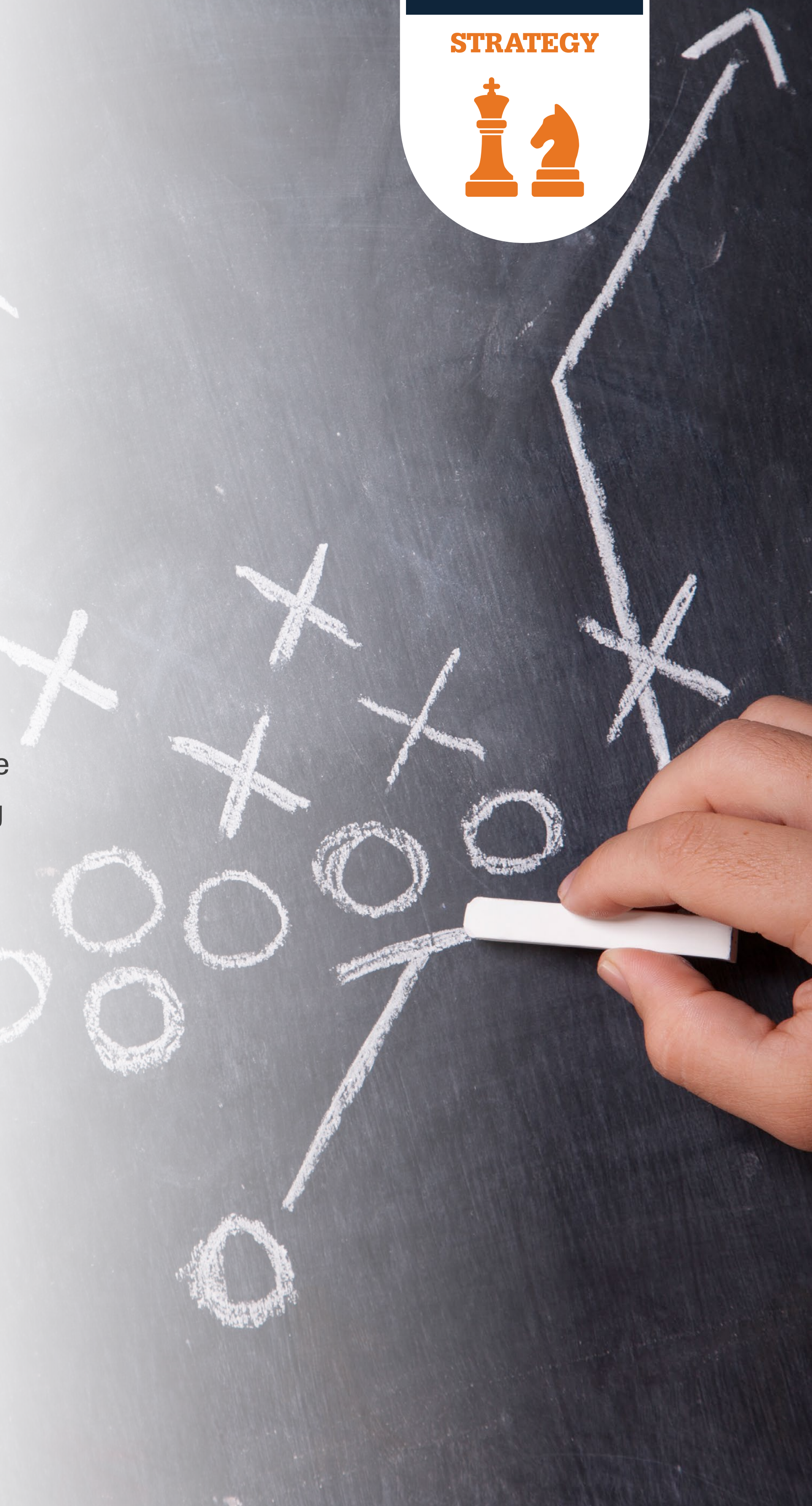
By Alan Wolk

In addition to all of the ads coming from the vMVPDs, next year is also going to see an explosion of ad-supported OTT apps. Everything from network apps working the hybrid model like ESPN+ and CBS All Access to new, fully ad-supported platforms like Roku TV and Tubi TV.

One theory all of these OTT apps will test is the notion that fewer, better targeted ads are worth more to brands as consumers are more likely to remember them. They're all featuring limited ad loads designed to keep consumers in place rather than scare them off.

The other great feature of ad-supported OTT is that OTT supports advanced advertising tactics like interactivity, so the ads can be far more engaging than on traditional linear TV. Look for more branded content and native advertising too.

Once brands see better performance from ads on limited ad load OTT platforms, they'll be much more open to paying more money to be one of just a few advertisers or sponsors on set top box linear.



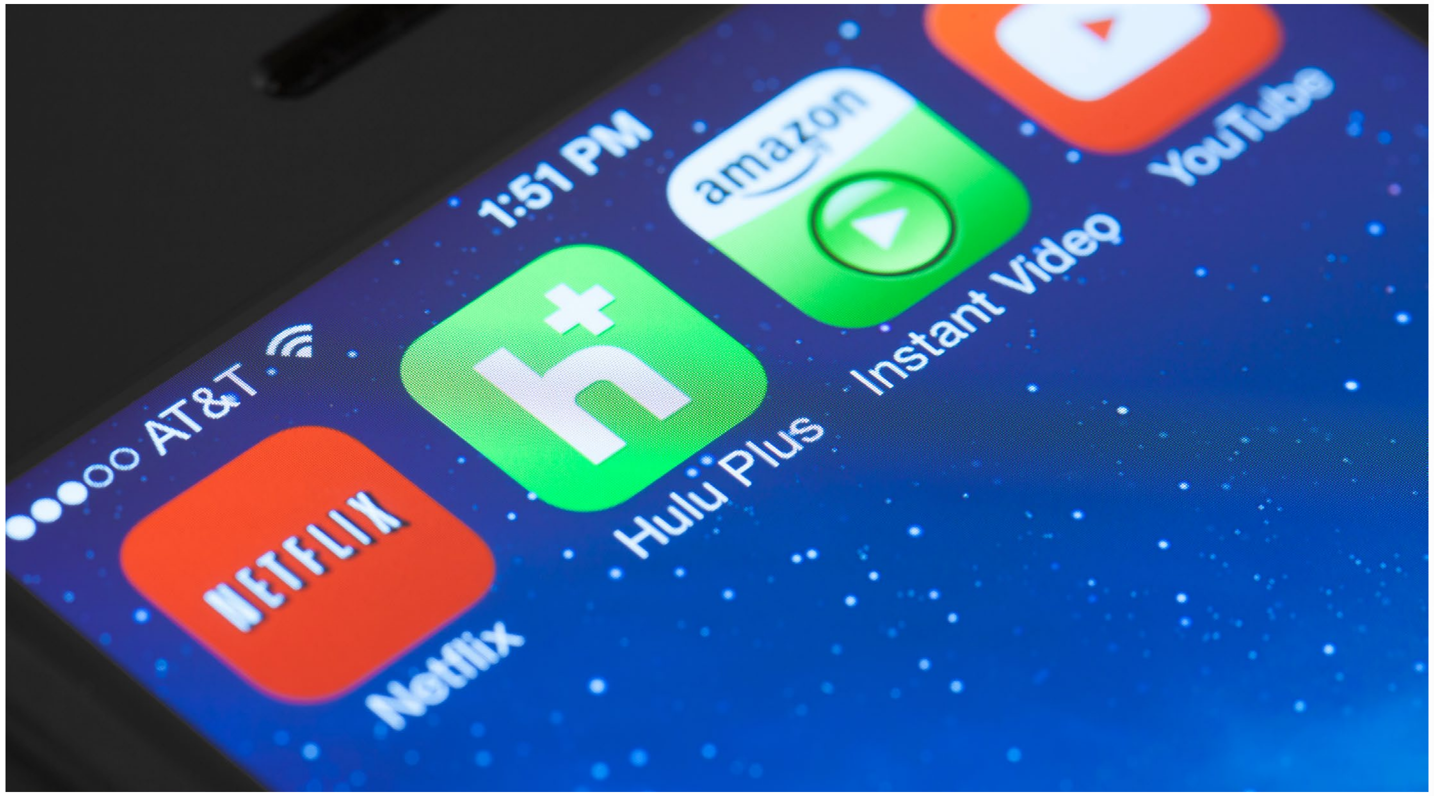
SVOD licensing won't continue

By Joel Espelien

The wholesale licensing of content to SVOD services will end in the United States. Netflix no longer wants to renew existing licenses, and content providers no longer want to license their best content to Netflix.

The only deals that can survive are partnerships like the CBS/Netflix tie-up around Star Trek Discovery, in which Netflix funded development of the series in return for the international distribution rights, with CBS retaining the crown jewel U.S. rights. This is a smart deal.

Simply licensing shows to SVOD aggregators out of some obsolete notion of a "window" is just nonsense and can't disappear fast enough. TV brands will re-verticalize and new shows will spend their entire life within the confines of a single service or app.

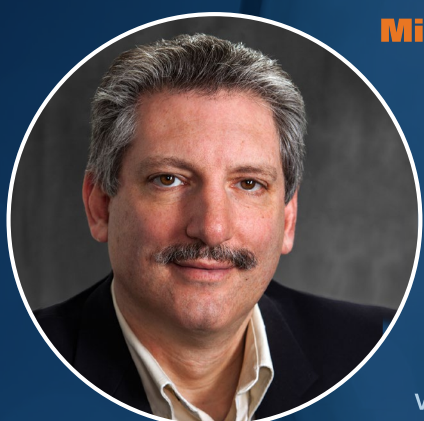


Joel Espelien, Senior Analyst, TDG

Joel Espelien is an accomplished strategist and mobile entrepreneur who regularly advises companies on new business initiatives, growth strategies, corporate partnerships and VC financing, ecosystems and developer programs, standards initiatives and value-chain positioning.

Prior to TDG, Joel was a senior executive at PacketVideo Corporation, the first company to publicly demonstrate live video streaming to a mobile phone. Joel joined PV as one of its first employees in 1999 and until December 2012, held senior executive positions in business development, corporate strategy, legal affairs and general management. In addition to his work at TDG, Joel is an active entrepreneur, angel investor, mentor and advisor in the start-up community. Joel is a licensed attorney in California and Washington.

Joel graduated from St. Olaf College with degrees in Political Science, Spanish and German and holds a JD/LLM in International and Comparative Law from Duke University School of Law. Joel is bilingual in English and Spanish and lives on Mercer Island, Washington with his wife and three sons.



Michael Goodman, Director, Television & Media Strategies, Strategy Analytics

Michael Goodman, Director, Television & Media Strategies, is an accomplished analyst with over 20 years' experience providing critical market intelligence and strategic direction to executives navigating an increasingly complex, connected world. Michael Goodman provides clients with strategic insight on the evolution of digital media for the Strategy Analytics Television & Media Strategies Service (TMS), which assists companies in adapting to the changes occurring in the distribution, consumption and monetization of television, movies, music, and games. Key areas of research include television, OTT video, advertising, video games, and digital music.

Prior to joining Strategy Analytics, Goodman founded Nexus Research Group, a research and consulting firm focused on the intersection of technology, media, and communications. Prior to that, Goodman was VP, Global Research Operations at Kantar Retail, where he managed retail analysts across multiple practice areas including Food, Drug, Mass, Value Discounters, Home Improvement and Digital. Goodman also, served as Senior Director, Research & Analytics at Mercury Media where he provided strategic vision, planning, and actionable recommendations for all areas of performance-based advertising. Prior to Mercury Media, Goodman spent nine years at the Yankee Group and held several positions at Nielsen Media Research (now known as The Nielsen Company).

Goodman holds a BS in Business Administration, with a concentration in Marketing, from Boston University.

Brett Sappington, Senior Director of Research, Parks Associates

As a director of research at Parks Associates, Brett Sappington leads Parks Associates services research team, including access and entertainment services, digital media, OTT, cloud media, video gaming, and technical support services. Brett is an expert in worldwide television and broadband services. His personal research focuses on the activities and trends among operators and the market forces affecting their businesses. Brett is a regular speaker and moderator at international industry events.

Brett has spent over eighteen years in the industry as an analyst, executive manager, and entrepreneur. Previously, he founded and served as vice president for Teligy, a software company specializing in software for wired and wireless communications systems. Brett established new divisions for networking and audio/multimedia software for Intelligraphics. He has also been involved in the development and marketing of early-market products for 802.11 wireless networking, VoIP, and other technologies.

Brett holds an MBA from the University of Texas at Austin with a concentration in high-tech marketing and a BA in physics from Baylor University.

Alan Wolk, Co-Founder/Lead Analyst, TV[R]EV

"If you know anything about television, you probably know Alan Wolk." That's how Adweek describes the best-selling author of Over The Top. How The Internet Is (Slowly But Surely) Changing The Television Industry.

Slate Editor-in-Chief Jacob Weisberg wrote a stellar review of Over The Top that was featured in a cover story in the New York Review of Books, and Wolk's tome is currently being used as a textbook at a number of colleges and business schools, including USC's Marshall School of Business.

It's safe to say that Wolk, who has also been recognized by Wired as one of the Top 20 Thinkers In Social TV and Second Screen, has established himself as one of the industry's most influential thought leaders.

As co-founder and lead analyst of TV[R]EV, Wolk has created one of the media industry's go-to sites for understanding the changes coming from Hollywood, Silicon Valley, Madison Avenue and beyond.

Wolk has written and spoken extensively about these upcoming changes and their effect on television's advertising ecosystem. He shares his insights on an exclusive basis via TV[R]EV's global consulting services, which provides bespoke research and trend reports, plus guidance on branding and product development for networks, MVPDs, ad tech startups and other media-related companies. Wolk also serves as Senior Advisor for MediaLink.

A frequent contributor to and columnist for Slate, Forbes, Decider and other industry news sites, Wolk has been interviewed and quoted by everyone from NPR to The New York Times to CBC National News and recently appeared on a segment of public television's Brian Lehrer Show about the future of TV.

Prior to his transition to television, Alan spent many years working on the creative end of the ad business as an award-winning copywriter and creative director. His career took him from storied creative hot shop Anderson & Lembke to big agencies like JWT, Ogilvy and BBDO, where he helped start-up Atmosphere, BBDO's digital agency.

A NYC native and graduate of Stuyvesant High School, Binghamton University and the Boston University School of Law, Wolk currently lives in suburban New Jersey with his two teenage children and an extremely cute goldendoodle puppy. He has served the community as a Little League and rec basketball coach for many years and is an avid CrossFit athlete and improv performer.