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AND REACHES OUT



STATION STANDOUTS

The *B+C* Local TV Awards honor the best station personnel and programs in an action-packed news year



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14 COVER STORY



8 LEAD-IN

FEATURES

14 COVER STORY:

LOCAL TV AWARDS

B+C's annual awards recognize standout station personnel and shows in an action-packed year.

PLUS: Diane Kniewski of Univision (above) is B+C's Broadcaster of the Year.

8 LEAD-IN

Byron Allen says he wants to build the world's biggest media company but he doesn't want to be a "unicorn" as a CEO of color.

By Jon Lafayette

44 SYNDICATION

With several of its key shows in flux, Fox Television Stations is set to wield big influence in 2022.

ON THE COVER

Local TV Awards winners (clockwise from l.): WWL New Orleans; KMGH's Anne Trujillo and Shannon Ogden; George Pennacchio of KABC; KCRA Sacramento; and Tom Messner of WPTZ.



44 SYNDICATION

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'B+C' Hall of Fame Returns With Live, In-Person 30th Anniversary Gala

Beloved industry event returns April 14 to New York's historic Ziegfeld Ballroom

The Broadcasting+Cable Hall of Fame — the gala industry event paying tribute to the pioneers, innovators and stars of television — returns with a full, in-person live gala celebrating the event's 30th anniversary. The Hall of Fame celebration will take place at New York's Ziegfeld Ballroom on Thursday, April 14, 2022.

The new B+C Hall of Fame inductees join the ranks of more than 400 honorees previously recognized by Broadcasting+Cable magazine. The last time the Hall of Fame gala took place in person was on October 29, 2019, at the Ziegfeld Ballroom.

The new Hall of Fame inductees include:

- **Emily Barr**, president and CEO, Graham Media Group.
- **Nomi Bergman**, president, Advance/Newhouse Investment Partnership.
- **Brandon Burgess**, former president and CEO, Ion Media.
- **Susanne Daniels**, global head of original content, YouTube.
- **Savannah Guthrie**, co-anchor and chief legal correspondent, *Today* and NBC News.
- **Hoda Kotb**, co-anchor and co-host, *Today* and *Today with Hoda & Jenna*.
- **Pearlena Igbokwe**, chairman, Universal Studio Group.
- **Leo MacCourtney**, president, Katz Television Group.
- **Dan Mason**, past president and CEO, CBS Radio.
- **Steve Miron**, CEO, Advance/Newhouse Partnership.

- **Steven R. Swartz**, president and CEO, Hearst.
- **Curtis Symonds**, CEO, HBCUGO.tv/Allen Media Group.
- **ESPN**, iconic network.

While the Hall of Fame previously has inducted iconic shows, ESPN is the first network to be admitted into the fold. "It's a tremendous honor for ESPN to receive the first Iconic Network Award from the Broadcasting+Cable Hall of Fame," Jimmy Pitaro, chairman, ESPN and Sports Content, told B+C/Multichannel News. "When we launched in 1979, ESPN immediately created an indelible bond with sports fans by matching their passion. Thank you to the thousands of dedicated ESPN employees who, over four decades, have continued to create a nonstop immersive sports experience."

"The Broadcasting+Cable Hall of Fame has always been one of the entertainment industry's signature events," said Bill McGorry, Hall of Fame chairman. "In a year like no other, we are beyond thrilled to be able to welcome back our community with a star-studded live 30th Anniversary gala that will surely be a night to remember. With great anticipation, we look forward to celebrating together in April."

"Each year we are completely awed by our Hall of Fame honorees and this class of 2021 raises the bar yet again," B+C editor-in-chief Bill Gannon said. "This class is particularly noteworthy for the visionary and innovative leaders who have changed the industry both

before and during the pandemic. The Hall of Fame is thrilled to add these exceptional individuals to the prestigious classes of honorees that have come before them."

Helping Needy Broadcasters

Since the event's inception, a portion of the proceeds goes to the Broadcasters Foundation of America, a charitable organization that provides financial grants to those of our industry colleagues and their families who are in acute need due to critical illness or accident, advanced age, death of a spouse or other serious misfortune. In addition, the event benefits The Paley Center for Media, a nonprofit organization leading the discussion on the social significance and advancement of television, radio and emerging platforms for the professional and media-interested public.

"Broadcasting+Cable's Hall of Fame is one of the most important events in broadcasting," Jim Thompson, president of Broadcasters Foundation of America, said. "Their generosity in donating a portion of the proceeds to support the mission of the Broadcasters Foundation of America is admirable, and we cannot thank them enough. Over the past 30 years, the Hall of Fame has contributed more than \$700,000 to help our fellow broadcasters who have been hit by debilitating illness, accident or disaster. We are grateful for the continued support of the Hall of Fame. With their help, we can continue to provide aid to our colleagues in desperate need."

Profiles of the new Hall of Fame members will appear in the March 2022 issue of B+C/Multichannel News.

For sponsorship, table, ticket and advertising information, please contact Jessica Wolin at jessica.wolin@futurenet.com or 212-685-4233.

For more information, go to the B+C Hall of Fame website at bchalloffame.com.

Follow the B+C Hall of Fame on social media at [#BCHOF2021](https://twitter.com/BCHOF2021). ●



Above, Jimmy Pitaro, chairman, ESPN and Sports Content. Below, Savannah Guthrie and Hoda Kotb of NBC's Today.



Advanced Advertising: Catching Up on Addressable TV

Panel at Virtual Fall TV 2021 says the tech is here and works, but interoperability related issues are (still) a problem



By Kent Gibbons
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Addressable TV ads, the kind that are aimed at individual households by cable and satellite providers and streaming TV services, continue to grow as a category, offering brands the promise of targeting the right audience and digital-style reporting of business results. Advertisers today can reach a majority of households by running addressable ads across the available platforms, aiming at targets using more precise characteristics than Nielsen age and gender demographics.

A panel of experts, though, points out that there are still lags in stitching together different delivery platforms and in judging how successful a campaign is



while it is still going on. B+C/Multichannel News business editor Jon Lafayette led the panel at the Advanced Advertising event during Virtual Fall TV 2021.

"Where we sit now is how to bring it all together so that from an advertiser's perspective, an addressable ad can run across multiple platforms," Adam Gaynor, a veteran of the category who is now VP of network partnerships and head of addressable at TV-set maker Vizio, said. "I think we're there. We have enough homes, we have enough screens,

On a Fall TV Advanced Advertising panel (clockwise from top): Adam Gaynor, Vizio; Daniel Church, Beachfront Media; moderator Jon Lafayette; Brian Lin, Univision; and Tim Myers, Dish Media.

I think there's enough tech that's out there. It's just piecing it all together."

Brian Lin, senior VP of product management and advanced advertising sales at Univision Communications, agreed that "bridging it all together is the hard part." Tim Myers, head of strategy and product at Dish Media, said it is important to speed up the feedback on a campaign's results or provide early indicators of success or advice on what to tweak. "That is one of the complaints that we hear from agencies, it just takes a lot of time to get results back."

Daniel Church, head of advanced TV product at ad-tech provider Beachfront Media, joked that he was "very happy that I enjoy integrating systems and it's one of the joys of my life, because it's a lot of integrations across the board." He did offer praise for industry partnerships working to make those integrations easier, especially Project OAR (which Beachfront and Vizio have worked with) and the Go Addressable initiative. Interoperability and standardization will continue to be priorities for addressable TV backers in 2022, Church and Gaynor said.

"The technology's there and the value prop is there, too," Lin said. ●

HISPANIC TV SUMMIT: HOW HBO TARGETS LATINX VIEWERS

THE PRIORITY AT HBO is growth for HBO Max, said Jackie Gagne, senior VP of cultural marketing at HBO, with a focus on subscriber acquisition and retention, and user engagement. She mentioned the audience initiative Pa'lante!, which brings diverse new voices to HBO Max and helps Latinx audiences find the content they desire.

Gagne described Pa'lante! as "a platform that creates awareness." Much of it is done on social media.

"We create immersive experi-

ences to support the programming," added Gagne, who was named to her current role last year.

Gagne spoke with Joseph Schramm of Schramm Marketing Group for the Promoting Content to Hispanics panel at the Hispanic TV Summit.

More recently, HBO launched Scene in Black, designed to promote Black voices. Gagne said an initiative to promote Asian-Ameri-

can and Pacific Islander voices is in the works, too.

Diversity has long been a priority at HBO, Gagne added, mentioning HBO Latino launching some 20 years ago. "The research shows, diverse teams just perform better," she said. "And they're more innovative."

In terms of building a diverse workforce, Gagne looks for strong marketers who are "incredibly passionate about the work" and those who "embrace cultural difference."

— Michael Malone



WATCH FALL TV EVENTS ON DEMAND, FOR FREE

Virtual Fall TV 2021 has ended, but there's still a way to enjoy all the content, for free, by registering at FallTVEvents.com. The TV Tech Summit, Advanced Advertising, the Next TV Summit and the 19th Hispanic Television Summit convened during the week of November 15. All sessions are available on-demand in the conference hub after registering for free.





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NPower R&F Program data, unduplicated P2+ audience across HALL & HMM from 10/22-12/5/21, 6 min qualifier.

Busy Byron Allen Wants To Be Big, But Doesn't Want To Be a Unicorn

Media mogul aims to build a business that will unite the country



By Jon Lafayette
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Byron Allen is moving fast in a lot of different directions at once. The entertainer — famously the youngest standup comedian to do a set on Johnny Carson's *Tonight Show* — is determined to build the world's biggest media company. He's buying old-fashioned local TV stations and starting up streaming services. At the same time, he wants to fix the country and save the world.

He's also sued giant companies he wants to work with. His cable channels are carried by Comcast and Charter Communications following litigation against them. His discrimination complaint seeking more advertising dollars for minority-owned companies like Allen Media Group was dismissed earlier this month, but Allen's lawyers say they plan to amend and pursue the complaint.

Allen told *B+C/Multichannel News* the lawsuits have rubbed some people the wrong way, but he sees no obstacles or contradictions in his ambition and activity.

"Please understand, we are a digital-first company," Allen said. "Everything we do is about digital. The reason why I've said we're going to be the world's biggest media company is because no one's in a better position to be digital-first than us."

Early Digital Adopter

Allen said he was early to jump on the digital bandwagon, buying up domains like *Comedy.tv*, *Cars.tv* and *Pets.tv* when others were caught up in the dot-com rush.



He's also pledged to spend \$10 billion on TV stations — which are about as traditional as traditional media gets.

Just as movies and radio weren't replaced by television, Allen doesn't see streaming replacing television. "It all turned out to be additive and the landscape became much richer," he said. "And the landscape became much stronger because there is no one platform. It is additive and the platforms, in some ways, have started to work together in symphony."

Even with streaming services spending \$50 billion on content, stations generate big audiences for their programming, especially football and other sports. "Big Four network affiliates are always going to be needed," Allen said. "I think there's an opportunity to be very much of a part of this dynamic landscape."

Allen Media Group's Byron Allen: "Local news is one of the most important things in our society. Food, water, clean air and local news. You need it to survive."

TV stations deliver local news, and to Allen the importance of local news was driven home during the pandemic. "It was not uncommon for our TV stations to achieve 50% to 90% shares," he said. "Local news is one of the most important things in our society. Food, water, clean air and local news. You need it to survive. You need to know what's going on in your community before you walk out your front door."

For the stations Allen buys, the goal is to be No. 1 in news. "It should go without saying, we're going to invest whatever we have to invest to make sure that our local TV stations are No. 1 in news."

He said his stations now cover just under 5% of the U.S. "It is, I believe, the largest privately held station group, in terms of footprint, that is not publicly traded or multigenerationally owned — and that's been accomplished in about two years."

He is not finished buying stations. Allen has reportedly made a \$10 billion bid for Tegna, which owns 64 TV stations. He said he couldn't comment on Tegna because of a confidentiality agreement.

"We are very acquisitive and we are looking to buy Big Four network affiliates wherever we can achieve that goal," he said.

While sports is a foundation of his broadcast stations, Allen also is creating a free streaming service devoted to sports called *Sports.TV*. The app was recently made available at the Apple app store.

"Sports.tv is something we're very passionate about," Allen said. "What we did there is we took the world's two favorite words, sports and free, and we put them together. It's a virtual MVPD and you can stream networks that are sports-centric for free. The networks include *Football Encore*, *Pac-12 Network* and the *SportsGrid*, some of them already on

another Allen streaming service, Local Now. Also on Sports.TV are some of Allen's stations that broadcast sports news.

"We're on track to have over 100 networks here in less than 60 days," he said. "We'll add regional sports networks, we will add pay-per-view. We will add gaming."

Allen's first big splash as a media owner came when he bought The Weather Channel for \$300 million in 2018. He recalled that at the very end of the presentation he was given as the network's new owner, he was told about Local Now.

"They said to me, 'You own the equivalent of a fully distributed broadcast network that uses artificial intelligence and proprietary software to aggregate and curate local news, weather, sports and traffic and send it to the end user, geofenced to their ZIP code.' And I went, 'Wow, that is absolutely amazing.' They said, 'Don't get excited, because it's losing over \$25 million a year and you're probably going to shut it down.'"

Allen said he wasn't "clever enough" to have come up with Local Now and he wasn't "dumb enough" to shut it down.

Reinventing 'Local Now'

"I've invested over \$100 million of my own capital to reposition Local Now," he said. He changed it from a subscription service that charged \$4.99 a month to a free service supported by advertising. Local Now now offers more than 10,500 movies and TV shows on demand and 400 channels. Since February it has gone from about 2 million active users to more than 12 million in September, Allen said. "You're going to start to see promotion kick in and I think you're going to see that get substantially much much stronger," he said.

Allen said that Local Now did very well in the upfront. "Advertisers were very keen on being part of our digital platforms."

Among the newer digital properties are the recently acquired HBCUGo.tv and TheGrio, which has evolved into an African-American version of Local Now, where users go to get hyperlocal news and information. TheGrio actually lives on three platforms — streaming, online and

over-the-air. Allen acquired This TV and Light from MGM and turned Light, a faith-based network, into TheGrio.

Other digital initiatives in the pipeline include Weather Channel Plus, a \$4.99-a-month virtual MVPD with lifestyle programming and content for the whole family, and Weather Channel en Español, a free streaming Spanish-language news service now scheduled to launch in the second quarter of 2022.

"Weather news is life-saving information," Allen said. "You don't want someone to not have it, and not have the best of it in real time because of a language barrier."

Fox News recently launched a streaming weather service, but Allen said he's not afraid of the competition.

"I think there's more than enough audience to support 24-hour weather news, because the biggest threat to human beings on planet Earth are climate change and global warming," Allen said.

The Weather Channel also started up Patrn, a streaming platform dedicated to climate. "Unbeknownst to me, the management team at The Weather Channel did studies, and our viewers said we want more information about this and we wanted doing specials about climate change and global warming," Allen said.

For some people, denying climate change is a business decision, but not Allen. "Coretta Scott King, Martin Luther King's widow, said to me, 'Byron, the truth is our greatest weapon. So always go with the truth, whether it's business, or life, or friendship or family.'"

Besides, with every extreme weather event, the case for climate change is becoming more evident. "I don't think you have to have that conversation when you're looking out the window and your car is floating down the middle of Manhattan," Allen said. "I don't think you have to debate it. I think people are living it."

"People are starting to connect the dots and understand that because of climate change and global warming, extreme weather events are triggering food shortages, water shortages and genocide as people try to

Pop star Katy Perry and Byron Allen at Allen Media Group's 2018 Entertainment Studios Oscar Gala in Los Angeles.

cross borders to survive. It's very real."

While saving the world, Allen is also trying to unite a divided country. Buying The Weather Channel was a first step.

"For us, as a country and as an industry, it was a Jackie Robinson moment for me to buy the Weather Channel, because I happen to be the first African-American to own and operate a mainstream news outlet," he said. "As a country, we should be proud of that and we sent a message to a lot of people who look like me that I don't have to just do something in my neighborhood, or do something that's just solely African-American. I can do something that's global."

More Representation Needed

But some things still haven't changed.

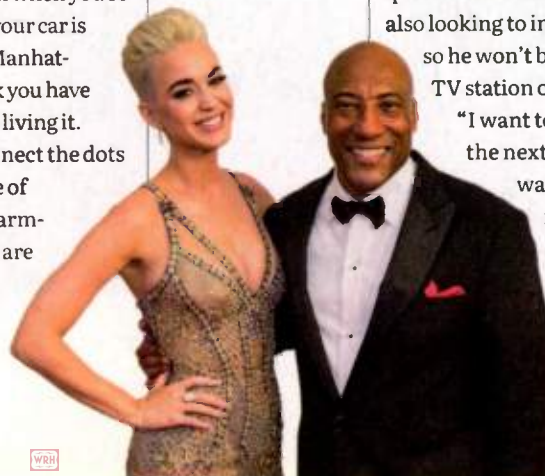
"I am the only African-American that owns a Big Four network affiliate and controls and operates Big Four network affiliates in America," Allen said. "They're not under a [joint sales agreement] or [local marketing agreement]. I operate them and they're under my name."

"That's a very bad statement, that America has a Black unicorn," he said. "It is something that as a country, we need to do much better."

"If you don't own the media, you don't have a seat at that table and you don't control how you're produced and depicted and seen around the world," he said. "Then our voices and our opinions are not heard and widely distributed. And guess what? We're not a part of this so-called democracy."

While he's building his empire, he's hoping to help other businesses through his Black Owned Media Matters movement, aimed at getting Madison Avenue to spend more on Black-owned media. He's also looking to inspire a new generation, so he won't be the only Black-owned TV station owner in the future.

"I want to inspire folks to go to the next level," Allen said. "I want you to break my records. I want you to make me look like an amateur because that's making America better." ●





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THE WATCHMAN

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



By Michael Malone
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'Go-Big Show' Goes Bigger

Season two of *Go-Big Show* premieres on TBS January 6. T-Pain joins the judges, and Bert Kreischer is back as host.

Conrad Green, showrunner and executive producer, promises a bolder, louder show in season two. "We set the task of trying to go bigger," he said. "Can we stretch the boundaries of what we can achieve?"

Go-Big Show shoots at a hockey rink in Macon, Georgia. Macon feels like the right home for the series, said Green, describing it as "a heartland show full of Americana acts."

The new acts include a man who jumps over angry bulls, a guy whose talent is taking hard shots to the groin, and Professor Splash, a 62-year-old diver who leaps into the water from a high perch while on fire.

NBC stunt show *AGT Extreme* had a severe injury on the set earlier this year. Green said nothing keeps the producers awake at 3 a.m. more than the thought of an injury on *Go-Big Show*. "We want to push the boundaries as much as we can," he said, "but we want everyone to get out of here safely."

T-Pain is in for DJ Khaled, who was announced as Snoop's replacement at the judges' table,



but could not do the show. Comedian Kreischer, Green said, is "very much the heart and soul of the whole experience."

'Kat' Out of the Bag on Fox

Season two of *Call Me Kat* is on Fox January 9. Mayim Bialik plays a single woman who spends her life savings to open a cat cafe in Louisville. Swoosie Kurtz portrays her mother and Leslie Jordan her employee.

Season one left off with Kat facing a tough decision. She's in a relationship with Oscar and then Max, who she's dug since high school, expresses his feelings for her.

Alissa Neubauer, executive producer and showrunner, is pleased with how season one landed. What worked? Cool characters and a funky setting, she said. "The dynamic between friends, co-workers and family," Neubauer added. "We really build on that solid foundation in season two."

Bialik has of course been sharing hosting duties on *Jeopardy!* with Ken Jennings. That could mean a few *Jeopardy!* fans give Kat a look. "It's been great for more people to get exposure to how wonderful she is," Neubauer said.

Also good for sampling is *Call Me Kat* and rookie comedy *Pivoting* premiering out of a Sunday football doubleheader, before the pair shifts to Thursday nights.

Kat is based on the British series *Miranda*. Asked about other influences, Neubauer said, "Anything where the lead character is a powerful, strong, optimistic, independent woman. That's what we got in this." ●

WATCH THIS ...



Yellowstone spinoff *1883* debuts on Paramount Plus December 19. It follows the Duttons as they head west in search of their home. ■ *Next Level Chef* premieres on Fox January 2. Fox calls it "the next evolution in cooking competitions." Gordon Ramsay hosts. ■ Drama *Good Sam* is on CBS January 5. The show sees a heart surgeon move up to chief of surgery when her boss falls into a coma. The boss eventually wakes up, and wants his



old job back. He's also the chief of surgery's dad. ■ On January 7, *The Tender Bar* is on Amazon Prime Video. George Clooney directs the film about a fatherless child growing up in a bar where his uncle works. Tye Sheridan plays the boy and Ben Affleck the uncle. Also on January 7, the final season of *Search Party* starts on HBO Max. Dory (Alia Shawkat) enters a business partnership with charismatic billionaire Tunnel Quinn, played by Jeff Goldblum.



Vevo congratulates Pluto TV for its recognition as a Corporate Leader in Hispanic Television during the 19th Annual Hispanic Television Summit.



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MAKING THE BOND BETWEEN UNIVISION VIEWERS AND STATIONS EVEN STRONGER

Viewers call their trusted stations before they call 911, says Broadcaster of the Year Diane Kniewski



By Michael Malone
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Diane Kniewski, chief local media officer at Univision Communications, is Broadcasting+Cable's Broadcaster of the Year for her stellar efforts to enhance the unique bond between viewers and their local Univision stations, both television and radio. An extensive research initiative at Univision shed light on what viewers in the group's top 10 markets want in terms of local content and how they wish to consume it. That, coupled with creating what Kniewski called "unique brand identities" for each market, has elevated the stations' profiles.

Since Kniewski came to Univision late in 2018, ratings growth has been substantial. WXTV New York, for one, has seen a 57% elevation in late news from November 2018 to November 2021 in viewers 18-49, and a 25% boost in total-day ratings. WLTV Miami, another key market, is up 100% in late news and 33% in total day.

Kniewski, previously a regional manager at Nexstar Media Group, spoke with B+C/Multichannel News about what has worked for Univision's local media group in 2021, and how the stations covered the most critical stories. An edited transcript follows.

B+C: What have been some highlights for the group this year?

Diane Kniewski: The work we've been doing for two years came to fruition. We're in the content business. We build content and distribute it on multiple platforms. In our local markets, it's the one thing that connects us. I like to say that we're where our brand meets the face of the customer on the street.

We had some great things come together. We did research in our top 10 markets and took a look at, what did the viewer and the listener want to know in those markets? What style, what platform?

When we got that information back, we added to it by creating unique brand identities in each of those markets. The New York Hispanic audience is mostly Puerto Rican and Dominican.



The New York Hispanic audience is mostly Puerto Rican and Dominican. The Miami Hispanic community is mostly Cuban and Venezuelan. The L.A. Hispanic community is mostly Mexican. Those are diversities inside diversity. We needed to speak in culture and in language.

The Miami Hispanic community is mostly Cuban and Venezuelan. The L.A. Hispanic community is mostly Mexican. Those are diversities inside diversity. We needed to speak in culture and in language.

Those opportunities that we put together with those brand identities started working. In early news and late news in our top 10 markets, we became No. 1 and No. 2 consistently. We actually beat, in some of our markets, English-language [stations]. That was really, really exciting for us.

B+C: What exactly did you learn from the research?

DK: That we couldn't give our viewers and listeners what they could already get somewhere else. That we had to be hyper-local. These viewers depend on us in a much stronger relationship than probably an English-language company, because there's not as many choices. It was really important that we spoke to them on their terms.

Prior to that, we were just doing whatever we thought as opposed to what they needed and wanted. When you try to be all things to all people, you're vanilla. Once we started responding to what they told us, they started engaging in a much bigger way.

B+C: Give me one market where you saw one of your stations really leapfrog in terms of news.

DK: Dallas, Houston, Phoenix and L.A.

B+C: How have the stations addressed COVID in ways that the competition does not?

DK: We have a mission above everything else to our community. There was a huge amount of

government spending to speak to markets that had huge, diverse populations, but we personally involved our own stories with it and how we were handling it. We made sure that at any event we had, we offered screenings, free shots. Our big events, we offer free masks, we offer screenings, we offer vaccinations. We just had a big radio event under our Uforia brand in Dallas. We provided 300 free shots for the community. We're constantly talking to them about keeping themselves and their families safe.

We had phone banks. We would tell you either what you needed to know or where you needed to go. We also had a situation in Houston where the schools were [remote] and [much of] the Hispanic population did not have access to laptops. They had cellphones, but not necessarily enough computers. We used one of our subchannels for educational purposes.

Wherever we got the call, we looked for a way to solve it because we have an obligation to that community. They rely on us to give them honest information.

B+C: How has COVID affected the way the stations go about their day to day?

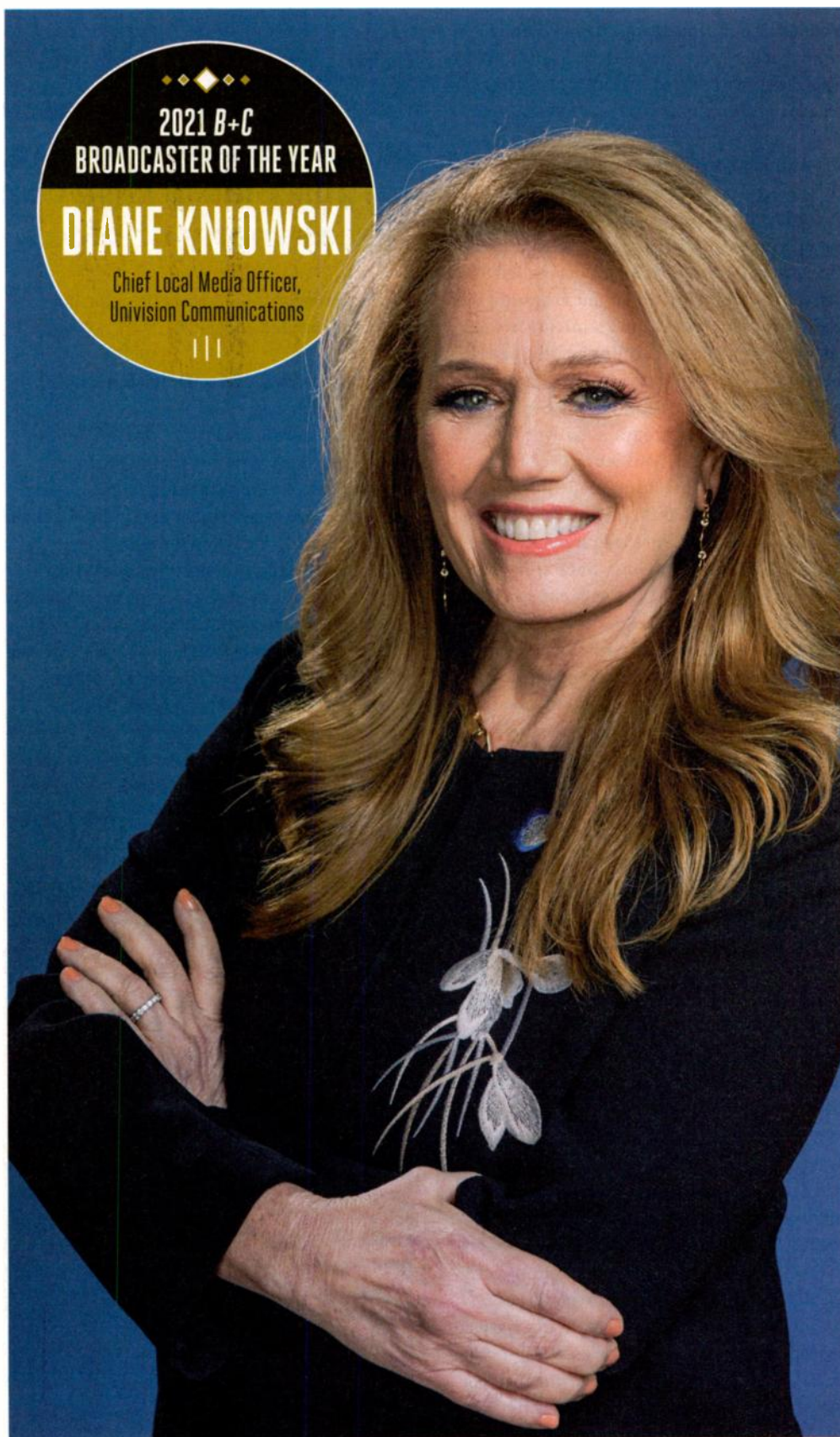
DK: We are a broadcaster with a radio division. When you think about radio, you're in cars, you're at events. There was a real cutback on events, but what we found is we could still do really good business on computer screens. We provided a speaker series about how to keep your business going through these hard times, how to make your brand stand out.

Our radio division could no longer do concerts. We couldn't have mass crowds. They created a series called Uforia Hangout Sessions. Instead of having these concerts, they took these incredible singers and songwriters and had private interviews with them. It went over really well. We're going to keep it going because their fans loved it.

COVID forced us to reinvent ourselves in different ways, just like every company in the world. But what we found was we could still be delivering content. We never stopped being on the air.

B+C: How is the Univision group setting itself up for success down the road?

DK: I've been at the company three years. After the first year, what I realized when I was



evaluating our content was that we didn't have enough digital content builders. We had to solve a problem. We reached out and took a look at where the strong bilingual communication majors are. Right there in our own backyard, in Miami, is Florida International University. Our general manager of our Miami station, Claudia Puig, happened to be on the board. We set up a meeting with Florida International University and created a program called STEP, Student Training Employment Program. We went after seniors and grad students in their last semester that were bilingual, that were communications or journalism majors. Then we let the school pick 20 students per semester in a three-semester program, so over the course of a year it's 60 students. We brought those 20 students in and created a destination location in one of our facilities.

Right in the middle of the first semester we had to have them all at home, but it still worked. Everyone got a laptop. They got a camera light kit, a mini tripod, for their iPhone.

We tied the curriculum with the school to what our needs were, so that we could have the students doing digital content for us, creating new video stories, expanding on existing stories, writing for our websites, writing for our apps, taking news stories and breaking them down into social snackables.

We were able to amp up in the digital content, and we created a gateway for hiring new talent. It's a win-win all the way around because not only did we hire some of them, some of them have gone to Telemundo. We are basically building the content drivers and providers for the future that are bilingual. It's worked very, very well.

B+C: Tell me about the group's acquisitions.

DK: It's happening at 5 p.m. on Dec. 31. We had a JSA [joint sales agreement] where we owned Tampa, Orlando and Washington, D.C., but we had a contract with Entravision for them to manage those markets and pay us a little bit of the fee. That contract expires Dec. 31, so we are in the process of acquiring three stations. Orlando and Tampa, along with our Miami station, are going to give us a really big footprint, especially for political, in Florida. Washington, D.C., is a great opportunity to put our best foot forward for all the politicians that want to have an understanding of who we are, how we tell our



These viewers depend on us in a much-stronger relationship than probably an English-language company, because there's not as many choices.

stories and what we represent. It's a lot, but we're very excited about it.

B+C: What drew you to Univision three years ago?

DK: Vince Sadusky was the CEO at the time. I worked for him at LIN and then at Media General. I worked for Vince for almost 15 years. We built an entire division for digital at the time. We built brands and we built community outlets. All the things that I had done, Vince basically said, "I want you to come here and take a look at doing the same thing for Univision."

When I looked into Univision, I was surprised that in all the major markets that I had ever worked in, we had never considered them a competitive player. I met a number of the department heads and what I found was an incredibly passionate group of people that believed in their mission. I hadn't seen that in a company in a while, and so, I was in.



Javier Diaz reports for WLTV, Univision's station in Miami.

B+C What else are you proud of in terms of Univision in 2021?

DK: I'm really proud of our community program that we're extending. With such a reliance of the community on us for communication, for audio and digital and television, we have a program we rolled into one called Contigo, which means With You. Our message is, we are going to respond to what's happening in your community in the news with something that is a solution, so that we are sought after and we are recognized and that trust gets built. We see what's happening, we're there for you.

The Christmas season, we always see a lot of home fires. We're going to be prepared this season. We'll be out in the community handing out smoke detectors.

The Hispanic population, and some of the African-American population, is not taught as much about water safety. In every one of our markets, there are tons of swimming pools, or we're near oceans and the Gulf. The number of drownings is ridiculous. This year, we started a program that we'll repeat every summer. We call it the Safe Water Campaign. It was a really active campaign to not just teach them about water dangers, but also to provide opportunities to find businesses that sponsor free swim lessons. We also handed out 16,000 lanyards. They had a whistle. The front said, 'I'm watching the kids now.' On the back it had, in English and Spanish, the five things you need to really be paying attention to before you let anybody go in the water.

B+C: What are you watching for fun these days?

DK: I'm watching a lot of *Fixer Upper* and real-estate shows. I watch our Latin Grammys. My favorite show on our air is *The Rose of Guadalupe*. It's about a woman and it's about hope. It's perfect for me. It's absolutely perfect. ●

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STATION STANDOUTS

WHICH LOCAL TV players and programs did the best job of connecting with viewers and users in 2021?

Broadcasting+Cable has selected its annual Local TV Awards winners, celebrating the finest general managers, newsroom leaders and programming, among the many categories, at stations across the nation. It has been an eventful year to say the least in terms of local news. And none did a better job of connecting with their communities than our winners.

Awards are given to station personnel,

including general managers, news directors, anchors and meteorologists, and station programming, including breaking news coverage, investigative, late news and weather coverage.

Readers nominated station personnel and programming for the Local TV Awards this fall. Among the many winners, E.W. Scripps was named station group of the year, Chad Matthews, general manager of WABC New York, got best large-market GM, and WWL New Orleans was picked for weather coverage. The winners share what they did to stand out in 2021, and how they got closer to their viewers in this trying year.

Scripps Stations Find Success on the Rebound

Company's local media group focused on safety, community while seeking out new ad categories

STATION GROUP OF THE YEAR: E.W. SCRIPPS



By Jon Lafayette
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Broadcast TV stations didn't simply return to normal in 2021, the year after the COVID-19 pandemic upended just about everything in their businesses and in their local markets.

"As I look back on the year, it was really about helping our communities," said Brian Lawlor, president of local media for E.W. Scripps Co., the Broadcasting+Cable Station Group of the Year for 2021. "I think we never lost sight of that."

While Scripps as a company expanded its national network business, its stations were dedicated to helping

2021
LOCAL TV
AWARDS
STATION GROUP
OF THE YEAR

viewers navigate through a challenging year. The pandemic was still an issue and stations had to dispense news about vaccines and masks as the information from sources including the Centers for Disease Control and the White House changed almost daily.

The pandemic affected viewers at home and the people who work for Scripps, Lawlor noted. "Every decision we made was about the safety of our employees," Lawlor said. At this point, only about 40% of the company's workers are back at their desks. "In this new normal, there's a much higher level of flexibility because our people do great work and create immense value working remotely."

Among those reporting to work daily at the stations are many people involved in

newscasts, in front of and behind the camera.

COVID also had an impact on local enterprises and Scripps started up an initiative called The Rebound, designed to help those businesses find new ways to serve customers and staff up as the economy rebounded.

One of Scripps's programs helped local businesses declare "We're Open." Another announced, "Workers Wanted." Each station's website has a page dedicated to The Rebound where news stories about local business and other tools and resources can be accessed.

The Rebound earned Scripps a 2021 Service to America Award from the National Association of Broadcasters.

Thinking Outside the Car

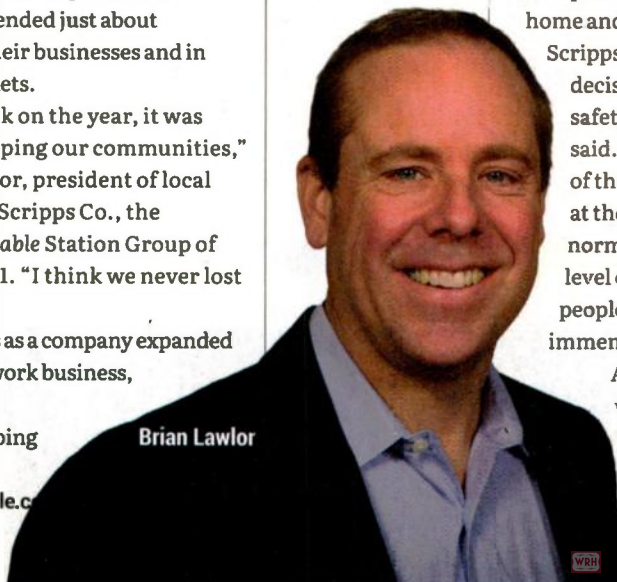
With automobile dealers — local TV's biggest spenders in normal times — largely in park during the pandemic, Scripps stations managed to generate new business from more than 1,000 new accounts, even though salespeople were unable to call on their clients and prospects in person.

"Who would have thought we'd tell our salespeople to stay home and stop visiting their customers and we'd get record results," Lawlor said. "And yet here we are."

Looking ahead to 2022, Lawlor expects Scripps stations to have a role in helping traditional businesses, like auto dealers, find new ways to do business as the pandemic recedes.

He is also expecting record political spending during the 2022 midterm elections. Scripps has stations in Arizona, Florida, Nevada, Ohio and Wisconsin, where there will be U.S. Senate races, and in eight states where there's an election for governor.

Reporting and fact-checking will be important in the election cycle to help people make their own decisions and TV stations will do their part in uniting viewers, Lawlor said. Over the last few years, "communities have been pulled apart," he said. "I think we can play a role in bringing them back together." ●



Brian Lawlor

Chad Matthews Keeps WABC On Top in Largest Market

Kept ABC's New York station humming, and staffers safe, during a challenging news year

CHAD MATTHEWS,
WABC NEW YORK (ABC)



By Michael Malone
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Chad Matthews moved into the top job at WABC New York in February, and has made his mark. He knew the station well, starting there in 2000, departing in 2012 and coming back as news director in 2017.

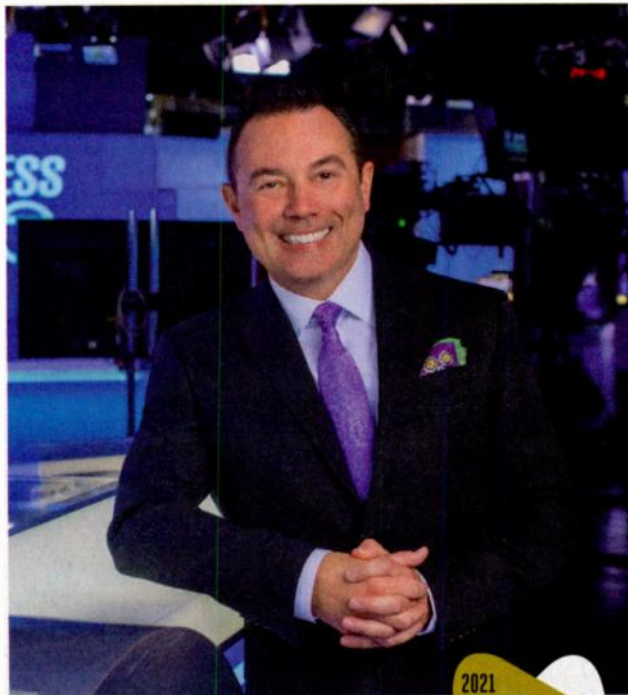
WABC is a beast, and Matthews has inspired his staff to stay in beast mode. He's pushed the newsroom to deliver standout reporting the competition does not have. He modernized operations and got WABC humming on digital.

In October, WABC's Eyewitness News picked up 17 New York Emmys, including trophies for Overall Excellence and News Excellence.

"Chad is an exceptional talent who has long distinguished himself for his forward-thinking approach to content creation, modernization and operational excellence," Debra OConnell, former WABC general manager and now president of networks for Disney Media & Entertainment Distribution, said.

WABC has covered the city that never sleeps while its GM hustles to keep ABC7 staffers safe amidst COVID. "These were truly unprecedented times," said OConnell of the pandemic's early days, "and he absolutely rose to the challenge in every way."

Crime stories and fires don't get a lot



2021
LOCAL TV
AWARDS
GENERAL MANAGER
OF THE YEAR,
MARKETS
1-25

of airtime on ABC7 unless they touch on a greater public safety issue. "We had already made the shift to producing more impactful content before the pandemic," Matthews said. "When we were responsible for providing life and death information as the country's first epicenter, it solidified our decision to make even more."

WABC has a data journalism team and a race and culture reporter. Both contributed to the ABC group project *Our America*, which included a study on racial equity in the major U.S. cities, including New York.

In June, WABC produced an eight-candidate mayoral debate, which shifted from virtual to in person a week

before the event. In the fall, reporters did a deep dive on New York Police Department officer disciplinary records dating back a couple of decades, and revealed that the vast majority of complaints don't lead to disciplinary action. "We always look to add that data piece and put stories in context," Matthews said.

For the 20th anniversary of Sept. 11, WABC produced the 53-minute documentary *Eyewitness to 9/11: Behind the Lens*. That can be streamed on Hulu. "It's great for the people who produce content, to see their amazing work end up on a national streaming service," Matthews said.

Matthews encourages WABC staffers to take the fight to the competition every day by doing a superior job of serving viewers. "I tell them it's a fight to stay No. 1," he said. "They do that every day by covering the right stories, going for exclusive angles, and serving our diverse communities."

Standout department heads at WABC have made Matthews's transition to GM mostly seamless, he said. "Because I'm surrounded by incredible leaders, I can't say that's a heavy lift," he said. "I've always been fascinated by the opportunity to learn more and continue to gain more experience."

OConnell said WABC has the right person in charge. "Chad has a true passion and exuberance for creating high-quality, impactful and essential programming," she said. "Most importantly, he is the ultimate collaborator who understands how to instill, grow and nurture that enthusiasm within his team." ●



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Iconic Network Award

NBCU Local Goes Where Viewers Are

Group gets aggressive with OTT initiatives

NBCUNIVERSAL LOCAL

NBCUniversal Local is B+C's Multiplatform Broadcaster of 2021 thanks to the group's relentless strategy in putting the group's local content in front of users on the move. That includes stations' over-the-top newscasts, local outlets working with streamer Peacock, and young-skewing network NBCLX.

Between NBC and Telemundo stations, 20 have launched over-the-top newscasts, and the number is growing. WNBC New York, for one, premiered a 10-minute daily digital newscast, *News 4 Now*, in April. Users access it on WNBC's Roku and Apple

TV channels and the station app.

Also in 2021, owned stations' content became available on Peacock via what the group calls "playlists," available through Peacock's News tab.

The year began with NBC's regional sports networks, including ones in Chicago, Philadelphia and Washington, joining the Local group. Increased collaboration with their station partners allows the group to super-serve audiences in these markets, often in multiple languages. TV content aside, the RSNs offer users 20 sports podcasts.

"We are collaborating in a way that is critical to our future," said Lora Dennis, NBCUniversal Local executive VP, "and brings

2021
LOCAL TV
AWARDS
MULTIPLATFORM
BROADCASTER



out the best in what our stations can do."

In July, NBCUniversal Local redesigned its NBC- and Telemundo-station mobile apps, adding Fire TV. A "smart radar" weather feature automatically presents the closest radar source. Live radar is available on the apps throughout the country. "You have better weather information if you have live radar," said Valari Dobson Staab, NBCU Local president.

Dignet NBCLX grew its daily live hours from four to six, and added Xumo and Samsung TV. Matt Goldberg, NBCLX VP of content strategy, spoke of "reinventing the idea of what a newscast is." Hosts don't wear ties or sit at desks, and speak in conversational tones. "The whole idea is to bring the viewer into the space and make them feel a part of the conversation," he said.

Revenue at OTT sales platform NBC Spot On tripled this year. "All our digital products feed into Spot On," said Staab. "It gives advertisers an easy way to buy them." — Michael Malone

WKMG's Newsroom Chief Is Results-Oriented

Station vet McGinley seeks out vital info

ALLISON MCGINLEY, WKMG ORLANDO (GRAHAM MEDIA GROUP)

Allison McGinley, who joined WKMG as an intern in 1993, is wholly focused on delivering timely and at times vital information to viewers, and users, on all platforms. That includes franchise Make Ends Meet, which launched as COVID-19 took over last year, set up to help unemployed people receive the benefits due them.

Florida's Department of Economic Opportunity snafus persisted in 2021, and Make Ends Meet has helped return more than \$2 million to those who rely on the funds, much of that this year. It is a news

segment, a section on the website and a weekly newsletter. McGinley called it "a culmination of what we do" — investigative journalism, community service, nudging lawmakers to make changes.

"That's what we're here for," she said.

WKMG launched Solutionaries this year, an OTT program with a problem-solving focus. Under McGinley's leadership, a dozen WKMG staffers hatched the first episode, on law enforcement, in June, and the second, on affordable housing, in September. The rest of the Graham Media Group stations will work off the template to create their own Solutionaries programming, suitable for both digital snacking and longer-term viewing. "It really gives some tangible answers that

2021
LOCAL TV
AWARDS
NEWS
DIRECTOR



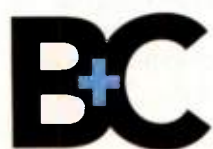
are actionable," said Jeff Hoffman, WKMG VP/general manager.

WKMG's "Getting Results" news has emerged as a factor in super-competitive Orlando. The station has seen aggregate news ratings points climb 6% in 2021. WKMG's ClickOrlando.com had 18 million users in 2019, and 47.5 million year to date in 2021. Before McGinley took over as news director in 2015, the website "did not register," according to Hoffman, who said his news director's work ethic is "unmatched."

With 28 years at the station, McGinley understands what makes Orlando unique among TV markets. She was named chair of RTDNA this year. Dan Shelley, executive director, called McGinley "the perfect leader" for RTDNA based on "her passion for the industry, her compassion for journalists still facing unprecedented challenges, and her clear vision for what we need to do to make broadcast and digital journalism better for the public we serve." — Michael Malone

Congratulations to
NBCUniversal Local
for being honored as
**B+C's 2021 Multiplatform Broadcaster
Of The Year**

And to WNBC's
Bruce Beck
for being honored as
B+C's 2021 Sports Anchor Of The Year



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KXAN's Robert Hadlock Weathers the Storm

From devastating weather to COVID-19, Austin anchor offers a calming presence

2021
LOCAL TV
AWARDS
LOCAL TV
ANCHOR



ROBERT HADLOCK,
KXAN AUSTIN (NEXSTAR)

Robert Hadlock, a field reporter turned anchor turned 30-year news institution in Austin, has long filled a role of respected, reliable and trusted source. Those qualities are important in times of pandemic and other crises. In February, when a devastating ice storm paralyzed the Texas capital, Hadlock anchored hours of wall-to-wall coverage on KXAN over several days, providing a

calm, authoritative presence amid the crisis, station colleagues say.

His journalistic skills were put to the test when KXAN hosted a town hall event with community leaders about a ballot proposition over police funding and staffing. His strength in asking clarifying questions and pressing for answers was particularly valuable in a live town hall about the spike in the delta variant in central Texas. With his live interviews, Hadlock helped viewers get important details about how local leaders and health experts were responding to the spread.

Since joining KXAN in 1990 he has covered tornadoes, hurricanes, papal pilgrimages and national conventions, and he was on hand for the tragic end of the Branch Davidian standoff outside Waco in 1993. This year, Hadlock hosted Nexstar's coverage of Gov. Greg Abbott's State of the State address, setting the stage for the first such address outside of the Capitol. — Kent Gibbons

A Familiar Face With Vital Information

WPTZ's Tom Messner is a local icon in a town reliant on accurate forecasts

TOM MESSNER,
WPTZ BURLINGTON (HEARST TV)

Weather is important everywhere but most certainly in Burlington,

Vermont, where Tom Messner covered it for nearly 31 years. In September, he announced he would retire in November, inspiring much local hoopla, including the mayor of Burlington surprising Messner during a remote segment at an ice cream store

by declaring "Tom Messner Day." Messner joined NBC5 in 1990, becoming a beloved and respected chief meteorologist on the early evening, 10 and 11 p.m. newscasts. In 2016, he was inducted into the Vermont Association of Broadcasters Hall of Fame.

"It is nearly impossible to measure the impact Tom Messner has had on our communities," WPTZ president and general manager Ryan Rothstein said. "He's been a constant, welcome face on television screens in homes across our region for more than three decades, providing reassurance and



2021
LOCAL TV
AWARDS
METEOROLOGIST

comfort during countless severe weather events, flashing his signature smile that lit up every newscast and every community event that he was a part of." — Kent Gibbons



KCRA reporter Brittany Hope

KCRA SACRAMENTO (HEARST TELEVISION)

KCRA SACRAMENTO HAS in the past two years deftly covered the massive Northern California wildfires. KCRA's coverage has led to news dominance, Hearst TV said. Per the May sweeps, its 6 a.m. newscast delivered almost three times the households of the nearest competitor. Fire coverage requires long travel

hours done by experienced teams with assets like live copters. KCRA president/GM Ariel Roblin said broadcasters often are the first to show homeowners what has happened to their very street. "It's heartbreaking work, but sometimes when your community needs you the most it's at the hardest of times," she said, "and we're honored to be there for them." — KG



Bruce Beck

BRUCE BECK, WNBC NEW YORK (NBCUNIVERSAL LOCAL)

WITH 25 YEARS in New York, Bruce Beck is lead sports anchor at WNBC and host of Sunday-night show *Sports Final*. This year saw Beck increasingly move beyond the final few minutes of the newscast, finding the human interest in the sports figures he covers. He's about much more than scores and highlights.

"Bruce is always thinking, and he thinks beyond sports," said Amy Morris, WNBC VP of news. "He becomes so emotional and is

so invested in almost every story he tells."

Beck has racked up nine New York State Sportscaster of the Year awards, given out by the National Sports Media Association. He has covered seven World Series, six Super Bowls, the NBA Finals, Stanley Cup Final, U.S. Open tennis, the NCAA men's basketball Final Four, the Kentucky Derby and nine Olympics.

Said Morris, "Heart, passion, professionalism and preparation — that is Bruce Beck." — MM

INVESTIGATIVE REPORT

WUSA WASHINGTON (TEGNA)

THE NEWS STAFF of WUSA9 made a mission out of comprehensively covering the Jan. 6 breach of the U.S. Capitol, a decision the staff made collectively on that day and has devoted intense energy toward ever since, Eric Flack, chief investigative reporter at WUSA, told B+C/MCN. Led by news director Kathy Reynolds, WUSA has published more than 1,000 online stories about the Capitol riot, collectively viewed more than 8 million times. On YouTube,

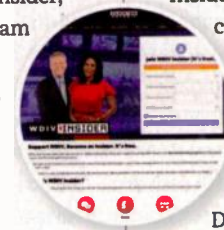


WUSA9's top 20 Capitol riot videos garnered a combined 10 million views in the first 10 months. The station even launched "Capitol Breach," a twice-weekly newsletter with the latest developments. More than 5,000 people have subscribed, with an average open rate of more than 30%. — KG

STATION WEBSITE

WDIV DETROIT (GRAHAM MEDIA GROUP)

WDIV'S CLICKONDETROIT.COM might be a model for local TV news. The website delivers breaking news, weather and livestream content while building deeper ties to loyal viewers through WDIV Insider, a free membership program that offers exclusive content, deals and offers. Begun in May 2020, the Insider program had 92,000 members as of December 6 and helped ClickOnDetroit dominate



Comscore ratings in Metro Detroit throughout 2021, WDIV said. Team members created a library of local COVID data and created a text-based tipline that helped at least 2,000 people access vaccines. Broadcast and digital teams worked together on a TV special featuring questions and survey responses from WDIV Insiders. The ClickOnDetroit.com team is led by Ro

Coppola, Dave Bartkowiak and Ken Haddad with support from news director Kim Voet, retired general manager Marla Drutz and current general manager Bob Ellis. — KG



(From l.): KIRO's Ranji Sinha, Michelle Millman, Nick Allard, Linzi Sheldon, Lauren Donovan and Tracy Taylor.

KIRO SEATTLE (COX MEDIA)

KIRO'S MORNING NEWSCAST hit No. 1 in the Seattle market from 4:30-7 a.m. in November, which had happened before but "it's the first we won at 6 o'clock in a while," general manager Pat Nevin said. With rivals like KOMO (Sinclair Broadcast Group), KING (Tegna) and KCPQ (Fox), it's a tough horse race in the morning, and news director Tara Finestone thinks the local roots for anchors led by Michelle Millman, Nick Allard and Linzi Sheldon are "one of our strengths." It's a "smart newscast," Finestone said, one that will break investigative stories in the 6 a.m. hour and that draws some of the strongest digital engagement of the day from 7-8 a.m. She said coverage of protests and of the pandemic were highlights of 2021. "It was on our morning show when the vaccine arrived," she said. —KG



KMGH DENVER (SCRIPPS)

KMGH HAS SHOWN real hustle in upping its 5 and 6 p.m. news. Key has been the 360 franchise, which sees the E.W. Scripps-owned ABC affiliate, known as Denver7, break down a complicated issue from varied perspectives. The idea was hatched a few years ago when KMGH news professionals visited viewers at home and asked what they wanted to see in the news. Scripps is rolling out 360 to other stations in the group.

KMGH set out to go deeper in its coverage, and added more positive stories to the mix. "We're not chasing commodity news," said news director Holly Gauntt. "We're looking for stories that impact people's lives."

KMGH is up 43% in viewers 25-54 at 5 and 6 p.m., November 2020 to November 2021. With Anne Trujillo and Shannon Ogden anchoring, it has moved into the No. 2 early evening slot. —MM



'5 EYEWITNESS NEWS NIGHTCAST,' KSTP MINNEAPOLIS (HUBBARD BROADCASTING)

"IT'S A WORK in progress, still," Kirk Varner, news director at Hubbard Broadcasting's KSTP in Minneapolis said of NightCast, the 10 p.m. newscast that emerged in the early-pandemic spring of 2020, trying to change from the usual "machine-gun style." NightCast leads with the weather and then airs fewer stories than before, letting them run a bit longer, going deeper into George Floyd or other persistent issues, Varner said. He said the change has not been a huge ratings success but there is a core viewer base that is loyal (lasting longer than a quarter hour) and growing.

"We really like the broadcast, we think it's different and unique," he said, praising Hubbard for sticking with it. —KG



'ON THE RED CARPET' KABC LOS ANGELES (ABC)

KABC'S *On the Red Carpet* featured star-studded programming at the CMA Awards and the American Music Awards, the specials airing throughout the ABC group and on many affiliates. But with glitzy awards shows not happening as frequently due to COVID, the show pivoted, shining a light on diversity in entertainment with multiplatform segment "Oscar Voices." Stories looked at how the disability community is changing Hollywood, film *Judas and the Black Messiah*, with an all-Black producing team, and *Sound of Metal*, which had a trio of Mexican sound engineers.

"As we prepared for the Oscars, we aimed to place a bigger focus on diverse storytellers, figures and individuals working behind the scenes," said Adrienne Anderson, VP of programming, marketing and content development, KABC. —MM

WEATHER COVERAGE

WWL NEW ORLEANS (TEGNA)

ON THE MORNING of Saturday, August 28, WWL New Orleans began round-the-clock coverage of Hurricane Ida. Wall-to-wall coverage would last until the storm's passage Monday night.

WWL sent reporters and anchors across the affected areas and worked with United Way on relief efforts that, to date, have resulted in \$2.5 million in cash and \$1 million in in-kind donations, the Tegna-owned station said in November.



WWL reporter
Mike McDaniel

WWL said it was the only station to broadcast continuously as the storm approached, as it hit and during the hours and days afterwards. Continuous broadcasts lasted 57 hours, and the station racked up nearly 19 million video views on its website and YouTube channels.

WWL's investigations into extensive power outages and the utility's actions before and after the storm have drawn scrutiny from state regulators. WWL also followed up by producing a special newscast measuring the recovery on the one-month mark of Ida's landfall. —KG

TEGNA
salutes our own

Bruce Cummings

Vice President,
Media Operations, TEGNA,
and President and
General Manager,
KIII-TV, Corpus Christi,
Texas

Broadcasting & Cable's 2021 General Manager of the Year, Markets 51+

Congratulations, Bruce, on an impactful
38-year career in local media. Your vision
and dedication have been invaluable to all of us
at TEGNA. Thank you.



TEGNA

SHINING A DIVERSE LIGHT ON THE TV INDUSTRY

NAMIC honors 12 inclusion-minded execs as Next Generation Leaders and Luminaries for 2021

The National Association for Multi-Ethnicity in Communications is celebrating its 2021 class of Next Generation Leaders and Luminaries, a group of industry executives who've made indelible marks within their companies and in the industry at large.

The group of 12 honorees was recognized October 6 at NAMIC's virtual Annual Awards Ceremony, part of the industry's annual Diversity Week events.

The Next Generation Leader Awards are NAMIC's top industry honor, recognizing four individuals who have distinguished themselves as thought leaders, trendsetters and change agents, and have actively worked to advance multi-ethnic diversity in the industry by educating, advocating and empowering people and organizations. B+C/Multichannel News partners with NAMIC in annually saluting these individuals who are making a difference in the media industry.

THIS YEAR'S NEXT GENERATION LEADERS ARE:

- Rhonda Crichlow, senior VP, chief diversity officer, Charter Communications;
- Rob King, senior VP and editor at large, ESPN Content;
- Joiava Philpott, senior VP, law and policy,

Cox Communications; and

- Jessica Prois, editorial director, NBC Asian America, NBC News Digital.

The Luminary Awards honor up-and-coming leaders with the potential to be tomorrow's movers and shakers. They demonstrate strong leadership skills and embrace NAMIC's mission by working to advance multiethnic diversity.

THIS YEAR'S LUMINARIES ARE:

- Rosetta Ellis-Pilie, VP, talent development and negotiations, ESPN;
- Gregg Fujimoto, senior VP, field operations, Charter Communications;
- Karen Horne, senior VP, equity and inclusion programs, WarnerMedia;
- Raina Kelley, VP and editor-in-chief, *The Undefeated*, ESPN;
- Nikki Love, VP, development and production, ALLBLK, AMC Networks;
- Samata Narra, senior VP, equity and inclusion, content, WarnerMedia;
- Manoj Shamdassani, VP, programming and brand partnerships for News 12 Networks, Altice USA; and
- MyKhanh Shelton, senior VP, equity and inclusion, workforce, WarnerMedia.

For more on this year's honorees, read the profiles that follow. ●

NEXT GENERATION LEADERS

Rhonda Nesmith Crichlow
Senior VP and Chief Diversity Officer, Charter Communications



As a member of Charter's executive leadership team, Rhonda Crichlow develops and manages the Stamford, Connecticut-based MSO's diversity and inclusion (D&I)

strategy, including its D&I Center of Excellence. In 2019, her portfolio was expanded to include leadership of Charter Community Impact, which encompasses the company's strategic philanthropic investments and volunteer initiatives involving more than 95,000 employees.

Prior to joining Charter, she worked at Novartis Pharmaceuticals, where she was VP and head, U.S. Diversity & Inclusion, president of the Novartis U.S. Foundation and a member of the Innovative Medicines Executive Committee. She joined Novartis in 2006 as executive director, philanthropic and community development. Under her leadership, Novartis was recognized by DiversityInc as a leading company for D&I in 2014 and 2015.

An attorney who practiced law in Philadelphia and Washington, D.C., earlier in her career, she was involved in several landmark class-action racial discrimination lawsuits brought by African-American farmers and also worked as a corporate tax attorney. She served as a clerk for U.S. District Court Judge Ronald L. Buckwalter. She holds a bachelor's degree from George Washington University, a master's of public policy from Duke University and a law degree from the University of Virginia.

"I am honored to receive this recognition from NAMIC, and I will work earnestly to continue opening doors and empowering emerging leaders in our industry," Crichlow said.

Rob King

Senior VP and Editor-At-Large, ESPN Content



Rob King is responsible for ESPN's overall journalistic direction, working closely with leaders across ESPN Films, original content, digital content, social media, multiplatform journalism and storytelling and global content. Named to his current post in March 2020, he advises ESPN's senior leadership team on editorial issues and leads ESPN's Inclusive Content Committee.

King joined ESPN in 2004, previously serving

as senior VP, original content, focusing on longform storytelling and enterprise journalism. His content portfolio included ESPN Films, the 30 for 30 series and ESPN Plus original series; domestic and international longform journalism, including ESPN The Magazine, *The Undeclared*, *espnW*, *E: 60* and features; and ESPN's investigative journalism unit and newsmagazine series *Outside the Lines*. He also served as senior VP, *SportsCenter* and news, and oversaw all global and digital content from 2007 to 2014.

Originally a newspaper journalist, King worked at *The Philadelphia Inquirer*, the *Louisville Courier-Journal*, the *Courier-Post* in Cherry Hill, New Jersey, and the *Commercial-News* in

Danville, Illinois. He is a graduate of Wesleyan University and the inaugural class of Penn State University's School of Communications. He is a past Pulitzer Prize judge; a member of the Associated Press board of directors; the National Sports Journalism Center's advisory board; the Poynter Institute's National Advisory Board, where he is chair; and the board of the Center for Investigative Reporting.

"NAMIC's mission to empower BIPOC leaders has enriched not only our industry, but also our society," King said. "So I am breathlessly honored to count myself among those who have been recognized by NAMIC for our commitment to our colleagues and to this incalculably essential work."

Joiava Philpott

Senior VP, General Counsel, Cox Communications



Joiava Philpott joined Atlanta-based cable operator Cox as senior VP and general counsel after serving as general counsel at Astro Turf LLC, a prior stint at Cox as VP, government affairs and after working as assistant general counsel at KMC Telecom. Philpott began her career in the city of Atlanta's Law Department as a telecommu-

nications and cable law adviser.

She has served in a variety of leadership and board roles on such nonprofits as the American Corporate Counsel Association, NAMIC, the Federal Communications Bar Association and the Georgia Campaign for Adolescent Power & Potential. Philpott has been recognized by *Black Enterprise* magazine, *Diversity & the Bar* magazine and *Cablefax*.

She holds a law degree and an MBA from American University and a bachelor's degree in business management from Hampton University. She completed executive

development programs at Harvard University's John F. Kennedy School of Government, the WICT Betsy Magness Leadership Institute and the NAMIC Executive Leadership Development Program with the University of Virginia Darden School of Business.

"Promoting diversity and inclusion is part of my DNA as a leader and is a top business priority," Philpott said. "It has become ingrained into my leadership ethos. To be recognized for something as meaningful to me as my primary expertise as a business and legal executive is truly humbling."

Jessica Prois

Senior VP and Chief Diversity Officer, Charter Communications



Under the direction of Jessica Prois, NBC Asian America has become the fastest-growing vertical on NBCNews.com. Prior to joining NBC News, she launched HuffPost Asian Voices and served as the section's executive editor.

Prois's work has appeared in such outlets as *New York* magazine, National Public Radio, *Elle* and more. She was the recipient of a S.I. Newhouse journalism fellowship and a Johns Hopkins/Gates Foundation fellowship.

"I'm honored to receive an NAMIC Next Generation Leader award," Prois said. "I feel so lucky to have the privilege of telling the wonderfully diverse stories of our community, and my commitment is and always will be to our readers at NBC Asian America."

LUMINARIES

Rosetta Ellis-Pilie

VP, Talent Development & Negotiations, ESPN



Rosetta Ellis-Pilie leads the day-to-day efforts of ESPN's Talent Office, responsible for hiring, developing and guiding the commentator team, negotiating contracts and collaborating with ESPN departments and external contacts.

A U.S. Army veteran who served in Operation Desert Storm, Ellis-Pilie graduated from Seton Hall University. She is a graduate of the University of Virginia School of Law and the NAMIC Executive Leadership Program Class XIV.

"I am honored to be recognized and will continue the endeavor to advance NAMIC's goals as our ESPN team develops, advocates for and empowers a diverse group of on-air talent," Ellis-Pilie said.

LUMINARIES

Raina Kelley

VP and Editor-in-Chief,
The Undeclared, ESPN



Since May 2021, Raina Kelley has set the editorial direction, policies, oversight and strategy for *The Undeclared*, ESPN's multiplatform content initiative exploring the intersec-

tion of sports, race and culture. She succeeded launch editor Kevin Merida after serving as managing editor for five years.

As managing editor, Kelley steered *The*

Undeclared's content expansion efforts across Disney, including the "Music for the Movement" series with Hollywood Records, *The Undeclared Presents: Hamilton In-Depth* with Kelley Carter on Disney Plus and other partnerships. She leads ESPN's Black History Always initiative, which highlights the contributions of African-Americans through long- and short-form storytelling across media platforms beyond Black History Month. Her work earned *The Undeclared* awards from the AP Sports Editors and the National Association of Black Journalists' Salute to Excellence, among others.

Kelley joined ESPN in 2011 as a senior editor at ESPN *The Magazine*, rising to deputy editor. She also worked at *Newsweek/The Daily Beast*

from 2003 to 2011, where she wrote a column on American culture, race, gender and politics. There, she won the 2010 Newswomen's Club of New York Front Page Award for a package titled "The Beauty Advantage." She graduated from Yale University in 1992.

"I sincerely thank NAMIC for inducting me into this year's Luminaries class," Kelley said. "The NAMIC Executive Leadership Development Program already gave me so much, including clarity and precision of my mission and goals in a safe and exhilarating environment. I am honored and grateful for this award and will continue to make diversity and inclusion the foundation of everything we do at *The Undeclared* and ESPN."

Karen Horne

Senior VP, Equity and Inclusion Programs, WarnerMedia



Karen Horne is a senior executive with 20 years of entertainment industry experience who has been recognized as a diversity and inclusion pioneer and pipeline-builder.

She joined WarnerMedia in 2020 after serving as senior VP, programming, talent development and inclusion at NBC Entertainment and Universal Television Studios, where she was responsible for overseeing

primetime diversity efforts both in front of and behind the camera for NBC and Universal Television.

She also served as director, creative affairs at IDT Animation and designed, implemented and oversaw Nickelodeon's Writer Fellowship Program. Horne also was a director of writer development and special projects and studio liaison for the Walt Disney Studios Fellowship Program at Walt Disney Network Television. She served as director, West Coast, for the Black Filmmaker Foundation in Los Angeles.

Horne also worked at HBO in Los Angeles as a co-producer for the Emmy Award-winning

animated series *Spawn*. She worked as executive assistant to the president of ABC Entertainment and held positions at the network and at ABC Sports. She serves on the boards of Montclair State University's School of Communication and Media, USC's Annenberg Inclusion Initiative and The Alliance of Women Directors.

"Since its inception, NAMIC has been a true champion for the communication industry's multiethnic community," Horne said. "It is truly an honor to be recognized by an organization whose mission to educate, advocate and empower is so aligned with the work my team and I do at WarnerMedia."

Nikki Love

VP of Development and Original Production, ALLBLK, AMC Networks



Nikki Love oversees the expanding slate of scripted originals for streaming service ALLBLK (formerly Urban Movie Channel). Since signing on in January of

2019, she has executive produced such highly ranked shows as *A House Divided*, *Double Cross* and *Behind Her Faith*.

Love serves as a liaison between the streaming service for Black TV and film and its content creators throughout script development, production and postproduction.

She is the on-set executive for all original series, supervising such hits as *Craig Ross Jr.'s Monogamy*; *Stuck With You*; *Terror Lake Drive*; *For the Love of Jason*; *A Closer Look* and *Millennials*.

Before joining ALLBLK, Love was a producer of feature films, short films, web series and music videos. Notable projects included indie film *The Last Fall*, directed by Oscar winner Matthew Cherry; 2018 Sundance

Film Festival entry *A Boy. A Girl. A Dream*; multiple films for BET and the "Chloe x Halle: Warrior" music video for the soundtrack to *A Wrinkle in Time*.

She founded JNL Media, where she produced films for more than 10 years, and founded the industry networking organization REEL Ladies.

"I feel truly humbled and blessed to receive this year's award and to be included in such a powerful group of my peers," Love said. "I am not only honored to continue the mission of NAMIC but motivated to carry the torch and make an impact in our industry."

Samata Narra

VP of Enterprise Inclusion, Content Strategy, WarnerMedia



Samata Narra is responsible for building innovative tools and global systems across WarnerMedia to facilitate the advancement of diversity in its

storytelling. She recently joined from Fox, where she was senior VP of comedy

development and current programming.

At Fox, Narra developed and oversaw live action and animated comedy series, including *The Last Man on Earth*, *Brooklyn Nine-Nine*, *New Girl*, *Bob's Burgers* and *The Mindy Project*.

She also spent a part of her career at Fineman Entertainment and The William Morris Agency. While at Fineman, she developed *Lights Out* for FX and produced the Emmy-nominated documentary *Meet the Patels*.

She is on the board of Film2Future, a nonprofit providing equitable access to the

entertainment industry for underrepresented Los Angeles youth, as well as Colour Entertainment and South Asian Women in Entertainment (SAWIE). A native of Pikeville, Kentucky, Narra graduated from the Boston University School of Management.

"I feel incredibly honored to be recognized by NAMIC, an organization with such a longstanding commitment to building the next generation of leaders," she said. "I am looking forward to continuing the tradition as a leader at WarnerMedia."

MyKhanh Shelton

Senior VP, Enterprise Inclusion, WarnerMedia



MyKhanh Shelton is responsible for leading WarnerMedia's workforce and production safety initiatives and for working closely with the

human resources team and business units to create consistent measurements, practices and systems to increase the recruitment, retention and advancement of underrepresented groups.

In a previous role as senior VP, global

inclusion at 21st Century Fox, she led the company's diversity, equity and inclusion strategies and worked closely with business leaders to design initiatives to increase diversity and inclusion across its film, television, sports, news and digital portfolio. A central focus of the Global Inclusion Team's work was spearheading internal programs and external partnerships to increase diverse stories, portrayals, and representation in the entertainment industry, including the Fox Filmmakers Lab, the Fox Writers Lab, the Television Directors Lab, the Fox DP Lab (focused on female directors of photography) and the Fox Creative Lab: Taiwan. Shelton also led the development of a global strategy and roadmap for the creation of Colleague

Network and Resource Groups, which led to the successful launch of Fox Noir, APEX, Hola, Women@Fox, Fox Vets and Pride.

A graduate of UCLA and the University of California at Berkeley Law School, she began her law career at a firm before joining Fox as counsel, advancing to senior VP, Fox Group Legal. She is an international and Los Angeles board member of the nonprofit group Facing History and Ourselves.

"It is an honor to be recognized by an organization that is so highly respected and impactful as NAMIC is and has been for so many decades," Shelton said. "I am grateful to NAMIC for this recognition and even more so for their unwavering commitment to diversity in the communications industry."

Gregg Fujimoto

Senior VP, Field Operations, Charter Communications



Gregg Fujimoto is tasked with providing strategic and tactical leadership and oversight for Charter's Hawaii franchise. His mission is to build on and enhance the goal of providing Spectrum customers with best-in-class service. A graduate of the University of California at Berkeley, he began his career at Time Warner Cable.

Fujimoto is a fourth-generation Hawaiian. He is a member of the American Red Cross board, the Hawaii Chamber of Commerce Military Affairs Council, the Hawaii Department of Commerce and Consumer Affairs Broadband Assistance Advisory Council and Cable Advisory Committee, and a board member for the REACH after school initiative.

"NAMIC's mission to educate, advocate and empower multiethnic diversity mirrors my personal and professional ambitions," he said. "I am proud to support and enhance NAMIC's ambitions today and into the future."

Manoj Shamdasani

VP, Programming and Brand Partnerships, News 12 Networks



Manoj Shamdasani guides editorial coverage for news programming and specials across Altice USA's seven News 12 channels, which operate in its New York City-area Optimum territories. He also works with ad sales on sponsorship opportunities.

Shamdasani joined News 12 The Bronx and News 12 Brooklyn in 2013 as assistant news director before being promoted to news director. He has also worked in Pennsylvania and Singapore. He grew up in Hong Kong, where his dad made sure both Manoj and his sister watched ABC World News Tonight with Peter Jennings every evening, followed by the local news and weather.

"Diversity in the newsroom is paramount to the success of a news organization so they can best reflect the people, ideas and values of the communities that they serve," Shamdasani said. "It's an honor to be recognized as a leader in the field and an industry Luminary by NAMIC."

Honoring Hispanic TV's Power Players

Top execs, content pioneers honored at Summit's Hispanic Television & Video Awards

B+C/MCN Staff

The Hispanic Marketing Council, pioneering Hispanic ad agency Alma and Saturday night TV legend Don Francisco were three recipients of the Rafael Eli Awards at the Hispanic Television Summit, presented by Future's Broadcasting+Cable, Multichannel News and Next TV and produced by Schramm Marketing Group.

Also honored were Pluto TV, the Award for Corporate Leadership in

Hispanic Television winner, and actress Ana de la Reguera, winner of the Legacy Award for Outstanding Achievement in Hispanic Television, Talent. Estrella TV talent competition show Tengo Talento, Mucho Talento was honored with the Legacy Award for Outstanding Achievement in Hispanic Television, TV Program or Series.

Now in its 19th year, the Summit, which took place November 18 as part of Future's virtual Fall TV 2021 (Nov. 15-19), has become the most popular event of its kind. It's a place where producers,



programmers, researchers, marketers, brands, media buyers and investors meet with content providers from every platform.

A highlight of the summit, which was held virtually due to health and safety protocols, is the Hispanic Television & Video Awards. The program expanded in 2020 to add the Rafael Eli Awards, three additional honors for organizations and individuals who are pioneers of Hispanic TV and named for Eli, one of the summit's two co-producers, who died in 2020 from COVID-19 complications.

The event is also available on-demand by registering for free at FallTVEvents.com.

The Hispanic Television Summit also featured keynote interviews, presentations and panel discussions with leading executives. Topics included media and ad sales, audience metrics, brand marketing, programming (with a focus on election coverage and news), audience promotion, subscription marketing and content distribution. ●

HMC (Hispanic Marketing Council)

Rafael Eli Award for Pioneer in Hispanic TV, Media and Publicity



For the past 25 years, the Hispanic Marketing Council (HMC) has championed the Hispanic market in corporate boardrooms and advocated for increased investment in Hispanic marketing strategies — all while ensuring that experts with trusted Hispanic market knowledge are at the forefront of the discussion. Through its collective thought leadership initiatives and groundbreaking research, it has helped marketers gain understanding of Hispanic consumers, and its member firms have helped them achieve market share, increase revenue and grow profits by reaching and connecting with

them. The association has grown to represent more than 25,000 marketing, creative, research and media executives who have trusted and proven Hispanic marketing expertise.

HMC chair Gonzalo Del Fa (pictured) accepted the award. Del Fa is also president of GroupM Multicultural, which handles \$1 billion in billing from clients across all of the GroupM agencies: Mediacom, Wavemaker, Mindshare, Essence and mSix.

Alma

Rafael Eli Award for Pioneer in Hispanic Television, Creative Agency

Alma's team hails from 31 different nations, and together its members have fueled exceptional business growth with creativity that has earned the agency 23 Cannes Lions and 7 Effie Awards, as well as numerous One Show, Clio, ANA, and New York Festival awards. Alma has been named to Ad Age's prestigious A-List six times this decade and has earned "Agency of the Year" titles from El Ojo, El Sol, FIAP and USH Ideas, all while nurturing a culture of optimism, curiosity and collaboration from its offices in Miami, Chicago, San Francisco and Tallahassee.

"Diversity and inclusion, without addressing the marketplace from a more multicultural standpoint, may not be enough," said Alma co-president and chief operating officer Isaac Mizrahi, whose agency works with the likes of Pepsi, McDonald's and Netflix. "Conversely, multicultural marketing without diversity and inclusion may not happen as effectively as it could with a more diverse organization. The two go hand in hand, but they're not the same effort."

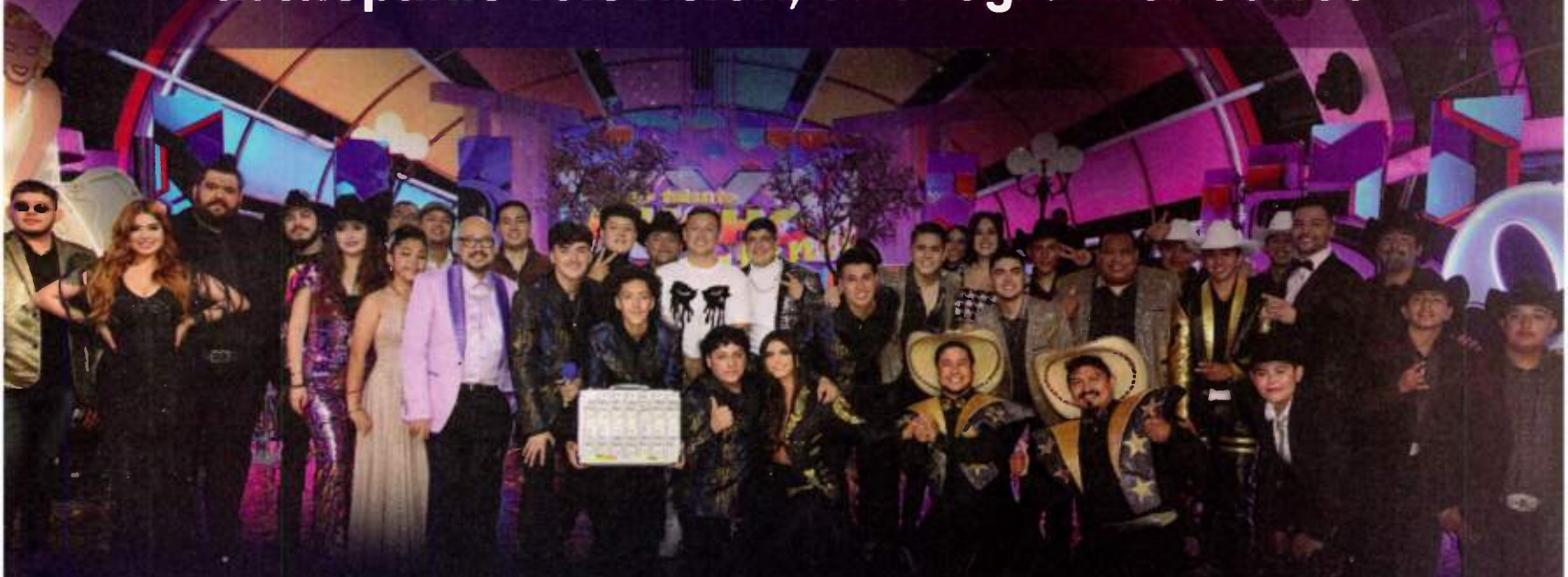
Alma creative chairman and CEO Luis Miguel Messianu (pictured) accepted the agency's award.



Legacy Award Winner



for Outstanding Achievement
in Hispanic Television, TV Program or Series



Thank you Broadcasting+Cable, Multichannel News,
Next TV and Schramm Marketing Group!



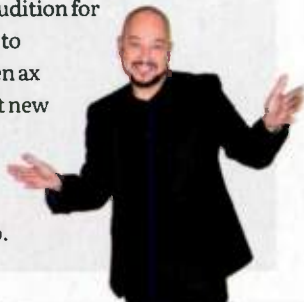
ESTRELLA TV

'Tengo Talento, Mucho Talento,' Estrella TV

Legacy Award for Outstanding Achievement in Hispanic Television, TV Program or Series

EstrellaTV's flagship talent competition series, *Tengo Talento, Mucho Talento*, kicked off its 25th season on Sept. 20. Mexican regional music superstar El Fantasma joined the panel of judges, which includes artist Ana Bárbara, producer and radio programmer Pepe Garza (pictured) and radio host Don Cheto. Hosting the show is regional Mexican music artist Luis Coronel, with Christy Garza, a disc jockey from Estrella Media's radio station La Raza in Houston, serving as the show's DJ.

Tengo Talento, Mucho Talento is the longest-running talent competition in U.S. Spanish-language TV history and originates from EstrellaTV's Burbank, California studios. Thousands of contestants from the U.S. and Mexico audition for the series, ranging from musical artists to dancers, magicians, comedians and even ax throwers, all vying to be named the best new Latin entertainment star. Contestants get special coaching sessions with some of Latin music's hottest recording artists in the U.S. and Mexico.



Pluto TV

Award for Corporate Leadership in Hispanic Television, Platform or Provider

The Hispanic Television Legacy Award for Outstanding Achievement is presented to individuals, programs or organizations in recognition of their career achievements that have raised the worldwide perception of, and respect for, the business of Hispanic Television.

This year's recipient, ad-supported streaming service Pluto TV, chose Cinco de Mayo to unveil an expanded and rebranded category of Spanish-language offerings tailored to U.S. Hispanics. The new Pluto TV en Español is a rebrand of Pluto TV Latino and now totals more than 45 Spanish-language channels, both linear and on-demand, across a variety of genres. "Our goal with Pluto TV en Español is to bring an authentic and artisan approach to the market," said Pluto TV en Español senior programming manager Cosette Molina, who noted that the specially-curated channels are "designed to reflect the rich tapestry that exists within the U.S. Hispanic community."

Tom Ryan (pictured), president and CEO of streaming at ViacomCBS and cofounder and CEO of Pluto TV, accepted the award.



Ana de la Reguera

Legacy Award for Outstanding Achievement in Hispanic Television, Talent



Award-winning actress Ana de la Reguera is one of the most influential artists of this time. She most recently starred opposite Dave Bautista and Omari Hardwick in Zach Snyder's blockbuster Netflix film *Army of the Dead* and led the cast of Universal's *The Forever*

Purge, the final installment of *The Purge* franchise set on the U.S.-Mexico border.

In 2019, she became a multi-hyphenate, creating and starring in her own series, *Ana*, one of only a handful of Latin actresses to have done so. The half-hour series, now in production on its second and third seasons, streams on Pantaya in the U.S. and runs on Amazon Prime Video and Comedy Central in Latin America. De la Reguera was named one of *People en Español*'s 25 Most Powerful Women of 2020.

Mario Kreutzberger, aka "Don Francisco," Presenter, CNN en Español

Rafael Eli Award for Pioneer in Hispanic Television



Mario Kreutzberger, also known as Don Francisco, was born in Talca, Chile. He is the creator and star of *Sábado Gigante*, which ran from 1962 to 2015, airing on Univision in the U.S. The show holds the Guinness World Record as the longest-running TV variety program.

Kreutzberger is widely recognized for his extensive travels around the world and his use of humor to unify cultures through his entertainment platform.

During his tenure at Canal 13 in Chile and both the Univision and Telemundo networks in the United States, he developed and hosted numerous fundraisers benefiting victims of natural disasters. Since 1978, his annual TELETON in Chile has funded 14 rehabilitation centers throughout the country and brought the needs of some 100,000 disabled children to the forefront. He is a UNICEF ambassador, a "Champion of Health" for the Pan-American Health Organization and a VP of the U.S. Muscular Dystrophy Association, which inspired him to create the Chile TELETON.

Kreutzberger's career has led to many honors, including a star on the Hollywood Walk of Fame, the Papal Benemerenti medal from Pope John Paul II, membership in the Television Academy's Hall of Fame in the U.S. and several honors in his native Chile.

He'll return to TV this year with *Don Francisco: Reflections 2021* on CNN en Español.

Spectrum Reach, Vevo, Gamut and Fox Win Advanced Advertising Innovation Awards

Campaigns used data, technology and creativity to drive results



By Jon Lafayette
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A campaign for a local auto dealer submitted by Charter Communications's Spectrum Reach unit won the inaugural Advanced Advertising Innovation Award for best campaign of the year.

Awards were also presented to Gamut for a campaign for footwear retailer Merrell for best use of data, Vevo's campaign for Credit Karma Money for best multiplatform campaign and Fox's effort for Pepsi Wild Cherry for best branded content.

The awards were presented November 18 at the Advanced Advertising Summit.

The **Spectrum Reach** campaign for Florida's **Palm Coast Ford** used TV and targeted media and achieved a strong return on ad spending while meeting the client's key goals, including sales.

Working with the dealership, the audience for the campaign was defined as a former Ford buyer or a shopper in the market for a new truck. Using Spectrum's first-party data and third-party data from Polk, Spectrum Reach identified the networks that appealed to that automotive shopper for the linear campaign. Online video and search ads helped provide holistic multiscreen media coverage.

The campaign ran from December 14, 2020, to February 28, 2021 in both the dealership's primary market and an area 20 miles south where Palm Coast Ford had not previously run a campaign.

Traffic to the dealership's site was up 52% and sales were up 13%, Spectrum Reach said. Homes that were exposed to the ad bought 185 cars, or about one car for every 500 homes exposed to an ad. Spectrum households accounted for 61% of all sales



during the three months, and people who saw an ad were 121% more likely to buy a new vehicle from Palm Coast Ford than those who didn't see one.

"The story of Palm Coast Ford is one of local expertise and understanding our customers' unique goals," Diana Fusco, division VP of Spectrum Reach, said in accepting the award.

To support the relaunch of Pepsi Wild Cherry, Fox and Pepsi created a new game show, *Cherries Wild*, with six half-hour episodes hosted by Jason Biggs. The Wild Cherry brand was integrated into game play and set design and the game was extended across linear, digital, social and mobile media. A custom *Cherries Wild* interactive mobile gaming app was created, allowing viewers to play at home alongside show contestants in real time.

"At Fox, we don't succeed unless our brands succeed, and *Cherries Wild* was a perfect example of a partnership that achieved both of these goals," said Nancy Croston, senior VP of ad sales strategy and brand partnerships, Fox Entertainment.

In its winning campaign, **Credit Karma** wanted to promote its new checking account product. The brand turned to **Vevo**, the music video network, to achieve incremental reach on top of its



Fox employed actor Jason Biggs to host a game show tied to its Pepsi Wild Cherry relaunch.

linear TV campaign, while also driving awareness, favorability and purchase intent.

According to iSpot, 36% of Vevo's connected-TV campaign audience was unduplicated with traditional linear TV. That means about 4 million unique viewers who never saw the Credit Karma Money campaign on linear TV were exposed only through Vevo. The campaign drove a 20% increase in brand consideration, 11% in product awareness and 14% in brand favorability for those with a credit score under 580. For those with credit scores between 740 and 799, product awareness was up 18%, brand consideration was up 20%, ad recall rose 16% and brand favorability was up 14%, Vevo said.

"This award is further proof of Vevo's value to brands that advertise across our network," said Hillary McPadden, senior director of sales at Vevo.

In its campaign, **Merrell** wanted to boost brand awareness and influence purchases among outdoor and fitness enthusiast adults in the 18 to 39 age bracket. **Cox Media**-owned **Gamut** used proprietary first-party data, customer data and third-party data sources to target relevant and engaged audiences down to the ZIP code level. Geographic targeting is another layer of targeting that was applied to the dataset used for the campaign.

Gamut worked with Cox Custom Research and Market Cube on the post-campaign analysis. The OTT campaign drove a 132% lift in purchase intent among the brand's target audience, with 39% saying they planned to buy within the next six months.

"Gamut's expertise with data is what helps our clients really extract the greatest return on ad spend when they run with us," Gamut president Soo Jin Oh said. ●

LTN Lets Software Carry The Load as Streaming Channels, Events Multiply

Stable network enables cost-cutting shift from on-site production and mechanical devices



By Jon Lafayette
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Changes in the way viewers are consuming video are transforming the TV business, not only for programmers and networks but for the vendors providing the industry with equipment and services.

One of those companies, LTN Global, has had to pivot from a focus on hardware

to software to keep up with the demand for producing more events — and creating more channels to put them on — while keeping costs manageable.

“It’s a great time to be a vendor in this business,” LTN Global executive chairman and co-founder Malik Khan said. An industry of cable replacement products has been created and that’s changing the nature of how video is distributed, he said.

Khan pointed to ESPN Plus as an example of the appetite for content and

LTN’s control room helps media companies manage live event production remotely.

customization sweeping the industry. The subscription over-the-top sports service streams 10 times as many live games as all of ESPN’s cable channels, he estimated.

“That’s a tsunami,” he said. “That’s a massive amount of changes and it requires you to scale your operation 10 times, but not at 10 times cost; maybe at one and a half times cost. That in turn leads to a fundamental change in infrastructure.”

One change in the infrastructure is moving from high-priced SDI (serial digital interface) equipment made specifically for the broadcast business to more generic, cheaper equipment based on internet protocol. A 32-port, 100 Gigabits-per-second Ethernet switch costs about \$150,000 and can carry about 2,000 high-definition signals. A 1024-by-1024 SDI switch with a similar capability would cost about \$1 million. With Ethernet, equipment costs run about \$75 per stream, compared to \$400 per stream using SDI equipment.

In addition to cost savings, IP-based equipment can carry multiple signals simultaneously and reduce data center space.

Moving Into the Cloud

The other change is replacing hardware-like mechanical switchers by moving functions to cloud-based software. For LTN, the ability to pivot to cloud-based software is anchored by the company having its own really fast, really ubiquitous, reliable network, Khan said.

“That has allowed us to do many things and it is fueling our ability to work with something like 15 of the top 20 media companies in the world,” he said. “We have some of the largest media companies building their entire infrastructure on LTN. They trust us.”

LTN helps media companies do everything from creating channels to managing the production of sports, news and other events by being able to bring camera feeds into a remote producer who can switch cameras, switch audio, create graphics, handle

closed captioning and tackle data integration — and do it in real time.

WarnerMedia's Turner has worked with LTN for years. LTN distributed CNN channels around the world and more recently worked with NBA TV. The companies' relationship has evolved with technology, said Peter Scott, VP of innovation and emerging media at WarnerMedia.

"It's nice that we can now send video through the public internet, which obviously saves us a lot of cost incurred through satellite and fiber," Scott said. LTN's added production capabilities and cloud solutions "give us a buffet of technology offerings," he added. "As a client, we really like the flexibility."

Now, LTN is helping WarnerMedia figure out how to create more professionally made content for more people at a controllable cost. "We're always looking for solutions that provide great quality and at the same time save us some money and provide flexibility," Scott said.

LTN's ability to take raw content and create personalized channels and experiences at scale is something big media companies want to take advantage of, Scott said.

Now, WarnerMedia is working with LTN on dynamic ad insertion to give viewers ads they're more interested in, he added.

"Listen, I think this is a great company because they see the future and they've invested in creating this backbone to deliver content over the internet," Scott said.

Restructuring for A New Landscape

LTN recently reorganized, creating three different divisions to align with the needs of its customers. One deals with maintaining full-time channels, the second deals with event production and the third handles core network services.

The traditional way of producing an event meant sending a 53-foot truck to an event and staffing it with 20 to 40 people. Expensive satellite capacity was also



LTN CEO Malik Khan says the company's Kansas City facility (below) enables the same remote production team to handle multiple events each day,

needed. The way LTN now works, only a small contingent of people need to be on-site to handle cameras and feed the video to the cloud over the internet.

"All of the value-added [production] is done in our central facility in Kansas City," Khan said. "What that allowed us to do is to take the same team and do three events a day instead of one event. It also allowed us to get the best-of-breed equipment and use that same equipment for multiple games, rather than having one truck that has great equipment."

Having the best people and best equipment means more consistent quality as the volume of work goes up, he said. It also cuts production costs: Shoots that once cost \$50,000 to \$250,000 are now down to \$10,000 to \$20,000.

"The digital domain has a voracious appetite for events," Khan said. "[Producers] can now do that and create a franchise at a very low cost."

More productions at lower cost is good for clients and it's also good for LTN. According to Khan, LTN has grown revenue by 75% from 2020 to 2021. (LTN is a private company and doesn't share financial data.)

Khan said LTN is close to signing a contract with a customer under which it will be responsible for producing, decorating, monetizing and distributing

about 5,000 events a year. All of those tasks will be done primarily using software, so there are very few people involved in the process.

"There's a whole layer of automation and FAST [free ad-supported streaming television] services in the cloud that are now coming into play, so we're doing things that required millions of dollars worth of hardware in the past," he said.

Khan said LTN is unique in that it builds most of the technology it uses itself. "That means we have to eat the dog food we create," he said.

LTN's technology operation is aligned with its full-time network organization because it's a 24-hour, nonstop operation with very exacting reliability requirements. "We'd rather build the technology in that business and then use it on an ad hoc basis for individual productions," he said.

LTN is also involved in the transition of stations from the current ATSC 1.0 digital broadcast technology to the new ATSC 3.0 broadcast format.

"We are the main conduit by which 3.0 is being implemented in all the cities it has been implemented in," Khan said. All of the station feeds, both 1.0 and 3.0, go over LTN's networks. Instead of connecting all of the stations with fiber, each station simply links up to the LTN network.

The transition from ATSC 1.0 to ATSC 3.0 will also lead to more production, more programming and more revenue. Some of that revenue will come from gaming and sports betting. LTN's network will make sure neither video nor betting data is delayed. Otherwise, viewers watching a basketball game might try to bet on free throws that have already been made — or missed.

For Khan, keeping up with the accelerating pace of technology will be his company's biggest challenge. It can't afford to get comfortable with its own technology.

"We have to continue to build infrastructure ahead of demand," he said. "I'm not saying it's out of control, but you can really mess up on execution in a big way if you don't keep up." ●



Phil Keoghan Is Ready to 'Race'

Some contestants in the new season have already made an on-screen splash



By Michael Malone
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Season 33 of *The Amazing Race* begins on CBS with a two-hour premiere January 5, a fresh batch of two-person teams schlepping around the world and hoping to be the first to cross the finish line.

Phil Keoghan is host and executive producer, roles he also holds down on another CBS competition series, *Tough as Nails*, which wrapped season three December 8. Keoghan spoke about the challenges of producing the globetrotting series and the new cast members on *Amazing Race* who viewers may already be familiar with. An edited transcript follows.

B+C: What's the key to a show staying on for 33 seasons?

Phil Keoghan: Consistency. There's a standard that the team has managed to maintain for many, many years. It's not easy to continue to produce something that still meets the high standards we set. You can't just sit back and dial it in — you have to step up every time. The team we have, they strive for that.

We're all looking to try to give it some kind of edge every season. The most common question I get is, what are you doing this season

*Phil Keoghan, host and executive producer of *The Amazing Race*, says producing season 33 posed challenges.*

that's new and different? It's not that you have to do something necessarily new and different every time. It's more the consistency of doing what you do well. The format works.

B+C: Is there one cast member you can tell us about who might pop?

PK: We went about looking for some people that are part of the zeitgeist — who are people talking about? In this day and age, there's a buzz around people doing new and different things. That was the premise with some of the people that we found.

Taylor and Isaiah [Green-Jones] had that viral wedding dance video, a couple that sprung onto the scene and brought a lot of joy and smiles to people. Ryan and Dusty — Ryan was wrongly convicted of a crime and spent 10 years behind bars. He's only 35 years old, so he lost a huge chunk of his life. Now he's with his best friend and has the opportunity to go around the world and be free, literally.

Raquel and Cayla are flight attendants. They're super smart and obviously travel savvy, and they just want to have a good time.

One team people will probably talk about is Anthony and Spencer, the gentlemen who attacked an armed man on a Paris train back in

2015, which inspired the Clint Eastwood movie [*The 5:17 to Paris*]. Spencer literally jumped on top of a terrorist and risked his life and wrestled guy to the ground, supported by Anthony. They're so-called ordinary people but they have great stories to share.

B+C: What's your highlight of the new season?

PK: Coming back and shooting the restart. It's not necessarily something we want to do again. It was just being able to bring the *Race* back together and finish off what we started. It was a huge achievement in a time when it's so difficult to find normality in life.

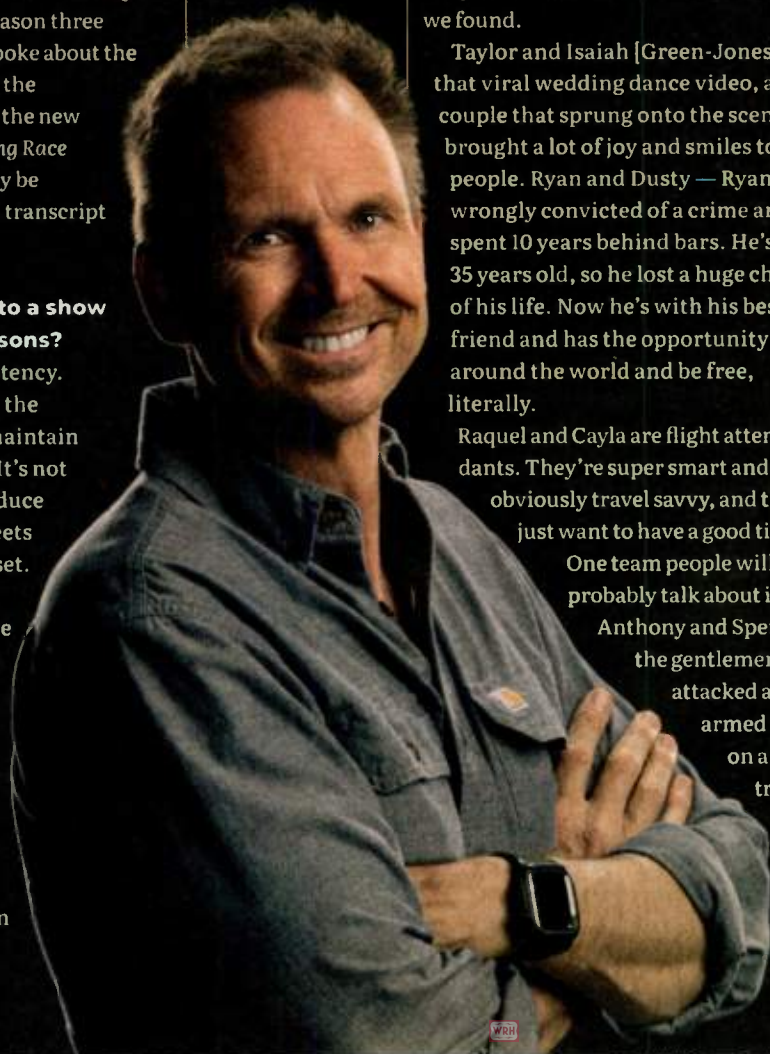
So much had transpired between the time we had to suspend the *Race* and start the *Race*, so it was just a great moment to bring everybody together, to hear their heartfelt stories, some of the challenges that they've been through. I got goose bumps talking to everybody, and knowing the fans are so desperate to see us back on air.

I'm also just so proud of the team for getting us back on air. I've done quite a bit of production during COVID with *Tough as Nails* and it's an incredibly difficult thing. To do it on a global scale adds a whole other layer of challenges.

B+C: What's one *Race* moment across 33 seasons that makes you smile or laugh or cry more than the others?

PK: There are so many. Right from day one, and we've been talking a lot about this just because of the 20th anniversary of *Amazing Race* and starting in Central Park, way back, starting something that we just didn't know ... Everybody likes to be an expert after the fact: of course it was gonna be a success, of course it was gonna be the *Race* we all love. I never imagined that 20-something years later I'd be talking about *Race* and we'd have done as many loops around the world as we have and the show has achieved what it has.

That start was definitely a highlight. ●



Younger Viewers Are Riding With New-Look Westerns

'Yellowstone' leads posse of shows putting a contemporary spin on a TV staple



By R. Thomas Umstead
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Viewers are saddling up to contemporary Western-themed series and movies as the classic TV genre looks to lasso viewers from a new generation.

Led by record-setting ratings for the November 7 season premiere of Paramount Network's *Yellowstone*, cable and streaming services are rustling up shows that showcase the traditions and romance of the old West, often seen through diverse and unique perspectives that have broadened the appeal of the genre for today's audience.

"What you have to deal with are new sensibilities with your audience—you can't do the John Wayne-type westerns of the past," TV analyst Bill Carroll said. "You can set things in what used to be called the old west but deal with it in a different, contemporary way."

The genre has ebbed and flowed on the small screen almost from the debut of television into the 1960s, with shows such as *Gunsmoke*, *Bonanza*, *The Lone Ranger* and *The Wild Wild West*. Over the last 20 years, Western-themed shows like HBO's *Deadwood* and *Westworld*, as well as *Longmire* on A&E (and Netflix), have found critical and ratings success, but such shows have been few and far between.

'Yellowstone' Sparks a Revival

The genre's recent renaissance can be traced to the ratings success of Paramount Network's *Yellowstone*, starring Kevin Costner. The series, about conflicts among Montana cattle ranchers, land developers and residents of tribal lands,

drew more than 8 million viewers for its Nov. 7 fourth-season debut and 14.3 million viewers in Nielsen live-plus-3 ratings, making it cable's most-watched scripted show of the year. Through the first four episodes the series is averaging 10.6 million viewers (on a live-plus-3 basis), up from 6 million viewers for the same period during the show's third season, Nielsen said.

"*Yellowstone* has a premium scripted feel with heartland appeal," ViacomCBS chief programming officer for streaming Tanya Giles said. "You have this universal appeal of a family drama and family conflict mixed with some criminal elements amid beautiful landscapes and an A-list movie actor and a great cast. It's great to see more people embracing it."

Keith Cox, president of scripted content for MTV Entertainment Studios, which produces *Yellowstone*, said the show—and its Paramount Plus prequel series *1883* (starring Tim McGraw, Faith Hill and Sam Elliott) debuting Dec. 19—showcase a sliver of American culture that has resonated with television audiences for decades.

Independently-owned network INSP's mix of classic Westerns and new original series has landed the network in the top 10 most watched cable networks in prime-time for the last two months. Originals *Wild West Chronicles* and competition-based series *Ultimate Cowboy Showdown* (hosted by Trace Adkins) mesh well with reruns of *Gunsmoke* and *The Big Valley*, INSP chief operating officer Dale Ardizzone said.

"Westerns feature compelling characters and storylines, and they all have themes of right prevailing over wrong," Ardizzone said. "There are a lot of heroic characters

Kelsey Asbille and Kevin Costner in Paramount Network's *Yellowstone*, which has sparked new interest in TV Westerns.

there, and I think we're going through a time where I think people enjoy that type of character on screen and seeing justice have its day."

ViacomCBS's Giles said the pandemic has helped endear viewers to Western-themed content and stories of pioneers entering unfamiliar territories to face unknown dangers.

"We spent time at home in the pandemic and looking at things very internally, but like the Western frontier, when we come out it's like starting a new journey," Giles said. "I think there's some appeal to that from an audience perspective."

Adding Modern Perspective

A key to the genre's newfound success, according to Carroll, is in mixing Western themes with unique and diverse perspectives that reflect today's audience. Netflix's recent original film *The Harder They Fall*, about relatively unknown African-American gunslingers from rival 19th-century gangs, generated 1.2 billion minutes of viewing during its debut week from Nov. 1-7, making it the streaming service's most-watched show over that timespan, according to Nielsen figures.

The film—executive produced by Shawn "Jay-Z" Carter and starring Idris Elba, Regina King and Jonathan Majors—outperformed among viewers under 34 and Black viewers, Samba TV reported.

Joe Pickett, a Spectrum Originals series based on C.J. Box's books about a small-town Wyoming game warden, premiered December 6. And ViacomCBS and *Yellowstone* creator Taylor Sheridan have another spinoff in the works. Paramount Plus will stream *6666*, centered on the Four

Sixes Ranch, a huge ranch owned by a group that includes Sheridan.

Starz is developing for 2022 *Billy the Kid*, an eight-episode series starring Tom Blyth as the famed outlaw, while AMC Plus last month acquired rights to Western drama series *That Dirty Bag*, starring Dominic Cooper. ●



Start Spreading The News, and There's Lots of It

New York attracts top local TV personnel in the nation



By Michael Malone
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The nation's largest DMA, and almost certainly its busiest, is getting back up to speed after the pandemic had New Yorkers shut in.

Broadway's theaters are open, tourists are flocking to see the Rockefeller Center Christmas tree and offices are reopening. While everyone awaits the next phase of COVID-19, the streets are getting crowded.

New York news gatherers welcome the revivification. "There's always something happening in New York," WNBC VP of news Amy Morris said,

"and there's a New York connection to any story in the nation."

Disney's ABC-Owned Television Stations holds WABC. CBS Stations has WCBS-WLNY. NBCUniversal Local owns WNBC and Telemundo station WNJU. Fox has WNYW and MyNetworkTV station WWOR. Mission Broadcasting owns The CW affiliate WPIX and Nexstar Media Group operates it. Univision has WXTV.

Spectrum News NY1, which turns 30 next fall, is owned by the cable operator. In November, NY1 launched weekday newscast *News All Day* in the noon slot, anchored by Ruschell Boone, with *News All Day* updates at the top and bottom of the hour through 4 p.m.

Market leader WABC's Eyewitness News This Morning team (l. to r.): Traffic reporter Heather O'Rourke, anchors Ken Rosato and Shirleen Allicot, and meteorologist Sam Champion.

Besides Spectrum, Optimum and Verizon Fios TV are other pay TV options.

ABC7 Leads the Way

WABC, known locally as ABC7, is the team to beat. With an *Eyewitness News* brand, the station won the 6 a.m. race in November. WABC won 5 and 6 p.m. in households and viewers 25-54 and scored a 3.8 in 11 p.m. households and a 1.5 in 25-54. WCBS got a 2.9 and 0.8 at 11, WNBC a 2.3/0.9, WXTV a 1.7/1.1 and WNJU a 1.6/0.9. WNYW and WPIX have news at 10 to 11 p.m.

Chad Matthews, who was WABC news director, was named president and general manager in February, with Debra OConnell moving up to president of networks for Disney Media & Entertainment Distribution. Rehan Aslam came on as WABC VP of news in April.

Matthews is off to a strong start (see Cover Story: Local TV Awards, page 14). In June, WABC pulled off an in-person mayoral debate. The plan was for a virtual debate amidst COVID concerns, and the call to go in person came about a week before the eight-candidate event. "The team did a really, really great job," said Matthews.

As with all the ABC-owned stations, WABC features a data journalism team to give stories extra heft, and a race and culture reporter finds neighborhood stories a general assignment reporter may miss.

"WABC just looks and feels like our market, more than our competitors," Matthews said. "I think our viewers see that as well."

WNBC launched a 7 p.m. news in June [see sidebar]. "I don't think anybody is doing a truly local anything at 7 p.m., even on the cable side," said Eric Lerner, WNBC president and general manager. "We saw an opportunity."

In April, WNBC debuted a 10-minute weekday OTT newscast called *News 4 Now*. Views exploded when the Gabby Petito case took off in September, according to Benjamin Berkowitz, VP, digital, WNBC and WNJU. It's for

viewers “who want to engage with our brands, but they don’t have 30 minutes to sit on the couch at 6 o’clock,” he said.

WNJU (Telemundo 47) offers early morning, midday, early evening and late news. Cristina Schwarz, president and general manager, said the station appears to be set for news, but non-linear product launches may be coming.

Fox 5 Makes People Moves

Over at WNYW, known as Fox 5, Bianca Peters shifted from *Good Day Wake Up* to *Good Day New York*, airing 7 to 10 a.m., November 1, alongside Rosanna Scotto. “She played herself into that position,” said Lew Leone, WNYW-WWOR senior VP and general manager. “When you hire someone from outside, you never really know if there’s chemistry.”

Lori Stokes left the morning show to anchor evenings and 10 p.m. in June, when Dari Alexander departed. Dan Bowens slid in as *Good Day Wake Up* anchor.

WNYW launched *The Vault*, a digital initiative that offers historic news videos on demand. Byron Harmon, VP of news, referred to it as “a Netflix of news.”

Last month, Morgan McKay joined WNYW from NY1 to cover politics. “No one produces the amount of content or the varied amount of content that we do,” said Harmon.

Johnny Green Jr. was named president and general manager of WCBS-WLNY in July, succeeding Peter Dunn, who was also president of CBS Television Stations. Green had been WCBS interim news director and VP of news services at CBS News. He noted that CBS2 now has a general manager focused only on the station, not the group. “We’re targeting more coverage and wider communities that we may not have touched before,” he said. “It’s time to give certain issues that are more important more time.”

Sarah Burke came on as WCBS VP and news director in late September, joining from WLS Chicago. WCBS is looking to hire a producer the group calls executive producer, *Impacting Communities* in early 2022.

The station occasionally dedicates the 5:30 p.m. news to a lone topic. Mental health and suicide prevention took over the newscast one day in July. “It didn’t feel like it needed to be cut down,” Green said. “We ran it in its entirety.”

Social justice and COVID-19 also got dedicated 5:30 newscasts.

WXTV (Univision 41) offers morning, midday, early evening and late news on weekdays, and 6 and 11 p.m. on weekends. Univision New York president/general manager Roberto Yanez oversees two TV stations and three radio stations. “We’re providing news around the clock,” he said. “We’re on TV, we’re on radio, we’re on digital.”

In April, WXTV announced *Sabados Con Los New York Giants*, hosted by former Giant Victor Cruz and WXTV’s Damaris Diaz. The weekly show is designed to bring football — “not fútbol,” or soccer, said Yanez — to Hispanic viewers who may not follow the game.

“It has been very well-received by our community,” he added.

New York stations are hustling to get ahead in the busy market. WNBC and WNJU are moving in together. WNBC is in Rockefeller Center and WNJU in Fort Lee, New Jersey. They will share the second floor of 30 Rockefeller Center starting in fall 2023, with the massive workspace extending from 49th Street to 50th Street.

It represents the final duopoly in the NBC group to co-locate. “We are excited about the collaboration that will happen between departments and department heads,” said Schwarz, who noted that WNJU will maintain a presence in New Jersey. “I’m excited to be next to Eric every day.”

Lerner mentioned a “gorgeous, state-of-the-art, open news operation. It’s two television stations coming together in a way that we’ve never been able to before. Both stations really deserve a new home.”

Business Is Reviving

General managers said business is picking up as New York gets back on its feet. Vaccination spots are all over the air. “It’s been a huge source of revenue for the marketplace,” said Leone, who added that sports gambling is also boosting revenue.

New York attracts the finest news gatherers in America, and it makes for a hot news scene. “All the stations in town have really strong journalists,” said Morris, “and do strong journalism.”

Johnny Green’s newsroom days are behind him, but he still sees things from a news perspective on occasion. For reporters anywhere, “there’s always the element of something new every day,” he said. In New York, “that something new every day may just be down the street.” ●

WNBC’S 7 P.M. NEWS TURNS SIX MONTHS OLD

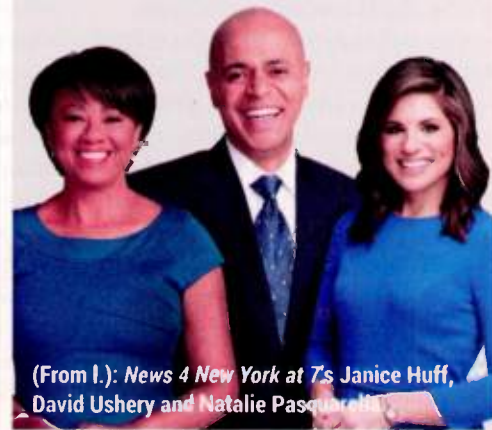
WNBC’S 7 P.M. NEWS hit the six-month mark December 7. David Ushery and Natalie Pasquarella anchor. Janice Huff handles weather and Bruce Beck covers sports. Amy Morris, WNBC VP of news, called the newscast “a huge success.” The biggest challenge in launching a newscast, she said, is making it different and interesting. She believes *News 4 New York at 7* has accomplished both.

“It’s not a repeat,” she said. “It has enterprise stories in there that you don’t see on other newscasts.”

News 4 New York at 7 pushed *Access Hollywood to 7:30*. It is up against ratings beast *Jeopardy!* on WABC, but has moved up to No. 2 in the slot, from No. 3. Viewership has grown double digits since the newscast began.

Station managers saw a heightened interest in news amidst the pandemic, but Morris said plans were afoot for 7 p.m. before COVID.

Eric Lerner, WNBC president and general manager, said the 7 p.m. newscast goes longer on key stories. “We do give more time to expand at 7 p.m. that we might not earlier,” he said, giving the example of a COVID story featuring an in-depth interview with a doctor holding key information. “We’ll let it breathe.” — MM



(From l.): *News 4 New York at 7s* Janice Huff, David Ushery and Natalie Pasquarella

All Eyes on Fox TV Stations Headed Into 2022

Station group has shows to lose, but much to gain, in new season



By Paige Albiniak
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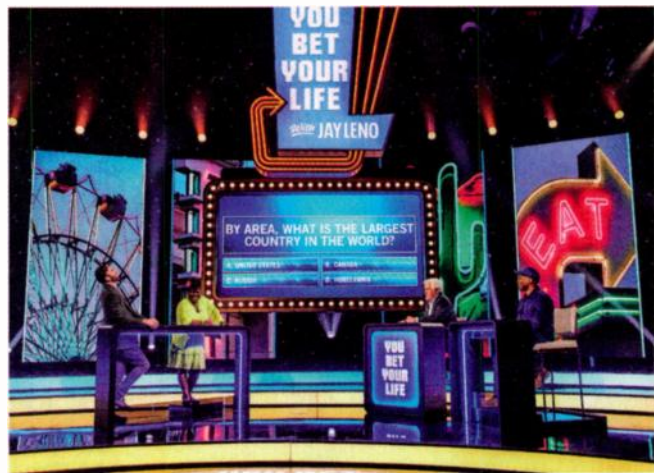
With the possibility of several of its key syndicated shows ending after this season, Fox

Television Stations has both influence and flexibility headed into 2022.

“The whole business is waiting to see what we do,” Frank Cicha, executive VP, programming, Fox Television Stations, said.

Fox faces losing as many as five shows after this season: Debmar-Mercury’s Wendy Williams, Sony Pictures Television’s *Dr. Oz*, Debmar-Mercury’s Nick Cannon and Warner Bros.’ *The Real*. The group is also not bringing back rookie off-network sitcom *Schitt’s Creek* and it’s working on renewing freshman game show *You Bet Your Life*, starring Jay Leno.

Several shows are departing syndication, including some that don’t air on Fox-owned stations in major markets. Warner Bros.’ *The Ellen DeGeneres Show* is ending after this season, its 19th, after serving as the afternoon lynchpin of NBC stations for nearly two decades. NBCUniversal’s conflict talker, *Maury*, is ending production this spring and following the path of NBC’s *Jerry Springer* and CBS Media Ventures’ *Judge Judy* by going into repeats on TV stations across the country. *Dr. Oz* is ending its run prematurely as the show’s host enters the U.S. Senate race in Pennsylvania. Wendy Williams has had to fill Williams’ slot with guest hosts all season long, with Williams out on an extended and indeterminate medical



leave. Several other veterans — especially *The Real* and CBS Media Ventures’ *The Doctors* — are perennially on the bubble.

“There are a lot of variables right now and potential for major disruption,” Stephen Brown, executive VP of programming and development, Fox Television Stations and Fox First Run, said. “Everyone is thinking about, ‘If that goes away, what do I have?’”

Leno Show Is Best Freshman Bet to Return

Several other shows are waiting to get their renewal papers. Among this year’s rookies — Nick Cannon, *You Bet Your Life* and Wrigley Media’s *Relative Justice* — *You Bet Your Life* is the best bet to return, with *Relative Justice* also likely to come back.

“It’s a really well-executed show and Jay is amazing to work with,” Brown said. “We’re excited and encouraged about the prospect of a season two.”

Nick Cannon, which since its September 27 debut hasn’t broken a 0.5 live-plus-same-

A U.S. Senate run has put *Dr. Oz* (top l.) on the shelf, while *You Bet Your Life* (top r.) looks headed for season two and *The Ellen DeGeneres Show* will call it a day.



day national household Nielsen rating, might be more expensive to produce than it’s worth, although Fox seems willing to give it some time.

“Nick Cannon is a show that everyone likes,” Ira Bernstein, co-president of Debmar-Mercury, said. “Nick works relentlessly and tirelessly on promotion and on everything else. If our station partners want to stay with it, we’ll stay with it.”

Still, all of that potential change means there’s more room for new entrants on TV stations than there has been in years.

The biggest name in the development mix is former *American Idol* contestant and Oscar winner Jennifer Hudson, who is starring in a talk show produced by Warner Bros. and the executive producers of *Ellen*. Warner Bros. has not officially confirmed the show is in development but several TV station executives said they have seen the pitch and liked it.

While NBC seems like a likely spot for a Jennifer Hudson talker because of how it might pair with NBCUniversal’s

music-and-variety-focused *The Kelly Clarkson Show*, also starring an *Idol* alum, Fox is the group with space and flexibility. Fox, which only airs two hours of prime-time per night and owns duopoly stations in many markets, has plenty of room to fill.

Wendy Williams postponed its premiere for a month before finally returning for season 13 on October 18 with an array of guest hosts, including actress Leah Remini and RuPaul gal pal and veteran deejay Michelle Visage; Sherri Shepherd; Whitney Cummings; Jerry Springer; Steve Wilkos; and a panel that includes former *Page Six* hosts Bevy Smith and *Variety* correspondent Elizabeth Wagmeister.

Thus far, *Wendy Williams* ratings don't seem to be affected by the guest hosts, and Debmar-Mercury likes the opportunity it's getting to test potential stars of new talk shows. Shepherd, a former co-host of *The View* and host of Fox's *Dish Nation*, seems to be resonating with viewers.

"We could say 'woe is me' with *Wendy* out sick, or we could take advantage of the fact that we have a live show on which we're putting guest hosts that could potentially host new talk shows for us," Mort Marcus, co-president of Debmar-Mercury, said.

"It's an interesting test that you couldn't afford to do if you didn't have an ongoing show," Bernstein said.

Indeed, Cicha has long said he'd love to run ongoing test shows of several weeks each, but syndication economics typically forbid that. "I would love to take an unfavorable situation and turn it into something new that could work," he said.

'Dr. Oz' Show Up in Air Amid Senate Campaign

As far as *Dr. Oz* goes, when Dr. Mehmet Oz announced his Senate run in Pennsylvania, Fox had to pull the show on WNYW New York and WTXF Philadelphia in order to avoid the FCC's equal time rules, Fox Television Stations spokeswoman Erica Keane said. WNYW is carried by small cable operators in northeast Pennsylvania, making it susceptible to the rule.

For now, WTXF is filling *Dr. Oz*'s 2 p.m. ET slot with a repeat of the 9 a.m.



There are a lot of variables right now and potential for major disruption. Everyone is thinking about, 'If that goes away, what do I have?'

— **Stephen Brown**, EVP of programming and development, Fox Television Studios/Fox First Run

Fox stations appear likely to give the pricey *Nick Cannon* more time to find its footing.

hour of *Good Day Philadelphia* while WNYW is running *The Real* at 1 p.m. ET.

On December 13, Sony Pictures Television confirmed that a *Dr. Oz* spinoff, *The Good Dish*, would take that show's place on stations in more than 90% of the country, including on Fox, Nexstar, Sinclair and Gray stations, while *Dr. Oz* will end January 14, 2022. *The Good Dish* — hosted by Oz's daughter, Daphne, a former host of ABC's *The Chew* and a judge on Fox's *MasterChef Junior*; *Top Chef*'s Gail Simmons; and Food Network's Jamika Pessoa — will premiere Monday, January 17, 2022. *The Good Dish* has aired as a regular segment on *Dr. Oz* and Sony has been shopping the concept in syndication for the past couple of years.

Fox also has picked up new game show *Pictionary*, hosted by Jerry O'Connell. The TV station group tested the show last

summer in partnership with CBS Media Ventures. If Fox renews *You Bet Your Life* and 25 *Words or Less*, as expected, the group has a solid game block in progress. Fox has been gradually turning to day-and-date programming, magazines and game shows in prime access instead of sitcoms.

"The goal with shows like *Pictionary* and 25 *Words or Less* is that after we let all of these [off-network] comedies go, we need to keep trying these kinds of [smaller budget] shows because we are going to need them on the second stations and sometimes on the primary stations. These kinds of bets are worth it," Cicha said.

NBCUniversal also is quite busy as all of its conflict talkers — *Maury*, *Jerry Springer* and *Steve Wilkos* — are up for renewal, as well as court/talk hybrid *Judge Jerry*. NBCU is shopping a new conflict talker starring *Maury* guest host Karamo Brown that looks like it will launch this fall on the former Tribune stations now owned by Nexstar Media Group. Those stations have traditionally been the home of the NBCU conflict talkers, where they fill afternoons on such stations as KTLA Los Angeles.

"These shows are still resonating with viewers, so we are optimistic," Sean O'Boyle, executive VP, general sales manager, NBCUniversal Domestic Television Distribution, said.

"We like Karamo for this lane," Tracie Wilson, president, NBCUniversal Syndication Studios, said. "He embraces the edgier content. We've worked with him for a couple of years and he's been on *Maury* quite a few times. We're excited to build that genre a bit. We're the leaders in it and it's time for some fresh faces."

NBCU also is in active development on several projects that the group isn't ready to discuss yet and continues to make a business out of its off-net properties, including a repackaged version of *Dateline* and hour-long procedurals such as *Dick Wolf's Law & Order* and *Chicago* franchises.

Also still in the mix is *Drew Barrymore*, should CBS successfully renew it on stations across the country for season three, and a talk show starring Niecy Nash that would be produced by James Corden's production company. ●



Are Cable's Video Losses Getting Better?

While broadband slippage was mostly as expected in Q3, video subscriber performance was bolstered by sports and favorable bundle economics. How long can it last?



By Mike Farrell
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As analysts scrambled to recalculate their year-end estimates for broadband subscriber growth after a worse-than-expected Q3, they might have to take out their calculators once again as video subscriber losses, once expected to accelerate as the year progressed, actually improved during the quarter and should continue that momentum for at least the next few years.

The severity of the slowdown in broadband subscriber growth took some analysts by surprise in Q3, forcing most to rejigger their estimates for full-year growth. But video losses, which should spike for cable operators to about 2.4 million in 2021, are expected to slow as well, to about 1.98 million in 2025, per MoffettNathanson. At the same time, pay TV subscriber losses in general are expected to temper to about 4.3 million for the full year, according to Wells Fargo Securities media analyst Steven Cahall. That's better than the 4.7 million he estimated were lost in 2020 and is tied in part to subscriber apathy as well as a sense that as streaming services continue to increase their prices, the wired bundle isn't such a bad value after all.

Over the past few months, streaming service Disney Plus raised its monthly rate to \$9.99, up from \$7.99 when it launched in 2018. Hulu Plus Live TV said it would raise the monthly price of virtual MVPD service



by \$5 beginning on December 21, adding that subscribers would get access to Disney Plus and ESPN Plus included.

While no one suggests wireline video is making a comeback, its demise may not come as fast as first predicted. Cahall now sees pay TV subscriber

On CNBC, Charter CEO Tom Rutledge said improvement in the pressured video business shouldn't come as a surprise.

losses reaching 4.7 million by 2024, while SVOD subscriber additions should decelerate from 5 million in 2020 to 1.3 million in 2024.

Video's Transition Phase

In an interview with CNBC's David Faber on November 18, Charter Communications chairman and CEO Tom Rutledge said that while pay TV still has its problems, improving video subscriber growth shouldn't come as a total shock.

"It's a problem business in the sense that it's a business in transition," Rutledge said in the CNBC interview. "The cost of video has gotten really high ... It's difficult from a pricing perspective to create value for a lot of customers. On the other hand it's still the best product out there. ... I think it's still a business that we need to be in. I think it's a value to our customers, [and] the rate of loss in the bundle will probably slow."

Still, Rutledge said he sees the new "double play" bundled offering from cable as a broadband/wireless package instead of a broadband/video pairing.

Rutledge reminisced back to 2004, when as CEO of Cablevision Systems he launched a wireline telephony product to compete with the big telcos, which were charging as much as \$72 per month for service. Now, wireline phone service is priced at about \$13 per month and cable has the lion's share of that market.

"The major share of that business has moved to our business," Rutledge told CNBC. "I think mobile has a similar opportunity."

Depending on the researcher, broadband subscriber growth was between 630,000 and 726,000 new customers in Q3 2021, about half the increases of the same period in 2020 but in line with the tally from the prior two years. Pay TV video losses, on the other hand, were at about -4.8%, better than the -4.9% of the prior year and on pace to reach 4.3 million for the full year (down 4.8%), a big improvement over the 4.7 million lost in 2020, according to Cahall's estimates.

While total video subscriber losses are on a path to improve this year, the question remains whether that pace will accelerate, decelerate or stay the same.

GETTING BETTER ALL THE TIME

After a spike in 2021, cable video losses are expected to improve over the next few years according to MoffettNathanson.

(IN THOUSANDS)	2020	2021E	2022E	2023E	2024E	2025E
COMCAST	(1,408)	(1,712)	(1,372)	(1,084)	(1,014)	(948)
CHARTER	56	(399)	(692)	(812)	(842)	(862)
ALTICE USA	(243)	(228)	(185)	(164)	(154)	(1,44)
CABLE ONE	(48.2)	(38.1)	(39.4)	(33.5)	(28.6)	(24.4)
TOTAL	(1,643.2)	(2,377.1)	(2,288.4)	(2,093.5)	(2,038.6)	(1,978.4)

SOURCE: Company reports and MoffettNathanson estimates and analysis

“It’s a tough dynamic to pick apart given the unknowns in large variables,” Cahall wrote in a note to clients. “We view potential price increases of pay TV bundles and how much incremental live content is heading to streaming either simulcast or exclusive as major swing factors.”

Sports a Leading Indicator

Cahall said sports could end up being the key determinant as to which way the video pendulum swings. So far, most major rights deals have adopted a hybrid approach to sports, with exclusive content on both linear and streaming platforms. At least for the near term it seems sports lovers will need pay TV for game content.

“We don’t think ESPN will house its premier content on DTC [direct-to-consumer platforms] anytime soon,” Cahall wrote. “Disney and the rest of its legacy media peers are for now striking the right balance of keeping enough content on linear to drive higher affiliate fees while adding incremental content on streaming on a selective basis.”

Cord-cutting has been talked about for years, but didn’t really take a bite out of linear TV until 2019, when pay TV (cable, satellite, telco TV and virtual MVPDs combined) lost 3.8 million subscribers, compared to just 900,000 in the prior year, according to MoffettNathanson. Video subscriber losses continued in 2020 when the industry shed about 4.4 million, a combination of the pandemic and an increase in the number of major streaming services.

MoffettNathanson agrees with Cahall that total video-sub losses should dip slightly to 4.3 million in 2021, and expects the slowdown to continue in 2022 (3.8 million losses), 2023 (3.3 million) and 2024 (3.0 million). In a research report issued November 30, MoffettNathanson saw access to sports and news programming as the deciding factors.

MoffettNathanson predicts that there will be about 73.2 million pay TV customers in 2024, but sees the segment bottoming out at about 53 million subscribers. That is the number the researcher, along with telecom consulting firm Altman Solon, estimated are

GET BACK

Cable broadband growth is expected to continue to slow through 2024.

BROADBAND ADDITIONS (IN THOUSANDS)	2020	2021E	2022E	2023E	2024E	2025E
COMCAST	1,971	1,400	1,252	1,135	1,111	1,115
CHARTER	2,215	1,291	1,221	1,183	1,182	1,211
ALTICE USA	154	19	63	94	98	102
CABLE ONE	99.4	62.3	48.3	45.6	47.6	49.6
TOTAL	4,439.4	2,772.3	2,584.3	2,457.6	2,438.6	2,477.6

SOURCE: Company Reports and MoffettNathanson estimates and analysis

TAKE IT EASY

Pay TV (cable, satellite, telco TV and vMVPD) subscriber losses spiked in 2020 but are expected to ease up over the next three years, according to MoffettNathanson.

(in millions)

	PAY TV SUBSCRIBERS	YEARLY GAIN (LOSS)
2016	98.0	(0.7)
2017	96.7	(1.3)
2018	95.8	(0.9)
2019	92.0	(3.8)
2020	87.6	(4.4)
2021	83.3	(4.3)
2022	79.5	(3.8)
2023	76.2	(3.3)
2024	73.2	(3.0)

SOURCE: Company reports, MoffettNathanson estimates and analysis

news and sports junkies, the stickiest segment for linear pay TV. Just when that floor will be reached is anyone’s guess, but will largely be determined by when and where distributors move more sports and news content over-the-top.

Some networks already have begun to move some sports content to OTT — NBC’s *Sunday Night Football* is on Peacock and CBS’s NFL games are simulcast on that broadcaster’s streaming service, Paramount Plus — but that hasn’t been enough to force sports lovers to make the switch.

MoffettNathanson estimated that while pay TV subscribers (including vMVPDS) have declined by nearly 9 million since 2019, regular sports viewers actually increased by 2 million during the same time frame. A combination of the 2021 Olympic Games, legalized sports gambling and pent-up demand for sports after shutdowns likely drove that increase, but those conditions could change as leagues, teams and distributors move more and more content to OTT.

“Meanwhile, the number of sports fans outside the linear ecosystem is rising, suggesting that sports on DTC services are driving incremental reach and viewership for the leagues,” MoffettNathanson wrote. “As such, we expect the leagues and media owners to become more aggressive in bringing sports to DTC platforms to broaden their reach beyond the pay TV base.”

SVOD Saturation

At the same time, SVOD penetration is quickly nearing the saturation point. In his report, Wells Fargo’s Cahall estimated that SVOD penetration should rise by 1.6% per year, reaching 92% by 2024. He also predicted that the average number of SVOD products per household will rise from 1.7 in 2019 to 3.0 by the end of 2021, peaking at 4.2 per household by 2025.

Concurrently, traditional video subscriptions will fall at a slightly faster rate, Cahall calculated. He estimates that SVOD subscriber additions, 7.1 million in 2020, will dip to 5 million in 2021 and to 1.3 million by 2024. Pay TV subscriber losses, he predicts, will rise slightly from 4.3 million in 2021 to 4.5 million in 2022, 4.6 million in 2023 and 4.7 million in 2024. But that pace is dependent on the level of SVOD saturation and the pace of cord-cutting.

Cahall still expects a “healthy amount” of cord-cutting, a trend worth watching. As an SVOD service’s monthly charge is only about one-tenth of the average pay TV subscription, pricing will be a big factor.

“Ultimately, where content sits will answer a lot of these questions, in our view, but it’s worth considering that we are approaching untested levels of nearly full SVOD penetration,” Cahall wrote. ●

People

Notable executives on the move



A+E STUDIOS

Lucia Gervino has been named head of production at A+E Studios, tasked with overseeing all domestic and international original scripted productions, event series and movies. She was a senior production executive at Amazon Studios.



ALLEN MEDIA GROUP

Lisa-Renee Ramirez has been elevated to president of lifestyle networks at Allen Media Group. Formerly an executive producer at AMG Television, she will continue to oversee content creation for Recipe.TV, MyDestination.TV and Pets.TV.



BLUMHOUSE TV

Gretchen Palek has joined Blumhouse TV as head of alternative, responsible for developing nonfiction content under the studio's overall deal with ITV America. She comes from ITV America's Leftfield Pictures, where she was co-president.



COX MEDIA GROUP

Cox Media Group-owned Fox affiliate KOKI Tulsa, Oklahoma has elevated **Sara Whaley** to weekday evening anchor. She had been news reporter and weekend evening anchor at the station, branded as Fox23.



CROWN MEDIA

Hallmark Channel parent Crown Media Family Networks has tapped **Pamela Wolfe** as chief people officer, based in Studio City, California. A former Starz executive VP of human resources, she was principal and executive HR consultant at PMW Consulting.



DISCOVERY

Anil Jhingan was promoted to president and managing director, Asia-Pacific (APAC), at Discovery. Based in Singapore, he had been executive VP, corporate development, Europe, Middle East and Africa (EMEA) and APAC.



DISNEY

Walt Disney Television has tapped **Bryan Noon** as president of entertainment. The former Disney executive returns to the company after a stint at Netflix, where he had worked as VP of original series.



E.W. SCRIPPS

Joseph Naylor has joined E.W. Scripps as VP of emerging products, a new post responsible for local digital strategy and execution of nonlinear opportunities. He had been executive director of product, programmatic and data, at Cox Media Group.



FIRSTLIGHT MEDIA

Chris Drake has joined Firstlight Media in Toronto as senior VP, global head of revenue, leading the streaming tech provider's sales efforts with Tier 1 content providers. He was global VP, media and entertainment at Verizon Media.



HEARST

Cecil Hannibal has been promoted to morning news anchor at Hearst Television-owned ABC affiliate WAPT Jackson, Mississippi. Formerly of WLKY Louisville and WSB Atlanta and with CBS as an intern, he joined WAPT last year as a reporter.



HEMISPHERE MEDIA

John A. Garcia has joined Hemisphere Media Group in Miami as executive VP of sales and revenue. He comes from Warner Bros. International Television, where he oversaw all program licensing activities in Latin America.



KSTW

Joe Freni was named VP and station manager at CBS Television Stations-owned The CW affiliate KSTW Seattle. Freni, who joined the station as national sales manager in 2012, had been VP, director of sales and marketing since 2017.



RCN

Doug Guthrie has joined RCN as senior VP and general manager of its New York City system, replacing the retiring Bruce Abbott. He comes from Comcast Cable, where he had advanced to senior VP following a 20-year run.



RCN

Sanford Ames, senior VP and general manager of RCN's Pennsylvania and Washington, D.C., systems, will add responsibility to Boston for his duties, taking over for the retiring Jeff Carlson. He has been with RCN since 2011.



SHOWTIME

Urooj Sharif has rejoined Showtime as VP, scripted programming, responsible for development and production oversight on drama, comedy and limited scripted series. She comes from Netflix, where she managed exclusive and first-look deals with talent.



STARZ

Kathryn Busby has joined Starz as president of original programming, leading the premium service's programming and development team. She comes from Sony Pictures Entertainment's TriStar Television, where she was executive VP.



TELEMUNDO

Telemundo-owned KASA Albuquerque, New Mexico has named **Mayra Aguilar** as anchor for nightly newscast *Noticias Telemundo Nuevo México*. She had been a local reporter for the station since 2017.



WEIGEL

Jessie Garcia has joined Weigel Broadcasting's WDJT-WMLW Milwaukee as news director, responsible for the CBS affiliate, independent station and Telemundo Wisconsin. She had been editorial director at WTMJ Milwaukee.

BRIEFLY NOTED

Other industry execs making moves

A+E Studios tapped **Valerie Spiller** as senior VP, head of production finance, **TPaul Miller** as senior VP, strategy and operations and **Tom Lerner** as VP, creative affairs. ... **Anne Kelly** advanced to executive VP and corporate secretary at AMC Networks. She had been senior VP, corporate and securities matters. ... **Connie Luck**, regional senior director, government affairs at Charter Communications, was named to the board of directors of the Broadband Cable Association of Pennsylvania (BCAP). ... Gray Television has tapped **Greg McAlister** as general manager of Lubbock, Texas stations KCBD, an NBC affiliate, and KCLW, a The CW affiliate. ... **Josh Palefsky** was promoted to news director at Nexstar Media Group-owned KRON San Francisco. ... RCN has also elevated **Jill Faulkenberry** to senior VP, customer care, from VP, and added **Michael McPhillips** as senior VP, business solutions, central region.



(From l.): **Wonya Lucas, Gemma Toner, Char Beales** and **Kristin Dolan** at the Cable TV Pioneers ceremony.



The Cable TV Pioneers honored *B+C/Multichannel News* senior content producer, programming **Tom Umstead** for his 34-year career as a journalist. With him (from l.) daughter **Monique**, wife **Kim-Marie** and daughter **Iyana**.



Phil McKinney of CableLabs, **Mark Dzuban** of SCTE and **Paul Broadhurst** of Technetix at the Cable TV Pioneers induction.



(From l.): Past and present Cable TV Pioneers **Tracy Baumgartner, Jeff Baumgartner, Melanie Penna, Elizabeth Wiley Wasserman** and **Kyle McSlarrow**.



Cable TV Pioneers **Yvette Kanouff** and **Dave Fellows** mask up for the ceremony.



At the Cable Center's virtual Cable Hall of Fame ceremony in Denver, honoree **Bridget Baker** (r.) and her mother, **Mary Pignalberi**.



Cable Center president and CEO **Jana Henthorn** (c.) with Charter's **Keely Buchanan** (l.) and **Cynthia Carpenter** at the Cable Hall of Fame screening.



Boras Corp.'s **Tad Yo** (l.) with the University of Denver's **Ron Rizzuto** at the Cable Hall of Fame screening in Denver.



Kathy Doyle, EVP and managing director, local investment at Magna Global, accepts honors as Media Agency of the Year at the virtual TVB Forward conference.



On the virtual TVB Forward conference's "The Future of Measurement" panel: moderator **Hadassa Gerber** of TVB (l.) and panelists (r., clockwise from top l.) **Nancy Larkin**, Horizon Media; **Karthik Rao**, Nielsen; **Bill Livek**, Comscore; and **Missy Evenson**, E.W. Scripps.

Tommy Cowan/TS Photography, TVB

Ad Meter

Who's spending what where

PROMO MOJO

Our exclusive weekly ranking of the programming that networks are promoting most heavily (data through December 5)



Sister Swap: A Hometown Holiday, Hallmark Channel

TV Ad Impressions: **349,233,415**
 Total TV ad impressions within all U.S. households, including national linear (live and time-shifted), VOD plus OTT and local

Est. Media Value: **\$1,790,406**
 Estimated media value of in-network promos

A Hallmark Channel spot for original movie *Sister Swap: A Hometown Holiday* is No. 1, while Freeform takes second place to promote its *25 Days of Christmas* programming. Event TV dominates the rankings, with NBC's *Annie Live!* at No. 3 and ABC's latest *Live in Front of a Studio Audience* special in fifth. The only series in the top five: *Ghosts*, the CBS sitcom, in fourth place.


Visit nexttv.com/news for weekly Promo Mojo charts between print issues.

TOP 5 PROMOTIONS

- Sister Swap: A Hometown Holiday, Hallmark Channel**
 TV Ad Impressions **349,233,415**
 Est. Media Value **\$1,790,406**
- 25 Days of Christmas, Freeform**
 TV Ad Impressions **310,795,495**
 Est. Media Value **\$1,745,727**
- Annie Live!, NBC**
 TV Ad Impressions **224,719,592**
 Est. Media Value **\$1,684,196**
- Ghosts, CBS**
 TV Ad Impressions **218,043,962**
 Est. Media Value **\$2,748,710**
- Live in Front of a Studio Audience: The Facts of Life and Diff'rent Strokes, ABC**
 TV Ad Impressions **211,694,154**
 Est. Media Value **\$1,281,266**

BIG SPENDERS


Brands ranked by the greatest increase in TV spend (Nov. 29-Dec. 5)

1  **Best Buy**


Spend Increase:	368%
Est. TV Spend:	\$5.1M
Spend Within Industry:	95%
Top Network:	Fox

2  **GoHealth**

Spend Increase:	198%
Est. TV Spend:	\$3.3M
Spend Within Industry:	6%
Top Network:	Univision

3  **The UPS Store**

Spend Increase:	163%
Est. TV Spend:	\$3M
Spend Within Industry:	61%
Top Network:	Fox

4  **YouTube**

Spend Increase:	159%
Est. TV Spend:	\$5.6M
Spend Within Industry:	16%
Top Network:	CBS

5  **GoMedicare**

Spend Increase:	137%
Est. TV Spend:	\$8.5M
Spend Within Industry:	16%
Top Network:	Fox News

MOST-SEEN TV ADS


Brands ranked by TV ad impressions (Nov. 29-Dec. 5)

1  **Walmart**


TV Ad Impressions:	1.93B
Est. TV Spend:	\$17.1M
Interruption Rate:	1.45%
Top Show:	NFL Football

2  **Target**


TV Ad Impressions:	1.65B
Est. TV Spend:	\$13.6M
Interruption Rate:	1.21%
Top Show:	NFL Football

3  **GEICO**

TV Ad Impressions:	1.31B
Est. TV Spend:	\$18.7M
Interruption Rate:	2.55%
Top Show:	NFL Football

4  **Liberty Mutual**

TV Ad Impressions:	1.27B
Est. TV Spend:	\$7.8M
Interruption Rate:	1.80%
Top Show:	Law & Order: SVU

5  **Domino's**

TV Ad Impressions:	1.2B
Est. TV Spend:	\$8M
Interruption Rate:	1.48%
Top Show:	College Football

Sister Swap: A Hometown Holiday: Hallmark Channel

VIZIO Most-Watched Shows on TV in November



Of all the live, linear minutes of content watched on Vizio smart TVs in November, 6.37% of viewing time was spent watching NFL football. See which other shows captured the most watch time* in the graphic below.



Via Vizio's Inscape, the TV data company with insights from a panel of 17 million active and opted-in smart TVs. Data is linear, live TV only and includes all episode types (new and reruns). Rankings are by percent share duration, defined as "of all the live, linear minutes watched in November, XX% of the time was spent on show Y"

NEXT TV'S MOST VIEWED

Top five stories on nexttv.com, Nov. 10-Dec. 10

1. The NFL Quietly Takes 'Sunday Ticket' DTC and OTT
2. Google-Roku Battle Surfaces Again as Latest Roku OS Update Takes Down YouTube TV and Other Apps
3. Roku Channel Launching 15 More Live Linear Channels
4. Philo To Carry Former Hallmark Head Bill Abbott's GAC Family, GAC Living
5. Spun Off DirectTV Platforms Lost a Combined 412,000 Subscribers in Q3, Analyst Projects

To read these stories, visit nexttv.com.

UNITED STATES POSTAL SERVICE

Statement of Ownership, Management, and Circulation (Requester Publications Only)

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a. Total Number of Copies (Net press run)		8933	1451
b. Paid and/or Requested Circulation (Sum of 1b(1) and 1b(2))		6955	6703
c. Total Paid and/or Requested Circulation (Sum of 1b(1), 1b(2), and 1b(3))		6955	6703
d. Total Distribution (Sum of 1c and 1d)		6955	6703
e. Total Paid and/or Requested Circulation (Sum of 1b(1), 1b(2), and 1b(3))		6955	6703
f. Total Distribution (Sum of 1c and 1d)		6955	6703
g. Copies not Distributed		1978	781
h. Total (Sum of 1e and 1g)		8933	1451
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By Armstrong Williams
@Arightside

Gigi Sohn's Confirmation Would Undermine FCC Diversity, Inclusion Efforts

Station owner Armstrong Williams says nominee's policies will hamper minority media growth

EDITOR'S NOTE: Gigi Sohn, former head of Public Knowledge and senior counselor to Federal Communications Commission chairman Tom Wheeler during his term, was nominated by President Joe Biden on October 26 to the Democrats' third, crucial FCC seat, one that would give them a majority and the power to make such changes as restoring net neutrality and media ownership rules. Sohn's strong advocacy for such regulation as a way to level the playing field for smaller media players, including minorities and women, has raised hackles among Republicans, including those who argue that regulation discourages investments that lead to more opportunities for diverse voices. Two minority voices who diverge strongly on Sohn's potential impact weighed in on her nomination.

When I wonder about our country's direction, I often think back to my family's story. My father was a South Carolina farmer, and over the course of just a single generation, his son was able to graduate from the family farm and become a writer, public thinker, content creator and owner of one of the country's largest minority broadcast companies.

It's become a bit of a cliché to say that such stories can "only happen in America" — but that's because the idea rings powerfully true for generation after generation. The Left persists in telling the public that systemic barriers in this country hold everyone back, but its narrative willfully ignores the only-in-America type stories like those of my family's and so many others.

I was reminded of this when I learned that Gigi Sohn was being nominated by President Joe Biden to serve as one of five commissioners on the FCC. The reason for my concern: Sohn believes in and advocates for policies that would make stories like my own increasingly rare in our country. Her policy preferences would actively deter minority media ownership and depress the investment in broadcasting needed to elevate minority voices — and she should not be confirmed to the FCC.

My company, Howard Stirk Holdings (HSH), is one of only two African-American commercial television station licensee enterprises in the United States today. I have seen just how hard it is to grow and build HSH, and I do not want an FCC nominee to saddle the industry with

Armstrong Williams is manager and sole owner of Howard Stirk Holdings I & II Broadcast Television Stations.

unnecessary, harmful regulations.

Sohn's positions would limit opportunities for minorities to thrive in the media industry. Sohn and the organization she co-founded and ran as CEO from 2001 to 2013, Public Knowledge, advocated restricting the growth of television and radio companies at all costs — even if it upends the hard-fought gains that minority content creators have made.

For instance, Public Knowledge opposes joint sales agreements that enable minority broadcasters to benefit from the better-resourced and more well-established advertising infrastructure of larger broadcasters. While at the FCC, Sohn worked to restrict "sidecars," an arrangement that helps minority and up-and-coming broadcasters manage the significant costs of operating a station by sharing resources with larger companies.

When a chorus of content creators sounded the alarm on Sohn's plan to allow Big Tech companies to effectively steal minority content — by monetizing it without paying licensing fees — she simply ignored those concerns and forged ahead. In doing so, she added to the noxious history of minority labor bearing fruit for everyone other than the creators themselves. (Importantly, Sohn was only stopped in this effort when another FCC commissioner, Jessica Rosenworcel, took the time to understand the issue and wisely refused to support the plan, denying it the votes it needed to proceed.)

In both her policy positions and rhetoric, Sohn has demonstrated a lack of understanding and appreciation for minority voices. Time and again, Sohn has been dismissive — and borderline insulting — when discussing the policy positions of diversity and civil rights-oriented groups including the Congressional Black Caucus.

Consider an episode in 2009, when Blue Dog Democrats and the Congressional Black Caucus took a more moderate position on net neutrality than Sohn. Rather than understand their

Democratic FCC nominee Gigi Sohn



concerns, she resorted to accusing these groups of betraying Americans and being bamboozled by the telecom industry.

In 2010, amid a debate about the proposed acquisition of T-Mobile by AT&T, Sohn's head of communications at Public Knowledge stated that "the saddest part of the whole affair to date is the role of groups representing minority populations. For whatever reason — whether they believe what the Big Telecom companies tell them or not — many organizations seem to land on policies that hurt their constituencies and fall into ludicrous traps one suspects are not of their making."

Note the patronizing implication: If you disagree with Sohn and her organization, you have been swindled. You have been misled. You are gullible. Sohn regularly and casually deployed this sort of rhetoric toward minority and civil rights organizations who do not fall in lockstep with her.

It's one thing to have such a person running a nonprofit organization on the fringes of the debate; it's quite another to have such a person at the FCC, as one of five people determining the future of the airwaves. As a minority media owner, I am flabbergasted the Biden administration would move forward with such a person.

Time and again, Sohn has prioritized an anti-business ideology over the practical realities of what it takes for minorities to succeed in this industry. The FCC ought to be led by people who encourage minority media ownership, support those at the margins and encourage private-sector growth and development. At a minimum, FCC commissioners should communicate in a tone that implies respect and the acknowledgment of honest disagreements — not someone who implies that those who disagree with her are too ignorant to participate in the debate.

The solution here is obvious: the Biden administration ought to withdraw Sohn's nomination with haste. Failing that, the Senate must stand up and reject a nominee that undermines everything that I and so many others have fought for over the years. ●



By Mignon Clyburn
@MignonClyburn

Sohn's Years of Support for Inclusion Deserve Confirmation

Clyburn: Claims she would deter minority ownership are fundamentally false

Because we live in an increasingly divisive world, it is more important than ever before to disagree agreeably. That is the only way to achieve the best solutions. Unfortunately, when it comes to President Joe Biden's nomination of Gigi Sohn to the Federal Communications Commission, disagreements over policy have turned personal and political, far removed from disagreements over public policy.

Claims that Gigi Sohn would "actively deter minority media ownership" are fundamentally false. I have worked with Gigi for many years and she has been a champion for diversity in media ownership and tech before, during and after that time, including as a top adviser to chairman Tom Wheeler. She also worked long and hard with me and within the FCC to address the outrageous and excessive prison phone rates that regularly harm so many communities of color.

I am not alone in my support for Gigi. The Leadership Conference on Civil and Human Rights led a coalition of some 25 civil rights and civil liberties organizations in a joint letter saying that "throughout her career, Ms. Sohn has dedicated herself to the public interest." The groups pointed to her longtime "advocacy for policies that promote diversity and competition."

"She will establish a collaborative process and dialog with the civil rights community, as well as consult with the community members who are often left out of commission deliberations," they said, and they also recognize that she would make history as the FCC's first openly LGBTQ commissioner.

Gigi's support of strong policies prohibiting

discrimination by internet services providers should be praised and not belittled. Her opposition to media and telecommunications consolidation and any evasion of media ownership rules that provide fewer, not more, opportunities for minority ownership should be commended and not ridiculed. It defies reason that Gigi's support of competition and greater entry into the media and telecommunications industry by those traditionally shut out would be labeled as "anti-business." Throughout her entire career, Gigi has helped underrepresented voices in industry gain access to communications platforms, be they broadcasting, cable or the internet. This isn't "anti-business," it's pro-competition, pro-inclusion, and pro-opportunity.

Often overlooked is Gigi's leadership in hiring and promoting people of color into the field of communications policy. When she left Public Knowledge in 2013, nearly one-third of the staff were people of color. She brought two of those people to the FCC and another staffer of color is now the successful CEO of Public Knowledge. I expect that if confirmed, her staff at the

commission will be similarly diverse.

Have Gigi and I agreed on every issue? The answer is a thunderous no. But like you, I pick my friends and stay loyal to my family not because we see eye to eye on every single issue, but because we believe in many of the same things.

The Multicultural Media and Telecom and Internet Council said it best: "Gigi is a leading public advocate for open, affordable and democratic communications networks" and the Senate should confirm her without delay.

And on that, we should all agree. ●

Mignon Clyburn is former commissioner and acting chair of the Federal Communications Commission and principal, MLC Strategies.

Kristin Frank

CEO, AdPredictive

Executive draws from her programming experience to determine what advertisers need

After 23 years as a top executive at Viacom (now ViacomCBS), helping to launch groundbreaking networks like Logo TV and overseeing operations at iconic brands like MTV and VH1, Kristin Frank switched career gears in 2019, becoming president (and then CEO) of customer intelligence platform AdPredictive. AdPredictive helps clients better navigate the ever-complicated media landscape, even more relevant as the current shift toward streaming video and on-demand content has blurred the lines between advertising and programming. Frank spoke with B+C/Multichannel News senior content producer, finance Mike Farrell. An edited transcript follows.

What drew you to this company? I was drawn to AdPredictive by the energy and the culture. We create more with less, fast and with laser focus on impact, while staying ahead of the needs of the industry. What hooked me was how the company solves the industry's hard problems with solutions that I had wished for in a partner when I was at MTV.

Discovery has been an early supporter. Will that continue and expand once their merger with WarnerMedia is complete? Discovery has committed themselves to a strong, open and reciprocal relationship with their viewers, and that is evident in the work they do to understand and

connect with their audiences with the help of AdPredictive intelligence.

We've had the right solution, were ahead of the industry [and] worked really hard to grow the company and increase profitability. At this juncture, it's about scaling and accelerating with the right solutions in the marketplace. We're increasingly seeing our clients extend the use of our intelligence beyond marketing into all areas of their business, from cross-department insights to informing a CFO's messaging to shareholders. And amid all of that, we've started to extend platform access to a broad base of industries including sports, retail, automotive and finance.

Ad measurement has become a hot-button issue as streaming and online have taken over traditional ways to deliver ads. How do you see things playing out? From my perspective, it's quite simple. To drive real business growth and impact business outcomes — ROAS [return on ad spend], cost per sale, cost per tune-in, etc. — you have to know who your customers are and understand what media they engage with. AdPredictive takes a modern approach to this with our customer intelligence and attribution methodology. A great example of that is an attribution study that is in progress for a major entertainment client. In addition to tracking exposure and viewership conversions across linear TV and digital, we're also adding their CRM data from email outreach into the attribution mix and looking at the crossover of their linear audiences with

their streaming subscribers.

Does it matter to AdPredictive which platform wins out — Nielsen, Comscore, a combination of those or others? The short answer is no. What matters to AdPredictive is a business model that works for business. There is a tipping point at which it is cost-prohibitive to access data. Trying to solve for a broken business model really needs to be focused on a new structure. AdPredictive is not stuck in the old way. Brands should own their data and IDs without the restrictions that prevent enough trust to activate, optimize and drive growth.

You've been on both sides of the table on this issue. How does that unique perspective help your clients? As a Viacom executive and now the CEO of AdPredictive, I oversee our business with an entrepreneurial spirit. I've been where my clients are and was super-excited to come to AdPredictive because we are solving the industry's hard problems — leveraging data intelligence and machine learning to drive stronger business outcomes, customer understanding and media effectiveness. ●

BONUS FIVE

What shows are you binge-watching? *Hacks*, *Mare of Easttown*

What books are on your nightstand? *The Island at the Center of the World* by Russell Shorto; *Our Common Ground: Insight from Four Years of Listening to American Voters* by Diane Hessel

Favorite TV show of all time? *Parks and Recreation*

What's your favorite app? I'm obsessed with my Aura Ring and its app

Bucket-list travel destinations? Antarctica and Easter Island





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