

Newbie Producer's Guide to 2-Way Interactive TV

Part 2: How to Ramp-Up an Entire Interactive TV Network



Freedom Interactive TV Networks Association

Dedicated to:

Where Every ONE Can InterACT with Everyone

Questions or Additions can be submitted to:

Interact@Freedomi.tv

FreedomTVNetworks.com/Contact textbox attn: Newbie Producer's Guide

818-253-1696

9011 Mira Mesa Blvd. #226, San Diego 92126

Have a FiTNA Newbie Producer's Guide to Truly 2-Way Interactive TV?

Here's one. Part 2 how to Ramp Up an Entire Interactive TV Network

Edited by Brock d'Avignon, Executive Producer,

Freedom *interactive* Television Networks Association (FiTNA)

This is a living document, your questions and contributions on profitable creativity are welcome; please email them to Interact@Freedomi.tv

This Manual & Guide will answer:

What's FiTNA? How can I gain & keep FiTNA's all opinions & no censorship cooperation?
How do you reach a mass audience via Satellite/Streaming (Internet Protocol TV)/Cable,
and gain a high-volume of individual participation with you via their Internet-devices?

The contents of this primer will be color-coded as the topics below are:

- ✓ **All Distribution options: world, nationwide, east/west, city, or viewer**
Connectivity via: Satellite (backpack videocamera uplink, backhaul & Direct-To-Home), IPTV, Cable(coaxial & fiber-optic), data centers, cell (phone, tablet, ULive protocols), computers, WiFi, ethernet, DSL, & radio.
Pages
- ✓ **All Audience Feedback telecommunication devices' protocols**
By 2017, 58% of all TV households have a smart-TV or 1,2,3 TVs connected to an Internet device; 70% a smartphone or tablet, 80% a computer, high-speed Internet, Voice Internet Protocol, WiFi, DSL, Ethernet
Pages
- ✓ **Cloud computing, data center storage, and retrieval options**
In 2017, QVC Shopping TV made \$3.9B via 38% human operators, 15% text orders, & 47% on-line orders.
Pages
- ✓ **Production equipment in studios or mobile, live or recorded...**
The TV/Video Industry made \$157B in 2017 with \$56B expenses, mark-up was invested into 6 modes of 1-Way distribution, little in 2-Way, that left to tech firms. FiTNA will bridge content for devices and back.
Pages
- ✓ **2-Way Gamer Internet Technology Proven Money-Making Lessons, Cross-Platform & Cross-Format Marketing, and Video Game Theory**
1-Game *Fortnite* introduced mid-2017 made \$2.4B in 2018. Halo 2 in 2001 made \$320M on release 1st day.
Pages
- ✓ **Entrepreneur Producers' Secret Info in the Creative Industry:**
Producers often trade percentages of later gross receipts for talent in production now, including their own.
Pages
- ✓ **Interactive Show Income, Ads, Public Relations & Cause-Marketing**
How \$100k of Sponsor Acquisition phonecalls & presentations gains you \$3M Budget for 90-hours coast-to-coast satellite, IPTV, production, & marketing. FiTNA's 1st *Dibs Agency*, media buyers, & other friendlies.
Pages

Foreword: The TV and video industry has profitably doubled in the last decade to \$158B annual revenue in 2018 with only \$56B in direct costs. It has invested half of its mark-up retained earnings in 6 different 1-Way distribution methods, and kept the other half as profit for use of stockholders' tools. However, in two decades it has not joined in with 2-Way audience feedback capability in creative formats, despite the technology being there in viewers' hands, and the highest rated shows on TV that had some audience voting. The Freedom interactive Television Networks Association (FiTNA), a Kansas 501(c)3, will change that with you, dedicated to education, and a public service to spin-off both non-profit & for-profit interactive TV networks, interactive shows, and interactive ads. You and FiTNA can make these new creative audience participation formats. Join a profitable growing industry as a producer, director, writer, tech, advertiser or crew. FiTNA is trying to make it bigger and better for you, for ALL voices, and solutions to be seen and heard, and supported with time and money. Join it.

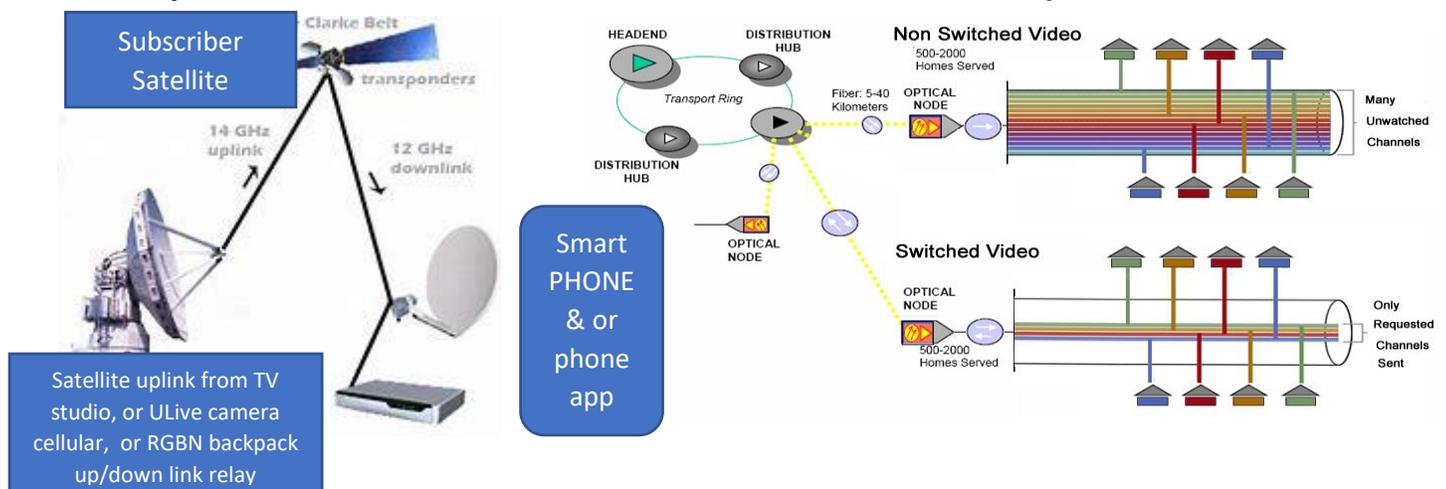
What is the Freedom interactive TV Networks Association?

FiTNA, is a Kansas incorporated non-profit 501c3, is dedicated to making sure all voices and visuals are heard and seen in modern technology for both educational and public service purposes. A lot of voices & visuals are missing by one-hand clapping biased boring spectator TV. FiTNA, by contrast, welcomes all opinions to be tested against each other in all forms of media without censorship, with the exceptions of personal threats, slander, or libel. You can participate with FITNA by making any donation of time or money, and join with intent and a plan to produce multi-opinion interactive TV.

Phone +1 (818) 253-1696 for info.

Mailing address: 9011 Mira Mesa Blvd. #226, San Diego CA 92126

FITNA will guide you on how to spin-off both for-profit & non-profit interactive TV networks & TV show productions with volume discounts with satellite, fiber-optic, IPTV, & cable:



What if you want to build an entire interactive TV network with 84 hour shows per week and 168 half-hour shows per week totaling 252 time slots per week?

Want the big picture for your thematic network? FITNA intends to replace the top 25 passive TV networks with 25 interactive TV networks on issues more weighty than which teenager dances or sings the best. Okay, if you like esthetics, we have *ARTisTVision Network*. We are starting with 4 to 8 at this time, and as producer leadership presents itself.

- **That could be opportunities for up to 900 to 2,000 producers to fill those timeslots.** On a new network, we will be running some of your programs to fill airtime and you get the benefit of extra exposure at no cost. As consumers stampede to our productions, there will be less of that, but that's an advantage of filling a schedule with early innovators, and sponsors proud to associate with an audience that will actively appreciate them.

- **If you already have video archives or a current format of:**
 - ✓ **hours, months, years of passive spectator video on topics,**
 - ✓ **talking head(s),**
 - ✓ **controversial evidentiary material from one opinion that is boringly or frustratingly unchallenged by other opinions, mobile camera work at conventions or recorded prior streaming,**
 - ✓ **a TV network with archives and categories of older shows , and want to add computer graphics for re-running them with PhoneVoting and our interactive audience services that lead to comments, inquiries, new ideas, uploaded video, donations, crowdfunding, and buying stuff and causes; then you might notice some discounts on typical functional services too, because our association is dedicated to doing proof-of-concept interactive TV show formats.** If you might want to shift to our technology associates from who you are dealing with now, if you have any interactive TV at all; let FITNA's tech allies have a chance to give you a quote too. FITNA is incubating interactive TV, our techno-allies like that.

8 FITNA Interactive TV Networks Costs Annualized on Economy of Scale

DISTRIBUTION ~\$40M Part 1 High estimates w/o discounts in red	Raw/Uplink/Streaming Function Cost / Time	Annual \$M
LBiSat Global Media Tech Management, TV Events	COORD, RATES, CLOUD FEED	TBA ~3.000
Network Innovations: Inmarsat/Hughes/DISH	BACKPACK UPLINK \$5k/unit + \$22/min Remote locations anywhere globally	USA crews ~5.000
Network Innovations LiveU Cellular Video Transmission On-The-Street Interviews	BACKPACK CELLULAR <\$5k/unit + 4 cellular phone numbers combined	USA crews ~3.000
LBiSat downlinking satellite signals, then streaming to all social media platforms desired + a Content Delivery Network (CDN) we will have for each network.	Cost varies upon what you want LBiSat to provide and what other vendor(s) provide. \$10,000 - \$13,000/monthly	0.120 to 0.156
Netinsight STREAMING free or pay. Cost Quote 3- cents per viewer panel show, to 10-cents per viewer for fast motion HOUR (not 10-cents per 10-minutes)	INTERNET PROTOCOL TV STREAMING: Over-The-Top Sye protocol, 3seconds source to smartphone; 4-5sec to cable home TV, 7-8sec to satellite home TV	~5.000 1/3rd MARKET RATE! Proof-of- concept 2-way
Cable companies, audience half of satellite now	COAXIAL CABLE Similar to satellite	~8.000
AT&T U-verse streaming 5% to 15% some cities	FIBER-OPTIC CABLE see DirectTV	<5.000

DISTRIBUTION ~\$40M Part 2 LBiSat high mkt quotes or discounts in red	Backhaul Satellite video Function Cost / Time	Annual \$M
BACKHAUL CHOICES, TRANSPONDERS AVAILABLE NOW:	Throughput, low 1MHz to HiDef >MHz	Note word: OR
Echo Star 105 If book it in 2018 special rate for us \$2500 per 1 MHz per month x 36 MHz = \$90,000/month	Non-Preemptible (NPE) especially if we use full-time the whole transponder, \$90,000 x 12 months special rate BACKHAUL VIDEO \$118,800/Month	1.080M per year Or reg. rate 1.426
Echo Star 105 \$3,300 per MHz per month @36MHz NPE		
Galaxy 16 OR 17 \$3,000 per MHz per month @ 36MHz	BACKHAUL VIDEO \$108,000/Month Pre-Emptible	1.296 Or
Galaxy 16 C-Band – 36 MHz details 1 Year rate - \$3,200/per 1MHz per month = \$117,576/year	NON-Pre-emptible (NPE) 1 Year rate - \$117,576 X 36=	1.410 or
2Galaxy 16 C-Band – 36 MHz details Years - \$3,000/per 1MHz per month = \$108,000/year		
Galaxy 16 C-Band – 36 MHz details 5 Years - \$2750/per 1MHz per month = \$99,000/year	NON-Pre-emptible 5 Year rate - \$99,000 X 36=	1.188 or
Galaxy 18 \$3K/ MHz / month @ 36MHz Non-Preemptible	BACKHAUL VIDEO \$108,000/Month	or 1.296
Galaxy 18 \$2,800 / MHz / month @36MHz Pre-Emptible	BACKHAUL VIDEO \$100,800/Month	or 1.210
Echo Star 9 \$2,400 per MHz per month @36MHz NPE	BACKHAUL VIDEO \$86,400/Month	or 1.037

Transponders on these backhaul satellites via **TheSwitch.tv** are bookable in advance from small to large feed, low-resolution 1MHz to hi-rez fast action 36MHz. If available, they can be scheduled instantly.



There are also 75 uplink studios & insert small studios available with The Switch affiliates. Most studios and birds are utilized 60% of the time, so are available to coordinate live timing with multi-location split-screen formats, or scheduled.



Price for pre-emptible for priority customer or reserved for you as priority customer have a minor price difference. FITNA coordinates and prices with LBiSat & The Switch.

Most sports stadiums' media transmission via fiber-optic or satellite are handled by The Switch.

Master controls' coordination is between NY HQ, with LA, London, and Singapore master controls simultaneously.



LOS ANGELES	LONDON	SINGAPORE
C/ Ku Steerable	Eutelsat 10A	Measeat 3 91.5 E
C-Band Steerable	Eutelsat 7	Thaicom 5 78.5 E
Ku-Band Steerable	Eutelsat 12	Chinasat 6B 115.5 E
Galaxy 3c (95 W) C/ Ku	Hot Bird 13	AsiaSat 5 100.5 E
Galaxy 16 (99 W) C/ Ku		Apstar 7 76.5 E
Galaxy 17 (91 W) Ku		IS 19 166 E
Galaxy 18 (123 W) C/ Ku		
Galaxy 19 (97 W) C/ Ku		
Galaxy 23 (121W) C/ Ku		
Galaxy 28 (89 W) C/ Ku		
IS21 C	THOR 5, 6, & 7	IS 20 68.5 E
IS34		
SES 3 (103 W) C/ Ku		
AMC 9 (83 W) C/ Ku		

DISTRIBUTION ~\$40M Part 3 Retail High estimates w/o discounts in red	Networks Package Satellite Function Cost / Time	Annual \$M
LBiSat Global Media Tech Management, TV Events	COORD, RATES, CLOUD FEED	TBA ~3.000
Satellite DISH commercial packager channel cost	RETAIL VIEWER SUBSCRIPTION (TBA)	~5.100
Satellite DISH, Non-Profit Organization Transponder	AT COST (Starfish Model)	.180
Satellite DirecTV commercial channel cost. Little available. (Math TV interactive not wanted, esthetics only)	RETAIL VIEWER SUBSCRIPTION	~5.100
Audiences in millions with older larger Cu & Ku-band receiver dishes can pick up raw backhaul on older 24-transponder Galaxy, Telstar, & EchoStar satellites if not deliberately encoded (prefer to leave it unencrypted access most cases for more viewers). These early innovators in remote or mountainous areas like Ozarks or Appalachians, may also have packager receiver dishes as well that cost, yet still access these backhaul signal since the 1980s-	65M viewers ATT/DirecTV; <60M viewers DISH (35% less than ATT DirecTV)	0

CLOUD INTERACTIVITY ~\$50M Part 4 Freedom Interactive TV Networks	STORAGE/RETREIVAL Function Cost / Time	Annual \$M
LBSat, Encompass Digital, TATA, Cloudian, Scality, CISCO...	VIDEO RETREIVAL / INTERACTIVE DATA	Part 4 ~\$50M
TATA works with Netinsight streamer & Encompass Digital	\$2.8B TATA Comms of \$128B charity	
Encompass Digital all distribution global strategist & codec		
Cloudian storage/retrieval data center designed to be owned in-house, with external cloud provider security management. Cisco Partner just rec'd \$125M from Cisco.	Large Units petabyte each. Associated loosely with TATA from India.	
Scality designed to be owned in-house with external cloud provider security management. Cisco Partner	Units < petabyte	
CISCO Cloud plus 8450 blade-servers with 3,600 simultaneous inputs & outputs: VOIP, voice, email, text, credit cards, PayPal, Google Wallet, video, phoneapps,...	American Technology more cost per unit,	
IBM Cloud	American Technology	
Amazon Web Services (AWS) scalable to demand	Cheap Chinese Communist servers with backdoors, not useful for politics	varies
Microsoft Azure scalable to demand	“, okay for ARTisTVision Network et al	varies
Google Cloud scalable to demand	“	varies

Encoding Systems Used by Technical Allies or Partners of Freedom interactive Television Networks Association(FITNA)

Vyvx, LLC provides encoding for all modes of transmission: fiber-optic, cable, teleport and satellite transmission, and streaming solutions for all devices to the media and entertainment industry. This is rare. It has the capability of end-to-end management of signal protocols for different types of devices to view video, with the cooperation of producers, uplinkers, advertisers, and distributors. The company offers a wide range of dedicated and occasional services and its electronic footprint reaches online television and radio stations, networks and cable head-ends, as well as professional sports venues and most major media centers, movie studios and production facilities that are wired to The Switch. **Vyvx, LLC is now a subsidiary of CenturyLink, Inc.**, founded in 1989, based in Tulsa, Oklahoma. The Switch uses Vyvx and Audio Video Operations Control (AVOC) systems to schedule and deliver content via all modes and to all devices. The Switch with **Vyvx uses Amazon Web Services (AWS) for cloud services' scalability** for possible high demand by audience actions. The Switch has volume use agreements with Verizon, ATT, other telcos passing on discounts. **FITNA will use American server systems:** Cisco Cloud, Scality, IBM Cloud, or owned Cloudian servers **for political debates, tallies, & interactivity;** AWS, MS Azure, Google Cloud servers are made in China.

The Switch Network's speed is otherwise powered by the **Net Insight Nimbra platform also a technical ally of FITNA** in discounting streaming 2/3rds for FITNA networks and shows using the Nimbra 688, and 680 platforms under the control of Nimbra Vision NMS. Our **20 Gbps Mesh Network** allows for flexible service configuration allowing the ability to add more High Definition, 3G, 4K, JPEG, Standard Definition or ASI paths as needed. We incorporate the "best of breed" on all our long haul and local circuits, hardware and software. The Switch Network offers 1+1 "Homerun" protection switching for instant failover at the packet level from satellite to ethernet done redundantly so transmission is recovered. The Switch utilizes **Skyline Dataminer (FITNA ally)** a sophisticated SNMP fault reporting system with SLA correction, used by leading networks worldwide, to monitor each point-of-presence on The Switch Network which is monitored by a robust staff of network engineers. The Switch has three 24/7/365 Network Operations Centers (NOCs) located in NY, LA, & London; 75 uplink affiliate studios; 800 possible locations for varying levels of service worldwide; and relayed remotes anywhere. FITNA has backback journalism backhaul-video without studios with **Network Solutions' ULive cellular & Hughes Inmarsat constellation.**

Origination Studios for sale, lease, or scheduled available to FITNA in addition to 75 affiliate uplink & multi-distribution studios of The Switch:

STUDIOS: Origination, Uplink, Booth, Remote, Uplink VidTrucks & Trailers to upgrade Studio Space ~\$50M for Freedom Interactive TV Networks	Rent/Lease/Buy Function Cost / Time	Annual \$M
Los Angeles Big Origination Studio , former major motion picture studio, requires: placement of uplink truck/equipment; installation dedicated power plugs per piece Los Angeles Digital Studio	In negotiation. Near LAX, transit, hotels for fast in and out with talent. Near fiber-optic line, LEASE BUDGETS with TECH UPGRADE: 1 year commitment \$70k/mo; 3 yr \$31,750.00/mo; 5 yr \$27k/mo.	For Sale or TBA
Washington DC Fulltime satellite uplink. This cost will also depend if the studio we choose can get to the DC Switch or the AVOC there.	DC: \$23,000/month x 12 = \$276,000 Included as line item on next page	(0.276) See line item next pg
DC Fulltime redundant RF uplink on a 3.8 m antenna for:	1 year: \$6500/month= \$78,000/year 3 year: \$6000/month= \$72,000/year 5 year: \$5500/month=\$66,000/year	0.078 Or 0.072 Or 0.062
DC studio brand new 20'x12' - Small but very capable (4k and tied into all that is DCI, Eurovision, the Switch as well as live streaming). Finishing insert studio. See Excel Equipment List with FITNA, & pictures.	Turnkey modern Blackmagic studio +insert studio+tech =1700sf. All distribution modes+13 dishes; lease.	0.500 
Charlotte NC, NASCAR Studio access, recommend fast action	Note GOP convention in Charlotte 2020	TBA

STUDIO+REMOTE COSTS or INCOME=\$50M	Function Cost / Time	Annual \$M
LBiSat Global Media Tech Management, Major TV Events	COORDINATION, RATES, UPLINK STUDIOS/REMOTE, VID-TRUCKS...	TBA ~1.000
Studio D w/green screen LA, NY, DC 1 year \$850,000/yr x 3 cities = \$2.550M 3 years \$800,000/yr x 3 years = \$2.4M x 3 cities = \$7.2M 5 years \$700,000/yr x 5 years = \$3.5 x 3 cities = \$10.5M	2 or 4 cameras + Control Room	2.550 Or discounts with longer lease
Uplinks (Ku or C-Band) for studios NYC: \$11,000/month x 12 = \$132,000 LA: \$23,000/month x 12 = \$276,000 DC:\$23,000/month x 12 = \$276,000	NYC Studio connects to a teleport LA Studio fiber-optic to teleport DC Studio "	.684
FITNA Network Line Producer provides or accommodates a Production Producer & Content Director. Accommodated producers are customers are paying themselves & us.	\$250,000/year x 3 studios for FITNA-owned TV shows (12 are planned 1 st season as examples)	.750
FITNA provided Producer	\$200,000/year x 3 studios	.600
FITNA provided Content Director/ Technical Director/	\$200,000/year x 3 studios	.600
FITNA provided Editor/ Computer Graphics CG	\$140,000/year x 3 studios	.420
FITNA provided Writer	\$150,000/year x 3 studios	.450
Network SUBTOTAL (See next panel for in studio crew costs)		7.054

STUDIOS: Origination, Uplink, Booth, Remote, Uplink VidTrucks & Trailers to upgrade Studio Space ~\$50M for Freedom Interactive TV Networks	Rent/Lease/Buy Function Cost / Time	 Annual \$M						
<p>Overseas Example: Central London Studio Facilities, Quote Number: CL688, 11th July 2018 (30-days) Studio includes:</p> <ul style="list-style-type: none"> • Workspace for studio, gallery/control room, green room & production office. • 2 x Sony Broadcast Camera Chains on robotic mounts • Full lighting grid with infinity green screen • Ultimatte Chroma Keying • Vizrt graphic solution (possible 3d-scan avatar) • Associated broadcast equipment, mixers, monitors, processing hardware, technical furniture etc. • Line (local end) to BT Tower <p>All equipment provided in brand new condition and to latest industry specifications.</p> <p>Payment Terms</p> <ul style="list-style-type: none"> • One calendar month deposit (security) • Invoicing will be monthly in advance • Payment terms net 10 days <i>World Wide Group</i> <p>Exclusions on catering, unlisted production equipment, etc.</p>	<p>24/7/365 dedicated Facility rate/year</p> <table border="0"> <tr><td>1 Year</td><td>0.85000</td></tr> <tr><td>3 Year</td><td>0.70000</td></tr> <tr><td>5 Year</td><td>0.69500</td></tr> </table> <p>Crew (one 8-hour shift) Studio Manager with role of LD, also robotic cameras operator. Option 1: additional crew would be the TD & A-1 Audio Engineer, at \$950.00 per day; per year: 0.34675 Option 2: the rate the TD as Content Director can direct at the same rate; On-Site Producer @ \$600 per day+VAT: 0.21900</p> <p>The above is based on BBC level specification, in a Central London location, and experienced and seasoned broadcast operators.</p>	1 Year	0.85000	3 Year	0.70000	5 Year	0.69500	<p>Subtotal 1 year London studio 1.415,75M</p>
1 Year	0.85000							
3 Year	0.70000							
5 Year	0.69500							

STUDIO + REMOTE COSTS OR INCOME=\$50M	Function Cost / Time	Annual \$M
Network SUBTOTAL		7.054
Option 1 minimal video crew in situ - 365 24/7 Three Shifts 1 Technical Director \$137,500 per shift/year x (3) shifts =	\$412,500/year X 3 studios	1.238
1 Camera op \$165,000 per 8 hour shift x 3 shifts =	\$495,000/year x 3 studios	1.485
1 Lighting Director/Gaffer \$165,000 /8 hour shift x3 shifts =	\$495,000/year x 3 studios	1.485
1 A1 Audio Mixer Engineer \$165,000 /8 hour shift x 3 shifts =	\$495,000/year x 3 studios (important especially to live shows)	1.485
1 Lighting Director design fee to set-up studio \$20,000	X 3 studios	.0006
Option 2 Full crew - 365 24/7 Three Shifts 1 Director/Technical Director \$275,000 per shift x (3) shifts =	\$825,000/year x 3 studios	2.475
2 Camera Ops @ \$165,000 ea/shift = x 2 =\$330,000 x 3 shifts=	\$990,000/year x 3 studios	2.970
1 Producer \$200,000 per shift x (3) shifts =	\$600,000/year x 3 studios	1.800
1 LD/Gaffer \$165,000 per shift x (3) shifts =	\$495,000/year x 3 studios	1.485
1 A1 Audio Mixer Engineer \$165,000 per shift x (3) shifts =	\$495,000/year x 3 studios	1.485
1 LD Lighting Director design fee to set-up studio	\$20,000 x 3 studios	.0006
STUDIO COSTS/INCOME to FITNA or customer Producers	IN SITU	22.963> 40
REMOTE BACKPACK UPLINK & CELL CREWS, VIDTRUCKS	COUNTRY & CITY SHOWS / EVENTS	10>27.037

What does it cost to start an interactive TV Channel/Network? RANGE TOTAL \$33M to \$67M + Content Talent

Using green screens you can be anywhere.

Set up a studio in your home.



Today, Walmart sells green screens. \$20.00





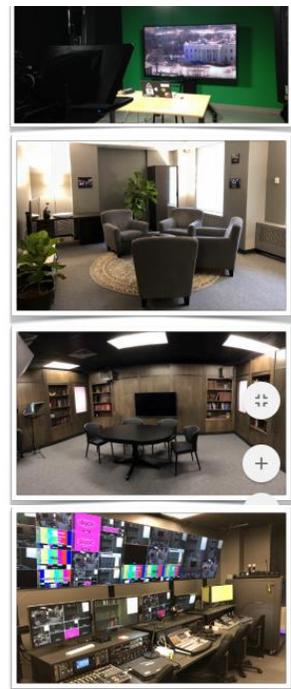
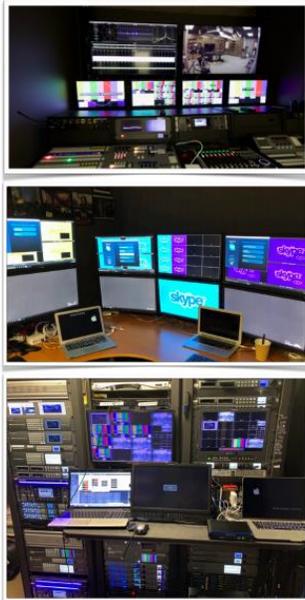
Brand new 20'x12' studio in DC available, can connect to uplink available. new in DC. Small but very capable (4k and tied into all that is DCI, Eurovision, the Switch as well as live streaming). They are also finishing the insert studio. The set is... unique. We can flip it in 60 min completely, and we can use a green screen as well.



See Excel list of modern Blackmagic production equipment. Purchase price of turnkey studio \$500k with lease, 13 dishes atop building, next to CBS with 2. Connects to The Switch and DC Teleport for nationwide connectivity and 2-way, not far from the White House or Capitol at 2000 M Street.



**Washington DC
2000 M Street NW**



Washington DC Studio 1719 square feet total

<https://www.pixelcorps.com/> has been using this DC Studio for all forms of distribution: satellite TV, Internet streaming, IP live, Ethernet, Fiber-optic, and is affiliated with The Switch for backhaul satellite, cloud, and streaming scheduling and booking routing. For sale \$500k turnkey modern Blackmagic equipped all modes of distribution. Ideal for political origination studio for **All Presidential Candidates' 1:1 Debate Tournament, CongressionalClearinghouse.com, American Referendum, Take It To the People, Weather Or Not You Survive, Lincoln's Risk-Registry, Ratings & Relief, ...**

Los Angeles studios available: Insert Studio; Digital; large mopic/TV studio for sale/lease for tech upgrade



Yeah, and there are a lot of professional production digital studios in people's garages too. However, it's the wiring or uplink to transmission methods that make them timely or useful. Also you can be a walking studio on the street or in a jungle with a backpack journalism cellular transmitter, or an uplink from anywhere on Earth. Distribution methods and audience feedback are the key to what you might want to do, and FiTNA can be your guide to channel(s) for that. This is sort of new territory, even after 20 years. No one knows any better than you, what to do either. It will be a team approach. We will update these figures, discounts, as opportunities present themselves. **Poof, you are an interactive TV producer, your family can be a crew. You can do this.**

A large established motion picture / TV studio in Los Angeles that is available for sale or lease is willing to do a technology upgrade, has these terms from it owner for lease for 2019:

TOTAL TECHNOLOGY (Upgrade) BUDGETS: 1 year commitment, \$70k/monthly; 3 year, \$31,750./mo; 5 year, \$27k/mo

An origination studio is where live or recorded video, can have graphics for audience interactivity added before the signal is sent out to retail satellite or other outlets. See presentation on FiTNA ally *Network Innovations'* sales of backpack journalism equipment and transmission rates: **ULive backpack videocam unit is \$5k** for person-in-the-street interviews or urban locations near cell towers. ULive requires 4 phone numbers bonded together, and cellular data monthly. Optionally, you can add satellite mix to ULive cellular for higher quality and speed, with redundancy value. Demonstration at Universal in August 2018. -- **Hughes 9211 Backpack Satellite uplinks** are the size of a thick tablet, **cost \$6k plus transmission rate of \$22 per minute from anywhere on Earth** to backhaul Inmarsat satellites to uplink and then downlink to an origination studio, then back uplink to a retail distributor like DISH or DirecTV subscribers, and or fiber-optic, cable, or to devices. Stronger remote uplink dishes are available from FiTNA ally **Skyline Communications.** **Insert studios or video booth uplink studios dot the landscape for split-screen debates or panelists. The origination studio has to have multi-mode distribution connectivity to be useful for routine interactive TV networks and shows.** Ramping up fast? If a state-of-the-art origination studio is for sale, buy it! And have mobile crews feeding content.

The balance of Part 2 below is Repeated Thoughts from *Part 1 How to Ramp Up a Daily 1-Hour Interactive Show for 90 Days*, you can now look at a bit differently on the scale of starting an interactive TV network.

(Then open Part 3 which is new info on how to Think Bigger & Newer in Interactive TV with Sports, eSports, Gamer Multi-Platforms)

What if I'm new at this?

A producer is a simply a businessperson who capitalizes the production with investors and or sponsors.

A producer makes lots of phonecalls, or can delegate, but that costs a bit. An Advertising, PR, Cause-Marketing agency can help. Freedom Interactive TV Networks Association (FITNA) has one:

www.1stDibs.space that will charge ~15% of the media buy for creating the ad and or show.

1stDibs will also coordinate with your ad agency and major ad agencies and media buyers that can support your TV show's airtime.

You will have some upfront development fees like computer graphics, and interactive computer & cloud programming to prepare for consumer stampedes of your widget, service, or cause. That will be a minimum of ~\$15k as part of a \$100k sponsor acquisition budget (if you delegate), and the other \$85k could be part of presentation and phonecall campaign to raise the typical ~\$3M for the 90-hour show budget for distribution reservations, production, as an integral part of arranging cloud and computer graphics content to get the audience to do more than say hello, and marketing the show so people know it exists.

While we are preparing introducing your vision in modern media, and building your catcher's mit for money, **then you can:**

go work on your production live,

record it for editing daily, weekly, monthly;

or record just one show and rerun it 90x. Production costs are lower that way. You can make money while you are sleeping as the audience puts its money where its mouth is, or likes what you are selling, or even doesn't like it. Controversy and multi-opinions are refreshing to audiences starved for getting at the truth or solutions. Re-runs work because

word-of-mouth will work, if your production on one topic is still there at dawn's early light on TV viewers guides (electronic or paper), same computer website or link, same phoneapp list. Why? So friends can tune in to TV or go to a follow-up website, smartphone, or phoneapp.

Again, the triumph of getting even one show or infomercial made is half the battle, getting it seen is another even with all distribution routes. The greatest enemy of a new topical show becoming well known is often the producer who does not show the show repetitively enough. A producer can reach in old and new places, old and new timeslots, old and new networks, so an audience even has a chance to know it exists and can pass the word to friends.

Interactive AND Social media can enhance this passing of the word to watch it on that media or a more convenient large screen on another device. One can ask why when a fraction of 1% of the population has seen their triumph, why they are satisfied with that? Its an odd quirk of a creative business person to think the creation is the task, not letting marketing time on tasks occur too. If you are that sort of producer, delegate to a distributor and move onto your next topic.

We can help pre-plan this with your intent and your budget goals. The excitement of being able to be interactive on a topic the viewer now participant is excited about, will be conveyed so give that time and budget by being there. Being there so more interaction happens will invite more interaction **as the buzz gets going.**

- ❖ **Discussion for Do It Yourselfers: Some Creative Industry professionals and union talent you will have to pay for, see www.CreativeIndustryHandbook.com . Its an education just looking through all the businesses in motion pictures, TV, advertising, and the web. Budget for that in addition to what you learn here.**
- ❖ **Flat rate or hourly rate is fine; yet if your talent or crew perceives a hit in the making before very far along, they may wish to re-negotiate for a percentage anyway.** Standard example of *Producers Guild of America (PGA)* and *Directors Guild of America (DGA)* for movies or TV:

A scriptwriter is paid for creating a 180-page 2-hour motion picture either \$55k flat rate based on negotiations with the *Writers Guild of America (WGA)*; or typically asks for 4% of the gross receipts. A leading actor, even if unknown, will go for 4% as well. Sly Stallone got 4% for writing in a few days *Rocky*, and 4% for being *Rocky*; its one reason why he's called Sly. The producer thought he was sly too, whether it was a hit or not. He didn't have to pay up front.

The famous misjudgment of another science fiction bomb attitude was Carrie Fisher who wanted \$50k up front for being Princess Leia in *Star Wars*, while Harrison Ford went for 4% to be Han Solo. \$50k is not as big as \$20M. In the next episode, she got paid more to make up for her lack of faith and the producer wanted her to reprise her role in which she did a great job.

TV is more like that, and talent knows your concept will be a success after awhile, or it won't. If you are getting too many flat-rate deals, you might ask them why? They can tell you. Listen to creative folks. If your talent rationally believes in your topic and your leadership emotionally, they'll ask for a percentage of the action. How much? Read on.

How Do I or Potential Crewmembers Learn Production Skills by Doing?

For newcomers to interactive media or media, FITNA is creating a *MASTERY Program [Media Arts & Sciences Training Education Retirement for You]*

See www.PAYEhome.org regarding Percentage As you Earn (%PAYE) Finance & Fininsurance website to see how trainees can pay tuition to a production company or a Dramatic Arts & Communications college as a percentage-of-postgraduate-income; and then defray it by working for a percentage of a production, not necessarily the same company, and can go where they career self-select.

Percentages paid in, percentages PAYEd out. It can balance out, its just the timing can be important to the student, and to the producer if you invest some time in training people. See www.PAYEhome.org to understand %PAYE finance of tuition-debt. FITNA will be putting up a MASTERY website soon for matching investors in media. On our FiTNA Board of Advisors is the only UCLA Masters in Fine Arts film student to have written, produced, and distributed to theatres his academic project while still in the school year. Its hard to do this with a bunch of starving students out of pocket. There is a better tried and true way.

Example: If you know what you are doing as a producer, or are a media college, you may train a media student, say a Computer Graphics (CG) student who agrees to pay tuition of 0.35% of post-graduate income for 15 years, in exchange for every \$1,000 borrowed to learn from you. This is known as **Percentage As You Earn (%PAYE) finance of a Tuition Postponement Option (TPO) or tuition-debt works out to 3.5% of postgraduate income for 15 years for every \$10,000 postponed or borrowed.** This includes a healthy 8% rate of return on investor's funds, and insurance on the loan. This was pioneered at Yale & Duke universities starting in 1970 to gain minority and female faces in the Ivy League. There were no defaults such as with *Rigid Installment*

Payments (RIP)s. Borrowers agreed to have their IRS 1040 forms spot-checked, and to the amazement of the alumni capital fund, they not only PAYEd an honest percentage but even more. Why? They were grateful for the opportunity and the flexibility of the PAYEment charging method.

However, if additionally, you have your own production company and are doing **Real Client Project Based Learning (RC-PBL)** with a CG consultant because you don't know what you are doing and are discovering it creatively together; **then offer students of computer graphics 0.5% of each show's gross receipts, similarly 0.5% for music, 0.5% for voiceover, 0.5% to an expert CG consultant on the show's opening 30-seconds -- explaining its PhoneVoter format and theme for audience participation. Everybody wins eventually, especially if the audience likes it and participates to buy what you are saying or selling.** Young people have time to make mistakes, and typical second-career media people, can afford to take a chance on a winning show, or lose. Teamwork makes great things happen in media. Always offer an advantage to everyone, and they will be happy win, lose, or draw with an audience.

If a producer doesn't have to pay up front, their media project may have a better chance of success getting off the ground financially; yet it still is wise to make lots of phonecalls to relevant sponsors early on. Since only 3% of the creative industry works full-time, the other 97% of part-timers who have another income may decide to wing a chance on your idea. Doesn't hurt to ask. You might get to start videoing sooner.

In TV production, respect intellectual property rights, train people, listen to everyone and reward them for offering suggestions, and know that just because your show gets on air one time, that only a fraction of 1% will see it, unless you rerun it a lot, like an hour per day for 90 days at different schedule times and on different networks where it might find a slightly different audience. A cross-over hit is thus more possible.

- **What does it cost to ramp-up interactive TV networks, series, 90-day show reruns, or ads? Its cheaper than you think. Make your show count among 252 timeslots per week, big time on a network relevant to your topic.**
- **No corporations nor politicians nor semi-interactive platforms can stop diverse opinion now. They keep trying, they lost.**
- **The only thing you have to fear, is fear itself. Your idea is...?**
- **What FITNA networks does your show fit on? www.FreedomTVnetworks.com**
- **Build your media arena, and get in it.**

Distribution is figured:

TV by satellite: "footprints" downlink signal area is hemispheric, continental, coast-to-coast, east or west coast, region, or via network per encoded subscriber viewer, video-on-demand (VOD), encoded or uncoded business TV, no-cost open unencoded; satellite TV or phone uplinks are charged by minute and or second. There are different frequencies, some older satellites have 24 to 36 transponders, newer have 500 channels, coming soon 1,000 channels including Audio-Visual or just audio (music genres) or just video. Digital imitations of Federal Communications Commission (FCC) certain purpose microwave frequencies or channels like Digital UHF for community TV, or special language niche markets networked across America like *DiyaTV* have accumulated 50M viewers in the USA and overseas servicing TV needs & wants in: Mandarin, Tagalog, Hindi, Punjabi, Sindhi, and more commercially Spanish with Univision/Telemundo. Around-the-world side-links or up & down bounces create nearly global coverage if desired. Murdock's *Sky* and *Formula One Racing F1-TV* with

504M viewer per season. 90% of the telecommunications satellites in the sky are owned, leased, or managed by Americans.

In the 1980s, people in valleys in mountainous parts of the USA in the Ozarks, Rockies, and Appalachia were receiving open signal and “hillbillies” got very educated watching everything from *The Royal Thai Ballet of Buddhist Monkey Gods*, to CBS 45-minutes of raw video feed from overseas. They developed jaundiced views of the edited news stories down to 45-seconds that seemed to be the opposite, or omitting significant facts of what the long version was.

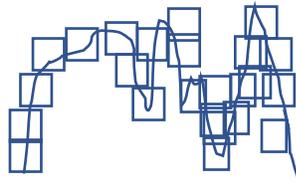
As the satellite audience reached 20M, crypto-key chips for subscriptions came into vogue in the 1990s and mailed by snail mail; but were deciphered in shorter spans of time to ineffectiveness. Shorter term broadcasting like political campaigns or business-TV had the option of turning off any of 300,000 receivers on a specific frequency if they believed an opposition person or industrial spy was listening. Still do if the campaign or company knows all the receivers. Few political campaigns ever understood the 1995 PhoneVoter TV Network promotion of having Media Precinct Captains who could record video of their candidate and replicate it on tape and later disks/thumbdrives and go door-to-door offering sample speeches promoting their candidate, or having neighbors tune into a channel where it was known in advance the candidate would be speaking. Grassroots organizing can take many forms of interactivity with packeted messages that people can respond to with time or money.

Today, interactivity is largely already available on devices, or can be programmed in a short time for a phoneapp for instance by organizations. The idea is to talk back to mass media and alter its direction of discussion, instead of being fed pablum 1-way. If you’re a producer with content for grown-ups to decide on for themselves, then contact FreedomTVnetworks.com

TV by coaxial cable or fiber-optic cable: to cities and suburbs by subscription or special interest packages (wanted or unwanted); fiber-optic cable has 15% penetration into city and a few rural markets with *AT&T U-Verse* along fiber-optic trunklines, and *Verizon Fios* bought by *Frontier Cable/Fios*. Internet turnouts from trunklines cost rural small town areas ~\$275k that also service *broadband TV, high-speed Internet 80 to 200Mbps (million bits or bauds per second), and Voice Over Internet Protocol (VOIP)* phone service. Cable companies often are a hybrid of delivery modes (hush) satellite delivery downlink to a fiber-optic node, then to a neighborhood, and from there its lower grade coaxial cable. *AT&T U-Verse* is consistent with fiber-optic but is pricey and reached its limits of marketability at that price (Interactive TV could change that, hmmm); so AT&T bought 65M viewers by buying satellite DirecTV two years ago to expand its “reach”. Yeah, they’re a phone company but PhoneVoter TV and Interactive TV eluded their priorities or grasp. There are 9 major cable companies and the top 4 have a maximum reach of cities in 12 populous states, or like #4 Frontier reach 39 states with scattered service. The limitation is always the cost of laying cable.

TV by microwave relay: Very High Frequencies (VHF) and Ultra High Frequencies (UHF) that were part of Television broadcasting from the 1930s were reallocated about 2007 for the most part to other “vital” organizations than the then extant TV networks and local TV stations. UHF was to be for community TV as distinct from commercial TV. There are important opportunities to Interactive TV producers to know about the history of former TV stations in your area with call signs issued by the FCC. The FCC encouraged local TV stations to convert from microwave transmission and audience antenna, to digital broadcasting by offering stations who had paid for their microwave broadcast rights: 1 High Definition (HD) channel, plus a Standard Definition (SD) channel OR 2 audio channels. The audience bought digital TV that could receive satellite and cable signals that were yes, digital instead of a sine wave.

What does Digital mean anyway?



Analog Sine Wave

Early Digital attempt to simulate a sine wave

Modern digital "packets" are tiny to match

MELINDA

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MELINDA

As digital technology improved, the decision at the 1st 1980 and 10th 1990 National Computer Graphics Conventions in Anaheim, seen by those of there, endorsed the international decision to go digital and then increase from 580 "lines" of TV electron gun back & forth sideways resolution, to 1080 lines or pixels (the French went from 820 lines to 1080). This is similar to expected advances in computer screens as they upgraded from Cathode Ray Tubes (CRT)s to flat screen pixel activation technologies pioneered in the 1970s by Sony Trinitron. Decisions by technical conferences were also to change the aspect ratio from a square screen to a rectangular wide screen. This is High Definition (HD) now. Recent advances in HD have gone 4x that resolution and now 8x that is almost indistinguishable from reality, as introduced at the National Association of broadcasters (NAB) Convention usually held in Ls Vegas in April, and New York and Asia at other times of the year. Go and see 7 convention halls full of media technology. Computer Graphics or CG has both led and lagged this the ability to fool the eye depending on the screen and willing suspension of disbelief, particularly in giant theatrical screens. However, honesty and fiction collide when "photoshopped" together: Virtual Reality (VR) + Reality[®] = Augmented Reality (AR)

Africa was still on 520 & 820-line black & white protocols until recently, and skipped 4 generations of development. Just the use of cellphones there to get trucks to agricultural fields and to learn which market needs their produce, has caused a 23% rise in farmers income every 5 years in Africa. Only 23 nations still do not have digital video protocols like Viet Nam and Ghana where scammers can pretend to be someone they are not because no visual is possible. Radio drama is alive and well in some parts of the world, only it lures lonely hearts via the Internet to send money.

TV stations with FCC issued call signs chose one or the other besides the HD channel. The long-term effects of this are worth noting for modern content. First, was to lose much local news via local TV as they sold the rights to that digital signal, sometimes to satellite or cable companies, sometimes they leased it to them. Radio networks going digital became interested in the audio ones; they too gravitated away from local news and issues. Interactive TV producers with a local or regional direction, should find out who owns what used to be local TV station broadcast rights. The FCC sort of acts like a title company figuring out and recording who owns what among "public" airwaves that were auctioned long ago. The echoes of that old system Local issues have shifted to the internet, but what is local can become global with commonality. Community and government owned local channels are isolated and few efforts have been made to network them. FiTNA is looking for leaders who would like to.

Before we get into **Internet Protocol TV (IPTV)**, let's look at other terms you'll need to know with satellite and cable:

- 1) **Satellite Backhaul** = raw video/audio feed from an original source up to a satellite, bounced to a studio for editing or re-uplinking live to a retail satellite Direct To Homes (DTH). There are 20M older dish receivers, or modern ones encoded for private business TV (or limited by security measures to an intra-company network via the Internet) .

For instance, think of the letter “M”, a live camera transmission via backpack cellular, or backpack uplink aims UP direct to an *Inmarsat* satellite (their brand satellite constellation rings the Earth used with Hughes/Echostar/DISH) which is then relayed DOWN to a ground station, that transfers the signal to either **another Uplink backhaul satellite to reach news directors**; OR UP again to a retail subscription satellite to Direct To Home (DTH) viewers.

[Each bounce goes up to 22,500-miles high & back down requiring 1.5-seconds from real action]. DISH is in a bidding effort for the *Inmarsat* constellation around the world. Did you get that NEWS DIRECTORS? Even if no one else was watching the backhaul or on retail, and news directors like your upload of video feed, and will download it for relay on THEIR NETWORK NEWS, then millions more people will know your story exists.

C-band, Ku-band, Ka-band satellites are usually used for backhaul to an “origination studio” where editing occurs with the addition of computer graphics and with 2-way

- 2) **Satellite Retail Broadcast Packager of Numerous Channels** that re-send signals down to subscribers or known as DTH = Direct To Home.
- 3) **Cable Retail Packager of Numerous Channels** (using satellite or fiber-optic backhaul) to coaxial subscribers.
- 4) **Fiber-Optic Cable Retail Packager of Numerous Channels** (with some other modes of backhaul, if not fiber-optic itself).
- 5) **Internet Protocol TV (IPTV) streaming** free Video On Demand (F-VOD); channel subscription; or pay P-VOD; or Over-The-Top of Subscription or (OTT) as delivered (with or without free subscription paid for by a sponsor) or simply available and only demanded by a click or fingerswipe, again paid for by a sponsor.

Mass Audience Outbound 1Way Delivery methods with price estimates in green:

- **Satellite TV Backhaul** Ku, Cu, Ka... bands; some Direct Broadcast Satellite (DBS) broadcast, some east or west coast or nationwide. Volume DISCOUNTS available via **LBISat** arrangements with allies. **See 2018 table**
- **Cellular Production ULive** 4-phone# combo transmission from HDcameras; **Network Innovations(NI)** offers good prices as a FiTNA ally. These are both Electronic news Gathering (ENG) and if live a distribution method. Hughes.net also makes a cellular transmitter that looks like a small capitol dome that can be suction-cup attached and strapped to the top of a car. It works while moving through traffic. TVU also makes a cellular packpack. NI just did a demonstration at Universal MSNBC that linked cellular transmission with parallel satellite transmission, both from respective backpacks, and the signal was a third faster than just the cellular and with better resolution. **Cellular is slow** after you have the video or while buffering it. A 5-minute segment might take a ½-hour to transmit, but that is still faster than trying to run video through a traffic jam, and better than when a microwave relay from a media van cannot always get line of sight to your origination studio or intermediate dishes, with skyscrapers in the way.
- **Network Innovations (NI) Backpack Journalism Satellite UPLINKS** Hughes.net 9211 (a small uplink about the size of a thick book) up to an Inmarsat for down/up relay to retail satellite such as DISH Echostar or DirecTV birds OR a fiber-optic node for a trunkline to cable or other form of re-transmission around the world. Backpack Uplink is \$6k including the case, and Inmarsat time HDTV is \$22 per minute, voice only is \$6 per minute if you want to do live remote radio or talkshow. **You can broadcast from the middle of**

somewhere, anywhere on Earth, a desert, and ocean, wherever there is a story, to an audience elsewhere on Earth -- live. You can also send your content to a studio from anywhere, and they can add PhoneVoter & donation graphics. FiTNA ally Skyline Communications recommends a slightly larger uplink dish with stronger throughput if you are in a harsh weather area. It can fit in a suitcase as distinct from a backpack, but will get the job done.

Another feature that international correspondents have discovered is that customs officials in some countries that will normally want a bribe for approving entry of a satellite dish with a reporter, are as yet unaware that an uplink can be that small, and avoids the hassle in petty dictatorships of delays and extortion by states.

Keep in mind, this live camera distribution is also audience input from on-location. That is very powerful if you are videoing and interviewing in a starving village where people are falling over dead, and you ask an affluent audience in America to help NOW, you just gave away the crew's food. 30 years ago, Mary Anne Mobley, a former Miss America, did this with a clenched teeth smile in Africa, to get the audience to call in with credit cards while holding an emaciated baby. Not surprisingly, they did. *Save The Children* learned somewhat cynically, "Bloated Baby Gets the Bucks" even when talking about education in a remote village. However, dark & light Dramatic Form has its limits to credibility and **the audience better see you are really solving a problem live too; on interactive TV, liars are toast.** Problem-solvers are winners who retain audience and gain their support in a variety of ways.

What does it cost to get equipment? For starters, live mobile can be cheaper than in a studio.

Cost varies from cheap to mega expensive. Depending on what you want and need.

BE A WALKING STUDIO: vidcam, mike, link live; laptop edit.
Or LiveU cellular HD transmitter; pay for 4 grouped cell-numbers
A backpack High Definition Resolution (HDR) Hughes 9211 satellite uplink is \$6k; send @ \$22/minute to millions of folks.



- **Satellite TV quality options** with relevant HD 4D cameras & uplinks' from fixed or remote studio, truck supporting 4-cameras, van, or backpack the image is the same (have a good shotgun microphone or ceratoid mike and perhaps a 2nd crew person to handle just sound:
 - Digital High-Definition (HDTV) [See per show production, distribution, interactive cost breakdown]
 - Standard Definition (SDTV) & (SDTV+ is not quite HDTV but can be if keep adding cell & satellite signals)
 - SDTV Audio Music/Talk Signal – Regional, Nationwide, Global Distribution (Prices below: >SDTV)

➤ **Satellite TV Network Packagers**

(DISH) Entire Channel 24/7/365 DISCOUNT <~\$5.1M/year; non-profit major discount on the Starfish model for 501c3 courtesy LBiSat and DISH;

(DirectTV) Entire Channel DISCOUNT \$5.1M per year; 90-days entire channel TBA >~\$1.3M and renewable.

An Hour Satellite Time Retail varies: \$150 low time to \$1,500 primetime, \$600 average audience value. (This does not include other satellite uplinking, production cost, cloud interactive, or other distribution.)

Compare \$1500 primetime coast-to-coast for as many viewers as to a retail regional cable company coverage of 5 states which can be \$7 to \$5,000 prime time for a 30-second spot ad, and larger cable companies covering 27 to 39 states are a bit more. Satellite distribution is a better deal for half the population at 1/5th the distribution cost, while cable's internet, phone, VoiP is a better deal for audience response from half the population. Satellite viewers in homes usually already have cable connected devices or telephone company accounts, so they are the cheapest to reach and get feedback from 100% out and 100% back;

adding cable will double costs on distribution although device reply may be cheaper from cable companies offering voice & Internet. 20M cordcutters with just cellular smartphones with available WiFi or signal amplifiers for WiFi for \$40, rely on streaming distribution; and audience feedback is much cheaper as they have already paid for its access unless it's a subscription phoneapp. Cordcutter will reach 32M by 2021 yet they are beginning to subscribe to niche interests that cost them money! Not sponsors all the time.

➤ **Internet Protocol TV (IPTV) Streaming 2/3^{rds} market rate DISCOUNTS via Netinsight if with new interactive TV shows** on IPTV Free Video on Demand (VoD) to Devices, or pay subscription. Rule of thumb on pricing **Over-The-Top (OTT) of subscription services** like Hulu or Netflix, directly to a smartphone or computer: **Sponsors must cover 10-cents per viewer per video show, be it half-hour or hour at this time 2018-2019 (subject to change);** versus usual 10-cents per viewer per 10-minute interactive non-video quiz show! HP has a trivia quiz for 10-minutes that 2.5M players/week use, advertiser pays \$25k to reach them. [HDTV Streaming delay is only now 3 to 4-seconds from a racecar to your smartphone! Broadband SDTV 4-5-seconds if from a studio with no moving background; if street background is moving 7-8 seconds delay.

This is close to real time with digital device feedback handy to interact with the streamed TV show. 2-Way is here phone, click, swipe in response to what you are seeing on one or two devices being used at the same time! 1-way in another way out! Computers and things like Apple TV make it easier to click back sass.

➤ **IPTV Free Subscription / Smart Request Notification** [can be OTT such as some YouTube subscriptions]

➤ **IPTV Pay for Video on Demand / Recording** [is what OTT is over the top of, it can be VOD but is not necessarily pay subscription and could be paid for on demand, or for no-cost subscription or no subscription to the viewer. Its just there for participating with. Market rate has been 10-cents for 10-minutes. A combo of Facebook & YouTube constant streaming video is \$40k per month] FITNA OTT with Netinsight has advantages to that with proof-of-concept interactive TV that is 2-Way. 58% of the American audience is already on a digital device to see TV capable of 2-way, and between 70% to 92% of Americans have a computer or smartphone.

Visit www.GetCatholicTV.com to find where CatholicTV is available in your area

America's Catholic Television Network

CatholicTV.org ONLINE EVERYWHERE

CABLE TV BROADBAND

Streaming SMART TV

amazon fireTV

ROKU

CATHOLICTV IS ON APPLE TV

- Our satellite coordinator LBiSat has a moderate amount of in-house cloud capability for starting you off as a new show with audience feedback, and then you can gain your own servers, internal to external cyber-managements, and scalable external cloud services in case you are a hit. We can help.
- Niche markets might point you to allies like FiTNA. FiTNA with the best streamer can provide you for **10-cents per viewer for a whole half-hour or whole hour at hi-resolution and hi-speed graphics if you have such on your show, if its talking heads, its still the same cost.** Delivery to a smartphone from a racecar is 3-5 seconds, to cable 5-7 seconds, and satellite 7-10 seconds lag from the actual event. That is pretty close to real time if you want to send a message or PhoneVote...buy something.
- **Fiber-Optic Cable Subscription Network Packagers** (5% to 15% market in major cities: **AT&T U-Verse or Optimum** improved FioS **Altice One** iOS in 8 major cities mostly east coast,...) AT&T Fiber-optic U-Verse with AT&T DirecTV satellite is basically included in the one channel price quoted for during 2018 of \$5.1M for the year. Pretty good, huh! Now you need 252 producers. FiTNA needs 900 to 1,000 right now to do their thing. We will assist.
- **Coaxial Cable Subscription Network Packagers** (Comcast, Spectrum, Frontier,...) TBA Nationwide ~\$5M+
 Unlike satellite where there are just 3 main functions to reach coast-to-coast, there are 9 major cable providers, and there is no one-stop shopping for nationwide cable except through major ad agencies' media buyers. We're working on this with them. Cable companies may cover urban areas in 5 states to wider coverage in 39. None are all 50. Scattered cable companies historically used satellite for backhaul distribution, more recently in cities they use fiber-optic trunk lines. Cable has its cost limits into suburbia; but gets too costly per TV household in rural or mountainous America to dig and lay down cable between houses far apart.
All cable viewers combined, are more than satellite DirecTV viewers, but not more than DirecTV Network plus DISH Network satellite viewers. Its about halvesies each major method of distribution: satellite or cable. IPTV overlaps these user statistics about half, while Nielsen statistics indicate mobile device viewing of video in 2019 will surpass hours on static bigger screen TVs.
 Cable's decade decline to cheaper satellite broadband TV prices has slowed; and is having a resurgence with some newer technologies and the fact that cable coaxial/fiber broadband internet and phone service is still cheaper than satellite for the same high quality or speed. Satellite TV viewers already have arranged alternate service providers for their landline or cellular phone or VoIP, and most slow Direct Service Line DSL or high-speed Internet through a co-axial cable company ranging from 10Mega bits per second, to usually 75-100Mbps, and via **fiber-interactive-optic-system FioS (pioneered by Verizon and sold to Optimum) 1000Mbps or 1GBps. Really high-speed Internet. Thus, 2-way interactive TV is routinely possible for over 70% of TV households or cordcutters, even if the TV distribution and audience devices' feedback is via 1 to 3 companies or more.**
- **TV EVERYWHERE Phoneapps, December 2018, 80 TV Network Channels at present play on these phoneapp protocols with internet/telco/tv providers:**
 - 1) 6 main Web browsers: Google Chrome/Microsoft Explorer (MS just surrendered and refers people to Chrome, Yahoo/Bing, Mozilla/Firefox (same creators), Apple Safari, Ubuntu...
 - 2) Android 4.2+
 - 3) AppleTV
 - 4) iOS 9.0+
 - 5) Roku 2nd gen players and tv
 - 6) Amazon Kindle Fire, Fire HDX 2nd gen +, Fire tv
 - 7) Playstation 1+

- 8) Windows phone
- 9) Samsung smart tv 2012 models and newer models
- 10) Xbox One and above
- 11) and others as Internet connected devices...

Thus, TV Channels as typically defined by retail satellite or cable (like *National Geographic Channel*) offering a constant low repetition cycle of TV shows (at least on 8 hour cycles of different shows) are also distributed on 1 to 4 protocols, while higher cost subscription channels trying to reach all devices like *HBO Go* carry 8 and are working on more.

Hulu and Netflix are essentially their own channel phoneapp carrying others' video. They are making about >\$6B revenue each, so some folks are watching them enough to support original content programming for the last few years. Disney just bought another 30% of Hulu to reach 60% majority ownership and Disney will soon have its content on that or another branding name something like well *Disney Channel VOD* and or *ABC* and *ABC News* also distributed there.

Note because these protocols are already on Internet-enabled devices for distribution; they also offer audience feedback CAPABILITY that FITNA is arranging for producers to produce for audiences and audiences to produce for themselves. FITNA is creating its own truly interactive channels and phoneapps with investors, sponsors, & producers' interest to lead by example. We're happy to have you lead on in your own way with your own opinions.

- **Satellite Radio: Direct Broadcast Satellite Retail(Sirius/XM)** Inquire; coast-to-coast distribution for live/recording/replay/play via existing radio station networks (Clear Channel, IHeart) Inquire + website design. FITNA thinks there is potential for broadcasting: the audio portion of TV shows, past or present, a *PhoneVoter Radio Network* in tandem with *PhoneVoter TV Network* or its own programming ideas, rescuing a century of 1-hit wonders from garage bands from Musician Federation Halls (with general rights liens so if the tunes in genres or decades make money, their families can be rewarded) which can be broadcast on satellite TV audio, satellite radio, cable audio, radio, phoneapps,...
- **Microwave relay, AM/FM Radio & Network Distribution expansion regionally** Inquire per network or cities. Electronic News Gathering (ENG) is still sent across town from video vans via microwave dishes usually from telescoping extension poles above the van. Broadcasting still works in parts of the world on microwave on older protocols this way. Radio reception has not had to go through any transceiver to date meaning no one else has to know what you are listening to, however, auto makers' newer vehicles are centralizing radio into their video-satellite and transceiver capability, and now the NSA can know what underground and pirate radio stations you listen to. The revolution will still be televised.
- **Satellite Relay and Direct Signal Amateur Ham Radio** non-commercial and emergency oriented. Many emergency and 911-dispatch systems integrate these into natural disaster and manmade disaster services.
- **Commercial-less Subscription Filter Devices/feedback (TIVO...)** Inquire
- **4G Low-Earth Orbit Satellite, Telecom Aircraft /Hovercraft Bounce, 5G Dirigible Local Broadband Bounce** regional nodes prices TBA ideal for remote Education, encoded business conference TV networks, HDTV...
- **Global TV via Satellite/Streaming/Cable** For instance, FITNA is ramping up *GlobalSphere Diploma TV* via satellite in alliance with www.worldmentoringacademy.com that already has 840 independent study distant learning Kindergarten through Colleges courses linked, and for \$25 you can get a mentor for anything. There are many educational networks and distribution and feedback systems that are near glitchless, and in business for 20 years that wish to reach more students through new, cheaper, and better systems who can return tests via airliner bounce or low flying dirigibles or Low Earth Orbit (LEO) nano-

satellites. Space-X has got a contract for placing over 4,000 5G small sats into orbit. Sky+Iridium or Skyridium now, has for 20 years had goals of doing just that with original backing from Bill Gates, primarily for education. Efforts like laptops for every child, tie into these relay goals.

Business TV (BTV) for corporations with 60,000 employees being able to give feedback to the CEO has also been done for 25 years, and global church conference networks are routine for 40 years. This is not new. Got a message, product, or service that you'd like a global audience for that can give feedback across the world? Its doable.

Does your school teach *World Trade Languages* from the elementary level up so your country has a strategic advantage,

or are they and you stuck like America in English-only cultural pride doom? DISH Network offers 26 languages of outside America foreign TV channels from 300 countries and cultures for \$20 per month.



Do you know International Phonetic Alphabets (IPA)s? ABBA singers do. Since 1936, English phonograms of letter combinations have been taught as better than sight-reading in public schools. See www.spalding.com as English has 70 phonograms and a few more sounds that can be learned by popularity of use. Know those, and there are only 27 rules to learn 85% of English; Spanish has 35. Spalding Education has a phoneapp for phonograms & phonics for \$4 on their website.

Closed Captioning SAP in 40 languages is currently done on contract. Two major firms do so. FITNA can guide you to them.

There are translation live companies, though pre-recorded is easier and cheaper; and somewhere the sun also rises and more people are awake. However, keep in mind, 25% of people are up midnight to dawn and at jobs -- with TV or media on to keep them awake. As the world turns, you can be interactive for solutions from many different perspectives.

There are already 3 nearly global satellite TV networks. Even Hamas and the Chinese Communists have their own telecom TV satellites; however 90% of satellites in the sky are owned, leased, or managed by Americans.

Isn't it time Americans got into cause-marketing? The free-market can be used by those that advocate it to solve problems personally for every one. The minority-of-one, is important to know, to agree or disagree with. Open communications for all opinions to confront all opinions, no matter how disagreeable or even advocating violence in general, must be done so you know who and what you oppose. Ignorance is not bliss, when violence gets personal. It always is. Then you have a better chance of knowing who puts thought into action. Hate is also driven by suppression, and censorship, not isolation in open forums as absurd. Driving either tyranny-advocates or freedom-advocates underground, does not make them less troublesome to powers that be, but moreso in freedom to arrive at solutions without violence when the powers that be are institutionally violent as a governmentality to control others who do not violate the physical rights or property of others. FiTNA prefers the Volitional Science of handshakes, kisses, and personal investment contracts in secure freedom -- instead of the Social Science taxation, regulation, and redistribution by force in insecure tyranny by police power and military; however, all voices will have their chance to be seen and heard. We educate producers to cope with that technologically and personally with

issues and aggravating folks. The audience can also choose to reject all panelists and the host by PhoneVoting *None of the Above* (NOTA) because they think all panelists are clowns to the left of them, and jokers to the right. Start all over again on the problems and solutions.

Our leadership in years past conceptualized in 1982 *Radio Free Asia* as a commercial non-government and more credible voice using the previous year's commercials sponsoring it. Recommended in 1977 inkjet printers to be sold in mainland China to create some diversity of opinion. Now Asia is a commercial powerhouse and may question 4% of their population engaged in central planning and state ownership of media. We have assisted individual liberty undergrounds with buried printing presses for samizdats from the 1960s, to in the 1970s digital dial adaptors for more precise frequency tuning of short wave radios, so no shouting for gain was required (never sold to police forces or security forces worldwide). When short wave radios were manufactured with digital capabilities and put into the hands of dictators and internal security forces, it was too late for the regimes from Russia, South Africa, Argentina and elsewhere. Freedom works well when it listens and can organize.

In America, some of our board members pioneered audience feedback PhoneVoting and Telepolls with presidential candidates in 1992 inviting all 64 to participate. There was demopublican pushback for their bi-partisan brand in 1993 creating their self-commissioned *Presidential Debate Commission* to keep third parties, independents, and less elite candidates unknown. See PhoneVoter.us We do not sue with force of law, nor endorse suing to force candidates' way onto a private obviously exclusive stage offering 17 people at a time in a boring soundbite-a-thon with a handful of canned soft question-askers, and that the audience cannot talk back to even if they call it a townhall.

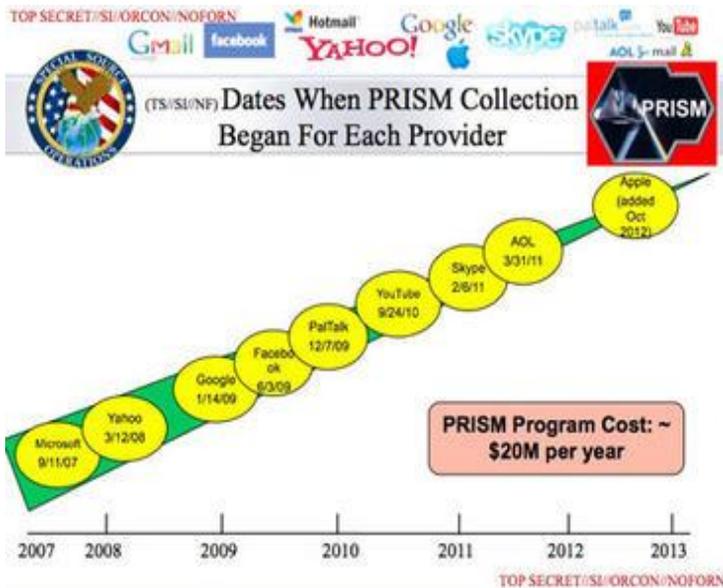
Today, instead, the candidates and people can push back with an invitational to all 1,500 candidates to debate 1:1 in many rounds during the 2019-2020 in the All Presidential Candidates' 1:1 Debate Tournament. If some candidates or parties don't want to play, they forfeit behind an 8-ball, and let their opposition have their say anyway -- with the audience asking better hardball questions. There were 1,350 presidential candidates who declared in 2016 but most Americans never heard of them. How did that work for you? Interactive TV will change that lack of name recognition and what that name stands for. America's got talent.

Today, FiTNA stands against governments or other criminal organizations accessing your clicking interest in any media, period. We do not encourage nor use systems that keep any of your data without your permission, nor allow access to it if we know about it, we do not censor (although we may label a source for what it really is), and encourage producers to do the same for our cooperation. We find the "surveillance state" with its data centers both unnecessary and sad for America. There are other data centers designed for open discourse. Talk to those you think are crazies, it works, even on those who want to stifle debate and dehumanize others. A bit more humanity wins every time, and for every alternative solution offered from the dung heap of totalitarianism to the shining free trade city set upon a hill. Show people what's really going on across the globe. Create shows to talk to anyone on Earth with a backpack

uplink. Call FITNA for more information on prices to reach cultures or countries you are interested in interacting with, especially individuals.

Audience Interactive Formats via Telecommunication Devices:

Note: the interactive audience feedback options listed below are by FITNA network policy all without censorship nor shadow banning omission, as all opinions are welcome by FITNA policy to assist those who wish to be FITNA producers of interactive TV shows. We caution you to understand and disagree with all policies of the National Security Agency (NSA) and those of the Federal Communications Commission as related to it in spying on Americans communications, choices, Internet interactivity, debate on solutions.



Notice: As a producer using the cloud for audience interactivity, you will encounter data centers either owned by or cooperating with the *National Security Agency*. The NSA's budget is officially 11x larger than the CIA. Its programs all 3 branches of government say they were uninformed of, lied to by its officials, and only the original truth teller about their violations to Congressional oversight +2,000 times per year, self-exiled NSA spy Edward Snowden, who clued Americans in on surveillance programs on them like "Juggernaut", "Loper" and The "Boundless informant" see their multitude of collection project names so you might not think

they are NSA, but government-business (fascist, neo-conservative, or neo-liberal) partnerships: <https://nsa.gov1.info/dni/boundless-informant.html> are known. Avoid and or fight them. NSA's newest multi-billion dollar data center is in Utah on a fiber-optic trunk line there at a nexus to CA, OR, & WA. The NSA collects billions of sets of media and "metadata" data on all Americans per day, as well tens of millions on our allies electronic traffic, and hundreds of millions per day in Afghanistan, Iraq, Pakistan, India, and Saudi Arabia, and in other nations. If you don't refuse them or ignore their racketeering and blackmail of you, you will not have FITNA's cooperation to suckerplay your audience to them. We can take the Internet back from sneaky fraudsters and enforcers. Educate yourself, see:

- **Freedom Of The Press Foundation** <https://freedom.press/about/board/>
- **Courage Foundation** <https://www.couragefound.org/> that supports the official websites of heroic whistleblowers on: corruption, spying on formerly free and unfree peoples, endless state and contractor excuses for wars,
- **WikiLeaks** <https://wikileaks.org/>
- **Electronic Frontier Foundation** <https://www.eff.org/>
- The **Open Data Institute** of Sir Tim Berners-Lee "Father of the World Wide Web" and Sir Nigel Shadbolt on Artificial Intelligence programming alternatives to non-permission data mongers 2019 <https://theodi.org/>
Sir Berners-Lee is also a Director of **The World Wide Web Foundation** <https://webfoundation.org/> for policy & **The World Wide Web Consortium (W3C)** <https://www.w3.org/> on its technology standards.

Also see games that people & dictators play with the **Internet Corporation Assigning Names & Numbers (ICANN)** <https://www.icann.org/> https://en.wikipedia.org/wiki/Interplanetary_Internet
<https://en.wikipedia.org/wiki/ICANN> for history on decisions, and thoughts on where we are going.

What if I Want to Add Interactivity to Others' Pre-Existing TV Networks?

- ✓ **Example: Recreational Vehicles are pitched and visited in sales lots and in forests for 6 hours per day on the fairly new *Great American Country TV Network* and we have reached out to offer them interactive in case a viewer wants to buy one.** They are newly dealing with an Interactive service which only offers friends type of media at a high price of video streaming, little chance to buy -- which is the bottom line. RVs have been sold from Winter-bound Montana for 30 years by TV and phone. Nothing new except to make it easier. FITNA is doing so.
- ✓ **Home and Gardens TV (HGTV) has the objective of selling real estate, imagine that, and know that its in the top 25 TV networks without much fiction except house-flippers cashing in on others' repossessed misery.** In 1989, it was hard to convince a realtor to videotape houses, so people wouldn't be prisoners in the realtor's pink Cadillac all day touring around. The internet and TV run all day MLS, Zillow,.... People interested in design desires in a house, kitchen, garden will tune in. HGTV has 150,000+ viewers. A lot of them are not gardeners. Oh, FITNA has a show called No Mo' Repo in the works using Percentage As You Earn (%PAYE) Finance to end repossessions. Content as well as graphics can be added to others' TV networks if you are game, FITNA will help.
- ✓ **In addition to selling items, you are most welcome to sell products, services, and ideas on Freedom Interactive Television Networks Association (FITNA) TV networks and shows, or especially ones you produce.**

Interactive TV Shows, live, recorded, mobile, studio, computer graphics, animates, and cloud services

- ✓ **The more you work these technological invitations to viewers to participate, the more audience retention, advocacy influence, and sales you will have.**

Interactive TV Infomercials

- ✓ **Your half-hour or hour TV show can be an infomercial that offers reasons why a viewer should buy your product, and it might pay for itself that way; however, you are welcome to re-sell commercial time within your half-hour or hour show to other advertisers.** If it is possible for those to be relevant to your product, or product line, and also be interactive then more purchases will quickly occur with your niche market audience.
- ✓ **Advertising historically just built awareness for a later buy decision.** Tide powdered detergent for laundry was new and improved 47 times in the 20th century, seeing a commercial allowed retention of that pitch when you are standing in the supermarket aisle to pick a soap. However, if you sent your teenager to the store, and they were convinced that All-Temperature Cheer wouldn't fade their football jersey, then that is what they will buy. **Today's interactive TV, websites, phoneapps, allow a buy-decision to occur immediately including shipping decisions.** Perhaps you've heard of Amazon that makes more money in a quarter doing this on web and shipping, than all other Fortune 500 companies make all year. Buy Now! With convenience and shipping arrangements causes sales.

- ✓ Try it, you'll Like it! Contact www.1stDibs.space if you have questions or want to place interactive ads for fun and profit. If you like what FITNA is doing, Donate Now! Join Now!
www.FreedomTVnetworks.com

Interactive TV Ads Annually, Quarterly, Per Show

- ✓ Passive TV ads have passive commercials and largely just build awareness. **Routing viewers to websites, phoneapps, or phone numbers is seen on commercials more than shows there.** Cable tends to be so expensive that ad agencies only sell multiples of spot ads, price varied only by time of day. Satellite and streaming make the most sense for the stampede effect to begin to audience feedback devices, add cable later if you are counting pennies. **Mass TV audience consumer stampedes to websites, phoneapps, and phonecalls is what FITNA is promoting into existence.**
- ✓ **As FITNA makes arrangements with entire channel distribution on satellite, cable, & streamers -- the expected and required interactivity on FITNA shows or with interactive format producers, should enhance the audience's interaction with sponsors of a show that viewers have become participants with.** Plan on volume pricing discounts. Your programming & programs will gather more than moss.

How much does the cloud cost to handle interactivity?

- ✓ A producer-owned server system (as big as a microwave oven), with 2 petabytes of memory and access RAM, can store the entire contents of the US Environmental Protection Agency's toxic charts, maps, and reporting for the past 20 years. That costs \$500k.
- ✓ Example, one FITNA producer has downloaded this with zipcode specific output for a PhoneApp that makes for great grassroots interactive television that is also relevant nationwide wherever the same pollution liability exists: lead, hydrofluoric acid, ... Its easy to upload video that uses infrared or x-ray video. Some cameras for that cost \$90k, or you can get an adapter for your iPhone for \$200 to document corporate liability. Think you could get a medical insurer or reinsurer that handles natural and manmade disasters as a sponsor? Audience feedback to mass audience TV will solve problems with funding for clean-up or buying out psychopaths. You control your data with this method and its total cyber-security. We have allies. You can rent some secure cloud spaces. Your data can be backed up and distributed to many places, so no enemy can attack many computer storage locations. If you have likely enemies, protect your studios and personnel. We are endeavoring to get discounts from companies like **Clouidian (India based Cisco partner)**, **IBM**, and **Cisco Cloud** for this. These are quality and usually India or American-built systems with no backdoors to overseas foreign governments.
- ✓ For larger shows the FITNA TV Networks will have a combination of: A) internal; B) internal 2-way to external cloud management security, (hardware/software/firmware companies like **Scality** offer this [Scality is a Cisco partner]; and C) external scalable cloud services if you fluctuate in response to get millions of interested questions, donations, or purchases. The first two will cost you by lease at a fraction of the cost of buying; but the latter is "rentable" for a lot or a little of cloud access. That's what "scalable" means. You thus pay for a lot or a little. The companies that offer lots of cheap Chinese-Communist made servers (that have backdoors you should be aware of if you are doing US politics) are **Amazon Web Services (AWS)**, **Google Cloud**, ...
- ✓ The current business model of cloud storage and retrieval is that cloud companies charge you little or under-market for storage, and then sock it to you or your client's individual retrieval. Software as a Service

(SaaS) for instance has stored 40 years of a famous comedy show's videos for their TV network client. Its retrieval is convenient and affordable; but it is the potential viewer who decides if they want to pay the higher price covering the lower storage cost they do not know they are covering. **FITNA intends to upend this current cloud business model, re-orienting the media-related cloud services to mass audience retrieval volume discount, and accurate storage cost also on volume as programs are more past celluloid and videotape TV is digitized along with your current TV program for later rerun broadcast and retrieval for Video on Demand (VOD). Makes dollars and sense.**

Does Price Vary for Fast or Slow Action Formats?

- ✓ **Yes. You'll need more bandwidth if you have fast motion like a speedboat charity race** logically resolved in **high-definition TV (HDTV)**; than **medium definition (SDTV+)** if people are walking on a street behind your live interviewer, dancing in a studio, or an action greenscreen showing a woodshop buzzsaw ; or **standard resolution (SDTV)** if its just talking heads in a studio, or booths connected via sat. HDTV transmission can be shown on slower mediums, but slower transmission for fast action just doesn't go anywhere fast.
- ✓ **More bandwidth MHz costs a bit more on transmission on throughput to keep the signal up with the action in a race, for instance, or it pixels out and hesitates.** This is true for satellite, streaming via cellular/WiFi/bonded 4-lines for high resolution, and cable. **Pixeling and hesitation causes viewers to change the channel to something they can see and enjoy.**
- ✓ **Note those prices on attached tables per MHz.** With pre-arrangements or automated sensors with some distributors, you can speed up an intro with graphics and a video story; then slow it down for talking heads talking about it with the audience. If the host wants to show the mass audience an audience-member's uploaded video, the MHz will have to increase. This process is sort of like a house's electric meter on how much you use per month, a lot or a little and when, **but anticipating your throughput MHz needs with your format is wise for your budget, bandwidth purchase times for availability, and your show's quality look.** FITNA has experts that can advise you on this throughput and relevant cost estimates.

How do I pay for rights to music or graphics or a script?

- ✓ For a century, intellectual property rights has been handled by Guild unions. For music, **the American Society of Composers & Poets (ASCAP) or BMI.** For graphics, there are many various stock picture and footage houses whose rates are reasonable, and fairly convenient to download, **Alamy, Getty Images, and major studios** have these along with Post-production services familiar with a good rate. For writing or scripts, The Writers Guild of America (WGA) east or west has flat rates agreed to with producers and directors guilds, and percentage of gross receipt recommendations. Just do it right and write.

What is Non-visual Satellite Distribution of Talk or Music?

- ✓ Satellite packagers like **DirectTV & DISH** have some audio-only channels allocated on satellite frequencies. These have been typically used for music decade genres by several music/terrestrial radio broadcast companies via satellite: 1930s-40s Big Band/Swing; Rock n' Roll 50s-present; Country & Western by decades; and other niche markets including non-melody Hip-Hop to Rap. Cable TV often picks these up pre-organized broadcasts from satellite distribution (don't tell anyone) and rebroadcasts them for a fee, according to their own channel identification too.

- ✓ A subscription range of music and talk radio by satellite, eliminating many commercials, is today largely handled by *Sirius* with portable receivers for cars and homes.
- ✓ Background: Despite the first amendment to the US Constitution the Federal Communications Commission (FCC) in 1912 got into the title “company” business of allocating radio airwave frequency bandwidth in 1912, they couldn’t quite anticipate changes in wire and wireless technologies. Many of us young people (at the time) for media freedom, who questioned the FCC’s reason for existence, did succeed in helping to end the nationwide Bell / Western Electric telephone monopoly in the 1980s, forced by the US Congress in 1936. Nevertheless, the FCC has served a market function of arbitrating who has what frequencies; so no interference occurs between commercial broadcasters, government agencies, or non-profit entities. Government interference in free speech by equal/unequal time, and other doctrines was mitigated by Cable TV offering free coverage of Congress and other agencies on C-SPAN. This however, did not anticipate the rise of satellite or now 5 generations of cellular and WiFi ranges.

About 2012, when the FCC followed the conferences and markets’ desire to do High-Definition TV since the 1990 National Computer Graphics Convention, they persuaded microwave relay broadcast TV stations on Very High Frequency (VHF) and Ultra-High Frequency (UHF) and their networks to give up their airwave licenses used in Standard Definition TV in exchange for real licenses in HDTV satellite frequencies and hypothetically virtual ones on cable. For every SDTV license they got traded one HDTV and either 1 SDTV allocation or “frequency” OR 2 audio only frequencies which weren’t really frequencies but de facto call-signs or allocations on ever better technology the FCC has nothing to do with as scarcity was being taken care of by tool providers known as stockholders.

During the 1990s, there was a faint hope for frequency splitting on satellites that carried 24 or 36 transponders; this stalled investment in telecom satellites nearly a decade. After this was proven illusory, even with smaller digital signatures imitating analog sine waves, several companies like Pan American Satellite in 1990 and others around 2000 just decided to launch some big satellites that could carry 500 channels. Hughes-GM-Newscorp-PanAm-Intelsat did. There are a couple of 1,000 channel satellites being readied now. Companies like DISH launched Echostar XV several years ago in case you were wondering that this isn’t new. What is new are other distribution methods that will cause better economy.

- ✓ Today, there is now a demand for more talk discussion that isn’t just one-way and more new tunes in the music in various genres. One talk radio station in Los angles has more listeners than CNN has viewers without comments allowed. Talk Radio at least offers the illusion of interactivity with a few listeners with contrary opinions that get through, radio stations’ website podcasts help; that’s why Talk Radio is more popular than mono-opinion and many music stations. Interactive TV & Audio is made for issues, answers, and solutions in a variety of fields. Now, in what language do you want to talk?
- ✓ The FITNA Executive Producer, Brock d’Avignon, in 2008, recommended to a reporter friend that owned half of a TV station in San Jose, that he use the Digital UHF and or satellite audio frequencies to **target market different languages**: Hindi, Tagalog, and Mandarin that were spoken frequently in Silicon Valley. He not only did that but created **Diya TV** in numerous cities across America on Digital UHF as satellite, cable, & streaming. A decade later, he now has 50M viewers in a few more languages that also includes Americans who don’t speak those languages yet want to know what is going on in those communities to sell to them, and overseas interest in multi-lingual Americans or expatriates doing business here. Niche marketing works well. Science-fiction writer Robert Heinlein stated specialization is for insects; and recommended a person be a multi-specialist and or a generalist, not to mention learn Math. Actually, any of those three methods is a way to make a living in media.

- ✓ Quantify this: FITNA is seeking leaders who would like to rescue and digitize the one-hit wonders sitting in *Musician Federation Halls* over the last century. Three teenagers traveled to save all of Jazz records in one from the floodwaters of Katrina, on the recommendation of Brock d'Avignon. The unheard songs for years are there just waiting, either as originals a few garage bands played for weddings, or dancehalls. ASCAP offers a lien basis for artists from long ago or their estates, with the bulk of the airplay money going to those who rescue, digitize, and distribute them in more recent times. If someone likes a genre of Beach Boy style surf music, and a new tune emerges, the people who like that genre will be drawn to that channel playing something besides just the oldie standards. Just an amateur version of a standard might be enough to cause an attentive ear. Catch a wave, and you're sittin' on top of the world.
- ✓ Young people have grown tired of hip-hop, rap, and rock n' roll after six 4-year cycles of no new distinct "sound" for their generation emerging; so they are going retro with jitterbug, and big band songs; plus doing old school treatments of modern songs called "Jukebox Modern" in Los Angeles area. They participate in international competitions of same with those in their 20s and 30s while learning how to cut a cut with the greyhairs, and then practice with music videos. Since 2015, between 1,000 and 3,000 students desert their hip-hop school dances in Santa Rosa CA to ride over to Ellington 's Dance Studio where around it, dancing in the streets occurs every weekend as downtown is cordoned off streets by the police. They know a trend when they see one. If you want to be a FITNA producer of either music videos or audio songs, then go mining, digitizing, and distributing. A little kineology tracing, helps marketing too. FITNA has talked to one of the biggest names in Motown to encourage such a nationwide mining and musical effort. Plenty of room for rescue and creativity, no matter what age you are. Show the world what you love.

❖ Streaming, though digital, is still 1-way communication; we can use streaming technology to scream back at the show, that's 2-way. For all their digital pioneering, 2-way is still a bit new to Over-The-Top of subscribers and pay streamers. Fortunately for you, they understand it, and want to encourage it with FITNA discounts we pass onto you.

- ❖ At present, full-time Streamers 24/7/30-DAYS on a **combo** of just *Facebook & YouTube* are charged \$40k per month = \$120k per quarter = \$480k/year = \$1333 per show day = \$55 per hour for a small audience. That means a lot more pennies per viewer. Fractions of pennies are possible. Semi-famous personalities previously on satellite or cable TV, can instantly draw a large enough audience to attract enough viewers to cover that. Libertarians Ben Swann and John Stossel who left Fox and CBS are good examples. They are staking their careers on the future of streaming, yet that is not the only mode of distribution that is techno-hip. People needing name recognition or a new show need more awareness building that only several mass media can muster together at much cheaper cost per viewer. Some think *YouTube* can do this on awareness, but unfortunately it does not pay much.

The record on *YouTube* is 14-Billion views over 8 years by a Norwegian young man "PewDiePie" who does consumer reviews of videogames from his bedroom. *YouTube* has paid him only 1/1000th a penny for each click; so he has only made \$14M in that whole time. Sponsorship money was selective to not sway his impartiality. He's made a few gaffes that cost him 30% of his audience. His next nearest competitor "Game Ninja" has 7-Billion views doing the same. This is low pay by any other media standard if you compare Kim Kommando on a radio network doing the same type of show with reviews of technology and games.

- ❖ FITNA's allies as fast high-resolution Streamer technology companies are knocking this price down to 2/3rds to 1/3rd market rate for entire half-hour and hour videos via both non-subscription and any subscription video channels you are on or create. Why? To incubate interactive producers' productions who they hope are also using other distribution like satellite TV distribution to drive many people to their phoneapp or website or channel; because otherwise word-of-mouth or hoped for viral referrals are usually too slow to build an audience versus marketing and discounts. **FITNA has been told by the most advanced Internet streamer's new general rule of thumb rate for FITNA INTERACTIVE PRODUCERS is**
- ❖ **10-cents PER HOUR OR HALF-HOUR SHOW, not merely 10-minutes at market rate.**
Current market rates are:
 - ❖ 10-cents per 10-minutes for a fast-motion high resolution requirement;
 - ❖ Market rate is 7-cents with background moving at medium resolution; and
 - ❖ 3-cents for talking heads or text for 10-minutes streamed.

Hewlett-Packard has a Trivia Quiz game that 2.5M people play per month. *As a new production, you now have the opportunity to have a whole hour or half-hour interactive TV show of any resolution, even live action for this major discount rate, even if hi-resolution action! Wow.* See www.FreedomTVnetworks.com for examples of our proposed networks, plural, that your production theme may fit into.

When we say advanced and fast streaming, that means that FITNA allies can distribute a video signal from a moving racecar to your smartphone in 3-seconds. This satellite+streamer+cheap production budget will assist a goal of ~\$900k for a quarter year distribution. Why should you consider streaming? The audiences that use streaming most are the most techno-hip on computer and Internet devices. Now that's over half of everybody. 53% of households have both a subscription media service like satellite or cable, and an Over-The-Top of subscriptions, or no charge to the viewer subscription streaming (cord cutters). American cord-cutters were 16M in 2015 and by 2021 will be 33M; a 14% increase per year though 2017. However increasingly, the millennials are subscribing to 1-way media Amazon, Hulu, and Netflix that is only interactive enough to order. However, 2-way is what we are making happen with your content designed for more participatory interactivity. Amazon started with content called book ordering and delivery with online payments. Amazon now is the most profitable corporation selling everything and delivering everything at \$52B per quarter. That's 4x more than any other top Fortune 500 corporation. This is a valid business model that has grown while you weren't looking. Amazon Web Services (AWS) made \$2.5B last year. We are negotiating with AWS, Google Cloud, Microsoft Azure that use Chinese servers, and advise American servers like Cisco Cloud, and Cisco partners Scality and Cloudian, and IBM Cloud among others for political programming.

Worried sports leagues like the NFL know millennials aren't watching conventional TV technology and are getting into the OTT market with little or no subscriptions, with or without ads. This opens up 2-way interactivity as much as Fantasy Football, baseball,... for 20 years has made money equivalent to the leagues. Better late than never to catch the ball.

For new info, See Part 3 *Newbie Producer's Guide to Interactive TV: Sports, eSports, Gamer Multi-Platforms*

- ❖ I don't know a thing about advertising or how to begin getting sponsors other than picking up a phone. Where do I start? With yourself not delegating the most important task you have to do, yet if you must try FITNA's

www.1stDibs.space



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Questions, Suggestions, Notes: