

EXTRA[®]

SHOW DAILY

NATPE • MIAMI BEACH

WEDNESDAY, JANUARY 22, 2020

WATCH FOR TV CHANGES

BY CATHY CORCORAN

“We built our house almost 100 house ago,” said Laura Molen, president, Advertising Sales and Partnerships, NBCUniversal. “It’s a great house, but we’re competing with brand new construction—new streaming companies like Disney+ and Apple TV+. We had to do some serious rewriting and remodeling to

See ‘STREAMING’ Page 9

VIEWERS PICK FAV TV FARE

BY CATHY CORCORAN

Awards in the TV industry come in all shapes and sizes—typically the result of a process of elimination of nominees who are whittled down as finalists. Winners typically verified by A-list accounting firm representatives all decked out in tuxedos at glitzy galas.

But ever wonder what audiences’ favorite TV shows *really* are?

The Global TV Demand

See ‘Favorite’ Page 7



The Bolder Side of Drama TV panel Tuesday brought together three of daytime TV’s most notorious and infamous talk show hosts: Jerry Springer, Steve Wilkos, and Maury Povich, who offered reflective insights into how their programs have endured the test of time. Along with energy contributed by moderator and actor Mario Lopez, the threesome provided a peek into the stories, scandals, tough talk, and paternity tests that have had lasting impacts on their careers and have entertained viewers for decades.



Despite the frosty temperatures, a warm and festive welcome awaited NATPE-goers on Tuesday evening with host JP Bommel, CEO and president, poolside at the Fontainebleau Hotel for NATPE’s annual opening soiree. Folks arrived to toast each other and brave the chill on what turned out to be one of Miami’s coldest and windiest nights. More party photos, page 10 and 11.

STATIONS’ FUTURES LIGHT UP

BY CATHY CORCORAN

It wasn’t that long ago that local TV stations were moaning. Younger audiences weren’t watching broadcast TV, viewers were cutting the cord to cable providers, and streamers were taking over the marketplace. But lately, pessimism has made an about-face to optimism.

Stations that once just aired local newscasts at noon, 6 pm and 11 pm, are now delivering news 24/7,

See ‘Stations’ Page 2

at deadline

GRB Studios has acquired the finished and format rights to *Family Pictures* from Chimpanzee Productions. Originally produced for PBS, created and hosted by filmmaker and photographer Thomas Allen Harris, the program explores American cities, towns and rural communities through the lens of the family photo album, unearthing rich personal stories that expand our understanding of our shared history, diversity and common values. Each episode of *Family Pictures USA* begins at a community photo-sharing event, where

See ‘DEADLINE’ Page 3

STATIONS' FUTURES LIGHT UP WITH EXPANDING INITIATIVES

CONTINUED FROM PAGE 1

producing programming specifically for their digital brands, even operating their own streaming services. And they're making money doing it.

"Television news is drastically different today from what it was even five years ago," said ABC/Disney's Jennifer Mitchell. "These days, we report, produce and edit the story on a multi-platform basis. We ask ourselves how the story will look on our web site, on our digital feeds, on social media, not just how it will look on the 6 o'clock newscast."

Mitchell is senior VP, Content Development, ABC Owned TV Stations Group. She and her team are responsible for creating and executing multi-platform content and strategies across the group's eight local brands and businesses. She is speaking in NATPE's Wednesday workshop *How TV Stations and Syndicators are Building Digital Content Brands* in Glimmer, rooms 1/2, 4:30-5:15 pm.

A 20-year veteran of ABC, Mitchell said that, as the TV marketplace has changed, ABC has adapted quickly, re-thinking its workforce, growing its pool of content creators and helping them learn new skills. "We've developed an incredibly talented multi-skilled workforce," she said. "They can all write, produce, shoot, and edit news stories. They're all active on social media, too."

Mitchell and her team are especially proud of *Localish*, a digital lifestyle show launched 16 months ago. The show features positive feel-good three-minute stories produced by each of the eight stations in the group.

A recent segment, produced by WABC-TV-New York features two sisters, who found one another as adults when they were researching their family histories. Cecily White and Rosalie Gordon say they were thrilled when they got together, and, within a short time, they co-founded Brooklyn Nail Company, a salon that provides manicures, pedicures and cutting-edge nail art.

Audiences love feel-good stories that go beyond the traditional car crashes, house fires and traditional breaking news reports, Mitchell said. "We have a strong connection to our communities anyway, but *Localish* allows us to deepen those connections and focus on the amazing people who live and work in our areas," she said. The ad-supported program releases new episodes every Thursday, and has become so popular that the group's KABC-TV-Los Angeles airs a 30-minute version of *Localish* weekly on its linear TV lineup.

Over at Tegna Broadcasting, its digital businesses not only complement its traditional on-air programming, they attract new viewers as well, said Chief Digital Officer Adam Ostrow. One of his most important tasks is hiring and retaining employees who know and understand digital platforms. A former editor-in-chief of online news/entertainment website *Mashable*, Ostrow will also speak at the Station Summit workshop on Wednesday.



Rosalie Gordon and Cecily White, ABC O&Os' *Localish*



Bardstown, Tegna's true crime podcast focusing on murders in a sleepy little town

Last year, Tegna, which operates broadcast stations and digital sites in 51 U.S. markets, created Vault Studios, an in-house production company that produces original podcasts in the true crime genre that are based on cases originally reported by its TV station reporters. One of its successful efforts is *Bardstown*, a podcast series that focuses on a series of five murders that occurred in Bardstown, a sleepy little town outside Louisville, KY.

Vault Studios created new

content from the hours of investigative reporting generated by Tegna's WHAS-TV-Louisville news team. The program was distributed via Spotify, Apple, and other podcast services. "We had millions of *Bardstown* downloads," Ostrow said. "Initially, the audience came from the Louisville area, but it soon spread across the U.S. Plans now call for expanding *Bardstown* into a video series. Several other straight-to-video series are also in the works.

"Tegna has always been a big believer in local news and investigative reporting," Ostrow said. "We've created a tremendous library of content that we can use to generate new programming."

Tegna developed a sales force, Premion, to handle its OTT advertising platform, and the company has made a significant commitment to investing in technology to power its new initiatives. Tegna One, a content management system, was created to power its in-house digital

publishing. "It's proprietary and quite innovative," Ostrow said.

"Innovation is a mindset," said Scott Ehrlich, VP, Emerging Platform Content, Sinclair Broadcast Group. "We believe it's at the core of our business." Sinclair is the second largest TV station operator in the U.S., operating 193 stations in more than 100 markets.

In addition to websites and mobile apps, the company last year launched its own streaming service, *Stirr*, free ad-supported TV (FAST TV). It includes access to live news, sports and entertainment. Its most popular channel, *Stirr City*, includes local news on demand, local high school football games, and special events like the annual Martin Luther King Parade held each year in San Antonio. The parade was traditionally broadcast by Sinclair's San Antonio stations, but is now available across the U.S. Other *Stirr* channels include *Cheddar*, *Newsy*, *Comet*, *Pet Collective* and more.

Sinclair is also an early member of the Newson app, which makes local newscasts from more than 250 participating stations available on smart phones and other devices. The app is especially attractive to cable cord-cutters who still want to watch local news. (Though ABC O&Os were founding members of Newson, Disney/ABC recently pulled its O&Os out of project last year. Industry insiders speculate that Disney/ABC is preparing to launch its own local news app/service).

Station group executives are looking at a bright future. "The multicas business has become very vibrant," Ehrlich said. "Opportunity is everywhere you look. As we used to say in my hockey-playing days, 'We're skating to where the puck is going.'"

ABC's Jennifer Mitchell agrees. "Business is good and we're incredibly optimistic about the future," she said. "We have great brand integration across multiple platforms, and a solid monetization plan for our *Localish* brand." The group's diversified distribution strategy ensures that *Localish* is available not only on ABC's own platforms, but also through partners like Huff Post.com, Apple News, MSN.com and others. The show is also available in taxis, and Uber and Lyft vehicles in 14 major U.S. cities.

"We're experiencing tremendous change, but this is an industry that's been undergoing change for years," said Sinclair's Ehrlich. "We're delivering a huge selection of content to people everywhere and we're going to continue to do that. No matter what happens in the future, that's still going to be a relevant mission."

MEDIA SUPER STAR NEXSTAR IS BANKING ON ITS NEW STATIONS, PROGRAMMING



The task force working on designing the studio and newsroom for Nexstar's *News Nation*.

For Nexstar Media Group, 2020 looks like a flagship year, according to founder and CEO Perry Sook, who also carries the titles of chairman and president.

No wonder there. As 2019 came to a close, Nexstar had completed its acquisition of Tribune Media and is now operating 216 stations in 118 markets, covering 63 percent of U.S. TV homes.

That growth has topped Nexstar out as far as current FCC rules allow.

The industry itself, Sook observed, is not apt to face too many challenges in 2020—despite it being a politically-charged year. "Longer term, the local TV business is a \$7.1 billion bet that the media eco system is where we expect to prosper, thanks in large part to the marquee content we lease from syndicators," he said.

Here at NATPE, Sook is scheduled to speak "in conversation" today at 3:15-3:45 pm, Glimmer 1-2

Just as other station groups are flexing their respective media chops, Nexstar Media Group's cable network, WGN America, which reaches approximately 75 million U.S. TV households, is about to launch a live daily three-hour national newscast. Beginning this summer, *News Nation* will air in primetime, from 8-11 pm ET, and will draw on the local market, regional and national expertise of Nexstar's 5,400 local journalists in 110 local newsrooms across the country. *News Nation* will deliver news reporting that is fact-based, impactful, educational and unbiased. Its debut will be concurrent with several third-party syndicated entertainment programs ending their run on WGN America.

In addition to the live nightly newscast, *News Nation's* digital team of reporters and producers will

deliver news 24 hours a day online through *News Nation's* digital properties and its soon-to-be-launched mobile app, *newsnationnow*.

Broadcasting live from a new, state-of-the-art newsroom and studio located at WGN-TV Chicago, *News Nation* will bring viewers breaking news and live video on the most important news stories and issues impacting the nation, as well as regional and local communities throughout the U.S.

While technological advances are nipping at the heels of every industry, Sook said, initiatives "might change what we do, but not the mission—to help local businesses sell stuff. The macro themes of this business are driven by loyal TV advertisers, but those are not considered 'growth drivers,'" he said.

As they evolve, prospective advertising areas such as sports betting and cannabis have the potential to grow stations' revenue—only selectively because those sales are limited by states' regulations, he said, adding that the two categories might drive revenues above historic growth, and then temper with the vagaries of the business cycle.

He believes the most valued characteristics in the industry—and the hallmarks of Nexstar—are persistence and passion. "We need to inspire others to feel that way, too," Sook said.

"We are by far the largest buyer of syndication product in country," Sook said. One of the major initiatives has been to focus on program acquisition for all stations "for a more holistic look at what assets fit our company best. It's a change for us," he said. "The efficiencies will pay off as time goes on."

AT DEADLINE

CONTINUED FROM PAGE 1

people present images long stored in photo albums or stashed away in dusty boxes. Using these pictures as a starting point, the format engages participants in conversation, guiding them through stories of hardship, perseverance and love. The series then goes on location in their communities to expand these family narratives into a deeply personal people's history of the region. ... *Dabl*, a multi-platform, advertiser-supported lifestyle network from **CBS Television Distribution**, has expanded its distribution and acquired more than 400 hours of programming from ITV Studios and all3media international, including popular titles from British chef Gordon Ramsay. Launched nationwide on Sept. 9, *Dabl* (dab-ble) is now cleared in 90 percent of the country. The network, which primarily airs on the digital spectrum of TV stations nationwide, including the CBS Television Stations group in major markets, also recently added cable distribution with Altice. It is also adding popular personalities and series to the

America that will increase the company's presence in the region and impact its global scripted format business. ... **Univision/TVM**, the top Hispanic broadcaster across Latin America, purchased four movie titles marking **A+E's** first Spanish-language sale of Lifetime TV movies. *Univision/TVM* will air *Menendez: Blood Brothers* and *Cocaine Godmother* in 2020. **A+E International** also sold its UnREAL format to Brazilian production unit Floresta Produções. UnREAL, a celebration of strong women working in TV, became a ratings hit and fueled conversation about gender politics in the U.S. ... **CBS Television Distribution** has cleared *The Drew Barrymore Show* in 85 percent of the country. ... **Turner Latin America**, a multi-platform media company in the region owned by WarnerMedia, presenting its new Mexican productions: *La muchacha que limpia*, *Amarres* and *Las Bravas P.C.* ... **Insight TV**, a 4K UHD broadcaster and producer of adventure, action-sports and lifestyle programming, has appointed



CBS Television Distribution's *The Drew Barrymore Show*

network, acquiring more than 400 hours of programming from ITV Studios and all3media international. ... **Banijay Rights**, the leading distribution arm of Banijay Group, announced a multi-season deal with RTL Hungary for its iconic Emmy Award-winning reality format, *Survivor*. The new deal in Hungary follows the success of *Survivor* in Russia where it won the TEFI television award, after being recently rebooted by Mastiff Russia and has already been recommissioned for another series set to air later this year. ... **A+E Networks International** has signed a slate of deals across Latin

Marco Frazier to the newly created position of senior VP, Insight TV Studios U.S. In his new role, Frazier will oversee content production and sales operations to the U.S. ... **Tubi**, a free ad-supported video on demand service, will expand its service into Mexico later this year in collaboration with TV Azteca, one of the world's two largest producers of Spanish-language TV programming. As part of the deal, TV Azteca will offer advertising sales for Tubi in Mexico and promote the service to its massive audience via online and other platforms.

STORIES ARE VITAL TO SUCCESSFUL BRANDING

BY CATHY CORCORAN

“We know that viewers don’t like ads,” said Kaaren Whitney-Vernon, senior VP, Branded Entertainment, Toronto-based Shaftesbury Entertainment. “They do like stories, though, stories about people like themselves.” Whitney-Vernon helps her client brands find a way to get their message to consumers not with traditional ads, but with stories produced as original programming.

Whitney-Vernon will speak today at the workshop, The Challenge of Working with Brands, in the Dazzle room from 10:30-11:15 am.

Shaftesbury recently developed a short-form scripted coming-of-age TV series, *Turning the Tables*, for Schwarzkopf, a subsidiary of the German-based Henkel company that manufactures and sells trend-setting hair styling products. In a series of nine episodes, a young classically-trained pianist discovers the world of EDM (electronic dance music), and gradually finds her own musical voice as a club DJ, mixing her own tracks.

In episode five, Jay, the young DJ, is treated to a style makeover by a friend. Though the jar of got2b product is visible, and Jay uses it to temporarily tint her blonde hair pink, there is no ad, and no overt mention of the hair gel. Rather, the episode depicts a makeover of a cute, but somewhat mousy musician who turns into a Shaftesbury va va voom club performer thanks to her new look.

“This is about much more than product placement,” Whitney-Vernon said. “The underlying message in this series is that this young woman finds her own true authentic voice.” That’s a message that resonates with the target audience of young women.

“Today’s consumers want more



than just product,” she said. “They want to know what a brand stands for, what its values are.”

Branded programming is not just for Gen Z DJs on YouTube either. Shaftesbury’s most recent campaign is *Futurithmic*, an in-depth look at 5G technology developed for tech client Nokia, the company that manufactures the hardware and infrastructure behind 5G. The campaign used an integrated content strategy, developing a website, newsletters, podcasts, and an unscripted video series hosted by well-known Canadian journalist Michael Hainsworth. The series airs on LinkedIn, YouTube and other channels.

Shaftesbury and Nokia assembled thought leaders from around the world to talk about how 5G technology will affect us and change our world. Rory Sutherland, Vice Chairman of Ogilvy Group, talks about artificial intelligence and consumer

purchasing behavior; Jimmy Wales, founder of Wikipedia, advises viewers how to distinguish truth from fake news; futurist author Galit Ariel discusses augmented reality and how it will shape everything from selecting menu items at a salad bar to treating individuals with autism.

Heather Ritchie, Nokia Director of Campaign Strategy for 5G and executive producer for *Futurithmic*, said that the campaign’s primary target audience was corporate technical officers, professionals who buy hardware and software systems for companies like Verizon, AT&T, and T-Mobile, but their secondary audience is individuals whose lives will be affected by 5G, and that includes most of us.

“Unless you’re a tech geek, you probably don’t understand 5G,” Nokia’s Ritchie said. “A lot of people are intimidated by it. We want to educate people and help them understand the connection between technology and humanity. That’s a key element of who we are as a company.”

Ritchie said that everyone featured in the *Futurithmic* videos and podcasts is someone helping to shape the world and make it a better place. “The changes coming with 5G are so big, so profound, we’re comparing it to the first Industrial Revolution,” she said. She added that data speeds will be so great, and data collection so powerful, it will enable us to automate industry, perform remote surgery, even let our cars

drive themselves. “We wanted to get people to think about engaging with this technology, to see how it can improve their lives,” she said.

Whitney-Vernon said she loves working with brands like Schwarzkopf and Nokia. “Successful businesses bring a lot to the table because they really understand marketing,” she said. “When we combine that knowledge with our expertise in programming, the results are great.”

Ritchie said that Nokia met all its campaign goals and more. They evaluated views, length of time spent on their sites, viewer engagement and also determined what it cost to engage with members of their target audience. Then they tweaked their program weekly to deliver the best results. They also devoted substantial resources to promoting the campaign with online advertising. “We believe in budgeting three times what we spend on production to promoting the campaign,” she said, “and our strategy paid off. We had a great campaign that surpassed our goals.”

Ritchie advised brands considering such a project to be thoughtful about campaign objectives, be willing to make tough decisions on how the program content fits and enhances the company brand, maximize the money spent on production, and remember that they’re telling on-brand stories, not peddling product. She’s looking forward to *Futurithmic* Season 2, and plans to make it better than ever.

Whitney-Vernon was equally enthusiastic. “We can’t wait to see what the future brings,” she said.



Turning the Tables for Schwarzkopf’s got2b hair styling products

THE OLYMPICS: GOLD METAL OPPORTUNITY FOR BRANDS

BY CATHY CORCORAN



“Aligning a company’s brand with the Olympics is like capturing lightning in a bottle,” said Mark Marshall, president, Advertising Sales and Partnerships, NBCUniversal. “It’s the biggest thing on television, the biggest thing on any media anywhere.”

This year, the Olympics will be held from July 24 through Aug. 9 in Tokyo. NBC will be there, broadcasting more than 7000 hours of programming to an estimated audience of more than 200 million viewers, offering opportunities for brands to be part of the feel-good message that, for a magical 17 days at least, Americans can come together and remember that we’re all on the same team. Marshall will be among the speakers today at a workshop, 10:30-11:15 am.

Big name brands like Coca Cola, Dow, GE, Panasonic, Samsung, Toyota, Visa, Air BNB, and others have the opportunity to sponsor special broadcasts, background stories on individual athletes and teams, and a wide variety of digital-only offerings.

In partnership with Twitter, NBC will offer real-time pre-games content beginning in February that will include U.S. Olympic Team Trials. During the games themselves, NBC will produce a daily 20-minute original studio program that will air exclusively on Twitter every morning live from Tokyo. The show will focus on game

highlights, athlete interviews, and happenings in and around the host city.

The show will also announce a daily Twitter poll that will determine which athlete, sport, or moment viewers want to watch live on NBC’s Primetime or Primetime Plus later that day. All content will also be live on the @NBCOlympics handle, sold as Twitter in-stream sponsorships by

“The Olympics is not a red event, and it’s not a blue event. It’s a real red, white and blue event that can bring all Americans together. Who wouldn’t want to be part of that?”

NBC Olympics.

“The consumer is in control,” Marshall said. “We can no longer dictate what viewers watch... whenever that is, wherever that is, we want to be there with content, and so do our partner brands.”

Brands can participate in the games by daypart, by network, or by platform, and new technology means they can buy impressions across platforms, depending on audience spikes.

“In just about every Olympics, there’s a Cinderella story,” Marshall said. “Viewership went through the roof when the U.S. men’s curling team captured a surprise gold medal at the 2018 Winter Olympics in Pyeongchang, South Korea. Now we can allocate messages from our brand partners to special coverage when something

unexpected happens.”

Of course, NBC has successfully tied its own brand to the Olympics for more than 20 years, covering every Summer Games since 1998 and every Winter Games since 2002. Its new streaming service, Peacock will launch in April, and viewers can access exclusive content on Peacock, as well. NBCUniversal is counting on drawing viewers from broadcast to the new streamer, and to digital channels.

This year, the Olympics will air mid-way between the Democratic National Convention, held July 13 through 16, and the Republican National Convention, held Aug. 24 to 27.

In an era of extreme divisiveness, Marshall said, “The Olympics is not a red event, and it’s not a blue event. It’s a real red, white and blue event that can bring all Americans together. Who wouldn’t want to be part of that?”

This year, the Olympics will air mid-way between the Democratic National Convention, held July 13 through 16, and the Republican National Convention, held Aug. 24 to 27.

BRANDON TARTIKOFF LEGACY AWARDS

Receiving **NATPE's 17th venerable Annual Brandon Tartikoff Legacy Awards** are award-winning actress **Christine Baranski**; ABC Entertainment President **Karey Burke**; prolific TV creator, producer and writer **Courtney A. Kemp**; president of NBCUniversal's Telemundo Global Studios, **Marcos Santana**; and Chairman, WarnerMedia News and Sports and President, CNN Worldwide, **Jeff Zucker**.

They will receive the prestigious awards during the **NATPE Miami 2020 Conference** at a dinner gala today at the Fontainebleau Hotel. The dinner, with its A-list attendees, benefits the NATPE Educational Foundation, with a portion going to the Broadcasters Federation of America (BFOA).

Named in honor of Brandon Tartikoff, one of TV's visionary programmers, the Brandon Tartikoff Legacy Awards were created to recognize an exceptional ensemble of professionals who exhibit extraordinary passion, leadership, and independence in content programming.

The **NATPE** Educational Foundation was launched in 1978 by the late Lew Klein to promote educational activities and focuses on faculty development, recognizing that improving faculty knowledge translates into better classroom experiences for students. The initiative has impacted thousands of students, some of whom now have illustrious careers in the industry.

Five Minutes With... Marcos Santana

President of NBCUniversal Telemundo Enterprises' Telemundo Global Studios, Santana leads the division's domestic and international scripted production units, including Telemundo Studios, Telemundo International Studios and Telemundo International, as well as all of the division's co-production partnerships. Under his direction, each entity produces its own unique brand of content geared to reach distinctive audiences.



me was my mother. Since I was very young, my mother knew and understood my passion for television. When I was in my early 20s and started working in the industry, I remember her telling me, "This will be your career and life, I know you will do it well, and go far."

What is your proudest accomplishment—personal and professional?

My proudest personal accomplishment has been without a doubt my daughter and my relationship with her. I'm so proud her accomplishments as a young woman. She just graduated from college and she is an advocate for climate change and sustainability.

Professionally, I think my proudest accomplishment has been mentoring the next generation of Latino creators. I feel a great sense of pride knowing that those who I've mentored have reached great roles within the industry, along with propelling Latino content around the globe, bringing it to new areas in eastern Europe, Asia and Africa.

Who was or is your mentor(s) or the person you most admire?

Without a doubt a mentor of mine is Don Browne. A man who reported on the war in El Salvador and without speaking the language, really understood the value of Spanish language television. He spearheaded Telemundo when it was first acquired by NBC and really helped us put Spanish language content in the mainstream.

If you were not now involved in media, what other profession would you like to follow?

If weren't involved in media, I would have liked to be an architect. I am very involved with

the set design of all of our productions and I have a great passion for architecture and art design.

What do you like to do in your spare time?

I love paddle boarding. I live right by the water and every morning as soon as the sun is out I put on my headphones and go out for at least an hour. I don't have a lot of free time, but I really do enjoy exercising and try to dedicate some time outside of my time working and spending time with my family.

What is your greatest strength? Your greatest weakness?

A weakness of mine is I am too quick to trust people. I still have not learned that trust is a process which is earned, not given.

I really consider my ability to spot talent my greatest strength. I am quick to recognize talent right away and nurture it.

What are three things most people don't know about you?

I am a very private person. A lot of things are said about me but in reality I am very guarded about my personal life. All my social media is private, I am very protective about my personal life and family.

I am a very simple man, contrary to popular belief. I really enjoy the simple things in life, like nature. I would much rather spend time outside or reading a good book than doing extravagant or luxurious things.

I love cooking. I come from a family of cooks, I was raised around a kitchen. My grandfather and parents always cooked, and three of my brothers went on to become chefs.



Christine Baranski

An Emmy, two-time Tony, Screen Actors Guild, Drama Desk and American Comedy Award winner, currently stars as Diane Lockhart in the CBS All Access original series, *The Good Fight*, a role she originated on CBS' *The Good Wife*. Other TV credits include her Emmy-winning role on *Cybill*, *The Big Bang Theory*, and *Frasier*. Film credits include: *Mamma Mia! Here We Go Again* and *Mamma Mia!* She was most recently seen in the Netflix feature *Christmas on the Square*. A graduate of the Juilliard School, Baranski received her big break in Tom Stoppard's hit Broadway comedy, *The Real Thing*, directed by Mike Nichols, for which she won a Tony Award and a Drama Desk Award.



Jeff Zucker

Named chairman, WarnerMedia News and Sports in March, 2019. He has also served as president of CNN Worldwide since 2013. Zucker oversees all of WarnerMedia's live programming, including all divisions of CNN Worldwide and Turner Sports. At CNN, that includes CNN International, HLN, all of CNN's digital properties, and *Great Big Story*. His sports portfolio includes Turner Sports, Bleacher Report, and the AT&T Regional Sports Networks.



Karey Burke

President of ABC Entertainment, is responsible for all development, programming, casting, marketing, business affairs and scheduling operations for ABC prime time and late-night. Burke has developed some of the most buzzed-about live events of the year, including live in front of a studio audience Norman Lear's *All in the Family* and *The Jeffersons*, which have each more than 23 million total viewers on broadcast alone, and won the Emmy for Outstanding Variety Special (Live), the only major category win this year for a broadcast network; and *The Wonderful World of Disney presents: The Little Mermaid Live!*, the highest-rated live broadcast musical in four years.



Courtney A. Kemp

A highly regarded creator, showrunner, and producer in the TV industry, is the creative force behind Starz's critically acclaimed gritty New York drama, *Power*, currently in its sixth and final season. Under Kemp's leadership as series creator and showrunner, *Power* has consistently over-performed in viewership and continues to elevate itself above its competition in an oversaturated TV landscape. *Power* currently boasts an average weekly multiplatform viewership of over 10 million, making it the second-most-watched series on premium cable.

When: Wednesday Time: 5:30 - 8:45PM Where: Fontaine Ballroom, Fontainebleau Hotel

SCENE & HEARD

SCENE & HEARD



Entertainment Studios' Byron Allen, winner of Super Bowl tickets Patrick Paolini, Jr, GM, WTTG — Washington, DC TV, Andrew Temple



CBS' *The Drew Barrymore Show*'s Steve LoCascio, Drew Barrymore, Elaine Bauer Brooks, Jonathan Bingman



Small Town Big Deal's Rodney Miller, Jann Carl



MGM's *The Lauren Lake Show*'s Kitty Gambel, Endyia Kinny-Sterns, Lauren Lake, Barry Poznick



Fox First Run's Meredith Vieira



Banijay Rights' Elliot Chalkley, Lucas Green, Carlotta Spencer, Andreas Lemos, Kate Humphreys, Tim Mutimer



Shorts TV's Carter Pilcher



Carsey-Werner's Paul Schreiber, Jim Kraus



Verance's Nil Shah, NATPE Board Member



Tubi's Adam Lewinson



Some Brits at NATPE: Janice Strangward, Nicky Davies Williams, Rick Barker, Elfyn Morris, Jonathan South



Global TV Demand Awards' host and presenters of the Global TV Demand Awards Hailie Sahar, Jerry Springer, Martin Love, Carson Kressley, Esai Morales, Emily Swallow

SCENE & HEARD

SCENE & HEARD



VIEWERS VOTE FOR THEIR FAVORITE PROGRAMS

CONTINUED FROM PAGE 1

Awards, to be presented for a second year at NATPE by Parrot Analytics, are selected by a compilation of data. Winners are recognized solely on the basis of being posted as “most in-demand” by viewers’ input around the world in 12 categories.

from Latin America, Series Debut, Drama Series, Variety Series, Reality Series and Series in the World.

To select the contenders and winners, Parrot Analytics measures the demand for TV programs using such data as social

content, she said. The Demand Expressions metric represents the total audience demand being expressed for any title across all platforms, in any market.

While the data collection process has not varied since last year, a change in industry trends this year has influenced the 2019 awards. “We have expanded the presentation to include many new categories. This is a reflection of some of the exciting trends we’ve seen in content genres. For example, the growth of the superhero genre and exports from Europe, Latin America and Asia,” she said.

Some of the contenders this year were unexpected entries, Zabarsky pointed out. “We were definitely surprised by *The Mandalorian*. Even with its late de-



Most In-Demand TV Show:
Game of Thrones

This year the 2019 awards are based on audiences’ in-demand data compiled from from Jan. 1 to Dec. 31.

The award categories include Most In-Demand: Digital Original, Export from Europe, Export from Asia, Superhero Series in the World, Comedy Series in the World, Documentary Series in the World, Documentary Series in the World, Export



Most In-Demand Reality Series: *The Voice*

but and in only a handful of international markets, the series is now a contender for the Most In-Demand Series Debut of 2019,” she said.

The awards reflect the rapid and abrupt changes in the industry, and how audiences consume content, she said. “The awards draws attention to the fact that we are in a very different media world than we were five or 10 years ago,” she said. “The influx of OTT platforms and content being made available to consumers in various ways and across all devices has radically changed the way we gauge the success of a show.”

Last year’s winner for Most In-Demand Show in the World was *The Walking Dead* which is again a contender in that category this year, along with *Game of Thrones*, *Stranger Things*, *The Flash*, and *WWE Monday Night Raw*.

media engagement, video streaming, peer-to-peer protocols, sharing, blogging and research platforms, said Rebekah Zabarsky, Director, Marketing, Parrot Analytics and Executive Producer, Global TV Demand Awards. Parrot Analytics is the only company that captures, weighs and combines all the touchpoints into a single measure of global demand for



Most In-Demand Superhero Series: *The Flash*



Most In-Demand Variety Series: *The Daily Show*

GLOBAL TV DEMAND AWARDS’ MOST IN-DEMAND SHOWS ...IN THE WORLD

TV Show
— *Game of Thrones*

Digital Original
— *Stranger Things*

Drama Series
— *Game of Thrones*

Comedy Series
— *The Big Bang Theory*

Documentary Series
— *Planet Earth*

Variety Series
— *The Daily Show*

Reality Series
— *The Voice*

Series Debut
— *The Mandalorian*

Superhero Series
— *The Flash*

Export from Latin America
— *La Rosa De Guadalupe*

Export from Asia
— *One Punch Man*

Export from Europe
— *Peaky Blinders*

In addition, a special **Global Iconic Demand Award** was presented to David Crane and Marta Kauffman, co-creators of the TV series *Friends*, in acknowledgement of its enduring popularity around the world. David Crane accepted the award on behalf of himself and Kauffman.

WATCH FOR MORE CHANGES IN TV LANDSCAPE

CONTINUED FROM PAGE 1

stay relevant in the market.” But, Molen said she’s confident that the remodel is going well. She and other industry professionals spoke on NATPE’s Tuesday panel, *The Future of Television is Here: Constant Evolution and Continuous Opportunity*.

Last week, NBCUniversal unveiled details about Peacock, their new streaming service that will offer what Molen called “a hybrid,” one that combines traditional streaming content with live programming and a heavy diet of sports. Although it will offer some ad-free service, it will rely mostly on ad-supported content. In a streaming universe dominated by subscription-based services Netflix, Amazon, Hulu, and HBO Max (launching in May, 2020), some industry execs were surprised.

They shouldn’t be, said Alexia Quadrani, Managing Director and Senior Analyst, J.P. Morgan Chase’s U.S. Media Equity Research. “Research tells us that 30% of total TV viewing currently takes place on OTT platforms,” she said, “but only 3% of total advertising dollars are allocated to that sector.” Quadrani said she believes that most, if not all major streamers, will eventually offer more ad-supported programming.

Peacock is working with major partners Target, State Farm, Eli Lilly, Unilever, and others to deliver content to viewers that allow them to go deeper into their brands. “Unilever’s Dove soap brand has a great campaign, Real Beauty,” she said, “but up until now, it’s only been available in print ads, on their websites and on YouTube.” Peacock will produce and air short-form content like Real Beauty, content produced by and for brands. “It will allow our brand partners to drive their businesses in whole new ways,” she said.

NBCUniversal is challenged in delivering its streaming service because it’s a

broadcaster, a traditional business driven by the need to turn a profit. Other streamers, including Netflix and Apple TV+ are tech companies, and tech stocks are valued differently.

Shahid Kahn, Managing Partner,

Sine. That’s Discounted Cash Flow for those not familiar with high level accounting. Sine is Co-Founder and Partner at The Raine Group, a consulting company whose clients have included Viacom, Google, Time Warner, Comcast and Disney.

DCF is a financial model that values a company by forecasting its cash flows and profit margins, then discounting those flows using a weighted average cost of capital.

Netflix and other companies such as Uber benefit from DCF, but cash flow projections don’t always work out the way the models say they will. “The (stock) market is beginning to turn on companies like

Cole, Director of the Center for the Digital Future, USC’s Annenberg School of Communications, asked panelists to predict what the streaming universe will look like two years from now.

Chase’s Alexia Quadrani said that when she looks at streamers’ projections for subscribers, and adds them up, the numbers are just not realistic. “Two years from now may be an inflection point,” she said. “Subscribers are going to be asking themselves how many services they’re paying for. Are they still watching all these channels? That’s when they’ll start to cut back.”

Panelist Mark Greenberg, former president and CEO, consulting firm MSGCI, challenged panelists to look at their smart phones. “How many apps do you have on there? And how many

do you actually use?” In the heyday of cable, more than 200 channels were available to viewers, but most households actually only watched an average of 15. “No matter how sophisticated the technology, we’re still dealing with human behavior,” he said. “We’re overwhelming consumers with choices.” He predicted that viewers would eventually revert to buying packages from bundlers like AT&T TV.

So which streamers will survive? Panelists agreed that the big players—Disney, HBO, Peacock—would probably remain, and niche players like WWE would hold onto their market share, but

mid-sized streamers would probably be crushed by the competition. “I think we’ll see an evolution typical in the media industry,” Greenberg said. “It happened with cable, it happened with magazine publishing, and it will probably happen here, too.”

NBC Universal’s Molen praised parent company Comcast for leaning into delivering what consumers say they want. “Customers said they wanted to cut the cord and drop cable programming,” she said. “Comcast said, ‘Okay, we’ll provide broadband.’”

It’s that kind of thinking that will help streamers—even the biggest ones—survive and thrive in the new media world.



Mark Greenberg, former president, MSGCI Consulting



Laura Molen, President, Advertising Sales and Partnerships, NBCUniversal



Jeff Sine, Co-Founder and Partner, The Raine Group

Meridian Advisory Group (MAG), said, “Netflix can spend \$17 billion on content because their cost of borrowing money is cheap. That gives them a huge advantage over traditional broadcasters.”

“It’s called the DCF model,” said Jeff

acquisition. Then they spend money on promotion, money on technology, money on customer service. “I’m not sure how you make a profit on this,” he said.

Of course, no one knows if the market will turn, or if tech stocks will just continue to soar. Moderator Jeffrey

WHAT'S THE ONE THING PEOPLE JUST HAVE TO DO WHILE THEY'RE AT NATPE?

BY CATHY CORCORAN



I love to walk around the pool at the Fontainebleau to see the cabanas, the logos, and all the production companies on display.

I still sometimes pinch myself that I get to work in this business.

- Stacey Lynn Schulman, Chief Marketing Officer, Katz Media Group

I like to have a martini at the Soho House. It's my favorite spot in Miami Beach.

- Shahid Khan, Managing Partner, MAG Consulting Group



I want to hang out in a club in South Beach and listen to music.

- Heather Ritchie, Director, Campaign Strategy for 5G, Nokia



I like to have a cocktail at the Soho house. It's the Miami outpost of the original Soho House in London.

- Kenton Allen, CEO, Big Talk Productions



I'm looking forward to checking into my accommodations. We've rented a yacht that's docked across the street from the Fontainebleau.

- Dawn McCarthy-Simpson, Director of International Strategy, PACT-UK

WHAT TO DO?

CRITICS' CHOICES RIPPED FROM MIAMI BEACH HEADLINES

Editor's Note: NATPE 2020 returns to the Fontainebleau Resort in Miami Beach for three action-packed days of distinguished keynotes and insightful panel sessions. Make sure to carve out some time to relax, unwind, and enjoy the surrounding area. **EXTRA EXTRA** went behind the local critics' headlines to curate insiders' favorites, delving into some well-known and hidden gems unique to the Magic City.



GITANO AT CASA FAENA

Imported from Tulum, Gitano at Casa Faena is chief executive officer and chef James Gardner's new Miami sensation. The Mexican fare restaurant (located across the street from the Faena Hotel) opened during Art Basel in December. It occupies the 40-room Casa Faena boutique hotel, which features a rooftop terrace and a lounge. The menu offers dishes found at several of their other locations and includes offerings such as the Oaxacan Truffle Quesadilla (\$21), Brook Trout in Banana Leaf (\$28), Crispy Duckling Barbacoa (\$32), and Churros con Chocolate (\$12).

GRUPOGITANO.COM/GITANO-AT-CASA-FAENA



BASEMENT MIAMI

Head to the Basement at the Edition Hotel for some subterranean fun. This is not your grandfather's basement either. Basement Miami offers activities you won't find anywhere else. Want to go ice skating? Too skitish for ice skating? Try your hand at bowling. Adjacent to the rink is Basement Bowl, a four-lane bowling alley with massive LED screen displays and interactive lighting that syncs to each bowler.

EDITIONHOTELS.COM/MIAMI-BEACH/BASEMENT • 786-257-4600



LINCOLN ROAD MALL

The Lincoln Road Mall has changed a lot in the past year. It has become a major shopping destination for locals and tourists alike. Stores such as H&M, Sephora, Nike, Apple, Original, and Anthropology join hundreds of others in this outdoor pedestrian mall, also known as the Lincoln Road District. The arrival of the Lincoln Eatery just off the main road has also put a spotlight on the growing number of dining concepts in recent months. The Lincoln Eatery features 16 fast-casual restaurants.

LINCOLNROADMALL.COM



MIAMI BEACH BOTANICAL GARDEN

Miami Beach's flourishing art scene means there are no shortages of exhibitions. The Miami Beach Botanical Garden's current exhibit, The Secret Garden, is on display now until Jan. 26. Don't miss out on the opportunity to experience "a celebration of the joy of creativity and the splendor of nature, in spite of its many possible meanings." Tuesday through Sunday, 9 am-5 pm.

MBGARDEN.ORG • 305-673-7256

PUBLISHER
SANDRA DRIGGIN

EDITOR
SHARON DONOVAN

ART DIRECTOR
CHRIS CUDDY



21 MCGRATH HIGHWAY
SUITE 405
QUINCY, MA 02169
TEL: 617-773-6996, FAX: 617-698-1254
extraextra.biz
©2020 All Rights Reserved

REPORTERS
CATHY CORCORAN
DANIELA ORTEGA

PHOTOGRAPHERS
ALEX MATEO

CONTRIBUTOR
ANGELA BETANCOURT

NATPE Press Room Splash 13/14

Email news and announcements to Sharon Donovan at editor.extraextra.showdaily@gmail.com

Daily deadline is 2 p.m.

For advertising sales contact Sandra Driggin (cell, 617-212-4000).



2 0 2 0

CABLE HALL OF FAME

THURSDAY,
APRIL 30, 2020

ZIEGFELD
BALLROOM

NEW YORK
CITY

THE CABLECENTER

CONGRATULATIONS TO OUR 2020 HONOREES



BRIDGET BAKER
CEO,
BAKER MEDIA INC.



JAMES A. "JIM" BLACKLEY
ADVISOR TO
THE CEO,
CHARTER
COMMUNICATIONS



CATHY HUGHES
FOUNDER &
CHAIRWOMAN,
URBAN ONE



ALFRED LIGGINS III
CEO, URBAN ONE;
CHAIRMAN & CEO,
TV ONE



JEFF MARCUS
CABLE PIONEER



DAVID N. WATSON
PRESIDENT & CEO,
COMCAST CABLE



JEFF ZUCKER
CHAIRMAN,
WARNERMEDIA
NEWS AND SPORTS;
PRESIDENT,
CNN WORLDWIDE

TOP 5 REASONS

— TO ATTEND THE —
CABLE HALL OF FAME

1. It's the **best party** of the year.
2. It's the **best opportunity** to see all your friends in one night.
3. It's the **best excuse** to stay out late on a Thursday night.
4. It's the **best people** in the **best industry**.
5. **Open bar.**

- Jana Henthorn,
Cable Center President & CEO

REGISTER NOW

FOR MORE INFORMATION OR TO MAKE YOUR
SPONSORSHIP RESERVATION, CONTACT US AT

720.502.7513 / chof@cablecenter.org

www.cablehalloffame.com / [#CableHOF](https://twitter.com/CableHOF)

THANK YOU TO OUR MEDIA SPONSORS

Cablefax

**Multichannel
News**

CYNOPSISMEDIA