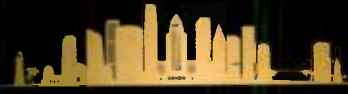


Broadcasting Multichannel News + Cable

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L.A. EXECs ON THE RISE

BEST OF
SHOW 2024:
THE WINNERS



WONDER WOMEN

LOS ANGELES



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130 W. 42nd St., 7th Floor, New York, NY 10036-8002

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WONDER WOMEN

LOS ANGELES

6 WONDER WOMEN OF L.A.

FEATURES

6 SPECIAL REPORT: WONDER WOMEN OF L.A.

Meet 15 of the best the of West — the women execs set to be honored at our 2024 gala breakfast event. PLUS: KTLA VP, GM Janene Drafts, our L.A. Woman of Influence, on why it's important for women to see themselves in leadership roles.

4 LEAD-IN

The stars were back in force as the ad community gathered in New York for upfront week, where the talk was as much about tech as content.

By Jon Lafayette

33 SPECIAL REPORT 40 UNDER 40 L.A.

Media and entertainment continues to attract some of the smartest, most creative men and women of any business category — and that holds true for the 40 young leaders to be honored June 18 at L.A. TV Week.



4 LEAD-IN

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Vol. 154 • No. 4 • June 2024 • B&C Broadcasting & Cable (1068-1627) is published 6 times per year (Feb, March, June, Sept, Oct, Dec) by Future US, Inc., 130 W. 42nd St., 7th Floor, New York, NY 10036. Periodicals postage rates are paid at New York, NY, and additional mailing offices. POSTMASTER: Send address changes to Broadcasting & Cable, PO Box 848, Lowell, MA 01853. Printed in U.S.A. © 2024 Future US, Inc. All Rights Reserved.

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3

Upfronts Put Football, Stars And Tech Talk in the Spotlight

Networks played 'Can You Top This' with bold-faced names, ad capabilities



By Jon Lafayette
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After a year in which strikes kept actors from appearing at upfront events, 2024 looked like a battle of the network stars, as if big names equaled great content.

Tech companies pitched programming while programmers pitched advanced advertising (see Viewpoint, page 49).

While impressed by the spectacle, some buyers expressed the idea that smaller was actually more effective when it came to presentations.

Here are some highlights from a week of stage shows, sales talk and cocktails.

Hike, Hike, Hike: NFL football is the hottest thing on TV and every company with NFL games made sure advertisers knew they had a lineup of stars on the field and in the booth, with Fox's Tom Brady and ESPN's Jason Kelce joining the fray. Even Netflix donned a helmet, announcing a Christmas NFL doubleheader.

More Stars Than Are in the Heavens: On Tuesday, Amazon and The Walt Disney Co. tried to one-up each other with bold-faced names. Jake Gyllenhaal, Reese Witherspoon and Will Ferrell headlined for Prime Video, which needed to show programming chops. Disney showed it still has magic, rolling out Emma Stone, Ryan Reynolds, Steve Martin, Michelle Williams and Angela Bassett. Snoop Dogg, Kevin Hart, Jon Hamm, Lauren Graham and Mindy Kaling also twinkled during the week.

One More Thing: Media companies are throwing all their assets at sponsors,

calling the activity One NBCU, One WBD and so on. Advertisers liked the idea that with streaming, they could reach people watching new films and other programming that was ad-free until recently. Movies like *Wicked*, showcased by NBCUniversal, and series like HBO's *House of the Dragon* are no longer off-limits.

Bigger Not Better: Paramount Global's CBS and Nexstar Media Group's The CW did not hold their traditional presentations from the days of yore. And Netflix's initial gathering was private and small. Ad attendees weren't complaining. Some said they preferred the more intimate alternatives to Carnegie Hall-level extravaganzas. "We don't like being talked to," one media buyer said. "The smaller event means we can talk."

Not Enough Bandwidth: Amazon's presentation was at Pier 36, which was convenient for just about no one. Getting to an upfront presentation typically involves a cab ride to a grand hall in midtown, not hopping the subway to lower Manhattan, then strolling through the Lower East Side. Amazon started late and ended late making it difficult to get

The stars were back in force at this year's upfronts, including Emma Stone, who introduced CEO Bob Iger at Disney's presentation.



to TelevisaUnivision's Casa Cultura way on the West Side of town. The Univision folks were not pleased. Maybe Dale Earnhardt, onstage at Amazon to discuss a docuseries about his father, could've offered a few tips on zipping through midtown traffic. Later, at the Disney upfront, Jimmy Kimmel joked: "I heard Amazon left you guys out on the porch. You're lucky you didn't get stolen."

Iger's Comeback: Fresh off his proxy-war victory and effusively introduced by Emma Stone, Bob Iger, Disney CEO, made his first appearance onstage at the Disney event since 1994, when he was a fresh-faced head of programming for ABC. "To say a lot has changed since 1994 would be an incredible understatement ... television used to be something you watch on a television," Iger said. "Today we're going to share with you the incredible projects that we're working on, and later Jimmy Kimmel will be out to tear them all apart. He'll probably be tearing me apart, too."

Sign of the Times: Buyers who missed last year's pickets got déjà vu outside Fox, where demonstrators urged brands not to advertise on Fox. They were chanting "Fox News lies, democracy dies, don't be the next Mr. Pillow guys."

More Funny Business: Kimmel wasn't the only comedian. "I'm here because I love ad sales," cracked longtime TNT Sports employee Shaquille O'Neal. "I'm the living proof of the WBD effect." Conan O'Brien joked about O'Neal's endorsements, noting that he'd signed even more deals while on stage the the WBD upfront. O'Brien said the endorsements were for "The Shaq and Decker circular saw, the Shaqbook laptop, the Shake Shack Shaq, Shaq Plaque Attack dental floss, Shaq Zodiac tarot cards, Shaq Kerouac On the Road Travel Books, The Cheesecake Shaqtory, Shaq-Tac-Toe, Shaq-a-mole and Shaq oat milk for the Shaq-tose intolerant." ●

— with additional reporting from Michael Malone

WATCH THIS ...



Mayor of Kingstown

Season three of *Mayor of Kingstown* rolls on Paramount Plus June 2. Jeremy Renner stars in the Taylor Sheridan-Hugh Dillon drama. The season sees explosions rock the town, as the Russian mob sets up and a drug war rages inside and outside prison walls. On June 3, season 16 of *American Ninja Warrior* debuts on NBC. Matt Iseman and Akbar Gbajabiamila host, with Zuri Hall the co-host. Also



American Ninja Warrior

on June 3, *Unexpected* is on TLC. The show follows the journeys of five teenage couples and their families as they deal with pregnancy. Disney Channel June 6 airs *Big City Greens the Movie: Spacecation*. The music-filled film follows the Green family as they embark on a vacation — in outer space. *Queenie* premieres June 7 on Hulu. The series is about a 25-year-old Jamaican woman living in south London, “straddling two cultures and slotting neatly into neither,” Hulu says.



Queenie

THE WATCHMAN

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



By Michael Malone
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Nikki and Jason 'Trying' To Get the Hang of Parenting

Season four of *Trying*, with Rafe Spall and Esther Smith as a married couple with two adopted children, has begun on Apple TV Plus. The season jumps ahead six years, and daughter Princess is focused on finding her birth mother.

Spall said the six-year jump stops a show from getting set in its ways. “It’s a way of shaking things up a bit,” he said in an interview. “Pushing the envelope, moving the story forward in a way which is fresh and interesting.”

Nikki and Jason’s relationship has been redefined as they’ve evolved into parents. “Inevitably, because of their different roles to each other now in a household,” said Smith, “they’ve become less of just being each other’s partners.”

Nikki is a romantic, added Smith, and has to deal with “the loss of who they once were with each other.”

The actors said they hear from viewers who relate to the show, whether they have adopted, have been adopted, or have battled fertility challenges. Smith mentioned DMs she gets on Instagram. “People share really personal stories with how much they feel they’re represented by the show or feel less alone,” she said. “That’s such a lovely thing to read.”

Patton Oswalt Joins Game Show Host ‘Club’

The 1% Club, an offbeat game show with Patton Oswalt as host, starts on Fox June 3, following its premiere on Prime Video. The show is not so much about answering

trivia questions, but how quickly the players can use logic to come up with an intelligent answer.

“It has nothing to do with education or trivia or information,” Oswalt said. “It has to do with, how does your brain work in the moment? How fast are you on your feet with logic and intuition and, especially, listening and putting things into context?”

Oswalt had no game show host experience previously. He was sent episodes, loved the format and saw how much interacting the host does with the 100 contestants. “The fact that it dealt with so much crowd work, thinking on my feet,” he said, “I thought, ‘This could be energizing for me.’” Asked about game show hosts

he’s enjoyed, Oswalt mentioned a couple from *The Family Feud*. Richard Dawson “brought a very distinct, almost un-game show-like personality to a very structured show,” he said.

Steve Harvey, meanwhile, “is having fun and making it his own thing,” he said.

Oswalt also mentioned Drew Carey on *The Price is Right*: “He’s so clearly having a ball.”

Did Oswalt ever see himself joining the host club? “It had never crossed my mind in a million years,” he said. “And I love it.” ●



Trying



The 1% Club

Multichannel News
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HONORING THE WEST'S BEST

Gala breakfast event will recognize 15 women leaders driving media and entertainment industry progress

The editors and publishers of Multichannel News are proud to recognize the 2024 Wonder Women of Los Angeles.

Profiled on the following pages are 15 women executives in media and entertainment roles who've made a lasting impact on their companies and their industry overall. Since 1999, Multichannel News and sister publications B+C and Next TV have saluted women media and entertainment leaders in both Los Angeles and New York.

In addition to the class of 15 Wonder Women, we're also honoring our 2024 West Coast Woman of Influence, KTLA Los Angeles VP and general manager Janene Drafs. The first female executive to lead the Nexstar Media Group-owned station, she oversees an operation that lives up to its "L.A.'s Very Own" slogan with an impressive 112 hours per week of local programming.

Honorees will be celebrated at a gala breakfast event June 18 at The Ebell of Los Angeles. Once again, The WICT Network: Southern California will serve as event partner and will recognize its 2024 Catalyst Award winner, LaKendra Davis Moxie (pictured), VP of fulfillment operations at Cox Communications, also at the gala breakfast. The Catalyst Award salutes a WICT Network: Southern California chapter member who's had a positive impact on the industry through their mentorship, leadership and dedication to female career empowerment through involvement with WICT programs.

The Wonder Women event is part of L.A. TV Week, which also comprises the 40 Under 40 L.A. celebration, both of which will take place June 18 at The Ebell.

For more on the Wonder Women event or to register, go to mcnwonderwomen.com.



Woman of Influence

Janene Drafts

VP and General Manager
KTLA Los Angeles



By Michael Malone
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Janene Drafts runs a truly extraordinary content-production outfit. KTLA Los Angeles, part of Nexstar Media Group, cranks out a staggering 112 hours a week of local programming, among the highest levels in the nation. It is local from 4 a.m. until 7:30 p.m. weekdays. After The CW primetime, it's another 90 minutes of local news.

Drafts was named KTLA GM in 2020, succeeding the retiring Don Orsini, who was something of an L.A. television legend. She previously was VP and general manager at KOMO-KUNS Seattle, where she began her career as an account executive in 1992.

Drafts, who is the B+C Multichannel News 2024 Los Angeles-based Woman of Influence, spoke about being the first female GM at KTLA, the loss of beloved colleague Sam Rubin and how she helps young women in television work toward leadership roles. An edited transcript follows.

B+C MCN: Can KTLA's 112 weekly hours of local possibly go up, or is that the magic number?

Janene Drafts: I think for now it's the magic number, but [OTT product] KTLA Plus is such an amazing opportunity for us. That's where we have been developing more programs.

B+C: The station recently lost a beloved colleague in [entertainment anchor] Sam Rubin. Tell me what he was like.

JD: While Sam loved entertaining and loved Hollywood, he was really a journalist. It's what endeared him to his colleagues who are also journalists. He was a fantastic writer. He

“Seeing females in leadership roles is the very first step, because that means females can envision themselves in leadership.”

had an incredible wit. I think he was the class clown, but in the very best way. To be funny, you have to be really, really, really smart. And Sam was really, really, really smart.

B+C: When you took this job in 2020, you became the first female GM in KTLA history. What was the feeling when you were coming on board? Excitement? Anxiety?

JD: I knew that there had been other female general managers in the market, and I came from a market that also had one other female general manager. So I wasn't intimidated. On my first day I said, 'I can't be Don Corsini. I'm never going to be the person who was here before me because I lean in a different way. We'll get to know one another and you'll figure out how that works for you.' Don was definitely an iconic person, but I just needed to make sure everyone knew that I wasn't going to try and be the same person.

B+C: Who's been a mentor for you in your career?

JD: Colleen Brown, who was the CEO of Fisher Broadcasting before [KOMO-KUNS was] purchased by Sinclair. [Former Graham Media Group president and CEO] Emily Barr and I met at an industry conference and right away we hit it off. She would be the person that I would call with strategic things, when I was struggling with something, when I had some ideas and needed someone to bounce them off of.

In the GM role, it's really hard to find colleagues. You can't have those kinds of conversations with your employees. So we all have to have those people that we reach out to.

BC: How do you help a young woman who might someday want to be a GM?

JD: Representation is so important. When I was growing up, I played guitar, and I never thought that I could play an electric guitar. Then I saw Heart, Ann and Nancy Wilson, and I was like, 'Are you kidding me? Women?' I don't know why I didn't think I could do it, but it was all about representation.

Seeing females in leadership roles is the very first step, because that means females can envision themselves in leadership.

The second thing is to have that board of directors for yourself. Who is that person who's going to call you on your BS, call you when you're not being real? That might be a really good friend that you've grown up with who knows you well, it might be a sister or a

brother. It's going to be someone who knows you well, who doesn't mince words, who knows you're not going to take it personally.

That's what I encourage young women to do—find people who will be your advocate.

Find people who tell you what you don't want to tell yourself. When people who are too close to you are telling you what you want to hear instead of what you need to hear, have that other person who is just your

100% go-to for solving problems. ●



Judy Agay

Senior VP, Human Resources
ESPN and Disney Entertainment
& ESPN Technology



By Stuart Miller
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Sonia Coleman, senior executive VP and chief human resources officer for The Walt Disney Co., effusively describes Judy Agay as a person who genuinely cares and who has a high emotional intelligence, but said the two keys to understanding Agay are that she is “really strategic and incredibly adaptable.”

Those phrases are essential not just to Agay’s success as senior VP for human resources at ESPN and Disney Entertainment & ESPN Technology, but to her entire career.

The daughter of two nurses, Agay was born in New York and then lived in New Jersey before coming back to the city to attend Fordham University. At that point, while studying communications, Agay said she knew definitively what she wanted to do with her life.

A Dream Fulfilled

“I wanted to work in a big ad agency,” she said. “That was my dream.” And she fulfilled that dream, landing a job at a midtown ad agency working on packaged goods products, only to run into a major career obstacle.

“After two years, I realized I hated it,” she recalled. “You were at the whim of the client and you’re selling products and sitting in a focus group. Learning about personal products was just not my thing.”

What Agay really loved was “the people connection,” and she realized she

“I want people to feel supported and feel like they have the tools they need to do their jobs the best that they can.”

Judy Agay, Senior VP, Human Resources, ESPN and Disney Entertainment & ESPN Technology

was meant to be in human resources. When she couldn’t navigate a transition at her agency, she adapted. “I was early in my career and was willing to start from scratch,” she said, so she took a job at Tommy Hilfiger, going back down the ladder and working as a scheduling recruiting assistant in HR.

“I was just hungry to learn and I had people willing to teach me,” she said. And she did learn, rising over five years to become human resources director. (She said that before she took the job, one HR executive told her, “You’re going to hate people at the end of it,” and her response was, “I’m going to prove him wrong.”)

Agay then moved on to The Gap. It was there, she said, that she first realized how high she could rise in her world — at that time, Jenny Ming was president of Old Navy. “That was very inspiring,” Agay recalled. “She was a marker for me in terms of seeing a woman,

and an Asian woman, in a substantial role.”

Agay joined The Walt Disney Co. in 2005 at Disney Publishing Worldwide, eventually finding her way to Los Angeles in 2013 as director of human resources for Disney Consumer Products. She kept climbing up the ranks, becoming senior VP, human resources for The Walt Disney Co. in 2021 and then taking on her new role last year. Agay currently oversees HR business support, serving as a strategic adviser to the C-suite, focusing on change management and long-term planning. She also oversees employee recruitment, development, engagement and compensation, ensuring Disney attracts and retains the best talent to achieve its current and future business goals.

Just as Ming once inspired her, Agay now says she feels it’s important “for me to be able to lift others up, to see that it’s possible.”

Keeping People Supported

Even as she ascends, Agay said she has not lost sight of what matters. And while she is, as Coleman described, a shrewd strategist “with a great command of the business,” Agay said that her leadership skill set flows from a different direction. As she notes, she’s in the only department that has the word “human” in the title.

“I want people to feel supported and feel like they have the tools they need to do their jobs the best that they can,” Agay said. “And I think one of my strengths is that I know that even in this business, you can be kind and compassionate.”

Sometimes this means giving people the validation they need. But sometimes it simply means letting them know exactly how they are performing, how their side of the business is doing and where they stand. “It’s not my quote, but I do think that clarity is kindness,” she said. ●





CONGRATULATIONS



JUDY AGAY

Senior Vice President, Human Resources
ESPN and Disney Entertainment
& ESPN Technology



CAROLYN BERNSTEIN

Executive Vice President,
National Geographic
Documentary Films

WONDER WOMEN LA – CLASS OF 2024 –

Cheers to all of the honorees

Teri Arvesú

Senior VP of Social Impact & Sustainability TelevisaUnivision



By Stuart Miller
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After a satisfying career in broadcast journalism, Teri Arvesú looked around during the pandemic and protests over George Floyd's murder and felt she had hit a plateau.

"I had topped out in terms of the impact I could make and was wondering how I could be a bigger part of transformational work," Arvesú, who had been the WGBO Chicago news director and was then VP for content for Univision Chicago, recalled. "It came to me that my next job was not about a title — producer, then executive producer, then news director. But I was banging my head because I didn't know what to do next."

Then came a phone call offering her a new role in the company's Brand and Impact vertical as senior VP of social impact and sustainability for TelevisaUnivision and president of the Univision Foundation.

Both the sense of searching and the new role made perfect sense to those who know Arvesú.

Powerhouse Presence

Jose Tomas, chief administrative officer, TelevisaUnivision, and Edna Uribe, who was director of sales at Univision Chicago when Arvesú was there, both describe her as a "life-long learner" and a force to be reckoned with.

"Her level of curiosity is genuine and admirable," Uribe said. Added Tomas, "She absorbs new ideas and then executes on them."

Tomas also called her "a ball of energy who does not stand still," although Arvesú said she's "super-aware" of always going full tilt and admits she tries to modify her passion and energy because "it even drives me crazy. I'm so freaking intense."

Arvesú, whose parents were Cuban exiles

“I live both those lives and I have never found in my 'American' life a brand that means what Univision means to our community.”

Teri Arvesú, Senior VP of Social Impact & Sustainability, TelevisaUnivision

who arrived here as children, grew up in Miami, studied journalism and ran newsrooms in Miami and Chicago. Her passion for journalism is tied to her love of democracy which is part of her heritage, she said, adding that she's also a "geek about meteorology" and would watch hours of live weather broadcasting, "which made me feel like I was part of a community."

Under her leadership, WGBO made history in 2014 by becoming the first Spanish-language television station to win a Chicago/Midwest Emmy Award for Outstanding Evening Newscast, Larger Markets. She loves Univision because it fits her identity as a "200 percent, someone who is both 100% American and 100% Hispanic," she said. "I live both those lives and I have never found in my 'American'

life a brand that means what Univision means to our community."

About a decade ago, Arvesú nearly left to teach at the University of Miami and lead the student-run TV station but she stayed, in part, because Univision was creating a women's leadership council, the first employee resource group. That chance to make a difference "sucked me in again," she said. Arvesú has a master's degree in management, and those studies emphasized leadership. She also credits her great-aunt, Carolina Calderin, who was a hospital CEO in Miami and broke through glass ceilings, but who also "gave so much and never turned anyone away."

Doing More for Latinos

In Chicago, Arvesú launched a fellowship with DePaul University and the McCormick Foundation to prepare high school and college Latinos for careers in the media and she also started the city's first radio show for bilingual millennials.

In her new role she feels she can do even more. One recent program helped push the film industry to develop more Latino directors. This year, she is focusing much of her energy on "Vota Conmigo" (Vote With Me), the company's get-out-the-vote campaign. "That consumes me almost daily," she said.

Arvesú said she relishes the ability to work on the philanthropic side through the company's foundation, while also working to transform TelevisaUnivision itself. "I'm helping journalism build out a new business model," she said. "I'm part of the board of the Journalism Funding Partners, which gets philanthropic dollars to underwrite reporting, and we've put over \$2 million back in newsrooms. And while Univision's brand has always been about community, I now oversee corporate social responsibility and diversity, equity and inclusion while the foundation allows me to create programs that take care of our community on the inside." ●



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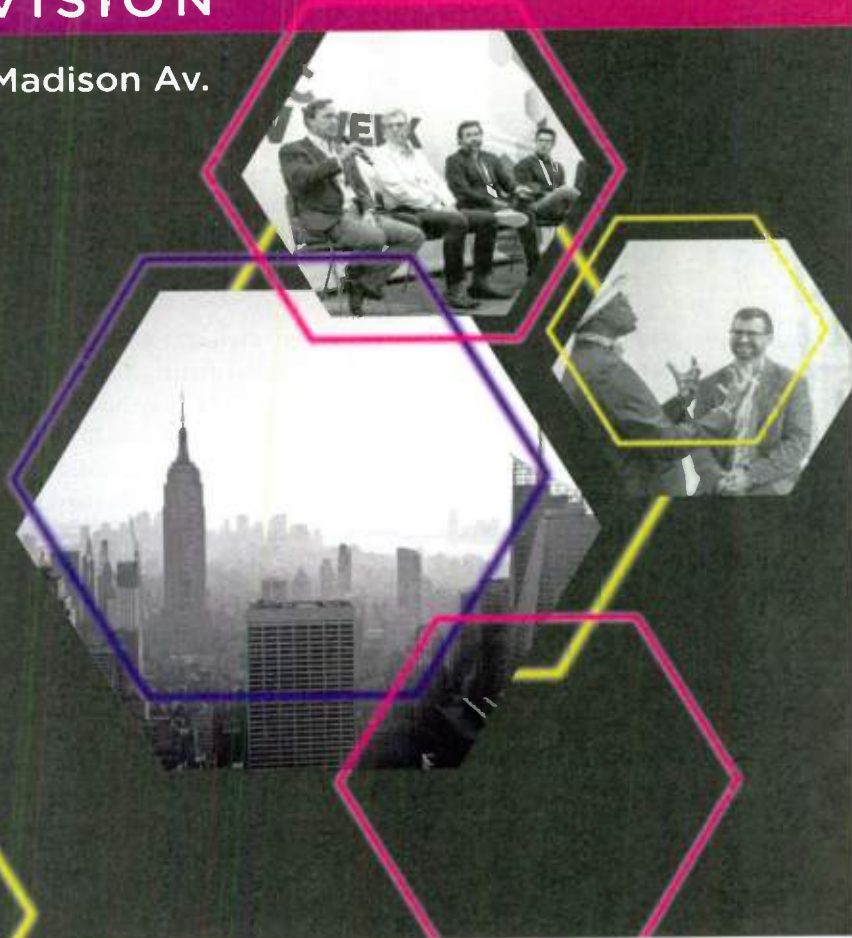
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Carolyn Bernstein

Executive VP, Scripted and Documentary Films National Geographic



By Nancy Lombardi
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Joy. Positive intent. Optimism. How many people would use those terms to describe their current role? Carolyn Bernstein, executive VP of scripted and documentary films at National Geographic, brims with excitement when discussing her current role, colleagues and accomplished career.

"I'm a very optimistic person," she said. "I think that has helped me weather the ups and downs of this business."

She said this infectious optimism is a quality shared by many of her Nat Geo colleagues. It creates a collegial and cohesive working environment.

"At Nat Geo, we always talk about assuming positive intent as we move through our day," Bernstein said. "It's because we get to work with this brand, which has so much meaning and history. It doesn't just entertain but it inspires."

Overseeing a Packed Slate

Bernstein oversees the award-winning National Geographic Documentary Films banner and the network's fact-based scripted content. Under her leadership, Nat Geo has garnered critical success with award-winning documentaries like E. Chai Vasarhelyi and Jimmy Chin's Oscar- and BAFTA Award-winning *Free Solo*, Feras Fayyad's Oscar-nominated *The Cave* and Sara Dosa's Oscar-nominated *Fire of Love* and *Bobi Wine: The People's President*, following the Ugandan opposition leader and musician during his 2021 presidential campaign. She said telling *Wine's* story was a career highlight.

“As an executive, you never want to create obstacles. You want to remove obstacles so artists can do their best work.”

Carolyn Bernstein, Executive VP, Scripted and Documentary Films, National Geographic

Bernstein also spearheaded a robust scripted slate. Under her tenure, the 20-time Emmy-nominated *Genius* franchise enjoyed four seasons.

She joined Nat Geo in 2016 from Endemol Shine Studios and Shine America, where she was executive VP of scripted television and executive producer of FX series *The Bridge*.

Prior to Shine America, Bernstein was executive VP of drama development at The WB. She said she enjoyed telling coming-of-age stories and developed *Gilmore Girls*, *Smallville*, *One Tree Hill* and *Supernatural*.

Many parents panic when they hear their children want to be English or literature majors. But Bernstein, a comparative literature major, believes it's a great career path. At Brown University, she said, she read numerous influential books and performed critical analyses of what she read.

After graduating, the native New Yorker moved to Los Angeles to embark on a career in entertainment, starting at CAA in the motion picture literary department.

"I was honing my critical thinking and analytical skills around literature, so it was a

hop, skip and a jump to reading screenplays, working on pilots and working with storytellers," she said. "I was looking at the same things — character, tone and theme."

Bernstein said one of the best aspects of her current role is figuring out what support the artists need to tell the stories they want to tell.

"I always describe it as removing obstacles," she said. "As an executive, you never want to create obstacles. You want to remove obstacles so artists can do their best work, and that's been a huge privilege and a joy for me."

Others at Nat Geo agree. "Carolyn possesses the rare combination of brilliant creative instincts, strong business acumen, and excellent leadership skills," Nat Geo president Courteney Monroe said. "She builds tremendous relationships with talent, fostering an environment that enables them to do their very best work."

Spreading Joy

Life outside the entertainment world is just as joyous for Bernstein. Her husband is FX Entertainment president Nick Grad. They met while working as development executives in the mid-1990s. They have a daughter, Georgia, in high school and a son, Lucas, in college.

She makes it a point to mentor young people. Bernstein participated in *The Hollywood Reporter's* Women in Entertainment Mentorship Program, which is aligned with the Big Brothers Big Sisters of Greater Los Angeles. This program pairs high-ranking women entertainment executives with high school junior girls from underserved communities, helping prepare them for college and beyond. Bernstein's mentee graduated from Loyola Marymount University last year.

And she regularly assists undergrads and those early in their careers seeking her advice.

Bernstein is paying it forward, honoring those who helped her along the way. ●



Alisa Bowen

President
Disney Plus



By Jon Lafayette
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Alisa Bowen, president of The Walt Disney Co.'s premium streaming service Disney Plus, is known as someone who gets difficult jobs done.

"She's been here from the beginning, from before launch [in 2019], and she's one of the people early on that I connected with," said Joe Earley, president, direct-to-consumer at Disney Entertainment. "She understands every aspect of the streaming business, from pricing through technology.

"While other people would be worried about politicking, she wanted to get stuff done," Earley said. "We formed an early connection and recognized that while other people were distracted, we could move this forward. It's still a great partnership today."

Bowen embraces her get-it-done mojo. "I like to describe myself as the co-pilot, not the pilot," she said. "My strength really comes to bear when I'm supporting a team of people on the creative side."

She said she's not jealous of Disney's creative people. "I am constantly in awe of them. I find it inspiring and I love making sure everything is in place for them to be successful."

Meeting the Ad Challenge

Launching the ad-supported version of Disney Plus is one of Bowen's recent achievements. "It's now live in dozens of markets around the world, and each one of those markets has very unique regulatory environments that govern the way that we can collect data, the way we can use data and the way we can manage ad preferences from consumers," Bowen said. "Advertising wasn't part of the original concept of Disney Plus, so adding

“While other people would be worried about politicking, she wanted to get stuff done.”

Joe Earley, President, Direct-To-Consumer, Disney Entertainment

that in was pretty complicated. Navigating all of those local requirements added an extra layer of complexity."

Because Disney already had ad technology from Hulu, "on day one, our capabilities were far more robust than several of our competitors who were also launching ad tiers on their streaming services at about the same time."

When Bowen joined Disney seven years ago, she was part of an initiative to understand how and when the company would begin the transition from linear to internet protocol-delivered video.

"I think that was the first time we began to imagine what streaming could be," she recalled. "We were so motivated to figure out the right time and strategy for charting that transition because we were observing how consumers were spending their time and how much time was now untethered from the set-top box in the living room, particularly in key markets."

Bowen came by her streaming expertise over several stops. Born in Australia, she originally wanted to be a journalist and studied media. She started out in public relations and shifted to the business side,

helping Thomson Reuters, Dow Jones and News Corp. transition from print to digital.

At *The Wall Street Journal*, she led the effort to offer advanced targeting capabilities for ad sales. At News Corp., her experience in managing subscriptions and setting up paywalls came to the fore.

Having spent time at News Corp. was a plus when Disney acquired assets from 21st Century Fox, another company controlled by Rupert Murdoch. "In both organizations, there's a real premium placed on being able to collaborate across the organizational structure," she said.

Lauren Tempest, general manager of Hulu, remembers her initial impression of Bowen was, "Wow, this woman knows her business inside and out."

Now, she said: "Alisa just wants to get the job done. There is very little ego involved — her only requirement is that the idea or decision is the best one for the business. It does not matter where the idea came from or whose agenda it's ultimately driving."

Support at Home

Bowen has two teenage daughters, a benefit when working on a product like Disney Plus. Her older daughter, Emilia, is into anime and is an aspiring animator. "I love getting her input on new projects that we're thinking about or exploring," Bowen said.

Emilia is a big fan of Marvel's *X-Men 97*, the animated series. "Its retro style is something that's really appealed to her generation," Bowen said.

Her younger daughter lets her know what's happening on social media and TikTok. "She's the one who keeps me in touch with what the kids are talking about," she said.

One of her daughters was born in London, the other in New York. "They were quite accomplished little world travelers until COVID hit," Bowen said. A trip to Italy is planned this summer. "It's the first time we've been out of the country together as a family since COVID, so we're really looking forward to that." ●



Karey Burke

President
20th Television



By Kent Gibbons
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In her senior year at UCLA, Karey Burke got an internship at NBC “and absolutely got hit with a lightning bolt,” she said. With plans to be some kind of international business executive, she learned it was possible to make a career in television.

She secured a permanent position as an assistant at the network during, as she put it, the Brandon Tartikoff and Warren Littlefield years, and moved up to development executive.

For the past three and a half years, she has been president of 20th Television, The Walt Disney Co.-owned studio that produces about 60% of in-house-produced programs for Disney Entertainment outlets (ABC, Disney Plus, FX, Hulu, etc.) and supplies myriad platforms including NBC, Apple TV Plus, Showtime, Fox and CBS.

Building Big Hits

Recent credits include *Tracker*, the CBS drama starring Justin Hartley that debuted after the Super Bowl and had a successful first season, leading all Big Four network programs in total audience and in the 18-49 demographic. 20th also produces 9-1-1 for ABC, among several other Ryan Murphy Productions franchises; *Only Murders in the Building* for Hulu; *The Chi* for Showtime; and *Percy Jackson and the Olympians* for Disney Plus.

But back to the “Must See” years at NBC. What shows did she work on? *Fresh Prince of Bel-Air*, *L.A. Law* and *Quantum Leap* were the first three she mentioned. “I was lucky enough

“She cares deeply and I feel like she leads with her humanity.”

Thomas Kail, Director, ‘We Were the Lucky Ones’

to work on *Friends* the year we developed that show, and was able to stay with that for most of my career there,” she recalled.

After segueing to production, partnering variously with Jamie Tarses, Ashton Kutcher and Todd Holland, she embraced the challenge of joining Disney when it was rebranding ABC Family to Freeform. “By that time, my children were in their teenage years and that’s what they were watching, shows like *Pretty Little Liars* and *The Fosters*,” Burke said.

From there came “the opportunity I could absolutely not say no to”: president of entertainment at ABC, starting in December 2018. “It was an incredible time, a heady time for the network,” Burke said. “And we took ABC from No. 3 back to No. 1.”

Then, Disney Entertainment co-chairman Dana Walden called two years into that job to discuss a new position

that came from combining Fox 21 and 20th Television. “I was honored to get that call again, something I hadn’t done before,” Burke said. “I feel like I’ve always tried to pivot when I could learn something new. I’ve sort of been driven and led by my curiosity, and a hope to grow and keep learning.”

At 20th she gets the chance to, as Disney says, champion an inclusive culture and slate. She cites her work on *Freaks and Geeks* as an early source of pride, and now she’s particularly proud of *We Were the Lucky Ones*, an uplifting story about a family of Polish Jews who survived the Holocaust. Directed by Thomas Kail, it recently launched on Hulu.

Kail also directed the musical series *Up Here* for 20th, which ran for one season on Hulu. “Two shows with great ambition and two shows that were in many ways unlikely to exist,” Kail said, crediting Burke for championing and advocating them. “She cares deeply and I feel like she leads with her humanity.”

Still Bullish on Broadcast

As you might expect, Burke also is a champion of broadcast TV. “I’m bullish. I’m all in,” she said. “There’s no greater reach platform than the broadcast networks. And it’s an incredible place for stories to begin and for libraries to get built over time that ultimately serve our streaming platforms. I think it’s no surprise that when you look at the rankers of shows that do well on streaming services across the business, the bulk of the top 10 are shows that began life in broadcast. A show that we produced, *The Resident*, that story that popped about how well it’s doing — we’re so proud of that.” ●





CONGRATULATIONS



ALISA BOWEN

President,
Disney+



KAREY BURKE

President,
20th Television

WONDER WOMEN LA

– CLASS OF 2024 –

Cheers to all of the honorees

Nicole Clemens

President

Paramount Television Studios



By Michael Malone
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Nicole Clemens has a broad range of experience across her career, and that varied background serves her well as a studio president. Paramount Television Studios is set to launch some big-swing shows, and Clemens has her fingerprints on all of them.

"My background is first as a television executive, and then as an agent for film and TV, and then as a producer and a buyer," she said. "I've done all the roles, so I'm very, very, very hands-on."

Paramount Television Studios series include Tom Clancy's *Jack Ryan* on Prime Video, *The Haunting of Bly Manor* on Netflix, *Station Eleven* on Max, and Paramount Plus shows such as *The Offer*.

Partners know they'll get a positive and collaborative experience at Paramount, Clemens believes. "Our goal is for it to be an incredibly beneficial and enriching and supportive process," she said, "as opposed to someone not feeling like the left hand knows what the right hand is doing."

Golden State Girl

It was in high school in Long Beach, California, that Clemens's career path took shape. She took part in a project at the Long Beach Museum of Art's video archive, where students produced a magazine program that went on local access TV. "I was like, 'Oh, I like this,'" Clemens said. "I want to do this."

She moved to Los Angeles after college "because I met somebody who knew somebody who knew somebody," she said. Temp work led to entry-level jobs, and bigger things followed.

She worked at Rod Holcomb Productions

“Nicole is a fearless, tenacious advocate for her projects. She has great creative instincts but she's never walked away from her agenting skills.”

Aron Eli Coleite,
Showrunner, *The Spiderwick Chronicles*

and Spelling Television, spent 16 years at talent agency ICM, was executive VP of series development at FX and was at Anonymous Content before landing at Paramount in 2018.

Clemens cited role models, including former CBS Entertainment chair Nina Tassler, former Paramount Pictures CEO Sherry Lansing and agent Nancy Josephson, among others, and eagerly looks to mentor young colleagues. "I think one of the benefits of getting older, besides gravity having an effect on every part of your body," she said with a laugh, "is that you start to realize that the real joy is in giving back."

She has notably hired an all-female leadership team, across development, current, production, business affairs, casting and marketing. "She's a great leader who is very protective and supportive of her team," said George Cheeks, CBS president and CEO (and part of Paramount's new "office of the CEO").

Cheeks also mentioned Clemens's superb relationships with talent, which came into play with *The Spiderwick Chronicles*. The first season was in the can, but Disney Plus canceled the show before it debuted. It premiered on The Roku Channel last month, and had the best first weekend of any on-demand Roku show.

Showrunner Aron Eli Coleite said Clemens initially pushed him to take on *Spiderwick*, encouraging the reluctant producer to give the script one more read. Clemens then pushed him to "go deeper" on characters and story.

He also saw her scramble to find a home for the show after its surprise cancellation. "It showed me just how much Nicole is a champion on this project," Coleite said. "She's been relentless about it ever since. She never abandoned us, and never let the show go."

It's typical Nicole Clemens, Cheeks said. "Nicole is a fearless, tenacious advocate for her projects," he said. "She has great creative instincts but she's never walked away from her agenting skills. She has a mastery of where the industry is headed. She knows the right places to go to set up her projects."

'A Passionate Advocate'

Things are characteristically busy at Paramount Television Studios. Projects include the Taika Waititi-Jemaine Clement *Time Bandits* series and Billy Crystal drama *Before*, both at Apple TV Plus. Morgan Wandell, head of international development at Apple TV Plus, described Clemens as a triple threat. "She has impeccable taste, is a passionate advocate for her projects and is a trusted partner known for being both fair and tough when needed," Wandell said.

Clemens unwinds from a challenging work day by hopping on a sailboat. "There's always something to do — you're always keeping your eye on something," she said. "It's very relaxing and it puts things in perspective." ●

— with additional reporting by Paige Albinak





BREAKING BARRIERS

EMPOWERING OTHERS

PARAMOUNT APPLAUDS OUR OWN WONDER WOMEN
AND ALL OF THE 2024 HONOREES.



Nicole Clemens
President, Paramount
Television Studios



Connie Orlando
Executive Vice President,
Specials, Music Programming
& Music Strategy, BET



Amy Reisenbach
President, CBS Entertainment

Jessica Fang

Executive VP, Distribution,
Marketing and Strategy, Fox Corp.



By Paige Albiniak
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Jessica Fang has spent almost her entire career at Fox, coming on board in 2002, and all of that time she's been a key part of the team that negotiates distribution deals for Fox's networks on pay TV platforms. Fang has climbed the ranks steadily as the industry has rapidly evolved.

"We will sell Fox content to anyone who wants to buy it the way we want to sell it," Fang said. "We don't discriminate — the more distributors that are out there, the better for us and for consumers."

In the past several years, Fang has had to absorb a few shocks.

Rolling With the Changes

In March 2019, The Walt Disney Co. acquired much of what was then 21st Century Fox for \$71 billion, leaving the new Fox with a much-leaner portfolio that today includes Fox Entertainment, Fox News, Fox Sports, the Fox Television Stations, Fox Weather and Tubi, which offers free advertising-supported streaming television (FAST) channels.

That year, Fang was promoted to executive VP of network distribution and marketing, a move up from senior VP, distribution, with affiliate marketing added to her purview.

Last August, Michael Biard, then president, operations and distribution at Fox, left to join Nexstar Media Group as president and chief operating officer. Biard's departure after more than 23 years at Fox came as an initial surprise, Fang said, but she's proud of the

"She has developed a great ability to manage people, to take on more, to give responsibility and credit to her team. I think that's what you need in order to rise in an organization."

Lisa Richardson, Executive VP, Business & Legal Affairs and Associate General Counsel, Fox Corp.

way she and her team kept going.

"It was difficult to imagine how we were going to do this without him," Fang said. "At the time, we were in the middle of our renewal cycle, which spans about two years, with a big chunk of revenue we had to renew. But we really didn't miss a beat."

David Espinosa, who was promoted to president of distribution when Biard left in August, said, "Jessica is a well-rounded executive; it's not just one thing."

Espinosa and Fang have been working together since he arrived at the company in 2006, for much of that time as peers.

"Jessica is incredibly smart," Espinosa said. "She's had all of these years of experience and as her role expands, it's clear she grasps all of the key elements of the business. Along the way, she has built very strong relationships across the industry. She works very hard and what's amazing to me is that she still somehow finds time to balance work and life."

Having those strong relationships is the key to success in this role, Lisa Richardson, Fox Corp. executive VP, business & legal affairs and associate general counsel, said. "She's great at developing relationships with our partners on the other side."

Richardson and Fang have worked together for nearly 20 years and have a "very collaborative relationship," Richardson said. "She's funny and witty and very good at being able to be a tough negotiator while still maintaining friendly relationships with all of these distributors. There's just a mutual respect there."

"You Can't Do It All Yourself"

"We sort of grew up together, now we're both very senior here," Richardson said. "She has developed a great ability to manage people, to take on more, to give responsibility and credit to her team. I think that's what you need in order to rise in an organization. To be a strong leader you need to know that you can't do it all yourself."

Owen Lieber, who has been at Fox since 2001 and worked with Fang the entire time, is one of those long-standing team members.

"Having her as a boss has been really positive," Lieber said. "It may not be the traditional boss-employee relationship. She and I recognize that we have skill sets that really complement each other. She lets me run with certain things and she does that with other team members as well."

While Fang's job can entail long hours as she works through deal details and negotiations, Fang says she wouldn't be able to do it without her team.

"If you have to work the rest of your life, it should be with a product that you like," Fang said. "I'd much rather sell TV than plumbing parts. I could be doing anything, but I couldn't be doing it with the team I have here." ●



**CONGRATULATIONS
TO OUR 2024
WONDER WOMAN**

Jessica Fang
Executive Vice President
Distribution, Marketing & Strategy
Fox Corporation

And to all honorees

FOX



Stephanie Jackson

Senior VP, Ad Sales, Western Region
Warner Bros. Discovery



By Nancy Lombardi
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Being an anchor in the rocky waters of the entertainment business is just one of the traits that helped propel Stephanie Jackson forward in her career.

This senior VP of Western region integrated ad sales, overseeing the Warner Bros. Discovery brands, is known as a constant, steady force. She's someone who can be counted on to get things accomplished.

It's a trait she was proud to say she got from her single mother.

"My mom was always my mentor," Jackson said. "She never complained and she knew how to get things done."

Today, Jackson leads WBD's Los Angeles sales office and oversees its strategic national sales initiatives across linear and digital platforms. Additionally, she develops strategic marketing partnerships to meet her clients' needs.

Drives Revenue Growth

Throughout her career, Jackson has been responsible for driving organizational revenue growth and improving sales performance within an evolving marketplace. She has a stellar record of negotiating renewals with agency and advertiser clients, in addition to a proven ability to manage change that includes mergers and acquisitions, including the April 2022 Warner Bros. Discovery merger.

Jackson's client list includes major ad agencies and automotive brands, Fortune 500 companies on the West Coast, as well as financial and tech companies. She said her clients trust her and she truly enjoys working with them.

Jackson was promoted to her current role

“It's about being able to give back because I had really great, impactful mentors over my career.”

Stephanie Jackson, Senior VP, Ad Sales, Western Region, Warner Bros. Discovery

in September 2023, making her the first senior VP to be a direct report of WBD chief ad sales officer Jon Steinlauf, overseeing scripted, sports and streaming genres in the expanded WBD portfolio.

Working with vice presidents, a 15-member ad sales team and additional sales support, she credits her dedicated colleagues as being smart and savvy.

Jackson has enjoyed a 20-plus-year career. Prior to joining Warner Bros. Discovery, she worked in radio advertising sales for ABC Radio Networks under the Radio Disney brand.

Yet she's that rare executive who started in the entertainment business while still in high school. She participated in an internship program for minority students and was placed at Warner-Elektra-Atlantic, the distribution arm of the three Warner Communications-owned music labels at that time. Jackson also worked in the Warner Music Publishing division, receiving valuable exposure that

revealed the scope of career possibilities in entertainment.

She majored in business administration at Pepperdine University and began her career as a sales assistant for KTTV Los Angeles's local sales division. Watching co-workers develop strategy and interact with clients was especially appealing. It was here that she learned the foundation of the advertising business.

One of Jackson's favorite parts of her current role, she said, is mentoring others. She said she's now in pay-it-forward mode.

"It's about being able to give back because I had really great, impactful mentors over my career," Jackson said. "I'm at a point where I can take a step back and offer guidance."

That guidance comes in all forms. It can be brainstorming, listening when someone needs to vent or advising those interested in a career in advertising.

"Stephanie prioritizes the evolving needs of the people she works with and manages through change with humility," executive VP of ad sales Marybeth Strobel said. "Her inclusive nature to educate her team as she educates herself creates a unique spirit of motivation and purpose."

Fan of Sports Lessons

Jackson said her skill set was sharpened when she played basketball and volleyball in high school. Jackson noted that she loves seeing sports programs on young people's resumes. It shows they really understand what it takes to work together.

"My coaches were also mentors,"

Jackson said. "They taught me teamwork, healthy competition and discipline. There was everything in sports that translated to what I do today."

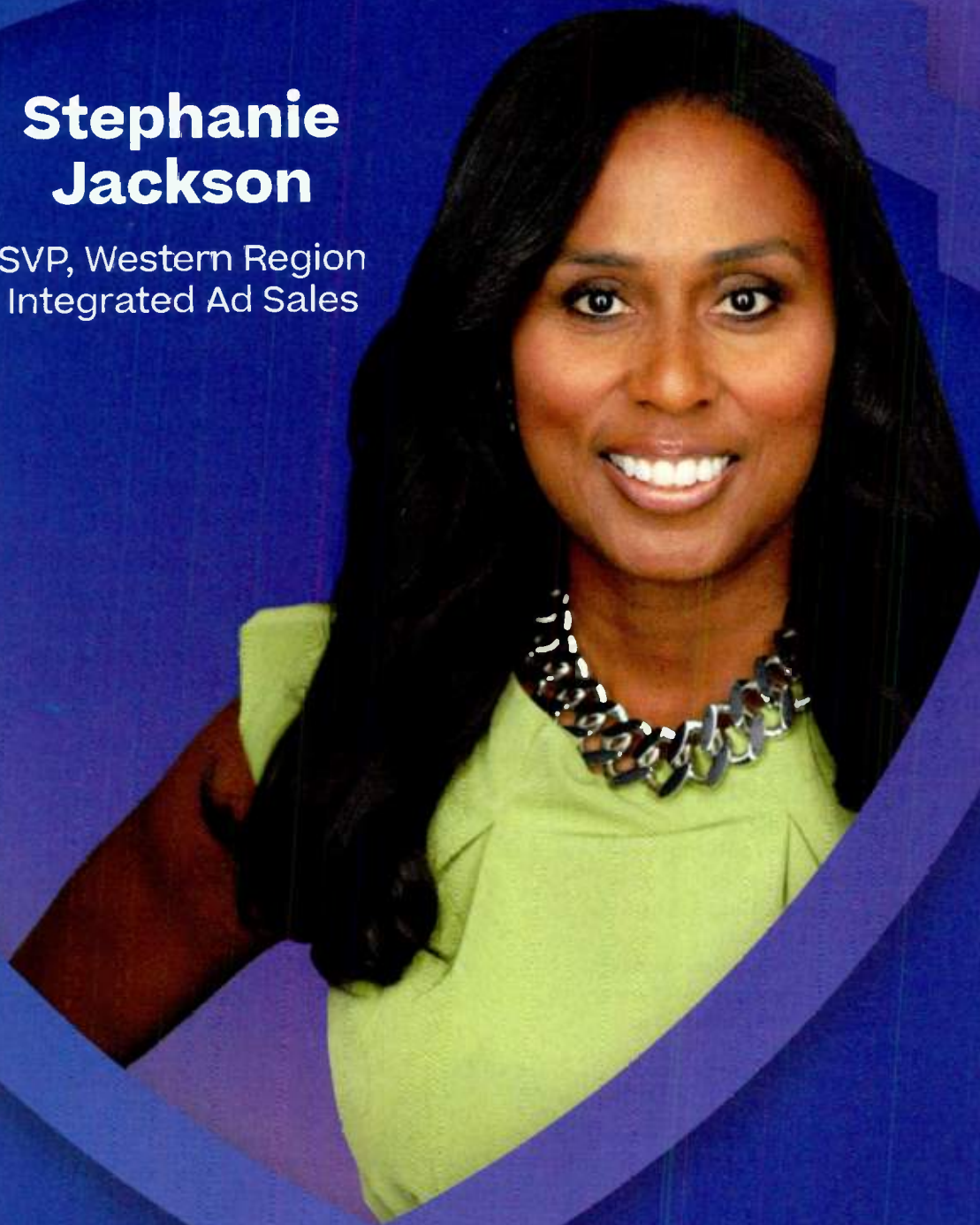
Jackson is married and has an 11-year-old daughter.

Jackson said she is passionate about travel, skiing and her puppies. "They are my therapy," the animal lover said. The pups are certainly helping Jackson as she helps others. ●



Stephanie Jackson

SVP, Western Region
Integrated Ad Sales



Warner Bros. Discovery
proudly congratulates Stephanie
and all of the inspiring Wonder Women
on this well-deserved recognition.

Tana Nugent Jamieson

Executive VP and Co-Head
A+E Studios



By Kent Gibbons
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Tana Nugent Jamieson's father was a foreign correspondent for *Newsweek* and she thought she would grow up to be a journalist. She was, for a while. But her father steered her away from that declining medium and she channeled her storytelling into producing hit TV movies (Peter Benchley's *The Beast*, for starters) and miniseries for the likes of NBC, TBS, The WB and A&E, where her scripted credits include *Longmire*, *Bates Motel* and *Roots*.

In 2013, she moved from the network to become co-head of A+E Studios, which now has more than 70 projects in various stages of development and shows on a variety of top platforms.

Seizing an Opportunity

First among equals might be Netflix series *The Lincoln Lawyer*, from David E. Kelley and author Michael Connelly.

Jamieson was the one who identified *Lincoln Lawyer*'s potential, knew Kelley was interested and led A+E to pounce precisely when the rights became available — like the minute after, according to studio president and co-head Barry Jossen.

"Obviously, the rest is history," Jossen said. *The Lincoln Lawyer*, now in production on a third season, has been Netflix's top returning series and a Top 10 show in 81 countries. It's a global calling card for A+E, and Jossen thinks it might also have helped audiences find and re-embrace the legal drama *Suits* this year.

“Her understanding of the business and what makes sense in a very dynamic time in our industry is really gratifying, and makes it possible for us to do what we're doing.”

Barry Jossen, President and Co-Head, A+E Studios

Jossen made sure Jamieson was credited as co-head soon after she came over from the network and said they have a successful partnership where either executive can sign off on a decision and where roles aren't pigeonholed. They communicate throughout the day, he said. (Jamieson agreed: "We're each other's best friend," she said, adding: "I think at the end of the day, I help him with the bigger-picture thinking.")

"I've never had a better experience working with a partner, collaborator, colleague than I've had with Tana," Jossen said. "She's very smart, knowledgeable and skillful. She's excellent [at] working with creatives. Her relationships are stellar and her commitment to quality is really high."

She's not only smart and creative, but "her understanding of the business and what makes sense in a very dynamic time in our industry is really gratifying, and makes it possible for us to do what we're doing," he said.

Bela Bajarria, chief

content officer at Netflix, has been a close friend for a long time. She said they have worked very well together regardless of which one is buying for a network or supplying from a studio — like when Bajarria ran Universal Television and Jamieson was at A&E and they did *Bates Motel* together for five years.

"She was incredibly supportive of the show and of the talent and always is so great about being a collaborator and just being partners with the talent and the creator in the studio," Bajarria said. "Just having that real great mindset of, we all want the same thing. We want to make a great show that a lot of people watch. And she's such a warm, kind, authentic, genuine person."

A Fulfilling Role

Jamieson acknowledged that she's been able to pivot often, from doing TV movies to series, from the network to the studio, and loves where she has ended up.

"This is my favorite job, by far," she said. "It's just great. I get to be creatively fulfilled with all different kinds of shows."

Other A+E Studios shows of note at the moment, among many, include *Parish*, with Giancarlo Esposito, on AMC and AMC Plus; *Flowers in the Attic: The Origin* for A+E Networks-owned Lifetime and the in-development *Lazarus* serial-killer drama for Apple TV Plus, with Tom Hardy and Zazie Beetz.

Outside of work, she and her husband, J.J. Jamieson, a longtime TV executive, actively volunteer with Heart of Los Angeles (HOLA), a charitable organization that helps underserved kids in the city, and they helped establish the George Perry Floyd Jr. Scholarship for Racial and Social Justice at Santa Monica College. They also have raised triplets, two boys and a girl, who are now 23 years old. ●



WE SALUTE THE
2024 WONDER WOMEN
FOR THEIR STELLAR CONTRIBUTIONS TO OUR INDUSTRY.

Today we celebrate our own
Tana Jamieson
whose commitment to excellence and the next
generation of leaders inspires us every day.



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NETWORKS

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Angela Molloy

Senior VP, Development & Original Production, Unscripted, ALLBLK and WE tv
AMC Networks



By Holly Stuart Hughes
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Since joining WE tv in 2014, Angela Molloy has shepherded some of the network's longest-running unscripted shows, including *Mama June*, *Love After Lockup* and the *Marriage Boot Camp* franchise, now in its 17th year. In 2023, Molloy was promoted from VP of development for WE tv to senior VP of development & original production, overseeing unscripted shows for both WE tv and ALLBLK. In her new role, she greenlights and develops new projects and oversees current productions.

In choosing new projects, Molloy has always looked for characters and stories that audiences would want to follow for years. "There's an endless supply of compelling and unique stories about people in the unscripted space," she said. "But the needles in the haystack are stories that pop and can sustain over time."

A Feel for Audiences

Shahram Qureshi, an executive producer and independent showrunner, first worked with Molloy 12 years ago. "Angela knows what's going to be entertaining," he said. "Angela has a really good sense of what will resonate with the audience."

Molloy began working in the fledgling genre of reality TV two decades ago as manager of development at TLC, where she acquired unscripted shows from the U.K. and the Netherlands. She next moved to production house 3 Ball Productions. One of the first original shows she sold to a network was *Scott Baio Is 45 and Single*, about the former heartthrob's work with a relationship coach. "He said to me in our first meeting: 'My

"Angela isn't asking me, 'What are you going to do now?' She's saying, 'OK, let's talk about this and figure it out.'"

Erin Kelly Richards, executive producer, *Marriage Boot Camp*, *Mama June* and other shows

parents have been married for 50 years. I feel like I should be married and I can't get there," Molloy recalled. She called it her "aha moment."

"It was an authentic journey that someone was going on, would take us, on in real time," she said. Many people are willing to share their personal lives for the length of a TikTok, but Molloy looks for subjects with long-term aspirations and a willingness to share them. "When we talk to someone who wants to have their own show, we ask, 'Are you willing to show the ups and downs of your life?'"

The nine years she was a showrunner and field producer on shows such as *Million Dollar Listing Los Angeles*, *Room Crashers* and *Life With La Toya* influenced her leadership style. "I think my super power is flexibility," she said. She understands how cast members' lives can suddenly take storylines in unexpected directions.

"Angela isn't asking me, 'What are you going to do now?'" said Erin Kelly Richards, executive producer of *Marriage Boot Camp*, *Mama June* and other shows.

"She's saying, 'OK, let's talk about this and figure it out.'"

Molloy "makes the whole process feel like a creative, collaborative effort," Richards added. She also praised Molloy for "the grace with which she navigates heavy decisions."

Last year, *Mama June* Shannon's oldest daughter, Anna Cardwell, asked the crew to follow her through her cancer treatment. When Cardwell died in December, Richards said, Molloy called to check on "the mental health of the field crew with genuine care and not just reading off a page in an HR handbook."

Producing also taught Molloy that "good ideas come from anywhere," she said. On set, Molloy said, "I have no problem asking the PA or the audio tech, 'What did you think of that scene?'"

Open Door for Pitches

At AMC, she values the "open-door" policy that encourages employees to pitch ideas. The idea for *Love After Lockup* was suggested by a producer within WE tv, she noted. To serve a predominantly female and African-American audience, Molloy leads an all-women team, and said their candid dialogues help them address family crises, criminal justice and the challenges of reentry after incarceration.

"We shouldn't shy away from tough conversations," she said. "If you're telling a story about what it's like to be Black or to be a woman in certain circumstances, we should be specific and confront that conversation. As executives internally, we're very open to talking about gender and race, to getting feedback and asking tough questions of each other."

Molloy is less interested in hot topics than relatable human experiences. In a constantly changing business, Qureshi said, Molloy's consistency has been her strength.

"Angela has a very authentic approach to how to tell a truthful story that will be a snapshot of someone's life," he said. "She knows what's going to work, and that's what's led to her success." ●



CONGRATULATIONS

Angela Molloy

SVP, Unscripted Development & Production
ALLBLK | WeTV

And all the
2024 Wonder Women LA
honorees

AMC NETWORKS

Geraldine Moriba

Senior VP and Chief Content Officer
TheGrio



By R. Thomas Umstead
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It seems pretty unusual for an industry executive's résumé to list being an Emmy and Peabody Award-winning producer and filmmaker, entrepreneur, podcast host and research scientist. Yet theGrio's Geraldine Moriba can lay claim to all that and more.

The Toronto native attributes her various pursuits to her mother, who encouraged her at a very young age to diversify her interests. "I was curious and interested in as many things as a kid as I am as an adult," she said. "The one thing you could not say to my mom is that you were bored, because her response would be to get a book to read and use our imagination."

Moriba's curiosity would lead her to major in political science and women's studies at the University of Western Ontario. But it would be her first job out of college as a trainee news reporter at Radio-Canada in 1990 where she would be introduced to the world of entertainment. "That job ended up changing the direction of my career," she said.

Made a Name in News

In 1992, Moriba moved to the United States and took a job as a researcher for ABC newsmagazine *Primetime Live*. She moved to NBC in 1994 as executive producer for *Dateline*. Her work at NBC earned multiple Emmy Awards as well as a Peabody Award.

CNN hired Moriba in 2010 as executive producer for the Original Program Development team, as well as VP of inclusion. While there, she spearheaded CNN's Emmy-winning *In America* fran-

“Don't look where you're standing, look at where you're going.”

Geraldine Moriba, Senior VP and Chief Content Officer, theGrio

chise of documentary specials on issues affecting communities of color.

In 2015, she formed her own production company, Moriba Media, where her first project was a documentary about the life of a teenager diagnosed with a rare form of cancer. *Until 20* was a personal journey for Moriba, who survived the same sarcoma disease that befell the movie's protagonist, James Ragan, whom she had met in the hospital.

"My production company started with that film about a young man who had the same cancer that I had, and that just motivated me to keep going," she said. "Ultimately, the documentary is about how we measure the value of life."

She would also produce such documentary series as *Sinking Cities* and *Chasing the Dream* for PBS under the Moriba Media banner.

Continuing to stretch her creative talents, Moriba in 2018 pitched a year-long science research fellowship study to Stanford University's Brown Institute for Media Innovation on the merging of computer science and artificial intelligence. "I was in the news and in the field of storytelling and reporting, but I continued to hold a real passion for science and data," she said. "For my fellowship, I focused on computer science and artificial intelligence and how

we as journalists should be using these tools to help us measure not only how many people are reading, but actually measuring our content."

Her interest in media and culture extended in 2020 to hosting the *Sounds Like Hate* podcast, funded by the Southern Poverty Law Center and focused on people who engage in extremism.

In 2021, Moriba joined Allen Media Group-owned theGrio as senior VP of news and entertainment, in charge of content development and brand sponsorships. The next year, she launched theGrio's streaming network and mobile app, as well as theGrio Black Podcast Network, all featuring content on political, social and entertainment issues affecting Black culture.

"Geraldine continues to pave the way in delivering high-quality African American-focused content," Allen Media Group founder/CEO Byron Allen said.

Amplifying a Culture

"This is my moment to use all the skills and all the knowledge I've gathered to this point, to figure out how to apply it to a newsroom and see if I can amplify stories we care most about, just as effectively as possible, to represent our lived experiences," she said.

Moriba, who has an adult son and daughter, said future projects she has been researching include a novel about a Black woman's immigrant experiences and a play about an enslaved woman living in Montreal during the 1700s.

A mentor herself, Moriba said up-and-coming female executives should be open to all opportunities put in front of them.

"Don't look where you're standing, look at where you're going," she said. "Because if you keep your eyes forward, you'll be able to identify the obstacles that you have to overcome and create a strategic plan.

By doing so, you'll have the most control over your destiny." ●





Content & Research

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- [Source Matters](#) is an award-winning tool that tracks the diversity of sources in your news stories and helps you improve coverage.
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The American Press Institute salutes its Board Trustee Geraldine Moriba and other Wonder Women in Media and Entertainment.



Mission

We support local and community-based media through research, programs and products that foster healthy, responsive and resilient news organizations.

Vision

We envision an inclusive democracy and society, where communities have the news and information they need to make decisions and thrive.



Heather Olander

Head of Unscripted Programming The CW



By Michael Malone
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It was an eventful first year on the job, to say the least, for Heather Olander, and year two at The CW shows no sign of letting up. Named to her current position in February 2023, Olander was intrigued by the prospect of a network undergoing a makeover.

"I had obviously heard that Nexstar had bought the network, and they were going to completely change the programming and the schedule," Olander said. "And I love a challenge like that, so I was very up for the opportunity."

Unscripted fare plays a much larger part on The CW's schedule than it used to. While *Penn & Teller: Fool Us* and *Whose Line Is It Anyway?* have been on for eons, newer The CW shows include *Inside the NFL*, *FBoy Island* and *Crime Nation*.

Olander is also at work on a couple of game shows based on beloved intellectual property: *Trivial Pursuit* and *Scrabble*, which are slated for a fall debut. "I've been watching the casting for both of those shows, and it's wild to me how passionate people are about both of those games," Olander said. "It's very invigorating to know that those two brands still resonate in such a huge way."

Hollywood's Holy Grail

Olander knew from a young age what kind of work she might pursue as an adult. She described herself as "a huge, huge, avid TV watcher" growing up in San Diego. She started in advertising upon her arrival in Los Angeles, and had friends working as assistants in the entertainment industry. Olander saw, in her words, "a pathway" for herself.

“She’s incredibly intelligent, incredibly driven and is very direct. The entire industry loves her because she doesn’t mess around.”

Brad Schwartz, President of Entertainment, The CW

"There was a thing called the UTA job list, which existed 100 years ago and had all the jobs in town," she said. "That was like the Holy Grail, and I got my hot little hands on that."

Olander started at talent agency ICM and worked her way up. She spent seven years at MTV, making it to VP of original series development and current programming. Olander shifted to NBCUniversal in 2011 as senior VP of alternative development and programming at USA Network. That was a precursor to her current role, as USA began venturing into unscripted. She worked on *Chrisley Knows Best* and *Miz & Mrs.*, among other reality fare.

Over time, Olander added oversight of alternative programming at Syfy and Peacock.

Then Brad Schwartz, The CW entertainment president, was looking for an unscripted

chief. "First of all, every single person in town told me to hire Heather," he said. They mentioned Olander's standout taste, vast experience in development and production and straightforward nature.

"She's a superstar executive in so many ways," Schwartz said. "She's incredibly intelligent, incredibly driven and is very direct. The entire industry loves her because she doesn't mess around."

Straight Shooter

Many in Hollywood are reluctant to say no to a project, and keep a producer's hopes up, he said. Olander plays it straight.

"We're not a giant, huge portfolio," she said. "I know it's hard to navigate for producers, hard to get answers, hard to get things pushed forward" at other networks.

She likens The CW, on the other hand, to a startup.

The CW president Dennis Miller said Olander took on a "daunting task" when she came on board. "She doesn't suffer fools, she's whip-smart, she cuts to the chase, and she's very hands-on with producers," he said. "She's had an awesome first year."

Olander takes time to mentor younger colleagues and proudly notes how many former assistants have moved on to significant entertainment posts. "I do feel like it is my responsibility as a manager, to mentor and to help guide anyone who works for me," she said.

When she's not working, Olander keeps busy with her family. When not chauffeuring her daughters, ages 8 and 11, to games and parties, they enjoy watching the likes of *America's Got Talent* and *America's Funniest Home Videos* together. "The adults have the adult dramas and the kids have their Disney stuff," Olander said. "But the broadcast stuff is stuff where we come together and look forward to watching." ●



Connie Orlando

EVP of Specials, Music Programming & Music Strategy, **BET Media Group**



By R. Thomas Umstead
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Connie Orlando has always danced to her own beat while navigating an evolving entertainment business, a field in which she has grown from a young entrepreneur producing music programming into overseeing some of the industry's most iconic content franchises.

It's quite an accomplishment for the Queens, New York, native who, growing up, wasn't focused on entertainment. "I was the first in my family to go to college, and back then you went to college to be a doctor, lawyer or accountant," she said. "That's it — there was no other anything."

Orlando, who earned a finance degree at Syracuse University, was an analyst at JPMorgan Chase in the early 1990s. "I was in the school of business because I'm excellent with numbers," she said. "But I did not like working at a bank — it was very monotonous."

Making Music a Job

On weekends, Orlando teamed up with a college roommate and aspiring director who enlisted all of her college friends to help with her music projects. "It opened up another world for me and showed me a lot about the art of production," she said. "That's how I was kind of ushered into the business."

In 1995, Orlando launched CMO Productions while working as an executive producer at Big Dog Films, headed by Hype Williams. At CMO, she spearheaded projects such as Jay-Z's 1998 soundtrack for *Streets Is Watching*.

“She always has her hand on the pulse of the culture, and she's able to bring all of that together.”

Debra Lee, Co-Founder and Partner, The Monarchs Collective

CMO was one of the few female-led companies in an industry dominated by men, and Orlando was determined to see it take flight. "The beautiful thing was that the business was growing at such a quick pace that I was able to learn and get in at a time where it was needed," she said.

In the early 2000s, BET knocked on Orlando's door to develop several music specials before hiring her as VP of development. In 2015, she was named senior VP of specials, music and news.

Orlando said BET offered her the opportunity to develop content that represented the network's target audience. "One of the most important lessons I learned is to get to know your audience and curate things that are original and unique to authentically represent that audience," she said.

On Orlando's watch, BET launched several successful originals, including awards show *Black Girls Rock!*

In 2017, BET promoted Orlando to head of programming and music strategy, overseeing scripted, nonscripted and documentary programming, and again in 2019 to her current post. She oversees the network's original shows and tentpole events, including the BET Awards, *Soul Train Awards* and *BET Hip Hop Awards*.

"My goal is to always solidify BET's status as the leading platform for innovative, authentic and culturally relevant content for the Black community," she said. "That's the nucleus of everything I do with all the shows."

Orlando counts entertainment executive Tracy Edmonds and former BET original programming president Loretha Jones as mentors, and credits former BET chairman Debra Lee for giving her an opportunity to excel. "I believe, if you can see it, you can be it," Orlando said. "And that speaks to seeing Debra run the company."

Said Lee, now co-founder and partner at consultancy The Monarchs Collective: "People in the industry love Connie, and she's built up a lot of goodwill within the industry. She's very talented and really creative ... she always has her hand on the pulse of the culture, and she's able to bring all of that together."

Giving Back

Orlando's reach goes beyond the television screen. In 1998 she launched a nonprofit foundation, *Just the Girls*, to empower young women.

She enrolled in culinary school to further indulge in her love of cooking, which she calls her "therapy."

Orlando hopes to continue developing authentic and innovative content. She also encourages young female producers and entrepreneurs to challenge themselves and be open to unique opportunities.

"I think the scariest part in any career in entertainment is being willing to change, but I am where I am because I was open to trying something new," she said. "I didn't know I wanted to be a producer until I did a lot of other things. It's almost like I narrowed down what I didn't want to be and then saw what I really loved." ●



Amy Reisenbach

President of Entertainment
CBS



By Paige Albiniak
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When Amy Reisenbach was named president of entertainment for CBS in November 2022, she brought two distinctive experience sets to the table.

First, she had spent nearly 20 years in CBS's current department after being hired from Warner Bros. in 2005.

"Current is like boot camp," Reisenbach said. "I think every executive should have worked in current on the creative side; you learn so much about what makes a show work and work on CBS. The current executive assigned to the show is the showrunner's therapist, their worst enemy, their biggest champion, all the things. Showrunners understand that my passion is always that of a TV fan and I always want to function like that first."

Michelle King, creator and executive producer of *Elsbeth*, *The Good Fight*, *The Good Wife* and *Evil*, said: "She has a couple of superpowers. She is smart about story. Her notes are on target. She's also very honest."

Long-Term Mindset

The second is that Reisenbach is no stranger to long-term planning, a mindset she first learned from her father, Sandy, who ran marketing at Warner Bros. and led the planning of the studio's tentpole theatrical rollouts. She's using that skill to set CBS up for success several years down the road.

"When I became president of entertainment for CBS, I thought about how we could function a little more like that — thinking two to three years out," Reisenbach said. "Longer-term planning gives us more time to develop shows differently."

That strategy is already yielding results.

"She has a couple of superpowers. She is smart about story. Her notes are on target. She's also very honest."

Michelle King, creator and executive producer, *Elsbeth*, *The Good Fight*, *The Good Wife* and *Evil*

Tracker, starring Justin Hartley, premiered in the plum time slot after the Super Bowl and is now primetime's most-watched series with 20.4 million viewers tuning in across the live-plus-35-day viewing window. *Elsbeth*, starring Carrie Preston, is the season's second-most watched new show (behind *Tracker*) and has been renewed for a second season.

Those performances helped lead CBS to its 16th straight year as TV's most-watched network, averaging 5.6 million viewers per evening across live-plus-seven-day viewing, according to Nielsen.

That skill set, plus Reisenbach's overall enthusiasm for and intimate knowledge of the project, convinced CBS president and CEO George Cheeks (now part of parent Paramount's office of the CEO) that she was right for the job before she even knew she was applying.

"The first time I actually got to interact with Amy was on a Zoom when she was head of current in April 2020,"

Cheeks said. "My first instinct was, 'She's the person who should be president of entertainment for CBS.' She has a genuine passion for our programming and a genuine respect for what we do. The more I've gotten to know her, the more I've thought she is the perfect partner."

CBS Studios president David Stapf and Reisenbach have worked together for more than 20 years, dating back to when she was at Warner Bros. Television. Back in the day, Stapf worked for her father. Stapf used to be her boss; today, she's his biggest client.

"The way that we communicate is sort of seamless," Stapf said. "Amy is so smart and big-picture that it's been an easy transition for me. She's always been the sort of person, even before she was the head of current, that I and everybody went to to ask her what she thought and how she would approach things."

'A Creative Collaboration'

Stapf also identified a third skill set that he said is integral to Reisenbach's success in her current role: "The number one quality you need is empathy and kindness. We are dealing with art and artists, people who are pouring their hearts and souls into their product. We aren't dealing with people who are just making a widget. You have to recognize that it's a creative collaboration yet an intimate endeavor."

More of the same is on tap for CBS later this year and next with *Matlock*, starring Kathy Bates; *Watson*, starring Morris Chestnut; and a reboot of game show *Hollywood Squares*, starring Drew Barrymore, all on the slate.

"We all believe in what we are trying to do, which is put great shows on the air for a broad audience, and we're succeeding," Reisenbach said. "This team has come together during a really tough year, and everyone has stayed positive and had fun

doing it. I believe if we have great culture in our halls, then the shows will benefit as well." ●



Beatrice Springborn

President, Universal Content Productions
and Universal International Studios



By Addie Morfoot
[@kamorfoot](#)

Beatrice Springborn grew up thinking she would be a journalist: More specifically, a foreign correspondent for a prestigious newspaper. But in 2001 she landed a job at Pixar as a development executive.

At Pixar, Springborn quickly realized she had found her calling in production. Two decades later, in 2020, Springborn became the president of UCP and was named head of Universal International Studios in 2022. Across both studios, she oversees more than 40 active TV series.

"Most of the projects that I get behind have a commercial sensibility but tied up with something extra," she said. "There is a meaning that is deeper, but hopefully given to audiences in a way that is digestible and doesn't feel like medicine. Projects that you come away feeling like you've experienced something that speaks to larger thematic."

Making Major Projects

In the last six months, several high-profile projects that Springborn developed and produced were released, including three Peacock series: *Ted*, *Dr. Death* season two and *Apples Never Fall*.

A prequel to Seth MacFarlane's *Ted* movies, Peacock's eponymous seven-episode series debuted in January and was, per Nielsen, the No. 1 original streaming comedy in the U.S. for two consecutive months. It was one of the first series that Springborn worked on at UCP.

To bring the series to life, she worked alongside MacFarlane, its showrunner, executive producer, writer and director.

“You know that she has seen every one of your shows and that she's absorbed all the nuance and detail and has processed it all in a really intelligent, creative way.”

Seth MacFarlane, showrunner, executive producer, writer and director, *Ted*

"Beatrice is very hands-on and very creative," MacFarlane said. "She is somebody who really inspires enthusiasm and the desire to go the extra mile. You know that she has seen every one of your shows and that she's absorbed all the nuance and detail and has processed it all in a really intelligent, creative way."

When *Dr. Death* creator Patrick MacManus began working with Springborn in 2020, the first season of the series was midway through production.

"It would have been very easy and understandable for an executive of her level and of her experience and intellect to come in and want to change what *Dr. Death* was before she got there," he said. "Instead, she came in purely to ensure that we were able to execute it as well as we possibly could. Beatrice was there when I both wanted and needed her at every single turn. She fought for our show every step of the way."

Springborn also fought for *Apples Never Fall*. In 2021 she helped secure the rights to the Liane Moriarty novel (with David Heyman of Heyday Films) in a highly competitive sale and landed a

straight-to-series order at Peacock. In its first week, *Apples Never Fall* debuted as the sixth most-watched original series across streaming, per Nielsen.

That kind of success isn't foreign to Springborn. Prior to her tenure at UCP, she was head of originals at Hulu, where she was responsible for acquiring hit series including *The Handmaid's Tale*, *Little Fires Everywhere* and *Normal People*.

"I don't think I could have done this studio job without having been a buyer," Springborn said. "Mostly because as much as buyers will explain and articulate their mandate to you, it's usually not what is successful. Having been a buyer, I know that the mandate is never what usually ends up popping. So [at Universal] we dedicate a percentage of our slate to the types of shows that [distributors] are looking for, but also, we dedicate a huge part of our slate to taking risks and doing things that might feel out of the box, which are done at the highest level of quality."

'She's a Deep Diver'

Universal Studio Group chairman Pearlina Igbokwe has known Springborn for years and was eager to bring her aboard. "One of the things I love about Beatrice is her curiosity," Igbokwe said. "I also appreciate that she's candid about what she knows and what she doesn't know. She is very forthright about what she wants to learn and she's a great student. She's a deep diver and I think that's the mark of a leader."

Springborn credits her journalism background for keeping an open mind.

"The skill set of a journalist is exactly what works in this business, which is curiosity and a point of view, or at least not always knowing the answers," she said. "When you are developing shows, you think it's one thing and that evolves as you make it. Having the openness to it being something else is part of the journey and what makes things good." ●



Wonder Women Of Los Angeles: Honor Roll

CLASS OF 2023

Woman of Influence

GISELLE FERNÁNDEZ

Anchor, Spectrum News

MICHELE BARNEY

President of Affiliate Distribution, Warner Bros. Discovery

VALERIE BRUCE

General Manager, L.A. Productions, BBC Studios

CARRIE BRZEZINSKI-HSU

VP, ESPN Creative Studio

KRISTEN CUFFEE-BROWN

Assistant VP, Content Acquisition, Cox Communications

HOLLY LEFF-PRESSMAN

Chief Client Engagement Officer, Screen Engine/ASI

TERRI HINES

Executive VP, Communications, Fox Sports

AMINA HUSSEIN

Head of Sports Talent, Prime Video

SHARON LEVY

CEO, Endemol Shine North America

RAMSEY NAITO

President, Paramount Animation and Nickelodeon Animation

KIRSTEN POLLEY

Senior VP, Operations, WWE

LISA RICHARDSON

Executive VP, Business & Legal Affairs and Associate General Counsel, Fox Corp.

JENNIFER ROGERS

EVP, Consumer & Corporate Marketing for U.S. Networks Group, TelevisaUnivision

DONNA THOMAS

Senior VP, Studios, Vubiquity

ROBIN THOMAS

Executive VP, Content Strategy & Research, Hallmark Media

ERIN UNDERHILL

President, Universal Television

CLASS OF 2022

Woman of Influence

HOLLY ROBINSON PEETE

Co-Founder, HollyRod Foundation, Actress and Producer

SYLVIA BUGG

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

LISA HAMILTON DALY

Executive VP, Crown Media

AYO DAVIS

President, Disney Branded Television

TARA DEVEAUX

Chief Marketing Officer, Wild Card Creative Group

TARA DUNCAN

President, Freeform & Onyx Collective Disney General Entertainment

MICHELE EDELMAN

Head of Growth, Premiere Digital

LISA KNUTSON

President, Scripps Networks E.W. Scripps

NIKKI LOVE

SVP, Development & Production, AMC Networks

WENDY McMAHON

President, Co-Head CBS News and Stations

TRICIA MELTON

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

KATHERINE POPE

Senior VP, Head of Original Content Charter Communications

JULIE RAPAPORT

Head of Movies, Amazon Studios

SHANNON RYAN

President, Content Marketing, Hulu & General Entertainment Disney

JENNIFER TURNER

EVP, TriStar Television Sony Pictures Television

SARAH WEIDMAN

Head of Programming, Development and Multiplatform Content, AXS TV

CLASS OF 2021

Woman of Influence

DEBORAH NORVILLE

Anchor, Inside Edition

LAUREN ANDERSON

Co-Head of Content and Programming, IMDb TV

ANDREA CLARKE-HALL

VP of Business Development, Tubi

ANGELA COURTIN

VP of Brand Marketing, YouTube

JACKIE DONALDSON

VP, Global Product Strategy, Disney

DEE HARRIS-LAWRENCE

Showrunner/Executive Producer, *David Makes Man*, Oprah Winfrey Network

JAYA KOLHATKAR

EVP, DTC Data, Disney

AMY KUESSNER

Senior VP of Content Strategy & Global Partnerships, ViacomCBS Streaming

AUDREY LEE

EVP and General Counsel, Starz

ALISON LEVIN

Head of Ad Revenue & Marketing Solutions, Roku

SUSAN LEVISON

Senior VP and Head of WWE Studios, WWE

POOJA MIDHA

Chief Growth Officer, Comcast Advertising

CATHERINE OH

VP, Global Head of Marketing & Analytics, Samsung Ads

DUAN PENG

SVP, Data & AI, WarnerMedia

ROMINA ROSADO

Senior VP, Digital Media, NBCUniversal Telemundo Enterprises

MICHELLE WROAN

Managing Partner, KPMG LLP

2019 WONDER WOMEN IN STREAMING

ANNE AARON

Director of Encoding Technologies, Netflix

KELLY ABCARIAN

General Manager, Advanced Video Advertising Group, Nielsen

THEA ELLIS

Head of Content Acquisition Sony Interactive Entertainment, PlayStation Vue

ALISON HOFFMAN

Chief Marketing Officer, Starz

LORI LEBAS

Senior VP, Affiliate Partnership Development and Operations, Disney and ESPN Media Networks

SARAH LYONS

SVP, Product Experience, WarnerMedia

JULIE McNAMARA

EVP, Original Programming, CBS All Access

HEATHER MOOSNICK

Senior VP and Head of Content Partnerships, Hulu

DIANA PESSIN

Senior VP, Digital Media & Growth Marketing, HBO

SOUMYA SRIRAMAN

President, BritBox

JULIA VEALE

Executive VP, Business, Product Development and Management Showtime Networks Inc.

DINA WEISBERGER

Head of TV Partner Strategy & Development, Google



Members of the 2023 Wonder Women of Los Angeles (l. to r.): Donna Thomas, Jennifer Rogers, Kristen Cuffee-Brown, Amina Hussein, Terri Hines, Lisa Richardson, Carrie Brzezinski-Hsu, Valerie Bruce, Sharon Levy, Holly Leff-Pressman, Robin Thomas and Woman of Influence Giselle Fernández.

Industry Stars On the Rise In the West



L.A.'s '40 Under 40' push the envelope on creativity, leadership

Media and entertainment continues to attract some of the smartest, most creative men and women of any business category in the country. That's once again evident here with the B+C Multichannel News 40 Under 40 list, this one with a West Coast focus ahead of an in-person reception on June 18 at The Ebell of Los Angeles. Based on nominations from companies and individuals, the 40 Under 40 list is a cross section of executives in a range of M&E organizations who've shown leadership, accomplishments and potential, all before reaching the age of 40. If you know someone who should be on this list but isn't, the good news is that B+C MCN will be publishing another list in September, that one with more of an East Coast focus. To nominate an up-and-coming individual for that list, go to www.tweek40under40.com/NYCnoms2024. For more information on the June 18 celebration, go to www.tweek40under40.com/LA2024. — Kent Gibbons

Juliette Binoche, Alden Ehrenreich, Alessandro Nivola and Ruth Wilson to star in FX's *The Retreat*, Apple TV Plus's *The New Look*, Disney Plus's *Ironheart*, Apple TV Plus's *The Big Cigar* and BBC/Amazon's *A Very Royal Scandal*, respectively.



Jordan Cipala
VP, Strategy and Operations
Cox Media Group
Jordan Cipala operates as chief of staff to Daniel York, CEO of TV and

radio station owner CMG, and leads in evaluating business development opportunities. He also plays a critical operational role in mergers and acquisitions, managing the company's collection and presentation of due diligence and, post-closing, managing transition services arrangements. He was promoted from executive director of corporate operations and planning. Cipala is also the executive sponsor of CMG's Young Professionals Network Business Resource Group. Prior to joining CMG, he was VP, strategic planning at SaaS software company Juvare; senior investment associate at Ascension Ventures; and an investment banking analyst in Raymond James & Associates' Technology & Services group. He graduated from Vanderbilt University with a double major in economics and engineering science.



Amelia Amphonphong
Senior Technical Product Manager,
Central Systems
Paramount Plus

With almost 10 years of media and entertainment experience, Amelia Amphonphong's expertise is in streamlining the supply-chain management of content for seamless viewer consumption throughout TV's ever-expanding platforms. A peer who nominated her said she has demonstrated unparalleled expertise in managing and optimizing technical processes crucial to the seamless functioning of the Paramount Plus platform. Amphonphong began her career in business operations at NBCUniversal, but discovered making foundational changes to the supply chain would require a career move into product management. "My experience in implementing software products for rights, metadata, asset and supply-chain management continues to shape and contribute to the downstream seamless viewer experience," she said. "My ability to drive transformative changes are now at Paramount Plus, focused on consolidating and standardizing processes, which will in turn facilitate and scale our

operational teams to support growth across our network umbrella of streaming services, including Paramount Plus and Pluto TV."



Barry Buren
Television Talent Agent
Creative Artists Agency

Barry Buren, based in the Los Angeles office of

CAA, represents many top actors including Eddie Redmayne, Hannah Waddingham, Pedro Pascal and Lena Headey. Within the past year, Buren helped sign new clients Matthew Rhys, Richard Madden, Anna Faris and Jason Clarke. Buren, who started out at The Gersh Agency, joined CAA in 2015 and was promoted to TV talent agent in 2019. Buren negotiated an eight-figure contract for Redmayne to executive produce and star in Peacock and Sky's thriller series *The Day of the Jackal*. He also brokered deals for Headey to star in *The Abandons* for Netflix; Hugo Weaving to join the season four cast of Apple TV Plus's *Slow Horses*; Clarke to executive produce and star in Apple TV Plus's drama *The Last Frontier*; and Phil Dunster to star in the second season of Apple TV Plus's *Surface*. He also brokered deals for Clive Owen,



Alison Dammann
SVP of Development
Good Caper Content

At Good Caper Content, the ITV America

company devoted to crime and investigative programming, Alison Dammann has led the team debuting myriad projects across broadcast, cable and streaming platforms in 2023. Her credits include *Escaping Twin Flames*, a top Netflix show in the U.S. for a week straight; *Let Us Prey: A Ministry of Scandals* for ID; *Exposing Parchman* for A&E, a co-production with Jay-Z's Roc Nation; and second seasons of Oxygen's *New York Homicide* and *Final Moments*, produced in partnership with Dick Wolf's Wolf Entertainment. Dammann picked up nominations in 2022 at the IDA Documentary Awards and the Cinema Eye Honors Awards as an executive producer on

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Jessica Wolin

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2024 INDUCTEES

We are excited to announce the induction of Phil Beuth and William McGorry, completing our class of 2024.



Janice Arouh
President, Network
Distribution
Allen Media Group



Bob Bakish
Former President and
Chief Executive Officer
Paramount Global



SERVICE TO THE BROADCAST
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Phil Beuth
Retired
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**Valari Dobson
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**Karen Dougherty
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Executive Vice President,
Administration
Comcast Corporation



CHAIRMAN'S
AWARD

Mario J Gabelli
Chief Investment Officer
Gabelli Funds



Marianne Gambelli
President of Advertising
Sales, Marketing & Brand
Partnerships
Fox Corporation



Scott Herman
Chairman
*Broadcasters Foundation
of America*



**Douglas V.
Holloway**
President
Homewood Media



Steve Lanzano
President & CEO
TVB



William McGorry
Chairman
B+C Hall of Fame



Debra OConnell
President, News Group
and Networks
*Disney Entertainment
Television*



**George
Stephanopoulos**
Co-Ancor of Good
Morning America; Ancor
of This Week with George
Stephanopoulos,
ABC News



LIFETIME
ACHIEVEMENT AWARD

Arthur Wagner
Executive Chairman
of the Board
& Co-Founder
Active International

Netflix's *Keep Sweet: Pray and Obey*, developed with Participant Media and Ark Media prior to her joining Good Caper. Earlier, she was director of development at Vox Media Studios and at Mashable Studios. She was also previously on the development team at 44 Blue Productions. She began her career at Critical Content.



Alex Dunn
Global Account
Manager
Amazon Web
Services

Alex Dunn serves AWS's media and entertain-

ment customers and in 2023 helped major media companies expand streaming services to millions of additional viewers. He's tasked with combining efforts from AWS, industry partners and customer teams to deliver marquee global events, increase streaming audiences and chart new paths for monetization. He also is leading the transformation of a major media archive that dates back to the 1930s to build a bespoke asset-management tool. This new tool will bring next-level resiliency, scalability and efficiency to one of the largest content libraries in the world. He won the AWS Media and Entertainment Rising Star Award for his contributions to solving complex customer problems and piloting industry-leading solutions. Dunn leads other Amazonians in building partnerships across the media ecosystem to build solutions with AWS. He also is active with the San Diego State University Aztec Mentor Program, where he works with students on finding internships, interview prep, résumé workshops and professionalism.



Sophie Flay
Community
Journalist
KABC Los
Angeles (ABC7)

Reporter Sophie Flay was part of KABC's

inaugural Community Journalist team, focusing on Central Los Angeles. She officially joined in March 2019 after interning for the Southern California station. As a student at USC, she also worked for NBC's *Today* and at the 2016 Rio de Janeiro Summer Olympics and 2018 Pyeong-Chang Winter Olympics. She was nominated for

a Los Angeles Press Club Award for one of her Tik Tok posts, and is part of the ABC7 team that won the RTNDA's 2024 Golden Mike Award for Best Weekend Newscast. Her reporting has been seen across the country, even making headlines overseas. She also brings her skill set to USC as an adjunct professor, teaching storytelling for social platforms. Flay — who hosted last year's L.A. 40 under 40 awards event — also is a mentor at Camp News, a two-day camp for young aspiring journalists.



Weston Garret Gonzalez
Owner and
Creative Director
westhaus

Weston Gonzalez is a Latinx and LGBTQ+

small-business owner who conquered the world of corporate events and transitioned into high-end event production. He spent more than a decade working in-house at studios, networks and streamers, rising to event executive positions at Sony Pictures Television, Starz and Apple TV Plus, all before age 30. At 30, he left the corporate side of entertainment events and in January 2020 launched his boutique company, westhaus, specializing in event production for television series. Gonzalez said he and his team produced the first post-lockdown, in-person, non-drive-in television premiere for Starz show *Run the World* in Los Angeles, creating a COVID-safe environment. Last summer, the company navigated the WGA and SAG strikes and worked with clients to curate events that respected the striking artists while still supporting the hard-working teams behind the content. Other credits include fan events in Los Angeles, New York and Chicago for *My Big Fat Greek Wedding 3*, which included photo activations that remained up through opening weekend for the public to enjoy.



Francesca Grea
Partner,
Entertainment
& Sports Law
Department
Fox Rothschild

Elevated to partner in

2022 in her first year of eligibility, Francesca

Grea is one of only three female partners in Fox Rothschild's Entertainment & Sports Law Department. She is a dealmaker who works with the firm's top entertainment talent, including Angela Bassett, Courtney B. Vance, Joe Pesci, Ludacris and Teyonah Parris. She negotiated Joe Pesci's deal to return to television in Peacock's comedy series *Bupkis*. She was similarly instrumental in negotiations for projects in the Marvel Cinematic Universe, including Parris's deals for Disney Plus series *WandaVision* and *The Marvels*. She also represented Parris in her leading role for the Netflix movie *They Cloned Tyrone*. Grea is dedicated to mentoring junior associates within the firm's entertainment group and the Los Angeles office in general. As a partner, she is involved in the firm's formal mentorship program because she believes passing her knowledge along to the next generation of entertainment attorneys is another way to support continued industry diversification.



Ben Haigh
SVP,
Scripted
Programming &
Co-Head of
Scripted Series
AMC Networks

Ben Haigh is responsible for buying and developing original programming for AMC and AMC Plus, supervising projects from production to release and leading a team of creative executives. Since starting as director of scripted programming four years ago, he has climbed the ranks to SVP of scripted programming and is co-head of scripted series (with Josh Sizer, who also is on this list). Haigh has been instrumental in creating such popular shows on AMC as *Kevin Can F**k Himself*, *Dark Winds*, *Tales of the Walking Dead* and *Anne Rice's Interview with the Vampire*. He is also overseeing new projects *Parish* and *Orphan Black: Echoes*. Earlier, Haigh was manager of development for David Shore at Shore Z, where he developed *Sneaky Pete* with Bryan Cranston and the first three seasons of *The Good Doctor*. He has worked at Columbia Pictures and Chernin Entertainment and was an agent trainee at Independent Talent, London. He also lectures at the UCLA School of Theatre, Film, and Television.



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Rachel Horwitz Lewis
Principal, Creative Development
Amazon MGM Studios

Working under department head Lindsay Sloane, Rachel Horwitz Lewis oversees a slate of TV series including the multi-E Emmy Award-winning *Wednesday* and *The Handmaid's Tale*, as well as Prime Video's *Desperately Seeking Soulmate*, while working with her network counterparts to ensure development and production of each show runs on time and budget. She also develops and oversees new series for the studio. She manages multiple writer and producer deals, including for Bruce Miller (*The Handmaid's Tale*, *The 100*), Eric Tuchman (*The Handmaid's Tale*, *Kyle XY*), Yahlin Chang (*The Handmaid's Tale*, *Dirty Sexy Money*) and Renee Zellweger's Big Picture Co. She has been a part of the MGM Television development team since 2015. She joined MGM from Tom Rothman's TriStar Productions, where she focused on scripted television development and worked on such projects as *Paterno* (HBO) and *The Interestings* (Prime Video). She began her career in the TV Lit Department at CAA.



Scott Hunter
VP of Development
Intellectual Property Corp.

Scott Hunter manages all aspects of development for IPC, the Emmy-winning Sony Pictures Television company known for such hits as Max's *Selena + Chef* and *The Climb*, Hulu's *The D'Amelio Show* and Netflix's *Indian Matchmaking*, *Jewish Matchmaking* and *Night Stalker: The Hunt for a Serial Killer*. Most recently, Hunter was instrumental to IPC's *Second Chance Stage*, a talent competition offering contestants a second chance at their big break, set for Chip and Joanna Gaines's Magnolia Network as well as Max. Prior to joining IPC, Hunter spearheaded development at Karga Seven Pictures, responsible for over 100 hours of programming across 15 platforms, including History's *The Hunt for the Zodiac Killer*, National Geographic's *Atlas of Cursed Places*, Netflix's *Shot in the Dark* and Discovery's *Mystery at Blind Frog Ranch*. He brings a broad and creative expertise to his role as a development executive, empowered by his previous successful forays into

writing and production. After studying TV, radio & film and history at Syracuse University, he wrote and produced for titles including *Joe Rogan Questions Everything* on Syfy while serving as a development consultant for unscripted production companies in Los Angeles and New York.



Jessica Kastlunger
Senior Marketing Manager
Samsung TV Plus

Jessica Kastlunger is a dedicated and passionate marketing leader with over 10 years of experience working for media and technology giants such as Samsung Electronics America, NBCUniversal, Paramount and iHeartMedia. At Samsung TV Plus North America, she plays a pivotal role for one of the fastest-growing and largest free ad-supported streaming TV (FAST) services. She works closely with content and channel partners to identify needle-moving programming for promotion across Samsung TV Plus's extensive marketing arsenal. As an instrumental part of two rebrands in the FAST space over the past four years (at Pluto TV and then Samsung TV Plus), she is building the TV marketing experience of the future. She also leads the development of promotional videos that raise awareness for the Samsung TV Plus brand and its robust content offering, which spans 350-plus live channels and thousands of on-demand movies and shows.



Luke Kelly-Clyne
Co-Head, Hartbeat Independent
Hartbeat

Luke Kelly-Clyne is a producer, writer, director and co-head of Hartbeat's independent TV and film studio, Hartbeat Independent, alongside co-head Kevin Healey and reporting to president and chief content officer Bryan Smiley. He oversees such film and TV projects as Roku's *Die Hart* and E!'s *Celebrity Prank Wars*. Before joining Hartbeat, he was president of Propagate Content's comedy studio Big Breakfast and executive producer of its slate of scripted and unscripted features, TV shows and digital projects, including MTV Films's *Out of Office* and *Cursed Friends* (both of which he also produced), Discovery Plus's *Critics*

Choice Award-nominated *Million Dollar Wheels*, truTV's *Double Cross With Blake Griffin*, Comedy Central's *Loafy*, Facebook Watch's *Telly* Award-winning *I Want My Phone Back*, NAACP Image Award-winning *Daring Simone Biles*, Discovery and MotorTrend's *Kevin Hart's Muscle Car Crew* and Pop TV's *Hot Date*, where he served as showrunner. From 2013 to 2016, he ran native content at CollegeHumor. He was also a freelance contributing writer to "Weekend Update" on *Saturday Night Live*.



Rebecca Rolnick Knaack
SVP of
Entertainment
Metro Public
Relations

Rebecca Rolnick Knaack leads Metro Public Relations's TV and film division with a focus on strategic communications services. Since joining Metro in 2017, she has been instrumental in expanding the division's reach, overseeing a bicoastal team that drives campaigns for key clients including Disney, Prime Video, Lionsgate and World of Wonder. Her expertise extends to representing clients including media companies, producers, writers and directors, offering services in corporate communications, personal brand messaging, content strategy and influencer marketing. Notable clients under her leadership include the *RuPaul's Drag Race* franchise, *Hartbeat*, *Mortal Media* and producers Dan Harmon, Marta Kauffman and Yeadley Smith's *Paperclip Ltd.* Recent projects include the revival of the beloved *Mighty Ducks* franchise for Disney Plus; the launch of *Moon Girl and Devil Dinosaur*, featuring Marvel's first Black superheroine; and the international expansion of *RuPaul's Drag Race* to over 15 territories. Prior to Metro, she honed her skills during four years in PMK*BNC's television department and began her career as an assistant at Gersh.



Vivian Kwok
VP, Casting
20th Television

Vivian Kwok oversees casting on some of The Walt Disney Co.-owned 20th Television's award-winning and critically acclaimed upcoming and returning comedies and dramas,



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Rachel Horwitz Lewis

Principal, Creative Development, MGM Television

including Disney Plus's hit *Percy Jackson and the Olympians*; *The Last Thing He Told Me*, starring Jennifer Garner, on Apple TV Plus; Hulu's *Welcome to Chippendales*, starring Kumail Nanjiani; the upcoming series *Interior Chinatown*; and the Disney Plus series *American Born Chinese*, *Doogie Kamealoha, M.D.* and *The Santa Clauses*, starring Tim Allen. She moved over from head of the research department in 2019. Kwok takes a human approach to casting, always advocating for actors while keeping the studio's best interests at hand. She is a leading member of Disney's AAPI Women's Talent Network program, opening up access to leaders throughout the company, along with the 20th Television Action Group (TAG), which demonstrates the studio's commitment to amplifying diversity, equity and inclusion internally and externally. She also was selected to participate in a program with Disney leaders advocating for more industry representation.



Lady Learned
Senior Director,
Content
Programming &
Strategy
Tubi

Lady Learned spearheads

Fox-owned Tubi's content strategy and global programming initiatives, encompassing third-party licensing, Tubi Originals, sports and FAST channels. She is crucial in guiding the editorial direction and content-centric merchandising tactics for Tubi's library of more than 200,000 movies and TV episodes. Learned was instrumental in Tubi's transition when it was acquired by Fox, seizing the new opportunities presented head-on. After overseeing the onboarding of key Fox Entertainment programming onto Tubi, she used performance insights to improve merchandising for Fox content. Two years ago, she oversaw a deal between Tubi and Lionsgate, adding 30 new premium feature films over three years and leveraging audience insights to include 200 high-engagement movies. In 2023, she helped drive a deal between Tubi and Warner Bros. Discovery, adding high-caliber content such as *Westworld*, *The Nevers* and *FBoy Island*. Before joining Tubi, Learned was instrumental in shaping the global content strategy and analysis at iflix, an ad-supported video-on-demand service and a subscription VOD service focused on emerging markets.



Tom Lerner
VP, Programming
and Creative
A+E Studios

Tom Lerner is at the forefront of creative development for A+E

Studios. This strategic creative affairs executive is passionate about his projects and well-regarded among producers and showrunners (in addition to studio and network partners). Shows Lerner oversees include the hit series *The Lincoln Lawyer*, from writer and executive producer David E. Kelley and based on the bestselling novels from Michael Connelly. Netflix renewed the series for season three. He also is responsible for high-profile development projects such as the Sue Grafton series *Lazarus*, starring Tom Hardy and Zazie Beetz, at Apple TV Plus and the as-yet-unnamed Michael Bay/Joe Barton series at Prime Video. He has spoken on panels for the WGA and the A+E Studios Familia ERG, focused on Latino experiences in Hollywood. Prior to A+E, Lerner was head of television for Landscape Entertainment. A native Spanish and Hebrew speaker born in Israel to Argentine and Colombian parents, he started in the entertainment business at Myriad Pictures.



Alona LeSchack
Executive Director,
Commercial
Product Planning
**Sony Pictures
Television**

Alona LeSchack leads

national product, lifecycle and promotional planning for Sony Pictures Entertainment's iconic library of new-release and catalog films across U.S. transactional digital platforms such as Prime Video, Apple TV, Fandango at Home and Google Play. She also creates revenue-maximizing strategies for transactional film sales in the dynamic home-entertainment window and on SVOD. Previously, LeSchack was manager of product development and brand management at Universal Pictures. There, she managed the new release calendar and created revenue-maximizing weekly strategies for new releases and catalog films. Prior to Universal, LeSchack held a marketing internship at SPE focused on the streaming business. She began her career as the head of the sponsorship department at Initiative Media in Moscow, Russia.



Julian Malagon
VP, Development
**Sony Pictures
Television**

Since joining SPT's kids division in September 2022, Julian Malagon has

been responsible for helping the studio develop new projects for the next generation of younger viewers based on iconic IP from its vast content library. He has been instrumental in growing SPT's global footprint in the kids' space and is currently developing a wide range of titles that span preschool, bridge and 6-plus audiences, as well as game shows and sports shows for children. Some of those titles include kids' versions of *Wheel of Fortune*, *Shark Tank*, *Bewitched* and *Charlie's Angels*. He came to SPT from Netflix, where he was a content executive, overseeing an animated series for 6-plus audiences, including *My Dad the Bounty Hunter*, *Daniel Spellbound* and *The Adventures of Sonic the Hedgehog*. Prior to Netflix, he worked with Atomic Cartoons, where he helped develop series such as *The Last Kids on Earth*, *Princess Power* and *Hello Ninja*. He began his career in animation supporting some of the most renowned titles in the industry, including *The Simpsons* and *Bob's Burgers*.



Cameron Miille
Chief Revenue
Officer
Publica by IAS

Integral Ad Science, a leading global media measurement and

optimization platform. last month tapped Cameron "Cam" Miille to lead the global Publica by IAS revenue team, reporting to IAS CEO Lisa Utzschneider. Miille had been named to the "40 under 40" for his prior role at Comcast-owned advanced advertising firm FreeWheel, where he was head of revenue and growth, Americas. There, he oversaw \$1 billion in revenue under management while running sales, account management and strategy for sell-side partners, agencies, trading desks and demand-side platform partnerships. In his six years at FreeWheel, he was integral to connecting buyers and sellers, optimizing campaigns, providing transparency and advancing the company's products. When FreeWheel combined the sales

and revenue teams of its two core products in June 2023, Miille was the first choice to lead the newly defined business unit and a team of 80. Prior to FreeWheel, he led business development at OpenX, the independent supply-side platform for audience, data and identity targeting.



Julia Moonves
SVP, Advertising
Sales and Brand
Partnerships
pocket.watch

At pocket.watch, a studio building kids and family

entertainment franchises with some of the most popular digital creators in the world, Julia Moonves oversees all media and branded content across the gaming division, advertising partnerships and content distribution. She plays an integral role in pocket.watch's diversification and, by identifying the fundamental needs of both content creators and brands, she created a multidisciplinary brand partnerships division that ranges from custom video to gaming and metaverse integrations and to Children's Online Privacy Protection Act-compliant paid media. Her strategy has led to large programs with major brands, including Mattel, Hasbro, Lego, Netflix, Paramount, Nickelodeon, Nintendo, Kraft Heinz, 2K and Amazon. Working with large streaming services to develop and package YouTube-native content into curated 11- and 22-minute episodes and series, she works to bring content from kids' favorite creators to OTT platforms across the world. Before joining pocket.watch in 2018, Moonves had her own digital media startup in New York. Earlier, she was director of audience strategy at Maker Studios through its acquisition by The Walt Disney Co.



Kelly Morshead
Head of Marketing
Willow

Kelly Morshead is marketing lead at Willow, the premier cricket broadcaster in

the U.S. and Canada. She brings 14 years of global marketing and digital communications experience to bear in this senior strategic role. Her role is essential to propelling Willow through a current hyper-growth cycle at a turning point in its 20-year history. She introduced a direct-to-con-

sumer marketing program, achieving a 60% open rate, a testament to her ability to tailor content to diverse demographic groups. Her initiatives have driven viewer engagement, increased subscriptions and attracted more advertisers. A former lacrosse player and field hockey goalie, she has volunteered in sports since she was 15 and is a fierce advocate for volunteerism and youth and community engagement in sports. From leading volunteer teams in hospitality and athlete services for the London Youth Games to being an athlete transport volunteer for the London 2012 Olympics and Paralympics, she's seen it all.



Lauren Pancrazi
Senior Global
Account Leader
**Amazon Web
Services**

Lauren Pancrazi leads the U.S.-based Amazon

Web Services team that supports Warner Bros. Discovery, one of media and entertainment's largest brands. Since joining AWS in 2017, she has also supported such household M&E brands as Fox and Technicolor. In this role, she has helped customers make major transformations as they tap into AWS technologies to reshape their businesses to drive outcomes resulting in cost savings, efficiency gains and improved revenue streams. With strong product knowledge and deep customer relationships, she sets team strategy and drives cross-functional execution around customer goals. Pancrazi's work has been recognized for its industry impact and her customers have showcased the cloud transformations supported by her and her team at numerous global industry events. At AWS, Pancrazi's scope and responsibility has steadily increased. In her current role, she directly manages a team of seven account managers with responsibility for a cross-functional team of 21 solutions architects, customer solutions managers and technical account managers.



Ricardo Perez-Selsky
Senior Director,
Digital Production
Operations
Fox Sports

Ricardo Perez-Selsky oversees all original productions and the direct-

ing and producing of Fox Sports Digital's large-scale livestreaming productions. Upon assuming his role in 2019, he has demonstrated the ability to foster innovation and push boundaries. At Fox, Perez-Selesky played an essential role in establishing a new cutting-edge digital studio dedicated to producing 20 shows per week. He was also part of the award-winning team behind digital original live-event series *Ultimate College Football Road Trip*, which earned a 2022 Emmy nomination. More recently, he made instrumental contributions to *FIFA World Cup Now*, which engaged millions of fans throughout Fox's coverage of the Men's World Cup in Qatar and Women's World Cup in Australia and New Zealand. Previously, he was part of the technical production team at NCompass International and served for over six years as a studio director at PopSugar. In his free time, he also produces, directs, and writes content for Silver Tongue Cinema and Cut to the Chase Films.



Santini Reali
Nonfiction
Television Agent
**Creative Artists
Agency**

Based in CAA's Los Angeles office, Santini

Reali represents many of the world's leading personalities, musicians, producers and production companies, including Jennifer Hudson, Stanley Tucci, Meghan Trainor, Adam Lambert, Alfonso Ribeiro, Tamera Mowry-Housley, Viola Davis's JuVee Productions, Sofia Vergara's Latin World Entertainment, Dwyane Wade's 59th and Prairie Productions and Russell Wilson and Ciara's Why Not You Productions. Reali began his career at CAA in 2011. While a student at Georgetown University and later the University of Miami School of Law, his mission became clear: he would dedicate his career to amplifying the messages of people of color and the LGBTQ+ community. Immediately upon graduating in 2011, Reali drove to Los Angeles, where he was introduced to CAA co-chairman Kevin Huvane, who hired him as an assistant at the agency. He was promoted to agent in 2014. Reali's clients span the worlds of television, motion pictures, music and fashion. He recently signed The Miss Universe Organization.



Alex Reardon
Senior Manager,
Branded Content
and Partnership
Strategy
Fox Sports

Alex Reardon is senior manager of the Fox Sports Content Studio, where she works with client and agency partners to create multiplatform campaigns designed to reach audiences across linear and digital platforms. Day to day, she works with various teams across Sports Brand Partnerships, Sales and Sports Production to ensure all available resources are used to produce authentic partnerships between brands and Fox Sports. Joining Fox Sports in 2015, she brought a combination of dynamic experiences from previous roles in the company around marquee properties and tentpole events including Fox NFL Sunday, NASCAR, Fox Soccer and the Super Bowl. She also served in talent relations, providing her a unique perspective and deep understanding of Fox's top-tier talent and personalities. For the third year of the "Fox Sports Dos Equis College Football Roadshow," she led a seven-college, multi-city Friday night chalk-talk bar event series. A Philadelphia-area native, she graduated from Temple University.



Alex Rodriguez
Partner Marketing
Lead, Content
Distribution
TelevisaUnivision

Alex Rodriguez has over 15 years of experience working across multiple media business divisions in areas such as digital/social strategy, business development and content distribution. A sports enthusiast with an MBA, he combines strategic insights with a wealth of hands-on experience to drive successful marketing campaigns and business growth. At TelevisaUnivision, he supports all aspects of partnership management, including subscriber acquisition, engagement/retention, technical cooperation and partner marketing initiatives. He plays a key role in evaluating potential content partnerships and multidisciplinary coordination across business lines. His achievements include developing multiplatform media planning strategies and evergreen

campaigns such as "Soccer Never Ends," along with media-buying activations for key U.S. distribution accounts. Additionally, he has led efforts to create new, cost-effective initiatives to grow revenue. He's planned, directed and coordinated Hispanic marketing and advertising campaigns for YouTube TV, Charter Communications and Comcast. Previously he worked at Zubi Advertising, NBCUniversal Enterprises and Loud and Live.



Tara Roy
Director of Original
Programming
Starz

At Lionsgate-owned Starz, Tara Roy oversees the acquisition and creative development of original scripted television series. Those shows include the mighty *Outlander*, due to finish up its seventh season later this year; *Serpent Queen*; *Hightown*; *The Couple Next Door*; *Blindspotting*; the upcoming *Three Women*; and the in-production *The Hunting Wives*. Prior to Starz, she worked at Endeavor Content, overseeing series (*Normal People*, *Nine Perfect Strangers*) and scripted podcasts (*Blackout*, *Ghostwriter*), and at AGBO, Joe and Anthony Russo's television studio. Originally from India, Roy has lived in South Africa and the U.K., and diverse, global storytelling is her priority. She is a 2020 alumni of the CAPE (Coalition of Asian Pacific Executives in Entertainment) Leaders Program and, at Starz, is a jury member of the Starz #TakeTheLead director's program, which is designed to create more directing opportunities for women and people of color. She is a playwright and novelist, and has a novel set in Calcutta and Brooklyn titled *The Magnificent Ruins*, to be published by Hachette Books this fall.



Sahand Sepehrnia
EVP, Digital
Content Strategy
and Business
**CBS News, Stations,
Entertainment
and Sports**

Sahand Sepehrnia, recently promoted from SVP of streaming for CBS Stations, leads content strategy and development and business operations across all CBS streaming platforms,

where he is responsible for growing streaming audiences and revenue. He also oversees the incubation and development of new streaming channels, leveraging IP across the CBS portfolio. He joined CBS in February 2022 and continues to oversee the day-to-day and long-term strategic vision for the programming, production, editorial and operational functions of CBS Stations' 14 local streaming channels and its digital business. Under his leadership, CBS Stations collectively grew to No. 1 in streaming in its markets from being ranked No. 4, cumulatively more than 8 billion minutes streamed in 2023, per CBS. Sepehrnia launched Car Chase, the first streaming channel with 24/7 police chases, and CBS News Detroit. He joined CBS Stations from The Walt Disney Co., where was executive director of content strategy and analysis for ABC Owned Television Stations. Prior to that, Sepehrnia led digital strategy for Disney/ABC Television Group.



James Shechet
Content
Operations
Manager, **YouTube**

James Shechet manages video-on-demand operations and quality for over 100 channels and more than 45 SVOD add-on services for YouTube across YouTubeTV, Primetime Channels and NFL Sunday Ticket. As a key member of the team behind the launch of YouTube's Primetime Channels and NFL Sunday Ticket, he leads global efforts driving continuous efficiency, scalability and automation across the VOD ingestion pipeline in support of the business's fast growth to over 8 million subscribers. Since he joined the company in 2019, YouTubeTV has grown from 1.7 million subscribers to more than 6.3 million, becoming the category leader in the vMVPD space and a Top 5 MVPD among legacy giants. Before joining YouTube, Shechet was an associate on the Fox Networks Group Distribution team supporting cable, satellite, and vMVPD deal negotiations across its network portfolio. At Fox, he also led transactional VOD business operations for hit shows such as *The Simpsons*, *Family Guy* and *Bob's Burgers*. He started his career as a TV ratings and multiplatform research analyst for Disney Channels Worldwide.



Paige Sherman
Director,
Digital Video
Programming
Shout! TV

Paige Sherman oversees programming strategy and operations for Shout's 11 FAST channels: three branded channels (Shout! TV, TokushOUTsu and Scream Factory TV), six that are show-specific (*Mystery Science Theater 3000*, *Johnny Carson TV*, *The Carol Burnett Show*, *ALF*, *Farscape* and *Trailer Park Boys*) and two genre outlets (*Non-Stop '90s* and *Wild West TV*). She was also the mastermind and conductor of several innovative programming stunts, such as "Piranhathon" and "Chopping Mall Black Friday." Sherman joined Shout! as a graduate of Quinnipiac University and played a key role in the rollout of Shout! TV and MST3K on the Amagi platform in 2018. Since that time, she has developed overall programming strategy and scheduling for the two channels, and quickly increased her responsibilities to programming strategy and operations for Shout's entire portfolio of channels and a team of four channel managers. Sherman is a pioneer in the burgeoning FAST space, conceiving and implementing revolutionary approaches to programming linear channels. While the roots of FAST were established in traditional television, she marries those practices with new digital capabilities and evolving viewing habits.



Niara Simon-Hollis
Senior Marketing
Director, Streaming
Tastemade

Niara Simon-Hollis leads marketing across Tastemade's four streaming channels: *Tastemade*, *Tastemade Travel*, *Tastemade Home* and *Tastemade en Español*. During her first year at Tastemade, she launched its first-ever brand marketing campaign and on-air brand refresh (graphics, promos, and voice) for streaming and developed a breakthrough marketing campaign for FAST to enhance its status as a destination for aspiring food lovers and anyone looking to elevate their lifestyle through a carefully curated menu of enjoyable series. To promote the launch of series *Worth the Hype*, Simon-Hollis led a campaign that emphasized the mobility and travel nature of the

show. She created a mobile food truck that traveled to three heavily-walked areas in Los Angeles. At each stop, hundreds of guests could enjoy foods from the series that were "worth the hype" — and walk away with to-go bags containing show-branded custom hoodies and trucker hats. Simon-Hollis has 10 years of experience leading marketing teams and executing campaigns across streaming, podcasts, sports, TV and e-commerce for household brands like Amazon Music, Fox Sports and Entertainment, FX, Nat Geo, *Wondery* and *ShoeDazzle*.



Josh Sizer
SVP, Scripted
Programming
& Co-Head of
Scripted Series
AMC Networks

At AMC Networks, Josh Sizer (with co-head Ben Haigh, also on this list) oversees the creative development of new series and the production of current series, including some of the most celebrated and acclaimed original content in television and film history. He joined AMC Networks in 2020, where his credits include developing and producing *Silo* for Apple TV Plus. He also successfully sold high-profile developments to Netflix, FX and the BBC. His leadership extends to managing the AMC network creative team, where he was instrumental in continuing the *Walking Dead* universe with *The Walking Dead: Daryl Dixon* and *The Walking Dead: Dead City*. He also brought the Anne Rice universe to life with *Mayfair Witches*. Before joining AMC, Sizer worked at Drake and Adel "Future" Nur's DreamCrew as a creative executive, producing HBO's *Euphoria*, Netflix's *Top Boy* and Hulu's *Saint X*. Prior to that, he served in the drama department of original programming at HBO. He started out as a literary assistant at WME in New York.



Theo Slipko
Senior Manager,
Content
Programming
Samsung TV Plus

Theo Slipko is an accomplished content leader with a wealth of experience in curation, programming and editorial strategy across a wide range of television products. In his role at Samsung TV Plus, he has spearheaded the

conceptualization and launch of owned-and-operated linear FAST Channels. With a sharp eye for cultural trends and user behavior, Slipko and his team manage day-to-day programming, execute creative editorial stunts and strategically plan content exhibitions to maximize title usage. He has overseen growth of Samsung's O&O channels from the first two in 2019 to the current lineup of 2,500-plus channels, identifying key content of interest. He also led the rebrand and franchising of Samsung's most successful O&O channel, the *Movie Hub*, creating genre-based channels such as *Movie Hub Action*, *Movie Hub Holiday* and *Movie Hub Romance*. Prior to Samsung, he was at MGM Studios as manager of TV programming and senior coordinator, library management. Early on, he was a key production assistant for *American Idol* during seasons 12 and 13.



Carissa Joy Smith
VP, Government
Relations
Fox Corp.

Carissa Joy Smith is responsible for building valuable connections with stakeholders across diverse industries, effectively positioning Fox Corp.'s brands to cultivate key alliances for successful strategic outcomes. Her role fosters transformative policy and community engagement, a commitment she has consistently demonstrated throughout her career. Having moved to Los Angeles from the Washington, D.C., Fox office, she also advances the company's intergovernmental relations strategy by engaging with federal, state and local officials. She has a background in government and political campaigns, which gave her a foundation in private and public-sector strategies. Before her tenure at Fox, she served as White House Senior Adviser of Public Engagement, Presidential Transition Team Engagement Adviser, Biden-Harris 2020 Presidential Campaign National Women's Vote Director and Digital Director and press secretary for the House Congressional Oversight and Reform Committee Majority. She is an alumna of The Aspen Institute Rising Leaders in National Security Cohort, American University's We Lead Institute and the Congressional Black Caucus Institute. Smith

was awarded HBCU Buzz's 2022 30 under 30 honor and was profiled in *Essence*, *PopSugar* and *theGrio*.



Kameron Tarlow
President,
Development and
Production
**Two Shakes
Entertainment**

Kameron Tarlow was handpicked to launch Damon Wayans Jr.'s production company Two Shakes Entertainment in 2018 at CBS Studios, where it recently renewed its deal for a fourth term. He quickly established himself when the first pilot he championed, *Glamorous*, was the only non-IP pilot picked up to shoot that year. It starred Brooke Shields and was directed by Eva Longoria. While *Glamorous* didn't move forward at The CW in 2019, Tarlow led the project's move to Netflix, where it went to series in 2023 starring Kim Cattrall and Miss Benny. In addition to *Glamorous*, Tarlow is producing the company's current series *Raid The Cage* and *Poppa's House*, both for CBS. He also recently sold a feature, based on another busted CW pilot that he remained passionate about, that centers on LGBTQIA+ protagonists. Earlier, Tarlow was director of development at Hazy Mills Productions, overseeing scripted TV/film and theater divisions. There, he successfully oversaw multiple series, the feature *Lazy Susan* and was involved in *SpongeBob SquarePants: The Broadway Musical*.



**Anne Vander
Kooy**
VP, Current
Programming
**Universal Content
Productions (UCP)**

At UCP, a division of Universal Studio Group, Anne Vander Kooy manages day-to-day current series produced by the studio for a variety of cable and streaming platforms. She's been instrumental in the success of several critically acclaimed projects, including *Based on a True Story*, *Dr. Death*, *A Friend of the Family*, *The Resort* and *Devil in Disguise: John Wayne Gacy*. Vander Kooy works closely with the studio's development team on series pickups; offers feedback and notes on creative materials from pitch through production; and manages the hiring of producers, writers and directors with a focus

on new and emerging voices. She partners with the studio's roster of prolific producers — including Nick Antosca, Patrick Macmanus and more — and collaborates with platform partners to ensure the successful execution and longevity of each series. She reports to Kenny Tsai and Rebecca Franko, senior VPs and co-heads of current programming at UCP. Vander Kooy joined the UCP team as manager of current programming in 2018 and was quickly elevated to director and then VP. Previously, she was at NBCUniversal Cable Entertainment after roles at 20th Century Fox Television and WME.



Adam Waltuch
EVP, Global
Distribution and
Partnerships
TelevisaUnivision

Adam Waltuch is responsible for global streaming and international linear distribution at TelevisaUnivision, where he co-leads distribution and partner marketing for domestic and international linear channels. He reports to CEO Randy Falco and ViX CEO Pierluigi Gazzolo. Waltuch supervises cross-functional international teams and directs business development for streaming service ViX and the company's FAST channels. He joined TelevisaUnivision as senior VP of streaming partnerships in 2022. Previously, Waltuch was director of partner marketing for U.S. and Canada at Netflix. During his nearly six-year tenure, he held several roles with increasing responsibility, including head of marketing partnerships for Latin America. He led his team during the exponential Netflix growth across the region, managing relationships with broadband providers and several consumer brands. Prior to Netflix, Waltuch was a Google executive in Buenos Aires, Argentina; Santiago, Chile; and Mountain View, California, leading teams behind products like Google Cloud and AdWords.



Megan Weiss
Director of Sales
Ampersand

Megan Weiss began her career as a successful linear and streaming advertising sales account executive in broadcast and cable. From there she was promoted to senior account executive,

account director and then director of sales at Ampersand, the local ad sales unit owned by Comcast, Charter Communications and Cox Communications. In 2023, because of her leadership, innovation skills and ability to drive meaningful change and results within the West Division, she was one of a few directors of sales invited to attend Ampersand's Senior Leadership Team gathering in New York. She is a mentor to many of the region's sales support staff and has emerged as a leader in the West Division and among her director of sales peers across the companies. She has grown and maintained relationships with key agencies such as Horizon, Ocean Media, GroupM, Palisades Media, and Canvas. Throughout her career, she has achieved notable accomplishments, including exceeding personal and team revenue targets, and has been recognized as one of the top-performing sales executives in multiple roles.



Matt Wilson
VP, Group
Media Director,
Investments
Mediahub

Matt Wilson leads the Fox Entertainment and Fox Sports investment team at media buying and planning agency Mediahub. Since joining the agency in 2019, he has been a leader who inspires a spirit of teamwork and partnership, brokers custom industry-first deals and spearheads data-driven approaches that give the Fox clients flexibility and accountability. Prior to Mediahub, he worked at LegalZoom, overseeing offline acquisition marketing. Before that, he was with Fox when offline media planning and buying was handled in-house. Working on the Fox business in-house and on the agency side, he has had a hand in launching some of the most memorable shows and high-profile national campaigns for its entertainment and sports brands over the last decade. Highlights include the first season of *Empire*; the returns of *24: Live Another Day* and *The X-Files*, the "farewell" season of *American Idol* on Fox; all 11 seasons of *The Masked Singer*; and multiple Super Bowls, World Series and World Cups. He successfully onboarded Fox Entertainment as one of the exclusive tune-in launch partners with the Netflix and Disney Plus ad-supported launches earlier this year. ●

Departing Longtime Local Anchors Share Their Lessons Learned

Tom Wills retires from WJXT Jacksonville, Don Alhart does so at WHAM Rochester



By Michael Malone
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A pair of beloved local anchors with extraordinary runs at their stations are finally stepping down. Tom Wills signs off at WJXT Jacksonville May 31, 49 years after he began there, while Don Alhart marks a stunning 58 years at WHAM Rochester when he steps down June 6.

"I don't want to keep working until they have to wheel me in there," said Alhart, who is 80. "When I feel good, when the ratings are still good, why push it?"

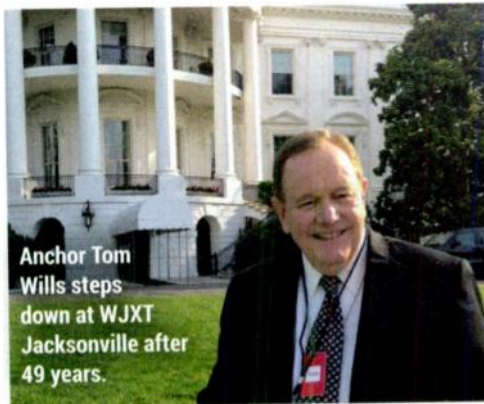
Raised on Radio

A Pittsburgh native, Wills got a journalism degree at American University in Washington and went to work at WTOP, the D.C. radio station offering news and talk that, at the time, was owned by The Washington Post Co. The Post Co. also owned a TV station in D.C., and Wills got a little on-air experience. He was asked to switch to another Post Co. station, WJXT, and came on board as a weekend anchor in 1975.

"My wife and I fell in love with Jacksonville, but I really fell in love with the television station," Wills said.

In D.C., he said, The Washington Post owned the big stories and other media outlets were mostly "irrelevant." In Jacksonville, WJXT (part of Graham Media Group, renamed when the Graham family sold the Post to Jeff Bezos) broke more than its share of the big scoops. "It's a heady feeling that this television station is so dominant in the community," he said.

Wills said he had a "brief flirtation" with a move to WPLG Miami, also owned by The Post Co. Stations in other markets, including Kansas City and Baltimore, also reached out to gauge his interest in a move.



Anchor Tom Wills steps down at WJXT Jacksonville after 49 years.

"I'd already worked in Washington, D.C., so I knew about big markets," he said. "Big markets did not hold any allure to me."

Wills's children were born in Jacksonville, and he was part of a long-running anchor team, including Deborah Gianoulis, at WJXT from 1979 to 2003, with Sam Kouvaris doing sports (he spent 37 years there) and George Winterling handling weather (Winterling, who died last year, was WJXT chief meteorologist for 47 years). Wills said the team's extraordinary tenure made him "one of the most spoiled men in America, maybe the Western Hemisphere."

On Campus, Then On-Air

Alhart worked as a reporter for WHAM as an Ithaca College student in the summer of 1965, joining the station full-time a year later — 6/6/66, in fact. "I graduated college June 4, came home Sunday and went to work Monday," he said. "I never looked back."

Like Wills, and most any anchor, Alhart considered opportunities in larger markets, including Washington and Philadelphia. After a hiring

Anchor Don Alhart retires from WHAM Rochester, where he's been for 58 years, in June.

manager in Philly viewed his tape, he was told the station was looking for an anchor "who exudes more warmth," he said, perhaps a reflection of Alhart's heart still being in Rochester.

He's particularly proud of the long-running segment "Bright Spot" at the end of the 6 p.m. news, which focuses on someone who's doing something positive in the community. Alhart said the idea came up at a Rotary Club meeting, when a man complained that the news was too depressing.

"Bright Spot" was born. "Every day, even 9/11, we have found a bright spot," Alhart said.

Asked about stories he covered that stick out today, Wills, who did not share his age, mentioned covering the 1977 plane crash in Mississippi that killed members of Lynyrd Skynyrd. "We went into the woods and found the wreckage," he said, describing "broken suitcases, a teddy bear on the ground."

Words of Wisdom

In terms of advice for a young reporter, Wills said learn how local government operates, and remember to have a conversation with the viewer, as opposed to reading something "lifted out of Associated Press."

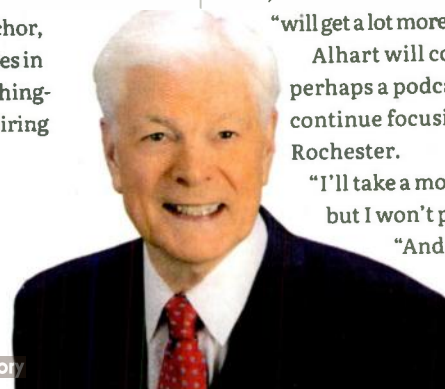
Alhart, too, stressed speaking with people, not at them. "Go to the shopping mall," he said. "Sit in a chair for 15 or 20 minutes, look at people, and remember those are the people you're talking to when you write a story, deliver a story, anchor a newscast."

Wills said his retirement plans are "up in the air," and mentioned his three grandchildren "will get a lot more Grandma and Grandpa."

Alhart will consider a new venture, perhaps a podcast, that allows him to continue focusing on positive stories in Rochester.

"I'll take a month or two, maybe travel, but I won't plan anything," he said.

"And see what happens." ●



As News Declines, Democracy Erodes, Says Sen. Amy Klobuchar

Minnesota Democrat talks up bill to level field between traditional media, Big Tech



By Kent Gibbons
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Sen. Amy Klobuchar (D-Minn.) plugged her bill in Congress aimed at helping local media get more compensation from the likes of Facebook and Google by collaborating under an exemption from antitrust regulation.

Klobuchar, chair of the Judiciary Subcommittee on Competition Policy, Antitrust, and Consumer Rights, co-sponsored (with Republican Sen. John Kennedy of Louisiana) the Journalism, Competition and Preservation Act. That bill helps address the challenges faced by news organizations that have seen revenue decline while Big Tech thrives.

"If the world was perfect, we wouldn't be here talking about this at all, because the antitrust laws would've been already enforced against these platforms,"



▶ Sen. Amy Klobuchar (D-Minn.) is pushing legislation to bolster local news media.

ABC'S MARTHA RADDATZ: 'LOCAL NEWS IS EVERYTHING'

ASKED HOW IMPORTANT is local news, Martha Raddatz, who has covered foreign conflicts for decades and moderated presidential debates for ABC News, said, in fact, "it is the seed of everything."

In a keynote interview at The Business of TV News conference, Raddatz told *B+C Multichannel News* senior content producer Michael Malone that her first reporting trip to Israel in 1988 was for WCVB, the ABC affiliate station in Boston.

"Local news is everything," she

said. "It is what people should be watching. It is what they should be learning about their community. It is your place in the larger national and world picture. And that is where it begins."

Raddatz, co-anchor of ABC's *This Week With George Stephanopoulos*, gave props to David Muir, anchor of the network's *World News Tonight* and a fellow



WCVB alum. "He connects to people not only on a national level, but a community level, a local level," she said. "Your audience is local, national and worldwide, but it starts local."

Asked about her own work, she spoke with pride about *The Long Road Home: A Story of War and Family*, her book that became an eight-part scripted series for National Geographic TV. It chronicled the tragic experience of the U.S. Army soldiers who

served during the siege of Sadr City in Baghdad, Iraq, in 2004.

This past April 4, she said, she attended a 20th reunion of survivors of the "Black Sunday" events and their families.

"Many I've stayed in touch with over the years," she said. "And it was so powerful to see them. I think many of them have had real struggles. ... And as I said to all of them, I think the courage it has taken to get you 20 years after that horrendous battle to where you are today and functioning and contributing to society is more courageous than what they actually did that very day." — KG

Klobuchar said in a keynote opening the Business of TV News Conference in Washington, D.C., presented by B+C Multichannel News and Next TV. "But because we're not in a perfect world, as has happened in the past with farm co-ops and the like, you get exemptions from the antitrust law to be able to actually take on what is a monopoly and even the playing field. And so that's what this [bill] does. It allows for the news organizations to band together to negotiate for better rates."

Klobuchar spoke about her father, Jim Klobuchar, who was for decades a reporter and columnist for the Minneapolis Star-Tribune.

"He once wrote a book, called *The Heroes Among Us*, about ordinary people doing extraordinary things. And he would capture that in everything he did," Klobuchar said. "And that's what journalists do. They find the thread that brings people together from different walks of life. They open our eyes to the bad and the good. And we need that more than ever."

The senator noted that local newspapers have

closed all across the country — "eight more in the last month," she said. "And that's where you see decaying democracy."

TV news has not been immune from economic pressures. From 2000 to 2018, ad revenue for local TV stations declined by over 40% in real terms, Klobuchar said.

"Meanwhile, two companies, Facebook and Google, worth over \$3 trillion combined, became advertising titans," she said. "And we all know this is how people are getting their news, but how are they doing it while they're sucking up ad dollars, while taking actual news stories from credible reporters and feeding them to their users and refusing to offer fair compensation?"

In Australia and Canada, government efforts have helped local media get more compensation from Big Tech, she said. "We're hopeful we are going to find a way to forward this bill," she said, in spite of lobbying against it and the overall difficulties of getting laws passed these days. ●

METEOROLOGISTS WADE CAREFULLY INTO WATERS OF CLIMATE CHANGE

THE ROLE OF television weathercasting amid the growing impact of climate change was the topic of a discussion with chief meteorologists and weather personalities.

B+C senior content producer of programming Michael Malone moderated the panel, which focused on climate change and the severity of recent storms around the country. WCBS New York lead weather anchor Lonnie Quinn (pictured) said the debate over the effects of climate change won't interfere with how the day-to-day weather is reported.

Quinn pointed to the frequency of supposed 1,000-year "superstorms" like Hurricane Sandy, which hit New York in 2012. "We have to change the vernacular because nine years later, we had the remnants of [Hurricane] Ida that had cars floating down the Major Deegan highway and people crawling out of their windows and swimming."

It's impossible to talk about the severity of recent storms without including climate change, CNN senior climate editor Angela Fritz said, adding that it's not too late to improve the situation. "The debate is not whether climate change is happening, it's about what we're going to do about it," Fritz said.

Fox Weather meteorologist Ian Oliver added that the discussion of climate change has to be delicately woven into overall weather reporting without wading into the divisive political waters of the issue. "I think that the science is more agreed upon than people realize," he said. "You're trying to be entertaining and informative, but you'll lose some people ... it's the policy that's political." — R. Thomas Umstead



ELECTION WILL KEY ON THE ECONOMY, SAYS FOX NEWS'S SHANNON BREAM

ASKED ABOUT changes in the newsgathering business in recent years, Shannon Bream, Fox News Sunday anchor and chief legal correspondent, spoke about how social media makes most everyone a reporter.

"We have access to more information than ever," she said, but there's "a whole army of people who are going to get to the scene before you can."

She also spoke about reaching younger consumers on platforms other than television. "We need to go where they are and communicate in a way that makes sense for them," Bream said.

In a keynote interview at the Business of TV News

conference Bream, a lawyer, spoke of using her mother as a gauge to make sure the more complicated stories she covers make sense with viewers in general. "Why does this matter to her?" she said, then asking, "Do you get that?" after it airs.

Asked about her own news sources, Bream cited social media, opinion pages and the "bank of TVs" in her office. Local news, she said, is a vital source for breaking stories. "Local sources are the heart of the news business," she said, with key resources in a given community when news happens.

Bream, who stepped into *Fox News Sunday* in 2022, said the show offers "a lot of institutional knowledge." She's been working on relationships in the White House, Congress and elsewhere in the Beltway. "It takes relationship building, which takes some time," she said.



She said she asks weekly for President Joe Biden to come on, to no avail. She also said she'd be eager to "pick the brain" of Chief Justice John Roberts.

Asked which issue may determine the election more than others, Bream mentioned immigration and abortion, but also cited the axiom "It's the economy, stupid" in singling out the key issue.

"The economy just permeates real life," she said. — Michael Malone

'HLLY' Market on the Rise

South Central Pennsylvania market has state capital and major metros nearby



By Michael Malone
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@BCMikMalone

Harrisburg-Lancaster-Lebanon-York is one of just two four-city DMAs in Nielsen's top 50, and the so-called HLLY market (pronounced "hilly") offers small-town charm with major metros, including Baltimore, Philadelphia and Pittsburgh, a relatively short drive away.

The four cities make something of a square in South Central Pennsylvania. "It's a true compilation of very diverse small communities and small metro areas," said Cindy DeLuca, WGAL president and general manager, "that are influenced by our closeness to major markets."

Hearst Television owns NBC affiliate WGAL. Nexstar Media Group has ABC outlet WHTM. Sinclair holds CBS station WHP, along with The CW and MyNetworkTV affiliates on digital subchannels, and Tegna owns Fox affiliate WPMT.

The primary pay TV operator is Comcast.

WGAL, known as News 8, has been ruling ratings for eons. "We've been the market leader for a very, very, very long time," DeLuca said.

The station recently turned 75 and is well-positioned across the market. WGAL's base is Lancaster, with a newsroom in Harrisburg and a bureau in York. Other stations are strong in their home city and less so in the other ends of the market.

Bob Bee, WHTM VP and general manager, said the battle is getting closer: "The race is on, as they say."

In April, WGAL had decisive wins in 6 a.m. households and the 25-54 demo, per Nielsen ratings provided from a source in the region. WGAL also won closer contests at 5 and 6 p.m., with WHTM the runner-up. WGAL had a 5.2 household score at 11 p.m., ahead of WHP's 3.0 and WHTM's 1.7. WGAL notched a 1.4 in the 11 p.m. demo, WHP a 0.8 and WHTM a 0.2.

WGAL has 10 p.m. news on its MeTV sub-

channel and wins that race, too, ahead of WHP and WPMT.

channel and wins that race, too, ahead of WHP and WPMT.

WGAL introduced a new set in September. "It's a pretty dynamic, state-of-the-art set that improves upon our storytelling capabilities," said DeLuca, "and makes a better connection with viewers."

The station's newsroom in Harrisburg, the state capital, gives WGAL unique reach in DMA No. 44. "It enables us to do more feature stories, news segments, and interviews and conversations with key people," said DeLuca.

WGAL chief meteorologist Joe Calhoun retired in January, and sports director Pat Principe followed suit in April. Christine Ferreira, who interned at WGAL while studying meteorology at Millersville University, was named chief meteorologist, and Bethany Miller moved in from KOAT Albuquerque to be sports director.

WGAL introduced Spanish-language closed captioning to its newscasts at the end of last year.

Nexstar has extensive reach across Pennsylvania, and WHTM political show *This Week in Pennsylvania*, hosted by Dennis Owens, airs on stations across the state.

Owens has been at the station since 1993. The anchor team of Owens, Valerie Pritchett and Alicia Richards features strong chemistry. "They're rooted in the community and they get along with each other pretty darn well," said Bee.

He applauded the ABC27 morning team, including James Crummel and Ali Lanyon, for the work they put in outside the station, at community events. "They do it with a high level of enthusiasm," he said.

ATSC 3.0-equipped WHTM is making a big bet

on politics. It hosted the John Fetterman-Mehmet Oz senate debate in 2022, which aired in 62 counties and live-streamed across Pennsylvania.

"The state watched, the nation watched, the world watched," said Bee.

WHP's and WPMT's general managers did not return calls requesting comment.

Eagles? Steelers? Ravens? Giants?

Harrisburg-Lancaster-Lebanon-York does not have a major pro sports team, but residents root for the teams in nearby cities. DeLuca noted how having the home team on *Sunday Night Football* causes a ratings spike, for a night. In HLLY, there might be a half-dozen "home" teams playing in prime each season.

"We don't have our singular team, yet it's one of the best sports markets," she said.

Minor league baseball teams include the Lancaster Stormers and York Revolution.

State government is a major employer in the Susquehanna Valley, and HLLY has substantial agricultural and manufacturing businesses too. Tourism is a revenue driver, people eager to sample the Amish lifestyle and Hershey Park. The market has "colleges every 10 feet," said Bee, including Franklin & Marshall, Elizabethtown and Shippensburg.

Residents rave about the quality of life, the increasingly diverse community, and outdoor recreation, including activity on the Susquehanna River. Bee mentioned "four perfect seasons — 90 days of each."

Election spending is anticipated to be robust at the stations as we hurtle toward November. Said Bee, "Pennsylvania's a perfectly purple state." ●



WGAL's 6 p.m. team (l. to r.): sports director Bethany Miller, anchor Jere Gish, anchor Lori Burkholder and meteorologist Ethan Huston.



By Beau Ordemann, Yahoo Advertising
@yahooads

Navigating the New CTV Ad Landscape

A rise in programmatic buying could make the upfronts even more relevant

As streaming becomes the dominant way people consume TV, a shift toward programmatic buying is accelerating. The increasing availability of biddable inventory, combined with the flexibility that programmatic offers, is prompting some to question the necessity of a TV upfront that demands hefty ad dollar commitments.

It's reasonable to speculate that a world where a few networks sell upward of 75% of their linear ad inventory for the upcoming year in just a few short weeks may not make long-term sense. However, advertisers will always negotiate commitments to exercise their spending leverage and ensure they aren't shut out of inventory crucial to the success of their brands.

That said, the methods used to achieve these goals via commitments are likely to evolve significantly from the TV markets of the recent past. If anything, the upfronts are poised to be revitalized thanks to the growth of programmatic technology.

In the "early days" of this fast-growing medium (i.e., just a few years ago), most marketers bought CTV in the same way as traditional TV — through direct deals. By last year, though, we saw the "early majority" of brands shift from direct I/O toward programmatic and this year we predict that the "late majority" will consolidate their CTV upfronts within a demand-side platform (DSP).

In fact, Advertiser Perceptions found

that 69% of advertisers plan to utilize programmatic guaranteed and 56% plan to use private marketplace (PMP) buys in the next 12 months, compared to only 53% planning to use direct I/O. This shows us that TV buying behaviors are changing and mixed, hybrid buying methods are more popular than ever.

Buying TV directly or programmatically is only the first of many decisions buyers must make as they prepare their upfront strategy. Here are my predictions and how advertisers can capitalize on the growing shift toward programmatic.

1. Consolidate TV buys in a softer market: One main reason buyers want to participate in the upfront is to guarantee their share of coveted inventory. The challenge arises when this leads to a proliferation of direct deals that may target the same household too many times.

One of the biggest advantages of programmatic campaigns with a DSP, specifically via PMPs, is that you can consolidate CTV buys into a unified buying method. This allows you to understand

Beau Ordemann is VP of advanced TV demand at Yahoo Advertising and also serves as an adviser for U of Digital.



TV buying behaviors are changing and mixed, hybrid buying methods are more popular than ever."

and manage reach and frequency holistically and reduce overlap between CTV and linear, as well as overlap between publishers to maximize reach. This saves advertisers money while making for a better customer experience.

2. Uplevel audience strategies in a converging landscape: As an industry, we like to bucket TV into "linear" and "CTV," but it's all just TV to the consumer. The challenge for advertisers is connecting the dots between both channel types to understand things like holistic reach and frequency and who is being exposed to your ads regardless of what viewers are watching or how they are accessing content on their TVs.

With programmatic, these insights can be leveraged for advanced TV targeting that goes beyond basic demographic audiences. This starts with a foundation of diverse and holistic data, such as combining high-quality ACR data with set-top box data. This allows for a unified approach to TV. It also enables advertisers to reach their audiences more effectively by better understanding viewing behaviors and powering use cases, such as suppressing linear audiences on CTV to drive incremental reach.

3. Aim for identity-based supply at scale: All of these strategies are only effective if you can actually reach the right audiences. This is why having a foundation of identity within an ad platform — which powers more precise reach — is critical.

While cookie deprecation may seem irrelevant to TV buyers, it sets the stage for other signal deprecations, such as IP addresses. A lack of an "identity spine" also makes connecting measurement between digital channels and inventory difficult. That's why TV buyers will increasingly value future-proof TV activation backed by robust identity.

Despite initial reservations, the industry is witnessing a significant shift toward programmatic buying, with a hybrid model proving to be particularly effective. As this trend continues, advertisers who embrace these changes will likely find themselves better positioned to reach their desired audiences more effectively and precisely. ●

Best of Show 2024: The Winner's Circle

Annual awards recognize innovation, excellence in media and entertainment technology

B+C and Next TV have announced the winners of Best of Show Awards for the 2024 NAB Show. Products were judged by a panel of industry experts at April's convention based on innovation, feature set, cost efficiency and overall performance.

The Best of Show Awards, from B+C, Next TV, TVTech and other Future B2B brands, were chosen from companies that exhibited at NAB Show and submitted nominations.

Here are edited excerpts from product descriptions furnished by the winning entrants.

Broadcasting+Cable

Dina, part of Fonn Group

Dina

Dina is a cloud newsroom system that enables digital-first workflows and facilitates story creation, planning and publishing across multiple platforms. It integrates with technologies such as LiveU and Mimir, providing immediate media access. The system also includes a mobile application, Dina Mobile, ensuring seamless integration with the newsroom and flexibility for journalists on the move.



ROXi

ROXi FastStream

ROXi's new interactive TV platform, FastStream, makes broadcast TV channels on NextGen TV (ATSC 3.0) fully interactive with no need for users to download or launch a TV app. FastStream-powered TV channels benefit from the instant accessibility of a broadcast TV channel but with the full interactivity and functional-

ity of an app. Many analysts believe FastStream will make broadcast TV relevant to younger customers who expect to be able to pause or skip any segment, Tik Tok-style.

Sony Electronics

HXC-FZ90 Studio Camera System

Sony's flexible new HXC-FZ90 Studio Camera System combines 4K image quality with seamless integration and streamlined live workflows. Ready for today's live productions, the HXC-FZ90 supports HD HDR out of the box and has an easy path to accommodate those looking towards a 4K (HDR) future. For ultimate flexibility, 4K capability on the HXC-FZ90 is available as a weekly, monthly or permanent license.

AMD

AMD Alveo MA35D Advanced Media Accelerator

The Alveo MA35D media accelerator is designed to support up to 32 times 1080p60 streams, ensuring high channel density and superior video quality at ultra-low latency. The accelerator's optimized architecture helps reduce rack space, network bandwidth and power consumption, making it an efficient solution for infrastructure and content providers to scale cost-effectively while delivering an optimal experience quality.



AMD Alveo MA35D Advanced Media Accelerator

MEDIAGENIX

MEDIAGENIX FAST Scheduling Artist

Mediagenix FAST Scheduling Artist enables broadcasters to launch FAST channels at the click of a button. Automatically generated schedules include commercial ad breaks, promo intervals and specific channel branding. Mediagenix's intuitive FAST cockpit allows real-time monitoring with operational metrics such as the amount of times content has been aired, the status of material and rights clearances. Its FAST algorithm ensures the most-suitable content is scheduled.



TAG Video Systems

TAG Language Detection

TAG Language Detection streamlines caption monitoring, significantly reducing the need for operator intervention. Integrated within TAG's existing comprehensive caption monitoring suite, Language Detection automatically identifies subtitle language and precisely analyzes quality as defined by the language-specific dictionary. The feature also reduces the risk of human error and helps ensure captions adhere to compliance regulations.

Amazon Web Services (AWS)

Workflow Monitor for AWS Media Services and CloudFront

In just a few clicks, the AWS workflow monitor can discover the resources associated with a media workflow. Discovery can begin at any supported service, including AWS Elemental MediaConnect, MediaLive and MediaPackage, and the workflow monitor will create an end-to-end signal map. A customer can view all video workflows on a single page and filter for specific ones based on name or status. They can also view which resources are in use and their status, which can be updated every second.

Next TV



Ross Video

Media I/O UX

Media I/O redefines the live capture and playout landscape by offering support for a myriad of input sources, workflows, codecs and formats. It facilitates instant access to live ingest content, seamlessly integrating with post-production, media asset management and delivery workflows. Its unique capability to support edit-while-ingest processes fast-tracks production for both logging and editing workflows, enabling creators to harness the speed of live production without compromising on quality or flexibility.

Vimond

VIA App Builder

VIA App Builder is designed to simplify the creation and management of front-end video streaming applications. It accelerates the development process by offering dynamic building capabilities and seamless CMS integration, courtesy of its connection to the Vimond VIA platform. It enables creators and broadcasters to swiftly launch their streaming services, reducing the focus on technical complexities and allowing more time for content creation.



Cleeng

Cleeng's Subscriber Retention Management (SRM)

Cleeng's SRM suite helps service providers manage subscribers, keep them engaged to increase their lifetime value and introduce new monetization techniques with actionable insights throughout the subscriber journey.

Customers using Cleeng's full SRM product suite typically lower their churn rate by 30% in three months, increase revenues by 15% by adopting tailored pricing and upselling strategies and retain 25% of at-risk customers through AI churn prediction.



ThinkAnalytics

ThinkFAST

ThinkFAST seamlessly transforms existing content libraries into captivating FAST channels tailored to diverse audience preferences, significantly reducing the time and costs associated with manual curation and scheduling. It leverages advanced content-understanding techniques and first-party viewing data to optimize channel schedules, driving engagement and increasing advertising revenues. Powered by AI algorithms, it offers real-time recommendations across extensive content catalogs.

MEDIAGENIX

MEDIAGENIX Ratings Artist

MEDIAGENIX Ratings Artist leverages machine learning models trained on historical ratings data enriched with content and context metadata to predict TV ratings for all content types, with dedicated predictions per target demographic. To effectively manage time constraints, Ratings Artist generates intelligent predictions automatically based on new actuals and schedule changes. It adapts to the unique characteristics of each target demographic using a machine learning model, resulting in a 70% FTE enablement.

Evergent

Evergent Captivate Product Suite

The Evergent Captivate Product Suite offers a comprehensive toolkit to proactively anticipate and combat all forms of churn. The suite comprises Captivate Flow, Captivate Smart, Captivate Proact and Captivate Essentials, each designed to target specific aspects of churn through AI-pow-

ered technology and data-driven insight. Captivate Smart's payment recovery engine has increased the industry recovery standard from 59% to 70%.



Zixi

Live Event Manager: ZEN Master

ZEN Master serves as the central hub for managing configurations and monitoring activities across the Zixi Enabled Network, including Zixi's live streaming platform and related devices. This software significantly reduces operational costs while enhancing production efficiency for media entities. Tailored for the complexities of remote live event workflows, ZEN Master offers powerful event scheduling capabilities, dynamic resource provisioning and real-time performance analysis.



TMT Insights

Polaris Operational Management Platform

Polaris is the result of over a decade spent researching, architecting and deploying digital media supply chains. The platform accesses all necessary tools and data — within a single pane of glass — to manage disparate systems across end-to-end media supply chains. This cloud-native and tech provider-agnostic platform is hosted within the customer's cloud environment. It securely organizes and monitors fulfillment data from various integrated systems; surfaces actionable insights in one view within a customizable, intuitive UI; and provides granular control over specific tasks and jobs, both manual and automated. ●

People

Notable executives on the move



A+E NETWORKS

A+E Networks has elevated **David Bank** to chief financial officer, succeeding the programmer's retiring interim CFO, Art Vomvas. A former equity research analyst covering the media sector, Bank was A+E's executive VP, chief strategy & corporate development officer.



ABC NEWS

ABC News has promoted New York-based **Ike Ejiochi** to correspondent. Ejiochi, who joined the network in 2021 after working as a general assignment reporter and substitute anchor at Fox-owned WTTG Washington, had been a reporter.



COGECO

Frédéric Perron has been named president, CEO and director of cable operator Cogeco Communications and Canadian broadcaster Cogeco Inc. Perron had been president of Cogeco Connexion, the company's broadband business in Canada.



COMCAST

Comcast has elevated **Shannon Dulin** to senior director, community impact for Comcast Cable's 13-state Central Division. She had been director of community impact for Comcast's Heartland Region, including Kentucky, Indiana and Michigan.



CONTINUUM MEDIA

New York-based media and advertising solutions provider Continuum Media has tapped **Becky Lofstrom** as head of its managed service platform, designed to help agencies of all sizes manage linear TV campaigns. The 20-year media veteran had worked for Cadent, MTV and Dish Network.



COX MEDIA GROUP

Cox Media Group has elevated **Marian Pittman** to president of content and WSB Atlanta, succeeding Ray Carter, who is retiring after nearly 40 years at the station. Pittman had been the leader of CMG's Content, Product, Innovation and Research teams.



FREMANTLE

Jeff Boone has joined Fremantle's North American scripted team as VP, scripted development. He comes from Bad Wolf, where he was VP of development, spearheading the U.K.-based company's producing efforts in the U.S.



GRAHAM MEDIA GROUP

Sean McLaughlin has joined Graham Media Group as VP, news, responsible for the company's seven local media hubs. He comes from E.W. Scripps, where he was senior VP of local news with oversight of local news operations in 41 markets.



GRAY TV

Gray Television's Washington News Bureau has promoted **Peter Zampa** to senior national correspondent, based in New York and covering national and international stories for Gray stations and Local News Live. He joined Gray in 2015 as a multimedia journalist.



HORIZON SPORTS

Kerry Bradley was named senior VP of strategy at Horizon Sports and Entertainment. She had been chief operating officer at research company Sports Innovation Lab and was VP of strategic partnerships at Exos, where she worked with Google, Adidas and Intel.



KATZ MEDIA GROUP

Craig Broitman has been promoted to president of media representation firm Katz Media Group, succeeding Leo MacCourtney who will retire from the company effective July 1. Broitman had been chief operating officer at Katz since 2012.



TENNIS CHANNEL

Matthias Hahn has joined Tennis Channel as its Munich, Germany-based general manager of German-language platforms, executive responsible for building its business in Germany, Austria and Switzerland. He had been senior sales director, EMEA, at TiVo.



OPENX

Omnichannel supply-side platform OpenX Technologies has promoted **Joel Meyer** to senior VP, engineering, tasked with leading the company's engineering function. Meyer joined the programmatic advertising firm in 2009 as a senior software engineer.



UNIVERSAL STUDIO GROUP

Blossom Lefcourt joined Universal Studio Group as global head of business affairs. Most recently executive VP, global business & legal affairs, television at eOne, Lefcourt had also worked in business-affairs roles at ViacomCBS.



SCRIPPS

Seth Walters has joined the E.W. Scripps sales leadership team as head of CTV sales. He comes from LG Electronics, where he was head of LG Channels in North America, overseeing the consumer-electronics firm's free ad-supported television (FAST) business.



VCTI

Broadband and network technology firm VCTI has named **Pragash Pillai** to its board of directors. Most recently chief technology and information officer at Altice USA, the cable veteran also worked at Cablevision Systems and Bresnan Communications.



TELEMUNDO

Telemundo Station Group has promoted **Amy Alvarez** to news director at KULX Salt Lake City, Utah, known as Telemundo Utah. She comes from KVDA San Antonio, Texas, another Telemundo outlet, where she had been executive producer after starting in 2018 as a news producer.



XR EXTREME REACH

Kevin Arrix has joined global entertainment tech firm XR Extreme Reach as chief growth officer, spearheading XR's global creative platform sales. A 25-year media and ad-tech executive, he most recently was senior VP of Dish Media.

BRIEFLY NOTED

Other industry execs making moves

Fox Sports has added a pair of ad sales VPs: **Jen Durda**, formerly with Warner Bros. Discovery and Turner Sports, will be based in Detroit; and **Kathy Lydon**, who led a multimedia sales team at Disney/ESPN, will lead sales for Chicago-based Big Ten Network. ... Gray Television-owned KCTV Kansas City has named **Melissa Meeder** as afternoon meteorologist. She had been with Gray's KOLN Lincoln, Nebraska, since May 2022.... ShowSeeker, the company behind the Pilot cloud-based order management system, promoted **Jeff Blaszak** to senior VP of business operations and strategy. He had joined the company in 2020 after serving as VP, strategic partnerships. ... WESH Orlando has added **Jesse Pagan** as an anchor/reporter. He comes from KFMB San Diego, where he was an evening anchor/reporter.

For more personnel news from the TV, video and connectivity business, go to nexttv.com/fates-and-fortunes.



At the April 18 Cable Hall of Fame ceremony at New York's Ziegfeld Ballroom (l. to r.): **Michael Willner**, chairman, Syndeo Institute; **Diane Christman**, president and CEO, Syndeo Institute; inductee **Liz Claman**; Bresnan Ethics in Business Award honoree **Geraldine Laybourne**, and inductees **Bonnie Hammer**, **Steven A. White**, **Yvette Kanouff**, **Larry E. Romrell** and **Rouzbeh Yassini-Fard**.



At the Cable Hall of Fame induction, **Pat Esser** (l.), former president, Cox Communications, with inductee **Liz Claman**, anchor, Fox Business Network.



At the Cable Hall of Fame gala (from l.): **John Chambers**, former executive chairman and CEO, Cisco Systems; Hall of Fame honoree **Yvette Kanouff**, partner, JC2 Ventures; and **Patty Jo Boyers**, president, CEO and co-founder of Boycom Vision and chair of ACA Connects.

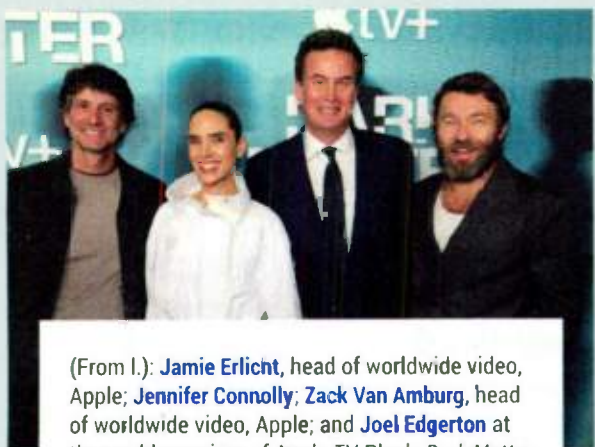


(From l.): **Dan McDermott**, president of entertainment and AMC Studios; **Kim Kelleher**, AMC Networks chief commercial officer; **Norman Reedus**; **Kristin Dolan**, AMC Networks CEO; **Melissa McBride**; **Kim Granito**, AMC Networks chief marketing officer; and **Jeffrey Dean Morgan**.



(From l.): **Millie Gibson**, Disney Branded Television president **Ayo Davis** and **Ncuti Gatwa** at the U.S. premiere of the new season of *Doctor Who* at NeueHouse Hollywood in Los Angeles.

Credit: Syndeo Institute at the Cable Center, Jamie McCarthy/Getty Images for AMC, Disney/PictureGroup



(From l.): **Jamie Erlicht**, head of worldwide video, Apple; **Jennifer Connolly**; **Zack Van Amburg**, head of worldwide video, Apple; and **Joel Edgerton** at the world premiere of Apple TV Plus's *Dark Matter* at the Hammer Museum in Los Angeles.



Mike Hopkins (l.), senior VP, Prime Video & Amazon Studios; **Ryan Fitzpatrick**; **Jay Marine**, VP, global head, Prime Video Sports; **Jared Stacy**, director, global live sports productions, Amazon Studios; **Charissa Thompson**; and **Tony Gonzalez** at Amazon's upfront at Pier 36 in New York.



Ari Melber (l.), MSNBC anchor, and co-executive producers **Jordan Benston**, **Jay "Jeezy" Jenkins** and **Jesse Washington** at the New York premiere of Andscape and Hulu's *Hip Hop & The White House* at Metrograph in New York.



AXS TV and Charter's Spectrum awarded \$10,000 to Heart of Los Angeles to bolster the organization's music-education program (l. to r.): **Tony Brown**, CEO, Heart of Los Angeles; **Diana Vicente**, field deputy for L.A. Councilwoman Eunisses Hernandez; L.A. Councilwoman **Heather Hutt**; California Sen. **Maria Elena Durazo**; **Carnie Wilson**; **Whitney O'Neill**, VP, government affairs, Spectrum; and **Greg Drebin**, head of content and marketing, AXS TV.



At NBCUniversal's upfront at Radio City Music Hall in New York: (l. to r.): **Bowen Yang** of NBC's *Saturday Night Live*; **Andy Cohen** of Bravo's *Watch What Happens Live*; **Kenan Thompson** and **Heidi Gardner** of *SNL*; and **Donna Langley**, chairman & chief content officer, NBCU Studio Group.

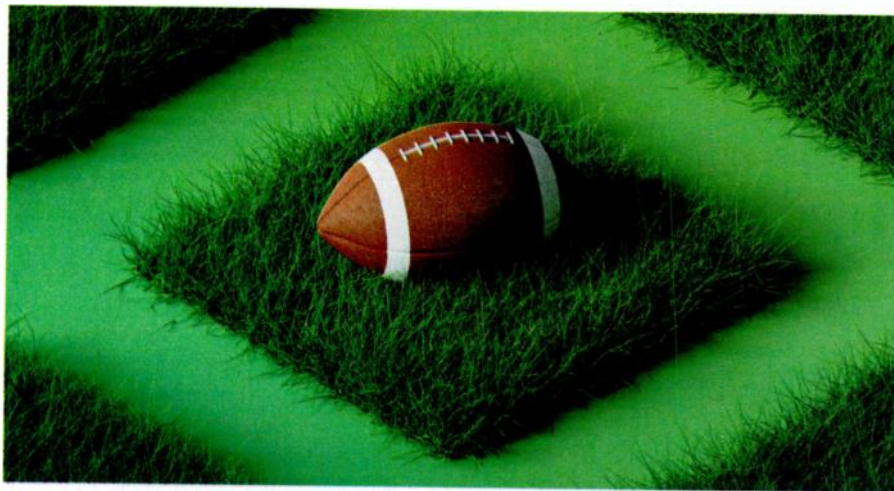
Credit: Craig Barritt/Getty Images for Amazon, Eric Charbonneau/Getty Images for Apple TV Plus, Anna Karchenko/AXS TV, Jennifer Graylock/NBCUniversal

Ad Meter

Who's spending what where

IMPRESSIONS SPOTLIGHT

Top programs and networks ranked by household TV ad impressions delivered from Sept. 1, 2023-April 30, 2024.



Total household TV ad impressions:
4.37 trillion (- 1.2% YoY)

Big Four (ABC, CBS, Fox and NBC) TV ad impressions:
1.07 trillion (+ 6.20% YoY)

Key takeaway: Even with entertainment work stoppages impacting last TV season, top networks delivered ad reach at similar levels thanks to increased focus on sports and reality — plus strategically deployed program reruns. Though programming adjustments were assumed to impact primetime reach, TV ad impressions in primetime actually climbed considerably across the Big 4 broadcast networks.

TOP 5 NETWORKS, SEPT. 1, 2023-APRIL 30, 2024

By share of household TV ad impressions

- 1. CBS**
Share of impressions: **8.37%**
Top advertiser: **Progressive (1.28%)**
- 2. ABC**
Share of impressions: **7.13%**
Top advertiser: **Target (1.20%)**
- 3. NBC**
Share of impressions: **5.78%**
Top advertiser: **Progressive (1.65%)**
- 4. Fox News**
Share of impressions: **3.84%**
Top advertiser: **Balance of Nature (4.10%)**
- 5. ESPN**
Share of impressions: **3.19%**
Top advertiser: **Lexus (1.40%)**

TOP BRAND INDUSTRIES

By share of household TV ad impressions (Sept. 1, 2023-April 30, 2024)

1 QUICK SERVICE RESTAURANTS

Share of impressions: **4.06%**
Top network: **ESPN (7.27%)**
Top daypart: **Primetime (29.92%)**

2 AUTOMAKERS

Share of impressions: **3.84%**
Top network: **NBC (10.36%)**
Top daypart: **Primetime (35.42%)**

3 AUTO & GENERAL INSURANCE

Share of impressions: **2.85%**
Top network: **CBS (11.44%)**
Top daypart: **Primetime (29.79%)**

4 WIRELESS SERVICES

Share of impressions: **2.56%**
Top network: **CBS (9.10%)**
Top daypart: **Primetime (30.06%)**

5 SKIN & FOOT CARE

Share of impressions: **2.23%**
Top network: **CBS (10.99%)**
Top daypart: **Primetime (25.14%)**

MOST-SEEN BRANDS

By share of household TV ad impressions (Sept. 1, 2023-April 30, 2024)

- 1) Auto & General Insurance (4.21%)**
- 2) Automakers (3.73%)**
- 3) QSR (3.65%)**
- 4) Department Store (3.14%)**
- 5) Wireless Services (3.13%)**
- 6) Skin & Foot Care (2.81%)**
- 7) OTC: Allergies, Cold & Flu (2.05%)**
- 8) Cleaning Supplies (1.80%)**
- 9) Vitamins & Supplements (1.67%)**
- 10) Pet Food (1.52%)**

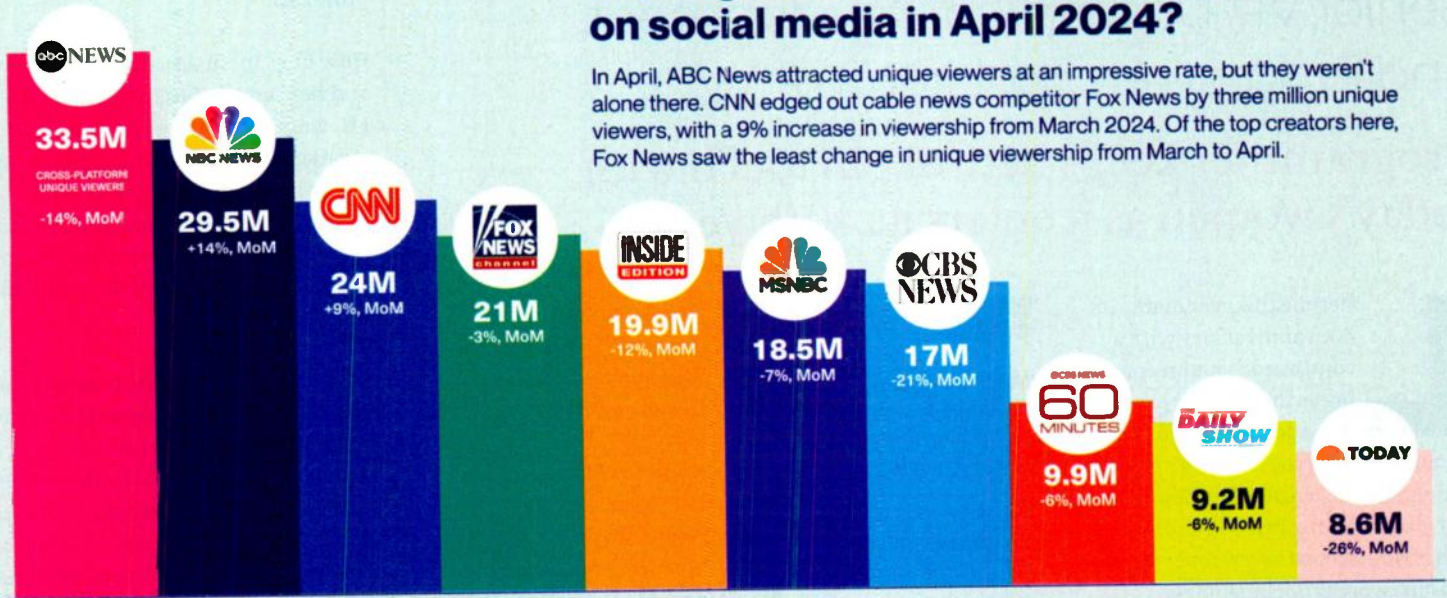
TOP NETS IN PRIMETIME

By share of household TV ad impressions (Sept. 1, 2023-April 30, 2024)

- 1) ABC (10.04%)**
- 2) NBC (9.72%)**
- 3) CBS (9.22%)**
- 4) Fox (3.89%)**
- 5) ESPN (3.22%)**
- 6) Fox News (2.67%)**
- 7) Univision (2.55%)**
- 8) Ion (2.42%)**
- 9) HGTV (2.28%)**
- 10) Hallmark (2.19%)**

Which U.S. TV news creators had the largest de-duplicated U.S. audience on social media in April 2024?

In April, ABC News attracted unique viewers at an impressive rate, but they weren't alone there. CNN edged out cable news competitor Fox News by three million unique viewers, with a 9% increase in viewership from March 2024. Of the top creators here, Fox News saw the least change in unique viewership from March to April.

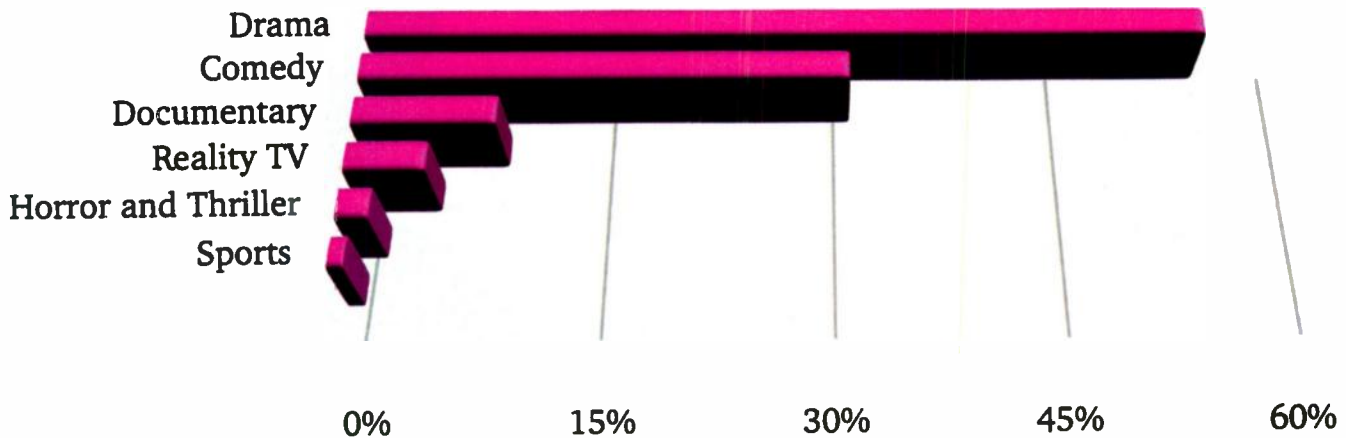


U.S. TV NEWS CREATORS BY MONTHLY CROSS-PLATFORM UNIQUE U.S. AUDIENCE

Source: Tubular Labs | Audience Ratings | Unique Viewers | Cross-Platform (YouTube + Facebook) | U.S.-based News: & Politics media network | U.S. Audience | April 2024



Top LGBTQ+ Entertainment Genres



Source: January-March 2024 Entertainment Programming Viewership Analysis, Revry

Brie Miranda Bryant

Senior VP, Unscripted Development and Programming, Lifetime

Programmer keeps network in touch with today's women as it enters its 40th year

Lifetime this year marks its 40th anniversary with a continued focus on operating as the premier programming destination for women. Leading the network's charge is senior VP of unscripted development and programming Brie Miranda Bryant, who has developed several successful and buzzworthy documentaries showcasing high-profile personalities while shining a light on important, women-centric social issues.

Since joining Lifetime in 2017, Bryant has served as executive producer of such culturally-defining documentaries as the 2019 Emmy Award-nominated series *Surviving R. Kelly*, exposing violence against women and reaching more than 26 million viewers, and *Where Is Wendy Williams?*, this year's docuseries about the controversial former talk-show host's attempted return to TV amid physical and mental obstacles.

This month, Bryant will oversee the launch of *The Life & Murder of Nicole Brown Simpson*, in recognition of the 30th anniversary of her infamous death and in collaboration with the National Domestic Abuse Hotline. The network also plans several public service announcements for its "Stop Violence Against Women" initiative during the two-night event.

As Lifetime celebrates four decades on the air, Bryant spoke to B+C Multichannel News senior content producer, programming R. Thomas Umstead about the A+E Networks-

BONUS FIVE

What shows are you binge-watching? Dramas — and the list is too long!

Books on your nightstand? *Island Beneath the Sea* by Isabel Allende.

Favorite TV show of all time? I always find this to be such a hard question to answer. A total testament to my fellow creatives, past and present!

Favorite podcast? I don't have one, but my favorite radio talk show host of all time is Wendy Williams. I loved her on the radio long before she made it to television and always found her stories and on-air presence to be captivating.

Best recent meal? Home cooked! Black sea bass and bok choy. I absolutely *hate* cooking, but it was delicious.

owned network's commitment to serving its target audience amid a crowded television marketplace. An edited transcript follows.

Why is it significant for you and the Lifetime brand to profile the stories of high-profile women? It's always an honor to feature real stories about high-profile women. At Lifetime, we also make a concerted effort to amplify the voices of lesser-known women, as we find their stories to be equal in value.

Are you surprised that Lifetime shows such as *Where Is Wendy Williams?* and *Surviving R. Kelly* have become such cultural touchpoints that extend beyond the subjects that are profiled?

I am floored. It's completely unimaginable how many people both projects have affected and inspired. It's a privilege to have worked on them.

How important is it to you for Lifetime to support organizations dealing with such women's issues as domestic violence, mental health and breast cancer?

We try to be a genuine reflection of the everyday challenges women encounter. As most of our stories are rooted in the real lives of real women, all of

these issues are a natural reflection of what women face every day. Inspiring change through entertainment is very powerful.

How does inclusion in front of and behind the camera factor into Lifetime's overall programming strategy? It is paramount. Diversity in our subjects, their stories and our approach — in front and behind the camera — are paramount to our programming strategy. We cannot be successful otherwise.

How does Lifetime continue to remain relevant in a very crowded television marketplace? Our team continues to look for really remarkable women with extremely compelling stories to tell. When we find them, we work on creating the most authentic vehicles with which to tell those stories. We're sticking to that — and it's been working well. ●

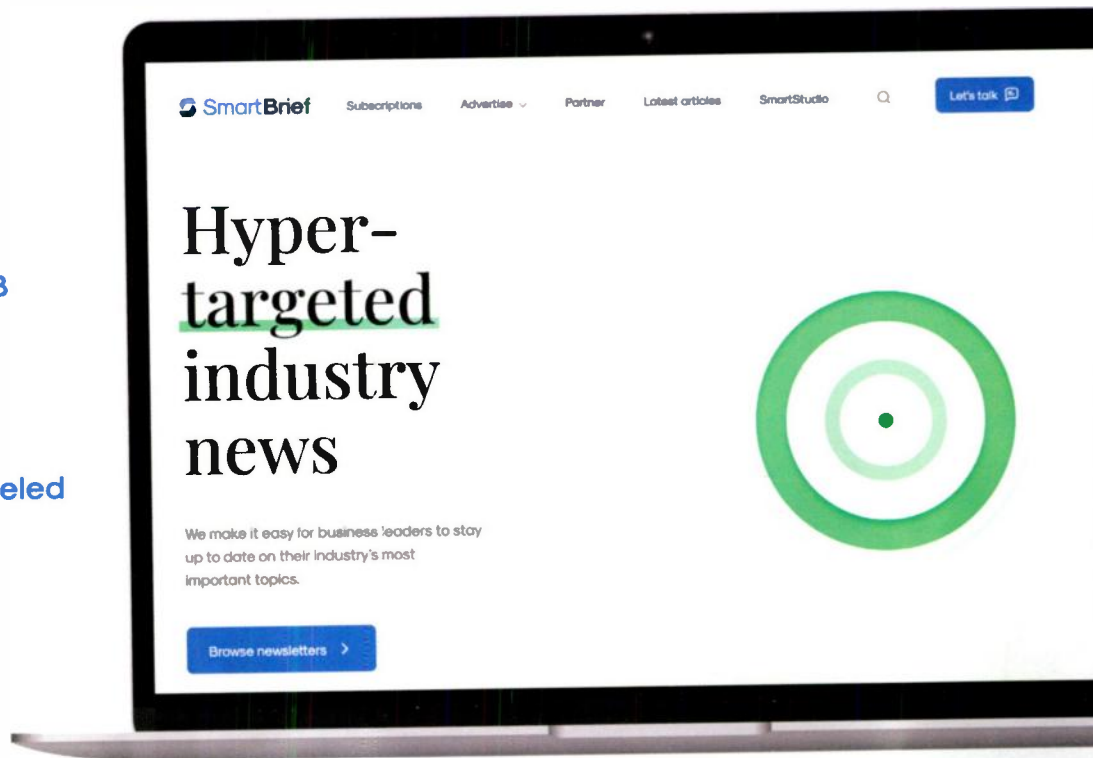




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