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★ ★ ★ ★ ★

## STORMING THE COURT

Women's sports are getting  
unprecedented airtime, audiences



PLUS: WOMEN IN  
THE GAME OFFER  
SPORTS SAVVY

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+

POWER PLAYERS  
BRING DIVERSITY  
TO TELEVISION

James DuBose,  
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10 COVER STORY

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### 10 COVER STORY

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FUTURE

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# Cable-Expo Preview: It's All About the Broadband

After two years of virtual meetings, SCTE gathering becomes in-person event again



By Mike Farrell  
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**T**he SCTE Cable-Tec Expo will return to an in-person event for the first time since 2019 on September 19-22, and attendees are expected to descend on Philadelphia's Pennsylvania Convention Center with broadband on their minds.

Cable-Tec Expo, the premier event in the cable technology realm, is eager to please. After two years of virtual contact, members will be able to meet face to face, reigniting friendships and deal-making as cable faces one of its biggest transitions ever.

Streaming is quickly taking the place of traditional video and cable's once-robust cash cow — broadband — is feeling pressure. As new technologies like Fixed Wireless Access and aggressive fiber buildouts seek to offer service to more and more rural customers, operators and vendors alike are scrambling to find a way to efficiently and sufficiently meet demand.

Cable-Tec Expo has long been a showcase for new technologies, but it's also a gathering place for tech executives and workers to learn about new developments and exchange ideas.

In an interview, Society of Cable Telecommunications Engineers president and CEO Mark Dzuban said that while there are a host of technologies that will be discussed at the show, topics like 10G broadband will be top of mind.

Expo will tackle 10G in separate sessions, including: The 10G Challenge, Navigating the 10G Journey, and Plant Design for the Future of 10G and DOCSIS 4.0.

The theme of this year's show is "Creating Infinite Possibilities." It's co-chaired by Comcast Cable president and CEO Dave Watson and Liberty Global vice chairman and CEO Mike Fries, who will kick off the event's Opening Session on September 19. Later, Comcast Cable president of technology, product and experience Charlie Herrin will talk about how industry platforms continue to evolve customer experiences worldwide. Rounding out the session, technology leaders will join a fireside chat to cast a vision of the future, closing with an announcement from CableLabs president and CEO Phil McKinney and an invitation from Dzuban to visit the exhibitor floor.

## No Such Thing as Overkill

Several cable operators have unveiled plans to offer multi-gig speeds even as they are still making 1 Gigabit per second broadband available across their footprints. And while there have been some critics that have

called 10 Gig service overkill — 100 Megabits per second is usually ample bandwidth to handle most current applications — Dzuban said 10G is the future.

Dzuban pointed to telemedicine applications, like remote diagnostics, using facial recognition to detect strokes and the ability to offer medical service to those hundreds of miles from the nearest hospital, as uses for 10G services.

"We have shortfalls of doctors and physicians today," Dzuban said. "How do we solve that problem? It's with video."

## Broadband Spiral

Cable broadband subscriber growth has been on a downward slide for months. It seemed to be near its nadir in the second quarter, after the two largest operators — Comcast and Charter Communications — reported flat growth and a loss of 21,000 high-speed data customers, respectively, in the period. That sent analysts back to their calculators, rejiggering expectations for full-year and beyond growth expectations.

At the same time, small and medium-sized operators and telcos have been aggressively building out fiber in smaller markets, taking advantage of federal programs that are seeking to make broadband availability ubiquitous.

The federal government has earmarked about \$42.5 billion through the Broadband Equity Access and Deployment fund (BEAD), to be distributed via states to projects aimed at bringing broadband to more regular markets. That is expected to increase competition, as well as expand the market.

In a February white paper titled U.S. Broadband Blitz: Timing and Impact, the Fiber Broadband Association estimated that fiber access to broadband households would increase from 55 million homes in 2021 to 112 million by the end of 2026. Subscribers to fiber-to-the-premises (FTTP) services are expected to rise from 25.6 million in 2021 to 65 million by 2026.

While the FBA said federal money usually comes with conditions like price controls, more government oversight and strict deadlines for service, and larger companies (with the exception of Charter

**SCTE Cable-Tec Expo will make its return to the Pennsylvania Convention Center for the first in-person event since 2019.**



Communications) haven't participated in the programs yet, \$43 billion could cause everyone to take a closer look.

"In any case, the competitive landscape is certain to undergo some big changes," the FBA wrote.

Competition already is beginning to have an effect. In the second quarter, large cable operators, which have held a decades-long stranglehold on broadband subscriber growth, reported their first customer losses ever. Comcast was flat in the period but Charter shed 21,000 broadband subscribers and Altice USA lost another 40,000 in the period. And though some analysts believe they may return to growth in the third quarter, they could finish the year at a deficit for the first time since introducing the product.

In addition to fiber competition, fixed-wireless offerings from telcos like T-Mobile and Verizon Communications are adding to cable broadband subscriber erosion.

Market research firm Dell'Oro Group upped its forecast for fiber spending in late July based on the surge of projects, predicting that passive optical network (PON) equipment revenue would rise from \$9.3 billion in 2021 to \$13.6 billion in 2026; fixed wireless CPE revenue should surge to \$5.1 billion by 2026, fueled by shipments of 5G sub-6 GHz and 5G Millimeter Wave units; and revenue for cable distributed access equipment (Virtual CCAP, Remote PHY Devices, Remote MACPHY Devices, and Remote OLTs) should reach nearly \$1.3 B by 2026, as operators ramp their DOCSIS 4.0 and fiber deployments.

### Fiber Worker Shortage

With that expansion has also come a worker crunch. Eleven industry organizations wrote a letter to Congress in 2021 saying that at least 250,000 fiber workers needed to be trained in the next three years just to meet that demand.

SCTE is one of several organizations that



**SCTE president and CEO Mark Dzuban**

have stepped in to address that worker crunch, launching the Workforce 2027 initiative this year to help address the problem. Workforce 2027 is a five-year program that focuses on building skills and bringing in new resources to help the industry compete in the marketplace. SCTE is working with companies to help develop training programs to educate the next wave of fiber techs.

"That's a big deal because what's happened is the evolution of our networks requires this current state of the art to be developed in the skill sets, not

only for new employees, but existing employees that need to maintain and operate the networks," Dzuban said.

The SCTE chief noted that the need for training isn't just to satisfy the surge in construction, but to replace long-time workers who are nearing retirement age.

"If you think about it, a lot of folks who put in 25 or 30 years, there's been a lot of retirements this year and we're going to see [more] next year," Dzuban added. "So how do we fill those voids? We've got to develop the skill sets."

### What's Up, DOCSIS?

While companies search to fill the fiber worker void, some in the industry have feared that one of the technologies that was supposed to drive the transition to 10G—CableLabs' DOCSIS 4.0 standard—may be taking a back seat. But Dzuban said the standard is needed now more than ever.

One of DOCSIS 4.0's biggest selling points is that it can deliver speeds of up to 10 Gbps over existing coaxial cable plant, meaning there's no major rebuild required. So even if a company is building a fiber network that could take several years to finish, it can offer those blistering speeds much sooner.

"Coax is still very healthy and viable delivering up to 10 gigabits and more, so that infrastructure is in place," Dzuban said. "From a business perspective, I think it can certainly stand on its own. But there's

a migration. It's like a toolbox. Every operating company has a different problem it is trying to solve. CableLabs has done a great job of saying, 'You know, we've got fiber capabilities, we've got DOCSIS 4.0 capabilities, we have a spectrum of tools we can use to compete in the marketplace.'"

### Other Hot Tech

Yvette Kanouff, a longtime cable technology executive and currently a partner in former Cisco chairman John Chambers's venture-capital fund J2C Ventures, said the technology pendulum is beginning to swing from products as a differentiator toward customer experience, adding that "technologies that automate, self-heal[ing] applications and networks, make experiences faster and easier are critical." Just as tech advancements helped shape the current cable landscape, she said, they have the same potential on the customer-care side.

"[W]e now have AI-based solutions that can help find issues and solutions much faster than traditional ways," Kanouff said. "This makes every agent a great agent that can focus more on the customer. Embracing social channels is another key area of focus. I could go on for hours on this topic, it will define our successes."

The veteran technologist also believes that despite the competition from telcos and other companies, cable can still come out on top, adding that "the question is who will be bold enough to lead in some of the amazing innovation happening in this space."

Dzuban was equally excited about AI.

"The intent here of our networks is to be able to determine a problem before the customer does," Dzuban said. "And I think that is well underway. There's a lot of work being done, but stay tuned."

Despite the challenges, Dzuban is optimistic about the future.

"I think our industry has huge upside and I think that this is the beginning of things we can do that you'll start to see," he continued. "In fact, I think we don't always give ourselves enough credit for what we've done. This is the beginning, this is not the end." ●



# Cable TV Pioneers To Honor 21 in Philly

Industry stalwarts to be recognized at dinner prior to Cable-Tec Expo



By Mike Farrell  
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**T**he Cable Pioneers will induct 21 industry executives into its ranks at an upcoming gala on September 19 at the Union League of Philadelphia,

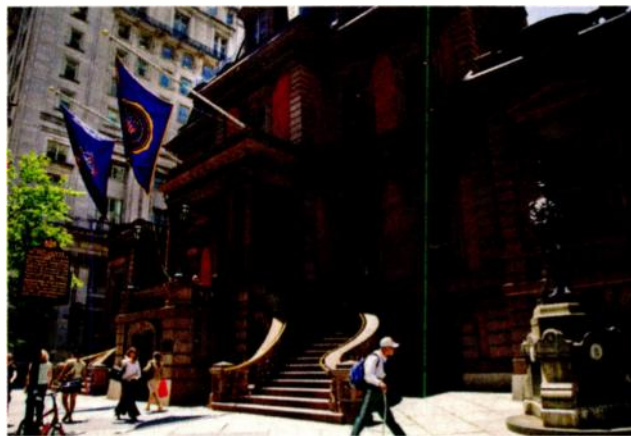
honoring industry veterans for their contributions to the cable business, innovation and community service.

While this year's class is a bit smaller than the 24 that were inducted in Atlanta last year, Cable TV Pioneers chair Yvette Kanouff said when it comes to the event, volume doesn't matter.

Each class is nominated by their peers and while the award itself honors the impact each inductee has made on the industry, Kanouff said it goes much deeper than that. She added that inductees also have made an impact on their communities, overall industry leadership as well as innovation across the industry as a whole.

"That's why there is no set number," Kanouff said of each class of inductees.

This also is the first year in the 56-year history of the Pioneers that the gala will be held in Philadelphia, home of the nation's largest cable operator, Comcast. Coincidentally, several long-time Comcast executives — including Charlie Herrin, who heads up Comcast's Technology, Product and Experience organization; Xfinity president William Connors; retired VP Joseph Guariglia; Comcast Technology Solutions VP and general manager Allison Olien; and Comcast Cable executive VP, chief technology officer and chief information



officer Richard Riboli — are being honored as Cable Pioneers.

Outgoing Charter Communications vice chairman John Bickham also is being honored for his 35 years in the business, including stints at Cablevision Systems and Time Warner Cable. And perhaps as proof of the inductees' commitment to their communities, former HBO executive VP, domestic networks and marketing and current Westfield, New Jersey, Mayor Shelley Brindle also is being honored. "We have such a strong class and it just goes to show that especially after COVID and after we've been through so much that the people in our industry are stepping up to say, we want to make sure that the people that got us here, that carried us through and continue to innovate, get the proper recognition," Kanouff said. "I think that is really special."

Kanouff added that joining the storied list of executives enshrined in the Cable Pioneers is not just an acknowledgement of individual accomplishments, but of those of entire organizations.

**The Union League of Philadelphia will play host to the Cable TV Pioneers' 2021 gala, where 21 new members will join the group's ranks.**

"I've heard this comment from high-level executives, that this is a symbol of accomplishment by the entire organization," Kanouff said. "It's not just me winning an award, but the work we did."

This year's class of Cable Pioneers are men and women involved in all aspects of the cable TV business, including CEOs, sales, marketing and technology executives and consultants. They are:

- **Dale Ardizzzone**, chief operating officer and corporate secretary, INSP LLC;
- **Janice Arouh**, president, network distribution, Allen Media Group;
- **Nomi Bergman**, investor and strategic adviser, Advance;
- **John Bickham**, vice chairman, Charter Communications;
- **Shelley Brindle**, mayor of the town of Westfield, New Jersey;
- **Ralph Brown**, founder and principal, Brown Wolf Consulting;
- **William (Bill) Connors**, president, Xfinity, Comcast Cable;
- **Matthew Deprey**, VP of finance, C-SPAN;
- **John Dowd**, retired VP of operations, Dycor Industries;
- **Jeffrey Finkelstein**, chief access scientist, Cox Communications;
- **Joseph Floyd**, retired president, Midcontinent Communications;
- **Camilla Formica**, chief program officer, The Cable Center;
- **Joseph Guariglia**, retired VP, Comcast Cable;
- **Charlie Herrin**, president of the Technology, Product, Experience organization within Comcast Cable;
- **Randy Lykes**, chief technology officer, Viamedia;
- **Ned Mountain**, former president, Wegener Communications;
- **Allison Olien**, VP and general manager, Comcast Technology Solutions;
- **John Piazza**, president and CEO, Greyfox Services;
- **Michelle Rice**, president, TV One Networks;
- **Richard Rioboli**, EVP, CTO and CIO for Comcast Cable;
- **Theresa Sauerwein**, Western sales manager, Radiant Communications. ●



# THE WATCHMAN

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



By Michael Malone  
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## Showtime Rethinks Classic Noir 'Gigolo' Film

American Gigolo, an update of the 1980 film with Jon Bernthal in the lead role, premieres on Showtime September 9. Bernthal plays Julian, who spends 15 years in prison following a wrongful conviction, gets sprung, and aims to fix tattered relationships with his former lover, played by Gretchen Mol, his mother and those who betrayed him.

Jerry Bruckheimer produced the film, which had Richard Gere in the title role. He's an executive producer on the series. "He was very eager to see if we could infuse a modern take into his iconic film," Jessie Dicoivitsky, Showtime senior VP of original programming, said.

Dicoivitsky raves about Bernthal's performance. "We really wanted to find someone who has raw sex appeal, and can give that emotional intimacy," she said, "and give the character rich nuance."

The series offers a certain relevance four-plus decades after the film that inspired it. COVID-19 pushed many to rethink their job, their relationship or their life, and Julian is similarly reassessing his purpose on Earth. "A lot of people are looking for happiness, looking for hope, looking for themselves," Dicoivitsky said. "That's a powerful message today."

Rosie O'Donnell portrays the detective who put Julian in prison. Her other Showtime series include The L Word and SMILF. "She's been a longtime friend of the network," Dicoivitsky said. "We love her over here."



American Gigolo

## 'La Brea' Digs Deep in Season Two

Season two of La Brea, about a massive sinkhole in Los Angeles that tears apart a family, premieres on NBC September 27. The second season begins the day after season one ended. Teen Josh has gone through a portal to 1988, Gavin and daughter Izzy jumped into a sinkhole that kicks them back

to 10,000 B.C., and mother Eve is trying to get everyone back to L.A.

The producers took considerable pains to deliver a convincing prehistoric world. "We track their quest to navigate the dangers of 10,000 B.C.," said creator/showrunner/executive producer David Applebaum, "including new animals."

Asked about influences, Applebaum offered up Jurassic Park. "The Spielberg-esque idea of storytelling with a big backdrop," he explained, "but at the heart of it is a family story."

There are a number of big sci-fi shows out there, said Applebaum, but they're mostly on pay TV. "The blend of a big adventure-action show set against an intimate family drama with deeply emotional stories," he said, "is something that's unique in the landscape."

Natalie Zea, Eoin Macken, Jon Seda and Nicholas Gonzalez are in the cast.

Applebaum feels La Brea can stick around. "We think the show has a lot of legs," he said. "It's a big ensemble cast and they all have their own unique stories." ●



La Brea

## WATCH THIS ...



Los Espookys

Growing Up debuts on Disney Plus September 8. The docuseries comes from Brie Larson, and examines the complexities of adolescence through 10 coming-of-age stories. ■ On September 16, season two of Los Espookys starts on HBO. The comedy follows a group of friends who turn their shared passion for horror into a business in a Latin American country where the eerie is just a part of daily life. Fred Armisen created it with Julio Torres and Ana Fabrega.



NCIS/NCIS Hawaii

■ On September 19, CBS offers a crossover event featuring the season 20 premiere of NCIS and the season two starter for NCIS: Hawaii. The two-hour ep involves a hunt for a dangerous suspect that sees the D.C. team in Hawaii. ■ Also on September 19, season two of The Cleaning Lady premieres on Fox. Élodie Yung stars. • One more for the 19th — Best in Dough on Hulu. Wells Adams hosts the pizza-baking competition series.



The Cleaning Lady





# A TV FIELD OF THEIR OWN

Women's sports are getting unprecedented  
airtime, audiences



By R. Thomas Umstead  
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**A**s the U.S. continues to celebrate the 50th anniversary of the landmark Title IX legislation that greatly expanded women's sports opportunities, TV is paying homage by offering an unprecedented amount of live women's sports content across linear and digital platforms.

More live college and professional women's sports events this year are finding homes on the major linear TV

networks and streaming services than at any time before, and viewers and sponsors have responded in the way the programmers have hoped they would.

Industry executives said the celebration of the landmark Title IX legislation — which prohibits sex-based discrimination in any school or educational program that receives funding from the federal government — along with the continued appeal and demand of live sports programming in a crowded television environment and an overall increase in media coverage of quality women's sports competition has helped create the right conditions for growth.

"We've always said it's such an underrepresented and undersold product

**NWSL soccer has been a major component of the women's sports ramp-up at CBS Sports Network. Pictured: C.F. Monterrey vs. Portland Thorns FC in a Women's International Champions Cup match.**

that has a ton of upside and potential, so it's great to finally see that it's taken an upswing, and the numbers and data back it," two-time FIFA Women's World Cup soccer champion Julie Foudy said.

The amount of women's sports programming on television has grown strongly over the past few years as interest in the events have grown and more distribution outlets are available to showcase them.

► CBS Sports over the past decade has increased women's sports programming by 50% (by 200% over the past five years) on its linear CBS Sports Network, showcasing such premier properties as the National Women's Soccer League, Ladies Professional Golf Association events and Women's National Basketball Association games.

"We're doing more in this space than we've ever done across our linear and digital platforms," CBS Sports executive VP of programming Dan Weinberg said. "All of our [properties] are featuring the best athletes in the world, unbelievable athleticism, dynamic performances on the court and on the field, which makes for good television."

► Fox Sports has doubled its on-air



women's sports fare since 2017, mainly through the 2019 Women's World Cup coverage and increased college sports events.

► ESPN aired more than 25,000 hours of women's sports programming across its platforms from the period of September 2021 to June 2022, up 50% from the same period a year prior, according to network officials.

► On the streaming side, Amazon Prime Video holds exclusive rights to offer the WNBA's Championship Cup midseason tournament finals, while NBC-owned Peacock last month aired exclusively every stage of the first Women's Tour de France competition in 33 years.

## A More Varied Menu

While women's sports events like pro and college basketball, pro golf and tennis, and Olympics-themed sports like gymnastics and ice skating have dominated the women's TV sports landscape in terms of popularity and ratings, network executives say other sports such as college softball, lacrosse and ice hockey are finding an audience of passionate and rabid fans.

Women athletes are also delivering big punches in the combat sports arena. In June, champions Amanda Serrano and Katie Taylor faced off in the main event of a DAZN-streamed pro boxing matchup at New York's Madison Square Garden — the first time two women headlined a major boxing event in the legendary arena's history. A month later in the octagon, mixed-martial-arts champions Julianna Pena and Amanda Nunes headlined pay-per-view event UFC 277 in one of the most-anticipated fights of the year.

"There's so much more to women's sports than just a single note, and the increased accessibility of the content puts wind behind a lot of other sports in addition to women's basketball," ESPN president of content and original programming Burke Magnus said.

That increase has paid off for ESPN and ABC in terms of increased viewing for



**ESPN and ABC coverage of the WNBA (above) has seen a 19% year-over-year increase, the network said. Below: Top athletes like tennis star Serena Williams have helped make women's sports a marquee draw.**

such events. ESPN's May 29 North Carolina-Boston College women's lacrosse championships drew a network record 428,000 viewers for the sport, while the June Oklahoma-Texas softball Women's College World Series championship averaged 1.6 million viewers, according to the network. ESPN's August Little League Softball World Series also set a network record for the sport, averaging 294,000 viewers across ESPN and ESPN2, the network said.

On the professional side, WNBA regular-season coverage on ESPN and ABC posted a 19% year-to-year audience increase, with 2022 finishing as the league's most-watched season on the Disney-owned networks since 2008, according to Nielsen.

ESPN's ratings success is due in part to the network's long-running focus on women's content, Magnus said. "We put 20 years of sweat equity in building college sports programming into something that is really, really meaningful and is drawing huge audiences," he said.

NBC Sports has also been cultivating women's sports for decades, dominated by its Summer and Winter Olympics coverage. NBC Sports said its Olympics coverage every two years provides NBC with the most broadcast network hours of women's sports.

NBC Olympics Production president and executive producer Molly Solomon pointed to the

network's coverage of the 1996 Summer Olympics as a turning point for women's sports on TV. Several teams and athletes featured for the first time catapulted women's sports to the forefront of the sports pages and highlights shows.

"The U.S. women won gold in softball and basketball, and out of those Olympics came the [creation of] the WNBA," Solomon said. "I don't think you can ever underestimate what the Olympics does for women's sports every two years — it's 17 nights of women's sports in primetime."

The fruits of NBC's Olympics labor were seen in NBC's post Super Bowl LVI coverage of the Beijing Winter Games this past February. About 30 million viewers stayed after the Los Angeles Rams' victory over the Cincinnati Bengals to watch live Olympics programming, anchored by Kaillie Humphries's gold medal performance in the women's monobob finals.

"That was a moment for women's sports, and I think that it just shows the appetite and interest in women's sports," Solomon said, adding that three of the five most-watched nights for NBC's 2022 Winter Olympics from Beijing were dominated by female competition-driven content, highlighted by the women's individual and team ice skating events.

That appetite for live sports programming among fans and television distributors has aided the explosion of women's sports across all platforms, TV analyst Lee Berke said. He also pointed to the growing interest in sports programming among streaming services as a catalyst for the explosion in women's content on television.

"As you have more platforms, you're looking for more sports rights, so now there are distribution homes for women's sports content beyond soccer and basketball," Berke said. "The additional exposure leads to additional media coverage, which adds to additional interest among fans and ultimately commands the interest of a growing number of media outlets."

Amazon VP of global sports video Marie Donoghue said women's sports program-





ming will be a major piece of the network's overall live sports acquisition strategy in the foreseeable future as the service looks to attract avid and engaged sports fans. Along with its package of live WNBA regular-season games, the network will feature women's mixed martial arts bouts as part of its recently signed television deal with Asian-based martial arts franchise One Championship, which launched its first fight card on the streaming service last month.

"I've always been a huge supporter and fan of women's sports and I've always thought that increased access and availability would lead to increased consumption and engagement," she said. "We want to reflect our viewers in the world we live in, so we're always looking for more women's content and live sports."

Fox Sports executive VP and head of programming Bill Wanger said that an increase in women's sports programming has also brought an increase in female viewers. He pointed to the audience for Fox Sports' coverage of the 2019 Women's World Cup. Women made up 40% of the overall viewing audience, compared to 35% for most live TV sports events.

On a cultural level, women's sports programs have been cultivating an audience for decades. Since Title IX was introduced in 1972, a generation of women has grown up participating in sports, particularly on the collegiate level. Those players are now fans and they are helping the drive to generate even more exposure for the content on both linear and digital platforms, according to Angela Ruggiero, CEO of sports marketing company Sports Innovation Lab.

"Women's sports are benefiting from this big digital transformation," said Ruggiero, whose company provides research to help sports organizations understand and better target sports fans. "Not only are fans watching, but they are also connecting to female athletes directly through social media and the athletes are going directly to the consumer now." Ruggiero is also an Olympic gold medalist, winning as a member of the 1998 U.S.



women's ice hockey team.

The #MeToo movement and other women's rights campaigns have also helped to build demand for female-focused content in general and women's sports programming in particular. They have also helped women athletes make inroads toward pay and endorsement parity with their male counterparts.

Recent milestone achievements such as the U.S. national women's soccer team gaining equal pay with the men's team, female pro tennis players receiving equal prize money in all four Grand Slam tennis tournaments and the National Women's Soccer League reaching an historic collective bargaining agreement in 2022 have moved the needle toward placing female athletes on equal footing with their male counterparts.

"From a social standpoint, it's seen as moving things forward, so there's that diversity component to it in terms of really enforcing the goals of Title IX," Berke said.

### Bringing the Star Power

On the field, the record-setting athletic achievements of such stars as U.S. gymnastics champion Simone Biles, pro tennis legends Serena and Venus Williams, women's U.S. Soccer Team gold medalists Alex Morgan and Megan Rapinoe and WNBA stars Candace Parker and Breanna Stewart have helped shine a light on the high quality of athletic play, which has

**Above, the Oklahoma-Texas Women's College World Series final (above) drew 1.6 million viewers to ESPN. Below, UFC's female stars like Amanda Nunes are big draws for mixed martial arts fans.**

led to increased interest in women's sports programming.

"The high-profile female athletes, whether they're from the WNBA or the World Cup teams, have a lot of appeal because they are really good," Fox Sports's Wanger said. "If they weren't good and the competitions weren't strong, the viewership would not be there."

The superstar athlete status of many female athletes has also translated to a building of personal brands that have drawn sponsorships and advertising deals to themselves and to the sports they play.

As a result, NBC says companies such as Anheuser-Busch, Visa and Procter & Gamble have stepped up and supported women's programming across multiple sports, as well as Toyota for NBC's coverage of the Olympics and Paralympics. "There are a lot of companies that really have come on board that are making all of this come to fruition," Solomon said.

ESPN in June drew advertisers Champion, Google and Gatorade to its Fifty/50 initiative surrounding the Title IX 50th anniversary, which included a sponsorship in a four-part documentary, *37 Words*, among other on-air programming.

"Advertisers are really putting their money where their mouth is in terms of being associated from a sales and sponsorship perspective with women's sports," Magnus said. "That's going to be a big focus of ours going forward."

Foudy, who was on the U.S. women's national soccer team that won gold in Atlanta in 1996 and currently serves as an ESPN commentator, believes we're just in the early stages of realizing the economic and viewership potential of women's sports programming.

"When networks and advertisers really get behind it and tap into the huge fan base for women's sports, there's really no ceiling to how high women's sports can go," Foudy said. "We're just scratching the surface in terms of women's sports on so many different levels. We've been

waiting for a long time for this, and there's such pride in seeing that what we felt for a very long time is now being felt by others." ●





# Multichannel News WONDER WOMEN

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The Multichannel News Wonder Women NYC Awards will take place in March, honoring a select group of 15 high-performing women executives in TV, streaming, advertising and more. The invitation to nominate women leaders, who deserve to be recognized for their achievements and contribution to the industry, is now open.

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# TITLE IX: BIGGER THAN THE GAME

Landmark law, now 50, opened a field of opportunities to this year's class of top women TV sports executives



By Stuart Miller  
smiller@journalist.com  
@sfmsfm5186

**F**ifty years ago, America almost inadvertently transformed its future with the passage of Title IX, a piece of civil-rights legislation that prohibits sex-based discrimination in any school or any other education program that receives funding from the federal government.

It encouraged girls to take up athletics in pursuit of college scholarships and eventually even professional opportunities. But Title IX also paved the way for women athletes to succeed in business meetings and board rooms. Women now in leadership positions in sports and media — including those spotlighted here in B+C Multichannel News's annual "Women in the Game" feature — say Title IX shaped their world.

"Title IX is everything," said CAA Sports golf executive Megan Nicol, who started down her career path because her father saw a newspaper ad saying that any girl at their high school who tried out for golf would get free lessons. "It was absolutely the foundation."

For Dana Jones, the NBA's senior director of broadcast content management, Title IX's impact is "hard to even put into words."

Jones co-captained and played goalkeeper for Columbia's varsity soccer team and said travel soccer built her leadership skills and teamwork. "As a goalkeeper, communication is key and you also have to develop a tough skin," she said. "Plus at tournaments we'd stay at homes of other players, which taught me to deal with diverse groups of people. So now it's effortless to deal with anyone, from ushers to team presidents."

Carol Stiff spent 31 years at ESPN and is now an adviser to the fledgling Women's Sports Network. She took her Title IX opportunities further than most. After playing sports at Southern Connecticut

State University, she coached basketball at several colleges including Brown. (She's in the Women's Basketball Hall of Fame.) "Title IX gave me the opportunity to compete on and off the court and in the boardrooms," she said. "Sports taught me how to lose and how to be a leader of a team."

More recently, when her high-school-age daughter said she couldn't stay after school for geometry help because her soccer team was being bused to a field across town, Stiff's first question was, "Where does the boys' team practice?" They were practicing right behind the school, so Stiff taught her daughter about Title IX violations and used the law to ensure that every other week the boys would have to ship out while the girls stayed put. "Otherwise, the boys are getting a better education because they're boys. Title IX demands equal access for my son and my daughter."

Even with Title IX, workplace change was a long time coming. Nikki Ambri, VP of client partnerships at FuboTV, recalled her first event

as an account executive, where the men went to play golf and she was tasked with taking the wives to the spa. "Now I play golf all the time with my clients, so there has been a shift," she said, adding that when she started at Fubo in 2019 she'd be the only woman at staff lunches for 12, but now there are four.

Stiff said there are more women in production trucks and boardrooms. But room for growth remains. Thankfully, Maria Soares, ESPN senior VP, production and content strategy said, people are more openly discussing the issue. "In the last five years there has begun a powerful conversation about the importance of giving women opportunities to make sure they have a voice at the table," she said. "Years ago, if you were the only woman in the room, you didn't come out of the meeting and say, 'This is a problem.' It was just the way it was. Now it's OK to talk about what we want the change to be and why that's important." ●



In the half century since Title IX went into effect, the Women's Final Four has become a major event.



## NIKKI AMBRIFI

### VP of Client Partnerships, FuboTV

**KEY STATS:** Nicole (Nikki) Ambrifi leads sponsorships and partnership sales for all Fubo brands, including FuboTV, Fubo Sports Network, Fubo Movie Network and Fubo Latino Network. Ambrifi works with the programming, content and business development teams executing new client partnerships and specializing in contextual and addressable targeting, creating unique and innovative multiplatform opportunities in the streaming space.

Last year, when FuboTV acquired the exclusive live streaming rights to the Qatar World Cup 2022 Qualifying matches of South American Football Confederation (CONMEBOL), Ambrifi led efforts to secure multiple sponsors for English and Spanish content, including Michelob Ultra, Procter & Gamble's Gillette, Patrón and Boost Mobile. Recently, she snagged Miller Lite as a presenting sponsor for the first match day of the UEFA Nations league for games that exclusively streamed on FuboTV.

**VARSITY STATUS:** A native of Brooklyn, New York, Ambrifi started out working on the launch of Sports Illustrated for Kids. One favorite memory is of an ad integration with Pepsi, creating a mobile trailer that traveled around the country. "We had Shaq's sneaker, size 22," she said. "All anybody wanted was to put their foot in it."

From there she moved to NBC Sports, working on events like the PGA Tour and U.S. Open tennis. Before coming to Fubo in 2019 she also worked for MTV Networks and spent a decade at Discovery Networks.

**IN HER OWN WORDS:** "When I came here in 2019, people were cutting cords and I felt



fortunate to have this opportunity to bridge the gap into the world of streaming. We can sell a banner sponsorship on our site saying,

'Watch NFL Football on Sundays, brought to you by...'" she explained.

"We provide valuable NFL inventory at a price no one else does.

Now others are launching streaming and big players like NBC, CBS and Fox are moving events behind streaming paywalls and selling their own sponsorships, which was part of our pitch, so it's imperative we continue to acquire exclusive rights.

"But right now we are one of only four players in live streaming sports and we have unique audience data. We are also moving into sportsbook and game and free-to-play interactive areas that no one else is doing and we can integrate our clients into all those areas." ●

## ELIZABETH CASEY

### Executive VP & Deputy General Counsel of Fox Corp. and General Counsel of Fox Sports

**KEY STATS:** Elizabeth Casey came up at Fox as a litigator and had previously interacted with sports regularly. Since she was promoted to her new role in 2021, though, she spends 90% of her time on Fox Sports, getting involved in all aspects of business and strategies, from rights deals and renewals to international law for overseas events to legal issues with patents for the company's internal developments. "We're always innovating and I have to see what we can and can't do and how we do

things and make them work legally," she said.

**VARSITY STATUS:** A graduate of George Washington University Law School, Casey initially worked at Troop, Meisinger, Steuber & Pasich, involved in civil litigation for financial institutions and entertainment studios. She rose through the ranks to become a partner at the firm before joining Fox in 1999 as VP of litigation. In 2021, she was promoted to her current position.



**IN HER OWN WORDS:** "It's the best job I've ever had, but to say it was drinking out of a fire hose when I started last fall is an understatement. When I came in, we were launching a brand new football league in less than six months with the new USFL. That was something new for me but also for Fox, which has never launched or owned a football league. Everybody just pitched in to get all the legal work done. But also everybody involved in USFL pitched in to do anything they could and it felt great to help in other areas although my expertise is obviously in the legal arena.

"It's been a great experience and now we're doing a wind-down, but then we're heading into next season and the USFL is still new enough that there's a lot of growing we're going to do. And then there was the NFL and the MLB All-Star Game and postseason and doing the FIFA World Cup at a different time of year [than usual] halfway around the world in Qatar." ●



## KAREN GANJAMIE

### VP, Broadcast Operations & Network Origination, MLB Network

**KEY STATS:** Ganjamie is one of the few women vice presidents in the sports industry who concentrates on managing technical areas. She successfully runs game-day operations for MLB Network's partners such as YouTube and Apple TV Plus, which continue to innovate and showcase baseball to new and different fan bases. She is also part of the Emmy Award-winning team behind the network's MLB Tonight studio show.

**VARSITY STATUS:** Ganjamie spent four years at Oxygen Media, rising to director of broadcast and digital media operations. From there, she went to work in post-production at NBC before joining MLB Network in 2011 as manager of network origination. She was promoted to senior director in 2014 and then to her current position last year.

**IN HER OWN WORDS:** "When you go into this industry, you don't realize how many

different roles there are, and operations wasn't something I was aware of at all when I was in college or doing internships. I thought I was going to end up in advertising and only accidentally found myself in television. I had gone to Villanova for communications and I minored in psychology. The communications degree was only marginally helpful but the psychology minor is tremendously helpful in my day to day. My instincts were really good when it came to operations but it was also that the way I interact with people lent itself well to this role. I'm curious and want to have an understanding about what everybody does, and putting that puzzle together



is what we do in operations. We make sure all the parties have what they need, giving people what they need in that moment to be successful.

"I build relationships with partners like YouTube and Apple, working side by side with them in creating an experience for the viewer, coordinating with their team to make sure we have things like dynamic ad insertion and polls and figuring out the messaging and how we serve them so they can run the ads and the fans are getting pristine video and audio. We want a viewer experience that is technically beautiful.

"We can serve multiple partners with the same content, making sure we are able to give them the formats that work best in their specific environment. In this new era, one size does not fit all." ●

## KAREN JAIMES

### VP of Creative and Post Production, Team Whistle

**KEY STATS:** Jaimes, a native of Colombia, joined Team Whistle three years ago. In her current role she manages and oversees all creative and post production for this digital entertainment and sports media company. An important part of her role is featuring female athletes from different backgrounds and from different places around the world. She just worked on "The Future Is Her," an NFT collection aimed at empowering and elevating women in the sports world by creating 10 pieces of non-fungible token imagery that embody women in a variety of sports. Proceeds help purchase shoes for Bronx Storm, a nonprofit AAU youth basketball program for the academic and athletic growth of student-athletes.

**VARSITY STATUS:** Jaimes began her career as a graphic designer for Vanderbyl Design. She then worked as a designer for Design Theorem and as creative director for Medium.com and then Vertical Networks, which was acquired by Team Whistle.

**IN HER OWN WORDS:** "As my role has changed, I am taking on more responsibilities, working with a wider group of people. I still work with my creatives, which is my background, but I'm also working with other parts of the organization. For our 'Future is Her' project, I collaborated during Women's History Month with Natalie White, whose Moolah Kicks are the first shoes made exclusively for women basketball players. We featured her in one of our shows

called My Hustle to share her story, and then we worked out that if anyone buys one of those NFTs they will get a pair of Moolah Kicks." ●





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## DANA JONES

### Senior Director, Broadcast Content Management, NBA

**KEY STATS:** Jones is primary on-site liaison for NBA teams, arena contacts and national broadcast partners for all nationally televised games. She also oversees the production of ESPN and Turner Sports studio shows when they are on site at NBA arenas and manages and schedules the team that travels to coordinate nationally televised NBA games — a role she also performs for WNBA, NBA G League and international games.

**VARSITY STATUS:** While in pre-med studies at Columbia University — “my dream job was to be a team physician in the NBA or NFL” — Jones interned in production at HBO. That led to work at API Productions, which produced Major League Soccer games, before Jones joined the NBA as a logger and production assistant in 1997. “I thought I’d learn some things about production and the NBA and

move on,” she said. Instead, she has stayed for a quarter of a century working her way up the ladder to coordinator and manager en route to her current job; along the way she has managed NBA game broadcasts on six continents and coordinated all broadcasts for 22 NBA Finals.

**IN HER OWN WORDS:** “Not only has our game expanded globally, but when I started doing this we only had to worry about radio and the national television partner at a game. Now, we’re managing ancillary programming and digital media and making



sure everyone who has a stake in the game is getting what they need to display our game to the world in the best possible light.

That’s a lot more people who I have to make sure are all playing nice in the sandbox. I’m a facilitator by nature so I really enjoy making sure everyone else can be at their best so our product is at its best. “We want to reach more fans, and the way fans consume our game is changing, but we don’t want to disrupt the purity and beauty of the game. Fans weren’t walking around watching games on their phones five years ago so now we have to find a camera angle that will make it look better for the guy who is watching on the phone on the train, not in front of his 70-inch TV on his couch. ●

## MARTINA NAVRATILOVA

### Analyst, Tennis Channel, and tennis legend

**KEY STATS:** “I leave my place in history to others,” Martina Navratilova said. “It’s difficult to talk about my achievements, though at the same time it’s funny how people forget.” If you have forgotten, here’s a history lesson: She won 59 Grand Slam titles, more than anyone in tennis’ Open era, which dates to 1969. That includes 18 singles crowns (including a record nine at Wimbledon), tying her for third-most with Chris Evert. She took home 31 women’s doubles titles and 10 mixed doubles titles. In 1984, she won 74 consecutive matches, a record no one has broken.

**VARSITY STATUS:** The Czech-born star became a U.S. citizen in 1981; that year she lost millions of dollars in endorsements by coming out and has been outspoken for gay and LGBTQ+ rights ever since. She also speaks out on issues from abortion rights to gun violence to mass incarceration to freedom of speech. Navratilova announced for HBO, TNT and CBS after retiring in 1994. She

rejoined the tour in 2000 but after stepping away for good in 2006, she signed on with Tennis Channel. “When I started I talked too much about technique and not enough about tactics and the emotional and mental stuff. I evolved from working with Bill Macatee, Brett Haber and Mary Carillo, who really helped me out.”

**IN HER OWN WORDS:** “Overall, the women playing today have more clout. There are more press conferences and more press coverage and they have a bigger voice just from social media. You have access to the world, which we didn’t have in my time. However, there have been instances at the tournaments, particularly the majors, where players have been told not to talk about certain topics or the press has been told that certain questions won’t be accepted, even though they are not about people’s personal lives and they directly affect the game. I don’t like that. These are global issues and sports and politics

have always mixed. I don’t like anybody to be shut up. At least with social media, the players can be unfiltered and uncensored. And I envy that.

“It has always been important to speak my mind. I left a country where you couldn’t do that, so when people tell me basically to ‘shut up and dribble,’ I say I didn’t leave one country to be told what to do in another. Being silent doesn’t change anything and silence is complicity.

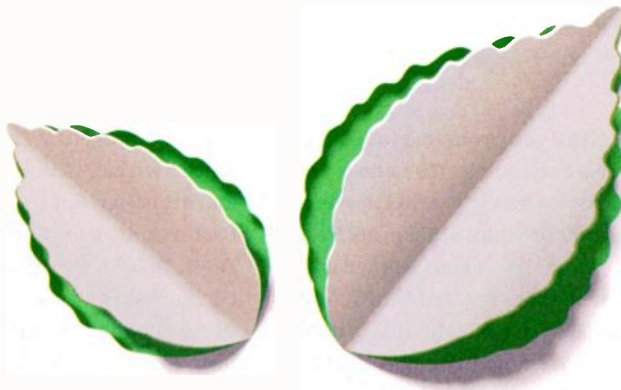
I wish people would speak out more on issues that don’t affect them personally, whether it’s a women’s right to choose or racism or denying people equal protection under the law. And still, men’s voices are more easily validated and women get attacked for saying the same thing that a man does. Yes, women have bigger voices today and there are many more women in positions of power, but we are still being attacked just because of our sex. And that pisses me off.” ●





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## MEGAN NICOL

### Executive, CAA Golf

**KEY STATS:** Nicol was promoted in 2020 to her current role overseeing all business development for CAA Golf. She helps oversee management of more than \$75M in golf sponsorships annually and has worked with clients like Farmers Insurance, KPMG, Aon, UnitedHealth Group and T-Mobile. To boost women in sports, her team brought KPMG the opportunity to sponsor the first-ever women's Major Championship in the PGA's 100-year history. Her team also created the KPMG Women's Leadership Summit, and she served on the board of We Are Golf, a coalition of organizations focused on increasing everyone's access to be able to play golf.

**VARSITY STATUS:** Nicol started at MG Sports Marketing immediately after college, working on representing major brands in golf. The company was acquired by CAA Sports in 2011. She has been at CAA Golf ever

since, working first in New York as primary liaison with CAA Golf's Jacksonville office and other parts of the agency, such as CAA Brand Consulting and Sports Property Sales. In 2017, she was appointed to CAA's Global Fellows program, a leadership development program. She has since been part of CAA's Women in Sports initiative, which strives to empower the next generation of women internally. She also took part in CAA's assistant mentorship program.

**IN HER OWN WORDS:** "Once I was in a meeting for the Olympics with [Golf Channel executive producer] Molly Solomon and I didn't say anything the whole time, I just sat there and took notes. Afterward, she

took me aside and said, if you want to be invited back to these meetings you have to speak up and speak with a purpose and contribute. She said it much nicer than that but I took it to heart. Our group is 90% women but there are still certainly a ton of meetings where I'm the only woman. Now I take it as a challenge to make sure my voice is heard." ●



## PATTY POWER

### Executive VP, Operations & Engineering, CBS Sports

**KEY STATS:** Overseeing management of operations and engineering involves Power in production management, technical management, network operations, commercial operations, post-production and media services for CBS Sports and CBS Sports Network's broadcast and cable properties. Her responsibilities include technical production of remote, studio and original programming, as well as the distribution and quality control of CBS Sports Network's signal, including affiliate authorization, compliance, network



operations center and commercial operations. She also managed the buildout of a 20,000-square-foot production facility at Chelsea Piers in New York City that included studio and post-production facilities and the CBS Sports Network's upgrade to high-definition production programming and distribution.

**VARSITY STATUS:** Power has a long career in sports and television, working on the Summer Olympics for NBC Sports before building the operations and engineering department that launched Classic Sports

Network and working for Major League Baseball Productions as vice president of operations. In that MLB job, she managed day-to-day operations of the production unit and managed the footage and licensing department and oversaw the buildout of MLB Productions' 25,000 square-foot studio.

**IN HER OWN WORDS:** "In recent years I'm most proud of navigating through the pandemic and all the COVID protocols while continuing to put on The Masters and our NFL games and a Super Bowl. We had to adjust, keeping everybody safe but also getting back out there. COVID forced us to innovate a lot more quickly than we would have. We had to figure out how to produce things like graphics and replays remotely. These days, we're collaborating more with Paramount Plus for streaming and CBS Interactive for digital, which gives me opportunities to get involved beyond traditional cable and broadcast, which is where I've been most of my career." ●



CONGRATULATIONS

**PATTY**

AND ALL THE "WOMEN IN THE GAME"



 **CBS SPORTS**



## MARIA SOARES

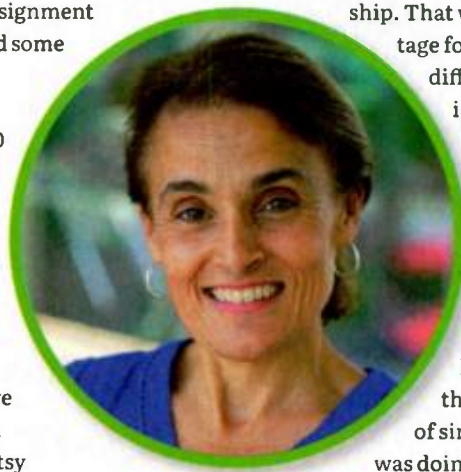
### Senior VP, Production and Content Strategy, ESPN

**KEY STATS:** Soares was promoted to her current role in April, adding responsibility for the morning and afternoon editions of SportsCenter and ESPN's universal news group, which drives editorial decision-making, strategy and logistics across platforms. She also oversees content creation and distribution strategy for studio production, focusing on maximizing ESPN's audience through strategic efforts, via SportsCenter, ESPN Plus, event production, digital, sport-specific studio shows and more.

**VARSITY STATUS:** Soares joined ESPN 30 years ago. She was graduating from Emerson College and the network was looking for someone interested in broadcasting, and fluent in Portuguese, to help launch a network in Brazil. (She was raised in the Azores and also

speaks Spanish and English.) She spent the next 25 years working in the ESPN International and ESPN Deportes arenas, overseeing event production teams, studio programs, the digital video team, the global assignment desk, the talent office and some of the group's biggest projects. She went on to help launch more than 10 ESPN networks, and provide video support to more than a dozen global ESPN.com editions.

Soares is a member of ESPN's D&I Executive Council and the Executive Women's Forum. She is a graduate of the WICT Betsy



Magness Leadership Institute and the WISE Women's Executive Leadership Institute.

**IN HER OWN WORDS:** "Launching international networks was like working for a startup, you get to do a little of everything while still being part of the mother ship. That was an amazing advantage for me. Now I'm in a very different role. I'd never been in a control room producing SportsCenter, but content is storytelling and a lot of this role is about bringing teams together and collaborating to make sure we're aligned in how we're presenting things. So there are a lot of similarities to what I was doing." ●

## CAROL STIFF

### Adviser, Women's Sports Network

**KEY STATS:** After 31 years at ESPN, Carol Stiff retired last year. She is now president of Stiff Sports Media Consulting and serves as an adviser for FAST Studios' Women's Sports Network. She pushed the fledgling streamer to make Game On, its proposed weekly studio show, into a daily news, talk and highlights show (a la SportsCenter).

**VARSITY STATUS:** At ESPN, Stiff was responsible for acquisition and programming across multiple sports, from NCAA women's basketball to the Women's College World Series to the WNBA to lacrosse and soccer. From 2013 to 2016 she served as VP of content integration for the espnW business. In that role, she led the company's efforts to integrate espnW content across ESPN platforms. She is a Women's Basketball Hall of Fame inductee, Naismith Lifetime Achievement Award recipient and an Edward R. Murrow award winner.

Stiff serves on the Women's Sports Foundation Board of Governors and is president of the Women's Basketball Hall of Fame Board of Trustees and the Collegiate Women's Sports Awards Board of Directors.

**IN HER OWN WORDS:** "I still want to crack the code about why women's sports isn't front and center and why it's not being supported by corporate America. These women athletes are great role models, they stay in college and graduate, they're future CFOs, COOs and CEOs. They deserve the ability to be seen by their fans.

"I was never in tune with having a women's sports network, I always wanted for women to be on the main menu and be at ESPN. I was proud of filling the cupboard with women's sports. When I left, ESPN showed 16,000 hours of women's sports annually.

"We have said to ESPN and others, we're here to complement what you're doing. We're

going to promote the 'enemy' because we want to raise all boats in women's sports. What was lacking at ESPN was the great windows for women's sports. When you put women's sports in highly visible windows they do really well. The time is now.

"When this network said they'd have a studio news show I said, 'Finally. Because I used to go to SportsCenter and say, 'Here's a triple overtime WNBA game, can you squeeze it in?' And then it wouldn't make air and I'd be the one getting the call from the commissioner. But when the network said it would be weekly I said, 'No. It has to be daily or I'm out.' And they said OK.

"When I found out about the studio show I was with Billie Jean King and I whispered the news to her. She pumped her arms up and threw her head back. It was what she had done way back when she beat Bobby Riggs. That made me think, 'We're onto something here.'" ●





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**Carol Stiff**

Chairperson, Women's Sports Network Advisory Board

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# TV's Best and Brightest Hit The Big City

**NYC TV Week gala returns to honor the industry's emerging executives**



**A**s NYC Television Week returns to live-event status, the editors of B+C Multichannel News will once again single out a select group of emerging executives pushing the boundaries of industry innovation as this year's New York "40 Under 40." This group of pioneering people help create, market and sell what we're watching on the video screen. They're at the forefront of an industry where the development and delivery of content is transforming at a record pace, and they're involved in a variety of disciplines, from OTT to FAST to Big Data and more.

To learn more about this year's New York 40 Under 40, and the NYC Television Week event at Manhattan's 230 Fifth where they'll be honored on September 15, visit [tvweek40under40.com](http://tvweek40under40.com).



**Denise Bailey-Castro**  
Head of Finance,  
BET Networks  
Paramount  
Global

Denise Bailey-Castro manages all financial aspects of BET Networks across a portfolio that includes BET, BET Plus and BET Studios. She joined as a member of the executive team that launched BET Plus in 2019 and continues to support its partnership with Tyler Perry Studios. Within a year, her efforts helped BET Plus gain more than 1 million subscribers and become the No. 1 African-American SVOD service. Previously, Bailey-Castro led negotiations with cable, satellite and digital partners as a member of the legacy Viacom Media Networks content distribution team. Earlier she worked at JPMorgan, Paramount Pictures and HBO.



**Ben Belmont**  
Senior Director,  
Digital Strategy  
Paramount  
Global

Ben Belmont is a senior director of

digital strategy at Paramount Global, leading an integrated marketing team for streaming service Pluto TV. He led the Pluto TV general positioning and sponsorship strategy as the platform became part of Paramount Global's unified sales team. He has been with the company for nine years, touching nearly every area of the business. Belmont began his career focused on CBS Sports Digital in the nascent days of streaming video. Prior to joining Paramount (at the time, CBS) Belmont graduated from Duke University, where he was a four-year men's lacrosse letter winner, a two-time All-ACC Academic team selection and a member of the 2010 National Championship team.



**Dan Callahan**  
Senior VP, Data  
Strategy and Sales  
Innovation  
Fox Corp.

Dan Callahan is senior VP of data strategy and sales innovation for Fox Ad Sales. He is based in New York and reports to Fox Ad Sales president Marianne Gambelli. In this role, Callahan leads a team that is focused on the next generation of advertising capabilities, notably around

audience and programmatic advertising solutions and driving their widespread adoption by marketers and agencies. This includes efforts around the company's Fox Next initiative, delivering precise audiences and driving gains for advertising partners. He serves as Fox's board member of OpenAP, the industry consortium developing new industry standards around data-driven advertising. Callahan joined Fox in 2007. In 2019, he was promoted to his current role. Callahan graduated from Wake Forest University where he was a member of the school's ACC champion football team.



**Matt Chazen**  
Television Agent  
CAA

Based in Creative Artists Agency's New York office, Matt Chazen represents many of

the world's leading production companies, documentarians and independent producers, including 113Media, Box to Box, DiGa, NorthSouth, OBB, Pulse Films and Radical Media, as well as directors/producers such as Angie Day, Nick Davis, Alex Lowry, Erik Parker and Michael Steed. Over the past few years, Chazen has put a specific focus on growing his representation of intellectual property by signing media companies and digital publishers. After three years working in integrated marketing at NBCUniversal, Chazen made the move to CAA in 2012, joining the alternative television department in New York City. Within the past year, Chazen has put together several premium projects on behalf of clients, including the upcoming Jerry Garcia documentary from clients the Jerry Garcia Estate LLC, Justin Kreutzmann and Radical Media.



**Daniel Church**  
Head of Advanced  
TV Product  
Beachfront Media

Daniel Church is a savvy and strategic product leader

with nearly a decade of experience driving advertising innovation across the TV industry. As head of Advanced TV Product, he leads ad-tech provider Beachfront Media's attempts





# CONGRATULATIONS

TO OUR FOX MVPS WHO CONTINUE TO DISRUPT,  
CHALLENGE AND CHANGE THE STATUS QUO!

LINDSEY MANDIA



VP, Production

DAN CALLAHAN



SVP, Data Strategy  
and Sales Innovation





to uniformly connect cable, broadcast and connected TV within modern advertising marketplaces. A market-renowned expert in TV infrastructure and high-frequency ad trading, he has authored several patent-pending technologies around Advanced TV. Prior to his role at Beachfront, Church served in similar roles at FreeWheel, StickAds.tv (acquired by FreeWheel) and Smaato.



**Kevin Connelly**  
Senior Director,  
Programmatic  
Monetization  
Sinclair Broadcast  
Group

Kevin Connelly is responsible for programmatic revenue across all of Sinclair's digital properties, including a portfolio of 250-plus station sites and apps, along with streaming inventory from Bally Sports Networks, NewsON and Tennis Channel. Responsibilities include providing inventory access points for brand advertisers, agencies and DSP partners, as well as creating strategic solutions across the company's technology stack. Connelly also contributes to business development ventures and strategic projects within Sinclair Digital.



**Mike Correia**  
VP, U.S. Networks  
Distribution  
Paramount  
Global

Mike Correia is the lead or second chair negotiator on multimillion or billion-dollar content licensing negotiations with Paramount Global's distribution partners, in categories such as retransmission consent, cable networks and digital deals. He also manages day-to-day business relationships and works with distributors to identify new business development and partnership opportunities. Prior to joining Paramount, he was on Univision's content distribution team and handled the launch and distribution of cable network Univision Deportes. He began his career in media at ION Media Networks, supporting distribution efforts for ION's 60 owned-and-operated stations. Earlier, he was an analyst at Bloomberg.



**Patrick Courtney**  
Senior VP, Digital  
Strategy  
Fuse Media

At Latino-owned Fuse Media, Patrick Courtney oversees strategy and operations for the company's emerging media efforts and streaming division. He leads strategy for its business development efforts, subscription service Fuse Plus, mobile and connected-TV app development, YouTube and social-media growth, as well as its free ad-supported streaming television (FAST) brands, Fuse Beat, Fuse Backstage and Fuse Sweat. Earlier, Courtney served as SVP of programming and marketing strategy for the digital media company Above Average, founded by Lorne Michaels's Broadway Video and backed by Turner and Condé Nast.



**Samantha DiPippo**  
Senior VP,  
Development  
Hallmark Media

Reporting to Hallmark Media EVP of programming Lisa Hamilton Daly, Samantha DiPippo is responsible for the sourcing and development of original holiday content for the company's three linear networks, Hallmark Channel, Hallmark Movies & Mysteries and Hallmark Drama, and the subscription VOD service Hallmark Movies Now. Her oversight includes hearing pitches, evaluating submissions, developing projects and creating programming strategies with senior management. Prior to joining Crown Media in 2017, DiPippo was director of co-productions and acquisitions for Lifetime Networks. Previously, she held positions in the programming and scheduling departments at both truTV and History Channel. She has a bachelor's degree in television and radio from Ithaca College.



**Sean Doherty Jr.**  
COO, Co-Founder  
Wurl

Sean Doherty Jr. co-founded Wurl in 2010 with David Martinez and Sean Doherty Sr.,

aiming to make TV better for everyone. Wurl interconnects thousands of streaming channels from the world's top content companies with leading streamers in more than 50 countries. His vision and leadership of Wurl recently led to the company's \$430 million purchase by Silicon Valley's Applovin. He began his work with Wurl as a sophomore at Boston College. After college, he joined the Endeavor Group agency WME in the talent department, where he had roles as an assistant and coordinator. Since transitioning back to Wurl full-time in 2018, Doherty has held different roles, including director of business development and SVP of operations.



**Matthew Dominguez**  
Senior Manager,  
Streaming  
Distribution and  
Partnerships  
Cox Media Group

Matthew Dominguez manages free ad-supported streaming TV (FAST) channels for 10 Cox Media Group local TV news stations. He also oversees distribution for 12 third-party streaming partners. He is responsible for sourcing and negotiating distribution agreements, executing streaming strategy and supporting content and programming efforts to drive revenue and audience growth. Prior to joining CMG, he worked in digital distribution at Fuse Media, where he managed AVOD, SVOD and FAST distribution. In addition to his experience on the distribution side, he worked in OTT content strategy and video production operations for Discovery's digital food brands, including Food Network, Food.com and Genius Kitchen.



**Mike Fisher**  
VP, Advanced TV  
Essence/Group M

Mike Fisher in 2020 joined the media agency Essence to lead the Converged Advanced TV practice from the world of ad tech, where he previously led TV/OTT strategy at MediaMath and was one of the first to help build out streaming dynamic creative at Brightline. It wasn't long before his role with Essence was expanded into a dual-hat position within GroupM to bring together disparate parts of the



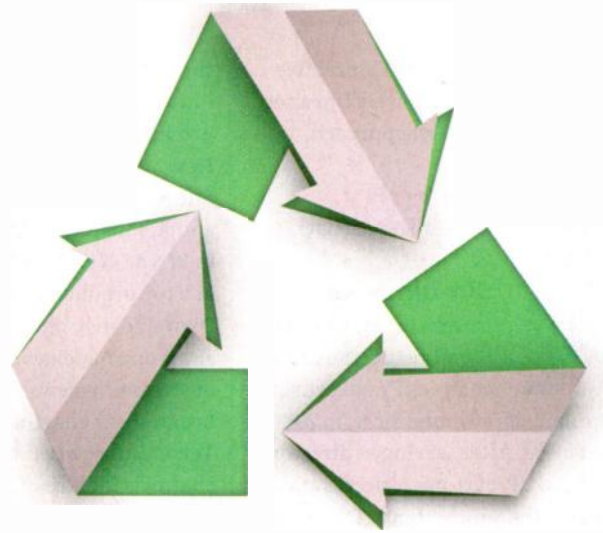
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## Congratulations



*Senior Vice President, Development*

**Samantha DiPippo**

**And All This Year's 40 Under 40 Honorees**





business and drive the Advanced TV practice forward, moving it away from purely linear or digital toward an audience-first approach.



**Lauren Fry**  
Chief Revenue  
Officer  
**Simulmedia**

Lauren Fry first joined Simulmedia, the cross-channel TV advertising firm where she is chief revenue officer, in 2013 as an account executive. After serving as director of tune-in sales and VP, customer success and business analytics, for Xandr (then AT&T AdWorks), she rejoined Simulmedia in 2018. She was responsible for the growth and sales revenue strategy for TV Plus, the cross-channel TV advertising platform Simulmedia began rolling out in late 2021. Fry started her career as a national sales planner at Comcast Spotlight. She holds a bachelor's degree in political science and psychology from Bucknell University and an MBA in finance and management from New York University's Stern School of Business.



**Tara Gotch**  
Senior VP,  
National Services  
**Comscore**

As SVP, national services for Comscore, Tara Gotch oversees a team and portfolio of enterprise, medium and small business clients ranging across all Comscore products, with a focus on national networks, publishers, digital and crossplatform. She brings more than a decade of industry experience to her current role at Comscore. She started her career at Comcast NBCUniversal and spent more than seven years on the ad sales team, working across a number of networks and platforms. In 2013, she joined Rentrak before assuming her role at Comscore following the 2016 merger of the companies.



**Angie Grande**  
Director of  
Streaming News  
Channels  
**NBC Universal  
Local**

Angela "Angie" Grande

thrives on being a trailblazer in the news industry. She started her career as a news producer at WKTV in her hometown of Utica, New York, during her senior year of college. She went on to work as a producer in Syracuse and Albany, New York, before making her way to WNBC New York, spending seven years there as a top producer. In 2018, she joined NBC News Digital to help develop a first-of-its kind news show on Snapchat, Stay Tuned. Now, as director of streaming news channels for NBCUniversal Local, she is charting the launch of NBC and Telemundo owned stations' new local news channels for streaming platforms.



**David Koonin**  
Sports Media  
Agent, Head of  
Sports Media  
Marketing and  
Endorsements  
**CAA**

As an agent in Creative Artists Agency's Sports Media practice, David Koonin represents more than 40 sports media talent clients, including ESPN's Adam Schefter, Dan Orlovsky, Damien Woody and Field Yates; Turner/CBS's Grant Hill; Turner's Allie LaForce; YouTube superstars Dude Perfect; and NFL Network and CBS's Scott Pioli. In his dual role as head of endorsements and marketing for CAA Sports Media, he oversees a team of three agents who work on behalf of CAA's roster of more than 200 clients. This role includes managing the endorsement and commercial portfolios of his own clients, in addition to such sports media stars as Mike Greenberg, Rece Davis, Desmond Howard, Adrian Wojnarowski, Malika Andrews, Laura Rutledge, Marty Smith and Joe Buck.



**Courtney Kundtz**  
Senior Director,  
Head of Client  
Services and Ad  
Business  
Operations  
**Roku**

Courtney Kundtz is responsible for overseeing the success of all ad revenue clients that partner and execute campaigns on the Roku platform. Since starting at Roku, Kundtz has led the client services team through record-breaking

revenue and organization growth. More recently, she began overseeing the ad strategy on the order-to-cash process as streaming media shifts towards more automated buying. She also was elected to co-chair the Women of Roku Employee Relations Group, helping foster and promote inclusive employee development and leadership initiatives. She is a Colgate University alumnus, a council board member of Hathaway Brown School for Girls and a certified yoga instructor in New York City.



**Erin Leigh**  
Senior VP,  
The TV Group  
**Screen Engine/  
ASI**

Erin Leigh is an SVP in the Screen Engine/ASI Television Group. She runs the kids' TV team and has consulted on thousands of pilots with top platforms and studios in that arena, providing strategic guidance for clients throughout the green-lighting and series development process. She has been with Screen Engine ASI (SEA) for nearly 10 years. Prior to SEA, she was at both JD Power and Lieberman Research (now Material). Her client base is broad and includes companies such as Warner Bros. Discovery, Paramount Global, NBCUniversal and DreamWorks. She has a bachelor's in psychology from UCLA and a master's degree in human behavior from USC.



**Brian Lin**  
Senior VP of  
Product  
Management,  
Advanced  
Advertising  
**TelevisaUnivision**

Brian Lin is head of product management within TelevisaUnivision's ad sales organization, focusing on strategy and productization of new capabilities across the advanced advertising ecosystem. His aim is to build or partner to enable capabilities across advanced linear, addressable, new interactive ad formats and commerce. Prior to TelevisaUnivision, the 10-year industry veteran led product innovation for organizations including VideoAmp, Viacom, OpenAP, Cablevision Systems and most recently MadHive, where he served as chief product



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officer. At Madhive, Lin drove product and strategy for the company's software-as-a-service (SaaS)-based suite of customizable solutions.



**Socrates Lozano**  
Senior Director,  
ScrippsCast and  
Newsroom  
Innovation  
E.W. Scripps Co.

Socrates Lozano, a 16-year broadcast executive, has spent the last four years helping build the E.W. Scripps connected-TV content strategy and technology infrastructure. He has a passion for storytelling and is immersed in modernizing the production and distribution of content to viewers. Winner of the "Creating Value" award for work building a new approach to streaming across 42 television stations, he leads a new broadcast initiative focusing on newscast personalization and AI-driven experiences on all platforms, including ATSC3.0.



**Kevin Maloy**  
VP, Advanced TV  
Solutions  
Amobee

Kevin Maloy is VP of Advanced TV Solutions at Amobee, the cross-channel video advertising platform provider. With more than 10 years of experience, he has been a key player in the evolution of the connected-TV ecosystem, having served as one of the industry's first CTV buyers in 2014. At Amobee, he has won new business and retained key clients, including Fox, The Walt Disney Co., A+E Networks and Univision. He is able to successfully leverage legacy platforms and enhance their performance by layering on technology that allows Amobee to get to market quickly, yet sets the framework to allow for continuous innovation of ad products across its full portfolio.



**Lindsey Mandia**  
VP, Production  
Fox Sports

Emmy Award-winning producer Lindsey Mandia leads the Fox Sports production team

from the company's Charlotte, North Carolina, headquarters. With more than a decade at Fox Sports, Mandia manages a growing staff of more than 50 employees and oversees the creation of all video content for Fox NASCAR races (Cup, Xfinity, Trucks, ARCA), Fox NFL Sunday, and college basketball and football. Her oversight includes the production of five studio shows including NASCAR Race Hub and NASCAR RaceDay, which accounts for more than 10 hours of weekly programming during the height of the NASCAR season. Mandia also was instrumental in building up the Fox Sports production hub in Charlotte.



**Jason Manningham**  
CEO & Founder  
Blockgraph

Jason Manningham is CEO and co-founder of Blockgraph, the advertising-technology company incubated at Comcast-owned FreeWheel and launched as an independent company two years ago. Its platform enables data-driven advertising with privacy protection. Owned by Comcast NBCUniversal, Charter Communications and Paramount Global, Blockgraph's distribution footprint has grown to 71 million internet households, 51 million pay TV homes and 40 million addressable TV households. Manningham successfully navigated complex, multiparty partnership discussions that raised several million dollars to form the new entity. Before FreeWheel, he was at AOL and Viacom Media Networks.



**Joe Marino**  
Managing Partner  
and Head  
of Client Success  
Organization  
Madvive

Joe Marino is the head of the client success organization at MadHive, an enterprise software platform that powers modern media. He oversees revenue generation from new and existing business and builds relationships with current and future clients to ensure their business needs are met and exceeded. He leads a 25-plus-person team that is transforming how advertisers approach and use

connected TV, including Fox, Scripps and Tegna. During his tenure at MadHive, he has grown the business from three clients to more than 40, bringing on new TV and radio station groups, national brands, direct-to-consumer brands and agencies. He brought more than a decade of experience building sales and customer relationships to MadHive, including previous leadership roles at MediaMath and Adobe.



**Ken Norcross**  
Head of Data  
Licensing &  
Strategy  
Vizio

Ken Norcross, head of data licensing and strategy at Vizio, is the operations leader responsible for developing growth strategies at the smart-TV maker's Inscope data division. Inscope is the leading provider of automatic content recognition (ACR) technologies and TV data. Norcross is responsible for fueling the data-driven strategy of Vizio's connected-TV business based on ACR TV viewing data as part of the new landscape of third-party measurement platforms used as TV currency. He is also a leading representative for the Vizio-led addressable TV consortium, Project OAR. Before joining Inscope in 2017, Norcross worked in cross-platform measurement at Nielsen.



**Corey Petrucci**  
VP, National Sales  
New York  
Interconnect

Corey Petrucci is VP, national sales for the New York Interconnect, the local ad-sales venture among Altice USA, Charter Communications and Comcast that reaches 22 million consumers across 100-plus networks. He is responsible for identifying and selling ad opportunities across the New York DMA to national clients, leveraging addressable TV, IP targeting, OTT and VOD solutions. Before joining NYI, he was a senior account executive at Spectrum Reach for eight years. He received both his MBA and bachelor's degree from the College of Mount Saint Vincent and lives in Tuckahoe, New York, with his wife and their two children.





## CELEBRATING LEADING VISIONARIES IN THE TV INDUSTRY

We are thrilled to honor and celebrate Yana Podroubaeva,  
Media & Entertainment Global Account Lead at AWS for receiving the  
40 Under 40 award from TV Week.

Congratulations Yana!



**Yana Podroubaeva**

Media & Entertainment Global Account Lead





**Yana Podroubaeva**  
M&E Global  
Account Lead  
Amazon Web  
Services

Yana Podroubaeva is a media technology expert with a creative approach, specializing in cloud solutions in the media, entertainment and telecommunications industry. Based in New York City, Podroubaeva leads a \$100 million-plus global Media & Entertainment team at Amazon Web Services and mentors 14 Amazonians. She has worked with and transformed the businesses of some of the world's largest media customers, such as NBCUniversal, The New York Times, News Corp., AMC Networks and Foxtel. Previously based in Sydney, Australia, she worked across media portfolios at Amazon and Telstra.



**Kirsten Polley**  
Senior VP,  
Operations  
WWE

Reporting to WWE president Nick Khan, Kirsten Polley leads operations for WWE's revenue strategy and development team. She played a key role in the licensing agreement with longstanding partner NBCUniversal that gave Peacock exclusive U.S. streaming rights to the WWE Network. She also helped lead the strategy and development around the creation of WWE's first-ever NFT (non-fungible token) drop. Before joining WWE, Polley was a talent agent at Creative Artists Agency, working with such media personalities as Colin Cowherd, Skip Bayless, Charissa Thompson, Adam Schefter and Mike Greenberg. She also helped broker notable TV contracts, including securing a four-year pact with ESPN for Top Rank Boxing and WWE's deal that brought Friday Night SmackDown to Fox.



**Isabel Rafferty**  
Founder and CEO  
Canela Media

Isabel Rafferty is a digital marketing pioneer. She is the founder and CEO of

Canela Media, a leading digital-media tech company that gives brands the tools they need to effectively connect with multicultural audiences through multiple touchpoints, including newly launched free-to-stream platform Canela.TV, influencer marketing, branded content and more than 180 exclusive Spanish-language sites. Prior to starting Canela Media, she founded Mobvious, a company dedicated to reaching U.S. Hispanic and African-American audiences via mobile advertising. Under her leadership, Mobvious quickly became the largest Hispanic-focused ad network, as ranked by Comscore, before being acquired by PRISA in 2017.



**Justin Rosen**  
Senior VP, Data  
and Insights  
Ampersand

Justin Rosen joined Ampersand (rebranded from NCC) in 2018 concurrent with the creation of Ampersand's Advanced TV practice, where he has taken on leadership for data, analytics and insights. He has led the implementation of Ampersand's addressable data capabilities, established Ampersand's Total TV and Incremental Reach solutions and has advanced audience-first tactics and storytelling connected to Ampersand's AND Platform, launched in 2020. He also works alongside Ampersand's MVPD owners and affiliates to ensure consistent methodology, data governance, and workflows. He received an MBA from New York University's Stern School of Business and a BA from Cornell University. He lives in South Orange, New Jersey, with his wife and two sons.



**Seth Rubinroit**  
Manager, Content  
Integrations  
and Audio  
NBCUniversal  
Local

Seth Rubinroit spearheads the multiplatform audio strategy for NBCUniversal Local's 43 NBC- and Telemundo-owned stations and six regional sports networks. He began efforts to shoot video of the division's network of podcasts,

fueling NBC's multiplatform content engine with 100-plus original TV programming hours. He is a member of NBCUniversal Local's DEI Council, co-leads the New York chapter of NBCU's Young Professionals Network and mentors underserved high school students. Before joining NBCUniversal Local, he worked for NBC Sports as a digital editorial producer for the 2016 and 2018 Olympics, interviewing and profiling more than 100 Olympians and Paralympians.



**Adam Salmons**  
VP, Content  
Acquisition  
Philo

Adam Salmons leads Philo's content-acquisition efforts to bring more channels, shows and movies to its subscribers. At Philo for the past five years, he is responsible for overseeing and growing the relationships with content partners and has been integral in expanding the platform's offering to include add-ons and FAST channels. Prior to Philo, Adam was manager of content strategy and acquisitions at Verizon Communications, helping to advance the telco's Fios TV and digital video endeavors. He began his career in the media industry as a financial analyst at HBO, where he was focused on financial strategy for HBO's domestic network distribution group.



**David Sanderson**  
Founder and CEO  
Reelgood

David Sanderson is the founder and CEO of Reelgood, a streaming service aggregator and "TV guide" for streaming. The company has developed the algorithms and proprietary IP that matches all the streaming availability data, which is constantly changing. This technology gathers, parses and matches billions of pieces of content from hundreds of different catalogs of streaming services. Reelgood's ad product can target people based on their viewership across all their streaming subscriptions. Reelgood already has partnerships with many primary streaming services for this ad product. Prior



# CONGRATULATIONS TO KIRSTEN POLLEY

AND TO NYC TV WEEK'S 40 UNDER 40 HONOREES





to launching Reelgood in 2015, Sanderson spent three years at Facebook, most recently as a product manager.



**Christy Smith**  
Director, Social  
Creative Strategy  
Nickelodeon

Christy Smith strives to creatively tell exciting and authentic stories

through an ever-evolving kids' lens. From bringing the Kids' Choice Awards to life on social media to relaunching beloved shows like *Are You Afraid of the Dark?* and *All That*, she's a big kid at heart. A true advocate for Black voices and experiences in media, she joined the Paramount family four years ago after being instrumental in developing social and digital campaigns for OWN TV shows *Greenleaf* and *Queen Sugar*, cultivating the voice and online social presence for the leader in entertainment for women of color. She is a member of Nickelodeon's Inclusivity Council and leads all DEI social initiatives and campaigns across Nick's brands.



**Brad Stockton**  
Senior VP Video  
Innovation  
Dentsu

As SVP of video innovation at Dentsu Media, Brad Stockton

oversees advanced video investment strategy, including addressable TV, data driven linear, connected TV and emerging technologies and platforms. He also oversees U.S. partnerships across the leading partners in the streaming and advanced TV space across all Dentsu agencies, including Carat, DentsuX, 360i, iProspect and Merkle. Over the last decade, he has taken on multiple media strategy buying roles focused on delivering result-driven buying strategies across various client categories including pharmaceuticals, quick service restaurants, entertainment and consumer package goods. Before Dentsu, he was a media manager for Henkel, overseeing the North America beauty omnichannel media portfolio. He studied marketing at Ramapo College of New Jersey, where he also played soccer.



**Courtney Thomasma**  
General Manager,  
AMC Plus  
AMC Networks

Courtney Thomasma is general manager

of AMC Plus, AMC Networks' premium, ad-free streaming bundle featuring original programming from across the company's entertainment networks, AMC, BBC America, IFC and SundanceTV, and its targeted streaming services Shudder, Sundance Now and IFC Films Unlimited. Thomasma is responsible for the overall management and strategic direction of AMC Plus, driving subscriber acquisition, user engagement and global expansion. Before AMC Plus, she was executive director of BBC America. Earlier, she worked at Nielsen. She started her career in ad sales research for Sony Pictures Entertainment.



**Sapna Vyas**  
VP, Scripted  
Content  
Lifetime

Sapna Vyas is a star at A+E Networks, the global media

company, and has become a leading voice in the entertainment scripted community. Since 2008 she has risen through the ranks at Lifetime from an assistant in the scripted series department to VP, scripted content. She spearheads Lifetime's holiday movies series, which had 30 original titles in 2021 alone. While still in the scripted-series department, she helped to develop hit series *Devious Maids*, from executive producers Marc Cherry and Eva Longoria. Prior to Lifetime, Vyas worked in scripted development at The CW, and began her career in the TV Literary department at CAA.



**Simon Wong**  
Executive VP  
Sabio

Simon Wong is EVP for ad-tech company Sabio Holdings. Minority led and founded,

the company includes the Sabio demand-side platform. As EVP, Wong leads product innovation, partnerships, inventory, marketing and growth

efforts globally. He joined in 2016 as director of advertising operations. His 13 years of experience includes positions at Opera Mediaworks (now AdColony), IAC, Yahoo! and MediaPost. He began his career as a market research intern for Forbes. He earned his bachelor's degree in economics from Stony Brook University. He resides with his wife and two children in Queens, New York.



**Jimmy Zasowski**  
Senior VP, Platform  
Distribution  
Strategy  
Disney Media &  
Entertainment  
Distribution

Jimmy Zasowski leads distribution strategy and business affairs for Disney's media networks, direct-to-consumer, theatrical and home entertainment businesses. He and his team are responsible for deal analysis, strategic planning and developing growth strategies. He collaborates with sales on platform negotiations in the U.S. and globally and plays a pivotal role in bringing direct-to-consumer streaming services — Disney Plus, ESPN Plus, Hulu and Star Plus — to a wide-range of platforms. He joined Disney in 2009.



**Samuel Zimmerman**  
VP, Programming,  
Shudder  
AMC Networks

A former editor and programmer of the

film festival for horror website Fangoria, Samuel Zimmerman became involved with AMC's SVOD service Shudder early in its development, helping with the initial launch and determining its continuous direction serving fans of horror and the supernatural. He was essential to the launch of its first original scripted series, *Creepshow*, from *The Walking Dead* producer Greg Nicotero. It became the most-watched program in Shudder history, had a successful run on AMC and a fourth season is now in development. Zimmerman also oversaw Shudder's first original documentary, *Horror Noire*, on the history of Black stories and creators of horror. It was the inspiration for a fictional anthology series of the same name. ●

Ben Goldstein contributed to this report.



# Hershey Wins Advanced Advertising Innovation Award for Best Campaign

Innovation awards to be presented at Advanced Advertising Summit on Sept. 12 in New York



By Jon Lafayette  
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@jlafayette

A campaign for Hershey executed by Horizon Media won the 2022 Advanced Advertising Innovation Award for Best Campaign, part of an awards program that will highlight the upcoming Advanced Advertising Summit.

The Hershey effort leveraged retail sales data matched to Horizon's own data platform (called Blu) to create purchase-based audiences. Distinct media plans were designed for each audience segment.

Hershey's attempt to sweeten its share of wallet by shifting from a mass-market approach to a data-driven, audience-based approach achieved goals including the most important metric, higher sales.

"We charged Horizon with developing a data-driven campaign that would navigate our overlapping brands and maximize growth across our portfolio," Hershey VP, consumer intelligence and analytics Lynn Hemans said. "Horizon delivered. They leveraged Blu, their identity framework, to identify high-propensity individuals who aligned with our growth opportunities and the results show that their approach moved a significant amount of our spend to audiences who made that purchase decision."

Hershey and Horizon established a foundation by analyzing category and brand consumption, defining how each consumer needed to be treated and the role of media. The agency then established media mixes grounded in custom audiences, accounting for brand and category dynamics and historical performance. Plans were then validated via Cadence, Hershey's media-delivery optimizer, ensuring optimal reach and frequency.

After the campaign, Hershey had its highest sell-through rate for Valentine's Day in more than a decade, despite decreased budgets due to capacity constraints. The effort also drove down CPMs



Above, Horizon Media's Hershey campaign was driven by data. Below, Roku made a show for Maker's Mark.

against strategic audience segments for Hershey brands including Milk Chocolate, KitKat, Reese, Twizzler by 3% to 18%, at a time when advertisers were paying 20% year-over-year CPM premiums.

The Advanced Advertising Innovation Awards, presented on Monday, September 12 in New York City, are a centerpiece of the Advanced Advertising Summit, part of NYC TV Week.

The Summit will lead off with a keynote address from Madison Avenue legend Irwin Gotlieb, who built GroupM into the world's largest media investment company.

The midday keynote address will feature Lisa Utzschneider, CEO of Integral Ad Science, and Tim Venderhook, CEO of Viant, two publicly traded companies in the hot ad-tech market. Their talk will tackle the issues and opportunities that follow an initial public offering.

Concluding the event will be James Rooke, recently promoted to president of Comcast Advertising, who will talk about the role his company is playing in helping to shape the

industry's future.

The agenda also included panels on addressable advertising, identity, advertising on connected TV and local over-the-top advertising.

Speakers include top executives from companies including Blockgraph, The Trade Desk, Mediahub, Gamut, Imagine Communications, Beachfront, Hearst Television, Viamedia, NBCUniversal, Roku and Comscore.

Also being presented at the summit are Advanced Advertising Innovation Awards for Best Use of Data, Best Branded Content, Best Definition of Target Market and Best Use of Multiple Platforms.

## Data Drives Used-Car Sales

A campaign for used-car shopping site DriveTime, submitted by iSpot.tv, won the Advanced Advertising Award for Best Use of Data. Using user-level data, DriveTime boosted return on advertising spending by 26% compared to the prior year. It was able to achieve a 15% decrease in spend, a 6% increase in media cost and a 5% increase in media-driven site traffic. DriveTime also had a 90% increase in leads.

The Show Next Door, a program created by Roku and sponsored by bourbon brand Maker's Mark, won the Advanced Advertising Innovation Award for Branded Content. The program lifted Maker's Mark's brand favorability by 25%.

A campaign for Pedigree pet food, executed by MediaCom and submitted by OpenAP, won the Advanced Advertising Innovation Award for Best Definition of Target Market.

A campaign for Roger Beasley Hyundai created by DR Advertising and submitted by Spectrum Reach won the 2022 Advanced Advertising Innovation Award for Best Use of Multiple Platforms.

The auto dealer got 342% more visits to its website in the market where it used Spectrum Reach's data and a multiplatform approach compared to another market, where it ran a traditional campaign. ●



# Making a Career From A Fascination with TV

**ABC News transportation correspondent Gio Benitez to deliver opening keynote at September 14 event**



By Jessika Walsten  
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@JessikaWalsten

**A**BC News correspondent Gio Benitez's fascination with television news began during Hurricane Andrew.

"I remember I was 7 years old and I saw Hurricane Andrew moving through the community and I was hiding under the table because I was so scared," Benitez, who grew up in Miami, said. "But I was realizing right away that everyone was so reliant on television news for information."

Thirty years later, Benitez now works for ABC News as transportation correspondent, contributing stories to all ABC News platforms and programs, which include Good Morning America, ABC World News Tonight, Nightline, 20/20, ABC News Radio and streaming network ABC News Live. He joined ABC in 2013, working as a general assignment correspondent before taking on transportation in 2020.

Benitez will deliver the opening keynote at September 14's 20th anniversary Hispanic Television Summit, a one-day conference exploring how the industry is embracing Hispanic culture. It's part of NYC Television Week, sponsored by B+C Multichannel News parent Future. The keynote, "How Network News Embraces Hispanic Culture," will be moderated by Joe Schramm.

Benitez got his start at CBS station WFOR Miami. He was an Emma L. Bowen Foundation scholar with the work-study fellowship running from his

senior year of high school to his graduation from Florida International University. WFOR hired him as an investigative producer out of college.

He fell into reporting at WFOR because he lost his iPhone while on vacation. While picking up the iPhone 3GS, Benitez's boss Adrienne Roark (now president of CBS Stations) suggested he shoot a story on it.

"I go back to the station, I produce the story, I edit the story, and it gets on in our 5:30 news desk and it just goes absolutely crazy all over the internet," Benitez said. "They were writing about us in China, South America, because we inadvertently had produced the very first piece for television, shot entirely with a phone."

Benitez has been on-air ever since, winning three national and two regional Emmy Awards so far. He also recently had the chance to guest co-host GMA.

"It truly feels like a dream and an honor to be able to sit in that chair and have this conversation with America in the morning," said Benitez, who has long been a fan of morning news, calling it "appointment viewing" for him growing up.

Benitez, whose parents came to the United States from Cuba when they were young, realized how important growing up in Miami was while covering the story of Arizona mom Yanira Maldonado for ABC News. Maldonado was being held in a Mexican jail

## HISPANIC TELEVISION SUMMIT

**ABC News correspondent Gio Benitez will discuss how TV news reflects Hispanic culture during an opening keynote.**

accused of trafficking drugs and Benitez was able to go to Mexico and look at the evidence, which ultimately did not support the accusation against Maldonado.

"I reported that on TV, and I then was able to go on with one of our partners, Univision, and I was able to, in Spanish, report that same news and what I had seen on Noticiero Univision," he said. "And that's when I really saw the impact of growing up in a community like Miami. And that's obviously something I didn't realize while I was there. But afterwards I just thought, 'Oh, my gosh, what an incredible lesson and opportunity that was to grow up there.'"

### 'Oh, My Gosh' Moments

Benitez has had other "oh, my gosh" moments throughout his career. Early on at ABC, he appeared on-screen with Diane Sawyer when she was still anchoring World News. "It was just mind-blowing for me as a young correspondent," he said.

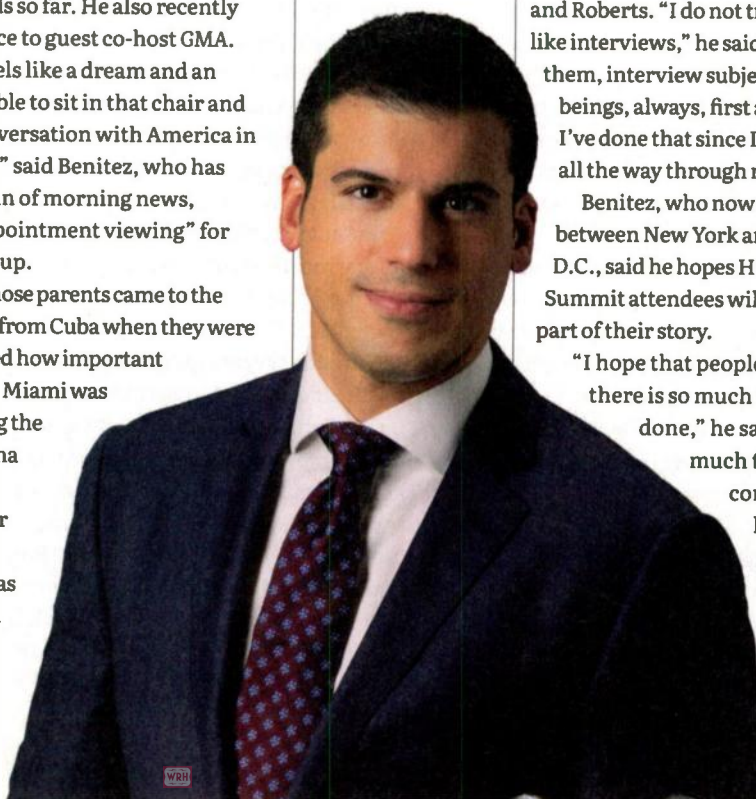
Broadcast legends Sawyer, David Muir and Robin Roberts were some of the reasons he was "obsessed with ABC News" in college. "I thought that they just did such incredible work telling these stories with heart and compassion," he said.

Benitez attributes his success to that same compassion he saw in Sawyer, Muir and Roberts. "I do not treat interviews like interviews," he said. "I try to treat them, interview subjects, as human beings, always, first and foremost. And I've done that since I was in local news all the way through now."

Benitez, who now splits his time between New York and Washington, D.C., said he hopes Hispanic TV Summit attendees will see his story as part of their story.

"I hope that people realize that there is so much that we have done," he said. "There's so much that we can

continue to do. But I hope that they are also inspired to keep going on whatever their journey is." ●



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# Sunny Hostin, José Velez Silva, Juanjo Duran Get Hispanic TV Honors

Set for Summit awards along with Orci agency, Produ on Sept. 14

**P**roducers of the 20th annual Hispanic Television Summit have named five winners of the Hispanic Television Awards, to be given on Wednesday, September 14, at the in-person conference. The awards ceremony, midway through the daylong event at ETC Venues, 360 Madison Avenue in New York, is hosted by Ana Jurka, Telemundo commentator for November's FIFA World Cup in Qatar.

Sunny Hostin, co-host of ABC's *The View*, will receive the Award for Outstanding Achievement in Hispanic Television. Past honorees include on-air personalities Don Francisco, Cristina Saralegui, Lili Estefan, Raúl De Molina, Jorge Ramos, María Elena Salinas, José Díaz-Balart and María Celeste Arrarás. Boxer Oscar De La Hoya and soccer announcer Andrés Cantor also are past honorees.

The 2022 Hispanic Television Award for Executive Leadership in Marketing will be presented to José Velez Silva, VP of multicultural IMC brand marketing at Comcast, while the Hispanic Television Award for Executive Leadership in Content Programming will be presented to Juanjo Duran, head of entertainment & multicultural at Google.

## Cornerstone Companies Are Honored

Two more awards are given to companies that are pioneers who have long played a role in the business of television for Hispanics, and contin-

**Below: Telemundo sportscaster Ana Jurka (below) will host the Hispanic Television Awards, where honorees will include (clockwise from top right) Sunny Hostin, Marina Filippelli of Orci, Richard Izarra of Produ, Google's Juanjo Duran and José Velez Silva of Comcast.**

ue to make a significant contribution. The Rafael Eli Award for Pioneer in Hispanic Television in the agency category will be presented to Orci, which has long been a multicultural agency creating culturally-relevant advertising campaigns, including television, for leading brands. The award will be accepted by Marina Filippelli, the Orci CEO. Produ, a publication that for more than 30 years has reported on the latest programming deals in the Latin American and U.S. Hispanic TV industry, will receive the other award, accepted by publication owner and president Richard Izarra.

The annual award recipients are selected by a committee inclusive of industry leaders, members of the editorial team at Broadcasting & Cable and Multichannel News as well as the producers of the event.

"This year's recipients are a true reflection of our theme of Embracing Our Culture," Joe Schramm, the summit's producer and president of Schramm Marketing Group, said. "I know that each recipient is proud of their heritage. They are an excellent voice for Hispanic television audiences. Yet, I am most inspired by how personally proud each is to be receiving the award. They truly deserve this acknowledgement."

The summit features a state of Hispanic media address by Gonzalo Del Fa, president of GroupM Multicultural, and an opening keynote with Gio Benitez, transportation correspondent for ABC News (see related story, page 34). For more information about the pro-



gram or to review the agenda, please see NYCTVWeek.com. The Advanced Advertising Summit and Next TV Summit are also happening at NYC TV Week 2022, as is the award ceremony for the latest "40 Under 40" class. ●







Schramm is proud to be the producer  
of the Hispanic Television Summit  
for all 20 years.



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# Innovators Shaping Video's Evolution

Meet the influential technologists, creators and business execs being honored with Next TV Innovation Awards

NEXT TV  
SUMMIT



The Next TV Summit on September 13, part of the 10th annual NYC TV Week, will for the first time include the Next TV Innovation Awards, recognizing CEOs, technologists, strategists, creatives, marketers and other executives leading some of the most innovative companies in the video business. For more information about the summit and the award winners and other NYC TV Week events visit [nyc.tvweek.com](http://nyc.tvweek.com).



## Todd Achilles

Co-Founder, CEO and President  
**Evoca TV**

Todd Achilles leads a fledgling video company positioned on numerous cutting edges. Boise, Idaho-based Evoca TV is a virtual pay TV operator, infiltrated into 10 markets across five states. The low-priced, skinny-bundled Evoca platform, which is primarily targeted to rural customers, delivers most of its content via ATSC 3.0, not streaming (although there is a lower bandwidth internet protocol component to the service). To provide hardware for the platform, Achilles bootstrapped the manufacturing of Evoca's proprietary set-tops out of China himself. And as regional sports networks begin to go over the top, Evoca has evolved to package these channels into inexpensive bundles that achieve a largely similar objective for sports fans who don't want to pay the Full Pay TV Monty. "I think innovation is key to the future of broadcast, and I think the future of broadcast is incredibly bright," Achilles told Next TV. "The new technology opens up new business models and that's what we're experimenting with." Evoca's rapid evolution has come despite ATSC 3.0's slow rollout. "Part of that is regulatory-driven, part of it is broadcasters have lost that innovation muscle, and it's coming back now," Achilles said. "I believe the whole broadcast sector is going to transform." — David Bloom



## Matt Duarte

VP of Strategy and Business  
Development  
**YES Network**

Matt Duarte might have one of the great jobs in TV. He's in charge of making the app of the YES Network — the regional sports network owned by the New York Yankees, Sinclair Broadcast Group and Amazon — cooler and more useful to fans of the team and three other pro-sports franchises. "We launched with core functionality delivering the highest-quality video player we could," Duarte said. "We wanted to make sure when it launched that video quality was top-notch. What we've done since is layer on different ways for Yankees fans to engage with the game. We want to keep them in our ecosystem and have that choice of how they want to watch the game." The continued improvements paid off quickly, viewership jumping 200% after launching in March 2021, and jumping another 35% this year. Among the popular features: a free "pick-and-play" competition awarding up to \$25,000 a night for predicting game outcomes, a "Watch Together" function, and increasingly sophisticated live stats. Duarte also customizes the app experience for the very different needs of fans watching YES's other teams, the NBA's Brooklyn Nets, the WNBA's New York Liberty and MLS's New York City FC. — DB



## Shalini Govil-Pai,

GM and VP of TV Platforms  
**Google**

Two years after launching Google's second smart-TV interface, Google TV, Shalini Govil-Pai still faces plenty of challenges as a top TVOS operative, leading the company's troops in the ferocious global battle for market share of connected devices and screens. At the same time, she's overseeing integrations of those interfaces with Google's many other ventures and its even more numerous partners. To get there, Govil-Pai has an ambitious vision for the future of "the largest screen in the house" as a central hub for smart homes that integrates with the world's biggest ad-supported service (YouTube), the AI-powered Google Assistant, third-party hardware and much else. "We expect to see a rise in creative use cases from video providers with shopping on-screen or shared viewing experiences," Govil-Pai said in a written interview. "The role of the TV will also continue to expand beyond entertainment for other use cases that make sense, like fitness, gaming and video conferencing." Google TV launched as an upgrade/successor/flashier younger sibling to the widely used Android TV. Since then, Govil-Pai has presided over a string of improvements, including user profiles, an upgraded ambient mode, a virtual remote, new apps and integrations with Apple TV Plus, Sling TV, Philo and Pluto TV. — DB





### Geir Skaaden

Executive VP and Chief Products and Services Officer  
**Xperi Corp.**

Xperi purchased TiVo for \$3 billion three years ago. Geir Skaaden is a key Xperi architect, helping build a global streaming strategy based on that acquisition. Xperi wants its TiVo Stream TVOS to compete on the global stage with the dominant gateway streaming OS companies, Google, Amazon and Roku. Xperi's TVOS will be "very different from the big tech platforms, which take away the customer and maintain all the economics that go with that relationship," Skaaden told Next TV in July, shortly after his company announced the purchase of European video software company Vewd, a key ingredient in its product TVOS plan. Xperi sees its market as being tier-two smart-TV makers in regions like Europe — those that don't have the wherewithal or desire to supply their own OS, as Samsung and LG do. Xperi's Linux-based, TiVo-branded software will give these smart TV manufacturers a customizable platform alternative to the big third-party OS gateways, allowing them to maintain their branding and their economics. Xperi already has a deal with an unnamed smart-TV manufacturer to use the software. The product will hit shelves in mid-2023, Xperi said. — Daniel Frankel



### William J. Rouhana

Chairman and CEO  
**Chicken Soup for the Soul Entertainment**

The name Chicken Soup for the Soul conjures feel-good self-help books in big-box retailers. But increasingly, the name should evoke the fast-growing streaming-video company that William J. Rouhana also heads. Chicken Soup for the Soul Entertainment just pulled off another notable deal, buying struggling Redbox Entertainment to fill in most of what Chicken Soup still needed to achieve Rouhana's vision of an AVOD-centered powerhouse precisely positioned for the future of TV. The deal has one overlap: It's adding yet another small AVOD channel. The company already has Crackle, Popcornflix and, yes, Chicken Soup for the Soul. The new channel will expand ad inventory. But the deal also brought 36,000 video-rental kiosks, a transactional VOD service and a loyalty program with 40 million entertainment-loving customers. It also swelled the company's library to 51,000 assets. In a tech-media market full of giant fish devouring smaller ones, Rouhana finds ways to keep on building. "We wouldn't be the first company to use a legacy business to finance a new-age business," he said. "This gives us an underlying stability. I like the combination of underlying businesses, in this case, as a way to reduce risk." — DB



### Erick Opeka

Chief Strategy Officer  
**Cinedigm**

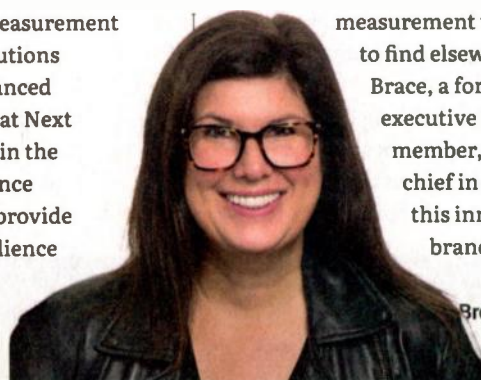
Erick Opeka drives Cinedigm's corporate strategy and M&A efforts and also oversees a portfolio of 20 SVOD, AVOD and linear networks available online and on mobile devices, gaming consoles and connected TVs. He leads strategy, development, programming and operations for these networks, which include Fandor, Screambox, documentary network Docurama, fandom network CONtv, family-centered Dove Channel, Viewster Anime and more. Under Opeka's leadership, the company has entered more than a dozen channel partnerships with large media players, including Warner Bros. Discovery- and Liberty Global-owned All3Media and American Public Media. Opeka also developed and launched Cinedigm's proprietary over-the-top software-as-a-service (SaaS) platform Matchpoint. In addition to his efforts at Cinedigm, Opeka is a part-time adjunct professor at the Pepperdine Graziadio Business School and has an influencer presence in the realm of tech-media social discussion. He is a board and executive committee member of OTT.X, the entertainment industry's largest streaming trade organization. And he's a member of the Producers Guild of America and the Television Academy. — DF

### Meredith Brace

Chief Marketing Officer  
**Samba TV**

Samba TV collects viewer data via a global network of 46 million addressable TV devices, primarily smart TVs, powered by the company's wholly-owned full tech stack, which includes a multi-source television panel

100 times larger than legacy measurement systems. Samba TV and its solutions are involved in numerous advanced advertising initiatives, but we at Next TV are particularly interested in the company's program performance metrics for streaming, which provide the immediate third-party audience



measurement we've been unable to find elsewhere. Meredith Brace, a former Fox Corp. executive and OpenAP board member, is the marketing chief in charge of explaining this innovative company's brand message. — DF





## 2022 class set to be honored in person at red-carpet event

**N**EW YORK — Six cable industry veterans are set to be recognized September 15 when The Cable Center's 2022 Cable Hall of Fame returns as a live, red-carpet event at New York's Ziegfeld Ballroom.

It's the first time the celebration will be staged in person since 2019, as the 2020-21 event was held virtually.

The honorees profiled on the following pages were selected for their groundbreaking leadership and entrepreneurship. They include cable operators, technologists, programmers and public policy advocates.

"Our 2022 Cable Hall of Fame class represents the 'best of the best' of our industry," Michael Willner, chairman of The Cable Center board of

directors and CEO of Penthera Partners, said. "We are also thrilled to welcome everyone back to the red carpet for our Cable Hall of Fame celebration this fall in New York."

The six new Hall of Famers will be honored alongside a pair of former cable executives — the late Bill Daniels and recently retired Cox Communications CEO Patrick Esser — as the 2021 and 2022 recipients, respectively, of the Bresnan Ethics in Business Award.

Daniels, who died in 2000, was a pioneering cable operator who later became one of the industry's most influential cable brokers, facilitating many industry-shaping deals. He was also an active philanthropist and a substantial donor to the University of Denver's business school, now the Daniels College of Business. He spent his final years laying plans for the Daniels Fund, now one of the largest foundations in the Rocky Mountain region.

Esser retired in 2021 after 15 years as CEO of Cox Communications and 42 years with the Atlanta-based operator. During his tenure as CEO, Cox earned many accolades for celebrating its diverse people, suppliers, communities, products and the characteristics that make each one unique.

The Bresnan Award recognizes the late William J. Bresnan, founder of Bresnan Communications and a longtime chairman of The Cable Center.

"Bill and Pat's commitment to the creation and growth of the cable industry, as well as their history of supporting innumerable philanthropic endeavors is truly inspirational," The Cable Center president and CEO Diane Christman said in a press release. "We are delighted to honor them with the Bresnan Award."

Once again, the honoree profiles were reported and written by Erica Stull for The Cable Center. For more on the Hall of Fame gala, go to [cablehalloffame.com](http://cablehalloffame.com).



The late Bill Daniels (top) and former Cox CEO Patrick Esser will receive the Bresnan Ethics in Business Award.



## Patricia Jo Boyers

**President/CEO & Co-Founder**  
**Boycom Cablevision**  
**Chairman of the Board of Directors**  
**ACA Connects**



Patty Boyers has always been the kind of person who sees what needs to be done, and does it. Raised on a row-crop farm in Southeastern Missouri, she grew up accustomed to hard work and self-reliance. Her parents, she said, "knew how to do so much with so little, they could do anything with nothing at all." She still uses her

mother's hoe and her father's sharpening file in her large home garden. Boyers was studying journalism at the University of Missouri when her father fell ill, requiring multiple bypass surgeries. She returned home to the farm to help out.

Boyers was in love with a local plumber who "had big dreams about not being a plumber." Steve Boyers had a small trencher and loved machinery—the bigger the better. The couple married and got into cable construction and custom road boring. They worked together—he as an equipment operator, she as a swamper and bookkeeper for Boyers Communications, contracting with telecom companies.

In the early 1990s, the Boyerses decided they wanted cable TV at home. The nearest cable

operator wasn't interested in crossing a national forest and dealing with the U.S. Forestry Service, which would have been necessary to deliver service to their area. The couple counted up neighbors, figured there were enough to support a small operation and Boycom Cablevision was born. The process of obtaining that U.S. Forestry permit launched Boyers's interest in the legislative process. "We learned real quick that you have to be politically active if you're ever going to get a bureaucracy to do anything," she said.

Boyers doesn't see herself as a visionary entrepreneur, but as a practical one who turns big ideas into reality. "I have learned that the harder you work, the luckier you seem," she said. ●

## Kevin Casey

**President, Northeast Division**  
**Comcast Cable**



Kevin Casey recalls the early days of the modern internet as "one of the most fun and entrepreneurial periods of my life." Running engineering for Continental Cable at the time and representing the company with CableLabs, he was well-positioned to help nurture the commercial deployment of the internet as it moved

beyond academia and the Department of Defense's research agency. That work would help revolutionize an industry, and, Casey said, "our industry has changed the world."

Today, as president of Comcast's Northeast Division, Casey is at the forefront of broadband development, leading an operation serving millions of customers across 14 Northeastern states from Maine through Virginia and the District of Columbia.

The journey began in Long Island, New York. Casey had decided to become a U.S. Secret Service agent, inspired by a football

coach who had served there. While in college, Casey got a summer job with the local cable company, climbing poles and running cable. "It gave me the bug," he said. He later joined Cablevision Systems full-time to build one of the country's first urban cable systems, in Boston.

He got a business science degree in electronic technology while also working and learning the cable industry. Cablevision led to Continental and then to MediaOne, where he moved into operations. He was executive VP of operations for AT&T Broadband before joining Comcast in 2002. ●

## Chris Lammers

**COO Emeritus and Senior**  
**Executive Adviser**  
**CableLabs**



Doctor, lawyer, CableLabs chief: Chris Lammers's love of learning has led him to varied educational and career pursuits, culminating in 25 years with the industry's innovation and research and development lab as chief operating officer.

Growing up in California's San Fernando Valley, Lammers set his sights on medical school, but decided partway through his undergrad education that business was more appealing than a medical career. With a B.S. in psychology from Stanford University and extensive coursework in economics, he attended the University of Chicago's JD-MBA program. "My objective was to use law school as the foundation for a career in business, gain experience across a number of different industries, find what I liked and what challenged me, and get into that business," he said.

Landing at law firm Cooper, White &

Cooper in San Francisco, he became lead attorney for Western Communications, the cable division of the firm's client, Chronicle Publishing Company. He was a junior partner at the law firm when Ed Allen, Western's CEO, offered him a job. Lammers went on to become CEO.

He joined CableLabs as chief operating officer in 1997—the year the organization introduced DOCSIS 1.0 and, with it, the dawn of the broadband revolution. Now "semi-retired", he continues to handle special projects as COO emeritus, with primary focus on supporting SCTE and its integration into CableLabs. ●



## Tina Perry

President

OWN TV Network  
& OTT Streaming



Tina Perry was enthusiastic about the entertainment industry long before she knew it was a business she could be a part of. When she started college at Stanford, she said she had no idea how television was made; she just loved to consume it.

Perry's father owned Black barbershops

in Oklahoma City, which inspired her own entrepreneurial urge. She decided to pursue a career on the business side of entertainment and media. A mentor advised her that law school would be a good way to prepare. "Technically, the whole [entertainment] industry is a negotiation," she was told. She attended law school at Harvard.

With no show business connections and college debt to pay off, Perry joined a New York law firm immediately after graduation, working on IPOs and governance matters for corporate clients. She kept networking and educating herself on the ins

and outs of the entertainment industry.

Her patience was rewarded when she was hired to work in the legal department at VH1. She later transferred to MTV in Los Angeles.

Perry heard that Oprah Winfrey was hiring for a planned cable network, OWN: The Oprah Winfrey Network. She joined OWN as VP of business and legal affairs in 2009. The network launched two years later.

In 2019, Perry was named president of OWN, with responsibility for all operational and creative areas of the network, and now also oversees OWN's digital division. ●

## John Porter

CEO

Telenet Group Holding



A world traveler since childhood, John Porter has always had a spirit of adventure. His father was in advertising and moved the family to London in the early days of commercial television. Porter became interested in world history and geography as he grew up, and lived in the former Yugoslavia for two years before

returning to the United States as a young adult.

After receiving a history degree from Kenyon College, Porter was living in New York with four roommates. Porter thought he saw potential in cable TV. He started knocking on cable company doors, and found a receptive ear at TelePrompTer, soon to become Group W Cable. His boss-to-be said, "if you speak Croatian, you're smart enough to join our management development program."

He moved up quickly at Group W, Warner Cable and then Time Warner Cable. He was looking for an international opportunity

when one arose to build a new cable company in Australia. He started AUSTAR, a Liberty Global company, and led it from 1995-2012, when it was acquired. Porter remembers the '90s at AUSTAR as the most fun times of his career.

In 2013, Porter became CEO of Telenet, Belgium's leading telecom and entertainment provider. Under his leadership, Telenet has diversified its portfolio, built the largest 1 Gigabit-per-second broadband network in Europe, made moves in entertainment and is generally seen as a trailblazer in European telecom and entertainment. ●

## The Hon. Michael K. Powell

President & CEO NCTA-The Internet  
& Television Association  
Former Chairman FCC



Michael Powell's path toward positions at the top of the U.S. communications landscape led from Vietnam, where he was born while his father, future Secretary of State Colin Powell, was serving there. Powell grew up in the military and attended

William & Mary on an ROTC scholarship. At 24, while on a training mission with the U.S. Army's 2nd Armored Cavalry Regiment in Germany, a catastrophic jeep accident set him in a new direction away from a planned military career.

Powell went to work at the Department of Defense, and to law school at Georgetown. He served as a clerk on the U.S. Court of Appeals for the D.C. Circuit and at a private law firm, and then joined the Department of Justice as chief of staff with the Antitrust Division.

He had a long-standing fascination with communications technology, and in 1997

President Bill Clinton nominated Powell for an open seat on the Federal Communications Commission. In 2001, President George W. Bush named him chairman.

At the FCC, Powell developed a special appreciation for the cable industry. Five years after he left the commission, NCTA approached him with its top job. As its leading spokesperson, Powell said, "There's a great deal of integrity, a sense of history, and pragmatism in the industry that allows us to represent members in an honest, forthright way. ... They're also shockingly innovative." ●



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# BRINGING DIVERSITY TO VIDEO SCREENS EVERYWHERE

Meet six executives in the vanguard of TV's push for more inclusive content



By R. Thomas Umstead  
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**A**s the multichannel industry continues to offer more inclusive and diverse content, a new generation of creative and diverse leaders — as well as some savvy veterans — are leading many

of television's unprecedented number of English-language, linear cable networks targeting BIPOC (Black, Indigenous and people of color) audiences. These dynamic executives are spearheading the industry's push into targeting such underserved audiences as young, Hispanic millennials and black women with original content in genres such as scripted dramas, food and

lifestyle content and news and information programming.

These exceptional executives are propelling the industry's charge to offer unique, informative, entertaining and diverse programming to a growing multicultural audience base that is demanding more authentic voices and images on the small screen.



## Angela Cannon

### Senior VP, Multicultural Networks & Strategy, UP Entertainment

UP Entertainment in July tapped industry veteran Angela Cannon to lead the African-American targeted entertainment service AspireTV. Her fingerprints have been on the development and cultivation of the network's brand since its inception a decade ago.

Cannon was part of the team that joined Basketball Hall of Famer Earvin "Magic" Johnson in launching AspireTV in 2012 as one of four independent, minority-owned networks selected for broad distribution by Comcast as part of Federal Communications Commission-imposed conditions on its acquisition of



NBCUniversal. Now, as UP Entertainment's senior VP of multicultural networks and strategy, she oversees marketing, distribution and programming operations for the linear cable channel. (Johnson divested his majority ownership in 2019.)

Cannon looks to continue the network's success by building a multiplatform brand that showcases and celebrates how Black audiences live, eat, shop, play and dream through on-air programming inspired by historically black colleges and universities (HBCUs), original staples such as cooking show G. Garvin Live! and short films from Black filmmakers.

"We have really great partnerships — not just with our advertisers and our distribution

partners, but also with talent, like chef G. Garvin," Cannon said. "You're going to see more of what we do best as Black people, which is to be authentic and true to our culture, as well as representative in a positive way."

Cannon is also dedicated to expanding the brand into digital. As UP's VP of national accounts, content distribution and marketing in 2021, she spearheaded the launch of FAST channel AspireTV Life, which focuses on cooking, fashion, travel and design. She's also weighing the AspireTV brand's options in the subscription VOD arena.

"My focus is to provide an exceptional viewer experience across current and new platforms that is positive and authentic," Cannon said. "By leading with the highest regard for excellence, I try to also inspire and open doors for the next generation of content creators, change-makers and innovators to soar beyond those of us that have come before." ●

## James DuBose

### General Manager and Head of Programming, Fox Soul

Fox Soul general manager and head of programming James DuBose is successfully providing a video platform to showcase the many voices of the Black community.

An entrepreneur who in 2006 launched his own production company, DuBose Entertainment, which produced such shows for BET as *Keyshia Cole: The Way It Is* and *Tiny and Toya*, DuBose has run Fox Soul, an ad-supported streaming service, for two years. He has created exclusive, original content for the network's growing audience, expanding its footprint to include distribution on platforms such as YouTube, Samsung TV Plus, The Roku Channel and Tubi.

Fox Soul, which operates within the Fox Television Stations group, said it has

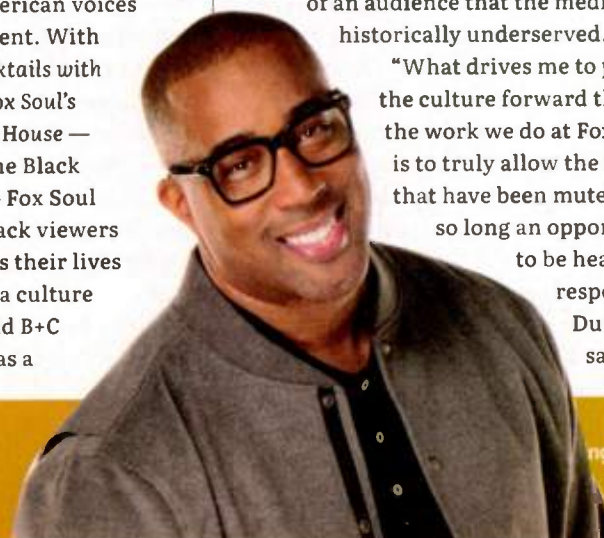
grown its audience by 131% to 61 million viewers in 2021 compared to 2020. More importantly, it has made inroads within the African-American community by building strategic content production and marketing partnerships with such media companies as iHeartRadio, Dame Dash Studios, Stellar TV, Black Enterprise and For Us By Us Network.

On-air, DuBose said the network is focused on providing an unapologetic platform for African-American voices through its original content. With shows such as talker *Cocktails with Queens*, news program Fox Soul's *The Black Report* and *The House* — a talk show focused on the Black LGBTQIA+ experience — Fox Soul is attempting to serve Black viewers with content that reflects their lives and experiences. "We as a culture have a voice," DuBose told B+C Multichannel News. "We as a

culture have a perspective and a truth that needs to be heard."

DuBose is positioning the network to expand its programming fortunes, with plans to launch a music competition show later this year as well as original programming in other genres like sports, music, fashion, documentary and feature-length films. Whatever content eventually comes down the pike for Fox Soul, DuBose said it will authentically reflect the voices of an audience that the media has historically underserved.

"What drives me to push the culture forward through the work we do at Fox Soul is to truly allow the voices that have been muted for so long an opportunity to be heard and respected," DuBose said. ●





## Tina Perry

President,

OWN: The Oprah Winfrey Network

When Tina Perry took over as OWN's president in 2019, she inherited a network that had found its stride at reaching Black women who are voracious consumers of video content.

Fast-forward three years and on Perry's watch, OWN has become one of TV's prime destinations for Black female viewers with a wide array of original programming that lets its core audience see themselves represented accurately and in ways not readily seen elsewhere on the small screen.

Perry, a cable veteran who worked in Viacom's business and legal affairs department before joining the executive team that launched OWN in 2011, has guided the network's original programming fortunes by luring top industry producers and directors to create several of its tentpole shows. The

network has thrived ratings-wise through such unscripted series as Will Packer's *Ready To Love*, which is approaching its 100th episode, as well as scripted content such as Ava DuVernay's *Queen Sugar* and Tarell Alvin McCraney's *David Makes Man*.

"We champion inclusion both in front of and behind the cameras, giving creators and storytellers a space to share their stories," Perry said.

Perry in 2021 successfully negotiated the rights to the legal drama *All Rise*, which had been canceled by CBS after three seasons. Its fourth season launched on OWN in June, with a principal cast made up of mostly Black and Latinx women.

Off-screen, Perry in 2020

launched the OWN Your Vote initiative, a bipartisan registration and get-out-the-vote campaign partnering with national and local grassroots and voting-rights organizations to provide tools and resources to empower Black women to vote.

Partners included the NAACP, National Action Network, the ACLU, the National Urban League and historically Black fraternities and sororities.

"We know our audience and we are intent on serving her, and I am proud of the work that we do at this network, bringing Oprah's vision to viewers," she said. "It is my great privilege to continue to serve our community and her vision. Having that as our North Star empowers me and our team." ●



## Michelle Rice

President, TV One and Cleo TV

In 2020, veteran cable executive Michelle Rice led the challenging effort to launch Cleo TV, the first linear cable network fully dedicated to serving millennial and Generation X women of color. The launch was the latest accomplishment for the former BET, NBCUniversal and In Demand executive whose distinguished industry career spans more than three decades.

Rice launched Cleo TV while still serving as general manager of sister service TV One, which has served African-American cable viewers for more than 18 years. As president of both networks, Rice has been able to create partnership opportunities that have helped define and expand both brands within the entertainment industry and the Black community.

"There is a sense of responsibility and honor I feel every day leading two television networks that are a part of the largest

African-American owned-and-operated multimedia company — Urban One," Rice said. "Through our various platforms, we speak to over 80% of Black America daily with programming that's informative, purposeful, entertaining; most importantly, for us and by us."

On the distribution front, Rice has expanded the linear footprint of both networks through carriage deals with distributors including Charter Communications, Comcast, Verizon Communications and AT&T, which in 2020 not only launched Cleo TV but also increased TV One's reach across DirecTV and streaming service AT&T Now (now DirecTV Stream). Rice also negotiated TV One's first virtual MVPD distribution deal with Philo.

On-air, Rice oversees TV One's

signature event, The TV One Honors, which showcases individuals and organizations whose work significantly impacts society and culture, and the network's signature series, *Unsung*, the multi-NAACP Image Award-winning music documentary program. She has also cultivated Cleo TV's lineup of lifestyle and cooking shows featuring such celebrities and personalities as Jake and Jazz Smollett (*Living by Design*) and Adrienne Houghton (*All Things Adrienne*).

"We can't rely on others to tell our stories, so we're always thinking of how we can elevate our culture and our community through true representation, authentic storytelling and creating opportunities for Black people in front of and behind the camera, in leadership and throughout the ranks of TV One and Cleo TV," Rice said. ●





## Mike Roggero

CEO, Fuse Media

In 2020, when Fuse CEO Mike Roggero led a Latino-controlled management group to purchase the then-fledgling cable network, he envisioned an opportunity to create a brand that would reach an underserved audience of young, ethnically diverse viewers with content that spoke directly to them.

Fast-forward to today, the Fuse brand under Roggero's leadership has evolved from an English-language, Latino-focused cable channel to a global media brand. Under Roggero's tenure, Fuse has expanded its reach to include not only linear channels Fuse and FM, but digital media-based FAST channels such as music-oriented Fuse Backstage, Black lifestyle-themed Fuse Beat and home fitness-focused Fuse Sweat — all serving young, Latino and multicultural audiences with vibrant content that genuinely reflects their life experiences.

In addition, the network in 2021 launched

subscription VOD service Fuse Plus — which offers more than 500 original hours of original and acquired content — to reach the 80% of Latino TV viewers who subscribe to at least one SVOD service, according to a 2021 Horowitz survey.

Seeing room for more Fuse Media extensions, Roggero has set his sights on launching two additional FAST channel brands — Latino Vibes and Campastic — later this year.

"When my team took ownership of Fuse in 2020, we vowed to continue our mission of delivering entertaining content to a diverse audience that wasn't seeing themselves, or their life experiences, authentically reflected in media," Roggero said.

On the international front, Roggero has overseen the brand's

expansion with the launch of Fuse Beat on Samsung TV Plus UK and Fuse Plus on OTTplay in India.

As an advocate for diverse voices, Roggero recently spearheaded an industry push to urge the FCC to establish content vendor reporting that tracks the diversity of content vendors used by licensed media and telecommunications companies.

The goal is to have streaming services owned by licensed media companies included among those outlets required to report on their diversity efforts.

"Fuse relishes being an independent network that offers a unique home to a truly diverse and multicultural audience," Roggero said. "This commitment is woven into every decision we make, and the response has been overwhelmingly positive." ●



## Detavio Samuels

CEO, Revolt Media & TV

Detavio Samuels in 2001 was promoted to CEO of the nine-year-old Revolt TV, with a vision of building the hip-hop-focused cable network and digital brand to reach and cultivate young Black viewers with content that speaks to their interests and lifestyles.

"I'm driven by the opportunity to make a lasting impact that changes the narrative of Black culture globally by amplifying Black voices that are often ignored and building a company that empowers Black creators across platforms to express themselves unapologetically," he said.

Revolt TV, which was founded by hip-hop mogul and entrepreneur Sean "Diddy" Combs in 2013 as one of four independent, minority-owned networks selected for broad

distribution by Comcast as part of the FCC-imposed conditions on its acquisition of NBCUniversal, has increased its brand awareness under Samuels' tutelage.

On the cable-network side, Samuels — the former president of Radio One's Interactive One and One Solution/OneX digital media companies — has finely tuned the network's programming focus to showcase news and information about the top trends and personalities within the hip-hop arena. Last year, it launched Revolt Black News Weekly,

featuring unfiltered conversations about current events with the leaders of Black culture including artists, activists and politicians. The series originates from Revolt's first-ever official news bureau and studio operation in Atlanta, launched under Samuel's leadership.

On the digital front,

Samuels has led Revolt's expansion into new verticals such as a podcast network featuring content from celebrities and media personalities. It has also continued to have a major presence in live events with its "Revolt Summit x AT&T" leadership conference, which features musical performances, keynote discussions and interactive workshops in an effort to inspire the next generation of Black leaders. The 2021 virtual Revolt Summit drew 3,600 attendees.

Revolt's evolution has caught the attention of the advertising world, with more than 75 new national advertisers and partners, including Target and State Farm, coming on board under Samuels's watch to help support the network's mission of creating content for the next generation.

"The movement is always bigger than the moment, which makes this work very purposeful and important to me and our entire team," he said. ●





# Diversity Week Returns To In-Person Events

## WICT, NAMIC's AIM/PAR Employment Study to highlight October gatherings



By R. Thomas Umstead  
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**T**he cable industry's Diversity Week suite of conferences and networking activities will welcome attendees for the first time in two years, as The WICT Network, NAMIC and The Walter Kaitz Foundation hold in-person events recognizing diversity and inclusion efforts in media and entertainment.

WICT and NAMIC will hold their respective conferences in person beginning Tuesday, October 11, after being virtual since 2020 due the pandemic. Both organizations plan to also offer virtual access to select general sessions, panel discussions and awards ceremonies.

NAMIC and WICT will once again team to deliver the latest AIM/PAR Workplace Survey, which focuses on the current state of ethnic and gender diversity within the media and entertainment industry.

The most recent AIM/PAR survey, in 2019, reported a slight increase in the representation of people of color and women in executive and senior management positions compared to the 2017 report.

The WICT Network's two-day 2022 Leadership Conference at the New York Marriott Marquis kicks off the week's activities on Tuesday, October 11. Under the theme "The Great Reset," the conference's program will explore work trends most relevant to media, entertainment and technology professionals and the big picture concepts — from diversity, equity and inclusion (DEI) to flexible workplaces to



**For the first time since 2019, Diversity Week events will return in live form to midtown Manhattan.**

transformational approaches in building personal and organizational resilience — that are shaping today's future workplace, WICT Network president and CEO Maria Brennan said.

"Following a two-year hiatus of our in-person Leadership Conference, we're excited to bring our community back together under one roof for two jam-packed days of education and inspiration," Brennan said. "Our industry is built on connecting people, so it's no surprise that our stakeholders are rearing to reconnect."

Cox Enterprises president and chief people officer Jill Campbell is set to receive WICT's first Fearless Leader Award at the conference.

The 36th annual NAMIC Conference's theme, "Resilience: The Courage to Lead," will focus on challenges facing the industry in the year ahead and will feature a lineup of industry executives tasked with navigating the economic and social turbulence that

marked the last two years, according to the organization.

ESPN president Jimmy Pitaro will serve as NAMIC's honorary chair of the conference, to be held October 11 and 12. Along with general sessions, breakout panels and receptions, the gathering will feature the organization's annual awards ceremony saluting NAMIC's Next Generation Leaders and Luminaries, emerging executives of diverse race or ethnicity who show the most potential to become tomorrow's movers and shakers.

"The pandemic dramatically altered our landscape, from the shape of our workforce to shifts in consumer spending," NAMIC president and CEO A. Shuanise Washington said. "It was an unprecedented level of change in just two years, and it required incredible resilience. NAMIC's 2022 Annual Conference is dedicated to drawing the most important lessons from those changes and exploring possibilities for the future."

### Kaitz Dinner Returns

The Walter Kaitz Foundation closes out Diversity Week with the return of the annual fundraising dinner on Wednesday, October 12, at the New York Marriott Marquis. The dinner's theme, "forward + together," speaks to a renewed movement around inclusion and equity, according to the foundation. Dinner proceeds fund grants to NAMIC, The WICT Network, the Emma L. Bowen Foundation and the T. Howard Foundation.

While not officially part of Diversity Week, media diversity-focused organization the T. Howard Foundation will hold its annual diversity fundraising dinner in New York on Wednesday, September 14.

The organization, which has not held its awards dinner since 2019, will this year honor A+E Networks Group president and chairman Paul Bucciari, CBS president and CEO George Cheeks and NBCUniversal executive VP and chief diversity officer Craig Robinson. CNN anchor Abby Phillip will receive a Diversity Advocate Award. The dinner recognizes and celebrates industry leaders and companies committed to increasing diversity and inclusion in media and entertainment. ●



# Amid TV Plenty, a Few Stars Shine Brightest

Will past winners like 'Succession' and 'Ted Lasso' rule again or might some upstarts prevail?



By Paige Albiniak  
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In an era when there's more content to watch than ever before — whether that's on linear networks, streaming services, YouTube, Twitch or what have you — the TV Academy still tends to heap nominations on just a few shows.

This year, the HBO drama *Succession* had the biggest haul with 25 nominations, including nods for almost the entire cast. *Succession*, which follows the venal Roy family in their quest for corporate power, was named best drama in 2020.

*Succession* was followed by a tie for 20 each between HBO limited series *The White Lotus* and Apple TV Plus's *Ted Lasso*. *Ted Lasso* won best comedy last year. The sheer number of nominations — with essentially all of the main cast scoring mentions — makes the Jason Sudeikis-starrer a good bet to repeat, though HBO Max's *Hacks* and Hulu's *Only Murders in the Building* also have to be considered comedy contenders with 17 nominations apiece.

"I do think we gave the audience an unexpectedly satisfying 10-episode run," *Only Murders in the Building* executive producer John Hoffman said. "The characters are pretty dimensional and complicated and viewers fell for these people beyond the leads. If you took the ride for the first 10, you were talking about it or thinking about it. That's what keeps the conversation going."

HBO's *Euphoria*, for which star and executive producer Zendaya became the youngest-ever best actress in a drama in 2020, pulled in 16 nominations for its



sophomore season but is likely to be overshadowed by *Succession* for the Emmy. HBO also got 14 nominations for season three of Bill Hader's dark comedy *Barry*.

Once again, HBO/HBO Max led all networks and services by far with 140 total Emmy nominations, while Netflix had 105. Netflix scored the first-ever best drama nomination for a foreign-language show with *Squid Game*.

Up-and-comer Hulu scored 58 nominations for such shows as *Only Murders in the Building*, *Dopesick*, *The Dropout* and *Pam & Tommy*, with the last three of those telling stories about real-life events.

"The shows are very reflective of the times we live in," Craig Erwich, president of Hulu Originals and ABC Entertainment, told B+C Multichannel News. "These are the shows at the center of the conversation and they are also generating conversation."

Apple TV Plus, with a serious lift from *Ted Lasso* and buzzy new drama *Severance* (14 nominations), had 52 total nominations.

**HBO drama *Succession* (top) and Apple TV Plus comedy *Ted Lasso* (below) appear primed for a repeat of last year's Emmy success.**

"Tonally, this show couldn't have happened without other shows from the so-called ... new golden age of TV with *Breaking Bad* and *Mad Men*," Dan Erickson, *Severance*'s creator, said. *Severance* got a pre-Emmy lift on August 14, when the Hollywood Critics Association named it best streaming drama. *Severance*, paired with *Ted Lasso*'s win as best streaming comedy, gave Apple TV Plus a big night at the HCA TV Awards.

Apple TV Plus's nomination haul was followed by Disney Plus with 34, most of which fell into the Creative Arts categories to be handed out on Saturday and Sunday, September 3 and 4, the weekend before the televised Primetime Emmys.

Amazon Prime Video got 30 Emmy nominations, including 12 for the fourth season of *The Marvelous Mrs. Maisel* starring Rachel Brosnahan. CBS scored 29, NBC 28, ABC and FX 23, and Showtime 17, including seven for rookie drama *Yellowjackets*. Paramount Plus had 11, VH1 had 10, Bravo and YouTube tied with eight each, and AMC had seven.

## Emmy's Promotional Punch

*Succession* and *Ted Lasso* have already won their categories and are well-known to voters and watchers of premium TV. Emmy nominations can be the biggest help to new shows, such as *Yellowjackets* and *Severance*, piquing people's interests, potentially leading them to check out and subscribe to new streaming platforms.

"The nominations generate publicity," Erwich said. "There's certainly a segment of the audience that uses nominations as a way to figure out what to watch next."

A broadcast standout this year is ABC comedy *Abbott Elementary*, with seven Emmy nominations for its freshman season — including three for series creator and star Quinta Brunson — and momentum from four awards from the Television Critics Association in August.

"It starts with Quinta [Brunson], who is a true original," Erwich said. "She's a generational voice that the audience has taken incredible joy in discovering and adopting as their own." ●







# 'CBS Mornings' Finds Its Footing

The wake-up show changed its name, introduced a new anchor and found a new home a year ago. Have viewers noticed?



By Michael Malone  
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It was a year ago that CBS rebooted its morning show. CBS This Morning became CBS Mornings. Nate Burleson joined the anchor team, with Anthony Mason departing from the host table to cover arts and culture. The program moved from the CBS Broadcast Center to Times Square.

Key to the September 7 revamp was making the weekday morning show more of a piece with CBS Sunday Morning, with Neeraj Khemlani, president and co-head of CBS News and Stations, saying how all CBS News morning programs "will now be part of the same family."

Central to the reboot is Burleson (see sidebar), who shares the table with Gayle King and Tony Dokoupil, with correspondent Vlad Duthiers a regular presence as well. Burleson was an NFL wide receiver before he retired in 2014. He joined CBS Sports in 2017 as an

**(From I.): Tony Dokoupil, Gayle King and Nate Burleson are marking a year as hosts of CBS Mornings.**



*"We write beautiful stories, we tell beautiful stories that take us places. Why not really, really capitalize upon that?"*

**Shawna Thomas,**  
executive producer, 'CBS Mornings'

analyst on *The NFL Today*, and still pitches in at Sports.

Dokoupil called Burleson "a fantastic addition to the team."

"He's incredibly funny, he's incredibly quick and he can tap dance through anything," Dokoupil added. "When we have 25 seconds to kill, I'm just like, Nate, take it away ..."

## Easy Like 'Sunday Morning'

When the reboot was announced last year, CBS News spoke of CBS Mornings and the weekend morning programs sharing "a similar look and editorial breadth."

"We play up the fact that we have some amazing storytellers," said Shawna Thomas, the CBS Mornings executive producer. "We write beautiful stories, we tell beautiful stories that take us places. Why not really, really capitalize upon that?"

Jonathan Klein, former CNN U.S. president and, before that, a producer on CBS Morning News, called it a smart move. "Riding the coattails of the extremely successful CBS Sunday Morning makes a lot of sense," he said.

That means giving the correspondents a bit more room to tell their story. They're getting more used to playing in that expanded space, Thomas said, and are increasingly pitching stories that can work best in the longer format. "That breeds energy; that breeds more ideas," she said.

A great CBS Sunday Morning story, Thomas added, features an unexpected twist that makes the viewer say, "Oh." That's a goal on CBS Mornings.

Most of the show staff falls in the 25-54 age bracket, Thomas noted, and all are encouraged to "make the show you want to watch."

Thomas took over CBS This Morning in February 2021. Klein called her "smart, with a good sense of strategy, good with people."

It's hardly the first time CBS News has rebooted its morning show. CBS This Morning came to be in 2012, replacing *The Early Show* and offering more hard



news than NBC's *Today* and ABC's *Good Morning America* typically did.

CBS continues to trail both shows. In July, *Good Morning America* averaged 2,949,000 total viewers and 632,000 in the 25-54 demo. Today had 2,714,000 and 628,000, while CBS Mornings tallied 2,277,000 and 460,000.

All three shows are down year over year, but CBS Mornings has seen women 25-54 go up 4% year to date, while GMA is down 21% in that demographic and Today is off 22%. Women 25-54 went up 11% in the second quarter for CBS.

"That's not nothing," Klein said. "That's hard to do."

### Local Boots on the Ground

In spring 2021, CBS merged CBS News and the owned station group, with George Cheeks, president and CEO of CBS Entertainment, saying how it would best position both divisions for the way media is consumed today and will be in the future. CBS Mornings is increasingly relying on both owned stations and affiliates to pitch in when major news breaks in a given market. Speaking in August, Thomas mentioned a story about Muslim men being killed in Albuquerque, with affiliate KRQE contributing.

"I've seen the difference in communication with the affiliates," Thomas said. "We seem to be working a lot closer. There seems to be more sharing of information, and getting stuff on the air."

Gayle King, whose local TV credits include anchoring at WFSB Hartford and WDAF Kansas City before coming to CBS, knows the unique role played by station personnel in breaking news. "For breaking stories, one of the best sources of information are the locals," she said. "They will know the

police chief's name, how long they've been there. They will know the victim and they will know the neighborhood."

### Sign of the Times

CBS Mornings is based at 1515 Broadway, in the heart of Times Square, a far cry from the previous program's home at the CBS Broadcast Center, on 57th Street and not far from the Hudson River. (Few sites in Manhattan can be called remote, but the CBS Broadcast Center has a legit claim.)

King mentioned the "vitality and energy" of the new locale, even in the early morning, when she arrives at work. "You start your day feeling energized the moment you walk into the building," she said.

Dokoupil said the crush of humankind around Times Square is an effective "reminder of who's on the other side of the camera."

Gone from the host table is Anthony Mason, who joined CBS News in 1986 and anchored the morning program starting in 2019. When his departure from the anchor role was revealed last year, Khemlani spoke of a "tailor-made" new role for Mason that enabled him "to do what he loves most — reporting stories about culture."

His recent stories include profiles of Joni Mitchell and country singer-songwriter John Anderson. King said Mason has a knack for getting the viewer interested in an artist they may be unfamiliar with. "I don't feel like I miss him because we see him a lot," she said.

Thomas added that keeping Mason as "a major part of the show was a big goal of mine."

As year two of CBS Mornings unfolds, Thomas and the anchors aim to keep the growth going. "We'll keep telling really interesting stories and keep figuring out what really resonates with viewers," Thomas said. ●



## ALL-PRO ROOKIE SEASON FOR NATE BURLESON

WHEN NATE BURLESON joined the morning show a year ago, CBS News management gushed about his unique talents. Neeraj Khemlani, president and co-head of CBS News and Stations, called him "an extremely gifted broadcaster, interviewer and storyteller" with a range of interests that goes well beyond sports.

Burleson played 11 years as an NFL wide receiver, then spent five years hosting NFL Network's *Good Morning Football* before joining CBS. He likens learning from co-anchors Gayle King and Tony Dokoupil to watching Randy Moss during his NFL days. While fans saw Moss shine during games, Burleson also saw how hard the Hall of Famer worked in practice.

"It's rare to work with people who make you challenge yourself," Burleson said. "I know I can't walk in unprepared ... I know for damn sure Tony will be overprepared, and so will Gayle."

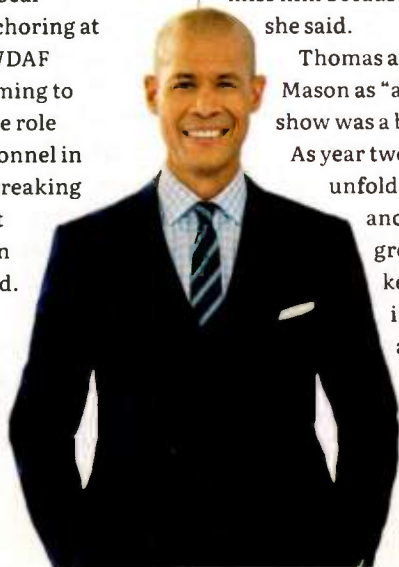
CBS News figures are still talking up Burleson's talents a year later. King mentioned how Burleson offers "a whole different energy and a whole different information pool." Dokoupil likens working with Burleson to "a buddy flick."

"Nate approaches our show the same way he approached football, which is, try it, if it doesn't work, you fix it," said Dokoupil. "He prepares, he's diligent and he has a mountain of talent. And so what comes out when the camera turns on is all great."

Shawna Thomas, executive producer of *CBS Mornings*, said she could sense Burleson's gift when he filled in on the morning show last year. "There's a thing that people have on television," she said. "Nate walked into the studio, and he had the thing." — MM

National correspondent Vlad Duthiers is a regular contributor.

Multichannel.com







# What Happens in Vegas? A Lot

## Big-league sports give Sin City major-metropolis distinction



By Michael Malone  
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**T**o look at the Las Vegas Strip today, crawling with tourists en route to the next casino, restaurant or show, it is hard to imagine that the thoroughfare was closed for some three months in COVID-19's heyday. More high-end hotels are launching, including the Fontainebleau late in 2023 and Dream Las Vegas a year later.

"Visitation and tourism are back to pre-pandemic levels, which is very encouraging," said Larry Strumwasser, VP and general manager of KSNV, KVCW and KVMY. "People are coming out here to Las Vegas."

DMA No. 40 has succeeded in its game plan to become a big-league sports town. The Golden Knights joined the NHL in

2017, and the Oakland Raiders shifted to Vegas in 2020. "The dream of this market was to become a sports market, and that has happened," said Michael Korr, VP and general manager of KVVU. "And there's still potential for more growth."

That may include a potential MLB or NBA franchise.

Super Bowl LVIII, to take place in 2024, will be in Vegas. CBS has the game.

In addition to the major-league franchises, Vegas also boasts of a bunch of minor league teams, including indoor football and lacrosse.

TV is a hard-hitting game as well. Gray Television closed on its acquisition of market leader KVVU, a Fox affiliate, late last year. Sinclair Broadcast Group owns KSNV-KVCW-KVMY, an NBC-The CW-MyNetworkTV trio. Nexstar Media Group has CBS affiliate KLAS and Scripps owns ABC outlet KTNV. Telemundo has KBLR and Entravision owns Univision station KINC. Estrella TV airs on

**KVVU's Nkiruka Azuka reports from Las Vegas Raiders headquarters.**

Sinclair's KSNV dot-two channel.

Cox Communications is the market's primary pay TV operator.

KVVU had the best 6 to 7 a.m. household rating in July, per Nielsen, while KTNV won the 25-54 race. KTNV won both races at 5 p.m., the demo contest a tight win over KVVU. At 6 p.m., KTNV won the households and KVVU the demo. Moving on to 11 p.m., and KLAS had 14,569 households, ahead of KVVU's 12,232, KTNV's 10,561 and KSNV's 10,555. KVVU had 5,102 viewers in 25-54 at 11 p.m., while KTNV had 4,292, KLAS had 3,437 and KSNV drew 2,502.

KVVU wins with stability in the on-air team, including long-running anchor John Huck, and in providing news when the other stations have not. "I think the biggest thing is, we are always there," Korr said.

A Fox 5 7 p.m. newscast launched August 1, and a 2 p.m. news arrives September 5, in place of Ellen. That will give KVVU 15½ hours a day of local



content. "When you need local news, we are the station you turn to," Korrr said.

## Rivals Respond

The other stations are hustling to win over viewers. Jay Howell took over the top spot at KLAS in February and Dan Salamone was named 8 News Now news director in December, shifting from a corporate post at Nexstar, where he focused on local content development.

KLAS is making a big bet on investigative, including the work of chief investigative reporter George Knapp. One recent story detailed wild horses dying while being kept at government holding pens, and another reported on a Black man who spent six days in jail when police mistook him for a white man with the same name.

All the stations cover crime and weather and local business, Howell said, but "you make your mark with unique investigative content."

Howell praises parent Nexstar, mentioning the Washington, D.C., bureau that supplies the stations and groupwide program NewsNation. KLAS at times shares special programming with sister Nexstar stations when a big event is in Vegas, such as the Grammys or the NFL draft. "The thing about Vegas, there's always an event here," Howell said.

Jeff Kiernan started as KTNV VP and general manager on July 25, after being news director at Scripps stations WXYZ Detroit and WTMJ Milwaukee. Jessie Williams, formerly of WSYM Lansing, is on board as news director. Willie Garrett is the new creative services director, shifting from KSNV.

Kiernan vowed to "serve Las Vegas with the best journalism, serve clients with the best solutions on our various platforms, and serve our communities with the stories we tell."

Kiernan noted the "meaningful investigations" at KTNV, and growing OTT presence.

An expansion of local news could happen at 13 Action News. "We're always evaluating that," Kiernan said. "There's an appetite for news in this market."

KSNV juxtaposes its News 3 local product with Sinclair program The National Desk. The station has an initiative focused on mental health that runs in newscasts and specials. "We're trying to build the exposure in the marketplace when it comes to mental health," said Strumwasser. "It is all hands on deck."

KBLR has a lively Spanish-language news lineup that includes two-minute briefs at 7:25, 8:25 and 9:25 a.m., noon news, then 5, 5:30, 6 and 11 p.m. newscasts. The station also features a five-

**Brian Loftus and Denise Valdez keep Vegas viewers up to date at KLAS.**

seven-minute digital newscast called Dale Play that can be found on Roku, Apple TV, TelemundoLasVegas.com and the station app.

"Telemundo Las Vegas is the only Spanish-language TV broadcaster in the market that produces live local news here in Las Vegas," Ramiro Lopez, president and general manager, said. "Our facilities are here, our talent is here and we are proud to serve southern Nevada's Spanish-speaking community."

Lake Mead, about 25 miles from Vegas, is a constant source of news for the stations. As the lake dries up, disposed bodies are found with frightening frequency. "It's the biggest concern and the biggest story," Korrr said.

## Political Payday

Political spending is through the roof, with governor, Senate and House hopefuls all shoveling cash at TV. "We usually see a break between the primary and general elections," Strumwasser said. "But with aggressive, tight races, the spending hasn't stopped."

Multiple House races are, in Howell's words, "toss-ups."

While tourists favor the Strip, Vegas residents are more focused on the communities they live in. Multiple general managers described the market as "a big small town" — loads to see and do, but also a place where one often bumps into friends and colleagues, especially away from the Strip. "It's got a small-town feel for a big city," Korrr noted.

With tourism going strong, the Vegas economy is on solid footing. "Except for inflation impacting the cost of goods, we feel like our economy is moving in the right direction," said Lopez.

Residents cite the restaurants and nightlife, pro sports, short commutes, outdoor activity options and the access to other states, including California and Arizona, as key attributes to Las Vegas life. "There is so much happening here," new arrival Kiernan said. "The excitement in Vegas is on the Strip and beyond the Strip." ●





# Old Hands Bring New Stars to Syndication

**Jennifer Hudson, Sherri Shepherd, Karamo Brown prep new talkers**



By Paige Albiniak  
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**T**his fall, something entirely new is happening in broadcast syndication. Yes, three new talk shows will premiere, but daytime talk shows have come and gone before. What's new is that all three of this year's debuting shows have hosts who first got to test their chops on the show that they are ostensibly replacing, a word that syndicators don't appreciate. They also are being produced by the teams that produced those prior shows.

"It's such a historic time in daytime TV," Jawn Murray, an executive producer on Debmar-Mercury's upcoming *Sherri*, starring Sherri Shepherd, said. "We are inheriting Wendy's team, Jennifer Hudson is inheriting *Ellen's* team and Karamo is inheriting *Maury's* team."

What that could bring to this year's new crop of shows — Warner Bros.'s *The Jennifer Hudson Show* and NBCUniversal's *Karamo* join Sherri in launching in September — is stability, which is the name of the game in day-and-date TV. Well, that and the ability to make viewers feel like the host is someone they want to invite into their homes most days of the week.

"What makes a daytime host appealing is that they become a friend of the daytime viewer," Murray said.

Each of the three hosts brings something different to the table. Shepherd is a stand-up comic and actress with seven years of experience

on ABC's panel talker, *The View*. Hudson is an EGOT (Emmy, Grammy, Oscar, Tony) winner who got her start on Fox's *American Idol*. She finished seventh on season three of that show in 2004 but she's now winning the awards race. Brown is a former social worker turned star of Netflix's *Queer Eye* and now replacement for the iconic *Maury Povich* on his own show, *Karamo*.

## Making Talk-Show Magic

The Warner Bros. talk show with Jennifer Hudson has been in development for many months. "We decided almost the minute we talked to her that she feels like exactly the right person at exactly the right time," Mike Darnell, president of Warner Bros. Unscripted and Alternative Television, said. Darnell already knew Hudson, since he was overseeing Fox's unscripted TV division when Hudson was on *Idol* and *Idol* was at the height of its power.

"I knew we had one shot, one time, to take the best talk-show producers in the business and have them produce the next talk show for Warner Bros.," Darnell said. "A lot of people do talk shows and a lot of people aren't good at it. 'It takes someone with magic. Jennifer got on that stage and she owned it — she's great with the interviews and she's great with the audience.'"

Hudson will be produced by the producers of *The Ellen DeGeneres Show* — including Mary Connelly, Andy Lassner

**Humor will be a key component of ex-*The View* panelist Sherri Shepherd's new show.**

and Corey Palent — and shot on *Ellen's* set at Warner Bros. But the show won't feel like *Ellen*.

"Jennifer talks a lot about superpowers and she's got many of them," said Palent, who climbed from the ranks of talent assistant on *Ellen* to become an executive producer and showrunner on *Jennifer Hudson*. "One of her many superpowers is joy. What's missing in the daytime landscape is the sense of joy. When you think about Jennifer Hudson, you think joy and how you can bring that joy to the daytime audience."

The *Jennifer Hudson Show* — unlike the rival talk show of fellow *Idol* Kelly Clarkson — won't necessarily open with a song of the day. But it will include music along with celebrity and regular-person interviews and more.

"If you have a conversation with her, one of the languages she speaks is music," Connelly said of Hudson. "You'll just be chatting with her and suddenly she'll break into song."

In some markets, Jennifer Hudson will run in the afternoons ahead of Kelly Clarkson. On Fox stations where the show will air in the country's biggest markets, though, Jennifer Hudson is more likely to run in line with Sherri, taking over many of Nick Cannon's former time slots while Sherri fills former Wendy Williams slots.

"The Sherri clearances are deeper than Wendy's and Sherri is on better stations in many markets," Debmar-Mercury co-president Ira Bernstein said. "I'd say we have at least the same lineup and maybe 20% of those are in better time periods."

Shepherd starred on *The View* for seven years and guest-hosted *The Wendy Williams Show* for a time last year, prompting efforts to get her a show of her own for this fall.

"With Sherri, we realized that we really had some-





thing special that we saw resonating with our audience," David Perler, executive producer of Wendy Williams and now Sherri, said. "We saw it in the ratings and in the feedback and just on our televisions, knowing what makes a show work."

What producers expect to make Sherri stand apart is the host's comedy.

"I have this incessant need to make people laugh," said Shepherd, who has the added challenge of hosting the show live most mornings, like Disney Media Distribution's *Live with Kelly and Ryan*. "I want this show to be fun, I want the energy to be up. I am a fan of all things comedy, especially stand-up, and I want that aspect to be on the show."

Sherri is a daytime show with a bit of a late-night feel. "We're bringing a nighttime comedy club to daytime," Murray said.

### Conflict With Empathy

Karamo Brown will be in a different lane than Jennifer Hudson or Sherri Shepherd. Like predecessors Jerry Springer or Maury Povich, his show will still be a conflict but with Brown's empathetic twist.

"This show is going to be a new, fresh take on daytime," Kerry Shannon, executive producer of *Karamo*, said. "It's going to be conflict resolution like all daytime viewers know and love but in Karamo's voice. He brings so much to the table — he's so unique in this space. He's young, fresh, hip, cool and he really has a sincerity and genuineness about him. In the pilot, he thanked each guest for being vulnerable and I thought that was very unique in this space."

What Brown has to do on stage is no easy feat. "I have to have people have emotional breakthroughs in a very short amount of time," he said. "I have to keep them engaged, focused and there with me so they can have these breakthroughs while also having some fun. I know how to keep that guest engaged and with me in the moment."

In addition to the three new talkers,



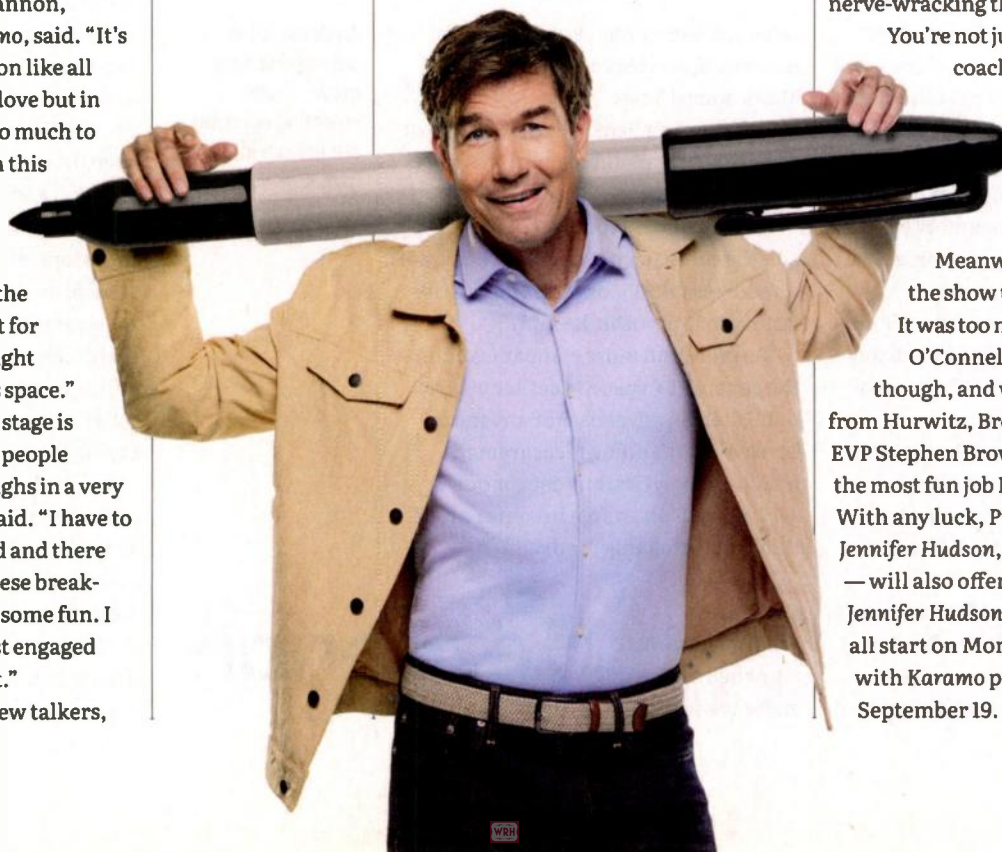
**Above, Karamo Brown will pick up where conflict talker Maury Povich left off. Below, Jerry O'Connell will host new game-show entry Pictionary.**

Fox First Run, in partnership with CBS, is also introducing *Pictionary*, starring Jerry O'Connell, which first aired as a 20-episode test last summer. Game shows, much like court shows, also have an element of talk to them, in that it's important for the viewers to want to hang out with the host — think Steve Harvey or the late, great Alex Trebek — and they include a bit of chat with the contestants.

To that end, in season two, Fox First Run's *You Bet Your Life*, hosted by Jay Leno,

changed its opening sequence to feature Leno chatting with that day's contestant instead of performing a few minutes of stand-up.

"This is literally family game night come to life," said David Hurwitz, an executive producer of *Pictionary* along with Noah Bonnett and Richard Brown. "All of the joy that anyone has ever felt playing this game transfers really well to TV but of course we added some stakes."



Of course *Pictionary* includes celebrities, with such celebs as Melissa Peterman, host of current Fox test show *Person, Place or Thing*; Amanda Steel; Ross Matthews; O'Connell's wife, Rebecca Romijn; and Orlando Jones joining both teams on every episode.

### Fun and Games

Even though Team *Pictionary* is knocking out seven episodes a day en route to putting 180 episodes in the can, Hurwitz and O'Connell said everyone is having a great time and they expect that to translate to TV screens.

"The celebrities are calling their agents at lunch and saying, 'This is the most fun I've ever had on a job,'" Hurwitz said. "The game just moves. It's a joyful good time."

*Pictionary* started out being much harder to host than O'Connell expected.

"I came in here thinking this is going to be such an easy job, I'll just read the prompter and bang it out," said O'Connell, who also stars on CBS's *The Talk*. "But when I tell you it was the hardest thing I've ever done — and I've been on Broadway on opening night — the first day of hosting *Pictionary* was more nerve-racking than being on Broadway."

You're not just a host — you're a coach, you're the shoulder someone leans on, the rule-giver, lawyer and the standards and practice guy all at the same time.

Meanwhile, you have to drive the show through the half-hour. It was too much for me to process."

O'Connell is a quick study, though, and with good coaching from Hurwitz, Brown and Fox First Run's EVP Stephen Brown, "I was coached into the most fun job I've ever had." With any luck, *Pictionary* — along with Jennifer Hudson, Sherri and Karamo — will also offer viewers some fun. Jennifer Hudson, Sherri and *Pictionary* all start on Monday, September 12, with *Karamo* premiering Monday, September 19. ●



# Experian Benefits From Television's Data Boom

Ad-support business growing faster than anticipated, says senior VP Chris Feo



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With the television business putting a premium on being able to identify subscribers and target viewers, Experian, best known as the consumer credit reporting company, is benefiting as demand for its data grows.

Media buyers and TV networks have long used Experian data to figure out which shows had high concentrations of the consumers likely to buy a particular product.

Now, with more video going digital and targeting techniques improving, the industry is working to send the exact right ad to the right viewers at the right time. That has advertisers looking to use more data from the company's marketing services unit in more ways.

"As the ecosystem pushes more towards identity based marketing companies like Experian become more and more important," Dan Aversano, senior VP of data, analytics and advanced advertising at TelevisaUnivision, said. "They sort of hold the keys to the kingdom."

In addition to Experian, TransUnion has entered the market providing consumer data for the TV business, buying TruOptik in 2020 and Neustar in 2021.

The television business for Experian's Marketing Services has been showing consistent double-digit growth year over year, Chris Feo, senior VP for global



sales and partnerships at Experian's marketing services unit, told B+C Multichannel News.

"It's growing faster than we anticipated both last year and so far in this fiscal year," Feo said.

As the business continues to accelerate, the company has doubled the size of its addressable-TV organization in the last six to 12 months, he said.

"As more and more companies enter the general TV space, whether you're a publisher, an advertiser or anyone in between that's doing measurement, insights, analytics, our data or our services will play a role in some part of that value exchange," he said.

In June, Comcast's FreeWheel unit launched an audience-identity

As demand for advertising data grows, credit reporting agencies are getting into the game.



initiative aimed at connecting first-party and third-party IDs, and Experian was among the data companies supporting the new system.

"All three of our core products are enabled there," Feo said. "You can see how our data or our services are made available. We'll take the agnostic approach and have it in as many places in the value chain as possible."

## Making Use of Behavior Data

Feo joined Experian when it acquired Tapad for \$280 million in 2020. With Tapad, Experian acquired the capability to make information about consumer behavior in the offline world available for use in addressable, digital-video, connected-TV and programmatic applications. That means that Feo's TV group now works with the ad tech sector, in addition to more traditional TV companies.

"That convergence is happening in real time," he said. "The Trade Desk wouldn't have been in the TV category five years ago. They obviously are now."

Media companies and advertisers come to Experian for three main things: identity resolution, matching and audience enrichment.

Identity resolution and matching are Experian's two biggest pieces of business with the TV sector. "Very rarely will you have audience enrichment, unless you have those two fundamental pieces," Feo said, adding audience enrichment is "definitely the fastest-growing in terms of customer adoption."

Identity resolution means connecting a viewer or subscriber to data about their interests and purchase habits online or offline, and making it usable in a digital context, Feo said. Experian uses Living Unit IDs (LUIDs) to identify individuals pseudonymously. It has about 124 million LUIDs representing about 95% of the U.S. population, marrying that to Tapad's digital identifiers.

Matching means working across media, measurement and data companies to make sure buyers, sellers and



marketers are all talking about the same digital consumer.

Audience enrichment is adding to what TV companies understand about their viewers and subscribers, from when they've bought a car to their grocery buying habits.

Feo notes that a growing number of companies are licensing Experian's identity spine.

Every time a new streaming service starts, it needs to know about its subscribers beyond the name and address they provide when they sign up. Similarly, audience-measurement systems use Experian data to validate their counting and categorize the people they count by age, sex, gender and other characteristics central to the advertising business.

"For our part, we have found that Experian data — which we leverage in a few different ways across identity matching and some of their audience enhancement solutions — is quite useful from a TV viewership perspective in order to understand anonymised household viewing," Nick Chakalos, chief strategy officer at software provider VideoAmp, said.

"It's no secret that TV is becoming more sophisticated as addressable and data-driven linear takes a more prominent role throughout the industry. This shift aligns with VideoAmp's mission to create and drive a more sophisticated advertising ecosystem that redefines how media is bought, sold and valued," Chakalos said. "As an outgrowth of this evolution for the industry, capitalizing on the opportunity of advanced audiences and transacting on new currencies is crucial for both media buyers and sellers. In that regard, we benefit from the data and services Experian and

**Chris Feo, senior VP for global sales and partnerships at Experian's marketing services unit.**

others provide to help us deliver."

Experian has long been involved in audience measurement, including work with industry leader Nielsen. In February, Nielsen and Experian said they were expanding their relationship with Nielsen using Experian data to enhance its Digital Ad Ratings and contribute to the development of the Nielsen One cross-media measurement effort.

### Shifting Into Services

Experian wants to move from providing data to providing data services, Feo said. "You can either license our data and do the matching right yourself. Or you can come to Experian and license our matching services," he said.

For example, if NBCUniversal wanted to include Disney's inventory to expand audience reach for advertisers, Experian has both sets of data to make that happen, Feo said. And if NBCU wanted its consumers to be measured by VideoAmp, while not sharing their names, phone numbers or addresses, it could tap Experian to provide that matching service.

All of this data demand and manipulation has spawned a group interest in "clean rooms," or platforms that allow companies to share user information with advertisers without violating their privacy. Feo said Experian remains agnostic and is willing to use the clean-room facilities its clients prefer.

"We are continuing to invest in something called 'identity as a service,' which is making our data and our matching capabilities sit organically inside of clean-room environments so that customers can utilize them in a scalable way and the data never

leaves the clean-room environment," Feo said.

Experian's identity-as-a-service is currently working in beta with two clean-room providers. One of them is Snowflake. Last October, when Snowflake launched its media data clouds, Experian was one of the first partners, along with Amazon Web Services, Disney Advertising Sales, Horizon Media and The Trade Desk. The other provider has not been disclosed.

The key is that data services be available and interoperable, according to TelevisaUnivision's Aversano.

"It gets really expensive and very, very cumbersome from a time and a labor standpoint," Aversano said. "That is especially true when everything is ad hoc or one-off. We can't operate like that. We need large, scaled and interoperable data sets that can be used for activation in an always-on type manner.

"Whether it's TransUnion, whether it's Experian, there are certainly differences and competitive advantages that exist, but there's not one clear winner," Aversano said. "Big chunks of the ecosystem are working with Experian, but chunks are working with TransUnion. The key is interoperability. That is starting to exist in a big way. If you have an advertiser who's using Experian as their spine, or TransUnion, we can work with both."

Looking forward, Feo sees Experian's role in attribution services growing as more companies look to use data to measure how well their ad campaigns move product off shelves and out of showrooms.

Attribution is growing into a fourth business category for Experian Business Services, he said.

"In TV, it's becoming an emerging — call it product line, or use case — where Experian's being leveraged across the addressable and connected TV space," Feo said. "Historically it's been an add-on feature for when you use our data for targeting. It's starting to emerge as a stand-alone." ●





# People

## Notable executives on the move



### ACA CONNECTS

**Patricia Jo Boyers** was re-elected chair of ACA Connects, the industry organization representing smaller, independent cable operators. Boyers is the president, CEO and cofounder of cable operator Boycom Communications in Poplar Bluff, Missouri.



### THE CABLE CENTER

**Camilla Formica** has joined The Cable Center in Denver as chief program officer, working alongside the CEO Diane Christman on the next phase of the organization's Vision 2025 strategic plan. She had been chief revenue officer and minority owner of NCTI.



### COMCAST

**Conor McCarthy** has joined Comcast as director of government and regulatory affairs in Washington state. Most recently a Tacoma City Council member, McCarthy will develop and implement the MSO's government affairs and public policy strategy.



### CROWN MEDIA

Crown Media Family Networks has promoted **Maureen Barrett** to VP, talent relations and events. Formerly director, she joined the Hallmark Channel parent in 2021 and spearheads enhanced talent strategy and the ideation and execution of events including screenings, upfronts and TCA sessions.



### CROWN MEDIA

**Daryl Evans** was elevated to senior director of diversity, equity and inclusion at Crown Media Family Networks. He most recently served as director of digital, overseeing the Hallmark Movie Checklist app, SEO strategy and sweepstakes development and execution.



### ESTRELLA MEDIA

Estrella Media has elevated **René Santaella** to chief digital and streaming officer. As executive VP, digital and streaming media, the former Sony Pictures Television executive helped launch Estrella's successful streaming and AVOD platforms.



### GRAY

Gray Television has tapped **Brad Moses** as general manager of WTVG, its ABC affiliate in Toledo, Ohio. A Toledo native and 30-year TV veteran, he most recently was manager of Gray-owned CBS station KWCH and The CW affiliate KSCW in Wichita, Kansas.



### MARKETRON

Hailey, Idaho-based TV ad tech firm Marketron has promoted **Bo Bandy** to senior VP, marketing. Bandy joined the company in 2019, building up Marketron's marketing team and successfully launching its Marketron NXT and Marketron REV products.



### NAT GEO

**Karen Greenfield** was named senior VP, of content, diversity and inclusion at National Geographic Content, a new post. She had been senior VP of business operations while serving as chair of Nat Geo's diversity and inclusion council.



### NBCUNIVERSAL LOCAL

NBCUniversal Local has named **Melissa "Missy" Crawford** president and general manager of KNSD and KUAN, its NBC- and Telemundo-owned stations in San Diego. She had been VP, creative and marketing at WNBC New York.





## NCTA

**Pat McAdaragh**, president of Sioux Falls, South Dakota-based cable provider Midco, has been elected chairman of NCTA-The Internet & Television Association. He succeeds Comcast Cable president David Watson, who was named immediate past chair.



## SCRIPPS

E.W. Scripps has tapped **Lisa Volonec** as VP and general manager of KMTV, the company's CBS affiliate in Omaha, Nebraska. She most recently worked as regional business development director in the broadcaster's Local Media Division.



## NICKELODEON

Nickelodeon has promoted **Sabrina Caluori** to executive VP, head of marketing and brand strategy, leading on- and off-air consumer marketing, brand creative and content launches across linear, digital and social platforms. She had been senior VP, brand and content strategy.



## SINCLAIR

Sinclair Broadcast Group has named **Diana Wilkin** VP and general manager of KOKH-KOCB, the company's Fox-The CW stations in Oklahoma City. She comes from media consultancy Twelve 24 Media, where she was a managing partner.



## OPENVAULT

OpenVault in Jersey City, New Jersey, has named **Stuart Eaton** VP of sales, LatAm, responsible for existing customers in prospects throughout Central and South America and the Caribbean. The 15-year Latin America sales veteran had most recently been global VP of sales for IS5 Communications.



## SPT

Sony Pictures Television has named **Katherine Pope** as president of its Sony Pictures Television Studios, overseeing all of the company's domestic scripted productions. Pope had been head of Charter Communications's Spectrum Originals since 2018.



## PLUME

**Kiran Edara** has joined Palo Alto, California-based Plume as chief development officer. The 25-year software development executive most recently worked at Amazon Web Services, where he was director of software development and general manager of connectivity services, EC2 Edge.



## VIAMEDIA

Viamedia has promoted Lexington, Kentucky-based **Madeline Kissel** to VP, affiliate relations and business development. With Viamedia since 2012, she most recently worked in business development, overseeing 60 MVPD sales partnerships in more than 70 cities.

## BRIEFLY NOTED

*Other industry execs making moves*

Brightcove has tapped **Trisha Stiles** as chief people officer. She was VP of employee success at Tableau. ... Crown Media Family Networks also promoted **Cynthia Raza** to director, publicity; **Megan Van Tine** to director, corporate communications; **Shaina Julian** to manager, talent relations and events; and **Julieann Spires** to publicist. ... Howard Stirk Holdings has added **Priscilla Arai** as senior producer and **Charles House** as head videographer. ... NAB promoted four staffers: **Nicole Gustafson** and **Josh Pollack** to senior VP, government relations; **Laura Kaufman** to senior VP and corporate counsel, legal and regulatory affairs; and **John Clark** to senior VP, emerging technology, and executive director, PILOT. ... Plume added **Iman Abbasi** as chief human resources officer. She was chief human resources officer at Symbiotic. **Shari Piré** has also joined Plume as chief legal and sustainability officer. She was chief legal officer and global head of sustainability at Cognate BioServices.

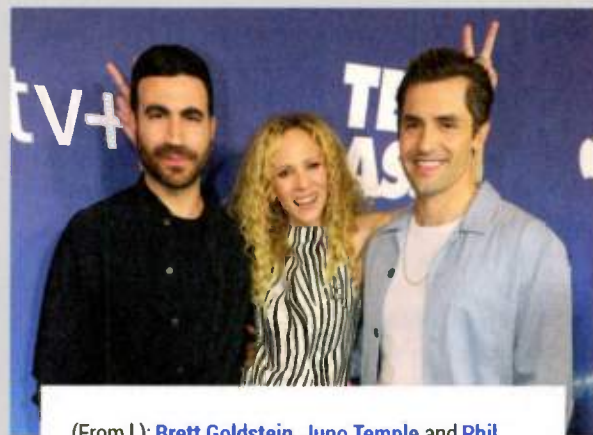




At FX's 2022 San Diego Comic-Con event for *Mayans M.C.* (l. to r.): **Sarah Bolger**, **Clayton Cardenas**, **Danny Pino** and **JD Pardo**.



The cast and creative team for Disney Channel's *Moon Girl* and *Devil Dinosaur* visited San Diego Comic-Con (l. to r.): **Sasheer Zamata**, **Diamond White** and **Libe Barer**.



(From l.): **Brett Goldstein**, **Juno Temple** and **Phil Dunster** at the Apple TV Plus Emmy FYC tailgate event for *Ted Lasso* at the Maybourne Hotel Beverly Hills in Los Angeles.



At FX's *What We Do in the Shadows* party at San Diego Comic-Con (front, l. to r.): **Stefani Robinson**, **Kristen Schaal** and **Paul Simms**. Back (l. to r.): **Matt Berry**, **Mark Proksch** and **Kyle Newacheck**.



At the UJA-Federation of New York's "Sports for Youth Annual Luncheon" at Gotham Hall (l. to r.): **Michael Rubin**, CEO, Fanatics; **Gary Gertzog**, president of business affairs, Fanatics, and winner of the David J. Stern Leadership Award; and event emcee **Adam Schefter**, ESPN NFL reporter.

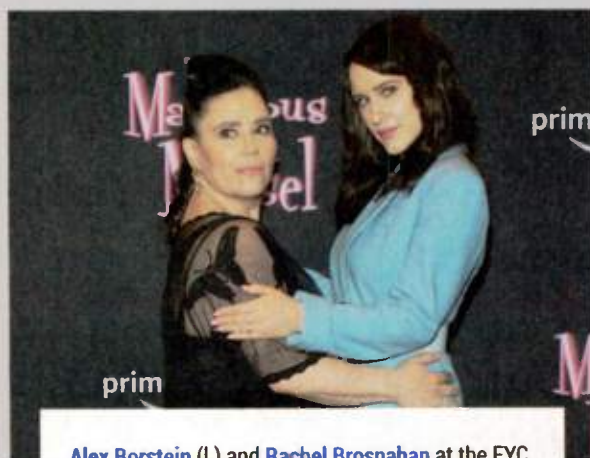




At the NAB Leadership Foundation's "Celebration of Service to America" awards ceremony in Washington, D.C. (l. to r.): **Patti LaBelle**, a 2022 Service to America Leadership Award recipient, and host **Mario Lopez**.



**Gordon Smith**, recently retired president and CEO of NAB, accepts the NAB Leadership Foundation's Service to America Samaritan Award at the "Celebration of Service to America."



**Alex Borstein** (l.) and **Rachel Brosnahan** at the FYC event for Amazon Prime Video's *The Marvelous Mrs. Maisel* at Steiner Studios in New York.



At the premiere of Starz's *Becoming Elizabeth* at The Plaza in New York (l. to r.): **Alison Hoffman**, Starz president, domestic programming; **Romola Garai**; **Karen Bailey**, Starz EVP, original programming; **Alicia von Rittberg**; **Jessica Raine**; and **Kathryn Busby**, Starz president, original programming.



At the premiere screening for Freeform's *Everything's Trash* at 74Wythe in Brooklyn (l. to r.): **Brandon Jay McLaren**, **Nneka Okafor**, **Jordan Carlos**, **Phoebe Robinson**, **Moses Storm** and **Toccara Cash**.



# Ad Meter

Who's spending what where

## TV AD IMPRESSIONS SPOTLIGHT

*Programs that delivered the most TV ad impressions this summer (new airing programming from June 1 to August 15)*



### Summer TV Recap

Total TV Ad Impressions:  
**446.8 Billion** (-9.4% YoY)

Primetime TV Ad Impressions:  
**139.6 Billion** (-19.7% YoY)

Without pandemic restrictions — which still existed to some extent last summer — U.S. audiences are eager to spend this year's warmest months traveling and staying outdoors. As a result, TV ad impressions are down both overall and in primetime. However, brands that opt to advertise against targeted programming can find ROI in a less-crowded landscape. As iSpot's summer TV ad recap reveals, sports and morning shows remain an essential part of reach, even when new programming is more sparse. A newsworthy summer also provided opportunities for advertisers to break through on news shows, too.

### TOP 5 PROGRAMS

*By share of TV ad impressions (new airing programming from June 1 to Aug. 15)*

#### 1. Good Morning America

Share of Impressions: **2.31%**



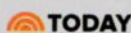
#### 2. MLB

Share of Impressions: **1.94%**



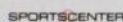
#### 3. Today

Share of Impressions: **1.84%**



#### 4. SportsCenter

Share of Impressions: **1.81%**



#### 5. NBA

Share of Impressions: **1.57%**



### TOP ADVERTISERS

*By share of TV ad impressions (new airing programming from June 1 to August 15)*

#### 1 **indeed**

Share of Impressions: **0.85%**

Top Network: **Fox News (26.50%)**

Top Program: **America's Newsroom (4.98%)**

#### 2 **Liberty Mutual** INSURANCE

Share of Impressions: **0.80%**

Top Network: **Fox News (16.49%)**

Top Program: **NBC Nightly News with Lester Holt (4.58%)**

#### 3 **PROGRESSIVE**

Share of Impressions: **0.74%**

Top Network: **NBC (20.54%)**

Top Program: **NBC Nightly News with Lester Holt (4.17%)**

#### 4 **GEICO**

Share of Impressions: **0.65%**

Top Network: **ABC (16.61%)**

Top Program: **MLB (7.53%)**

#### 5 **SUBWAY**

Share of Impressions: **0.62%**

Top Network: **Fox News (16.88%)**

Top Program: **The Five (6.18%)**

### TOP SPORTS PROGRAMMING ADVERTISERS

*By share of TV ad impressions (new airing primetime programming, excluding syndicated airings, from June 1 to August 15)*

1) GEICO (1.96%)

2) Wendy's (1.35%)

3) Lexus (1.14%)

4) Subway (1.09%)

5) Taco Bell (1.05%)

6) Domino's (1.03%)

7) Liberty Mutual (0.99%)

8) T-Mobile (0.99%)

9) Expedia (0.81%)

10) Google Pixel (0.80%)

### MOST-SEEN INDUSTRIES

1) Quick Serve Restaurants (4.17%)

2) Automakers (3.79%)

3) Auto & General Insurance (3.69%)

4) Streaming Services (2.50%)

5) Wireless (2.35%)

6) OTC Pain Relief (1.99%)

7) Department Stores (1.93%)

8) Skin & Foot Care (1.86%)

9) Investment Services (1.51%)

10) Beer (1.48%)



## COMPARING THE STREAMING DEVICES

One Touch Intelligence's dmi.tv service monitors major streaming devices every month to capture specs such as storage capacity, maximum resolution, supported audio, number of apps and other key parameters. The below chart samples a few data points as of August 2022.

Brand	Streaming Device	Available Models	Price Range	Number of Apps*
	Apple TV	2	\$179-\$199	160+
	Fire TV Stick	5	\$29.99-\$119.99	150+
	Xfinity Flex	1	Free for Xfinity Internet customers; \$5/mo for each additional device	50+
	Contour Stream Player	1	\$5/mo with Cox Internet Essentials	30+
	Chromecast	2	\$29.99-\$499.99	130+
	Xbox	2	\$299.99-\$499.99	90+
	Switch	3	\$199.99-\$349.99	5+
	Shield TV	2	\$149.99-\$199.99	130+
	Roku	7**	\$29.99-\$99.99	165+
	PlayStation	4	\$299.99-\$499.99	40+
	TiVo Stream	1	\$39.99	20+

\* App numbers are drawn from OTI App Tracker database. For details please refer to monthly App Availability by Device report on dmi.tv. \*\* Soundbars and TVs not included.



# Trace Adkins

Star of Fox's 'Monarch'

Artist plays fiery father in family music drama

Drew Hermann/Fox, Fox

**F**ox drama *Monarch*, about the family that rules country music in America, debuts September 11. Country star Trace Adkins plays

Albie, the patriarch of the Roman family, who is known as the "Texas Truth-teller." Susan Sarandon portrays his wife, Dottie, the queen of the country scene, who has some issues with her husband's Truth-teller moniker. Fox calls the show "a Texas-sized, multigenerational musical drama about America's first family of country music."

*Monarch* was to launch after the NFC Championship game in late January, but was pushed back amid COVID-19-related delays.



Adkins's debut album was *Dreamin' Out Loud* in 1996. His hits include "(This Ain't) No Thinkin' Thing," "Honky Tonk Badonkadonk" and "Ladies Love Country Boys." He spoke with B+C Multichannel News senior content producer, programming Michael Malone about *Monarch*, country music and working alongside Sarandon. Asked if he offered any singing tips to his co-star, Adkins was unequivocal.

"No, no, no," he responded. "No."

An edited transcript of the conversation follows.

**How did you end up getting involved with *Monarch*?** I don't know, somebody called me and asked me if I want to be on a TV show. I did an audition thing with them on Zoom and two weeks later I was

on the set. It happened very quickly — there wasn't a lot of time to think about it too much.

**Tell me about your Albie character.**

Albie is the patriarch of this very successful country music family that's somewhat of a dynasty — at least they think that's what it is. He's herding cats — that's his job. He tries to keep a lid on some of the drama. He keeps the family together while at the same time he tries to enjoy life and play a little music here and there.

**How did you and Susan Sarandon build your chemistry and get to know each other?** We didn't have a chance to, really. We were thrown into the fire together. I was very nervous going in, of course, working with a legend like Susan Sarandon. I was terrified! But I quickly realized that it's the easiest acting gig I ever had [because] she's such a pro. All I gotta do is swim in her wake and just try to hang on. She does the heavy lifting. All I do is hang on.

**If you heard someone say, 'I'm not going to watch *Monarch* because I don't like country music,' what would you say to them?** There's a lot of different kinds of music going on. It's not just country. Albie's grandchildren are not really into country music that much. They're singers and he tries to participate, tries to be part of their lives. So he gets in there with them and gives it a try. That gave me the opportunity to do some things I don't normally do. So it's not all country music.

**Will your music be featured at all in the show?** No. But as Albie, I went into the studio and recorded classic country songs — standards that I otherwise never would have touched: "Mammas Don't Let Your Babies Grow Up To Be Cowboys" [Waylon Jennings and Willie Nelson]; "A Country Boy Can Survive" [Hank Williams Jr.]; "I Think I'll Just Stay Here and Drink" [Merle Haggard]. I just wouldn't have [recorded them]. But as Albie I can. ●

## BONUS FIVE

**TV shows on your watch list?** *Ozark* and *Schitt's Creek*

**Favorite app?** Anything with a map

**Destination on your vacation bucket list?** Puma Punku in Bolivia

**Book on your nightstand?** *The Farmers' Almanac*

**A recent memorable meal — where did you eat?** Bourbon Steak in Nashville or Olive Garden in Kuwait City



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