What does Geneva Media provide Corporate Advertisers that Up-Fronts Lack? Whether General Motors or General Foods, tracking the value of television commercial costs and benefits has always been an inexact science. The corporation is shown a ratings pattern of a very small sampling of viewership from A.C. Nielsen, or another tracking company, and expected to believe that sales are correlated to marketing costs. This type of correlation DOES NOT EXIST and is a logical fallacy of the highest order. What is known, is that the more consumers tuning into a TV show, the more likely they will be given a positive or negative "impression" of the advertisers' product of service. The impression itself is based on a multitude of issues, including time of day, product, program content, timing, commercial quality and message conveyance, and a host of demographic and psychographic determinants. None of this makes expenditures on marketing and commercial placements viable --or provable—in the long term. Instead, what if there were a way to allocate ad dollars to television promotions and then recapture 100% of these expenditures on a guaranteed basis? More importantly, what if the impressions and product or service purchases were guaranteed, and could be tallied by digital or traditional means? Geneva Media allows ad dollars to be expensed and recouped without loss. Geneva Media also allows ancillary and repeat purchases of the advertisers' primary product or service –as well as participation in the TV show's future profits from digital and DVD distributions. Because networks moved away from single-show sponsorships in the mid-1960's, advertisers have lost touch with show creators, audiences and fans. Geneva Media's structure allows Up-Fronts to become **Forever-Fronts**, by fronting production costs directly, protecting and recapturing ad dollars from loss, and ultimately allowing sponsors to profit from TV's re-runs.

How does Geneva Media help TV Networks and Television Producers become More Profitable? While on the recent bandwagon of his success with Netflix's "*House of Cards*", actor, Kevin Spacey, was quick to point out the absolutely abysmal cost-creation ratios for television network pilot season rollouts. Spacey states, "***113 pilots were made, 30 aired, and 13 renewed, at a cost of $300mm to $400mm…***" What if pilot season had a zero-net-cost, and every show could be made without creating any loss write-off for TV networks? Geneva Media provides another benefit to TV networks and television producers,in that a zero net cost allows well-established producers to have a greenlight on a full season or multiple seasons, as long as the TV network knows in advance that their production expenditures will be at a guaranteed break-even (whether or not the pilot or entire season ever goes to air). Moreover, imagine if every single DVD, online stream or international syndication of a non-aired American TV series were pure profit to the TV network, television producer, or to the Up-Front ad sponsors who participated in half of the series' profits. Spacey and Fincher had the distinct advantage of Netflix's algorithms and viewer feedback to allow Reed Hastings and his team to make the initial justification for two seasons of "House Of Cards", but if the show had been a flop, Netflix would not have what Geneva Media now provides –a guarantee that two seasons would not lose any money.

What Are the Limitations or Restrictions for TV Networks and Television Producers ? Ultimately, every production must comply with the Geneva Media structural mandates, parameters and restrictions. These are no different than what a network or producer currently has to consider for production using soft money. If the network or producer is interested in guaranteeing 100% cost recapture for their pilot or seasonal expenditures, they may have to utilize one of 12 U.S. state jurisdictions (or Puerto Rico), as a partial base of operations for production and the cast and crew hires. In addition, if the network or producer wishes to invoke a broad-based corporate sponsorship, the soft money reimbursements may also have to be active in U.S. states or Canadian provinces that allow such corporate sponsors to directly utilize the tax credits for the reduction of their own tax liabilities –as opposed to selling such tax incentives or credits to a broker at a discount. When Geneva Media reviews a TV Network or television Producer's intended shows in development, the locations and tax credits are generally very apparent, and will not compromise the vision or cost recapture of the upcoming productions. In addition, the same rules for productions apply, in that all states and provinces are different in the types of productions allowed, salary or production cost caps, and fringe benefits or insurance coverage allowed for reimbursements. Finally, U.S. state and Canadian government financial stability is a large factor, as is the need to verify and vet the political risk, sunset provisions, lottery or annual renewal of tax incentives.