

**MTV 25
TRANSCRIPT****Jamie Caring**

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How have you leveraged MTV's global network to cross over artists from one territory to another? Also, who are the artists that MTV has launched on the world stage?

MTV has regionalised, meaning it has gone from being one behemoth, international umbrella channel (where everyone gets the same screen and footage in their local territory) to a localised suite of channels that are linked together by a common network thread. And, the way we've been able to explore artists for different channels has changed over the years. Initially, in the mid-90s, if you were on MTV Europe, then you would automatically go to all the territories we covered in Europe. So artists and bands like Alanis Morissette, Backstreet Boys, Spice Girls and The Fugees got instant pan-European exposure by being on the play list, because there was only one play list and it went internationally. And then, in the late 90s, there was a split between local play list editions and network play list editions. So artists like Radiohead, Daft Punk and All Saints as well as slightly more alternative names like Limp Bizkit, Marilyn Manson, and Dark Punk started to filter in as the landscape changed. Since the year 2000 onwards, the focus has been on network priorities, particularly in Europe. Network priorities are our main vehicle where we support artists internationally and it's quite a strategised way of making sure that all of our, at the moment, 16 different regions in Europe support the same artist on a release.

Going forward, what trends do you think are going to be big for MTV musically?

I have seen the emergence of this, it's difficult to describe because no one has the exact genre for it. It's Goth, skate, punk influence, rock where you have artists like My Chemical Romance. You've got this slow emergence of these kinds of artists and AFI are back with a new album and they were, I guess, pioneers as well.

From MTV Live to Unplugged to Advanced Warning, MTV constantly comes up with new, innovative music initiatives, what do you think such initiatives will look like in the future?

Any initiative we undertake needs to be a multi-screen model, as that's where the company is heading. I think new media formats in the future can be more collaborative with our viewers in a sense that there will be mechanisms where they can, not necessarily vote on new acts, but in some way show their enthusiasm. They should get involved and help us decide which artists to support.

Talk us through a couple of MTV's defining moments, ones that really set the agenda for the music scene generally.

Soon after I joined MTV, the *EMAs* started, November 1994, the first *EMAs* in Berlin. I was a wide-eyed, new staff member going to Berlin to see this huge extravaganza take place. Looking back, it was the first incredible, truly international Music Awards show. So, for me, over the next three years, it was very interesting to see the *EMAs* develop into the most successfully established and distributed award show in the world.

What are the challenges and opportunities for MTV to support music in the digital age?

MTV is a brand, a portal and a way to access artists and content. So, our viewers should be able to access that content anywhere they happen to be and on any platform. There's a whole debate going on about less people are watching TV and listening to radio, but more people are watching live broadcasts and watching things via broadband and mobile. So, it's more of a shift and every medium has a peak in terms of its impact.

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