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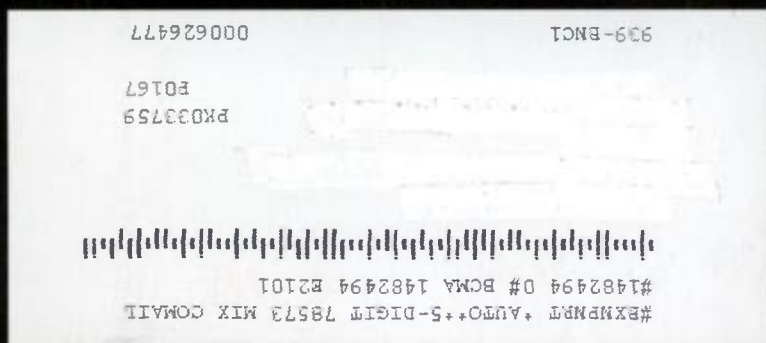
EMMY AWARDS:
HANDICAPPING
THE NOMINATIONS

HOLLYWOOD HEROES

The 2022 Wonder Women of L.A. —
and Woman of Influence Holly Robinson Peete —
are set to shine during L.A. TV Week



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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR) www.futureplc.com

11 WONDER WOMEN OF L.A.

FEATURES

11 WONDER WOMEN OF L.A.

Meet the 15 business stars who'll take center stage as we honor the best of the West Coast on June 6.
PLUS: Woman of Influence Holly Robinson Peete on making content and making a difference.

8 SPECIAL REPORT: EMMY AWARDS
Emmy voters will this year will face the daunting task of picking the best from a disparate group of shows in what feels like an environment of almost infinite content.
By Paige Albiniak

38 40 UNDER 40
This year's crop of emerging West Coast executives was so strong, we couldn't stop at just 40. Meet 42 up-and-comers driving innovation across all sectors of the TV industry.



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EMMY AWARDS

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Vol. 152 • No. 3 • June 2022 • B&C Broadcasting & Cable (ISSN 1068-4827) (USPS 066-000) is published monthly by Future US, Inc., 130 West 42nd Street, 7th Floor, New York, NY 10036. Periodicals postage paid at New York, NY, and additional mailing offices. POSTMASTER: Please send address changes to Broadcasting & Cable PO Box 848 Lowell MA 01853. Printed in U.S.A. © 2021 Future US, Inc. All Rights Reserved.

FUTURE

Connectors
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NextGen TV Slowly Finds Its Direction

NAB Show highlights ATSC 3.0 spec's progress in transportation, education



By Gary Arlen
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Transportation, education and maybe a few public-sector projects — but relatively scant video ventures — are emerging as the first marketplace realities for Next Generation TV. Although the barrage of supply-side promises from the usual gang of ATSC 3.0 supporters persisted during April's NAB Show in Las Vegas, actual demand-side implementations are still largely dreams of the future.

Nonetheless, the convention's parade of announcements and progress reports indicated the array of NextGen TV promises is starting to materialize. In particular:

- Sinclair Broadcast Group plans to field-test video and data features at electric vehicle charging stations in Florida (in collaboration with USSI Global);
- BitPath is introducing its NavPath venture for "precision positioning" and plans to roll out services in Portland, Oregon, and Las Vegas;
- Gaian Solutions is adding 3.0 interactive education features on *Curious Crew*, a kids show on PBS station WKAR East Lansing, Michigan.

Moreover, NextGen TV cheerleaders in Las Vegas were ecstatic about a new deal with MediaTek, the semiconductor maker known for its systems-on-a-chip (SoC) technology, which will work with the Pearl TV consortium on a "FastTrack to NextGen TV" project. The goal is to accelerate TV set makers' production of NextGen TV receivers and related devices, including mobile receivers.



Throughout NAB Show, Pearl and other NextGen TV promoters made note of the growing sales of ATSC 3.0-equipped TV sets, which are expected to account for 2% of total U.S. TV sales (4.5 million units) this year, according to the Consumer Technology Association's latest forecast. CTA predicts sales of such sets to rise to 10% next year and reach an "inflection point" (19% or 15.7 million units) in 2024.

The MediaTek commitment "raises the prospects for NextGen TV adoption in more mainstream TVs since so many TV makers use SoC chipsets from MediaTek," researcher Paul Gagnon, VP at NPD Group and an industry adviser on consumer technology, said. And there were "next generation" follow-on promises in Las Vegas, such as a water-marking pact between LG Electronics and Verance, to enable personalized

Sinclair president and CEO Chris Ripley shared results of the company's EV charging station datacasting field trial with NAB Show attendees.

interactive features in NextGen TV receivers. Separately, Evoca TV, the independent ATSC 3.0 broadcast pioneer, revealed successful tests of a cross-polarization technology that could double the capacity of internet protocol data delivery from a TV channel.

Overall, the NextGen TV presence at NAB Show — which included a larger-than-ever exhibit area — demonstrated a modicum of progress during the pandemic years. Sales reports from ATSC 3.0 set-makers (still only Sony, LG Electronics and Samsung, with Hisense planning to start production soon) total barely 4 million units to date. Purchasers of high-end TV sets (the ones with NextGen receivers) probably don't know that 3.0 is built into the devices since there is almost no way to see any programs, Gagnon told B+C Multichannel News.

Revving Up Datacasting

Sinclair Broadcast Group president and CEO Chris Ripley revealed details of a datacasting field trial, transmitting ATSC 3.0 data and video to electric-vehicle charging stations in 28 markets in collaboration with USSI Global, a Florida company that manages network, media, broadcast and digital signage ventures. The project will begin with two charging stations in West Palm Beach, Florida. Resembling existing "gas station TV" pumps at many self-service stations, the USSI Global/Sinclair project will deliver "curated, targeted, unique" programming via the ATSC 3.0 IP data feed from the local TV station. Sinclair owns CBS affiliate WPEC West Palm Beach, Florida.

Gaian Solutions, a Silicon Valley developer of content delivery products for ATSC 3.0 and other platforms, revealed its pilot education project at WKAR, the Michigan State University-owned public TV station. The project uses Gaian's Mobius Experience Loop for an interactive *Curious Crew* show, intended to develop interest in STEM (Science, Technology, Engineering, Math) topics among K-12 students.

Ashwini Kotaru, Gaian's business

operations manager, said part of the project involves use of a real-time artificial intelligence system. "The show's creative and planning team use the analytics data to plan future show topics, formats and further improve engagements," Kotaru told B+C Multichannel News.

BitPath president and CEO John Hane said "precision positioning" is an important opportunity for ATSC 3.0 data services, among the "large number of projects we're analyzing that may turn into viable businesses." BitPath is the operating name of Spectrum Co, LLC, which is owned by Sinclair Broadcast Group and Nexstar Media Group.

At NAB Show, BitPath unveiled its BitPoint and NavPath applications, which it calls "game-changing" position, navigation and timing (PNT) services. They will provide applications to support traffic management, accident control, package delivery and ride-sharing. BitPath plans to launch NavPath in several markets this year with expansion next year to its entire footprint.

Hane cited forecasts that the compound annual growth rate of the PNT sector will surpass 22% for the coming decade, compared to 9% for streaming services. He said BitPath has already begun working with system integrators to develop and enhance features in the "robust marketplace" for navigation, positioning and other services that can use the broadcast spectrum with a "significantly enhanced value."

BitPath's first NavPath rollouts will be in Portland and Las Vegas, while it continues to launch ATSC 3.0 in more locations during the rest of this year.

Evoca TV, the Idaho-based hybrid OTA/Internet TV service, revealed that it has just successfully demonstrated the first-ever cross-polarization functionality of the ATSC 3.0 standard. Evoca CEO Todd Achilles said the MIMO (Multiple Input and Multiple Output) feature could double the amount of data that 3.0 signal can convey. The Evoca system, using both horizontally-polarized and vertically-polarized transmission and reception, was successfully tested on its

flagship channel in Boise just before NAB Show.

For its part, Pearl TV said it had launched Run3TV, a web platform based on the A/344 Interactive Content broadcast standard that enables stations to offer hybrid TV services, including interactive and on-demand features, to over-the-air viewers. Pearl TV did not reveal specific markets that will deploy Run3TV technology.

Promises and Perspective

Another indicator of the growing interest in 3.0 is the number of hopeful vendors who are hopping aboard the hype machine. For example Verance, known for its content measurement and enhancement technologies including digital watermarking, announced a deal with LG Electronics to put its ATSC 3.0 "Aspect" watermark firmware into LG NextGen TV receivers.

The watermark technology will enable the 3.0 receiver to offer interactive capabilities, including customized and personalized features such as sports interactivity (hometown announcers and watch parties). Verance CEO Nil Shah said the technology enables the information required for two-way services in a connected smart TV set to pass through any distribution environment, including over HDMI links and

Evidence of pandemic-era progress for NextGen TV was on display at NAB Show.



through existing distribution equipment and set-top boxes. He said "LG's embrace of the Verance Aspect watermark will serve as a driving market force."

Consultant Myra Moore, president of Digital Tech Consulting Inc. in Dallas, said optimism for the NextGen TV transition is widespread, but "getting there is a long process."

"Broadcasters are setting up the infrastructure," she said, pointing out that stations recently went through the spectrum repack, which often required building a new antenna. She also points out that as a result of the repack, broadcasters — which compete for business — now recognize they are sharing spectrum, which may generate more appetite by the broadcast licensees to collaborate on new ventures.

She cited Evoca's subscription NextGen TV projects as an illustration that "someone with good imagination" can demonstrate "there is more than one way to use this standard."

"There are so many moving parts that haven't happened before," Moore said, calling 3.0 "a tool that can do a lot more" than broadcasters have previously been able to offer. She cited data service and other non-traditional offerings that are forcing the industry to find resources so that they can build and offer new services.

The Broadband View

Coincidentally, the monthly virtual meeting of the Media Institute, a Washington, D.C., think tank, was held on the Tuesday of the NAB Show week (historically, the group — with its core of broadcasting executives and lobbyists — would have avoided such a scheduling conflict). Perhaps, less coincidentally, the speaker was Michael Powell, president and CEO of NCTA-The Internet & Television Association. In response to a question from B+C Multichannel News about the cable industry's view of NextGen TV, Powell warned the broadcasters' "ambitious" data objectives "come with risks" that may "pose burdens on other industries and consumers." ●

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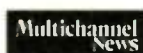
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THE WATCHMAN

Senior content producer Michael Malone's look at the programming scene



Pistol



By Michael Malone
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FX Shoots from The Hip with 'Pistol'

Pistol, an FX limited series from Danny Boyle about the Sex Pistols, premieres on Hulu May 31. The series is based on Steve Jones's 2017 memoir, *Lonely Boy*. Jones played guitar in the punk band, alongside Johnny Rotten and Sid Vicious.

Boyle seeks to capture "how incredibly dull" England was in the '70s, he said during a press event. "I can remember trying to explain, because your lives are so full now, there's so many opportunities ... there's so much in the world, and there was so little then."

Boyle added, "You felt like you were young and then you were old, and there was nothing in between."

Anson Boon plays Johnny Rotten, Toby Wallace portrays Steve Jones, and Louis Partridge is Sid Vicious. Malcolm McLaren, Chrissie Hynde and Nancy Spungen are also characters in the series.

All six episodes drop on premiere day.

Boyle said the Pistols, in true punk fashion, shook up dismal England to its core. "They were the fountainhead that changed it for so many other people coming after them," he said. Working-class kids no longer felt they had to follow their father into the factory. "You could do whatever the f--k you want," Boyle noted.

Wallace spent time with Steve Jones to get the right context into his character. "At the heart of

him and at the heart of our story was this traumatic experience that he had gone through that birthed that type of anger that I think he shares with Malcolm," Wallace said, "and out of the anger was birthed the Pistols."

'Tom Swift' Features 'Black, Gay Iron Man'

Also premiering May 31 is Tom Swift on The CW. Played by Tian Richards, Swift is a wealthy inventor with boundless charm. His father disappears, and Swift is thrust "into a breathtaking adventure full of mysterious conspiracies and unexplained phenomena," according to The CW.

The character was introduced in season two of *Nancy Drew*. Like *Nancy Drew* — and *The Hardy Boys*, for that matter — Tom Swift is a vintage book series from Stratemeyer Syndicate.

The show was co-created by Melinda Hsu Taylor, Noga Landau and Cameron Johnson. Johnson likens the main character to "a Black, gay Iron Man," and mentioned how infrequently a gay, Black male is the main character on broadcast TV.

"He's funny, he's smart, he's acerbic — a lovely SAT word for kind of bitchy," Johnson said. "He's incredibly fashionable."

Ashleigh Murray and Marquise Vilsón are also in the cast, and LeVar Burton is the voice of Barclay, Tom's AI.

Taylor described the show as "relentlessly optimistic."

"After 42 minutes, you feel better about humanity," she said. "Ya know what, we could pull together and save the world." ●



Tom Swift

WATCH THIS ...



The Real Housewives of Dubai

The Real Housewives of Dubai starts on Bravo June 1. The series follows a powerful group of women as they run business empires and navigate a highly exclusive social scene in the "Billionaire's Playground." On June 2, season four of Canadian drama *Coroner* begins on The CW. Serinda Swan is Jenny, a widowed coroner in Toronto investigating sketchy deaths. Season two of *Physical* on Apple TV Plus starts



Physical

June 3. Murray Bartlett, who played Armond in *The White Lotus*, joins the cast of the dark comedy. Also on June 3, it's season two of *P-Valley* on Starz. The story of the Mississippi Delta "little strip club that could," in Starz's words, is from Katori Hall. A little further out, *Dark Winds* premieres on AMC June 12. The noir thriller is based on the *Leaphorn & Chee* book series by Tony Hillerman. Zahn McClarnon stars.



Dark Winds



The Gilded Age on HBO

Emmy Voters Immerse Themselves in New Worlds

Voting begins with Television Academy set to unveil nominees on July 12



By Paige Albinia
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In a television environment that feels filled with almost infinite content, viewers are invited to step into any one of a hundred worlds — from *Yellowstone*'s vast mountain ranges to *Pachinko*'s Korean countryside, from *The Gilded Age*'s lavish Upper East Side mansions to *Severance*'s stark white hallways.

While it's impossible to keep up with the ever-flowing stream of content coming to television — and especially now, with voting season upon us and so many shows released seemingly all at once — Emmy Awards voters have the equally impossible task of choosing among this varied slate of programs.

"Audiences crave unique and distinct experiences in this era of television and streaming," Michael Ellenberg, CEO of production company Media Res and executive producer of shows such as *Pachinko* and *The Morning Show*, said. "I think there's still a lot of demand for shows that are premium and that invite viewers into worlds they have never been to before. It's hard to make these kinds of shows, but when you pull it off, audiences are dazzled by them."

Past May Be Prologue

The 2021-22 TV season saw hundreds of shows debut. A few, such as Netflix's *Squid Game*, broke out of the pack to become huge hits that kept people talking. Still, the odds-on favorites to win best drama and best comedy are shows that have

already won big — HBO's *Succession*, which returned in 2021 after a year off, among dramas, and HBO Max's *Hacks* and Apple TV Plus's *Ted Lasso* among comedies.

These veterans face plenty of competition, however.

Succession — with its razor-sharp writing, spectacular locations (take a speed boat across Italy's Lake Como, anyone?) and effortless acting — seems like a shoo-in to repeat 2020's win, with guest appearances in season three from the likes of Adrien Brody and Alexander Skarsgård, both playing wealthy men who enjoy wielding their power against *Succession* patriarch Logan Roy, played by 2020 Emmy nominee Brian Cox.

Looking to upset *Succession* are some of HBO's own shows, including Gen Z-focused *Euphoria* and *The Gilded Age*, Julian Fellowes's follow-up

Apple TV Plus's *Pachinko**Ted Lasso* on Apple TV PlusABC's *Abbott Elementary*

contender in its rookie season, it is still likely to receive nominations across the board in the below-the-line categories such as production, set design and costumes, with nearly every scene of the series carefully rendered. The production had many more resources at its disposal after it moved from NBC to HBO prior to the pandemic.

"We never thought we would have the resources to shoot in New York City," Neame said, speaking from Newport, Rhode Island, where some of the show is filmed at the city's historic Gilded Age cottages. "We also needed a massive stage space to build interiors, which we achieved. The fact that HBO wanted to shoot the show in New York and show an authentic history of New York City performed by people in the community, Broadway actors and the like, made all the difference."

Produced with similar care is Apple TV Plus's *Pachinko*, based on the novel by Min Jin Lee and executive produced by Soo Hugh. *Pachinko* tells the sprawling story of three generations of Koreans who emigrate to Japan, America and back to Japan. While the story begins in pre-World War I Korea, it feels timeless and relevant to today.

"I've been feeling that there's a real

hunger for Korean stories," said executive producer Theresa Kang-Lowe, who originally was the agent on the series and then moved into executive producing. "The fact that we're in a conversation for awards is really heartening. If we get nominated, it will inspire buyers to do even more diverse stories like this."

Pachinko is told in three languages — Korean, English and Japanese — and it also jumps around in time, indelibly connecting the past and the present.

"When I first gave it to Soo, I asked her to think about how she would want to tell the story," Kang-Lowe said. "It was her idea to have the timelines be in a dialogue, with the older generation and the current generation in conversation with each other."

On the other end of the spectrum is Apple TV Plus's *Severance*, a surprising series that feels completely different than anything else on TV. The show is set in the heart of a cold corporation, where employees whose brains are "severed" only remember work when they are at work, and only remember home when they are at home.

"I wrote the original version of this show almost 10 years ago," *Severance* creator and executive producer Dan Erickson said. "It was an idea that came to me when I was working a real office job. I would walk in and so dread the next eight hours. I thought, 'If I could just pull those eight hours out of my experience on this earth.'"

Severance, which is executive produced and directed by Ben Stiller and stars Parks and Recreation's and *Party Down*'s Adam Scott, was released in February, as the world was winding its way out of the latest pandemic surge. The timing was not intentional, but it resonated.

"After the pandemic came the Great Resignation and people were really considering what an appropriate work-life balance looked like," Erickson said. "The show wasn't written as a commentary on pandemic loneliness, but it really recontextualized everything. I was

Brian Cox in *Succession*

to *Downton Abbey*. *Gilded Age* is sort of the original *Succession*, as robber barons and their wives try to outsmart each other to gain the upper hand in upper-crust New York City society.

"Our ambition with the show was to let the U.S. audience know that they have their own version of *Downton Abbey*," Gareth Neame, executive chairman of Carnival Films and executive producer of *The Gilded Age*, said. "The version here in the U.S. was very much based on money, whether you had it for a long time or it was recently acquired."

Neame understands the power of Emmy attention: "The Emmy nominations that the first season [of *Downton Abbey*] received were absolutely vital," he said. "The show was already a hit on PBS, but the audience was always going to be capped there. When we had all these nominations and wins after the first season, half of the people who were in the Nokia Theater didn't know what the show was. [That Emmy exposure] made a massive difference. In the second season, we had a big lift in the ratings and even more Emmy nominations and global awards."

Should *The Gilded Age* not emerge as a big

TROPHY HUNTERS

Headed into Emmy voting June 16-27 and then nominations on July 12, here are the shows most likely to score nominations:

DRAMAS

AMC	<i>Better Call Saul</i>
Apple TV Plus	<i>Pachinko</i>
Apple TV Plus	<i>Severance</i>
HBO	<i>Euphoria</i>
HBO	<i>The Gilded Age</i>
HBO	<i>Succession</i> (2020 winner)
Netflix	<i>Ozark</i>
Netflix	<i>Squid Game</i>
Paramount	<i>Yellowstone</i>
Showtime	<i>Yellowjackets</i>

COMEDIES

ABC	<i>Abbott Elementary</i>
Apple TV Plus	<i>The Afterparty</i>
Apple TV Plus	<i>Ted Lasso</i> (2021 winner)
FX	<i>Atlanta</i>
FX	<i>What We Do In the Shadows</i>
HBO	<i>Barry</i>
HBO Max	<i>Hacks</i>
HBO Max	<i>The Flight Attendant</i>
Hulu	<i>Only Murders in the Building</i>
Prime	<i>The Marvelous Mrs. Maisel</i>

LIMITED SERIES

Apple TV Plus	<i>WeCrashed</i>
FX	<i>Under the Banner of Heaven</i>
HBO	<i>The Staircase</i>
HBO	<i>Station Eleven</i>
HBO	<i>The White Lotus</i>
Hulu	<i>Dopesick</i>
Hulu	<i>The Dropout</i>
Netflix	<i>Maid</i>
Showtime	<i>The First Lady</i>
Starz	<i>Gaslit</i>

terrified that it would not be relevant at all, since it was coming out right after offices went extinct, but the fact that so many of us are working from home just highlights the need for us to draw those boundaries."

The comedies are, perhaps ironically, more grounded in today's moment, with shows such as HBO's *Hacks* and *Barry*, Apple TV Plus's *Ted Lasso*, ABC's *Abbott Elementary* and more set in the present day. Among the potential comedy nominees, only Prime Video's *The Marvelous Mrs. Maisel* is set in a different era.

Shows That Build Worlds

But each of these shows still manage to sweep viewers away to their own worlds, whether that's the glittering version of Las Vegas set by Deborah Vance in *Hacks* or *Ted Lasso*'s take on London, where they drink brown water and call it tea. For Hulu's *Only Murders in the Building*, the show creators wanted to plunk viewers down in the modern-day Upper West Side and show them a great time with stars Steve Martin, Martin Short and Selena Gomez.

"There's no greater connective tissue between us than intense experiences," John Hoffman, executive producer of *Only Murders in the Building*, said. "That was intriguing as a theory about the landscape of the show and that coincided with the insane last two years that we've all spent in isolation. I think that hit the audience subliminally. The internal emotion was all there in the guise of this lovely, funny, beautiful show."

The comedy category also includes auteur



The White Lotus on HBO

shows, such as FX's *Atlanta*, which is created, helmed by and stars Donald Glover, and ABC's *Abbott Elementary*, one of the few broadcast series likely to score Emmy nominations, which was created by and stars Quinta Brunson.

Finally, the highly competitive limited-series category includes a mix of all of this — shows that immerse viewers in new worlds, such as HBO's *Station Eleven*, and shows that dig deep into real-life events, such as Hulu's *The Dropout* and *Dopesick* and Apple TV Plus's *WeCrashed*.

HBO's *Station Eleven*, based on the novel by Emily St. John, also unintentionally ended up resonating with audiences due to its stark-but-hopeful story of a post-apocalyptic world in which most of the population has been wiped out by a virulent pandemic.

"It felt uncanny shooting this show during the pandemic, but it's impossible to tell what people are wanting or needing or feeling," executive producer Patrick Somerville said. "We weren't chasing an audience that might be interested in it. It's an emotionally honest show."

"We couldn't control COVID or the omicron spike ... [but] there are a good amount of people who want stories about how we are feeling right now," Somerville said. "Art just gives people ways to feel things." ●



Bob Odenkirk
in *Better Call Saul*

Multichannel News

WONDER WOMEN

LOS ANGELES

Hollywood Heroes

Fifteen power players,
L.A.'s Woman of Influence
will get their due June 6

The editors of Multichannel News and B+C are pleased to announce the 2022 Wonder Women of Los Angeles, the second class in the West Coast extension of the long-running Wonder Women event. The honorees are a diverse group of female executives from a variety of disciplines at companies involved in TV programming, streaming technology and related fields.

This year's honorees will be celebrated at a breakfast on Monday, June 6, at the Sofitel Los Angeles at Beverly Hills, part of the in-person L.A. TV Week 2022. Also to be recognized is 2022 Los Angeles Woman of Influence Holly Robinson Peete, whose extensive resume includes appearances in more than a dozen of Hallmark Channel's popular made-for-TV movies and whose Holly Rod Foundation advocates for causes such as autism and Parkinson's disease.

"After the successful return of Wonder Women of New York in March, we are excited about getting back together in Los Angeles to honor this diverse, dynamic group of women leading in so many realms of the media business," MCN, B+C and Next TV content director Kent Gibbons said. "This will get our L.A. TV Week events off to a great start."

LA TV Week also includes Advanced Advertising (see page 51), the Next TV Summit, the TV Tech Summit and 40 Under 40 (see page 38). To learn more about Wonder Women of Los Angeles, visit mcnwonderwomen.com/LA. To learn more about L.A. TV Week, visit latvweekevents.com. ●

Woman of Influence

Holly Robinson Peete

Performer, Producer and Philanthropist



By R. Thomas Umstead
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Actress, producer, singer and author Holly Robinson Peete has helped redefine the notion of a successful entertainment career not only with five decades of iconic and memorable television roles but also by endeavoring to help others through her off-screen philanthropic works.

Robinson Peete is best known for her roles in shows such as *21 Jump Street* and *Hangin' with Mr. Cooper*, as well as appearances in more than a dozen Hallmark Channel holiday films — a number that will increase significantly as part of a recently-signed, multi-picture deal with Hallmark Channel parent Crown Media Family Networks. Her on-screen success was recognized with a star on the Hollywood Walk of Fame in May.

When she's not in front of the camera, Robinson Peete and her husband, former NFL quarterback Rodney Peete, are tireless advocates for people dealing with Parkinson's Disease and autism through their HollyRod Foundation.

"Holly is an incredible talent and sets a wonderful example as a strong, authentic and compassionate woman," said Crown Media Family Networks president and CEO Wonya Lucas. "She is deeply committed to raising awareness about autism and Parkinson's disease, among other causes, and uses her influence to make positive differences in the world."

Robinson Peete's exposure to the world of entertainment began at the early age of six when she made a cameo appearance on PBS's *Sesame Street* alongside her father, Matt Robinson, the original Gordon in the beloved children's series.

"I wanted to be on *Sesame Street* with my dad, but he just did not want me to be a

“When I think of success, I never think of whether I won a Grammy or an Emmy, but instead I think of how much money we raised for the HollyRod Foundation.”

Holly Robinson Peete

showbiz kid — he wanted me to be really good in school, get amazing grades and go to a good college," Robinson Peete said. "But when I got there and saw those lights and cameras, this 10-foot bird and the dude in the trash can and a guy who ate cookies, I was like, Oh my God, I want to do this."

She nevertheless heeded her father's wishes and earned a bachelor's degree from Sarah Lawrence College in New York before she ventured back into show business. She would land a role as a young undercover police officer in Fox's 1987 television drama *21 Jump Street*.

"I kind of dabbled a little bit in show business as a teenager, but it wasn't until *21 Jump Street* that I really sunk my teeth into it full time and felt like I could actually make a career out of it," she said. "I loved Judy Hoffs, the character on *21 Jump Street* — she had so much integrity, and a lot of people connected with her and that character."

She would continue to build an impressive television resume that included starring roles on such popular shows as *For Your Love* and, more recently, *Mike & Molly* and drama series *Chicago Fire*.

But Robinson Peete said it was her time on

the 1992-97 ABC sitcom *Hangin' with Mr. Cooper* that had the most memorable effect on her both on- and off-screen. "My husband proposed to me on the set of that show, so that makes that show very special for me," Robinson Peete said.

Holly and Rodney Peete would eventually star in Hallmark Channel's 2018 reality series *Meet the Peetes*, which focused on the couple's burgeoning family of four children, including a son that was diagnosed with autism.

The Peetes would also make their mark in the world of philanthropy with their HollyRod Foundation, created to help find a cure for Parkinson's disease and assist those dealing with autism. Despite all of her on-screen accolades, Robinson Peete said that her idea of success is now more determined by the fortunes of her foundation.

"I'm so motivated by my foundation," she said. "When I think of success, I never think of whether I won a Grammy or an Emmy, but instead I think of how much money we raised for the HollyRod Foundation."

Next Role: Executive Producer

Robinson Peete says she looks forward to adding the title of executive producer to her impressive portfolio through her new, multipicture deal with Hallmark. The agreement continues a relationship that began in 2015 between Robinson Peete and the network that has already yielded starring roles in more than a dozen Hallmark Channel and Hallmark Movies & Mysteries projects.

"I love that Hallmark Channel looks to me as a content creator as somebody who has more to say than just the lines and really understands or values my input to the creative process," Robinson Peete said. "That was a huge part of this deal." ●



CONGRATULATIONS



HOLLY ROBINSON PEETE

— This Year's —
Woman of Influence Honoree

CrownMedia

Hallmark
CHANNEL

Hallmark
MOVIES & MYSTERIES

Hallmark
DRAMA

Hallmark
MOVIES NOW

Lisa Hamilton Daly

Executive VP, Programming
Crown Media Family Networks



By Marc Berman
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@MarcBerman

There is a real dismissiveness around what women like, what they think about, what they talk about and how they talk about it," said Lisa

Hamilton Daly, who, as executive VP of programming at Crown Media Family Networks, strives to find the type of content that connects with a mass female audience.

"Women of a certain age, who like a certain thing and who clearly want to be engaged emotionally in their programming are who we target," she said. "So, to dismiss something simply as a Hallmark or a Lifetime movie — sentimental, dramatic, emotional and not rational, for example — only magnifies my desire to prove the value and the importance of this format."

Daly came to Crown Media after a successful three-year stint at Netflix, where she was brought in to develop "Hallmark-type" programs, including the hit drama *Virgin River*. Daly's role at Crown Media Family Networks (Hallmark Channel, Hallmark Movies & Mysteries, Hallmark Drama and the Hallmark Movies Now subscription VOD service) is to build on programming strategy and options, attract new audiences across the various platforms, and diversify the talent pool, all while staying true to the family-themed, women-centric brand.

"Male critics tend to not like emotionality or melodrama," she said. "But my feeling is a massive hit show like *Game of Thrones* is really just a big soap opera. There is a long critical tradition in our

"We want to make sure we are telling everyone's stories — the friendship, the love, and the happy endings — all while being reflective of the world we live in."

Lisa Hamilton Daly

community that sort of denigrates emotionality, where the assumption is you are thinking with your emotions and with your feelings, and those things are considered to be less valuable. But my taste is very wide-ranging, and while I might have a 'fancy' degree and I watch a lot of 'fancy' television, I also have a real sense for what can hit you emotionally."

A top priority for Daly is to make Hallmark Channel's storytelling and casting more diverse, she said. "We want to make sure we are telling everyone's stories — the friendship, the love and the happy endings — all while being reflective of the world we live in."

After graduate school and while working part-time at a library, Daly took internships for a few film companies, an early entry into the media field. Her first job in the business was at superagent Michael Ovitz's company, Artist Management Group, in the book division.

"I initially started out wanting to be a writer, and I went to journalism school, Northwestern, for a couple of years," Daly noted. "Then I realized maybe I did not want to

major in journalism." She eventually earned M.A. and Ph.D. degrees in English and American literature and language from Harvard University, in addition to a B.A. in English literature from UCLA.

After Artist Management Group came a film- and television-focused publishing role at HarperCollins, which led to a five-year stint at DreamWorks, first in New York and then in Los Angeles. There she worked directly with Steven Spielberg, among others, to navigate the vision for future projects and content.

Daly arrived at A+E Networks, Lifetime specifically, as VP of programming in 2011. In 2018, she segued to Netflix, developing and producing female-driven dramas like *Sweet Magnolias*, *Firefly Lane* and the aforementioned *Virgin River*, shows with multiple seasons that continue to evolve.

Seeking Positive Connections

"We are in a moment of time culturally where there are so many awful things going on in the world that I think people want to find refuge and calm, they want a happy ending, and they want to be connected emotionally in a positive way," Daly said. "At the core of it, you are really dealing with feelings rather than some intellectual response to something. And I think one of the strengths at Netflix, which I remain true to in how I do my job today, is understanding that not every program has to be super-highbrow."

"For me, the most exciting part of whatever I do is seeing that people are watching and enjoying our programming," she added. "Being chosen as a Wonder Woman this year only validates my goal of making culture and connecting with the audience. Big ratings and big numbers make me happy, of course. But it really is more about actually experiencing the response from the audience." ●





CROWN MEDIA

Celebrates



LISA HAMILTON DALY

and all of this year's
Wonder Women Los Angeles honorees

CrownMedia



Ayo Davis

President

Disney Branded Television



By Cathy Applefeld Olson
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Talk about being able to separate your work and personal life. Ayo Davis, the executive who oversees some of the world's most

iconic children's programming, is an unabashed horror fan at heart.

"I love horror," she said. "I cannot get enough of a good zombie or vampire movie, I really can't. I couldn't have imagined two years ago I would be working in the animated space or with kids content because of my desire to watch nothing but horror all day long."

Davis, who in 2020-21 was executive VP, creative development and strategy at Disney Branded Television, clearly has a knack for bringing sunnier material to the screen. In September, she replaced Gary Marsh as president of the content group and now leads creative and operations across Disney Channel, Disney XD, Disney Junior, Disney Television Animation and Disney Plus.

Her ascent in the kids and family realm follows nearly two decades at Disney and ABC, where as executive VP, talent and casting at ABC Entertainment and Disney Plus, she was a key driver behind series including *The Good Doctor*, *How to Get Away with Murder* and *Black-ish*, helping to enhance the careers of Viola Davis and Eva Longoria, among others.

She cites as her not-so-secret sauce "my ability to identify talent, and I use that term loosely. Ultimately and at the core, it really is about telling great stories: Who you're casting, the directors you're hiring, the producers you're working with. They are all big pieces of a large

"I always say our demographic now ranges from 2 to 102 with everyone who watches."

Ayo Davis

puzzle that we put together and the goal is to identify and create incredible stories that will continue to connect with our audience. It's those aspects of what I did in casting that I take into this new role, and I do it daily," she said.

"Ayo has an extraordinary eye for finding talent, as well as an exceptional ability to bring out the best in everyone around her," said Peter Rice, chairman, Disney General Entertainment Content, to whom Davis reports. "She's also passionate about a brand that represents some of Disney's most iconic characters, and yet she's already developing so many new stories that have the potential to bring joy, hope and wonder to audiences around the world."

20th Television president Karey Burke concurred. "What has always impressed me is her strong belief in her own creative taste and instincts; she knows what she wants and she fights for her vision, and by extension the visions of the creators with whom we are in business," she said. "She understands deeply how much the right performer in the right role can make or break a project and she settles for nothing less than getting it absolutely right."

As she drives the evolution of classic

Disney properties, ranging from a live-action reboot of *Winnie the Pooh* to *Alice's Wonderland Bakery*, and launches new content across Marvel, Pixar and Lucasfilm, Davis is inspired by her own "testing demographic" — her 7-year-old daughter. "I love knowing the content we are creating actually affects her and affects how she views the world," Davis said. "And I not only get to do it for my daughter, I get to do it for everyone, everywhere. We are creating content for larger audiences. I always say our demographic now ranges from 2 to 102 with everyone who watches."

A Platform-Agnostic View

Those viewers are now watching on an expanded array of platforms, which has enabled Davis to expand her lens on content creation.

"Everything we're doing, we approach from an agnostic perspective. Whether they premiere on the linear channel first and then land on Disney Plus, we now have a forever home for all of that content; it never goes away," she said. "It lives across the ecosystem, and we want to ensure whatever stories we are telling are connecting with the right audience, we're speaking to the right demographic and we're going for the largest audience we can with one specific story."

When it comes to those stories, staying ahead of the game in the ultra-competitive kids and teen market for Davis means continuing to create storylines that "are full of magic and adventure and heart."

"We can't ever underestimate our audience," she said. "They are incredibly savvy and incredibly smart. That's something we talk about all the time, and it is our goal to focus on ensuring we are maintaining a deep respect. We have to continue to expand and stretch our brand, and I certainly think we are doing that with the stories we are developing." ●



Tara Duncan

President, Freeform & Onyx Collective
Disney General Entertainment



By R. Thomas Umstead
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Few programming executives over the past year have had as golden a touch as Freeform and Onyx Collective president

Tara Duncan.

From overseeing the summer 2021 debut of Freeform's most-watched series ever in *Cruel Summer* to winning a 2022 Oscar for Best Documentary Feature in March for Onyx Collective's *Summer of Soul*—produced by musician Questlove—Duncan is pushing all the right buttons, as she has throughout her career.

Duncan's brand is already synonymous with some of the most iconic shows in the history of television, including *Orange Is the New Black*, *Bosch* and *The Killing*, and she hopes to continue to successfully create content while opening the doors for other diverse voices to make their mark on the industry.

Duncan grew up in Southern California as a rabid television viewer, but she couldn't see herself building a career in the industry. It wasn't until one of her favorite TV shows was canceled that she began to understand there was more to the business than what was on-screen.

"I was such a big fan of *My So-Called Life*, so when they canceled it I wrote a letter to ABC demanding that it be put back on," she said. "So I guess in some way I was aware that there were some decision-makers behind the scenes, but I never really saw myself as someone who would be in that position."

"I guess in some way I was aware that there were some decision-makers behind the scenes, but I never really saw myself as someone who would be in that position."

Tara Duncan

As a high school senior, Duncan interned at ABC through her participation in the cable industry's Emma L. Bowen Foundation diversity organization. She recalled being an avid *General Hospital* fan and having the opportunity to do some extra work on the show as an intern.

"It was the Emma Bowen Foundation that really provided the access and opportunity to get into the business," she said. "Even though I really wanted to work in the movies, I always had a track to be in television."

After graduating from Loyola Marymount University and working a stint at production company Section Eight—founded by George Clooney and Steven Soderbergh—Duncan moved to New York City in 2005. She worked for HBO before taking a production job at AMC.

"It was still the early days of building the original series slate over there at AMC," she recalled. "My first day I watched the pilot for *Breaking Bad*, which

was the new show that the network was going to be putting on the air."

Plunged Into Streaming

It would be the lure of a new distribution platform that would draw Duncan away from the cable industry and toward the streaming services, where her production fingerprints are on a number of iconic series. At Amazon's Prime Video, she produced the pilot for the service's first drama series *Bosch*. As a Netflix creative executive, she oversaw the development of *Orange Is the New Black* and *Narcos*, and at Hulu she is developing an adaptation of Zakiya Dalila Harris's novel *The Other Black Girl* as part of a 2020 development deal.

"With the streamers, you can make more programming for more types of audiences because you're not as beholden to a linear schedule," she said. "Especially for where I was in my career, it provided me with the opportunity to just dive in and actually get my hands dirty."

Duncan's ascent up the content production ranks was aided by a number of powerful, female mentors that she says has helped her achieve her career goals, including HBO executive VP of comedy programming Amy Gravitt, Amazon Studios programming executive Christina Wayne, former Netflix programming executive Cindy Holland and Walt Disney Television entertainment chairman Dana Walden.

Along with continuing to build on Freeform's youth-targeted brand and to provide quality, diverse content for the one-year old, Hulu-centric Onyx Collective, Duncan hopes to serve as a mentor herself to the next generation of diverse content creators seeking to tell their stories onscreen.

"I would love to be a positive influence for another generation of executives who are coming in," Duncan said. ●



Shannon Ryan

President, Content Marketing,
Hulu & General Entertainment
Walt Disney Television



By Paige Albinia
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Shannon Ryan is a true Hollywood success story. She started her career as a publicity assistant at Fox, promoting such shows as *The Simpsons*, *Arrested Development* and *Glee*. She moved steadily up the ranks until she emerged from Disney's acquisition of 21st Century Fox's entertainment assets as president of content marketing, Hulu and general entertainment, including ABC Entertainment and News, Disney Television Studios and Freeform.

"The impact that Shannon has had on our business cannot be overstated," said Dana Walden, chairman, entertainment, Walt Disney Television, in a statement. "She has impeccable creative instincts and is a masterful strategist as well. She understands how to connect with creators, talent and, ultimately, our audience."

Ryan is the first to admit that managing this many brands takes a village — a big one. "It really comes down to finding incredible people — smart, strong leaders — and putting them in the right roles. You have to find superstars, trust them, support them and give them what they need to do their best work," Ryan said.

That includes Naomi Bulochnikov, whom Ryan promoted to oversee all publicity at ABC and Disney General Entertainment. "Shannon has not only been an incredible boss, she is a mentor, a friend, a therapist and my daily voice of reason," she said. "Watching her lead this team during a time of tremendous change and disruption in our industry has been so inspiring."

With lieutenants like Bulochnikov in place, Ryan is free to focus on the organization's top goals. "Prioritization is key," Ryan said. "With so many titles across so many brands, you have

“Prioritization is key. With so many titles across so many brands, you have to focus as much as you can on the big picture and then trust your team.”

Shannon Ryan

to focus as much as you can on the big picture and then trust your team."

The big picture is to get the widest possible exposure and engagement for the massive amounts of content on the platforms Ryan oversees. And while she's thinking big, she's also thinking about how best to market each and every program under her purview.

For Hulu's hit comedy *Only Murders in the Building*, Ryan's team staged an experiential marketing stunt in New York, in which actors dressed up as "tie-dye guy" from the show and roamed the streets in their hoodies. They were eventually joined by trucks loaded with LED screens, promoting the program. The stunt ended at an event with stars Steve Martin, Martin Short and Selena Gomez.

For the September 2021 premiere of ABC's *The Wonder Years*, the team created a pop-up retro diner and gas station offering free burgers and gas for 34 cents a gallon that — unsurprisingly, considering those prices —

nearly shut down Hollywood traffic.

With the pandemic less of an issue, the team has been able to resume in-person events, such as a celebration of Black-ish at the African-American Museum of History and Culture in Washington, D.C., and Emmy "For Your Consideration" events at Hollywood's El Capitan Theater.

Precision Marketing

"We talk a lot about meeting our audience where they are and we try to be very surgical about the creative we serve up to different audiences, making sure we are sending the right message to the consumer at the right time," Ryan said.

The result of such on-the-ground campaigns, in combination with linear, digital and social efforts, has been tangible, with rookie shows *The Wonder Years* and *Abbott Elementary* among those breaking out. *Abbott Elementary* has become the only comedy in ABC history to quadruple its rating after 35 days of multiplatform viewing. Meanwhile, Hulu saw a 6% lift in hours watched in 2021 versus 2020 and a 15% gain in active subscriber engagement.

"Shannon is a talented leader with a deep understanding of the media landscape," Hulu Originals and ABC Entertainment president Craig Erwich said. "She is relentlessly enthusiastic about the content, and always pursuing the most innovative approaches to marketing. Her ability to capture audience attention and drive viewership through a curated marketing approach and industry leading campaigns is unrivaled."

Ryan has established programs that encourage collaboration and inclusivity, including a multicultural committee of staffers that reviews marketing materials through their own cultural lenses. "It's incredibly important to foster a culture where everyone is supported, respected and heard," Ryan said.

Even though her job is big, Ryan is good at keeping it simple. "I always tell the team that our job is to be the best storytellers for our storytellers — whether that's a piece of key art, a 30-second spot, social asset or even a press release," she said. "At the end of the day, that is truly our biggest task." ●



Congratulations to Our 2022 Multichannel News **WONDER WOMEN**



AYO DAVIS
President,
Disney Branded Television



TARA DUNCAN
President,
Freeform & Onyx Collective



SHANNON RYAN
President,
Content Marketing,
Hulu and General Entertainment

*These extraordinary role models inspire others through bold leadership
and innovative vision. We applaud your brilliant achievements
and value your extraordinary impact.*



Lisa Knutson

President

Scripps Networks



By Jon Lafayette
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Kate O'Brian, head of network news for Scripps National Networks, wasn't planning to take a full-time job when she met with Lisa Knutson, president of the newly formed E.W. Scripps division.

An ABC News veteran, O'Brian had been consulting when Scripps CEO Adam Symson suggested she talk to Knutson, who was looking for someone to oversee Newsy and Court TV. They set up a half-hour meeting.

"One hundred and ten minutes into the 30-minute interview and I was impressed by her mind, impressed by her demeanor," O'Brian said. "She was a fun, interesting person. That meeting literally changed my mind about coming back into full-time work."

O'Brian applied for the job and became part of the team that Knutson assembled to run the new unit.

With a background in accounting, Knutson joined Scripps as senior VP of human resources. What Knutson is really interested in, though, is transforming companies.

Scripps has been transforming since Knutson arrived. She quickly got involved in the company's spinoff of Scripps Networks Interactive in 2008. She oversaw strategy for Scripps as chief administrative officer starting in 2011. She became chief financial officer in 2017 and spearheaded the 2021 acquisition of Ion Media Networks, which was combined with Katz Networks, acquired in 2017, and Newsy to form the new national networks division.

As CFO, Knutson said her primary concern was making sure the new unit achieved operational synergies so it could pay back investors and lenders. "I said to Adam [Symson], 'Whoever's running this, I'm going

"I am very passionate about getting more women into boardrooms. I'm very supportive and help to mentor women that are trying to get their first gig as a public company director."

Lisa Knutson

to be all over them," Knutson recalled. "And he said, 'Why don't you run it?'"

Though Knutson didn't have operating experience, Symson worked closely with her on the Ion acquisition and decided she was the right person for the job. "I was really looking for somebody with the financial acumen and discipline, the risk tolerance, the creativity and most of all, the soft and hard leadership skills," he said.

Knutson has done an "awesome" job, Symson added. "She was able to execute the integrations, hit the first-year synergies and simultaneously invest in the business for the longer-term return with the launch of several new networks," he said. "By every financial measure, we're exceeding our acquisition thesis. I think she's adapted really well to being an operating executive."

Knutson is a native of

Cincinnati, where Scripps is based. With her husband of 34 years, she has three grown children and two grandchildren. She loves reading and sports and is trying to learn pickleball. In addition to what she's doing at Scripps, she's a director for publicly held WesBanco and privately held Canadian broadcaster Blue Ant Media. "I am very passionate about getting more women into boardrooms," she said. "I'm very supportive and help to mentor women that are trying to get their first gig as a public company director."

Knutson said that Scripps's vision is to be the leader in free TV while also pursuing the "noble cause" of providing high-quality news. Founder E.W. Scripps started the company to deliver that news with the Penny Press newspaper in Cleveland in 1878, and she's glad she gets to be the one executing it. "It's been quite a wild crazy ride over the last 15 months, but one that's probably the most rewarding of my career," she said.

Starting Off on a Roll

The new division is off to a strong start. In addition to launching new networks, Scripps Networks is bringing the Scripps National Spelling Bee to its networks from ESPN.

"Kids and families across the country are going to be able to enjoy this national treasure," Knutson said.

Naturally, Knutson's numbers look good, too. "We grew by 13% in terms of revenue last year with margins in the 40% range," she said. "That was year one. We're going to continue to see growth. We have indicated publicly that the growth that we see is in the 10% range over the course of the next several years."

None of this surprises Symson. "The TV marketplace is dynamic," he said. "Our biggest advantage is that at Scripps we embrace the disruption. Lisa embraces disruption. Lisa is not satisfied to simply stay still. Lisa is always in evolution mode and understands the need to be that way in this environment." ●





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Congratulations, Lisa!

We're honored to celebrate our superhero
on her well-deserved recognition.



Lisa Knutson
President, Scripps Networks

Scripps Networks proudly salutes all of
this year's **Wonder Women** honorees!

scrippsnetworks.com

Nikki Love

Senior VP of Development and Original Production, ALLBLK **AMC Networks**



By Stuart Miller
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As a child, Nikki Love drove her mother crazy, acting out scenes from every show and movie while the family was watching (and she was rewatching) TV.

"She said, 'You're so dramatic, we have to put you in a theater program,'" Love said.

On the surface, acting seemed like "the logical choice," but it actually wasn't really what captivated Love, a self-described introvert who also later did modeling. "I was always immersed in storytelling," she said, adding that she'd be walking through Chicago with her friends with her nose in a book.

"They'd have to say, 'Nikki, a car is coming.'"

Love's acting and modeling careers are long behind her. She is now senior VP of development and original production for ALLBLK (formerly Urban Movie Channel), the streaming service for Black TV and film owned by AMC Networks.

"I was never a fan of being in front of the camera," she said. "I was always looking at what was going on behind the scenes and asking questions."

Still, Love never would have predicted she'd be working for such a large company. "I'm a little rebellious," she said, adding with a laugh, "but I'm working on it."

Her career shifted when she realized she could do better than the producers on the low-budget films she was acting in. "I thought, 'I'm way more organized than them,'" she said.

To help her move into producing she had side hustles doing makeup, ghostwriting, volunteering as a production assistant, helping in camera departments. "It wasn't one set path," she said. "I'd work for free because it was my own version of film school."

"I was never a fan of being in front of the camera. I was always looking at what was going on behind the scenes and asking questions."

Nikki Love

As she built a career line producing and executive producing on a wide array of projects, Love turned down jobs at established companies. "I wanted to make my own schedule and pick and choose my own projects," she said.

But in 2019, her husband Brett Dismuke, who had joined AMC, invited her aboard. "The first thing I asked was how much autonomy I'd have," Love recalled. "I didn't want a company telling me how to tell Black stories."

She realized ALLBLK offered the best of both worlds, working for a major company but at a pioneering Black streaming network within it that was essentially a startup. At ALLBLK, she said, she could fully shape the future — there were only around 100,000 subscribers when she arrived, a number that has more than tripled since then.

"I have a real job," she said gleefully. "I'm adulting, finally."

Love has relished the opportunity to take a chance on up-and-coming talent with innovative or unusual ideas. She has brought on MC Lyte (*Partners in Rhyme*); Michelle Ebony Hardy and Katrina Y. Nelson (*Lace*); and Kaye Singleon (*Covenant*). Other hits she has overseen include Craig Ross Jr.'s *Monogamy*;

the Daytime Emmy Nominee *Stuck With You*; a psychological thriller, *Terror Lake Drive*; a male dating comedy, *For the Love of Jason*; an artist profile docuseries, *A Closer Look*, and a new multicam comedy, *Millennials*. Love is involved in script development, production and post-production and is the on-set executive for all original series.

"She's attentive and engaged in the process, but she's also easy to work with and she's always feeding you positivity," Nelson said.

Finding Ways to Give Back

As ALLBLK has grown, Love is getting more scripts from new and more established talent, but she's also now realizing the potential of being part of a larger entity, saying she is bringing more of these shows to fruition by expanding their budget in co-productions within the company, with Shudder or AMC or other family members.

And she has immersed herself in the company in another way, emerging as a leading voice in AMC Networks' diversity, equity and inclusion (DEI) objectives. She participates in the company's employee resource group VIBE (Vested Interest in Black Employees), where she mentors other group members and is also part of the DEI Content Task Force.

Giving back like that fits right into what she loves about the job itself. "I love that we're changing the game for Black streaming," Love said. "It's very important to me to feel like I am serving my community." ●



CONGRATULATIONS

NIKKI LOVE

SVP, Development & Production, ALLBLK

WONDER WOMAN OF LOS ANGELES

EMMA MILLER

*SVP, Scripted Development and Co-Head of
AMC Scripted Series*

40 UNDER 40

CARRIE GILLOGLY

*SVP, Scripted Programming and Co-Head of
AMC Scripted Series*

40 UNDER 40

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WDR

Wendy McMahon

President and Co-Head
CBS News and Stations



By Michael Malone
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It was just over a year ago that CBS combined its news and stations departments, with Wendy McMahon and Neeraj Khemlani overseeing the unified group.

McMahon had been president of ABC Owned Stations since 2018, but was eager to get back to CBS, where she'd been a creative services director at WBZ Boston and WCCO Minneapolis.

She was intrigued by the unified model drawn up by George Cheeks, CBS president and CEO. "He understood that the audience has evolved in terms of how they consume news," McMahon said. "The broadcast organizational model had not evolved much. He built a blueprint for that when one hadn't existed."

Starting in May 2021, McMahon oversees 27 CBS stations and 13 local news OTT platforms, while Khemlani has oversight of CBS News. McMahon is in Los Angeles and Khemlani is in New York, but the two work closely to ensure that CBS's news-producing outlets are connecting with viewers, and users, on all platforms and on both a national and local level. "We speak daily and we text even more," McMahon said. "Neeraj and I get along incredibly well. It's based on respect and trust — we both have respect for what our prior experiences were. We understand what each other brings to the respective table, and lean on each other for guidance and consideration."

McMahon spent nearly a dozen years at The Walt Disney Co., starting as VP of marketing and promotion at KABC Los

"We know what makes a city, what makes a community tick, and there's real value to that when there's a big story."

Wendy McMahon

Angeles, shifting to senior VP of ABC digital in 2015, and taking over the elite station group at the start of 2018. In 2020, the eight-station group was given B+C's Station Group of the Year honors.

McMahon credits Rebecca Campbell, the previous president of ABC's stations, for being a mentor. "Culture and people are always No. 1 for Rebecca," McMahon said. "People are the reason the entire organization works or doesn't work."

The first woman to run the CBS station group, McMahon is an active mentor herself, offering guidance to aspiring young news professionals she works with, and plenty that she's never met. By doing so, she's doing good for others, and often doing good for the group she oversees. "The connection I can make that may enable someone to realize their career at one of our stations, that's really important to me," McMahon said. "That's why the time investment is so very worth it."

McMahon has worked to make the station group more diverse, on both sides of the camera and in leadership positions. This year, CBS Stations is increasing its local news streaming hours from 30,000 to 45,000.

Cheeks said the group

is well-positioned for the future thanks to McMahon's early moves. "Wendy is an outstanding executive, leader and innovator who has made a big impact at CBS News and Stations in a very short time," he said. "Her close collaboration with Neeraj Khemlani has led to important strategic changes to better position local and national news for its streaming news future while maintaining CBS's journalistic and storytelling values."

All News Is Local

Most every national story is, at its heart, a local story, and the unified CBS group means both CBS News and a station in a market where major news has happened can dive deep to find the facts for their respective audience. "On a daily basis, we're leveraging one another's strengths to enhance audience and drive storytelling," McMahon said. "We know what makes a city, what makes a community tick, and there's real value to that when there's a big story."

CBS Stations is building a news organization in Detroit, where WWJ plans to launch a regular slate of news, on air and online, in the fall. "We are literally building an entire newsroom there," she said, a rare chance to do so based on how people consume news in 2022 and beyond.

Cheeks said McMahon's passion is contagious. "Wendy leads with clarity, enthusiasm and empathy, which generates positive momentum in all areas of her work, and shows that she can take on any challenge," he said. "At the local level, she has our stations laser-focused on content, community and culture as their core values and the progress is palpable."

It has been an eventful first year, and McMahon is just getting started. "We reset the entire group so very quickly and so very urgently," she said. "But it was oh so necessary." ●





CBS CELEBRATES
WENDY MCMAHON,
OUR REAL-LIFE WONDER WOMAN.

Your Commitment to The Three C's of Content, Culture and Community Inspires Us All.



WOM

Tricia Melton

Chief Marketing Officer, Warner Bros. Global Kids, Young Adults and Classics **Warner Bros. Discovery**



By Paige Albiniak
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When Tricia Melton ran marketing for TBS, she spearheaded a campaign for the off-network debut of HBO's *Sex and the City* that included a multi-choice question: "What is a 'yogasm?' (a) a type of yo-yo trick, (b) sex with Yogi Berra or (c) what Samantha has with a guy from yoga class."

When Berra, then 79, saw that ad splashed across New York City buses and billboards, he promptly filed a defamation lawsuit against TBS. But such is Melton's charm that it didn't even phase her then-CEO and boss, Steve Koonin.

"We were sued for 10 million bucks and I still loved her," said Koonin, now CEO of the NBA's Atlanta Hawks. "Tricia is all about passion. She's incredibly bold and takes risks, but they are smart risks. She is somebody who tries to find the knockout punch. She doesn't want to play around the margins."

Since then, Melton has gone on to oversee such campaigns as Freeform's "A Little Forward," TCM's "Where Then Meets Now" and Cartoon Network's "Redraw Your World."

"She's a tireless advocate for great ideas," Linda Ong, CEO and founder of cultural consultancy Cultique, said. Ong first met Melton when Melton was a young marketer at New York-based Channel One Networks and then hired her at Oxygen, which was just starting up. "She is really tough in the best way possible," Ong said. "There's no ego involved in it for her—she's really about

“People really have to believe you when you say that nothing punitive is going to happen if you pitch crazy moonshot ideas.”

Tricia Melton

the work and the people involved."

After Oxygen, Melton moved to another female-focused network, Lifetime, and then on to TNT, TBS and Turner Classic Movies, where she was senior VP, entertainment marketing and branding from 2003-2014.

After a brief stint running her own consulting company, she joined Freeform in May 2017 as senior VP of marketing, creative and brand.

"What I found with her at Freeform was that she's an amazing blend of strategic and creative mind, and that's a rare blend," said Tom Ascheim, who until recently was CEO of Warner Bros. Discovery's Kids, Young Adult and Classics group. At the time he was president of Disney's Freeform. "When we were building the Freeform brand, we needed to inject some emotional energy to lift people and the organization and help them believe. She's a great co-pilot in belief—helping people to see the vision and making them laugh along the way."

At Freeform, Melton rebranded the network with its "A Little Forward" campaign and gave the brand a strong voice on social

media. "She's an early embracer of new technologies and not just trying them out, but mastering them," Ong said. "Freeform's voice was created on social. That was her leadership."

When Ascheim left Freeform in 2020 to go to Warner Media (now Warner Bros. Discovery), he brought Melton with him. "Tricia is fierce and funny, which are two really good qualities when you are trying to get people from here to there," Ascheim said. "She's keenly smart but with an incredible sense of humor."

Favoring the Bold

While Melton is known for backing bold campaigns, it's her backing of bold people that really sets her apart. "She's truly able to get the best out of people and develop them as leaders," Koonin said.

But she also sticks by her word: "People really have to believe you when you say that nothing punitive is going to happen if you pitch crazy moonshot ideas." And when Melton says "moonshot," she means that literally. For the fifth-season premiere last summer of Adult Swim's cult animated hit *Rick & Morty*, Melton and her team launched a model of Rick's space cruiser 150,000 feet into the air, complete with an iPad that played the first episode from space.

"I'm like a kid in a candy store," Melton said. "I am privileged to have some of the most iconic brands and characters to work with, an amazing abundance of incredible [intellectual property], and franchises with more than 100 years of history. The fun part is we get to constantly find ways to make these legendary franchises relevant for totally new audiences." ●



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CHIEF MARKETING OFFICER
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FROM ALL YOUR FRIENDS AT



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CARTOON
NETWORK
STUDIOS



TCM
TURNER CLASSIC MOVIES

Katherine Pope

Senior VP, Head of Original Content
Charter Communications



By Mike Farrell
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In a career spanning more than two decades, Katherine Pope long ago cemented her place in the annals of TV history, helping develop and launch such iconic series as *The Office*, *House*, *New Girl* and *30 Rock* through her relationships with studios and programmers big [NBCUniversal] and small [Chernin Entertainment and Studio 8 Entertainment].

Now, as head of Spectrum Originals since 2018, Pope faces a new challenge, developing original content for Charter Communications's exclusive programming arm. It's a challenge Pope's boss, Charter senior executive VP David Ellen, said she has been more than up to.

"In a few short years, she and her small team have taken their deep industry knowledge and created a steady stream of high-quality scripted series available exclusively for our Spectrum viewers," Ellen said. "With these originals, she has developed a truly differentiated experience for our highly engaged audience and exceeded our expectations at every turn."

But challenges are nothing new for the seasoned TV executive. Throughout her career Pope has taken chances on programs that seemed well below the radar but later attracted huge audiences. At Spectrum, she heads a relatively new original programming unit but has already scored some wins with shows like *Joe Pickett*, watched by more than 1 million unique households in its first month, making it the most popular show in Spectrum's short history.

A graduate of Sarah Lawrence College, Pope had brief stints at ABC News and VH1 before landing a job as an associate at NBC in 1998. She stayed there 10 years, rising to executive VP of the network and president of NBC Television Studios, helping to launch shows for both the NBC broadcast network [*The Office*] and Universal Studios [*House*],

“From the beginning we said we were going to take a portfolio approach and offer shows that appeal to different segments of our subscriber base.”

Katherine Pope

programs that weren't hits from the beginning. Pope credited a host of other executives who kept those series and others on the air despite ratings pressure.

"Certainly both *House* and *The Office* had amazing champions who stuck their necks out to keep them because they believed in them — I'm paging you, [former Fox Broadcasting president] Gail Berman and [former NBC president of primetime development] Kevin Reilly," Pope said. "That said, the worst thing about a show being canceled quickly is you don't get to continue collaborating with people you love (RIP Ben & Kate!)."

While Pope had a string of successes at NBC, she got the ax in December 2008, along with a handful of other execs, after a disappointing fall lineup with shows championed by her then-boss Ben Silverman, who was let go a few months later. That just presented another challenge Pope quickly overcame, joining former News Corp. chief operating officer Peter Chernin's Chernin Entertainment in 2009 to head his fledgling TV unit.

There her run continued with *New Girl*, which ran for seven seasons on Fox, and others. While Chernin was a well-known, successful TV executive — he ran News Corp., which included Fox, several cable channels and the 20th Century Fox studio for 20 years — Pope said his company was still a departure from the big studio environment.

"What was fun was Peter was leaving a gigantic job, and we didn't even really have offices yet, and we would just talk about what we wanted to make and what the company could be and where the business was going," Pope said. "It was a really special time. I'm so grateful that I got fired from NBC when I did, and that I got to work with Peter and the team."

Starting All Over Again

Pope moved to Studio 8 Entertainment in 2015 after Chernin's development deal with Fox expired, helping to launch its independent TV division. Three years later, she joined Spectrum Originals, for a chance, she said, to build something "from scratch."

"From the beginning we said we were going to take a portfolio approach and offer shows that appeal to different segments of our subscriber base. And that is what we have done," Pope said. "Our viewers are smart and love TV so we just want to be sure we're making quality content that will keep them engaged and coming back to watch our shows, and we've been able to do that thus far."

At Spectrum Originals, Pope has developed shows in several different genres — action (*LA's Finest*), drama/thriller (*Long Slow Exhale*), mysteries (*Paradise Lost* and *Eden*), and comedies (*The Bite* and *Mad About You*). Viewership and engagement has been strong and programming enjoys a nine-month exclusive window for Spectrum customers, moving on to outlets like Amazon Prime Video and Netflix.

Pope said more is in the pipeline, including *A Spy Among Friends* (starring Damian Lewis and Guy Pearce), and *Joe Pickett* is about to start production on season two. "We're going to keep doing what we are doing which thus far has proven to be successful," Pope said. ●



Congratulations to
Katherine Pope, one
of our industry's
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Wonder Women.

We celebrate and appreciate
everything you are, and all
that you do.



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Julie Rapaport

Head of Movies
Amazon Studios



By Cathy Applefeld Olson
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Movies spark all kinds of magic. For Julie Rapaport, head of Amazon Movies, the collaborative magic

that goes on behind the scenes is reminiscent of days spent at the camp her family runs in her hometown in Maine.

"I'm a camp counselor at heart," said Rapaport, who taught waterskiing for multiple summers. "And sometimes being on a set feels a little bit like movie camp, which is one of the special pieces of making movies."

Reporting to Amazon Studios head Jennifer Salke, Rapaport took the solo reins of the film division this March after her former co-head, Matt Newman, transitioned to a new role creating content for the company's global sports group. Top of mind for her these days is breaking through in a crowded marketplace of consumers with increasingly shorter attention spans.

"I think that bar to create distinct content is going to continue to be higher," she said. "Ultimately, it's a real opportunity to make things that will grab that attention and spark that conversation, and that do feel special enough to have that ripple effect that creates the urgency to watch."

For Rapaport, the solution is balancing niche films that bubble up among select audiences and a hefty serving of more general-interest fare that can grab headlines come awards season. Amazon was the first stream-

"If we know there's a certain audience that's going to love something that's what drives us to get excited about it."

Julie Rapaport

ing platform to take home Oscar statuettes back in 2017, two for *Manchester By the Sea* and one for foreign-language film *The Salesman*. *Sound of Metal* won for best sound and best film editing last year.

"We always look at our slate holistically because we want to make sure that we're making movies that can serve all our customers," Rapaport said. "Of course, awards content is part of that, and so is championing new and diverse filmmakers and bringing in new audiences. It's OK if not everyone loves something, but if we know there's a certain audience that's going to love something that's what drives us to get excited about it."

As a new mom, the swath of stories that excite Rapaport these days is expanding. "I had a baby during the pandemic and having her has inspired me in a new way," she said. "I've always loved storytelling but I didn't know being a mom would affect the type of stories that touch me in a whole new way."

Among those she's currently jazzed about is director Carey Williams' comedic thriller *Emergency*. It's based on his 2018 short that was the opening-night film at the Sundance Film Festival

this year and received accolades there (including an award for screenwriter K.D. Davila) and at South by Southwest. The film — which follows three college students, all men of color, who must weigh the pros and cons of calling the police when faced with an unexpected situation — opened in theaters May 20 before its May 27 Prime Video debut.

"It's a special movie that could create that cultural conversation but is also really funny and has something to say," she said. Also upcoming are the Harry Styles starrer *My Policeman* and Catherine, Called Birdy with Lena Dunham.

Finding the Right Mix

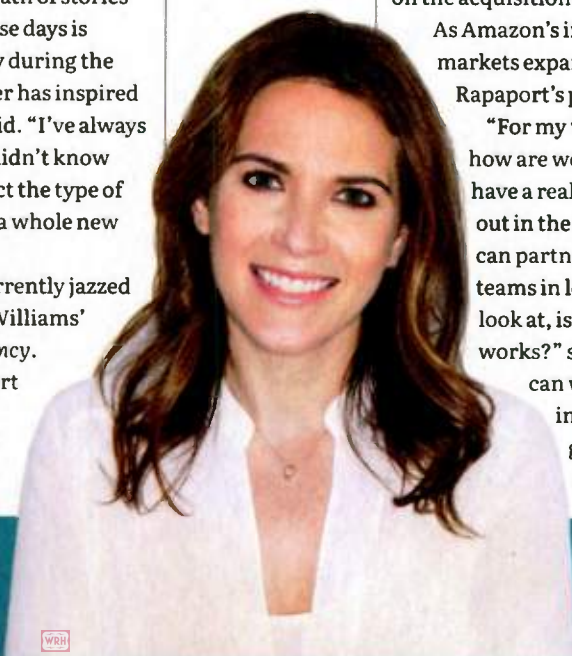
Rapaport also balances the scales when it comes to producing films or acquiring finished titles on the market.

"We look at projects at all stages, and it really is about the timing of the project and when it might make sense for us or not," she said. "We might hear a pitch, we might read a script, we might see footage, we might see the finished film. I sometimes say, 99% of the films we acquire we actually passed on at an earlier stage because it didn't make sense for what our needs were at the moment."

"Our goal is to be able to not rely on the market, but of course we're always going to be opportunistic because there are always going to be things available on the acquisition side as well."

As Amazon's international markets expand, so too does Rapaport's palette.

"For my team the focus is, how are we making things that have a real potential to break out in the U.S., and then we can partner with our different teams in local languages to look at, is this a story line that works?" she said. "And how can we be collaborative in delivering that great content internationally." ●



AMAZON STUDIOS & PRIME VIDEO
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Julie Rapaport

HEAD OF MOVIES, AMAZON STUDIOS

AND ALL OF THE
MULTICHANNEL NEWS
2022 WONDER WOMEN
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Sarah Weidman

Head of Programming, Development and Multiplatform Content

AXS TV



By Stuart Miller
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There are two driving forces behind Sarah Weidman's career in television.

"The bottom line is that I find real people very interesting," said the three-time Emmy Award nominee, who joined AXS TV as head of programming, development and multiplatform content in January 2020, where she's responsible for original productions, acquisitions, on-camera talent development and content strategy.

That explains her initial interest in becoming a psychiatrist, although after taking organic chemistry and other premed courses at the University of Michigan, she switched to broadcast journalism and communications. You can see it in a career that in her early days took her from television news to *The Jerry Springer Show* to *The Dating Game* before she was brought to MTV by then-programming chief Brian Graden to work in series development. "To be honest, I didn't know development was a job," she said, adding that she loved "coming up with ideas then flipping on a producer hat and saying, 'How do I make it happen?'"

(Years earlier, she'd made an audition tape to be a VJ that included her "talking to a statue of a lion," a tape she swears "will never see the light of day.")

Another thing she discovered in those early days in television was that "if there's no room to continue developing, I'm going to get really bored," Weidman said. "Shows like *The Dating Game* rely on formula and there's no room for reinvention."

She loved MTV until she found herself listening to NPR instead of a rock station in

"If there's no room to continue developing, I'm going to get really bored."

Sarah Weidman

the car and knew she was done with thinking of ideas for a teen audience. "I'm always looking to grow," she said, adding that after a stint at Sony Pictures Television doing development and seven years at the Style Network, her career shifted again. The network closed down right when she had a baby, and she used that time to reflect on her strengths and her interests.

"As a producer, I can see the micro needs and can go through the checklist and make sure all the details happen," she said. "But I'm able to step back and also look at the big picture. How does what I'm working on plug into the larger universe and brand?"

Making the Digital Move

Blending that mindset with her desire to try something new, Weidman shifted her focus to the digital universe, working at such outlets as AwesomenessTV, Joyous and Clevver Media before settling in at AXS.

She looks at all those previous jobs as ideal building blocks. "Every step of my career has been about taking what I did previously and adding to it," she said. "I know linear and I know digital."

She now brings that expertise to

building up the digital side of AXS, which she said had a website that previously looked like "a blog from 1995." Heading a tiny team means she gets to be involved in almost every aspect of the job.

"Sarah is one of the most collaborative people in content and production I've ever met," said Frank Tanki, president, Sports & Music Group, Anthem Sports & Entertainment, which owns AXS. "She's dogged and prepared and her energy and resourcefulness is contagious."

Tanki also praised Weidman for remaining dedicated to the audience, talent and production team without ever losing sight of the bigger picture for the business and brand.

"As a content person, I'm looking at the universe where the content can live and finding the best dispersion of all content for the network while also keeping in mind our carrier agreements and their restrictions," she said. "I get to take a very macro view of content but also tunnel in as well."

For example, Weidman pointed to an ambush game show she's launching called *Parking Lot Payday*. She came up with the idea but she also makes sure that each location agreement gets signed.

She has sought to attract younger and more female viewers without losing the core adult male audience by highlighting a wider and younger slate of musicians. She also developed programming strategy for AXS TV's new direct-to-consumer platforms as well as video content for the network's social platforms, and helped launch programming for AXS TV's first-ever FAST channel, AXS TV NOW, and content for a YouTube channel (including the At Home and Social music performance series).

"This job is always an interesting challenge," Weidman said. It ranges from being involved in FAST (free, ad-supported TV) channel deals to overseeing acquisitions, which helps Weidman find the right programming to match with AXS TV's originals as she builds a schedule. "This adds whole new layers to my job, so I'm not getting bored." ●





PROUDLY CONGRATULATES

SARAH WEIDMAN

HEAD OF PROGRAMMING, DEVELOPMENT & MULTI-PLATFORM
CONTENT AT ANTHEM SPORTS & ENTERTAINMENT'S AXS TV

2022 WONDER WOMEN LA

Sarah's impressive achievements and strong commitment to innovation are an inspiration that continue to guide us forward.

We celebrate all that you do and all that you are, and we salute each *Multichannel News 2022 Wonder Women LA Honoree*.

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Michele Edelman

Head of Growth
Premiere Digital



By R. Thomas Umstead
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It's not a stretch to call Michele Edelman, with her 30-year career at the forefront of some of the biggest innovations in digital content distribution, a cable industry and technology pioneer.

From her stints at Warner Bros., marketing and distributing the studio's movies and events during the early days of linear pay-per-view, to her current role at Premiere Digital Services, where she is helping to script the future of digital content distribution, Edelman has been at the forefront of the digital TV revolution.

"It's great to see Michele recognized with this amazing group of Wonder Women," said Steve Rosenberg, chief commercial officer for Premiere Digital, which offers content aggregation, management and distribution services for media and entertainment companies. "We have been fortunate to have her on our team and as the driving force behind Premiere Digital's brand identity/awareness and growth efforts."

Growing up in upstate New York, Edelman initially thought her career path would be in business operations for her family's manufacturing company before she set her sights on a marketing and advertising career. While at the University of Rhode Island, Edelman got her first taste of the entertainment industry in the Warner Communications summer internship program.

"My first job was at DC Comics working on press kits, and then I

"There's two sides of the entertainment business: production and distribution. I like the ability to deploy a product on a wide scale and cast a wide net."

Michele Edelman

worked at Geffen Records," Edelman said.

The following summer she went to work with Warner Bros., aiding them in licensing movies and event content to pay-per-view distributors like Request TV and Viewer's Choice, as well as to hotels. "It was there that I learned about the pay TV business," she said.

After graduating from college in 1989, she would settle in at Warner Bros. for the next four years before moving to Los Angeles to work for the The Walt Disney Co.

As the cable industry expanded into digital, Edelman would transition to Request Television to handle the PPV content purveyor's expanding distribution offering that included numerous digital channels.

"Digital cable really launched everything and introduced user interfaces and video menus to the consumer," Edelman said.

After a stint at the upstart Classic Sports Network, Edelman returned to Warner Bros. in 1999 as VP of worldwide marketing, programming and acquisitions for the compa-

ny's digital distribution division, overseeing the company's pay-per-view distribution and marketing efforts. She would advance to VP of worldwide direct-to-consumer marketing, helping launch one of the industry's first subscription video-on-demand sites that featured archival Warner Bros. movies and other content.

It was at Warner Bros. that Edelman said she benefited from the counsel of several mentors, including executives Jeffrey Bernstein, Lisa Gregorian and Darcy Antonellis.

Passion for Distribution

Edelman would stay at VOD's forefront when she joined pay-per-view content distributor Vubiquity in 2014 as VP of marketing and content strategy. After a sale to Amdocs in 2018, Edelman in 2020 moved on to content aggregation and distribution company Premiere Digital Services, where she is head of growth.

"I wanted to get back into distribution," she said. "There's two sides of the entertainment business: production and distribution. I like the ability to deploy a product on a wide scale and cast a wide net."

Going forward, Edelman said she looks forward to continuing to work and evolve within an industry that reaches so many people with so many technically enhanced entertainment options. She also hopes to serve as a mentor to those looking to advance their careers.

"I want to be doing something that I love and work with and for great people," she said. "Entertainment does so much for so many people, and it's nice to know that I helped provide services that people could take advantage of and feel comfortable with." ●



Tara DeVeaux

Chief Marketing Officer Wild Card Creative Group
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By Holly Stuart Hughes
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A chief marketing officer of the entertainment marketing agency Wild Card Creative Group and director of its content studio, 3AM, Tara DeVeaux thinks a lot about what inspires a viewer to become a loyal fan. With so much content to choose from, she said, media consumers “don’t want just to hear about a great story, they want to be involved in a story.” For clients such as HBO, HBO Max, Hulu, Amazon, Sony and Nintendo, Wild Card Creative and 3AM have developed integrated campaigns, social-media marketing and creative content that entice consumers “to be involved, dig in, to find out more about the worlds they enter,” she said.

When DeVeaux joined Wild Card in 2018, the agency had been making trailers and ads for TV and movie studios for a decade. But Wild Card CEO Alison Temple and chief creative officer Nick Temple saw a need to expand beyond ad campaigns that raise awareness, and were exploring branded content, virtual reality (VR) and other forms of storytelling as tools to help clients compete for consumers’ attention. They asked DeVeaux, formerly CMO at ad agency BBDO New York, to help them imagine what “the entertainment marketing company of the future would look like,” she said.

She launched research division Insights@Wild Card to provide audience data to clients and help 3AM’s creatives understand what resonates with viewers. In its 2019 white paper, “World-building: Answering the Engagement Problem,” the Insights team reported that 67% of all U.S. media consumers want to explore further once they are exposed to the world of a favorite show, game or movie. They also studied what inspires consumers — in every age group and demographic — to immerse themselves.

“I’m surrounded by very smart and creative people. Asking for help or guidance is a sign of strength.”

Tara DeVeaux

“Sometimes it’s escape, sometimes it’s nostalgia, sometimes it’s a connection with a community,” DeVeaux said. The research showed “it’s not just cosplaying, Comic Con-going people that are interested in this kind of participation.”

Wild Card’s “world-building” strategy was already attracting new clients. “Then, in the pandemic, it became even more crucial not only to understand the audience, but also encourage fandom and participation,” she said.

DeVeaux has expanded 3AM, adding a social media team. For the HBO Max superhero comedy *Doom Patrol*, 3AM produced a commercial featuring a toll-free number viewers could call to book a vacation at a fake resort, then followed up with videos on social media. In partnership with Mattel, 3AM created a virtual “Barbie DreamHouse Sleepover,” a POV video on YouTube. The agency then worked with influencers to build interest in the online event.

To meet the needs of varied brands, DeVeaux recalled advice from David Lubars, BBDO’s chairman and chief creative officer, who told her to rely on her team. “I’m surrounded by very smart and creative people,” she said. “Asking for help or guidance is a sign of strength.” She likes to hire “Swiss Army knives” — knowledgeable people

“immersed in cultural pursuits.”

As a hiring manager, she values Wild Card’s commitment to finding and recruiting diverse talents. The agency works with HBCUs on its summer internship program and encourages creative people of color to consider marketing careers. On DeVeaux’s recommendation, Wild Card works with Courageous Conversations, a nonprofit that offers training and consultations to create welcoming, anti-racist workplaces. When Wild Card pitches new business, DeVeaux said, “Many clients have mentioned it: We’re showing up with a team that is representative of the audiences we’re trying to serve.”

DeVeaux is also a mentor. “I’ve been in rooms where I was the only Black person or the only woman. Being ‘the only’ is never easy,” she recalled. She often counsels other women and people of color “on how I navigated that.”

Role Model with Heart

Shaina Morrison, global marketing manager at Netflix, worked for DeVeaux as a 19-year-old college intern at BBDO NY. “She leads with her heart,” Morrison said. “It makes teams really excited to work with her.” Morrison said she has sought DeVeaux’s advice about every major career decision. “I think that her ability to see what’s next for the industry, where consumer behavior is going, and how to entertain those consumers — that’s helped guide me in my career.”

Like the people she strives to hire, DeVeaux “has that balance of art and science that marketers need,” Morrison said. “The insights she has gained from being so well-versed in the world and the culture, she balances that with an understanding of how to build business and decide what’s right for a brand and the consumer. She’s definitely a visionary.” ●



Sylvia Bugg

Chief Programming Executive and
General Manager, General Audience Programming **PBS**



By Susan Ashworth
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This Wonder Woman is one and the same. She is that young girl practicing her news report in her bedroom mirror, using a hairbrush as a microphone.

She is that woman being honored as a distinguished alumna at her alma mater on the same day she is set to talk with a reporter about her revolutionary efforts to drive change in the public broadcasting industry.

She is a Wonder Woman who, as a young girl in southern Virginia, realized the pillars of diversity, inclusion and community engagement were the pathway forward. Those are the essentials Sylvia Bugg was raised with; those are the ambitions she brought with her when she first began working at PBS in the early 1990s. And those are the priorities Bugg now brings to her role as chief programming executive and general manager of general audience programming of PBS.

"Throughout my formative years, I was exposed to diversity across geography, community, race/ethnicity and points of view," Bugg said. She absorbed life lessons from a lineage of female relatives who radiated self-empowerment and resilience. "I wanted a career that would allow me to serve audiences through programming where people from all backgrounds could see themselves reflected."

That's because everyone has a story, she said. That stint with a microphone/hairbrush was just the first step in hers.

One who always enjoyed public speaking, Bugg went on to earn an undergraduate degree in communications with an emphasis in radio and television at Old Dominion University. She then started at PBS as an administrative assistant in the programming department.

It was there she garnered a great deal

"I have always believed a diversity of inclusive content and storytellers is essential to a more vibrant media landscape."

Sylvia Bugg

about program evaluation, as well as how to package and deliver a show and to work cross-departmentally within an organization. At PBS, she found a kindred home where the development of unique programming strategies was encouraged and supported. As she puts it: PBS manages to "meet the moment" in a way that can only be found at PBS.

Along the way, she earned an MBA from the University of Maryland and a master's in journalism from American University. After working in programming at the Corporation for Public Broadcasting and for several Discovery networks, Bugg is now conceptualizing multiplatform content and producing programs like *Unresolved*, which includes a film, a podcast, a mobile art installation and an interactive website that examines the nation's effort to grapple with America's legacy of racist killings.

"She has led the way in ensuring that we share diverse, distinctive and impactful stories that represent and reflect our audiences, and she is tireless in her work to elevate new voices and perspectives," PBS president and CEO Paula Kerger said.

Unresolved is an ideal example of Bugg's core

philosophy when it comes to understanding content: creating programming that meets the moment and resonates with an audience.

"She is a Wonder Woman because of the way she embodies PBS's core values of living the mission, valuing the team, leading by example and embracing possibilities," said Cecilia B. Loving, senior VP of diversity, equity & inclusion at PBS.

Bugg has called for initiatives that focus on opportunities to amplify diversity both behind and in front of the camera. In 2022 alone, Bugg helped unveil a new fellowship program for rising filmmakers, announced a call for film submissions from diverse/BIPOC producers and revealed the funding of a \$3.6 million program to support mid-career nonfiction filmmakers.

Driving for More Diversity

Supporting new, diverse voices is paramount, Bugg said. "One question our editorial team poses every day is, 'Why now and why on PBS?' That is our mantra," she said. "Public media provides a place for informed discussion and dialogue."

Mentorship is one of her priorities, especially for other rising women leaders. "A significant part of my leadership style is that of being a servant leader," she said. "Many mentors supported and encouraged me along the way, so I must continue to pay it forward."

Those who know her are not surprised by that generosity. She's called courageous, humble, visionary, compassionate. "Sylvia is the epitome of fierce female realness," said PBS VP of marketing Amy Wigler.

She is wise but also gracious: A trailblazer whose impact as a Black woman driving change encapsulates the definition of a Wonder Woman. ●



Jennifer Turner

E VP, TriStar Television
Sony Pictures Television



By Kent Gibbons
kent.gibbons@futurenet.com
@CableKent

Jennifer Turner started out wanting to be a banker but instead has built a Wonder Woman career in television production and in health advocacy.

Along with her impressive list of jobs — currently as executive VP of Sony Pictures Television's TriStar Television studio — her academic credits include a Ph.D. in public health and behavioral science from Rutgers University, an MBA from Stanford University and a BA from the Wharton School of Business.

She joined Sony Pictures Television by consulting on the hit NBC series *The Blacklist* and then, as SPT's senior VP of scripted programming, she oversaw creative for shows including *The Good Doctor*, *The Boys* and *Woke*. She was promoted to her current role at TriStar this past January.

Her first jobs in television (after a stint on the trading floor at Goldman Sachs) were at The Walt Disney Co., working with the ABC daytime soaps *General Hospital* and *Port Charles*. She was promoted at ABC to director of current programming, working on shows such as *Desperate Housewives* and *Grey's Anatomy*.

She moved to NBCUniversal as VP of drama programming, managing creative for *Friday Night Lights* and *Crossing Jordan*, before becoming VP of licensing and strategic partnerships for NBCU, helping to find new revenue streams for Bravo and Oxygen properties, like Top Chef-branded cookware.

“I'm about empowerment in health. I'm about empowerment in stories and storytelling. I'm about empowerment in education.”

Jennifer Turner

An interest in health and fitness that stemmed partly from seeing an obesity problem among residents of East Harlem, New York, took her away from TV for a while. She founded Mad Cool Fitness, an inclusive, multicultural healthy lifestyle brand that uses holistic, behavior-based wellness initiatives to foster long-term healthy lifestyle change in everyday people.

“I wanted to start a company that helped people learn how to be healthy,” she said.

For Turner, these disparate roles in media and health advocacy have a common theme.

“On the face of it, it looks like the two different faces of Jennifer Turner,” she said. “But really looking at both of them together, when I think about who I am and what I'm about, I'm really about empowerment. I'm about empowerment in health. I'm about empowerment in stories and storytelling. I'm about empowerment in education.”

She started taking classes toward a public-health doctorate at Rutgers, and her dissertation evaluated a school-based childhood obesity prevention program. In the process, she learned a lot about the challenges facing charter schools. That led her to connect with Jersey

City Global Charter School.

Nadira Jack, chief school administrator at the school, said Turner's help with the staff and students at her school has been invaluable.

Turner came into the school and did an overall health and wellness assessment, Jack said. “And then from that, she just volunteered her time to do these, as she called it, mad cool fitness sessions with our kids and our staff and it has been amazing.”

“She would come in and talk to [students] about things like their self image, body image, relationship-building,” Jack said. “Our students absolutely loved it, because they were getting to connect with a member from the community and they were able to ask very honest and candid questions. She shared her personal experiences with us, which was extremely valuable to our kids to see that, hey, you know, if, if Dr. Turner can do this then, so can I.”

An Innovative Storyteller

Turner's vision for TriStar as an independent boutique studio — home to such shows as *On Becoming a God in Central Florida*, *Good Girls Revolt* and *The Afterparty* — is to be perceived as “first and foremost, artist forward, super-premium, cinematic, innovative. And I would say as a part of innovation and telling new stories that would include diverse writers and talent, as well as stories that feature female protagonists.”

But not exclusively: one of the shows TriStar has in development is *Straight Man*, the next AMC project for (Sony's) *Better Call Saul*'s Bob Odenkirk. “We're all still in the Bob Odenkirk business, which is a good business to be in,” she said.

Aside from her work with the charter school, Turner's spare time activities include playing the violin (she trained in violin and dance). “I basically play for my dog now,” she said with a laugh. “He likes to howl!” ●



40 Under 40: Meet the West Coast's Up-and-Comers

Executives on the rise will be recognized at L.A. TV Week event

This year's crop of TV emerging innovators and pioneers was so strong we couldn't stop at just 40. On June 7 at the Sofitel Los Angeles in Beverly Hills, the editors of B+C Multichannel News will fete 42 executives at the "40 Under 40" program, part of Future's L.A. TV Week festivities that also include the Advanced Advertising Summit (see Currency, page 51), Wonder Women of Los Angeles (see page 11) and the TV Tech Summit.

For more on 40 Under 40, go to tvweek40under40.com. For the full L.A. TV Week lineup, go to latvweekevents.com.



Intervention, a show he conceptualized about a dog trainer. Earlier in his career, Baldrige produced unscripted content including ESPN's Sport Science and The Weather Channel's Brainstorm, serving as showrunner. He has also produced several award-winning feature documentaries, including Citizen Soldier and Apache Warrior. After growing up in Lancaster, Pennsylvania, Baldrige studied journalism and film at San Diego State University.

Michael Bucklin
Senior VP, Digital Content
Fox Sports



Michael Bucklin manages production, distribution and strategic integration of content across Fox Sports digital platforms, including the Fox Sports

app and FoxSports.com, as well as Fox Sports social media, video and audio platforms. His team develops digital content to complement Fox Sports coverage of the biggest events in live sports, including the Super Bowl, the FIFA Men's and Women's World Cup, the World Series, top-level college football, NASCAR and more, in addition to the network's studio programming. Bucklin and his team have also developed several successful original digital franchises, including the NAACP Image Award-nominated Club Shay Shay, hosted by Shannon Sharpe; The People's Sports Podcast with Mark Titus and Charlette Wilder; Flippin' Bats with Ben Verlander; The No. 1 Ranked Show with BJ Young; and Out of Character with Ryan Satin. Prior to joining Fox Sports in 2016, Bucklin spent over 10 years at ESPN, rising to producer of social content and leading social media strategy for SportsCenter, SportsNation, First Take and others. He is a graduate of the University of Georgia.



Jennifer Cavrikas
Director, Partner
Marketing
Fox Corp.

Jennifer Cavrikas is responsible for the development and execution of partner marketing for all networks and digital products



Nicole Baio
Partnerships
Vizio

Nicole Baio is on the business development team at Vizio, where she

oversees partnerships for WatchFree Plus and manages various connected-TV app and tech partner relationships and development. Previously, she was at Sony Pictures Television-owned Game Show Network, where she held various roles in content distribution and partner marketing. As an account director, she oversaw all sales to the NCTC and successfully expanded GSN's distribution with multiple partners. She also created and executed several collaborative marketing campaigns with major affiliates including Comcast, Charter Communications, Verizon Communications and more, which produced significant media value for GSN and exposure and customer value for partners. She has been an active member of The WICT Network's Southern California chapter. She is also actively involved in the mentorship and

development of younger professionals and is particularly passionate about her work with the T. Howard Foundation. She spends her free time frequenting fitness classes, road tripping, hiking, camping and having dinner parties with family and friends.



Eli Baldrige
Senior VP,
Development
A. Smith
& Co. Productions

Eli Baldrige spearheads all aspects of development for A. Smith & Co. Productions, the award-winning unscripted television powerhouse. An Emmy Award-winning producer and series developer, Baldrige has produced hundreds of hours of highly-rated unscripted TV shows including Welcome to Plinkville (TLC), Pharrell Williams's Voices of Fire (Netflix) and Canine Intervention (Netflix) since joining the company in 2018. One of his strengths is finding talent and bringing out the best in them in every episode, which was the case with Canine

A. SMITH & CO.
PRODUCTIONS



*A. Smith & Co. Productions proudly congratulates
Eli Baldrige, SVP of Development, and the entire
40 Under 40 class.*



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Congratulates

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On this well-deserved honor

In the FoxCorp. portfolio, including Fox, FSI, Big Ten Network, Fox NewsChannel, Fox Business Channel and a variety of FAST/AVOD services. Her work leverages the company's sports, news and entertainment brands — with clients like Amazon, Hulu and YouTube TV — to acquire and retain subscribers, increase brand awareness and launch new services. Earlier, she served as manager, creative services, responsible for art direction and event marketing for the 44 national and regional programming services that comprised Fox Networks Group. In previous roles, she executed initiatives for Fox Sports networks, coordinating large-scale and local events and multiplatform media campaigns to drive network visibility and secure distribution and renewal. Cavrikas graduated from the University of California Santa Cruz and serves as board VP of The WICT Network's Southern California chapter. In 2011, she was chosen as the chapter's Woman to Watch.



Tal Chalozin
Chief Technology
Officer and
Co-Founder
Innovid

Tal Chalozin is co-founder and CTO of Innovid, a connected TV and video advertising platform for advertisers to engage consumers across all screens and channels. He leads Innovid's long-term technology vision, global product creation and implementation and business-development efforts, and also identifies and develops emerging trends and opportunities for product innovation and digital TV/OTT collaborations. He has forged partnerships with Facebook, Snapchat, Twitter, Samsung, Roku and Hulu, among others, to help advertisers bring interactive video to viewers everywhere. Chalozin is a serial entrepreneur and tireless global leader in video technology. He is a board member for the IAB's Digital Video Center of Excellence and for the National Academy of Television Arts and Sciences. He was named a 2018 inductee to the American Advertising Federation's Advertising Hall of Achievement for his significant impact on the industry via mentorship, inspiration, volunteerism and training. Prior to Innovid, he co-founded GarageGeeks, a nonprofit organization and one

of Israel's largest hacker spaces and innovation hubs. He owns several global patents in digital video technology and is a regular speaker at global events, including Cannes Lion, CES and Wired magazine's NEXTFEST.



Stephanie Cobian
VP of Media
Services and
Talent Relations
TV Guestpert

Stephanie Cobian is VP of media services and talent relations at TVGuestpert, a media development and publishing company. TVGuestpert strategizes, manages and communicates messaging for companies and their executives, providing a 360-degree PR plan. She books talent appearances on national TV and local radio, produces shows, develops content for social media and news releases and stages events. She is also co-host and producer of the broadcast podcast Front & Center with Jackie Jordan, which aired on KSWB San Diego and KTLA Los Angeles, and hosts the media podcast WICT Wisdom. She has booked, prepped and produced "guestperts" for national radio and television appearances, host auditions and studio development pitch meetings. She is in the trenches with the producers and experts working out the details of content and elements to provide the most effective, informative and entertaining appearances. Previously, she held positions with Project: Hollywood Cares and IBN Sports and produced several radio shows for KZSB Santa Barbara. She is active on the programming board for The WICT Network's Southern California chapter and is a volunteer for several local Los Angeles animal rescues.



Jonny Cogut
VP, Development
Jeff Jenkins
Productions

As VP of development at Jeff Jenkins Productions, Jonny Cogut shepherded Netflix's acclaimed *Coming Out Colton* and global reality franchise *Bling Empire* and has produced pilots for Lifetime, TLC, NBCU, HGTV and Discovery. Prior to JJP, Cogut was on the development team

at Brian Graden Media, working across its slate of docuseries, game shows and unscripted formats. He has also served as creative director at Refinery29, developing short-form projects for digital platforms. Cogut originally worked with Jenkins when he was co-president of Bunim-Murray Productions. There, Cogut served as producer on hit series including *Keeping Up with the Kardashians* and *Total Divas* (E!), *Mix & Mrs.* (USA) and *Lohan Beach House* (MTV). *Bling Empire*, a series following an ultra-rich Asian-American community of friends and families in Los Angeles, was a fast hit for Netflix with a second season set to debut in 2022. On the heels of *Bling*'s success, JJP launched Netflix's *My Unorthodox Life*, also ordered for a second season. The docuseries *Coming Out Colton*, following former *Bachelor* star Colton Underwood, is the company's third show for Netflix. Cogut and team currently have several unannounced unscripted series in development and production for a variety of platforms.



Kelle Coleman
SVP, Global
Content and
Experiences
Nielsen

Kelle Coleman is responsible for broadening Nielsen's visibility, corporate strategy and industry influence through U.S. and global event execution, content marketing, innovative marketing strategies, communications, C-suite executive engagement cross-functional collaboration, improving best practices and increasing return on investment. Coleman has always been driven by her interest in marketing, but more specifically by understanding business objectives and driving the company toward those goals in a way that tangibly impacts the bottom line. Prior to Nielsen, she served in national partnership marketing at Macy's, managing strategic development and procurement of partnerships with brands such as American Express, Unilever and Patron Spirits for key campaign planning and event initiatives such as the Macy's Thanksgiving Day Parade, the 4th of July Fireworks events and the Annual Flower Show. Before joining Macy's, Coleman held marketing positions

Congratulations Kelle Coleman

on being named to B+C
and Multichannel News'
40 Under 40 List.



with the New Jersey Nets and Reebok International, where she began her career. She serves as executive sponsor for Nielsen's Business Resource Group. She has a bachelor of science with a business administration concentration from Florida A&M University.



Derek Crocker
VP of Collegiate Sports
Fox Sports

Derek Crocker is responsible for creating the college football and basketball broadcast schedules for Fox Sports, including which games are selected in the football "draft" process—a multifaceted, data-driven analytical process of determining the strategic planning and programming to select which games will air on the appropriate Fox Sports network. Over his 15-year career with the company, Crocker has cultivated relationships with Fox Sports's collegiate league partners and commissioners and is the "boots on the ground" executive collaborating with Big Ten, Big 12, Pac-12, Mountain West and Big East football and basketball conferences to navigate big-picture issues, which recently included the unprecedented impact of the COVID-19 pandemic. In the past nine years, Crocker has been an integral part in maintaining Fox Sports's relationship with the Big East as well as a part of the team that landed its Big Ten rights agreement and helped secure a new partnership with the Mountain West Conference. Beyond his corporate success and with a pay-it-forward attitude, he dedicates personal time to foster the growth and student mentorship of those with an interest in careers in sports media.



Angela Dallas
Scripted Television Agent
CAA

Angela Dallas is a television literary agent at Creative Artists Agency (CAA). Based in Los Angeles, she represents many accomplished television writers, playwrights, producers and directors, including Morgan Cooper

(*Bel-Air*), Steven Canals (*Pose*), Tim Federle (*High School Musical: The Musical: The Series*), Matthew Lopez (*The Inheritance*), Rafael Casal (*Blindspotting*), Dayna Lynne North (*Insecure*), Karim Amer and Jehane Noujaim (HBO's *The Vow*), Victoria Mahoney (*Star Wars: Episode IX—The Rise of Skywalker*, *Lovecraft Country*), Tom George (*This Country*), Dave Hill (*Game of Thrones*, *Wheel of Time*), Joel Fields and Joe Weisberg (*Fosse/Verdon*, *The Americans*), Lila Byock (*Watchmen*, *Castle Rock*, *Devil in the White City*), David Hollander (*Ray Donovan*), Catalina Aguilar Mastretta (*Everybody Loves Somebody*), Andrew Hinderaker (*Away*, *Let the Right One In*), Malcolm Spellman's *The 51* (*The Falcon and the Winter Soldier*) and Shawn Ryan's *Middie* Productions (*S.W.A.T.*), among others. Dallas also helps guide the television efforts of celebrated actors and artists, including Rachel Brosnahan, Billy Porter, Luke Evans, Haim, Todrick Hall, Pentatonix, Norman Reedus, Storm Reid, Emmy Rossum, RuPaul, Yara Shahidi and Kerry Washington. She began her career at ICM and joined CAA in 2011. Dallas graduated from the University of Mount Union in Alliance, Ohio with a degree in business administration and theater.



Aileen Del Cid
Head of Marketing,
Samsung TV Plus
Samsung

As head of marketing for Samsung TV Plus, Aileen Del Cid oversees all marketing operations, strategy, branding and strategic partnerships for the global streaming platform. She has more than a decade of experience in entertainment marketing and has led branding efforts, product launches, integrated campaigns and strategic partnerships for multiple organizations throughout her career. Prior to Samsung TV Plus, she held roles as CTV advertising lead marketer for DirecTV Now and digital advertising lead marketer for the DirecTV mobile app. In these roles, she oversaw marketing strategies that grew subscriber bases, managed and grew relationships with entertainment partners and emerging platform partners and was responsible for customer adoption and retention. Earlier, Del

Cid worked in distribution marketing at Game Show Network, where she led the sales team through the development and execution of strategic marketing efforts to drive subscriber acquisition. She joined GSN from Universal Sports Network, where she managed and developed strategic B2B and consumer-facing marketing campaigns and governed a multimillion-dollar marketing budget. She graduated from California State University, Northridge, and has served as a board member of The WICT Network's Southern California chapter.



Ross Dinerstein
CEO
Campfire Studios

Ross Dinerstein is the founder and CEO of Campfire Studios, a premium production company known for its broad bench of content across scripted and unscripted, for both feature film and TV/streaming platforms. Over the past 20 years, Dinerstein has produced or executive produced more than 50 series and feature films, premiering projects at the most prestigious festivals in the world, including Sundance, SXSW, Tribeca and Toronto. Dinerstein and Campfire's current and most recent projects include HBO Max's *The Way Down: Part 1* and *Part 2* and *Heaven's Gate: The Cult of Cults*; Hulu's *WeWork: Or the Making and Breaking of a \$47 Billion Unicorn*; FX's *Hysterical* and *The Most Dangerous Animal of All*; Magnolia's *A Glitch in the Matrix*; Discovery Plus's *Scream: The True Story*; CNN's *The Lost Sons*; *Voix* (executive produced by David Fincher); *Neymar: The Perfect Chaos* and John Grisham's *The Innocent Man*, all for Netflix, as well as the streamer's Emmy-nominated scripted series *Special*. Dinerstein's first foray into the podcast space resulted in the Webby Award-winning series *Abuse of Power* with David Rudolf and Sonya Pfeiffer. Dinerstein has also produced nine Netflix Original features, including *Rattlesnake*, thriller *1922*, based on the Steven King novella; comedy *The Package*; and the streamer's upcoming rom-com *Players*, starring Gina Rodriguez and Damon Wayans Jr. His credits also include IFC's cult horror movie *The Pact* and feature documentaries *Jiro Dreams of Sushi* and *Silicon Cowboys*.

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MICHAEL BUCKLIN

Senior Vice President, Digital Content
FOX Sports



JENNIFER CAVRIKAS

Director, Distribution Marketing
FOX



DEREK CROCKER

Vice President, Collegiate Sports
FOX Sports



**RACHEL
KOEHLER**

Vice President, Original Content
Tubi



**MARY-HOLLIS
WILLIAMS**

Senior Director, Talent Relations
FOX Sports

AND ALL OF THE
LEADING VISIONARIES
IN THE TV INDUSTRY





Lindsey Emerson
VP of Product
Management
HBO Max

Lindsey Emerson is VP of product management at HBO Max and leads the Kids & Family, Accessibility, Privacy & Consent, Tools and Sports/Live teams. She joined HBO Max as a founding team member. Her team launched the Kids & Family platform in the U.S. and continues to expand the offering to kids through an autonomous and age-appropriate experience, while giving parents simple-to-understand and transparent controls within each region. Under Emerson's leadership, her team builds on and improves the HBO Max platform to ensure stories are accessible to everyone through thoughtful and inclusive technology features. Her team has built processes to ensure that accessibility considerations are infused into each new feature on the roadmap, while also being data-compliant within each region as global expansion continues. Her team also launched HBO Max's sports and live capabilities in 2021, including the ability to stream live soccer, concert series and more in Latin America. Prior to joining WarnerMedia in 2017, Emerson served as director of product management for The Bouqs Co., where she drove ecommerce platform optimization and improved distribution effectiveness, helping to secure a series-C funding round of \$24 million. In 2013, she joined Pluto TV as a founding product leader and managed the FAST streaming service's launch on 15 connected TV, gaming, OTT and mobile platforms, helping to secure investment rounds through series C. She graduated with honors from the media ventures graduate program at Boston University and holds a B.A. in communications from Elon University.



Maura Feerick
VP, Drama
Original Series
HBO Max

Maura Feerick, promoted to VP of drama original series in April 2021, is part of the core programming team that launched HBO Max in May 2020, charged with develop-

ing an offering geared toward Gen Z and millennial audiences. Among the shows on her slate are *The Staircase*; *Tokyo Vice*; *Pretty Little Liars: Original Sin*, a new generation of the series based on the pop-culture phenomenon from showrunner Roberto Aguirre-Sacasa; and *Love Life*, a romantic comedy anthology starring Anna Kendrick and produced by Paul Feig. She also played an integral role in developing *The Suicide Squad* spinoff *Peacemaker* for HBO Max. Prior to HBO Max, Feerick worked on the launch of TNT hit drama series *Claws*, overseeing three seasons. She also oversaw Patty Jenkins's period mystery *I Am the Night*, as well as sci-fi epic *Snowpiercer*, now in its fourth season. Before joining WarnerMedia, Feerick worked in television production at NBCUniversal, E! and Film 44. She is a graduate of The George Washington University and majored in Communications and Electronic Media and an active member of The WICT Network.



Joey Femia
VP, Current
Programming
Universal
Television
Alternative Studio

As VP of current programming, Joey Femia oversees a wide range of series including live music competition *American Song Contest*, hosted by Snoop Dogg and Kelly Clarkson; comedy-variety event series *That's My Jam*, hosted by Jimmy Fallon; *Weakest Link*, hosted by Jane Lynch; and *College Bowl*, hosted by Peyton Manning. Femia is also responsible for previous notable projects including holiday baking competition series *Baking It*, hosted by Maya Rudolph and Andy Samberg; LeBron James's *The Wall*; *Hollywood Game Night*; *World of Dance*; and more. Femia began his career as part of Walt Disney World's professional internship program. He went on to Blue Man Group as a stagehand at Universal Orlando Resort, followed by a production internship in New York at ABC's *The View*. He relocated to Los Angeles in 2013 as a production assistant on programs ranging from NBC's *The Voice* to *The Academy Awards* to *The Grammy Awards*. He then joined NBCUniversal as a coordinator in the alternative programming division before rising to director of current programming in 2020 at Universal Television

Alternative Studio. Femia graduated with a B.A. in radio and television production and a B.S. in event management from the University of Central Florida.



Laura Forti
SVP, Business
Operations,
HBO, HBO Max
TNT, TBS and truTV
Warner Bros.
Discovery

As senior VP of business operations for HBO, HBO Max and The TNets (TNT, TBS and truTV), Laura Forti is responsible for business operations for original programming across these platforms and works to support expansion of these businesses. In this recently expanded role, Forti is responsible for coordinating all matters related to the distribution of original content from the four brands as well as creating strategy and executing deals for international original content created for HBO Max. She also works with international partners to expand the global reach of the brands' U.S. programming and build new partnerships with third parties such as Sky and the BBC. She began working for the company in 2006, when it acquired her previous employer, Court TV. She has held a variety of roles within the international distribution and business affairs divisions. Based in Los Angeles, she reports to Susanna Felleman, executive VP of business affairs. She is a graduate of The WICT Network's Betsy Magness Leadership Institute.



Carrie Gillogly
SVP, Scripted
Programming &
Co-Head of AMC
Scripted Series
AMC Networks

Carrie Gillogly has overseen such AMC series as *Into the Badlands*, *The Terror*, *The Son*, *Dispatches from Elsewhere* from Jason Segel and the stop-motion animated *Ultra City Smiths*, created by Steve Conrad, and currently oversees the production of AMC's forthcoming animated drama *Pantheon*, as well as the series *Kevin Can F--- Himself* starring Annie Murphy and Anne Rice's *Interview with the Vampire*, written by Rolin Jones. Based in Los Angeles, Miller shares duties

with senior VP Emma Miller and reports to Dan McDermott, president of entertainment & AMC Studios. Before AMC, Gillogly worked as an executive at Gerber Pictures, participating in the development of such projects as *Gran Torino* and *A Star Is Born*. Since joining AMC in 2012, Gillogly has risen through the ranks, becoming an instrumental leader of the company's development team responsible for attracting new voices and stories. A champion of mentorship and inclusion, Gillogly serves as an executive sponsor of Elevate, the AMC Networks employee resource group dedicated to empowering the personal and professional growth of women employees and allies across the organization.



Lindsey Green
SVP, Content
Sales
Disney Platform
Distribution

Lindsey Green, a 17-year veteran of The Walt Disney Co., is responsible for licensing feature films and television content from The Walt Disney Studios and Disney General Entertainment Content as senior VP, content sales, in Disney Platform Distribution. Her business responsibilities include domestic and global subscription video-on-demand and advertising-supported VOD platforms, West Coast-based cable networks and select pay TV networks. She and her team also manage the company's distribution of content to its direct-to-consumer streaming services — Disney Plus, ESPN Plus and Hulu — and its linear networks. Her client roster includes Netflix, Amazon, YouTube, Starz, Roku and Tubi. Prior to her content sales role, Green oversaw key distribution agreements across a wide array of media platforms including MVPDs, digital retailers, global airlines and hotels.



Will Gurman
VP, Global
Partnerships &
Content Strategy
Paramount
Streaming

Will Gurman works cross-functionally to optimize the growth and performance of Pluto

TV's content partnerships and Paramount's vast content library and to expand the global reach and monetization of the content Pluto TV acquires. He sources, evaluates and acquires TV series, films, sports and digital content to distribute across Pluto TV's expanding FAST platform consisting of ad-supported live, linear channels and on-demand properties. He also manages key partnerships with top entertainment and news networks, major studios and indie distributors by delivering business reviews, optimizing content pipelines and developing and executing against individualized strategic plans. Before Paramount, he was senior director of content acquisition and strategy at Fullscreen, playing a key role bringing Fullscreen's SVOD service to market by shaping content strategy, budget plan and programming schedule by sourcing and acquiring content for a millennial and Gen-Z audience. He began his career at 20th Century Fox Television in the brand management and strategy group. He graduated from Yale University with a B.A. in political science and earned an MBA from UCLA's Anderson School of Business.



Rachel Koehler
VP, Original
Content
Tubi

Rachel Koehler brings a holistic and creative approach to Tubi's content strategy, leveraging a wide range of industry experience and expertise across programming development, content acquisitions and digital sales. With a keen eye for splashy and breakthrough content, Koehler most recently helped lead Tubi's debut into originals, playing an active part in developing more than 140 hours of Tubi Originals in 2021 alone. From script to screen, she has shepherded premium independent-minded titles across the Black cinema, thriller, horror, sci-fi, romance and Western genres. Koehler also led the development of Tubi's upcoming original movie event *Corrective Measures* starring Bruce Willis and Michael Rooker, slated to premiere in 2022. She previously led the indie content acquisitions and partnerships team at Tubi, forming partnerships with major studios and brands including Samuel Goldwyn, Lego, Mattel, FilmRise and Magno-

lia, and she spearheaded Tubi's content deal with STXfilms.



Prachi Kohli
Legal Affairs
National Diversity
Coalition (NDC)

Prachi Kohli is a lawyer by profession, currently working in legal affairs with the National Diversity Coalition (NDC), a 501(c)(3) non-profit organization dedicated to advocating for greater opportunity, financial equality and economic empowerment for the diverse, minority and LMI communities and to being a voice for the voiceless. NDC partners with cable and telecom companies, program networks, financial institutions and others to bring information and initiatives to low-income communities aimed at creating economic opportunities. With NDC, Kohli also is advocating for Chime TV, the upcoming Asian American-owned network featuring Asian culture and entertainment. Charter Communications is the first launch partner for Chime TV. Raised in India, she has been passionate about working for equal opportunity and has a deep appreciation for diverse cultures. She joined the NDC in 2019. She wishes to use her legal skills to serve and advocate for the right thing and to continue to empower the next generation. Outside of work, she has a keen interest in astronomy and developments in outer space exploration. She also enjoys sci-fi documentaries and Bollywood movies.



Megan Macmillan
VP, Comedy
Development
Universal
Television

Megan Macmillan joined Universal Television as manager, comedy development in 2016, and has been VP, comedy development since 2019. While at UTV, she has been involved in developing multiple series for home networks NBC and Peacock, most recently including *Grand Crew*, *Girls5eva*, *MacGruber*, *Killing It* and the upcoming *Pitch Perfect*. She focuses on comedy, diversity and inclusion as fundamental aspects of these series. She also has been integral to developing Univer-

sal's dynamic streaming slate including *Schmigadoon!* for Apple TV Plus, *Harlem* for Amazon Prime Video and the upcoming series *Blockbuster*, starring Randall Park, was one of the employees at the last remaining U.S. Blockbuster Video store, for Netflix. Macmillan came from Davis Entertainment where she served as a creative executive in both television and film and previously had stints at Sony Pictures Television in the comedy development department and CAA.



Patrick McCarthy
VP, Series
Publicity & Talent
Relations
Universal Studio
Group

Patrick McCarthy is VP of series publicity and talent relations at Universal Studio Group: scripted studios UCP and Universal Television, unscripted studio Universal Television Alternative Studio and Universal International Studios. Under the mentorship of executive VP of communications and marketing Tracy St. Pierre, McCarthy leads campaign strategies for programming including *Hacks*, *The Umbrella Academy*, *American Song Contest*, *Girls5Eva*, *Chucky* and *Dick Wolf's Law & Order: One Chicago* and *FBI* franchises.

Recently, he implemented campaigns for groundbreaking television series including *As We See It*, featuring a neurodiverse lead cast; and *We Are Lady Parts*, about a group of Muslim women setting out to be rock stars; as well as *Dr. Death* and *The Girl From Plainville*, two limited series with pro-social messages of patient safety and mental health awareness, respectively. He lives in Los Angeles with his husband, film and television writer Tyler Christensen, and their dogs Lambeau and Brom Bones.



Maryam Mehrtash
VP, Integrated
Marketing, CBS
Entertainment &
Paramount Plus
Paramount

Maryam Mehrtash oversees Paramount Plus, CBS Entertainment and CBS Media Ventures and is responsible for driving revenue by proactively positioning the platforms and their program-

ming to the advertising marketplace and overseeing post-sale execution for monetized opportunities. Having spearheaded Paramount Plus's go-to-market launch strategy in 2021, Mehrtash has led the team through a period of exponential growth by innovating in creating novel opportunities for brands. She brings to her role more than 15 years of experience in content, marketing and sales across entertainment and media. She has driven multimillion-dollar sales strategy and execution from CBS late night to *The Grammy Awards* to multiplatform franchises including *Star Trek*, *Yellowstone* spinoff *1883*, *The Challenge* and the upcoming *Halo*. Prior to Paramount, Mehrtash led the digital monetization strategy for KTLA Los Angeles, was a consultant and adviser to top media and television agencies and produced two lifestyle television shows. A gifted storyteller, her clear-eyed vision, trailblazing spirit and creative drive have led her to constantly push boundaries to bring custom solutions to brands and the industry at large.



Emma Miller
SVP, Co-Head of
AMC Scripted
Development
AMC Networks

In her role as senior VP and co-head of AMC Scripted Development and Programming for nine years, Emma Miller focuses equally on developing new series and overseeing current shows. Her credits include *Fear The Walking Dead*, *Hell on Wheels*; *The Son*, *Dietland*, *NOS4A2*, *Soulmates*, *The Walking Dead: World Beyond* and the upcoming *Dark Winds*. Previously, Miller was a creative executive at Steven Spielberg's Amblin Television, where she worked on FX's *The Americans*, *Under the Dome* and Showtime's *The Borgias*; and as a creative executive at Grady Twins, Marti Noxon and Dawn O'Neil's production company. In 2022, AMC Networks will premiere its largest original content slate to date, with Miller at the helm of some of its most anticipated dramas, including *Dark Winds*, a psychological thriller executive produced by George R. R. Martin and Robert Redford, based on the *Leaphorn & Chee* book series by Tony Hillerman. The show features a writers' room staffed entirely by Native American writers, with a cast led by Zahn McClarnon and featuring Native American

actors, filmed largely in and around Native American lands, with the full support of the Navajo Nation. Miller began her career as a literary assistant at The William Morris Agency, later WME. Based in Los Angeles, Miller shares duties with SVP of scripted programming Carrie Gillogly and reports to Dan McDermott, president of entertainment and AMC Studios.



Jordan Neyer
SVP, Corporate
Strategy
Crown Media
Family Networks

Jordan Neyer leads the strategic planning and growth tactics that support the advancement of overall performance at Crown Media Family Networks (Hallmark Channel, Hallmark Movies & Mysteries and Hallmark Drama; Hallmark Movies Now and Hallmark Publishing). He has been a transformational strategic leader guiding the evolution of the Hallmark portfolio, including linear and OTT platforms, and has been successful in creating new media entities based on existing Hallmark IP. He works directly with company executives and stakeholders to develop both long and short-term strategic initiatives that will improve the business's growth and profitability. Prior to joining Crown Media, Neyer was VP of media and entertainment at Metrixlab, where he led commercial strategy and new business development. Previously, he was VP of strategy at Fcx Networks Digital Consumer Group and held additional strategic roles at Fox Film and Fcx Home Entertainment. "What differentiates Jordan from others is his strong collaborative skills, congenial demeanor, and a fearless approach to examining the future state of our business and our industry," Crown Media CEO Wonyu Lucas said.



Sarah Pilla
Multimedia
Journalist
Spectrum News 1

Sarah Pilla is an Emmy award-winning multimedia journalist for Spectrum News 1, where she covers lifestyle, entertainment and the environment for the 24/7 local news network. In 2021, she won a Los Angeles Area Emmy Award for



Shout Out to Women of LA honored as

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including members of The WICT Network SoCal,
Calif Cable & Telecom Assoc.(CCTA) & Strong Women Alliance!

Jennifer Cavrikas, Aileen Del Cid, Stephanie Cobian, Nicole Baio,
Prachi Kohli, Sarah Pilla, Lynzie Riebling, Ariana Tejero,
Sarah Weidman, Stef Zuroff & Hailey Winslow (host)

Plus, Carmen Palmer, Catalyst Award, The WICT Network SoCal!



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"Outstanding Environment News Story" for "Oceana Trash" on the dangers of plastics and their effect on ocean ecosystems. Since joining Spectrum News 1 SoCal, she's covered national politics, Hollywood awards shows, lifestyle and wellness topics, but she is a passionate advocate for the environment and our changing climate. Pilla is dedicated to helping viewers understand the importance of preserving our planet through everyday lifestyle choices. Prior to Spectrum News 1, she hosted lifestyle shows at Ignite Now Media, and also served as an anchor for One America News Network and as a sports anchor and reporter at KSAN San Angelo, Texas. She holds a B.A. in journalism from California State University, Northridge in 2011 and is a 200-hour registered yoga teacher.



Anastasia Puglisi
SVP and
Supervising
Producer
Wolf
Entertainment

As senior VP and supervising producer for Wolf Entertainment, Anastasia Puglisi is responsible for day-to-day creative and production-related activities for all Wolf Entertainment's scripted series: *Law & Order: SVU*, *Law & Order: Organized Crime*, *Chicago Fire*, *Chicago PD*, *Chicago Med*, *FBI*, *FBI: Most Wanted*, *FBI: International* newly rebooted series *Law & Order* and all development and operations-related activity at the company. She joined Wolf Entertainment in 2015 and quickly rose through the ranks, advancing from a showrunner's assistant on *Chicago Fire* to an executive in just a few years. The Connecticut native graduated from Fordham University with a degree in communications, film studies and business administration and is a classically trained ballet dancer. Prior to joining Wolf, Puglisi was as a freelance production coordinator in independent film in both New York and Los Angeles.



Si Rajadhyax
Multiplatform
Producer
Cox Media Group

Originally from Lake George, New York, Si Rajadhyax's passion for music production took

him to Full Sail University in Orlando, Florida, to earn a degree in entertainment business. He began his story with Cox Media Group by pursuing an internship at radio station WPYO (Power 95.3), which eventually led to his current position as multiplatform producer. Over the last 10 years, he has filled different roles at Cox and excelled in digital content creation. His talents and work ethic brought him to Atlanta to join an emerging corporate team focused on OTT content and the evolving media landscape. When not behind the camera, Rajadhyax is as an actor, DJ, podcaster, singer/music producer, host and personality. He has a strong passion for innovation and said his ultimate goal is to stay happy, stay learning, spend more time with family, make people smile and entertain.



Jenny Ramirez
SVP, Unscripted
Programming
TBS, TNT, truTV

Over the past five years, Jenny Ramirez has

developed a slate of premium nonfiction projects across TNT, TBS and truTV. Highlights include launching four top cable comedies: *Snoop Dogg Presents: The Joker's Wild*, *The Misery Index*, TBS's reboot of *Wipeout* and the network's first cooking competition, *Rat in the Kitchen*. She oversaw TNT's live medical series *Chasing the Cure* and AEW's first spinoff series, *Rhodes to the Top*. She is currently leading *Rich & Shameless*, TNT's first foray back into the world of true crime since *Cold Justice*, followed by dating social experiment *The Big D* and comedic variety show *Stupid Pet Tricks*. Both series will premiere on TBS in 2022. Her passion for storytelling began while serving as assistant editor for legendary book publisher Judith Regan. Then, while working in FremantleMedia's nonscripted development department, she adapted formats for the U.S. and modernized game shows from the Mark Goodson library. She developed series for A&E, NBC, Fox, MTV, CBS and Syfy.



Lynzie Riebling
VP, Insights
Revolt TV

Lynzie Riebling, VP of insights at Revolt TV, has earned a reputation as a

creative and effective powerhouse within the insights industry. Specializing in qualitative research, she approaches her work in a way that most don't — by valuing human behaviors over big data and finding new and unique approaches to reach consumers. She does this using her interdisciplinary background in insights and strategy to keep her finger on the pulse of culture, identify emerging youth trends, track consumer shifts within the millennial and Gen Z mindset, and map out the ever-evolving media landscape. "I thought I wanted to work in fashion — which is what initially prompted my move to NYC, but after taking a market research class my junior year of college I realized it was indeed insights that spoke to my soul and never looked back," she said. Profiled in *Forbes* and other publications for her research analysis, she is an expert panelist (for The WICT Network and the California Cable Telecommunications Association, among others). Despite her youth, her research expertise spans more than a decade.



Christina Rieger
Director of Sales,
National
Ampersand

Christina Rieger has spent the last 10 years of

her career in the addressable TV space engaging with clients and agencies on an audience first approach to buying and measuring TV media. She is a tireless client advocate and constantly challenges the norms of how traditional television should be measured and bought. As a pioneer in the addressable space, she has had a front-row seat for the convergence of TV and digital. With her role at Ampersand as director of sales, national, she is moving TV forward by simplifying addressable activation for her clients with direct access to audiences at scale across 52 million plus addressable homes and providing more in depth data and measurement across a client's full TV investment. In 2021, Rieger and her team surpassed revenue targets, reaching 160% of its goal for Ampersand's West Coast unit. She is passionate about reducing her carbon footprint whether it's recycling, creating less waste or driving zero-emissions vehicles. She also is a passionate animal lover, rescuing multiple cats and dogs and donating to animal welfare charities.



Kimberly Rosenblum
SVP, Business and
Legal Affairs
ITV Studios
America

As senior VP of business and legal affairs at ITV Studios America, Kimberly Rosenblum serves as a lead negotiator for the production of premium scripted content for distribution via streaming, cable, and broadcast networks and as an adviser to her creative colleagues. A graduate of Stanford University and USC Gould School of Law, Rosenblum began her career at Weintraub Tobin. She lives in Westwood, Los Angeles, with her husband, Eli Greif. She transitioned seamlessly from representing high-end talent at a major California law firm to handling a wide variety of business and legal matters for ITV Studios America. She contributes greatly to ITVSA's goal of maintaining an independent studio culture rooted in collaboration, ingenuity and supporting its production and creative colleagues. As an experienced talent attorney, Rosenblum is able to look at deals from the talent's point of view, thereby supporting ITVSA's mission to foster a talent-friendly environment. She is committed to finding creative and collaborative solutions when making deals.



Andrew Schotz
Head of
Development
Anvil 1893
Entertainment

Award-winning producer and director Andrew Schotz serves as head of development of prolific production company Anvil 1893. Having joined the company in 2016, Schotz produced *Kids Say the Darndest Things* starring Tiffany Haddish for CBS (he also worked on the series's previous run on ABC) and developed the primetime original series *Money Court* for CNBC, starring *Shark Tank*'s Kevin O'Leary and currently in preproduction on season two. His credits also include CBS's primetime hidden camera show *I Get That a Lot*, MTV's dating show *Time's Up*, History's *Transition of Power* and Travel Channel's *America's Secret Swimming Holes*.

Schotz's career launched in 2012 when he directed, produced and edited the viral video "Grandmas Watch the Kardashian Sex Tape," which garnered more than 6 million views and was nominated for Viral Video of the Year. The viral sensation caught the eyes of millions, including Oprah Winfrey, which ultimately led to *The Golden Sisters* TV series on OWN. He has produced nine national commercial spots and continues producing and directing online content.



Samantha Serigano
National
Advanced TV
Account Director
Ampersand

Samantha Serigano has been in the ever-evolving TV industry for five-plus years and at Ampersand has helped build the foundation for national and local data-driven TV on digital and linear platforms across the West Coast. She started at Ampersand as a digital account manager, then as a digital account director, cultivating relationships and building strategic partnerships across a wide portfolio of agencies and brands in the media marketplace. She migrated to the Ampersand National Advanced Advertising Team, where she has been responsible for growing the largest portfolio of addressable-TV partnerships across a multitude of brands. Since National Cable Communications rebranded as Ampersand in 2019, followed by its launch of the AND Platform, she has been one of the most visible evangelists in getting clients to adopt a cross-platform, integrated approach. She volunteers at a local daycare center/preschool, teaching art classes, and organizes weekend volunteer events to help local food banks. She also participates in Malibu/Topanga Beach cleanups a few times a year, as she is passionate about a clean environment.



Ariana Tejero
Senior Producer
Spectrum News 1

Ariana Tejero is the senior producer of Spectrum News 1's

weekday evening newscast, *Your Evening on Spectrum News 1*, in Southern California. She also manages the news department's internship program. She has poise and credentials far beyond her years. Previous roles range from intern to executive producer, the latter position in which she oversaw eight shows and mentored seven reporters at a local NBC station upon college graduation. She started working professionally in 2015, as a sophomore in college, at that NBC affiliate. In 2016, her junior year, she launched an ongoing local talk show there that went on to win an Emmy the subsequent year. Tejero earned a B.A. in screenwriting from Loyola Marymount University, graduating as valedictorian of the School of Film and Television in 2017.



Simon Thomas
President of ITV
Entertainment
and Head of
International
Programming
ITV

Simon Thomas oversees ITV Entertainment's robust slate, shepherding the development, sale and production of splashy formats and live-event programming. At ITV America, Thomas has overseen or executive-produced a range of hit series for broadcast and cable networks, as well as streaming platforms, including *Love Island*; musical competition *The FOUR* and *American Grit* with John Cena for Fox; *Paun Stars* and *Forged in Fire* for History; and HBO Max's upcoming *My Mom, Your Dad*; as well as projects for ABC, A&E, Food Network, Facebook Watch, National Geographic, Netflix, NFL Network and TLC. Prior to joining the ITV America group — first as a showrunner for ITV America's *Leftfield Pictures* — Thomas had accrued more than a dozen years of experience across all genres of unscripted television, including live, studio, documentary and reality programming. He spent several years at Endemol Australia, where he worked on large format reality hits such as *Big Brother* and *Beauty & The Geek* Australia. He also helped develop several shows while producing smaller projects such as the acclaimed series *Last Chance Surgery*.



Kenny Tsai
SVP, Current
Programming
Universal Content
Productions

As a senior VP, current programming at Universal Content Productions, Kenny Tsai oversees a roster of shows that include *Queer as Folk*, *The Umbrella Academy* and *Chucky*. He was previously VP of current programming at Universal Television, where he was responsible for overseeing drama and comedy series, including the recently launched *Bel-Air* on Peacock as well as Netflix's *Master of None* and *Never Have I Ever*; Amazon Prime Video's *Harlem*; Peacock's *Saved by the Bell*; and the Apple TV Plus anthology series *Little America*. He started in the industry as the showrunner's assistant on HBO's Emmy-winning *Boardwalk Empire* before moving over to UCP and then Universal Television, where he worked on A&E's *Bates Motel* and NBC's *Good Girls*. He has been a champion of series focused on diverse stories and characters from the start.



Thomas Wadsworth
Chief Product
Officer
Struum

Thomas Wadsworth is co-founder and chief product officer of Struum, a new type of streaming service backed by Michael Eisner's venture firm Tornante, Canadian-based media company Corus Entertainment and investment firm Gaingels, aimed at creating a simpler way for people to find and uncover programming they may love from across an increasingly cluttered premium SVOD landscape. He oversees all product, user experience, program management and R&D across customer-facing apps and backend tools. He is focused on delivering a product that allows customers to sample content from a wide variety of services and select the ones that they want to enjoy on a monthly basis. As an executive in the digital media and entertainment space, Wadsworth has led the charge on innovations for some of the largest brands. Prior to Struum, he held leadership positions across innovation

groups within The Walt Disney Co. for over 12 years, leading product, research and design teams both domestically and internationally to create new product categories and business models that present new revenue opportunities. He held leadership roles within Disney Parks & Resorts, Walt Disney Imagineering, Pixar and Disney Interactive Labs as they expanded into new direct-to-consumer offerings such as voice-enabled devices, smart home products, AR headsets and SVOD across online, mobile, in-park and OTT.



Mary-Hollis Williams
Senior Director,
Talent Relations
Fox Sports

Mary-Hollis Williams is an experienced producer and booker of A-list musical artists and talent. She joined Fox Sports in 2018 and oversees all guest bookings for its high-profile live events, celebrity guests for FSI's daily studio shows and talent bookings across all Fox Sports platforms. Williams currently heads up the talent booking team at Fox Sports for the NFL, MLB, WWE, FSI, college football and the biggest events in live sports, including Super Bowl LIV, the World Series and the 2019 Women's World Cup. Prior to joining Fox Sports, Williams spent several years producing content for media companies including CBS, Comedy Central, ABC, Fox and Amazon. She has secured celebrities, musicians, athletes, authors and comedians since 2010. In 2014, Williams secured the first ever late-night performance from Metallica at CBS for *The Late Late Show* with Craig Ferguson — a week-long residency of Metallica's biggest hits. She went on to produce notable episodes with John Mayer, Ed Sheeran, Bob Weir, Ryan Adams and John Legend for CBS guest-hosted episodes.



Elliot Wolf
EVP of Digital
Wolf
Entertainment

Elliot Wolf leads all of Wolf Entertainment's digital initiatives including podcasting, social media, e-commerce and licensing. As a senior executive, he oversees brand strategy and is

involved in project development for streaming platforms. Over the past two years, he has overseen the company's rebrand from Wolf Films to Wolf Entertainment and accumulated over 1.3 million followers for the brand on social media. He serves as the executive producer of IMDb TV's new half-hour police drama, *On Call*. Previously, he executive-produced fiction podcast *Hunted*, starring Parker Posey, in association with Endeavor Content. He also developed and executive-produced *The Squadroom*, the companion podcast to *Law & Order: Special Victims Unit*. He also oversees development and production of several upcoming audio fiction series. He has launched a successful merchandising business for Wolf and its franchises (*Law & Order*, *Chicago*, *FBI*) while leveraging newly created marketing channels to expand the company into new mediums of storytelling.



Stefanie Zuroff
Director, Business
Development
& Content
Partnerships
Samsung

Stefanie Zuroff has spent the past few years helping to build Samsung's fast-growing FAST channel platform, Samsung TV Plus. In her current role, she oversees all third-party channel licensing and is responsible for sourcing and negotiating licensing agreements with linear and VOD content owners to enhance the content offering on the platform. Prior to her role at Samsung, Zuroff spent five years working at AT&T/DirecTV in content acquisition, negotiating licensing agreements and managing the day-to-day relationships with traditional and digital-native content partners for DirecTV's streaming platforms, including TV everywhere, OTT, VOD and mobile. Prior to DirecTV, she worked in content strategy and acquisition at Verizon Fios, helping to launch the Fios TV EST offering and TV-everywhere mobile and web platforms. She also has worked on the content creation/distribution side, in business development at Fuse/MSG Networks and in the music business at Universal Music Group. She has a B.A. in Economics from the University of Wisconsin-Madison and an MBA from New York University's Stern School of Business. ●

Future of Television Arrives at Advanced Advertising Summit

Keynotes will feature iSpot.TV, OpenAP, Roku



By Jon Lafayette
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@jlafayette

Better measurement. Improved targeting. Precision marketing. The state of advanced advertising will be on display at the Advanced Advertising Summit on June 7 at the Sofitel in Los Angeles.

For years, advanced advertising had been about promise. Someday, addressable advertising would eliminate waste. Data would be harnessed and technology would deliver the right ad to the right consumer at the most propitious time. Marketers would be able to know exactly what the return was on their ad spending: how much awareness was generated, how many people who saw a commercial actually purchased that product.

That day has arrived and the people who are making it happen will explain how to use the tools, technology and processes they've developed to make attendees better at their jobs.

The event opens with Sean Muller, CEO of iSpot.TV, the leader among the big-data companies offering alternatives to Nielsen that will be a part of this year's upfront market.

In May, Goldman Sachs invested \$325 million in iSpot, which was not just a vote of confidence in the company but an indication Wall Street sees data science and advertising technology as a business that will be generating big returns in the relatively short term.

Muller will be able to explain how



iSpot was built, what it shows advertisers that they've only guessed at before and what it was able to tell marketers about their investments in huge events like the Olympics and Super Bowl. He will also look ahead at how timely, accurate and granular data can be used by media companies, media buyers and advertisers.

Another keynote session features David Levy, president of OpenAP, whose business is growing as media buyers and markets turn to its technology to identify their target audiences and lay out the options for reaching them.

Levy will be able to describe how advertisers are able to plan, target, optimize and track the impact of TV spending across screens, platforms and publishers using OpenID, the common identifier for TV, and OpenAP's cross-platform measurement framework, XPm, as well as take a look at what next.

The final keynote

Above, Roku will talk up its platform's benefits to direct-to-consumer clients. Below, iSpot.TV CEO Sean Muller will tell attendees how its data can aid advertisers.

session will focus on streaming, which is becoming an increasingly important part of advertisers' media plans. The digital technology that enables streaming, over-the-top video and connected TV also enables targeting and addressability that traditional linear TV is still working to achieve at scale.

Roku's ad-buying platform is designed to maximize reach across both streaming and linear TV. In April, it launched new dynamic ad insertion capabilities with AMC Networks, Crown Media Family Networks, Warner Bros. Discovery and Paramount participating.

Data Drives DTC Clients

Roku is attracting the direct-to-consumer brands that are ramping up television spending in order to build their business. These companies are data-driven and keep a close eye on the direct relationship between where they run TV ads and the sales that result.

Brad Murphy, who heads the performance and growth advertising team for Roku, will discuss how streaming TV can power growing businesses and provide best practices on how to drive performance.

Other panels during the event will focus on addressable advertising, programmatic buying and selling, the exploding world of connected TV and local over-the-top advertising.

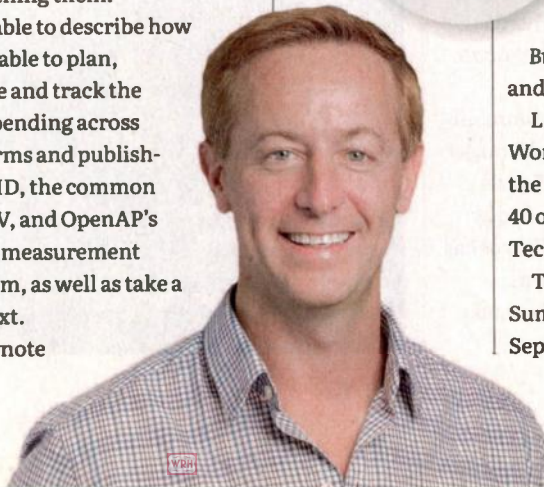
Speakers are key executives from companies including DirecTV, Invidi, Vizio, Univision, Paramount, Vevo, Brightline, Comscore, Premion, Madhiv and Fox.

The Advanced Advertising Summit is part of L.A. TV Week, presented by Future plc's Broadcasting+Cable, Multichannel News and Next TV brands.

L.A. TV Week includes Wonder Women of Los Angeles (see page 11) and the Next TV Summit on June 6, 40 Under 40 on June 7 (see page 38) and the TV Tech Summit on June 8.

The next Advanced Advertising Summit will be held in New York on Sept. 12. ●

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Netflix's 'Stranger Things' Marketing Goes Up to Eleven

Fans have waited a long time for season four. Have they waited too long?



By Michael Malone
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@BCMikMalone

Season four of *Stranger Things* arrived on Netflix May 27, almost three years after season three premiered. For a series built on kids riding bikes and trying to escape the bad guys in Hawkins, one wonders to what degree viewers will still root for the characters if they are now steering Subarus instead of Schwinn's.

Industry watchers believe the demand for Eleven, Mike, Dustin and the gang remains strong. "For a piece of IP as strong as *Stranger Things*, long hiatuses serve to build appetite," said Sarah Unger, partner and co-founder at consultancy Cultique. "Risk of low awareness is fairly minimal, especially as the series is one of Netflix's most communal, intergenerational, year-over-year successes."

Set in the 1980s, *Stranger Things* is a mix of science fiction, horror, teen drama and nostalgia. Based in fictional Hawkins, Indiana, where a government lab conducts clandestine supernatural experiments, a boy named Will disappears. A girl named Eleven, who has psychokinetic powers, escapes from the lab and befriends Will's pals as they search for their friend.

The Duffer Brothers created the show. The cast includes Millie Bobby Brown, Finn Wolfhard, Winona Ryder, David Harbour, Gaten Matarazzo, Noah Schnapp and Caleb McLaughlin.

Myles McNutt, associate professor of communication at Old Dominion University, called *Stranger Things* "the first big fan show on Netflix." *Squid Game* and *Bridgerton* may have been watched by more viewers, but McNutt said *Stranger Things* has long possessed a unique connection with its viewers. "It's the first Netflix show that became a real cultural touchpoint," he said.

Season three amassed 582 million hours viewed, per Netflix, for second on the list of English-language series on the service behind *Bridgerton*.

While season four premiered May 27, the second part of the season will be available July 1. Season four takes place six months after the battle of Starcourt, which caused serious destruction in formerly sleepy Hawkins. "Struggling with the aftermath, our group of friends are separated for the first time — and navigating the complexities of high school hasn't made things any easier," according to Netflix.

Season five will be the final one.

Netflix has a knack for building excitement around a *Stranger Things* season, McNutt said. The show is adept at "going from zero to 60," he said. "You forget it exists for two or three years, and it comes back and feels like an event."

The two premiere dates are a first for *Stranger Things*. Netflix offered an uncharacteristically gloomy earnings report April 19, and the strategy may prevent fans of the show from watching the entire new season across Memorial Day weekend, then cancelling Netflix. Zak Shaikh, Magid VP of programming, global media & entertainment, said streaming standout series with weekly releases,

such as *The Mandalorian* on Disney Plus and *Hacks* on HBO Max, enjoy a more sustained buzz than an all-at-once release. "It allows the shows to stay part of the conversation longer," he said. "With *Stranger Things*, it's how does Netflix get it to be part of the conversation beyond that first weekend?"

Teen Titans

The kids in the *Stranger Things* cast are not really kids anymore. McLaughlin is 20, Wolfhard and Matarazzo are 19, Brown is 18 and Schnapp is 17. Does the audience lose their connection with the cute young cast as they grow up? McNutt said no, noting how viewers of series on The CW have grown accustomed to watching teen characters push into adulthood. "A lot of fans follow the actors on social media," he said. "There's an attachment to the performers as much as the characters, and viewers are willing to go on that journey with them."

Unger too believes the viewer-character connection stays strong, citing the *Harry Potter* film franchise as an example of viewers enjoying watching child characters mature. "The ability to stick with a cast as they evolve is both engaging and comforting for audiences," she said.

Netflix's *Stranger Things* hype machine has been at full throttle for months. *Stranger Things – The Experience*, featuring a mock-up Hawkins Lab as well as a Mix Tape Area for superfans to enjoy a "medley" of "fan-favorite moments," opened in New York May 7 and debuts in San Francisco in early June. T-shirts, socks and other *Stranger Things* merch can be bought at Target, Old Navy and a host of other retail chains.

In terms of marketing and licensing, "I'm not sure any other Netflix show comes close," McNutt said. "*Stranger Things* lives outside of Netflix more than any Netflix show." ●



(From l.) Eduardo Franco, Charlie Heaton, Millie Bobby Brown, Noah Schnapp and Finn Wolfhard in *Stranger Things*.

Mo Rocca Celebrates 200 'Innovation Nation' Episodes

No shortage of innovators as educational show plots out its future



By Michael Malone
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@BCMikMalone

The Henry Ford's *Innovation Nation*, an educational/informational program hosted by Mo Rocca, hit a significant milestone recently when its 200th episode aired. Produced by Hearst Media Production Group, the show tells the stories of innovators in American history. Season eight looks at the history of baseball, the evolution of taxicabs and the history of toll roads, among other inventions and innovations.

Rocca, also a correspondent on *CBS Sunday Morning*, said *Innovation Nation* is "a show about dreamers and people who, back then and now, just kept failing and failing and failing until they succeeded."

He mentioned the current culture of "#fail" playing out large on social media, and what that means for future innovators. "People are made gun-shy and are intimidated by the specter of humiliation and failure," he said. "These stories are about people, about a word that should be in the dictionary called stick-to-itiveness, who just kept going and going and going."

Innovation Nation averages nearly 1.2 million total weekly viewers. Alie Ward and Albert Lawrence are correspondents.

Bryan Curb, executive VP and general manager, education/information (E/I) of HMPG, said *Innovation Nation* is the type of show that kids and parents — and grandparents, for that matter — watch together. "Co-viewing is the model we want to emulate," he said.

Located in Dearborn, Michigan, The Henry Ford includes the Henry Ford Museum of American Innovation and the Benson Ford

Research Center. Rocca recalls someone describing the museum as "the one museum kids actually want to stay in."

For his part, Curb described it as "a playground for smart people."

The 200th episode, which aired April 30, featured special content across its social channels to celebrate the milestone, offering highlights from its previous 199 episodes.

Asked about episodes that stick out in his mind, Rocca mentioned an early one about Igor Sikorsky, who grew up poor in Russia, was inspired by a Jules Verne story that mentions a single-propeller aircraft, came to

America and was a key figure in the first

helicopter taking flight. "There's something dreamlike and inspiring about that story," Rocca said. "It's the best kind of story that we tell."

Curb mentioned another episode that looked at a more recent invention, the doorbell camera Ring. "One of the great things about the show is the ability to sniff out innovations and innovators who are doing things that are going to have legs, and a runway in our lives for years to come, and perhaps decades," he said.

The show is at its best, Curb added, when Rocca is "integrated and immersed in the actual exhibits at the Henry Ford."

He referred to the host as a modern-day Charles Kuralt. "His voice and his brand and his intellect and his sense of humor — all of that congealed into this perfect stew that I truly think you see in every single episode of the show," Curb added.

Rocca said he initially wondered if *Innovation Nation* would eventually run out of innovators to spotlight. It's not a concern he has anymore.

"It just feels wonderful, in this very turbulent time for media, to have a show that has such a solid fan base and such a solid premise," Rocca said. "I feel very stable in this role with this show in a business that's far from stable." ●



REVIEW

THIS IS GOING TO HURT

(AMC Plus, Starting June 2)

THIS IS GOING TO HURT is listed as a comedy-drama. While it's got funny parts, the British series leans much more toward drama. Ben Whishaw plays an obstetrician. The show offers a peek at just how stressful life is for a baby doctor in a busy hospital that lacks resources. Whishaw's Adam is young enough so that he puts in endless hours, but senior enough in that he has some serious management responsibilities.

Scruffy and bumbling, Adam hardly looks the part. "Are you really a doctor?" asks a woman he finds outside the hospital, who is mere minutes from giving birth. Those instances are daily occurrences at his hospital.

This Is Going to Hurt is not for the squeamish. It pulls zero punches in offering viewers a front-row seat for various procedures full of blood, guts and other human matter. A herky-jerky camera follows Adam's every step, including his many trips to the locker room to strip off another gory set of scrubs.

Adam mostly holds it together, trying to do right by his patients and chastising those who are out of line. The heart of the show is depicted when he mentors an overlooked female obstetrician, and is alternately dismissive and caring toward the nervous young doc.

When his shift ends, Adam sleeps wherever his head falls, be it his car or in a bar with his friends.

A fun, animated performance by Whishaw makes for a convincing, moving medical drama. — MM



Ben Whishaw and Ambika Mod in *This Is Going To Hurt*

Programmers Rev Up Female Superpower

A realistic new breed of women-led superhero shows serves youth, diversity



By R. Thomas Umstead
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Disney Plus this month (June 8) will debut the Marvel original series *Ms. Marvel*, the latest in a string of women-led superhero series that have helped fuel the popular genre.

From *WandaVision*, another Marvel Studios-produced series on Disney Plus, to The CW's *Stargirl* and new shows such as the animated *Marvel's Moon Girl and Devil Dinosaur*, networks and streaming services are offering up supercharged versions of girl power on screen while welcoming diverse, female heroines who look to save the day in front of a wide demo of viewers.

"Though female superheroes are not new to pop culture, today's audiences want to see portrayals that are more culturally complex and nuanced," Sarah Unger, co-founder of the Cultique media

consulting company and a former Viacom marketing executive, said.

Female superheroes have powered their way across TV screens for decades. In the 1970s, shows like *Wonder Woman*, *The Bionic Woman* and *The Secrets of Isis* series showcased strong, attractive and charismatic female leads who saved humanity from their evil counterparts.

"When you go back to the history of television to female superheroes like *Batgirl* in the 1960's *Batman* series or *Wonder Woman* in the 1970s, the appealing thing for audiences was the sexiness of women saving the day," TV industry analyst Marc Berman said.

Added Unger: "Past eras' female superheroes were often filtered through the lens of masculine expectation and expression, often being overly gendered or portrayed primarily as love interests."

Also, animation series such as Cartoon Network's *DC Super Hero Girls* looked to reach younger audiences, while theatrical films such as *Black*

Widow and *Captain Marvel* drew huge box-office numbers.

More recently, TV shows like Netflix's *Jessica Jones* and The CW's *Supergirl* and *Batwoman* have looked to present more three-dimensional and diverse characters that have flaws but still kick butt when the time arises. Shows like *Jessica Jones*, which follows the complicated life of an ex-superhero-turned-private investigator, owe some of their success and acceptance to the overarching theme of female-driven comedy and dramas launched mostly on streaming services in the late 1990s and early 2000s, Unger said.

Heroines: The Next Generation

"As premium content has featured women-led storytelling models over the past decade, these models serve as precedent for content makers to interpret through the superhero lens," Unger said. "The success of shows centered around the 'messy woman' archetype, as seen in examples like *Fleabag*, *Trainwreck* and *Broad City*, offered permission for content like *Jessica Jones* featuring complicated female superheroes to be made."

WandaVision, a Disney Plus original series that began last year, opened up the floodgates for female superheroes and proved that a woman lead could garner both audience appeal and acceptance within the superhero universe. The series, based on the Wanda Maximoff character played by Elizabeth Olsen that appears in numerous Marvel Cinematic Universe films, was the first Marvel-themed series to debut on the streaming service.

The series was a big hit for Disney Plus, winning three 2021 Emmy Awards and

Above, Iman Vellani stars in the upcoming Disney Plus series *Ms. Marvel*. Below, Cartoon Network's *DC Super Hero Girls* aims for younger kids.



getting 23 Emmy nominations. The *WandaVision* storyline and main character also played a major role in the success of the most recent Marvel-themed theatrical release, *Doctor Strange in the Multiverse of Madness*, which drew nearly \$200 million in box-office revenue in its opening Mother's Day weekend release (May 6-8).

Other shows — like The CW's *Naomi*, created by Ava DuVernay and about a superhero-obsessed African-American teen who discovers she has superpowers of her own, or Disney Plus's *Ms. Marvel*, about a Pakistani-American high school student who has to come to terms with her recently discovered powers — feature unique and diverse lead characters that up to now had been rare for the genre.

"Particularly now in the era that we live in, the appeal of diverse, female superheroes, whether straight or gay, black or white, is trendy and has appeal, particularly to younger audiences," Berman said.

The increased diversity among lead heroines allowed writers to be creative in their portrayals rather than staying within a cookie-cutter ideal of how these characters should act and feel, Unger noted.

"When it comes to female superheroes, the more variety in portrayals of women the content ecosystem has, the less pressure for each individual portrayal to have an outsized role in representation for the genre, thus leading to more creative freedom for creators and talent alike," she said.

DuVernay, speaking in January at the Television Critics Association Winter Press Tour, said that the ability to tell a more nuanced story about a young, Black female character that happens to have super powers was key for her in developing *Naomi*. The CW recently said the series would not be renewed for a second season as the network has been quicker to cancel shows as it awaits a potential sale.

"The superhero stuff to me is a cherry on the top knowing that the best superhero journeys are human stories," she said. "Comics are really personal human stories about the journeys that we all take, written with issues of heroism and magic."

More leading female superheroes will



be hitting screens later this year. Disney Plus this summer will debut *She-Hulk: Attorney at Law*, based on the Marvel Comics character of the same name and starring Tatiana Maslany. Disney Channel will also give voice to Marvel's comic-book heroine Lunella Lafayette in the animated series *Moon Girl and Devil Dinosaur*.

That series, which also launches this summer, centers around a brilliant 13-year-old prodigy and her 10-ton T-Rex, Devil Dinosaur, who work together to protect New York City.

More to Come

Moon Girl executive producer and Emmy-winning actor Laurence Fishburne said the storyline of a smart, young African-American girl as a superhero provides an important character representation that has not been seen on television. He added that the production team is more than 50% female, which offers a unique voice and perspective to the project.

"We haven't seen a hero like Lunella

Above, Marvel's *WandaVision* was a 2021 hit for Disney Plus. Below, Brec Bassinger stars in The CW's DC series *Stargirl*.

Lafayette before, and I think it's time that we did," Fishburne said at TCA. "This is perfect for our time and for what's going on right now."

As networks and streaming services continue to roll out superhero-themed series, Berman cautions that the genre in general could eventually reach a ceiling in terms of its appeal. Indeed, the CW last month canceled *Batwoman* after three seasons and DC's *Legends of Tomorrow* after seven campaigns. In 2021, the network ended *Supergirl* after six seasons.

"Certainly, the genre brings out young audiences and resonates on social media, but how much of it can the market continue to absorb?" Berman asked.

At The CW's upfront last month, chairman and CEO Mark Pedowitz gave the genre a vote of confidence. "We are still very much in the superhero business," he told advertisers.

The continued diversification of characters and storylines could help distributors keep audiences engaged and tuned in, Unger added.

"As the superhero genre becomes increasingly saturated with pressure to pull in huge box office and viewership numbers in a competitive content landscape, studios recognize that the genre needs to innovate to keep broad audiences engaged — across genders and generations," she said. ●

News Reboots in Sunny San Diego

Improved local content operations offer Southern California market another selling point



By Michael Malone
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San Diego might be the most picturesque market in America, but there's plenty of news behind the postcard-perfect beach sunsets.

Housing and cost of living are persistent issues in the growing market.

Even the weather is a bigger story in San Diego than one might imagine.

"People think the typical weather is 72 and sunny, but there are a lot of different microclimates in San Diego," said Alberto Mier y Teran, president and general manager, KFMB. Between the High Desert, coast, mountains and valleys, he said, "it can be very different temperatures and people don't realize that."

KFMB, a CBS station Tegna acquired from Midwest Television in 2018, is a beast in DMA No. 27. KFMB has The CW on its dot-two. NBCUniversal-owned KNSD is boosting its profile; NBCU also owns Telemundo-aligned KUAN. Nexstar Media Group has Fox affiliate KSWB and Scripps holds ABC station KGTV. Entravision has Univision affiliate KBNT. McKinnon Broadcasting owns independent KUSI.

Cox Communications is the primary cable operator. San Diego shifted from Nielsen DMA No. 29 to 27 from 2020 to 2021. Hispanics represented 34% of San Diego County, according to the 2020 Census, and the Asian population is growing too.

Tegna's acquisition has been positive for KFMB. "They have such a strong,



There's a passion for the respective communities that you don't see anywhere else. There's a Main Street in every community and they want us to know about it."

— **Leon Clark,**
VP and GM, KGTV

strong emphasis on journalism, and it was a really good fit," said Mier y Teran.

In April, KFMB had the top household score at 6-7 a.m., and KNSD was tops in the 25-54 demo. At 5 p.m. KFMB won households, and KNSD again won the

(From l.): Marcella Lee, Carlo Cecchetto, Karlene Chavis and Jesse Pagan of KFMB, known in San Diego as CBS 8.

demo, a tight race. KFMB grabbed the 6 p.m. households crown and shared the 25-54 win with KGTV and KNSD. At 11 p.m., KFMB had a 1.7 household score and 0.3 in the demo. KNSD was at 1.1 and 0.3. Indie KUSI scored a 1.0 and a 0.2. KGTV had a 0.8 and 0.2 and KSWB a 0.4 and 0.2. (KSWB does 10 p.m. news too.)

Among Spanish-language competitors at 11, KBNT had a 0.9 in households in April and 0.6 in the demo, while KUAN had a 0.6 and 0.3.

KFMB cranks out 11 hours of news a day. Mier y Teran mentioned the station's "commitment to journalism," made stronger by Tegna's fact-checking platform Verify. "We are the station that, when people look at news, they find us to be a very credible source," he said.

Longtime anchor Barbara Lee-Edwards retired in October due to health issues. Marcella Lee was promoted to CBS 8 evenings.

The major news players in San Diego share a helicopter. Most are based in the Kearny Mesa neighborhood.

More Enterprising Stuff

Todd Mokhtari, KNSD-KUAN president and general manager, is shifting to the GM job at KNBC-KVEA Los Angeles, also



part of NBCUniversal. Before taking the top spot at KNSD-KUAN, Mokhtari was VP of news at KNBC.

He spoke with B+C Multichannel News before his move was announced. KNSD reformatted its late news, he said, to deliver more enterprising reports. "There's no focus on story count," he said. "We take a story and answer all the unanswered questions until we are done."

There is less crime in the NBC 7 newscasts than there used to be. "We said, let's put on something where people check in and get everything they need to know, not so much stories we don't follow up on the next day," Mokhtari said.

Greg Dawson is news director at KNSD and Mike Gaytan heads up the newsroom at KUAN. NBC 7 has a Responds unit focused on consumer issues, while KUAN has Responde.

San Diego news veterans are not surprised to see Mokhtari move up to DMA No. 2. "Good things happen to good people," said one GM.

KGTV produces 44 hours of news a week, and is also rethinking news, with a focus on meatier content. Leon Clark, VP and general manager, noted parent Scripps's roots in serious journalism. "We are reimagining how we do our news," said Clark. "We are doing more in-depth stories than we'd done before. We have research that shows that viewers will watch longer stories if they are compelling."

KGTV's anchors are active newsgatherers in the field, Clark added. "At the end of the day, anchors are journalists as well," he said.

San Diego is a market full of lively neighborhoods, ranging from Pacific Beach to Encinitas to Spring Valley. Clark mentioned KGTV's efforts to be street level at times other than when crimes

occur in one of the communities.

"There's a passion for the respective communities that you don't see anywhere else," he said of the market. "There's a Main Street in every community and they want us to know about it."

KSWB has been growing its local content at a steady pace [see sidebar]. A 7 p.m. newscast was added in 2020, and it

was extended to an hour last year. "People said, there's no news at 7 and 7:30,"

said Scott Heath, KSWB VP/general manager. "Now there's news. It has done well and it has met our expectations."

KSWB lifestyle show *The Localist* SD, with pay-to-play vendors, premiered

January 24. "It has just skyrocketed," Heath said.

KUSI has "San Diego's More Local News Station" branding and conducts consumer reports under an "It Ain't Right" tagline.

Economic Issues

The San Diego economy could use a boost. The automotive category has long suffered from supply-chain issues. "They just don't have units to sell," Heath said.

COVID-19 has hampered tourism. Political spending, including sports betting on the ballot, looks promising. National advertising is down, the GMs said, but local is up.

"Ask any general manager here in the market right now, and they'll tell you it's a little challenging," said Clark. "But we're working through it."

Asked what they like about San Diego, the general managers spoke of the gorgeous weather, of course. They also mentioned how a diverse population enhances the quality of life. "I love seeing different types of people," said Mier y Teran, who grew up in the market, "and culture and food and art." ●



Mark Mullen (l.) and Catherine Garcia of NBCU-owned KNSD.

LOCAL NEWS, SPORTS IS KSWB'S BREAD AND BUTTER

KSWB'S LOCAL OUTPUT is booming. The station offers a stunning 64½ hours a week of local news, VP and general manager Scott Heath said, including a 4:30-10 a.m. morning show.

"We continue to launch and grow news," he said, noting the increased cost of syndicated programming. "I continually look for nooks and crannies to watch our news."

Rich Goldner, formerly of KTLA Los Angeles, runs the newsroom. Besides the traditional news slots, Nexstar Media Group-owned KSWB offers 1 p.m., 4 p.m. and 7 p.m. newscasts.

Heath described the Fox 5 news set as being "in the round," with a round anchor desk for greater depth of field. There's a kitchen for cooking segments and lots of graphics. The competition, he said, "is two talking heads with squares over their shoulders."

KSWB's local content includes sports, and a lot of it. There's minor league hockey, professional lacrosse, pro rugby and local soccer. "They bring us new viewers," said Heath, "would-be hockey moms and soccer moms and rugby moms."

Local advertisers perhaps cannot afford the network sports broadcasts, he said, but they can probably swing a San Diego Gulls hockey game. "Local advertisers are looking for hyper-local sports," he said. — MM



KSWB's morning news features (from l.) Kristina Audencial, Aric Richards, Chrissy Russo, Raoul Martinez and Shally Zomorodi.

Has Cable Broadband Hit the Wall?

Some analysts fear cable high-speed data will never recover as 'unfettered feast on DSL' ends



By Mike Farrell
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The slowdown in cable broadband subscriber growth has been well-documented — spiking during the pandemic and dropping off as workers and students returned to offices and schools — but there has always been the hope that while increases won't ever return to pre-pandemic levels, they might at least get close. Now, some analysts aren't quite so sure.

Cable operators added 3 million broadband subscribers in 2019 and 4.6 million in 2020, according to LightShed Partners analysts Walter Piecyk and Joe Galone. Those increases began to slow to 2.7 million additions in 2021, and are expected to dip even further in the next five years. While the pace of the decline varies by analyst — Piecyk and Galone predict cable broadband additions will fall to 1.6 million in 2022 and to 637,000 by 2026, while others predict the erosion will be less dramatic — most believe that a return to past growth rates is unlikely.

The result has been a precipitous drop in trading multiples for cable and telecom stocks alike. Cable has been hit hard: trading multiples on former high flyers like Comcast and Charter Communications have fallen from 9 times and 11.2 times cash flow 12 months ago to 7.3 times and 8.3 times, respectively. Cable One, which sported a trading multiple of nearly 14 times cash flow a year ago, now trades at around 10.6 times.

As a result, stock prices have fallen. As of May 5, Comcast shares are down 19% on the



year, Charter has dipped 30%, Altice USA is down 37% and Cable One has fallen 38%.

"The concern, of course, is that slowing broadband net additions are a sign of a longer-term decline, and that a lower terminal growth assumption is therefore warranted," MoffettNathanson senior analyst Craig Moffett wrote in a recent research note.

For Piecyk and Galone, the biggest factors in the continued slowing of cable broadband growth are fiber competition and the disappearance of digital subscriber line or very-high-speed DSL customers. For years, operators have feasted on DSL/VDSL customers who switched to faster, more reliable cable broadband service. But that success has depleted the DSL/VDSL ranks significantly. LightShed estimated that DSL/VDSL broadband market share, once 22.7% in 2017, fell to 13% in 2021 and will further decline to just 1.7% by 2026.

"DSL has been a share donor to its ISP competitors for more than a decade, losing 10 percentage points of market share over that period," Piecyk and Galone wrote, adding that even at its current 13% penetration rate, there's not much "low-hanging fruit on which cable operators can feast."

Adding to the pressure is the rise in fiber-network construction and fixed-wireless access (FWA) offerings from telcos and other ISPs.

In their report, Piecyk and Galone reminded investors that telcos have announced plans to build fiber to an additional 30 million homes over the next five years, and that smaller telcos and even cable operators have put forth their own fiber initiatives. How those ultimately play out is anyone's guess, but it is safe to say that there will be significantly more homes passed by fiber in the next few years than the current 40 million.

That should worry some cable operators because fiber-to-the-home offerings generally attract a big chunk of the market, with an adoption rate of about 30% over the past three years, according to LightShed. Cable operators have claimed those gains will be hard to continue as cable deploys lower-cost, speed-boosting upgrades to their networks, but Piecyk and Galone said fiber builds should attract 15% of market share in the first year and 40% by year four.

"We believe consumer dissatisfaction

SHARE AND SHARE ALIKE

Cable broadband is expected to lose nearly five points of market share over the next five years, while fiber broadband and wireless should make gains.

Home Broadband Market Share

	2021	2022E	2023E	2024E	2025E	2026E
CABLE	65%	65.2%	64.5%	63.5%	2.55%	61.6%
FIBER	13.5%	14.9%	16.5%	18.5%	20.6%	22.4%
DSL/VDSL	13%	9.8%	7.6%	5.5%	3.5%	1.7%
WIRELESS	7%	8.6%	10%	11.1%	12.1%	13%
SATELLITE	1.5%	1.5%	1.4%	1.4%	1.4%	1.4%

SOURCE: Company reports, LightShed Partners estimates

with the cable company runs a bit deeper,” the analysts wrote. “Consumers are smarter than many acknowledge and might not be easily mollified by a boost to their upload speeds in the months preceding a new fiber offering by a competitor.”

Fixed Wireless Worries

Moffett predicted the broadband slowdown will continue, but he’s more optimistic cable operators will be able to successfully beat back the fixed wireless threat. The analyst sees fixed wireless as more of a rural play — and that wireless additions will offset high-speed data sluggishness.

“Like everyone else, we’ve been worried about broadband net adds, and we still are,” Moffett wrote in a recent report, adding that he doesn’t think overall growth will go negative and sees positive signs from wireless. “Wireless is neatly taking the baton from broadband as cable’s next growth driver, just as broadband did from video so many years ago.”

Moffett said he expects broadband growth to fall by nearly half in 2022 at Comcast (to 749,000 additions from 1.3 million in 2021); and by 43% at Charter (from 1.2 million in 2021 to 828,000 in 2022). At Altice USA, which lost 3,000 broadband customers in 2021, Moffett sees more of the same — he predicts it will lose about 8,000 residential broadband customers in 2022.

But for this analyst, 2022 is pretty much the growth bottom for the top three operators, as he anticipates a gradual uptick in broadband additions over the next four years. Moffett predicted Comcast will add 756,000 broadband subscribers in 2023, 772,000 in 2024, 789,000 in 2025 and 806,000 in 2026 for a compound annual growth rate of 1.8%. That’s about half its 3.7% CAGR in the pandemic years of 2019 and 2020, but not far off its 2.3% CAGR between 2016 and 2017.

Moffett is more encouraged by wireless subscriber growth, which reached record levels for Comcast in Q1 and near-record

ADD IT UP

Cable broadband additions will continue to shrink over the next five years, according to LightShed Partners, due to a mixture of the competitive impact from fiber-to-the-home offerings and the declining DSL subscriber base.

Broadband Net Additions (In Millions)

	2021	2022E	2023E	2024E	2025E	2026E
CABLE	2.675	1.641	1.340	0.894	0.761	0.637
FIBER	1.651	1.915	2.269	2.905	3.127	2.839
DSL/VDSL	(1.543)	(2.026)	(2.172)	(2.263)	(2.257)	(2.179)
WIRELESS	1.045	1.990	1.877	1.675	1.490	1.450
SATELLITE	(0.098)	(0.055)	0.033	0.031	0.048	0.057

SOURCE: Company reports, LightShed estimates

SHRINKING MULTIPLES

The broadband slowdown has played havoc with trading multiples (stock price relative to 2022 and estimated 2023 cash flow) for cable stocks over the past year.

Broadband Subscribers (In Thousands)

	12 MONTHS AGO	5 MAY
COMCAST	9.0X	7.3X
CHARTER	11.2X	8.4X
ALTICE USA	8.8X	7.2X
CABLE ONE	13.7X	10.6X

SOURCE: Company reports, MoffettNathanson estimates and analysis

levels for Charter in the same period.

Comcast is expected to add about 1.3 million wireless customers in 2022, up about 14% from the prior year, and consistently add 1.25 million news per year for the following three years, according to Moffett. At Charter, wireless additions should reach 1.2 million in 2022, leveling off to 778,000 by 2026, the analyst wrote.

As for telcos like T-Mobile and Verizon, Piecyk and Galone estimate they will add about 9.3 million fixed wireless broadband customers by 2026 — impressive growth, but slower than the guidance the companies themselves have given.

T-Mobile has predicted fixed wireless

broadband growth of 5 million access lines, with Verizon’s guidance for 4 million to 5 million additional fixed wireless broadband customers by 2025.

“Our wireless home broadband estimates may be tamer than consensus or the guidance of the companies themselves, but they are still a contributing factor to our expectation that cable broadband growth will slow,” Piecyk and Galone wrote. “Cable’s unfettered feast on DSL subs is coming to an end, and wireless offers a legitimate alternative to a disgruntled subset of cable’s subscriber base. If wireless operators can deliver on their own guidance, cable operators might face a contraction in their sub base rather than simply a deceleration of growth as reflected in our models.”

Fixing to Grow the Pie

Many have feared fixed wireless access would take share from cable operators, but Moffett isn’t convinced it will have the impact some predict. For one, he noted that much of T-Mobile’s fixed wireless access (FWA) growth has come in rural areas where there wasn’t an incumbent broadband provider. And much of Verizon’s FWA additions have come from B2B customers, and have been particularly strong in new segments like food trucks, construction trailers and mobile COVID-19 testing sites.

“For FWA in particular, it is obvious that some of the growth at T-Mobile and Verizon is coming from cable,” Moffett wrote. “But it is equally clear that much of it is not.”

The reality is that FWA’s impact is probably somewhere in the middle. Moffett estimated that total broadband subscriber growth was 2.3% in Q1 without considering T-Mobile and Verizon FWA, and up 3.2% when they were added.

“FWA is unquestionably having some competitive impact,” Moffett wrote. “But much of its growth is best viewed as expanding the market, either into new categories and/or new geographies.” ●

People

Notable executives on the move



A+E NETWORKS

A+E Networks Global Content Sales has named **Kerstin Gühne, Ph.D.**, as VP of global content sales, EMEA (Europe, Middle East and Africa), based in London. She joins after 15 years at Sony Pictures Television, where she was senior VP, sales and distribution.



BRIGHTLINE

Advanced advertising veteran **Michael Bologna** has joined Brightline as chief accelerator, helping the company roll out its OTT Accelerator product. He was most recently president and chief revenue officer of startup measurement firm HyphaMetrics.



CROWN MEDIA

Lauri McGarrigan joined Hallmark Channel parent Crown Media Family Networks as senior VP, business development, content distribution. She was head of distribution and partnerships at Common Sense Networks, a startup digital entertainment platform for kids.



DAZN

London-based sports streaming company DAZN Group has named **Sandeep Tikun** as chief technology officer, leading its global technology and product teams. He comes from gaming and entertainment company Entain, where he was chief operating officer.



DIGITAL JOY

Software-as-a-service (SaaS) media platform company Digital Joy has named **Tracey Arrowood-Shaw** as founder and president. She is the former senior VP, global strategy and innovation at World Wrestling Entertainment, where she oversaw the launch of WWE Network.



DISNEY

David Cobb has been promoted to senior VP, operations and content planning, Disney Branded Television, responsible for Disney Plus, Disney Channel, Disney XD and Disney Junior. He had been VP, business planning and strategy, Disney Channels.



ESTRELLA MEDIA

Estrella Media has promoted New York-based **Brian Fisher** to senior VP, digital sales, driving national digital sales opportunities and AVOD, free ad-supported television (FAST) and digital strategies. He was VP, digital sales.



FANDUEL

Tricia Alcamo has joined online gaming and fantasy sports company FanDuel Group as chief people officer. She comes from Charter Communications, where she had been group VP of human resources at business services unit Spectrum Enterprise.



KESHET STUDIOS

Lisa Roos was named executive VP of television at Keshet Studios, the U.S.-based production arm of Keshet International. She comes from NBC, where she had been the network's senior VP of drama development.



KETC

KETC St. Louis (branded as Nine PBS) has named **Amy Turck** as VP, chief individual giving officer, responsible for the public broadcaster's short- and long-term fundraising strategy. She comes from Gateway Region YMCA, where she led member experience strategy.



MAGICAL ELVES

Magical Elves in Los Angeles has promoted **Ron Mare** to senior VP of casting, tasked with heading the studio's casting department and overseeing that function for all of the nonfiction production company's series. He had been VP, casting.



NBCUNIVERSAL

Erica Forstadt was upped to senior VP, entertainment unscripted current production at NBCUniversal Television and Streaming. She had been VP, serving as executive in charge of such shows as *The Real Housewives of Beverly Hills*, *Southern Charm* and *Project Runway*.



OPENVAULT

OpenVault appointed **Joe Lancaster, Ph.D.**, as chief strategy officer, responsible for aligning the company's research and development efforts with customer requirements. He was a 10-year veteran of OpenVault acquisition VelociData, where he was also chief strategy officer.



OPENVAULT

Broadband technology and insights firm OpenVault has named **Keith Broach** as VP and general manager, North America. A former optical systems engineer who shifted to sales, Broach most recently was NFV solutions director for Telco Systems.



GRAHAM MEDIA

Detroit-based Graham Media Group has promoted **Stephanie Slagle** to VP, chief innovation officer, responsible for overseeing the Graham Digital team. Formerly director, brand agency & sales strategy, she played a key role in launching multiplatform ad agency OMNE.



GRAHAM MEDIA

Michael Newman advanced to director of transformation at Graham Media Group. Formerly the station group's lead developer, he had been the chief architect of projects and product launches in video, streaming, mobile, ad tech, UI/UX, apps and more.



TEGNA

Tegna tapped **Humberto Hormaza** as president and general manager of WTIC-WCCT, the company's Fox and The CW affiliates in Hartford, Connecticut. He had been senior VP and GM at Entravision Communications in Orlando, Florida, since 2014.



VAB

Benjamin Vandegrift has joined the Video Advertising Bureau (VAB) as VP of measurement solutions, a newly created post. He joins from TVSquared, where he was director of product marketing, leading activation efforts across the Enterprise and Advanced TV client base.

BRIEFLY NOTED

Other industry execs making moves

AMC Networks elevated **Sylvia George** to executive VP of performance marketing from senior VP, and added **Brian Swarth** as senior VP of subscriber engagement and product marketing. Swarth was head of podcast marketing at Audacy. ... E.W. Scripps has tapped **Andrés Chapparo** as VP and general manager of The CW affiliate WSFL Miami. He was VP and GM of KXXV-KRHD in Waco/Temple/Bryan, Texas. ... Circle City Broadcasting-owned WISH Indianapolis promoted reporter **Garrett Bergquist** to government and politics specialist. ... **Sabrina Wiewel** was named chief operating officer of Crown Media Family Networks. She was executive VP, chief administrative officer at Hallmark Cards. ... **Aamir Husain** has joined Denver-based Liberty Latin America as senior VP, chief technology and product officer. He was chief product officer and senior VP, Verizon Business, at Verizon Communications.



(From l.): Honorees **Brandon Burgess**, **Leo MacCourtney**, **Steven Swartz**, **Emily Barr** and **Curtis Symonds**; *B+C* Hall of Fame chairman **Bill McGorry** and event co-host **Hannah Storm**; and honorees **Dan Mason**, **Pearlana Igbokwe**, **Nomi Bergman**, **Steve Miron**, and **Jimmy Pitaro** and **George Bodenheimer** (accepting for ESPN).



Accepting ESPN's Iconic Network award (from l.): co-host **Hannah Storm**, ESPN anchor and founder, *Brainstormin' Productions*; **Jimmy Pitaro**, president, ESPN; **George Bodenheimer**, former president, ESPN; and **Bill McGorry**, chairman, *B+C* Hall of Fame.



Tahira Clayton kicks off the 30th anniversary *B+C* Hall of Fame gala on April 14 with a performance of "The Star-Spangled Banner" at New York's Ziegfeld Balroom.



Honorees **Savannah Guthrie**, co-anchor, NBC's *Today* (l.), and **Hoda Kotb**, co-anchor of *Today* and co-host of *Today with Hoda and Jenna*, on the red carpet.



The Miron family from Advance/Newhouse made the Hall of Fame a family affair (from l.): 2022 honoree **Nomi Bergman**, president, A/N Investment Partnership; Hall of Famer **Robert Miron**; and 2022 honoree **Steve Miron**, CEO, Advance/Newhouse Partnership.



Wonder Women honoree **Dalila Wilson-Scott**, EVP and chief diversity officer, Comcast, with B+C Multichannel News senior content producer, programming **R. Thomas Umstead**.



The 2022 Multichannel News Wonder Women were honored at a gala luncheon March 24 at New York's Ziegfeld Ballroom (from l.): class members **Karen Bailey**, Starz; **Wonya Lucas**, Crown Media; **Joella Wind**, Charter; **Latasha Gillespie**, Amazon Studios; **Tonya Cornileus**, ESPN; **Kim Kelleher**, AMC Networks; **Roxanne Sherwood**, ABC News; **Mina Lefevre**, Meta; **Laura Molen**, NBCUniversal; **Amy Israel**, Showtime Networks; and **Dalila Wilson-Scott**, Comcast.



Honoree **Laura Molen** (r.), president, advertising & partnerships, NBCUniversal, with her daughter **Francesca**.



Host **Ann-Marie Green** (l.), anchor, CBS News Streaming, with honoree **Amy Israel**, EVP, scripted programming, Showtime Networks.



(From l.): Wonder Women honoree **Tonya Cornileus** of ESPN; event host **Linsey Davis** of ABC News; honoree **Roxanne Sherwood** of ABC News; and event host **Christine Williamson** of ESPN.



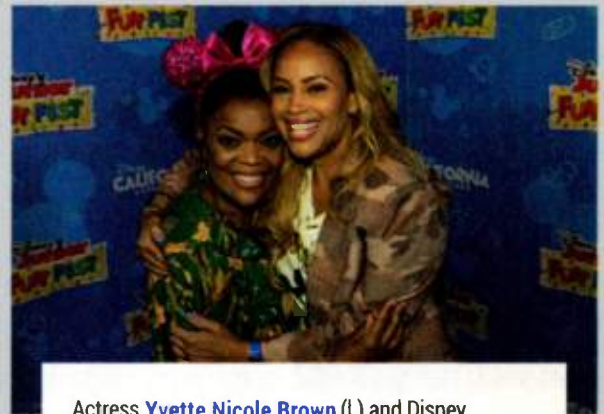
(From l.): Executive producer/co-creator/writer **Daniel Syrkin**, **Glenn Close** and executive producer/creator **Dana Eden** at the May 6 premiere of Apple TV Plus's *Tehran* at The Robin Williams Center in New York.



At a May 15 screening and panel for the season finale of ABC's *The Wonder Years* at The Academy Museum in Los Angeles (l. to r.): executive producer **Saladin K. Patterson**, **Dulé Hill**, **Laura Karuki**, **Elisha Williams**, **Saycon Sengbloh**, **Don Cheadle** and panel moderator **Larry Wilmore**.



Ovation TV and Charter honored dance company The Wooden Floor with a \$10,000 "Stand for the Arts" Award at their April 27 fundraising dinner (from l.): Councilmember **Jessie Lopez**; **Dawn S. Reese**, The Wooden Floor; Costa Mesa, California, Mayor **John Stephens**; **Jen Kanter**, Ovation; and **Keri Askew Bailey**, Charter.



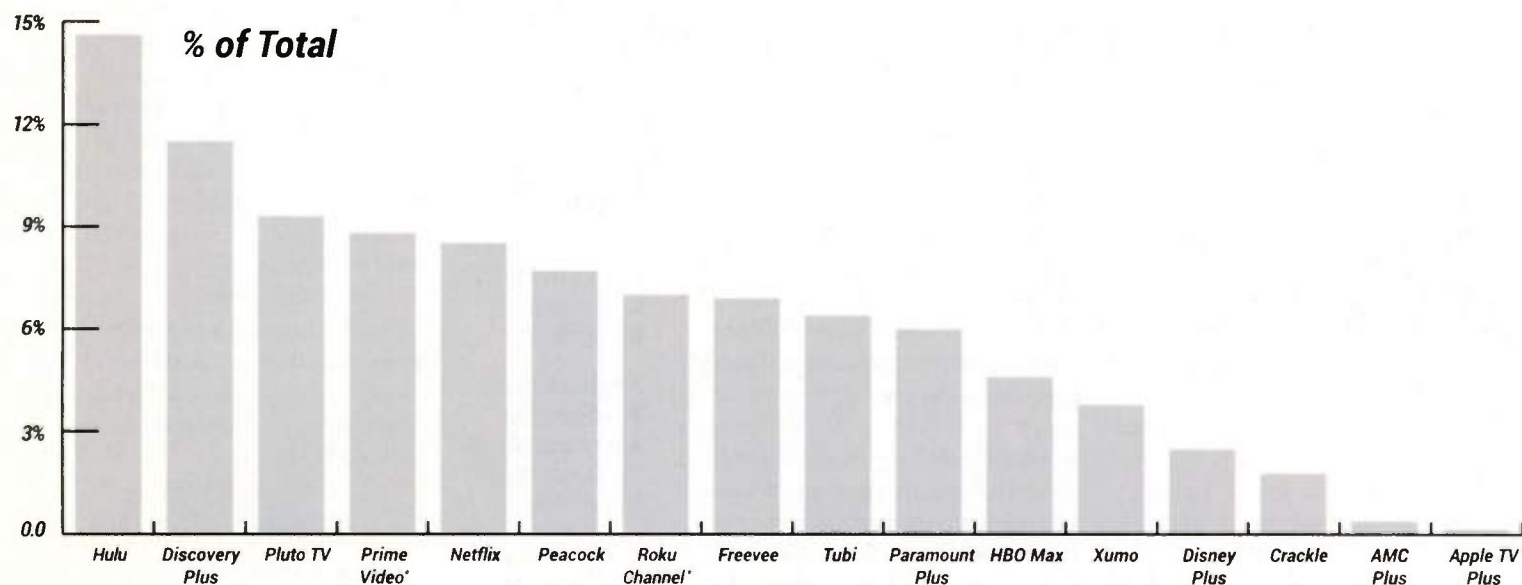
Actress **Yvette Nicole Brown** (l.) and Disney Branded Television president **Ayo Davis** at the first-ever "Disney Junior Fun Fest" April 29 at Disney's California Adventure Park in Anaheim.



Making the rounds to announce the launch of Asian-American/Pacific Islander entertainment network ChimeTV (front, l. to r.): **Dennis Heruela**, **Andre Chapple**, CEO **Faith Bautista**, **Jin Sung**, **Rhonda Gregory Brent**, **Regina Grant Peterson**, **Prachi Kohli**, **Josh Miranda** and **Danny de Leon**. Back row: **Jack Miranda**.

Share of Titles by Streaming Service (As of May 2022)

Not all streaming services are created equal when it comes to sheer volume of content. Of the 16 prominent AVOD and SVOD streamers covered by One Touch Intelligence's VODTRAK service, some providers clearly offer more TV and movie title selection than others. The below chart shows which providers have the most titles relative to their peers. Note: VODTRAK subscribers can also access the total number of titles for each provider, as well as drill down to the title and production company level.



*Excludes content from subscription add-on channels. SOURCE: One Touch Intelligence's VODTRAK service.

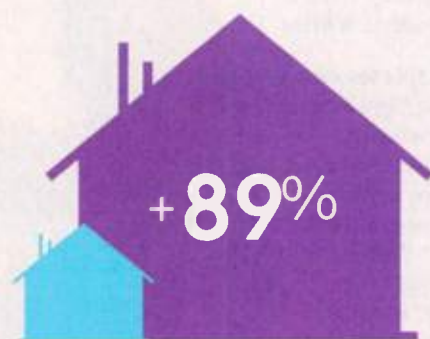


People Active Online* at Home During the Work Day

1/29/2020-5/10/2022 | Data from 14 Metro Areas, Updated Weekly

People active online* during the work day before COVID-19
People active online* during the work day now

NATIONAL AVERAGE IN THE UNITED STATES



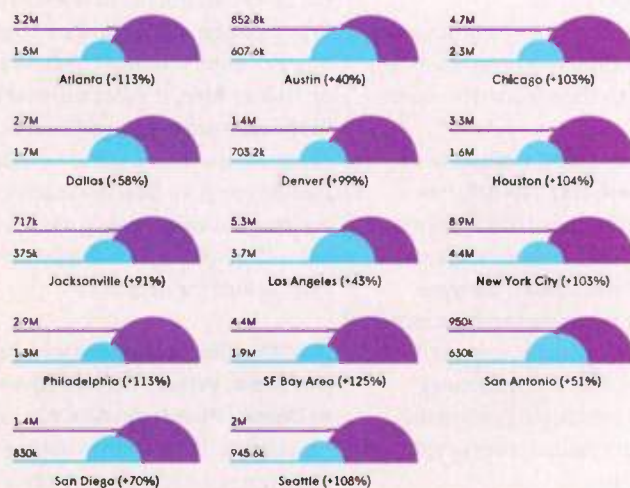
22.6 Million

were active online* during the work day before COVID-19

42.5 Million

are active online* during the work day now

CITY BY CITY BREAKDOWN



*Estimates based on metro area populations and anonymized data taken from a sample of U.S. households powered by the Plume Cloud. Active online defined as 6+ hours between 9a-8p.

Rebecca Glashow

CEO, Global Distribution, BBC Studios

Media vet helps global content pioneer capitalize on streaming's rise

At a young age, Rebecca Glashow learned a lesson from her father, Sheldon, a Nobel Prize-winning particle physicist: If you do what you love, you'll live a long, happy life.

Glashow loved television — not exactly a science, but she did discover there was an industry behind the scenes in which she could have a career. She started as an assistant at Unapix. “My claim to fame is we passed on *Kissing Jessica Stein* and *The Blair Witch Project*,” she recalled. At Unapix, she saw how programming makes money. “I learned the life cycle of content and it really served me well through my career,” she said.

That career has taken her to In Demand, Comcast, Discovery, Awesomeness, Viacom and now to BBC Studios, where in February she was promoted to CEO, Global Distribution.

Glashow talked with B+C Multichannel News business editor Jon Lafayette in an interview that has been edited for space.

What makes the BBC unique in an era of global media? The BBC has always been in the global business in a truly authentic way. In some ways, we invented the global model. We were supplying quality content across natural history, scripted, formats, comedy and news to some of the largest channel partners in the world, long before the streaming giants realized they should conquer the globe.

The BBC itself is setting up its own streaming outlets. Why? Our brand is

unique, despite not putting much into marketing or brand-building over the years. Both the brand and our IP [intellectual property] ownership really allows us to lean into all the new business models. We've placed some bets where we feel we can compete. One is with BBC Select, a documentary service. We have been delivering in that category for many decades. BritBox, which is a JV with ITV, is about bringing independent British drama into the marketplace. There's a huge appetite for that content and no clear home for it. With our library, we've been able to build out quite a few [free, ad-supported TV or FAST] channels with *Antiques Roadshow* and classic *Doctor Who*. And recently we sold exclusive rights to *Sherlock* to Crackle Plus.

What's new and hot from BBC Studios? It's almost impossible to have a breakthrough preschool brand, but *Bluey* is one of the most exciting brands we have. It originated out of Australia and is one of the top shows on Disney Plus. It's also a breakthrough in the consumer-product space, competing with longtime brands like *Paw Patrol*. It's a transformative representation of family dynamics and parenting that is probably going to be raising kids for decades.

BBC Studios produces *Dancing with the Stars*. What's up with the move to Disney Plus from ABC? We are fully supportive. Their ability to bring that audience to a streaming platform is paramount to them. They also announced that this is for multiple seasons, so we're going to be in business

for some time on that show. We're seeing the strongest numbers you can see on broadcast television, but that's not a growing platform. Our job is to deliver audience to our partners, so we have to remain platform-agnostic because we have to follow the audiences.

What do you do for fun? I have three school-age children, but I run marathons. I just signed up for the New York City Marathon for charity. I do it for charity because that keeps me accountable to a lot of people. Most of my life is about winning. Marathon running is really humbling, something in your life where it's about the process and the accomplishment and not about the prize. Or the win. My one win is in our last race, I ran it faster than my brother. ●

BONUS FIVE

What shows are on your DVR? My DVR is in retirement these days.

All-time favorite TV show? *The Americans*. My all-time favorite BBC show is *Luther*.

Destinations on your bucket list? My family and I just returned from South Africa, which was top of the list. Next stop Israel.

Favorite app? We are a two-parent working household with three kids, Cozi is the app that manages our lives.

Recent memorable meal? When I was promoted, my husband surprised me by bringing my parents down from Boston and having a chef cater a meal at home. After these past two years of isolation, to have a home-cooked meal with my family was a huge treat. So was not having to clean up afterward.



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