NATPE DAILY
NATPE MIAMI Marketplace + Conference
DAY 1. Tuesday January 21, 2020

NICK CANNON
AVAILABLE FOR FALL 2020

ONLY FROM
DEBMAR-MERCURY

VISIT US AT NATPE
Chateau Tower
Penthouse Floor, Suite 1540
A 10-PART CRIME THRILLER SET IN THE WORLD OF THE ALBANIAN MAFIA

Created by acclaimed television writer Tony Jordan. Life on Mars, Hustle, EastEnders

Distributed worldwide by:

Contact:
Rory.Buckley@mbc.net
TODAY AT NATPE - All sessions at Fontainebleau Miami Beach unless otherwise shown

**FONTAINE**

9.15am-9.30am Welcome & Opening Remarks With JP Bommel and Andy Kaplan

9.30am-10.15am The Future of Television is Here: Constant Evolution and Continuous Opportunity

10.20am-11.00am A Fireside Chat with Paul Buccieri, Dan Abrams & Doris Kearns Goodwin

11.00am-11.45am What the World is Watching: Global Formats - presented by FRAPA

11.45am-12.30pm What Do Viewers Want in 2020: Cable Content

2.00pm-2.30pm In Conversation with John Hendricks

2.30pm-3.15pm Documentary Leadership Keynote Panel

3.15pm-4.00pm The Bolder Side of Daytime TV with Maury Povich, Jerry Springer & Steve Wilkos

4.30pm-5.30pm Parrot Analytics Global TV Demand Awards

**GLIMMER 1/2**

10.30am-11.15am All the World’s a Stream 2020

11.15am-12.00pm Nuevas oportunidades para cine en la era de streaming (en Español)

12.00pm-12.30pm A Conversation with Pluto TV

2.15pm-2.45pm The Future is Streaming & OTT at Entertainment Studios with Byron Allen

2.45pm-3.10pm Content Revolution: The Future of Free

3.10pm-4.00pm Launching Original Content When It’s Not on TV

4.00pm-4.30pm Omni-Cultural TV Fest Winner’s Showcase

**DAZZLE**

10.45am-11.30am Deal Time: Finding a Buyer for Your Show

11.45am-12.30pm The Art of the Pitch with Anthony E. Zuiker

3.15pm-4.15pm Monetizing Content in Today’s Multiplatform World

4.45pm-5.45pm Maximizing IP: Rights Retention & Exploitation Strategies with NPACT

**FONTAINEBLEAU, POOLSIDE**

6.00pm-8.00pm NATPE Opening Night Party

All attendees welcome, event badge required

**GLITTER**

10.30am-11.15am Press Conference - Iberseries: The Opportunity for Content in Spanish

12.45pm-2.00pm Documentary Leadership Luncheon

Invitation only

**FACET**

11.00am-11.45am Fandom: Engaging, Developing and Growing Loyal Audiences

4.30pm-5.30pm 13Brains ‘Live Pitch’ Session

Invitation only

**CHECK OUT THE TWEETS**

Tweet your news #NATPEMiami and follow us @NATPE
Hulu Japan gets Globo duo

Hulu Japan has acquired two original foreign-language drama titles after striking a licensing agreement with Brazilian media giant Globo.

The deal will see the Nippon TV-owned SVoD service take Brazilian dramas _Hidden Truths and Jailers_ for streaming in Japan. _Hidden Truths_ won the best telenovela Emmy in 2016 and has been sold into more than 70 territories internationally, while _Jailers_ was a MipDrama winner in 2017. Both titles will premiere on Hulu Japan in April.

The agreement is part of Globo’s plans to boost its international presence and focus on producing SVoD-friendly content. It comes off the back of the U.S. launch of its own SVoD service, Globoplay, this month.

Raphael Corrêa Netto, director of international business at Globo, said: “The deal is part of how Globo is evolving both in Brazil and in the international market. It’s part of the larger perspective of expanding our new content to different markets and different players.”

As part of its expansion efforts, Globo has branched into new genres, with a focus on high-end drama. Last year, the company unveiled a new studio complex that it sees as key to achieving its goals of increased content output and international reach.

“As a studio, Globo has been expanding its creative and production capability, leading to different content and different distribution opportunities. When we are producing and distributing high-end drama series, it really leads us to new markets and new windows,” Corrêa Netto said.

Hulu Japan’s chief content officer, Kazufumi Nagasawa, said the streamer was keen to add more foreign content to its slate. “The market for foreign-language series, especially non-English series, is still niche. That said, we believe marketing unknown foreign series is something we can do much better than any other parties in Japan, and we are eager to do it.”

Televisa deals with Keshet

Mexican broadcaster Televisa has acquired hidden-camera game show format _Deal With It!_ from Israeli producer-distributor Keshet International (KI).

Televisa will produce a 30x120’ Mexican version for its free-to-air network Canal 5 in the first quarter of 2020, titled _Vas Con Todo_. The format sees contestants randomly selected to participate in a game for the chance to win cash. They must then do as secretly instructed by the show’s host and take on challenges without rousing suspicion or getting caught out.

Eduardo Cлемesha, VP of entertainment at Televisa, said: “Canal 5 is one of our main platforms, characterized for offering innovative content with the highest quality standards. The _Vas Con Todo_ format has the ideal profile to join the range of premium programming that Televisa offers to its audiences.”

Kelly Wright, KI’s senior VP of distribution and new business, added: “ _Deal With It!_ is enjoying a comeback, so it’s exciting to see it picked up by Televisa as a two-hour format.”

KI will also return the series to Israeli screens after a six-year hiatus. United Studios of Israel will produce the 10x60’ run, set to premiere later this year on Keshet 12. _Deal With It!_ is one of KI’s most successful formats, having sold to 22 territories, with Italy’s Nove, Planet TV in Slovenia, Kanal 2 in Estonia and Brazil’s Record TV all picking it up in 2019.

Sky Studios, FilmRise link for docuseries

Sky Studios, the production arm of Comcast-owned European satcaster Sky, and Brooklyn-based FilmRise have teamed up for a new docuseries called _Bloodline Detectives_.

The 20x60’ series explores a technique that uses DNA from relatives to track down suspects and solve crimes. Each episode will focus on a violent crime, following detectives and forensic scientists as they use the technique to find criminals and shed light on genetic profiling.

_Bloodline Detectives_ is produced by Peninsula TV alongside FilmRise and Sky Studios, with FilmRise CEO Danny Fisher exec producing with Goetz Grossmann and Max Einhorn. FilmRise will distribute in North America and NBCUniversal Global Distribution will handle sales elsewhere.

Fisher said: “We are proud that a series of this caliber serves as one of our first original series productions.”

**TV Azteca, Nat Geo pick up Drive shows**

TV Azteca in Mexico, National Geographic in Brazil and Willax TV in Peru have acquired the first two seasons of BBC Earth series _The World’s Deadliest Weather_ (26x60’) from UK distributor Drive. In Brazil, Globosat has licensed 1x60’ _Growing Up Gay and The Hunt for Ted Bundy_.

Mexico’s Canal 22, meanwhile, has picked up Channel 5 duo: _Titanic: The New Evidence_ (1x60’) and _Cocaine: Living with the Cartels_ (3x60’). In addition, Lat Am lifestyle network Hola TV has picked up 1x60’ _Fashion Docs_.

**AMC Network’s stripped all been renewed for the 2020/21 season.**

A&E Network’s has launched syndicated series have in Argentina, Chile, Colombia, and India. TVCortos also operates TVCortos is now available a 24/7 linear channel to with pay platform Megacable. TVCortos is now available in Europe in 2008, is owned by ShortsInternational and Lat Am arm of ShortsTV, owned TVCortos is the AMC Networks. ShortsTV, which by ShortsInternational and licensed 1x60’ docs _Drive_. In Brazil, Globosat has picked up _1x60’ fashion docs Dressing the Part and How to Dress Like a Princess_. All deals were brokered by Drive’s Lat Am agent, David Albareda.

**Televisa deals with Keshet**

Mexican broadcaster Televisa has acquired hidden-camera game show format _Deal With It!_ from Israeli producer-distributor Keshet International (KI). Televisa will produce a 30x120’ Mexican version for its free-to-air network Canal 5 in the first quarter of 2020, titled _Vas Con Todo_. The format sees contestants randomly selected to participate in a game for the chance to win cash. They must then do as secretly instructed by the show’s host and take on challenges without rousing suspicion or getting caught out.

Eduardo Clemesha, VP of entertainment at Televisa, said: “Canal 5 is one of our main platforms, characterized for offering innovative content with the highest quality standards. The _Vas Con Todo_ format has the ideal profile to join the range of premium programming that Televisa offers to its audiences.”

Kelly Wright, KI’s senior VP of distribution and new business, added: “ _Deal With It!_ is enjoying a comeback, so it’s exciting to see it picked up by Televisa as a two-hour format.”

KI will also return the series to Israeli screens after a six-year hiatus. United Studios of Israel will produce the 10x60’ run, set to premiere later this year on Keshet 12. _Deal With It!_ is one of KI’s most successful formats, having sold to 22 territories, with Italy’s Nove, Planet TV in Slovenia, Kanal 2 in Estonia and Brazil’s Record TV all picking it up in 2019.

**Sky Studios, FilmRise link for docuseries**

Sky Studios, the production arm of Comcast-owned European satcaster Sky, and Brooklyn-based FilmRise have teamed up for a new docuseries called _Bloodline Detectives_. The 20x60’ series explores a technique that uses DNA from relatives to track down suspects and solve crimes. Each episode will focus on a violent crime, following detectives and forensic scientists as they use the technique to find criminals and shed light on genetic profiling.

_Bloodline Detectives_ is produced by Peninsula TV alongside FilmRise and Sky Studios, with FilmRise CEO Danny Fisher exec producing with Goetz Grossmann and Max Einhorn. FilmRise will distribute in North America and NBCUniversal Global Distribution will handle sales elsewhere.

Fisher said: “We are proud that a series of this caliber serves as one of our first original series productions.”

**Raphael Corrêa Netto**

**Raphael Corrêa Netto**
BS Television Distribution (CTD) has bagged more than 400 hours of content from UK-based distributors ITV Studios and All3Media International for its multiplatform, advertiser-supported lifestyle network Dabl.

Titles include reality series *Kitchen Nightmares USA*, featuring British chef and TV personality Gordon Ramsay, as well as *Nanny 911*, *60 Minute Makeover* and *The Instant Gardener* from ITV Studios, plus Ramsay’s *The F Word* from All3Media.

*Kitchen Nightmares USA*, *Nanny 911* and *The F Word* previously aired in the U.S. on Fox, while *60 Minute Makeover* and *The Instant Gardener* aired on the U.K.’s ITV and BBC1 respectively. The shows will join Dabl’s line-up of feel-good lifestyle content centering on cooking, design, DIY, pets and travel, including programming from lifestyle gurus Martha Stewart, Emeril Lagasse, Bob Vila and Jamie Oliver.

Dabl launched across the U.S. in September, using the digital spectrum of TV stations nationwide, and is now cleared in 90% of the U.S. It is aired by all of the top 25 markets and on CBS Television Stations in major markets. Dabl also recently added cable distribution after a deal with Altice.

"We are thrilled with the growth we have seen in Dabl in just four months,” said Steve LoCascio, chief operating officer at CTD. "It’s been a value-add to our station partners, giving them quality content for their digital channels, and has been embraced by the advertising community as a way to reach viewers interested in lifestyle content.”

In related news, CTD is here at NATPE Miami with new first-run syndicated daytime talk show *The Drew Barrymore Show*. CBS Television Stations, which covers 38% of the U.S. market, has signed on to anchor the launch, including on WCBS in New York and KCBS in L.A.
Experiencia Global, Conocimiento Local

CHUMEL.
CON CHUMEL TORRES

EndemolShine
Boomdog
NEWS IN BRIEF

New doc for Breakthrough
Canadian distributor Breakthrough Entertainment is bringing adventure and true crime content to NATPE Miami. Breaking Wild (10x60’) focuses on the training of wild horses by indigenous locals and American settlers north of the border, while Cruise Ship Killers (26x60’) looks into the shadowy underbelly of the billion-dollar cruise industry.

WGN visits Paradise
WGN America’s new crime drama Almost Paradise will premiere on March 30. The series is from Electric Entertainment, whose head of international distribution Sonia Mehandjiyska and senior VP of international distribution and coproduction Nolan Pielak are in Miami this week to discuss the series with buyers.

NEWS

Fox takes Central Ave
News magazine Central Ave, which was tested as a weekday strip in November, is returning to Fox TV Stations (FTS) this fall as a weekly, nationally syndicated format, syndicator Debmar-Mercury has confirmed.

The show is co-produced by Will Packer Media (WPM) and Lionsgate-owned Debmar-Mercury, and will return next season as two original weekly half-hour episodes. It is fronted by Julissa Bermudez (106 & Park) and former Olympic track star Sanya Richards-Ross, the first women of color to co-host a magazine series.

“With an unusually crowded weekday market this fall, we looked toward the weekends. Having the entire stage to itself, we believe Central Ave has a good chance to thrive, airing in strong weekend time periods with all original episodes and ultimately returning as a weekday strip,” said Debmar-Mercury co-presidents Ira Bernstein and Mort Marcus.

“This pick-up underscores what I’ve always known: there is an audience for cool, diverse, unique perspectives,” said Packer, who shares exec producer duties with co-creator and showrunner Monique Chenault and WPM’s Kelly Smith.

Debmar-Mercury is also here at NATPE Miami with two other new shows for syndication: first-run talk show Nick Cannon and off-cable comedy Schitt’s Creek. The talker, featuring the host of Fox’s The Masked Singer, will debut on FTS daily from September in markets including New York, Los Angeles, Chicago, Philadelphia and San Francisco. Cannon’s production company, Ncredible Entertainment, will co-produce with Debmar-Mercury.

A+E’s MacDonald sets out NATPE stall
Steve MacDonald, president of global content licensing and international at A+E Networks, is in Miami this week with dramas, docs and formats for international and domestic sales.

Drama Miss Scarlet & the Duke, recently confirmed with PBS’s Masterpiece and CBC in Canada, is on the slate along with Hernán and Project Blue Book S2. Docs include Damian Lewis: Spy Wars, a co-pro with A+E Networks UK that took the Homeland actor into factual for the first time.

A+E has agreed to a further two years of Pawn Stars in syndication with Trifecta, while deals for The First 48, Intervention and Nightwatch are due to be announced. Generation Dating and Solo Wars are also available.

“We’re a basic cable entity with three shows in syndication, which is very unusual,” said MacDonald.
VISIT US AT NATPE BOOTH 205

EDGES UNKNOWN
8 x 60' 4East Media

HITCHED IN VEGAS
10 x 60' Hunch Media

THE $50 MILLION ART SWINDLE
1 x 90' Top Hat Productions

MAKING A MONSTER
8 x 60' Monster Films

TCB MEDIA RIGHTS

+44 20 3970 5577
sales@tcbmediarights.com
www.tcbmediarights.com
Ten out of ten

President and CEO of NATPE JP Bommel discusses how NATPE Miami Marketplace + Conference is reacting to the major changes facing the global entertainment industry.

Celebrating its 10th year in the Sunshine State, this year sees NATPE Miami Marketplace + Conference kickstart the conversation around content in 2020, a conversation that JP Bommel, President and CEO of NATPE, describes as “constantly shifting.”

NATPE is seeking to amplify this increasingly global conversation, as the event cements itself as a place where the international community can come together and make deals happen.

“There have never been so many opportunities for content in the industry,” says Bommel, who joined the market and conference organizer in 2015 as managing director and chief operating officer and was promoted to president and CEO in 2017.

“We see NATPE Miami as a one-stop-shop for international executives as so many areas of the business are represented in the halls of the Fontainebleau. We value all of the companies and executives who join us from all over the world.”

Beyond having an International Focus, NATPE Miami is set to welcome attendees from every area of the industry, all of whom are seeing their respective businesses face new challenges but, crucially, more opportunities. The other content tracks this year are Content Evolution, Brands x Content, Station Groups Summit, Unscripted and Streaming Plus.

Each track will spotlight its own keynote session, masterclasses and networking events and take an inside look on the rapidly changing global content industry. The latter in particular will address the streaming boom, which has led to a surge in demand for original content.

“With Apple TV+ now launched around the world and eyes turning to HBO Max and Peacock ahead of their arrival later this year, Disney+ is set to expand into new territories, including Latin America. Then there are the local streaming services in countries around the world, following in the wake of early entrants such as Netflix and Amazon.”

“Streaming Plus will cover the ascension of OTT around the world, not only Amazon and Netflix but all of the newcomers on the international scene,” says Bommel.

The industry veteran also points to new buyers from countries including Brazil, Argentina, Italy, Germany, China, Thailand, Singapore and Australia attending this year’s NATPE Miami, many of which are representing local streaming platforms.

“There’s so much demand for content,” says Bommel, who singles out Latin America and the Middle East and North Africa (MENA) as two regions where exports are increasing and where NATPE has focused in recent years, via its annual events in Miami and Budapest.

Also, for the second year at NATPE Miami, top acquisitions executives will present Buyer Briefings, as part of the exclusive NATPE Connect track, which now includes an all-new artificial intelligence matchmaking platform that brings together the entire market and enhances attendees’ experience and access to decision makers.

NATPE has also confirmed international pavilions from a variety of regions, namely Brazil, China, France, Ghana, Japan, South Korea, Spain, Turkey and the U.K. This year’s confab will also host masterclasses with representation from additional international regions, including Africa, Japan and Canada.

In order to keep up with the rapid pace of change in the industry, NATPE has also made a raft of new additions to its board, which were announced jointly by Bommel and Andy Kaplan, NATPE’s chairman of the board, toward the end of 2019.

These additions are NBCUniversal Telemundo Enterprises EVP Peter Blacker, former Viacom Digital Studios president Kelly Day, MAG managing partner Shahid Khan, All3Media International CEO Louise Pedersen and Verance CEO Nil Shah. Each new appointee will serve a term of three years and has been tasked with shaping the focus of NATPE’s flagship event alongside its other board members (see page 16 for more).

“Given the current market dynamics, the NATPE board is emboldened by the addition of five leaders in their respective fields,” says Bommel. “They have first-hand experience of the profound industry disruption taking place today and have demonstrated excellence in adapting quickly to these changes. Their wisdom and confidence will continue to shape NATPE as the leading global content association.”

SAVE THE DATE: Catch JP Bommel’s welcome and opening remarks today at 9.15am in Fontaine Ballroom.
VISIT US IN SORRENTO TOWER, 12TH FL, SUITES 1206/1207

DBL DAILY BLAST LIVE

YOY Growth +36% W25-54 on Broadcast
YOY Growth +26% A25-54 on Broadcast

November sweeps 1M+ average weekday impressions across Facebook, YouTube, Twitter and Instagram

One-hour daily talk show that entertains, empowers and inspires!

Live interviews with today’s top celebrities and news makers.

Reach over 61% of the country combined on

TEGNA ONE
CLEO TV

TEGNA

Exclusively Distributed by
Lew’s legacy

Lew Klein, broadcast pioneer and longtime educator, made an indelible mark on his industry and his passing last year was a sad day for NATPE and for all those in television.

Last summer saw the sad passing of industry pioneer and NATPE founder and former president Lew Klein, who died in June aged 91, following a long career in the television industry that began in the 1950s.

It’s difficult to assess how different the industry would be today without Klein, his impact ranging from the launch of iconic programs such as American Bandstand to the huge number of high-profile executives in the business today who he helped on the first step of their career over the years.

Klein started his career in the 1950s in the programming department of WFIL (now WPVI) in Philadelphia. From 1984 to 1993, he was president of Gateway Communications, which owned four CBS affiliate stations in New York, Pennsylvania and West Virginia.

After his time in production and broadcasting, which also encompassed award-winning series Frontiers of Knowledge, Klein pursued his passion for teaching and went on to hold the position of adjunct professor at the School of Communications at Temple University in Philadelphia for 65 years.

Klein was honored several times at Temple for his service to the university and in 2017 the University’s School of Media and Communication was renamed the Klein College of Media and Communication.

He was also the recipient of the NATPE President’s Award and the Pennsylvania Association of Broadcasters Gold Medal, was named Broadcaster of the Year by the Broadcast Pioneer’s Philadelphia Chapter and earned the Distinguished Education Service Award from the Broadcast Education Association.

“Lew was the soul and inspiration for NATPE and was tireless in his work and support of both NATPE and the NATPE Foundation, which he founded and served as president until his passing,” said NATPE chairman Andy Kaplan.

“I had the pleasure of knowing and spending time with Lew. He was always a gentleman and a guiding light for NATPE. He was also blessed to have Janet, a wonderful wife, who was with him at all of NATPE’s events. Lew will be missed.”

Similar sentiments were expressed by JP Bommel, NATPE’s president and CEO, who added: “Lew Klein was a pioneer and one of the most beloved executives in our industry. It was his inspiration that founded NATPE and he never stopped his commitment and dedication to the organization.”

“Lew’s beloved family, friends, students and colleagues will long remember him as a delightful man who forever changed their lives for the better,” added Richard M. Engler, president of Philadelphia’s Temple University.

“Over his 67 years at Temple, Lew had a profound impact on thousands of careers, including my own. I could not be more proud to have our college graced with the name of this creative, generous and honorable man. We will miss him deeply,” added David Boardman, dean of Klein College of Media and Communication.

Among those “thousands of careers” are many high-profile executives and big-name celebrities, such as Full House star Bob Saget, who tweeted last June: “I am so deeply saddened by the loss of my brilliant and kind friend and mentor Lew Klein. He literally helped me get my career started. My heart goes out to Janet and his family. A great loss.”

On Klein’s passing, TV talkshow host Tamron Hall also tweeted kind words: “The Temple University family lost a legend and I lost someone who I admired deeply. Thank you Lew Klein, rest in peace.” ESPN sports anchor Kevin Negandhi tweeted: “What a loss for all of us. Lew Klein was a great role model for Owls everywhere. He was sharp. He was kind. He was Lew. His impact will be felt for generations. RIP Lew.”

Klein is survived by his wife, Janet, his children Ellen and Stephen, granddaughter Anna and her husband, John, and great-grandchildren Oscar and Miriam.
The Nexstar Nation is Proud to Support NATPE.

We congratulate Perry Sook as the recipient of the 2020 Iris Award-Lew Klein Leadership Award.

Nexstar MEDIA GROUP, INC.
Committed to Localism, Innovation & Growth

197 Stations • 115 Markets
Lifetime achievement

Gena McCarthy discusses the unscripted strategy at A+E Networks cable channel Lifetime, which is spawning both reality series and hard-hitting documentaries in equal number.

“If we don’t believe we can tell a unique story for Lifetime and for our audience then we don’t pursue it.”

“Surviving Jeffrey Epstein is the story of female survivors in their own words. That’s a unique place where Lifetime can deliver premium docs for an audience that craves not only information but also a connection to these people.”

“Metric have changed. It’s more of a delay for an audience to discover a show between live and delayed viewing, but a cable brand like Lifetime still must have intelligent schedule strategies.”

In factual, it’s about finding stories that will cut through and resonate with audiences to the extent the channel’s Surviving R. Kelly doc did. A follow-up, The Reckoning, debuted this month and Surviving Jeffrey Epstein is slated for later this year. While it has always been a home for female voices, McCarthy believes the high rating and critically acclaimed R. Kelly project has changed perceptions of her channel.

“Lifestyle has always been a platform for the voice of female survivors but in the past it has been more on the scripted movie and series side,” McCarthy says. “This was the first high-profile, real-time story that had such impact. It did put Lifetime very firmly on the map as a place where strategic docs like this could have a home. It put a clear stake in the ground for us in the premium landscape.”

That’s quite a crowded space however, with HBO and Showtime long known for their premium doc strands and the streamers, particularly Netflix, getting into feature docs in a big way with very deep pockets for originals and acquisitions. Lifetime’s sister cable network A+E withdrew from the scripted game as that arms race escalated, so can Lifetime compete in an overheated docs market? “We do it very strategically,” McCarthy says.

“As with any development or curation of content, if we get too far into imitating what others have done successfully that leads to diminishing returns. But when we find our own voice we can have success. Surviving Jeffrey Epstein is the story of female survivors in their own words. That’s a unique place where Lifetime can deliver premium docs for an audience that craves not only information but also a connection to these people.”

There’s been a trend for survivor stories in the #MeToo era, with Untouchable: The Rise & Fall of Harvey Weinstein selling rapidly last year. Is this trend likely to continue? “We approach it one story, one subject at a time. If we don’t believe we can tell a unique story for Lifetime and for our audience then we don’t pursue it,” McCarthy says.

She remains optimistic despite the challenges posed to U.S. cable by diminishing subscriptions and ad revenues, but doesn’t see the traditional work-for-hire relationship with producers thawing to the extent A+E Networks’ channels could start ceding rights.

“It’s important to A+E to retain rights and own our IP,” McCarthy says. “We’re very loyal to producers when things work and we try to build very close partnerships with them so there’s a quid pro quo. They can grow their business as we grow ours.”

SAVE THE DATE: Gena McCarthy will be speaking in the Documentary Leadership Keynote Panel today at 2.30pm in Fontaine Ballroom.
Syndicate. Monetize. Repeat.

To reap the benefits of OTT you need three things - stations, viewers and advertisers - all working together. Syncbak has the #1 live local-streaming platform on the planet, carrying 721 channels and literally tens of thousands of OTT advertisers all working together.

Our stations are standing by waiting for your content. They have viewers. They have advertisers.

Stop by Cabana #10 to see how we have all the pieces to take you OTT in a big way.

SYNCBAK

www.syncbak.com
A group of high-profile TV executives recently joined the NATPE board, spanning the worlds of broadcast, digital, distribution, technology and management consultancy. NATPE Daily catches up with the fab five to hear their thoughts on the future of the industry.

**Five new faces**

*Newly appointed NATPE board member Peter Blacker has over 15 years’ experience in the U.S.-Hispanic television market under his belt and keeps his fingers in many of the industry’s pies. His role as executive VP of revenue strategy and innovation at NBCUniversal (NBCU) Telemundo Enterprises does not limit him to number crunching and financial strategy, as he oversees NBCU’s digital and emerging business group as well as serving as executive producer on several Telemundo International Studios titles. The former AOL executive has seen the interest in Hispanic content rise progressively during his time in the industry. He acknowledges there has been a shift in cultural perceptions that is allowing U.S.-Hispanic content to flourish.

“The biggest change has been the recognition we are at this crossroads of multicultural and multiplatform America and the emphasis on Hispanic content has become much stronger,” Blacker states. He highlights the importance the Hispanic consumer base holds in the U.S., and describes it as “the growth engine of America.” The comparative youth of this demographic is a key factor behind this view, as Blacker says the average age of the U.S.-Hispanic consumer is 29, compared with the general average of 38 for the U.S.

Additionally, he points out that SVoD penetration for U.S.-Hispanics is 80%, whereas it reaches only 60% for non-Hispanics. “That is driven primarily by the age,” Blacker says. “This is a trend that’s only going to get stronger.”

This does not mean Telemundo is operating solely within that age bracket. The Miami-based network is targeting Hispanic consumers across the board, with Blacker adding that it is focused on “creating products that work across the full spectrum of U.S.-Hispanic identities.”

Nonetheless, Blacker dismisses any possible plans at Telemundo for a standalone Spanish-language streamer and points to NBCU’s upcoming SVoD service Peacock as a good starting point for the broadcaster’s on-demand content.

Despite the network’s Hispanic label, Blacker states that Telemundo’s content is also finding success beyond the Latin demographic, citing original shows *La Reina Del Sur (Queen of the South)* and *El Señor de los Cielos (The Lord of the Skies)* as examples of audiences’ growing attraction to the genre.

“While the core audience is U.S.-Hispanic, we’ve also been able to attract and grow non-Latino audiences,” he says. “Over 36% of our streaming on platforms is with non-Latinos, so we know our stories have a universal appeal.”

With the content market becoming increasingly crowded, Blacker identifies outreach and technological developments as pivotal in shaping the success of a show.

“The key word here is discoverability,” he says. “We’re now, on a monthly basis, reaching over 90% of all U.S.-Hispanics that are on a digital device, so the amount of data we’re able to get is enormous. From that, we can determine who would prefer getting the Spanish version and who would prefer the English one.

“Early on, we recognized the importance of mobile, so we made things very easy to consume on mobile because we know that’s where the audience is. We also have partnerships with YouTube and Twitter and we use those platforms to drive awareness and marketing of our shows. “We’re not just putting out show and hoping people find us; we’re going to where this young audience is and saying ‘come play with us.’”

He considers these partnerships to be fundamental building blocks for success, not just for Telemundo but for the industry as a whole. “In today’s world, you need to have significant partnerships to really grow your business because the trends change so frequently. We plan to continue to work with different players in different spaces and experiment and learn together,” Blacker says. Success is often measured and interpreted in varying ways, although for Blacker there are two boxes a show must tick to make it a success.

“One is audience engagement, and that would include success on linear, digital and social media. It also needs to be a financial success, which means we need to have established the sources of revenue we are generating,” he says. Blacker is keeping his finger on the pulse of the Hispanic market, and is optimistic about the times ahead. “The best is yet to come because we’re just seeing this marketplace really start to come of age, and come of age with scale and financial stability,” he claims.

**SAVE THE DATE:** Hear from Peter Blacker in the Monetizing Content in Today’s Multiplatform World session today at 3.15pm in Dazzle.
Kelly Day

Of the five recent additions to NATPE’s board, Kelly Day, until recently president of Viacom Digital Studios (VDS), is perhaps the most attuned to the content needs of Generation Z, those born between 1995 and 2015. These video-first consumers have grown up with mobile phones, meaning the way they connect with brands, talent and content is completely different from their parents (Gen X) and older generations (Boomers).

Day oversaw the digital content strategy at the recently formed ViacomCBS until she handed the VDS reins to Stefanie Schwartz earlier this month. Prior to this, she had worked at companies born out of the internet revolution since the first Gen Z’ers were born, working for companies including AOL and online video platform Blip, which she sold to Maker Studios in 2013.

As a result, Day is clear about what she brings to the NATPE advisory board: “There is a need for more expertise from people who have experience reaching audiences and creating and distributing content primarily through digital and direct-to-consumer [D2C] platforms.”

Prior to joining Viacom in 2017, before its recent merger with sibling company CBS, Day served as the chief business officer, and previously chief digital officer, of multi-platform media company Awesomeness, which Viacom acquired in 2018 as part of its ongoing strategy to modernize.

At VDS, Day’s role saw her bring global entertainment brands such as Nickelodeon, Comedy Central, MTV and BET - to the platforms where Gen Z spends so much of its time, like YouTube, Twitch, Snapchat and Instagram.

Key to this was not simply chopping up what these channels air on their linear TV feeds, re-heating it and serving it up online, but concocting new, original content and branded entertainment in a variety of formats tailored to each specific platform.

A whole platter of this VDS programming was announced last year at the NewFronts event in New York City, including digital-first shows such as SpongeBob Smarty Pants Game Show, which is destined for YouTube, and a dedicated channel on Amazon-owned Twitch for MTV show Wild ‘N Out.

“The strategy of creating original digital content and connecting with audiences very authentically through social video platforms is one that has worked pretty effectively.”

Vital to the company’s D2C strategy is Pluto TV, the AVoD streamer it acquired for $340 million last year, which is already home to multiple channels based on ViacomCBS brands. These sit alongside the SVoD services under ViacomCBS, such as CBS All Access, Noggin and BET+.

But in a world of shifting alliances and uncertain supply chains, as ViacomCBS Networks International CEO David Lynn has put it, the company has also been open to third-party partnerships to supply Netflix and Hulu. “It’s a balance. Certainly, we want to build an audience and attract people to our own platforms, particularly Pluto TV,” said Day, but added: “We do realize young audiences in particular spend a lot of time consuming content and engaging on social video platforms, so we are invested in reaching audiences through those platforms as well.”

Unsurprisingly, particularly following its acquisition of YouTube and online video conference VidCon, working with YouTubers has become a key part of VDS’s output.

This has resulted in programming such as MTV No Filter: Tana Turns 21, a show that followed outrageous and sometimes controversial YouTube creator Tana Mongeau as she turned 21. “That was an incredibly popular show for MTV, so we’re looking to do more things like that,” said Day.

Meanwhile, with the mega-merger to create ViacomCBS now complete, Day is confident the new company will be a worthy competitor to the other major players that have formed after a few years of frenzied M&A activity.

The D2C services that have emerged, such as Disney+, and are still to appear out of this consolidation, like HBO Max and Peacock, are set to well and truly change the game. And Day said ViacomCBS is ready to play.

“Every major media company now has a big foothold in the D2C business. It’s going to be one of the most interesting and pivotal years that we have seen in a long time,” she said.
New NATPE board members

Tweet your news #NATPEMiami and follow us @NATPE

SAVE THE DATE: Shahid Khan will be speaking in the session The Future of Television is Here this morning at 9.30am in Fontaine Ballroom.

Shahid Khan

As Shahid Khan surveys the digital content ecosystem, he sees history repeating itself. Khan, managing partner at boutique management consulting firm Meridian Advisory Group (MAG) and a new NATPE board member for 2020, recalls the tumult that came with the cable network boom of the 1980s and 1990s. “That’s exactly what’s happening again, except now it’s on digital platforms,” he reflects. “Effectively, anybody who has content is launching their own OTT network. And this is exactly what happened when the cable industry started.”

Headquartered in New York with additional offices in the Middle East, MAG employs a staff of about 40 to offer consultation and execution services for a variety of players across the TV business. “The days of your generic consultants, whether you’re a McKinsey or a Bain, they’ve gone,” Khan says. “Clients now want more depth and more expertise. They want their consultants to be equally fluent in business strategy as on the technology side.”

Through the research that MAG carries out, Khan gleans insights into a host of industry topics and trends, which form the basis of a variety of warnings, predictions and recommendations covering everything from advertising to big data.

And it is the latter that looks likely to have the biggest impact on the TV biz in 2020. “Data becomes a very precious currency going forward,” Khan says. “Every broadcaster now is putting together their own data platforms. “One of the most coveted roles at companies like NBC and Viacom is chief data officer. Ten years ago, you couldn’t have imagined them having a chief data officer, but they’re all hiring and building data teams to figure out what sort of role data plays. And not just in terms of search recommendations or advertising targeting, but also in coming up with better programming to see what’s working or what’s not working.”

Such data mining will be necessary to fix what Khan sees as being one of “the big holes in today’s ecosystem,” which is substandard search, discovery and recommendation engines across the board. “The aggregators of tomorrow need to do a much better job of not just aggregating and packaging, but also providing additional services – better search, better recommendations – because so far, actually, nobody is doing it that well.”

And, of course, advertising – working hand-in-hand with the aforementioned avalanche of data – will have a key role to play in the new landscape. Despite SVoD services offering seemingly less advertising than traditional U.S. broadcast services, Khan predicts the 10- to 30-second ad spot’s future is bright.

“In the world of video-on-demand, especially on digital platforms, you can actually do much better targeting and addressability than ever before,” he says. “Much better, more targeted advertising. The ROI will be significantly better because, as a viewer, I will get to see ads that are actually relevant to me.”

As such, one of MAG’s big predictions for 2020 is that “you’ll see the big players like Netflix and Amazon focus a lot more on advertising than you’ve seen in the past,” Khan says. “We are anticipating it. It’s not like it’s going to come out of nowhere, but it’s going to hit us really hard.”

Beyond his work with MAG, Khan also served as the founder and chairman of MediaMorph, a global provider of cloud-based applications and data management platforms, used by studios, TV networks and operators to manage the digital supply chain.

The firm was acquired in October by TV Time, a company that provides cross-platform insights around TV and movies to multinational corporations and content creators. “It’s been a rather interesting journey to start two companies at the same time,” Khan reflects. But with his focus now locked squarely on MAG, he is preparing for what will once again likely be a decade of significant transformation for the television business.

“Amazon’s video service is going to be the Comcast of tomorrow,” he predicts. “We’ll see a combination of AVoDs and SVoDs in the marketplace, but not every SVoD will survive. Some of them will have to rethink their business models.”

“Effectively, anybody who has content is launching their own OTT network. And this is exactly what happened when the cable industry started.”

And that’s essentially what happened with the cable networks around 20 years ago. “We’re seeing the same movement again.”
THE OTTOMAN

VISIT US AT
MARKET FLOOR #318
LONGING FOR THE LIMELIGHT HAS NEVER BEEN THIS FUNNY
Louise Pedersen

Co-production is a key part of All3Media International’s strategy in the Americas and the U.S. is an “obvious place” to look for a partner, according to the producer-distributor’s CEO, Louise Pedersen.

“Most big dramas now require a co-production partner alongside the U.K. partner,” she says. “And the U.S., given that we share a language and that lots of talent have worked in both places, is an obvious place to go.”

But with the industry changing so quickly, Pedersen isn’t relying on the U.K. “Finding partners to finance shows that don’t have a U.K. partner is also something we’re looking at now.”

The exec points out, however, that it can be difficult to sew together co-pros without the director and cast already in place. Most co-pro partnerships “are driven by writing talent, the director and the key piece of casting. It’s always been quite hard—and we’re not seeing this get any easier—to bring in a co-producer at the script stage without the packaging of the director and cast members,” she says.

“But once you attach the director and some key cast, people are very responsive and very keen to talk. So you have to hold your nerve a bit as those decisions are made quite close to production; you can’t attach a director and cast until the show is greenlit.”

That’s where the role of distributor is useful, Pedersen argues, as having them on board reduces the risk. “A lot of people look to distributors to effectively greenlight a show and then attach the U.S. co-producer,” she says.

One of All3Media International’s biggest shows is dramedy Fleabag, which is produced by All3Media-owned U.K. prodco Two Brothers Pictures for digital channel BBC3 in a co-pro agreement with Amazon Studios.

Pedersen thinks the upcoming studio-led SVoD platforms in particular could potentially be “great” to have co-pro discussions with. With All3’s hefty back-catalog, AVoD is also appealing.

“With the rise of all the AVoDs, like Amazon Prime Video Direct and Roku, there’s an opportunity for us to publish our content directly to the consumer rather than wait for someone to buy it. We’ve started publishing our content directly ourselves, branded into channels, so that’s a big change for us.”

All3Media is 50%-owned by cablecaster Discovery, which has its own streaming service in the pipeline. According to Pedersen, both companies are in discussions about potential library opportunities for the new platform, as well as co-pro opportunities.

“At the moment we’re in early-stage discussions, but hopefully, given Discovery is a shareholder, we’ll be announcing some things with them this year. There’s nothing concrete yet, but we’re talking,” she says.

Many of the studios launching their own VoD platforms will no doubt be holding some of their content back from other services that we’ve got coming up and try to find projects that work for them. We have a really good, constructive relationship, but at the moment there’s been no talk of exclusivity.”

Program pullback from other studio-led VoD services is likely to impact distributors, which would otherwise be responsible for selling their content. But Pedersen sees it as an opportunity, in that it encourages platforms that can no longer buy certain shows to turn to distributors for alternatives.

Netflix, for example, has reverted to buying and co-producing U.K. shows, she notes. “That is a result of some of the studio content being pulled back away from them. So for us, it’s an opportunity,” she says.

Similarly, the rise in vertically integrated companies hasn’t reduced demand for distributors, according to Pedersen, who points out that they remain relevant in a world where there is such great need for more and more programming.

“There’s still demand for content from companies that are vertically integrated and there’s a whole world out there of partners that we’ve worked with for years in the commercial cable and public broadcaster space that are also really keen for content,” she says.

“So for us, as a distributor that is not vertically integrated, it is a really good place to be because you are perhaps going to see people like Netflix dipping their toes back into buying library.”
Nil Shah

As NATPE continues to evolve and diversify into the new decade, so too does the variety of executives invited to join the organization’s board of directors.

After the addition of execs from Facebook and Twitter to the board at the tail end of the 2010s, the latest exec to take on a three-year term is Nil Shah, CEO of Verance Corp.

“JP Bommel and the other members at NATPE have realized that technology is playing an increasingly important role in the future of content distribution,” Shah says, “and so they have gradually expanded their awareness and horizons about how they think about these issues.”

A software company at its core, Verance aims to advance industry standards, using tech to make television measurable, personalized and interactive.

Headquartered in San Diego and comprising around 50 employees, the company started in 1999 initially servicing the music industry, with a digital rights management solution called the Secure Digital Music Initiative. From there, Verance branched out, creating products for the film and TV sectors.

“Our entire history has been trying to create technology to help media and entertainment companies advance their business goals,” Shah says.

Most recently, Verance’s TV developments have centered on the current ATSC 1.0 standard and on opportunities relating to ATSC 3.0, a major upgrade for antenna TV, designed to allow for 4K resolution, datacasting, major sound upgrade and more robust mobile TV support for broadcasters.

The technology also holds potential for targeted advertising and better public alerting. And although not identical, the ATSC 3.0 standard is somewhat akin to Hybrid Broadcast Broadband TV (HbbTV), which has given the European broadcast TV business a much-needed shot in the arm.

“Our focus has been on using this technology to help programmers, broadcasters and station groups become more competitive in the digital age, without going through massive technology upgrades,” says Shah.

“It’s a better picture and audio, and a two-way connection between TV and the broadcaster. And from Verance’s perspective, that’s the key thing, because we actually enable that two-way connection in non-digital environments. We provide that essential plumbing to make sure the picture can be IP-enabled, to make linear television programming more competitive with digital.”

He adds that the new tech offers notable advantages to station groups. “They’re always going to have a tremendous amount of competitive advantage for live programming – news and sports events – and they’ll always maintain that,” he explains. “What they really need to do is make the rest of their programming way more interactive so they can compete with digital.

“Viewers would like to be able to maintain what they’re viewing and not be forced to change it,” he adds. “This happens in the U.K. now with HbbTV. You’re tuning into a program in mid-stream, and you want to go back to the beginning or you want to easily switch into a VoD service and keep watching what you’re watching.

“That’s an important consumer feature that is enabled by ATSC that will really help level the playing field between the station groups and digital.”

Another advantage will be the ability to supply different audio streams to a single program. “So if you’re watching a sporting event in one language with one particular announcer, you’ll be able to bring in other announcers, such as hometown announcers, for example,” Shah says.

Shah became Verance’s CEO in January 2006, before which he held a variety of roles in the media industry, including CEO of [x+1], a marketing software and services firm focused on online advertisers, and CEO of Interelate, an analytics firm that provided hosted customer relationship management solutions for financial companies. Earlier in his career, he served as an exec with Trans National Group, an international marketing services firm serving the telecoms, financial and travel industries.

Looking at the current glut of SVoD and AVoD services launching left, right and center and looking to the future, Shah predicts a thinning of the herd. “The sheer physics of maintaining each of the services is going to be too hard to do – subscriber acquisition, content acquisition and so forth,” he says.

“Eventually, we’re going to see some key distributors be distributed through Amazon, just like we had in the MVPD [multichannel video programming distributor] world. We have these cable companies that distribute multiple programmers’ content because they have the ability to amass the level of viewers and consumers that is necessary to have scale in the marketplace.

“I could see Apple and Amazon, and maybe Roku, providing access to services,” he adds. “We’re going through an evolution. We’re going to see the rise of these services like Disney+, HBO Max and Peacock, and people are going to realize eventually that it’s very hard to get the mass of subscribers that they need. And so there will be this further evolution over time.”
Thank you for attending NATPE MIAMI

CONTINUE THE CONVERSATION AT OUR 2020 EVENTS

MAY 12 - 14

NATPE LA screenings independents

JUNE 14

OMNI CULTURAL TVFEST
IN PARTNERSHIP WITH
NAVIGATING CONTENT

JUNE 30 - JULY 3

NATPE BUDAPEST INTERNATIONAL

JULY 28

NATPE Streaming+

Visit NATPE.com/events
ProgramBuyer is a global portal for buyers and sellers of TV programs **Free** for buyers.

Take the stress out of finding content, register at: [www.programbuyer.com](http://www.programbuyer.com) or contact: [info@programbuyer.com](mailto:info@programbuyer.com) for a demo.
Executives from leading broadcasters and streamers around the world tell *NATPE Daily* how the industry is changing and reveal the types of programming and formats they will be looking to acquire at NATPE Miami this week.

1. **Ryan Chanatry** General manager, Topic
   “We’re targeting individuals who are at the intersection of a deep love for entertainment and an interest in what’s going on in the world on a social issues level. Everything we put up should have some type of social quality or contribution. If we’re doing our job right, what’s on there will provoke subscribers to talk about it. We want to make sure we’re reflecting culture back in ways that help normalize conversations to fight against the stereotyping that happens in TV and film. That’s a much longer journey and a very difficult hurdle to overcome but we think we can.”

2. **Elaine Frontain Bryant** Executive VP and head of programming, A+E Network
   “It’s an incredible time for the industry as we are experiencing a once-in-a-generation seismic shift, with the launch of more streamers seemingly every day. While more competition for eyeballs is always a concern, it’s also an incredible opportunity for A+E Networks. In the U.S., A&E is the only top-10 cable network to experience growth in the key adults 25-54 demographic. Our parent company, A+E Networks, recently launched our internal unscripted production division. Unscripted programming is not just alive and well, it’s thriving.”

3. **Katja Hofem** Co-managing director, Joyn, Germany
   “Joyn is a young platform and we are not afraid to take risks when it comes to new productions. We aim to become the local champion of choice and therefore focus on local originals with local heroes. We believe we understand our audience better than any international streaming company. We want to break boundaries, be innovative and take risks. For that, we also work with non-professional actors and influencers to give them a platform. We have a big development pipeline for fiction and non-fiction originals for the next 12 months.”

4. **Adam Lewinson** Chief content officer, Tubi TV
   “We don’t take any short-form or user-generated content, and no digital content. We are focused on premium longform movies and scripted or unscripted TV series. We have first-, second- and third-window content. That’s a testament to how rapidly technology has disrupted our business and how Tubi has become a huge opportunity for content owners. I’m used to the old way of doing things, such as relying on Nielsen data, and now we have such a robust amount of data my team and I are scouring it, finding out what’s working and for which viewers.”

5. **Anette Rømer** Head of acquisitions and formats, TV2, Denmark
   “We are attending NATPE Miami to pick up on the newest ideas, trends and trade conversations and always hope to find matching content. We are particularly on the look-out for interesting new formats and relevant factual entertainment for both our linear channels and our digital platform, TV2 Play, which we are focusing on. Our new partnership with Hayu and the recent launch of an additional sports channel, TV2 Sport X, are working very well on digital. The same goes for a lot of the younger-skewing content for TV2 Zulu.”

6. **Doris Vogelmann** VP of programming and operations, Vme Media
   “I’m looking for animation and live-action suitable for the teen/tween demographic. This is specifically for Primo, our U.S. English-language pay TV channel. I’m also looking for lifestyle content, documentaries and factual for Vme, our Spanish-language U.S. Hispanic network. Also on my list is educational preschool programming for Vme Kids, our U.S. Hispanic preschool net. The genres that are always a hit with our viewers are natural history docs, which are of interest to the whole family, and investigation shows, which are always popular with our female viewers.”
Q&A

Wared Seger

How does Parrot Analytics measure audience demand, and how can this be representative of success?
There are now two measures of success: content demand and content monetization. Content demand is an empirical measurement of the audience’s attention that a piece of content is capturing, relative to all the other content out there. Content monetization is the extent to which that demand is monetized by stakeholders along the content development lifecycle. Content demand is platform-agnostic, while content monetization is platform-specific. We measure audience demand by capturing billions of daily data points of consumer participation with content across the numerous touchpoints online, including social media, social video, research and pirated streaming and downloading. We then clean and process all the data points and use a system that ranks demand by attributing value – based on time engaged – to each dataset. This is employed to generate a metric allowing the comparison of audience demand for titles across markets, platforms and genres, regardless of where they are available for consumption.

How do you ensure data remains reliable when audience tastes shift so often?
The very nature of utilizing a completely empirical approach means we are actually at the crest of the wave of any audience taste changes because we see all of the movements in real time across nearly 200 countries and over 65 languages. We don’t have to update surveys or put together new panels of audiences – everything is measured in real time. As consumers engage with new content, search for it, discuss it or stream it, we are there to capture it.

Audience demand does not always mean commercial success. How do you avoid miscalculating this?
Commercial success today depends on a number of variables. When we consider success, we do so with the specific metrics and needs of our partners in mind in order to help them make the most informed and relevant decisions for their business. For example, when working with a linear network partner, we help them optimize their ratings, as that is their measure of success. When working with a content distributor, we help them understand how to better monetize their content library globally, since revenue is their measure of success. But the foundation of every monetization model is still first understanding the underlying audience demand for content.

Does your measurement process differ from genre to genre?
Demand measurement remains the same process regardless of market, language or genre. Partners are then able to look only at specific genres and the demand for shows within those genres. Some people misunderstand the approach by suggesting that online demand for content is more biased towards younger, male or edgy content. That statement is often not true as the consistent demand measurement approach enables the comparison of shows within each category. For example, while you can compare the demand for Antiques Roadshow to Game of Thrones, it is more likely you would compare it to American Pickers. Understanding that a partner’s documentary has seven times the average demand for titles within its genre is a more useful and actionable measure than comparing it against content in other genres.

How does your data differ from traditional ratings? Does it cast light on aspects traditional figures cannot analyze?
Traditional ratings are based on a model of extrapolated consumption that is more than 50 years old. Viewing figures and their meaning are typically specific to platforms with D2C measurement and they are only capturing the consumption within a limited scope, limited by their user base as well as by their available catalog of content for that user base to consume. In contrast, we measure demand for all content across all networks and platforms and in all markets globally. Neither traditional rating methods nor internal consumption data can assist in measuring the direct demand for content that has not been released yet, while our demand measurement approach does. Understanding the demand for a show prior to its release is critical for valuation, programming and marketing. This enables partners to benchmark the demand for content within a target market, contextualize competition and make decisions to optimize their internal success metrics.

CEO Wared Seger reveals how Parrot Analytics is keeping ahead of industry trends and tracking audience demand. Today it hosts its Global TV Demand Awards, where Friends co-creators David Crane and Marta Kauffman will be honored.

Demanding times

SAVE THE DATE: Hosted by Carson Kressley, the Parrot Analytics Global TV Demand Awards take place today at 4:30pm in Fontaine Ballroom.
We know a lot about Jack. Now you can too.

It's never been more important to have the full picture.
To complete your SVOD content strategy, contact Sheryl Harkins at sheryl.harkins@npd.com.

**YOU DON'T KNOW JACK, BUT YOU WILL**

Your Best Life Starts Right Here!

passion with a purpose to find freedom ...

13 1/2 hr. cooking shows
dashingdish.ctvn.org

contact: Dave Tucker
Director of Production
Cornerstone Network
412-349-4380
dtucker@ctvn.org
Latin lessons

Latin America was an early expansion target for Netflix and Rodrigo Mazón is keen to hang on to that first-mover advantage.

The streaming wars show no sign of letting up. They are, however, increasingly being fought in languages other than English, with numerous such series finding global success on VoD platforms.

One of the companies leading the charge is, unsurprisingly, Netflix. In July 2011, the streamer entered Latin America and expanded quickly into 43 countries, marking Netflix’s largest expansion to date. This proved to be only the start of a wider shift towards Latin American content from the California-based streamer.

Rodrigo Mazón, VP of content acquisitions for Latin America and Spain, is one of the people navigating Netflix through the Latinx market and believes regional content is enjoying a moment in the sun.

“Spanish-language content is in a growth period and in some sense it’s long overdue because it’s the second most-spoken language in the world,” he says. “What we’re seeing is a boom in the quantity and quality of Spanish-language shows around the world, which is very exciting. The growth of streaming services has allowed this content to be made available to more people in more places.”

There is no shortage of examples, as Spanish-language Netflix originals such as Casa De Las Flores (House of Flowers), Luis Miguel, Apache, Monarca, Frontera Verde (Green Frontier) and Casa de Papel (Money Heist) have found success on the platform.

“Everybody has caught on to the fact there are incredible stories coming from Latin America,” says Mazón.

Netflix’s first Latin American original was Mexican dramedy Club de Cuervos in 2014, and by early 2019 the company revealed it would be producing 50 projects in Mexico over the coming two years. Not to mention the office that’s set to open in Mexico City.

“We’re definitely investing a lot more and we’re very bullish on Spanish-language content,” says Mazón. “We’ve been investing in that strategy around the Spanish-speaking world and are prepared to continue growing that category of content. But at the same time, we are also continuing to invest in licensing content from our partners.”

Mazón says regional and international partnerships are a key part of his acquisition strategy, and adds that the streaming giant is “very open to many different types of acquisition approaches” to obtain content for the platform.

“The idea is to find a model that makes the most sense for Netflix and our partners. So if it’s an original series that we want to develop and make in-house, that works. In terms of co-production, we’re partners with a particular network in each country and we’re very open to that,” says the Netflix exec.

Nonetheless, Mazón reveals that Netflix is not married to its regional co-pro partners and is constantly “finding opportunities to partner with local players, big and small,” as well as adding the company “continues to license in a more traditional way.”

As Netflix’s catalog builds up, Mazón says program pullback by U.S. studios is not causing him to lose sleep. He claims viewers, as well as producers, are used to seeing content rotate on and off the service.

“We’re very accustomed to content continually coming and going from Netflix; that’s not new today. We adapt to that as well as continue to push on our local original or international original content.”

However, Netflix may soon find itself competing for the Spanish-language demographic with NBCUniversal’s upcoming big-budget SVoD Peacock, which is set to launch in April with over 3,000 hours of Hispanic content from subsidiary Telemundo.

Mazón is unfazed by the new arrival. “We’re not worried. Competition is great for the industry because it pushes all of us to strive to be better and make greater storytelling. For consumers in particular, it’s an opportunity to get the best of television and film from the Spanish-speaking world today more than at any point in history,” he says.

All in all, Mazón remains optimistic about the future. “There’s a lot of interest in Spanish-language content around the world, not just from Netflix but others too, and that’s a great opportunity to be in this space and to work. We’re happy to be a part of it and helping to push it forward,” he says.
With your support, we can reach every broadcaster in need.

The Broadcasters Foundation of America is dedicated to improving the quality of life and maintaining the personal dignity of men and women in radio and television broadcasting who are in acute financial need due to a critical illness, a severe accident, or a natural disaster. In 2020, we plan to give out over $1,500,000 in financial aid to our broadcasting colleagues across the country. But we need your support to reach every broadcaster in need. If you or someone you know is in need of help, please contact us to learn more about our grant programs.

To learn how to get help and give back visit www.broadcastersfoundation.org.

| Financial Assistance | www.broadcastersfoundation.org | Disaster Relief |

The Broadcasters Foundation of America is a 501(c)3 Public Charity.
Prince Harry and Meghan Markle’s announcement they would step back from their royal duties and public life made headlines around the world recently, even in a week of escalating U.S.-Iranian tensions and catastrophic bushfires in Australia.

This enduring global fascination with the British royal family certainly wasn’t lost on Gregor Angus, Nick Bullen and Edward Mason when they launched streaming service True Royalty TV across six Anglophone countries in mid-2018. Predominantly focusing on the Brits, it also aspires to offer content about monarchies worldwide.

Angus, now CEO, had consulted with cloud-based TV service Magine in Sweden for three years and later co-founded ABM Communications to focus on cloud-based OTT video technology. Bullen is CEO of U.K. indie Spun Gold TV, which specializes in royal programming for broadcasters like ITV, and had a library of programs on his shelf.

“Nick had recognized that if he was remaining an independent prodco he would have to evolve a little. Commissions were getting more scarce, the model was shifting, he needed to join the digital end,” Angus recalls. “It became obvious there was a proposition with the royal content he specializes in.”

A business plan for attracting and engaging fans of the royals was drawn up by September 2017 and a pilot project with minimum viable technology and non-exclusive content followed in June 2018. Comcast saw the potential early on and a seed round of funding provided further backing for a full launch in February 2019.

“What we saw with Comcast was proof of concept. Would people pay $4.99 a month? Would they stay? Would they consume? It was conclusive,” Angus says. “The uptake was above what we had hoped, the cost of acquisitions was lower than we expected.”

True Royalty TV is a streaming service looking to feed the global hunger for content on the British royal family. CEO Gregor Angus outlines its origins and strategy.
COMING FALL 2020
FROM LITTON ENTERTAINMENT

NIGHT WATCH
EXECUTIVE PRODUCED BY DICK WOLF

THE DAILY DEBRIEF
WITH AARON KELLER

REAL LIFE COURT’S MOST SHOCKING EVENTS OF THE DAY!

THE NIGHT HAS ITS HEROES

LITTON ENTERTAINMENT
HEARST TELEVISION

AT NATPE: SORRENTO TOWER, 8TH FLOOR
OR EMAIL: mcooper@litton.tv
OR CALL: 610.517.6806
thought it would be and there has been consistent uptake from early 2019."
Since then it has been about scaling up by adding more distribution and planning original content. There is a full slate of originals for this year to sit alongside existing titles such as Meghan & Harry: The Baby Years, The Royal View and Meghan & Harry: The First 100 Days.

"Spun Gold is at the center of the original assets and their access and expertise is important, but we have content inbound from other production companies on other monarchies around the world," Angus says.

"We're not really interested in what's written in [U.K. tabloid] The Daily Mail or [celebrity magazine] Hello! every day. We want to go behind that for interesting storylines. You can find longer pieces in Tattler or Vanity Fair - what does that equate to in a documentary? How did those events really go down?"

Prince Andrew's disastrous interview on the BBC's Newsnight program before Christmas has probably put off any royal from stepping in front of a camera one-on-one for the foreseeable future, but Angus says the platform has the capability and ambition for exclusive interviews and access. There are also live capabilities for events such as weddings.

Of course, there are streaming players popping up all over the world of varying sizes and with differing spending power, but Angus is keen to avoid comparisons or being pigeonholed as an SVoD at all.

"We're not CBS, Hulu or Netflix, we're a niche channel. I try to get people off talking about SVoD because that seems to equate to Netflix or Disney+, and we're not an SVoD if that's what they are," he says. "We're a TV channel, paid for through subscription and enabled by the internet. The service is designed as a niche service for guilty pleasures usually outside of primetime.

"As a marketer, it's obvious. When you think about brands and engaging an audience it's an extraordinary opportunity - the British royals are the fourth biggest brand in the world after Amazon, Google and Apple. There have been hundreds of TV channels about food, animals and gardening, but never a channel about the fourth biggest brand in the world.

"Everybody asks why it hasn't been done before and I don't like that question asked too loudly because I don't understand why."

SAVE THE DATE: Hear more from Gregor Angus in the Fandom: Engaging, Developing and Growing Loyal Audiences panel session this morning at 11am in Facet.
Visit us at NATPE Miami
Stand 309
A French toast

French programming is making headway in North America but still has work to do south of the border, says Hervé Michel, head of trade body TV France International.

"French animation was traveling internationally even before globalization, and that's still the case today."

Hervé Michel
TVFI

"There has never been so much demand for around the world, and the story is no different for French programming, according to Hervé Michel, president of distributors’ trade body TV France International (TVFI)."

"Demand for French content is following the same trend as the demand for international content," Michel says. "Globalization is here for TV programs. All good programs, wherever they come from, can make their way to the international market. It's the same with French programming; the international landscape is fully open."

According to Michel, animation is consistently the French market’s biggest-selling genre internationally, accounting for 40% of the country’s foreign sales in 2018, followed by drama on 29% and documentaries at 17%.

"France traditionally has very strong ‘savoir faire’ in animation," says Michel. "French animation was traveling internationally even before globalization, and that’s still the case today."

While animation has long been a successful genre in France, the increasing demand for drama globally has also helped France’s drama sector to pick up buyers both at home and abroad.

"Definitely the most important change in the domestic market is the return of a very strong drama slate," says Michel. "For years we were producing too many TV movies and not enough series, but since 2012/13, we have been back on the market with a lot of new series."

"This has had an impact on international sales. We have succeeded in exporting and selling some very good French series to the international market."

The biggest buyers of French content on the whole come from Germany and other German-speaking countries, such as Austria and Switzerland, followed by the U.S. and Belgium, respectively.

According to Michel, some of the biggest success stories of French shows in the Americas include animated series Totally Spies!, from Marathon Media; Monchhichi, from Technicolor Animation Productions; and The New Adventures of Geronimo Stilton, from Superprod Animation. Totally Spies! was a huge hit in the U.S. in the early 2000s, airing on ABC Family (now Freeform), while Monchhichi has been sold to Boomerang and Hulu and The New Adventures of Geronimo Stilton was acquired by Ici Radio-Canada Télé, YTV and Knowledge in Canada.

In the drama space, some of the biggest French sellers to the Americas include Chefs (Calt Production) and Manon 20 Ans (Nicole Collet, Image & Compagnie). Chefs sold to MHz Networks in both the U.S. and Canada, while Manon 20 Ans was picked up by streaming service Walter Presents U.S.A.

The increased global demand for content comes hand-in-hand with the rise of VoD platforms all around the world, which Michel says has helped non-English-language shows to travel outside of their home countries.

"The platforms have opened the window to foreign-language programs all over the world," he says. "Suddenly, French content is available all over the world, so the rise of the platforms has been tremendously helpful to French exports in general."

Despite the increasing demand for content globally and the opportunity VoD platforms provide to enable programs to travel, TVFI’s recent French Television Program Exports Study showed that French sales in 2018 actually declined. Sales to North America, which had grown by 16% in 2017, fell by 14% the following year.

According to Michel, the primary reason for this could be that the overall increase in demand has led to stronger competition from other international markets, while a decline in prices and rising demand for exclusivity could also be contributing factors.

“There are many explanations for the exports decline in 2018,” says Michel. “The first is that competition from other international markets is stronger and stronger. Another reason is that we experienced a decline in prices as well, especially from the traditional linear broadcasters. The third reason is that more and more platforms are requesting exclusivity and not buying second-hand programs.”

For the year ahead, Michel expects France’s production companies to try to up their presence in North America in the drama space, and to also expand in Latin America, where he says French programs “are not that strong.”

“Latin America is not an easy ball game; it is a much more difficult zone for us to penetrate. We are not totally absent, especially in animation, but we are watching carefully to see what we could do in order to increase our traffic,” he says.
Program buyers here at NATPE Miami this week are being presented with an array of fresh scripted and unscripted programming and formats. We have picked six of the best new titles in first-run and off-net syndication for this fall.

1. **Central Ave**
   - Producer: Will Packer Media.
   - Distributor: Debmar-Mercury.
   - Genre: News magazine
   - Co-hosted by BET’s Julissa Bermudez (*106 & Park*) and Olympic track star and five-time gold medalist Sanya Richards-Ross, entertainment news magazine *Central Ave* has Will Packer (*Night School, Girls Trip*) exec producing alongside Kelly Smith and showrunner Monique Chenault. Two half-hour episodes per week will be produced out of Atlanta, GA after the show had a five-week test run in access and early fringe time periods on select Fox stations in November.

2. **The Drew Barrymore Show**
   - Producer and distributor: CBS Television Distribution.
   - Genre: Talk
   - Golden Globe-winning actor Drew Barrymore (*Santa Clarita Diet*) is entering the first-run arena this fall with a syndicated daytime talk show for CBS Television Distribution. CBS Television Stations, which covers 38% of the U.S. market, has signed up to anchor the launch, including on WCBS in New York and KCBS in L.A. Barrymore and *Santa Clarita Diet* EPs Chris Miller and Ember Truesdell are exec producing after the pilot they shot in August was well received.

3. **The Good Dish**
   - Producer: ZoCo Productions.
   - Distributor: Sony Pictures Television.
   - Genre: Lifestyle
   - Spun out of a weekly cookery segment on the syndicated hit *The Dr. Oz Show*, one-hour series *The Good Dish* is being lined up for fall 2020 and comes from five-time Daytime Emmy-winning exec producers Amy Chiaro and Stacy Rader (both behind *The Dr. Oz Show*). It will be hosted by Daphne Oz, actress and singer Vanessa Williams, food writer Gail Simmons and chef Jamika Pessoa, and will provide cookery tips and recipes as well as explore new trends and topics.

4. **The Lauren Lake Show**
   - Producer: MGM Television.
   - Distributor: MGM Domestic Television Distribution.
   - Genre: Talk
   - Attorney Lauren Lake has spent seven years as the judge on MGM’s Emmy-winning *Paternity Court* and she is now bringing her no-nonsense attitude and advice to a new, conflict-driven daytime talk show. Real people, sharing real problems, will get fast feedback from the studio audience as well as from Lauren’s List, the signature segment that ends every episode with exclusive guidance from the host.

5. **Nick Cannon**
   - Producers: Ncredible, Debmar-Mercury.
   - Distributor: Debmar-Mercury.
   - Genre: Talk
   - Nick Cannon, host of *The Masked Singer*, is the latest to turn his hand to daytime talk. Fox Television Stations (FTS) will be the launch group for *Nick Cannon*, a daily, nationally syndicated show premiering in September. Originating in New York, it will feature pop culture stories and celebrity interviews. FTS will air double runs of the show in many of the nation’s top markets, including New York, LA, Chicago, Philadelphia and San Francisco.

6. **Storm of Suspicion**
   - Producer: The Weather Channel.
   - Distributor: Entertainment Studios.
   - Genre: Crime
   - Each one-hour episode, featuring experts and forensic meteorologists, is shaped as a real-life whodunit with the weather playing a pivotal role in how the crime was solved. The show debuted on Weather Channel in 2018 and has clearances from the Fox-owned stations, Scripps, Nexstar, Meredith, Gray and Hearst. It is being shopped as a weekend show on a 7 local/7 national barter basis. Dr. Elizabeth Austin stars in Weather’s first foray into the true crime genre.
More than drama

Şekib Avdagic, president of the Istanbul Chamber of Commerce, explains why there's more to Turkish programming than just drama series.

What do the latest export figures say about the global demand for TV content created in Turkey?

Turkey has improved its TV content significantly, especially in the recent past. With a high added-value potential, the TV industry has contributed to the Turkish economy in two ways. First, through direct exports. Second, by increasing demand in other industries such as tourism, real estate, furniture, textiles, white goods and jewelry. The TV industry also helps strengthen Turkey's brand value.

In 2019, the export value of Turkish TV series reached $350 million. About 500 million viewers from 156 countries now watch Turkish TV series, putting the Turkish TV industry in second place following the US in popularity and demand.

Latin America, for instance, now imports Turkish TV series. The physical and cultural similarities between Turks and Latin Americans give Turkish TV series a great advantage in the region. Turkish TV series are also similar to telenovelas in that they also deal mostly with emotions.

How have these figures changed over the past few years?
The Turkish TV series industry has grown from $150 million in 2013 to $350 million last year. But Turkish TV series stand out in terms of quality, as well as their export volume. In 2017, Ay Yapım’s Endless Love became the first Turkish TV series to win an Emmy when it won Best Telenovela at the 45th International Emmys.

More recently, Haluk Bilginer won Best Performance by an Actor at the 47th International Emmys for his performance in the series Persona. Turkish TV series first became popular in the Middle East, the Balkans, Russian-speaking countries and Latin America. Over the past three years, however, there has been a steady increase in exports to Latin American and the Caribbean countries including Venezuela, Brazil, Peru, Paraguay, the Dominican Republic, Argentina, Uruguay and Chile. From 2016 to 2018, exports to Venezuela increased by 572%, followed by the Dominican Republic at 155%, Paraguay at 105%, Peru at 88% and Chile at 78%.

Which TV genres made progress last year?
In recent years, Turkey has exported various TV formats in addition to dramas. For instance, the reality show The Perfect Bride has been sold into 30 countries ranging from Italy to India. Even though these figures are nowhere near those for Turkish drama series, they are an important step in Turkey’s progress as an exporter of TV formats.

What is Turkey’s approach to other genres such as animation?
Animation is a growing trend in Turkey. As of 2017, the global market volume of the animation industry was around $300 billion. Turkey’s share of this market is fairly small; it reached $100 million in 2017. Turkey is gradually becoming an exporter of animated feature films and cartoons. Since 2018, animation studios in Turkey have been signing co-production agreements with international studios and exporting animated content. The animation industry now looks to Turkey due to the low cost of the country’s labor and expertise.

How has SVoD affected Turkish exports?
According to data from the Ministry of Trade and information provided by the industry, every season between 50 and 70 new series air on television channels or streaming platforms in Turkey. Turkey is also one of the top five countries in terms of exporting series via broadcasting and online platforms along with the U.K., U.S., France and Germany. Netflix has shown interest in Turkish TV series and the Turkish market in general. It has acquired many Turkish series and commissioned two original Turkish series.

What would help the exports of Turkish TV content to grow further?
First and foremost, the Turkish TV industry needs to establish its own vision and style within the global industry. There are already important developments on this front. In addition, Turkish TV program exporters should develop original ideas and authentic concepts. The scripts and content of series need to diversify. Improving the industry’s organization, cooperation and expansion capacity will also increase exports. It goes without saying there should be more opportunities for co-production with international companies.
THE WORLD IS WATCHING TURKISH CONTENT
NEW MUSIC TELEVISION SERIES
FOR AN INTERNATIONAL AUDIENCE
English Speaking Western Europe, Asia, South America and the E/U

WORLD CLASS MUSICIANS: THE HIDDEN GEMS OF THE MUSIC WORLD TELL US THE STORIES OF THEIR LIVES ON-STAGE WITH SUPERSTARS

Hosted by Emmy Award winning and International singing sensation HALIE LOREN

LAURENCE JUBER
Sir Paul McCartney & Wings

TONY LINDSAY
Santana & Tower of Power

NIALL McGUINNESS
New World Jazz Project

CARLOS REYES
Played with Gloria Estefan, Willie Nelson & More

DANNY HULL
Doobie Brothers & Journey

CLIFFORD COULTER
Bill Withers & B.B. King

MARTIN GERSCHWITZ
Iron Butterfly & The Animals

JENNA MAMMINA & ROLF STURM
39’s Weezy’s Jazz Performer of the Year

LAZY Lester
Blues Hall of Fame

...and many more!

FULLY CUSTOMIZABLE FOR LENGTH AND CONTENT, WITH MULTILINGUAL HOST

30+ EPISODES COMPLETED, MORE IN FINAL EDIT IN 2 BROADCAST FORMATS, 30 AND 60 MINUTES

WATCH 15 minute teasers at www.PITOIP.com

@ParadiseMusicHour
@ParadiseMusicHI

CONTACT: Clay Reid
530-505-3378
claytonian@sbcglobal.net

@PluggedInTurnedOnParadise
@PITOIP
GOLDEN CAGE
Looking in the mirror

A year after Netflix’s hit Don’t F*ck With Cats was teased at NATPE Miami, Clive Whittingham considers whether the doc’s message about true crime’s popularity potentially feeding narcissistic killing sprees holds water.

Thompson concludes her contribution to the doc by breaking the fourth wall to say: “One of the things that still bothers me and keeps me up at night is whether we were complicit in Luka’s crimes. Maybe I did exactly what Luka wanted. Did we feed his narcissism to the point where he had to go forward? Did we feed the monster, or create it? And you at home watching a whole documentary about Luka Magnotta, are you complicit? Perhaps it’s time we turned off the machine.”

True crime TV has become its own monster to feed in recent times. Discovery’s Investigation Discovery network has become a rare success story in the steadily declining U.S. cable business, while Netflix has led the way in such docs since it dropped Making a Murderer with such a splash in 2015. The whole content business is out there looking for ‘truth is stranger than fiction’ crime content.

Until now, thought pieces on the genre have focused on how you get access, how you avoid being exploitative and sensationalist, how much buy-in and cooperation you need from the people involved to proceed, whether you go ahead if the victim and/or their family would rather you didn’t and so on.

But as we arrive in 2020, Raw’s Netflix doc raises a new question: does the audience’s insatiable appetite for true crime content, and our industry’s willingness to satisfy it, risk feeding the beast in a way nobody would ever want? Will those who kill and commit other crimes for attention and notoriety be spurred on by the thought of one day being the focus of a nice glossy doc series on a streaming platform?

How many knew Luka Magnotta’s name prior to December? And how many after?

This is a new, important and highly contentious point for us to consider here in Miami before we celebrate the success of TV’s latest gravy train too hard.
THE PEOPLE YOU WANT ACCESS TO

WHERE STREAMING EXECUTIVES REVOLUTIONIZE PROGRAMMING OF TOMORROW AND BUILD THE PATH TO MONETIZATION

Your co-pilot in navigating the Streaming Age

LOS ANGELES | JULY 28, 2020
NATPEstreamingplus.com
WORKING TO GROW THE INDUSTRY since 1999

ONE OF THE ONLY INDEPENDENTS TO WORK WITH EVERY AFFILIATE IN THE US & LATIN AMERICA

More than 30 networks have chosen us to be their partner. Congratulations to all of our distributors and network partners for making this industry what it is today.

CONDISTA

www.condista.com