



The Disruptors: Upending Old Media

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This report is one of three adapted from the DeSilva + Philips *Future of Celebrity Media* conference, held on May 14, 2009 at the Tribeca Film Center in New York.

This session:

The Disruptors: Upending Old Media – More than a thousand celebrity websites have exploded across the Internet, but few have established a unique identity or built reader loyalty. Ad spending is up but CPMs are dropping. Meanwhile, some web giants have only just discovered celebrity. And now mobile presents a whole new frontier. Who will thrive and who will dive in digital celebrity – and how?

Moderator: David Carr, Culture Reporter and Media Columnist, *The New York Times*

Panelists:

- Henry Copeland – Business/Technology Chief, PerezHilton.com and Founder/President, Blogads
- Bonnie Fuller – Founder, Bonnie Fuller Media & *Huffington Post* blogger
- Sibyl Goldman – Vice President and GM, Entertainment, Yahoo (OMG!)
- Fred Mwangaguhunga – Founder & Editor, MediaTakeOut.com

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David Carr: I worry on the ad side that, being a middleman, companies don't need us to build brand anymore. For instance, Google, the largest advertising company in the world, doesn't seem to advertise much; Bank of America is going one on one with its customers; and Kraft has a database with hundreds of thousands of recipes. In the celebrity sphere, we just had Martha [Stewart] up here with 600,000 [Twitter] followers. We all know how well Ashton [Kutscher] does. Are companies and celebrities going to go direct again and again and just wipe out those of us in the middle? I cover the Oscars full time as a blogger and sort of iterate and annotate their celebrity. Maybe people won't need us.

Henry Copeland: You're right. Corporations will go direct, but they're not going to go through the *Times*. They don't go to you right now, David, they go to the *Times* and they put a lot of money in the Sulzbergers' pockets and a little of that trickles down to you. I think that

in the future you're going to have your own brand, right up there with Ashton Kutscher, right up there with Martha Stewart.

David Carr: But is it going to be like 2001 where we ended up handing around the same dollar?

Henry Copeland: No. The fact is that there's no more media monopoly out there. There's infinite amounts of content. The only finite thing is that there's only one David Carr; there's only one Henry Copeland; there's only one Perez Hilton. You can create as many corporations as you want and chase the stuff, but if you have a unique relationship with the audience – you personally – then I think ultimately advertisers and corporations will realize they need to beg, borrow, or steal to rub up against that and they will pay for that experience. That's my belief. So I think you're safe.

David Carr: So there may be a middleman, but it may actually be a *middleman* or *middlewoman*.



Henry Copeland: Yes, rather than a corporation standing there and soaking up 97 percent of the ad dollar before you touch it.

David Carr: What do you think about that, Fred? You have a highly personal brand in terms of how it's voiced.

Fred Mwangaguhunga: I agree.

We're used to the old form of media, with its large, established corporations that had huge staffs, huge overhead. And if the entertainment media companies are going to survive, there's going to have to be a shift in a lot of the costs from the actual structure on to the people who create the content.

David Carr: Bonnie, you were the author of either the big epiphany or the original sin of taking celebrity coverage and pulling it off the supermarket shelf and putting it in the laps of people who were on airplanes, and sort of shining up gossip and celebrity news and putting little pink thought bubbles around it

and trade dress and having some fun. So I went from seeing it in the supermarket to seeing it on the lap of whomever I was flying on an airplane with to occasionally having one in my own lap. So, do you think that since there's been that shift that we're in the midst of another significant shift? I know you're not going to talk about Bonnie Fuller Media, but the first thing

you're going to do is probably not a great big magazine.



Bonnie Fuller

Bonnie Fuller: I could confirm that. And yes, there's been an enormous shift in how my audience, which is primarily women, are eating up their media,

and it has a lot to do with their lives – the fact that their lives are so pressured, and that they feel, like everybody, the need for immediate information, immediate solutions for their problems, and immediate entertainment, and they don't want to have their fingers off the pulse. So they are driven to find media that is going to feed the need to have immediacy, and unfortunately a lot of the old

brands of media can't do that unless they figure out how to deliver it in the appropriate way. And that gives a tremendous opportunity to all kinds of players to figure out how to not just deliver it in the old way, but to personalize it. New brands can be created that take advantage of the fact people want a personal relationship when they receive information because



MediaTakeOut.com's Fred Mwangaguhunga

they often want to get a personal take on it and find somebody who can give them a point of view that makes that information really relevant to their lives.

David Carr: Sibyl, obviously at Yahoo you have accomplished something scale-wise that's very very impressive. But I think the cooler thing for those of us who spend time on your site is that you've got a very large company,

but you've got the voicing down, the branding down, so you're like my "friends" there. It's a high-touch medium that, as Henry is saying, belongs to the swift, lone individuals, and yet Yahoo is in there in a very significant way, taking a lot of the sun, getting a lot of the attention.

Sibyl Goldman: Yes, I think for us it was figuring out the right voice for a big brand, and thank goodness we had people come before us. "Stars are just like us" is a brilliant model for everyone. But finding that right tone has been most important. When we launched – and we're about to hit OMG's two-year anniversary – there was a lot going on in this space. Lindsey, Britney, and Paris were sort of the epicenter of everything in this category, and there's been a huge shift, which I think is sort of in line with the tougher times we're in globally, that people are more interested in good news. Our brand position, which is a happy, timely, brightly colored environment, is right for the times.

And the other piece is the idea of us disrupting the traditional, old-media flow of this information. We are ahead of the stories, certainly ahead of the print stories – always. And we're

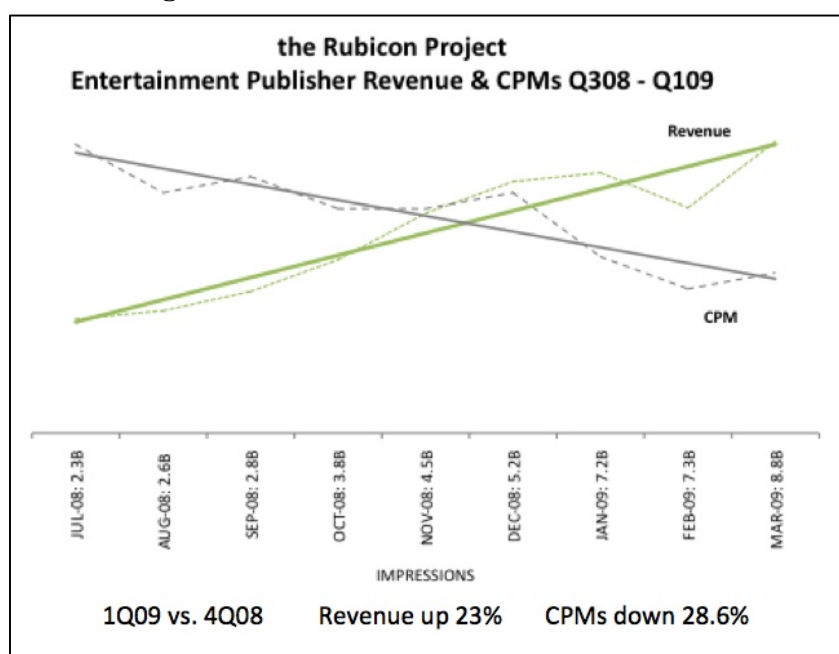
well ahead of the old-media style of covering the big events, so that you may know everything you need to know about an event – if you’re all about fashion, for example – before an event even airs on TV, to the point of not watching the event on TV. We’ve been able to really be opportunistic about that shift of people’s consumption.

David Carr: The expectation has been that digital revenues will go up, print revenues will go down, they’ll meet, and there will be this inflection point of sustainability. And then in Q4 of last year and Q1 of this year, at least in the display ad market, digital ads pretty much went off a cliff. You all have to think about this. You probably most of all, Henry. So let’s just talk about the money side for a little bit.

Henry Copeland: There is a fundamental imbalance. Supply [of inventory] is doubling every year. Just imagine you’re driving down a highway and they’re building more and more billboards up and up and out and across in all these different dimensions. The number of advertisers is growing 10, 20, 30

percent. For the last 10 years it’s been an up market. I won’t say any idiot could make money, but a lot of idiots made money because you put up something and you made some money. But now is the time when push comes to shove and you’re like, “Oh my God, we have to compete here.”

Publishing has been a scarcity environment for the last 200 years. There were a finite number of printing presses, a finite amount of ink, finite



number of newsstands. And I think only now are we waking up to the fact that there is an infinite supply. And I think there are going to be a lot of corpses a year or two out. I think a lot of players are holding their breath. They do not have the structure and can’t even begin to downsize enough to get to where they can make money.

David Carr: But absent scarcity there's no way to leverage price. *The New York Times* has been in business with Tiffany's over a hundred years. Upper right of page 3, there they are. There's only one page 3, only one Tiffany's, only one *New York Times*. And that's been our business model for 200 years. But on the web we've not been able to replicate that model because, number one, no one ever runs out of inventory. And number two, audiences and content are replicated away from brand. So it ends up a commoditized world. How do you fight back against that?

Fred Mwangaguhunga: I think we're in a different space. I'm not sure that I completely see it the way that you guys do. I'm speaking only in the entertainment field now, and particularly in the urban field, where we are. We have, in terms of unique visitors to our site, either the highest by any ranking in the urban space or very close to that. And I can tell you that

Sibyl Goldman VP of Yahoo OMG very sharp!!!! Reality show stars do well for them,,,,,

9:12 AM May 14th from TwitterBerry



MarvetBritto
Marvet Britto

just last week we went into an ad-pitch meeting, where we offered what we were willing to

accept, which was between five and seven times lower than any

Henry Copeland: Publishing has been a scarcity environment for the last 200 years. There were a finite number of printing presses, a finite amount of ink, finite number of newsstands. And I think only now are we waking up to the fact that there is an infinite supply. And I think there are going to be a lot of corpses a year or two out.

of our other competitors. And I think that's part of the issue right now. You have companies out there who are looking for \$10 and \$20 CPMs. And they need that in order to make their businesses work, whereas our business, which has a small staff, which is lean and which is run like a small business because

largely that's my background, we're able to run completely profitably - very profitably - at \$1 and \$2 CPMs.

So if you're an advertiser you can go to MediaTakeOut, which in the urban market will get you the most visibility of any

site out there, or you can go to the other brands and you can pay \$10 or \$20 CPMs. Maybe in

better times advertisers were able to say these are more established brands, whatever that means. But while a lot of these “established brands” are well



Yahoo's Sibyl Goldman

established off-line, most of them haven't yet developed the brands online. So, for an ad-sales person at these larger companies, those arguments are becoming more and more difficult to make.

Our ad revenues are up significantly this year, and that's because our CPMs are so much lower than everyone else's. I think what we're seeing now is sort of an equilibrium effect, whereas the smaller sites – the sites that don't have the huge ad staffs – are actually increasing their CPMs, and the larger ones – the ones that you hear about and

read about – are feeling the pressure.

David Carr: Bonnie, when you do roll out whatever mysterious brouhaha you've got going that you won't talk to us about, there's the issue of breaking through the clutter. Perez Hilton, I think we can agree, can be read without his name attached and you would know it's him. Bonnie, you've got this whole resume, a lot of which I've covered as a reporter, of a strong relationship with female audiences and a way to break through, but in terms of the amount of clutter that you're going to be walking into, it's like, “Holy buckets!” What is it you can say to get someone's attention? “We're going to focus on romance. We're going to do celebrities.” You can just see ad guys rolling their eyes, even if it is Bonnie Fuller doing the pitching. No? Yes?

Bonnie Fuller: My whole career I've been faced by people rolling their eyes and saying that there's clutter in whatever space I've gone into, whether it was starting in teen magazines or in women's magazines, or starting in the field of entertainment – it wasn't really “celebrity” back then. So eye-rolling isn't something that really concerns me because I always believe that if you're serving a need, if you understand your audience, and if you've got a strong point of view and way of going in to serve that audience that you know will connect and

deeply, emotionally engage them – and women get very emotionally engaged in their media – you’ll make it.

The opportunity of the web is that it’s made for women. Women love to converse, they love to share, they like to connect. In traditional media it was always only a one-way conversation that I could have. But now being able to do a two-way or a three-way or a 500-way and talk back to them – and they get upset if you don’t talk back – and make that a personal relationship, is incredibly powerful, and I think advertisers will pay for a powerful relationship. They want to engage with audiences. They’re looking for new ways because *they’re* faced with clutter – more clutter than ever in the supermarket and in online shopping and everything else. They’ve got to get their brands into the hands of their audiences and if you can help them do that in a targeted way, I think they’re willing to pay.

David Carr: Sibyl, you and I were talking before about tempo, about the metabolism of information. I’ve done a blog for four years about the Oscars full time. Don’t hate me because I’m fluffy; I love it. And the tempo of that information, as each year has passed, has increased. I thought of it the other day when *Portfolio* closed. The media space is a very competitive space. *Gawker*, which you wouldn’t

think of as a reporting powerhouse, within an hour, had a thousand-word story up that was full of everything you wanted to know, answered all the

Fred Mwangaguhunga: This is bottom-up journalism or bottom-up entertainment. We get our cues on what the people want to see. We don’t walk in with any preconceived notions on what it is our readers want. Our readers tell us... who’s hot, who’s losing steam.

relevant questions that you had; and I was grinding toward my newspaper deadline, and I think to myself, at what point do you kind of stick your finger into the wheel? It’s hard to know.

Sibyl Goldman: The other piece is that with your social network, whatever it is – Twitter, Facebook, and so on – everything has been reported to you by your self-selected favorite reporters. I was with the Yahoo team, covering each of the award show events. We’re all together for 12 straight hours, and everyone’s working, but I’m also updating my status. I’ve got East Coast and West Coast people in different time zones so you can’t reveal anything, but you can say, “Oh that dress. She looked like a Christmas tree.” And people are

posting back. The idea of waiting for *the word* from the uber-expert, whether that's recapping an event after it's over or the next day or at the end of the week when the magazine comes out, feels very old media.

And it's now a combination of *your* trusted sources, whatever they may be online, and your network.

So that between the two of them, when it comes to finding out that

Portfolio closed - which you're no doubt going to hear from someone you know, David,

because your self-selected group of people is talking about that - you'll know quickly. It's the same for celebrity stuff. If some couple breaks up or somebody wears something crazy, you will hear about it.

David Carr: When I first came to New York in '01 I worked at a dot.com called Inside.com. Michael Hirschorn, Kurt Anderson, Lorne Manley worked there. And Michael Hirschorn was the one who told me about this "cube" on your computer.

You've got to think back eight or nine years. This headline, that much text, and that picture is what you're making. You can put whatever you want underneath it. You can have your 600-word story. But that cube of information is really what people are consuming. And I thought to myself when TMZ launched that



Blogads' Henry Copeland

no site I had seen had better understood the three elements. It might be dynamic or it might be just a picture. But everything I wanted to know was in that caption, was in that short burst

of copy, was in that headline. And so I thought, they have totally nailed it, which is why they're a giant like OMG or Perez. But then I watched them take that brand and walk it backwards into a television brand, one that I thought worked pretty darn well. We used to think a magazine might launch a website, or a TV show might throw off a companion website. And here was a website being walked back into a TV show. I don't know what the ratings are, but you can watch it and it goes pretty good.

Sibyl Goldman: I think we're all constantly learning from the other forms. That's why, in the case of OMG, we went really, really big with photos and very light on text. It's headline-photo, headline-photo. It's the magazine mentality of flipping; that you're just flipping and looking at photos. And that's the interesting thing about Twitter. It's text, but it's very short text. It's really a headline. So we're always learning from the other forms, and they're sort of all evolving into one big mess that you have to dig around in to find the parts that you like.

Bonnie Fuller: I think the interesting thing about Twitter, too, is that it allows the impulse to be a star and a celebrity. You can self-select yourself to be a star. You don't have to go on "American Idol." You're out in the public, you can put your own opinions out no matter who you are in a place where you can get followers, and you can see them right away.

David Carr: Henry, you and I talked about everyone self-declaring as a celebrity. Then what about TMZ? Were you surprised they were able to launch a TV show out of a web brand?

Henry Copeland: Yes. And I frankly don't understand why they did it. I guess bandwidth got cheap and they had a lot of it

and they wanted to use it? I don't know. I keep remembering that it was 150 years between the invention of the printing press and the time when people started to realize that news existed and wanted to consume daily or weekly information. So we're 10 years into this, 15 years into this, but we're still a hundred years from understanding what we're going to do with this stuff. It's not anymore the conveyance of information. It's the meshing of ideas, the meshing of minds.

Sibyl Goldman: We are ahead of the stories, certainly ahead of the print stories – always. And we're well ahead of the old-media style of covering the big events, so that you may know everything you need to know about an event – if you're all about fashion, for example – before an event even airs on TV, to the point of not watching the event on TV.

David Carr: A lot of times people say, "Why in the world would *The New York Times* kill all those trees and put out all that wasted paper?" Well, we put the white paper out to get the green paper back. That's how it works. So when TMZ goes to TV it's about a revenue model.

Henry Copeland: I don't see them making the money. We watch their ads. We watch every single thing they do and we don't see them making a lot of money out of it. But if you've got a giant organization, they've got a lot of eyeballs, they shove them around, like with Wonderwall and Microsoft/MSN. And they say, "Hey, we've got a hundred million people or 50 million people, there's a niche over here with some advertisers, let's shovel some eyeballs over there and see if we can scoop out some money." TMZ is within AOL, and maybe you've got some similar behavior there.

David Carr: Don't you agree you have to have a kind of a story to go with your numbers?

Henry Copeland: I think so exactly. Everybody's got numbers. Everybody's got bargefuls of eyeballs. Slice it, dice it, everybody is selling the same eyeballs one way or the other. At the end of the day you need some central narrative, and I think the ideal narrative - Martha Stewart has discovered this; Perez obviously embodies this - is a human being. That's what we ultimately relate to. And

I think that's a unique competitive edge. I'm not saying that anybody's media model is going away in the next five years or 10 years, but I think in the long run there are going to be so



David Carr

many damn outlets for this stuff that five or 10 years from now, corporate media *per se* as we recognize it will not exist.

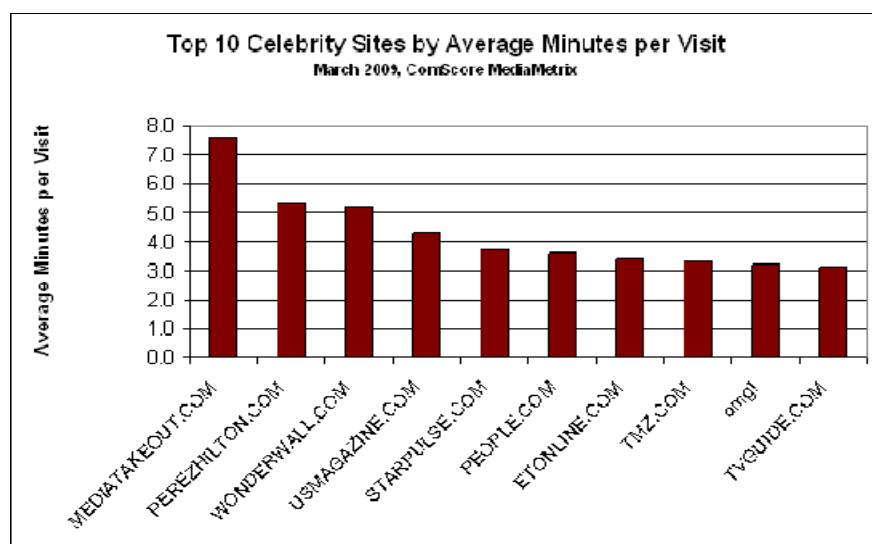
Sibyl Goldman: I also think there's something to the idea of the Tiffany ad on the inside of *The New York Times*. And you think about the way we handle advertising in our space, trying to innovate and do some more contextually relevant advertising. I think that's something interesting in this space. With the movie, "He's Just Not That Into You," from Warner Bros., they wanted to be around content that was about couples and couples breaking up. Well, what better space to do that than in the celebrity space, where we put together, as you can imagine, a

photo gallery of celebrity couples where we knew he was just not that into her, or vice versa. So it was great. It was super-relevant for their message. They knew that people who wanted to see that movie and most likely had heard about the book and watched *Sex and the City* – their people – would love to see this content, and that was the place to put their advertising. And I think that's an evolution that we're a part of.

photo one time from a celebrity – and he sent it to us – of him and his new girlfriend, who had had a child. So he wanted to send us the photo so everyone could take a look at his baby, which was a beautiful baby, by the way. But what he didn't tell us is that he'd recently left his wife, and his new girlfriend was the reason for him leaving his wife. So, as soon as we put the photos up, his wife started saying some really nasty things. We wound up having to

take it down and apologizing.

A lot of the way entertainment news is going is a combination of content we create, as well as our users building onto the content we create. That's something that's not being done in a lot of places, so when you look at MediaTakeOut you



David Carr: Have you ever looked at something that you've done or you've been involved in and said, "That's just wrong. I can't believe we did that. This time we really are over the line." You're all involved with brands that have got to be edgy. You're all going to go flying off the edge every once in a while. No?

Fred Mwangaguhunga: Usually you don't go in knowing that's what you're going to do. To give you an example, we received a

say, how are you possibly able to be so successful? How are you able to get numbers that rival BET.com or Essence.com? And the answer is that this is bottom-up journalism or bottom-up entertainment. We get our cues on what the people want to see. We don't walk in with any preconceived notions on what it is our readers want. Our readers tell us. They click every day and we take a look at that data. And not a day goes by that I don't look at what stories have been clicked and what stories haven't;

take a look at a graph of who's hot, who's losing steam. And that decides what photos we're going to have the next day, where we're going to allocate the resources for doing those stories. So, when you have a level of community interaction in your site, there's going to be times when things get close to the edge, and there's not much you can do about this, but I think that's something a lot of social networks or social internet sites deal with. I'm sure Facebook deals with that, MySpace and the like.

David Carr: Sibyl talked a bit about how things have changed. How we've moved off the Lindsey-Paris axis into something else. But in this day and age, in these times we're in, what *totally, reliably* moves the needle? What, when you see it come in, you say, "Defcon 4, here we go!"

Sibyl Goldman: Babies.

Bonnie Fuller: Also news such as the Rihanna story. Big news about a big star will trump almost everything. And when you have a powerful visual image like the Rihanna photo that showed she'd been beat up by Chris Brown, it just took off, and a debate and a conversation took off as well.

But the other thing that's really interesting about that example is that that's the kind of news picture that if the celebrity news weeklies had picked it up

and put it on their cover or even used it at all – just two years ago, three years ago – there would have been such an outcry about taking that photo because somebody had gotten it – TMZ got it out of the LAPD in some way. So, did you have a right to use it, and was it exploiting Rihanna? And yet, the levels of

Bonnie Fuller: If you understand your audience, and if you've got a strong point of view and way of going in to serve that audience that you know will connect and deeply, emotionally engage them – and women get very emotionally engaged in their media – you'll make it.

acceptability have really changed because online has pushed the value of news so high – and immediate news – that it kind of trumped that issue. And in the space of all the complaining there would have been about "how dare you do that," you were able to get some outrage, but also Rihanna's father speaking out and saying it was actually good that it was up online. And then other people weighing in. But it wasn't immediately condemned. It could just move past that and into further conversations.

Henry Copeland: I've got a theory on that. Very bizarre. Perez's median reader is a 26-year-old female. And it's not like it ranges between 0 and 60 and that just happens to be the number. It's a very sharp spike



there. There's almost a chemical, genetic, sociological thing that goes on between Perez and 26-year-old women.

It was mentioned that there is some sociology to gossip. And one of the things that drives gossip at a sociological level is transgression. It's one of the ways that we in our society - and I think it goes back tens of thousands or hundreds of thousands of years - we define the borders of acceptable behavior by talking about each other: "Can you believe what *she did?*" So I think the thing that moves the needle is transgression, and I think what people tap into is somebody who has pushed the line. "Can you believe that he or she did this?" And it's most often "she's." Again, it's this desire to talk

about what other women have done.

Sibyl Goldman: But on the flip side of transgression is relatability. Last summer - I think it was July - tons of celebrity babies were born. The babies of celebrities - and now those babies are celebrities. And it's interesting because it wasn't all the top-tier stars. We found just as much interest in the baby name of "whoever's baby" as in Matthew McConaughey's baby and Gwen Stefani's baby.

We did some research as we were developing OMG, and one of the things that the women said is that they could connect to these people who are otherwise totally unrelatable to them from a socio-economic standpoint by the fact that they were both mothers. One woman said in a focus group that she was going to get her baby a similar onesie to the one that Shiloh had. And if you don't know who Shiloh is, then what are you doing here?

So that's the flip side, that there's both that "car-wreck" effect and then that connection.

Fred Mwangaguhunga: The thing about the Internet is that it always changes. When we started, weddings were big. If two people got married or got engaged, that would be a huge day in terms of traffic. But after

you see a couple of people get married and you see it over and over again, you say, “Ok, yeah yeah, we saw them together, we expected them to get married.” And then you move on to maybe babies. So it doesn’t necessarily degenerate. But the biggest and most important thing is to know the temperature of the market. And that comes less from assuming you understand what the readers want, and just listening to them and accepting what they say. That’s the difference between this media and old media. Whenever you talk to traditional journalists – and this isn’t just the entertainment space, it’s in any space – there’s this idea that “this is what the people need to know.”

Sibyl Goldman: Engagement metrics are always the most interesting. How many page views are you getting off of any particular unique visit, so that you have a sense of what is that person doing? For us, we’re super photo-happy, so we expect to see good numbers there. And I think the other one, which we’re all lucky to have, is the data that tells us what are people talking about? What is hot right now? You can see that in what stories perform well, what people are searching for.

We sort of laugh because we think about who we identified as the top celebs to focus on when we launched, and then people who could never have been on your radar – like reality-

show stars is a strong category for everyone in this space and you couldn’t identify that they’re going to be Spencer and Heidi – who are these people? Well, now they’re stars. We learn about that from our data. Who are people looking for? And then we can match our programming approach to sync with what people are interested in.

Bonnie Fuller: I think advertisers will pay for a powerful relationship. They want to engage with audiences. They’re looking for new ways because they’re faced with clutter – more clutter than ever in the supermarket and in online shopping and everything else.

David Carr: I used to cover Bonnie when she was in the magazine world. She and her editorial coven would cook up a cover and then I would see her march down and get all the girls from marketing and from p.r., and gather them in front of a couple of covers and say, “Do we like him? Do we care about him?” — an early beta form of the listening that you’re talking about, Fred.

Audience Member: I was just down in Washington, D.C., and the whole Pollywood thing is

going on. Talking to a couple of traditional news services there, the biggest news day of the last 10 years was 9/11. But second after that, by far, was the death of Anna Nicole Smith. Does that sound accurate to you?

Bonnie Fuller: Yes, it was so shocking.

Henry Copeland: Everybody's got numbers. Everybody's got bargefuls of eyeballs. Slice it, dice it, everybody is selling the same eyeballs one way or the other. At the end of the day you need some central narrative, and I think the ideal narrative - Martha Stewart has discovered this; Perez obviously embodies this - is a human being. That's what we ultimately relate to. And I think that's a unique competitive edge.

Sibyl Goldman: It does, but speaking of Pollywood, one of our biggest days on OMG was Election Day, where we were doing no coverage. It was a day for Yahoo News and other places. But we did the post about Michelle Obama's election-night dress. And we had a poll so people could vote, "Do you like this?" because it was contentious; it was a hot topic. And one of

the most clicked stories of Election Day was this convergence of celebrity and politics that we're seeing now on the rise. And the coverage of the Obamas in this category has been really interesting and unexpected. So as for forecasting what is going to be the next big thing, we let the users tell us.

Bonnie Fuller: Bringing up the Obamas is really important because, talking about celebrity being disruptive, it really disrupted the entire campaign and it was used most widely by the Obama team, who figured out that in order to make the Obamas appealing, they had to become "just like us." They were able to make that connection to their audience, and they used the media brilliantly. They used covers of *US Weekly*. They used Facebook and Twitter and email - they totally connected and turned Michelle Obama from being scary and supposedly unpatriotic into a mother icon, a style icon, a wife, a leader icon - all those things.

David Carr: New York is out of it, L.A. is out of it. It's Pollywood all the way.

The Participants

David Carr writes a column for the Monday Business section of *The New York Times* that focuses on media issues including print, digital, film, radio and television. He also works as a general assignment reporter in the Culture section of *The New York Times* covering all aspects of popular culture. During the Oscar season, Carr writes a daily blog about the awards season as the Carpetbagger, including weekly video segments.

For the past 25 years, Carr has been writing about media as it intersects with business, culture and government.

Carr began working at *The Times* in 2002 covering the magazine publishing industry for the Business section. Prior to arriving at the *Times*, Carr was a contributing writer for *The Atlantic Monthly* and *New York Magazine*, writing articles that ranged from on the ground coverage of September 11th, homeland security issues, and a number of profiles, including Harvey Weinstein. In 2000, he was the media writer for Inside.com, a web news site focusing on the business of entertainment and publishing.

Prior to arriving in New York, Carr served as editor of the *Washington City Paper*, an alternative weekly in Washington, D.C. for five years. Carr is the author of "The Night of the Gun," published by Simon & Schuster, and spends way too much time on Twitter.

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Henry Copeland manages ad sales and technology for PerezHilton.com, the world's most popular entertainment blog written by Hollywood's most hated blogger. Early to champion the social media revolution, Copeland founded Blogads.com in 2002. Blogads.com today represents over 1500 bloggers to advertisers. Copeland worked as a bond trader and journalist before becoming an entrepreneur in 1998. He graduated from Yale University in 1984 and lives in Chapel Hill, North Carolina. Want to know what Copeland had for breakfast today or where the DOW will be in 2010? Copeland tells all at twitter.com/hc.

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Noted editor **Bonnie Fuller** has launched Bonnie Fuller Media to meet the evolving needs of her longtime loyal following. Twice named *Advertising Age's* "Editor of the Year," she's been responsible for some of the magazine world's most well-recognized titles, including having served as Vice President and Chief Editorial Director of American Media (*Star*, *Shape*, *Men's Fitness*, *Natural Health*, and *Fit Pregnancy*) and Editor-in-Chief of *US Weekly*, *Glamour*, *Cosmopolitan*, *Marie Claire*, *YM*, and *FLARE* magazines. Generally credited with inventing the "celebrity lens" school of journalism, she is a frequent contributor to a variety of

media outlets including HuffingtonPost.com and *Advertising Age* and regularly participates on media industry panels.

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Sibyl Goldman is General Manager of Yahoo! Entertainment, where she oversees the continued growth and success of Yahoo!'s Movies, TV, omg! and Shine properties. Under her leadership, these properties have experienced all-time highs in unique users, trailer streams, and premiere partnerships.

Sibyl joined Yahoo! in 2006 and was at the helm of the development of omg!, Yahoo's celebrity news and gossip site. omg!, which was just launched in June 2007, has become #1 in its Comscore category and receives 10 million unique visitors a month making omg! the number one entertainment news destination on the Web (beating TMZ and People.com in the month of April by 1.5 million readers for instance). Sibyl played a key role in differentiating omg!'s celebrity news format by aggregating unique, light-hearted, and up-to-the-moment content.

Prior to joining Yahoo!, Sibyl ran Lifetime Television's interactive group. She worked closely with studios to produce video diaries on behalf of Lifetime's movies, as well as tapped into the powerful and often ignored audience of female gamers with a series of original Flash-based games that promoted Lifetime's slate of shows. Sibyl also created Girls on Film (Girls On) in 1995, a ground-breaking website featuring fan-friendly perspectives on pop culture, which was acquired by Oxygen in 1999. Sibyl co-authored Girls On Film: The Highly Opinionated, Completely Subjective Guide to the Movies published by Harper Collins in 1999.

omg!, TV, Movies and Shine continue to expand their content offerings, advertising opportunities, and unique and returning users under Sibyl's guidance and are each premiere destinations in their respective categories.

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Fred Mwangagunhunga is the Founder and CEO of MediaTakeOut.com, a leading blog-styled entertainment and celebrity website focused on the black and urban communities. Launched in 2006, the site is one of the most popular entertainment-news destinations on the web, surpassing all celebrity sites in minutes/visit.

Prior to MediaTakeOut.com, Fred founded The Laundry Spa, an online service offering laundry and dry-cleaning services, which he sold after two years.

Fred holds a bachelor's degree from CUNY – John Jay College. He won his MBA and JD degrees from Columbia University in 2001, and then spent four years as a corporate tax attorney at Cleary, Gottlieb, Steen & Hamilton from 2001 – 2004.