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**DAY 2. Wednesday January 22, 2020**



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**TODAY AT NATPE - All sessions at Fontainebleau Miami Beach**
**FONTAINE**

10.00am-10.30am

**New Breaks: How People View TV with Jack Abernethy**

10.30am-11.15am

**The Tokyo 2020 Olympics: NBCUniversal, Advertisers, and Athletes**

11.15am-11.45am

**Content is La Reina**

11.45am-12.30pm

**Facebook with Jada Pinkett Smith and Gloria, Emily and Lili Estefan**

5.30pm-8.45pm

**Brandon Tartikoff Legacy Awards**

**DAZZLE**

10.30am-11.15am

**The Challenges of Working with Brands**

11.30am-12.30pm

**Crafting & Curating Content for Brands with Pinterest, Roku and Shopify Studios**

2.30pm-3.30pm

**An Afternoon with Vimeo: Gaining & Growing Subscribers with Video**

4.15pm-5.15pm

**Canadian Content Goes Around the World**
**FACET**

2.30pm-3.30pm

**MENA 2020 Regional Overview**

4.00pm-5.00pm

**Reinventing Content! How to Distribute, Engage, Monetize, and Gamify**
**GLIMMER 3/4**

12.00pm-2.00pm

**NATPE 2020 Iris Awards Luncheon**

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2.00pm-2.30pm

**Engaging Consumers with The Weather Channel Technology**

2.30pm-3.00pm

**13Brains: From NATPE to Network**

3.00pm-3.30pm

**Building a Challenger Brand from the Ground Up: The Rise of AEW**

3.30pm-4.00pm

**Branded Content: Advertising's Moonshot?**

4.00pm-4.30pm

**Peacock Takes Flight: A Conversation with NBCUniversal's Laura Molen**

4.30pm-5.15pm

**Branded Storytelling for Digital-First Audiences**
**GLIMMER 1/2**

10.15am-11.15am

**New European Content Opportunities: The UK**

11.30am-12.00pm

**Driving Fandom for Global Next-Gen Audiences**

12.00pm-12.30pm

**Everyone Is Someone: New Voices in Content**

2.10pm-2.55pm

**Content Unbound: A Global Distribution Executive Overview**

3.00pm-3.15pm

**Iris Awards Announcements**

3.15pm-3.45pm

**In Conversation with Perry Sook, President and CEO of Nexstar**

3.45pm-4.30pm

**How Nielsen's Cross-Platform Measurement Fuels Impressions-Based Selling**

4.30pm-5.15pm

**How TV Stations and Syndicators Are Building Digital Content Brands**
**IN THIS EDITION**
**4-10 News**

Reporting from NATPE Miami.

**12 Profile: Kate del Castillo**

The Mexican star talks about her ambitions behind the camera and how Latina actors often still get offered stereotypical roles by Hollywood.


**14 Pavilions: Brazil**

Mary Morita of export body Brazilian Content reveals the increasing importance of IP rights retention to the country's indie producers.

**16-22 Brandon Tartikoff Legacy Awards**

This year's honorees are actress and producer Christine Baranski, ABC Entertainment's Karey Burke, writer-showrunner Courtney A. Kemp, Telemundo Global Studios' Marcos Santana and CNN's Jeff Zucker.

**25 Pavilions: Japan**

Organized by the Broadcast Program Export Association of Japan, the pavilion features Kansai Television, Fuji Television Network, Asahi Broadcasting Corp and RKB Television.

**26 Profile: Soumya Sriraman**

The president of streamer BritBox on providing North American viewers with their content fix.


**28 Profile: Kerim Emrah Turna**

Kanal D International's executive director reveals how the company is evolving to meet international demand for Turkish drama.

**30 Profile: Erika Vogt**

U.S. Hispanic educational broadcaster HITN TV's content director talks strategy.

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Chile's TVN looks to the future.

**34 Iris Awards**

Recognizing quality local programming, the awards honor Matter of Fact With Soledad O'Brien, Debmar-Mercury's Mort Marcus and Ira Bernstein, and Nexstar Broadcasting's Perry Sook.

**38 NATPE in pictures**

From the parties to the panels, our photographers capture all the action here in Miami Beach as it happens.

**42 Backstop: Jonathan Webdale**

Could shortform and interactive content be the next transformative trends?

## NEWS IN BRIEF

**Pinkett Smith joins Estefans at NATPE**

Actor, singer-songwriter, comedian, screenwriter and businesswoman Jada Pinkett Smith will be at NATPE Miami today, joining Gloria, Emily and Lili Estefan for the panel session Red Table Talk & How to Create Conversation & Build Communities with Culturally Relevant Original Content. The session, at 11.45am in Fontaine Ballroom, will focus on hit Emmy-nominated series *Red Table Talk*, developing original and engaging content on Facebook, engaging your audience and creating cultural relevance around timely topics.

**GRB nabs *You Are Here*, *Family Pictures***

L.A.-based producer-distributor GRB Studios has picked up two films and an ancestry-focused format to launch here at NATPE Miami. The movies are *You Are Here* and *All the Little Things We Kill*, both of which come from Hollywood-based Courageous Content. *Family Pictures*, meanwhile, comes from New York-based Chimpanzee Productions. GRB has acquired both the finished tape and formats rights for the latter. All three titles are available for worldwide distribution.

**Wheelhouse hires Wattenberg**

Brent Montgomery's Wheelhouse Group has hired Eric Wattenberg, the former agent and head of alternative TV at CAA, to be its chief content officer. Wattenberg will oversee entertainment across the media, marketing and investment firm, boosting talent partnerships and packaging both long- and short-form TV and digital series. At CAA, he represented screen talent such as Dr. Oz, Neil Patrick Harris and Andy Cohen, as well as Matador Content, Sharp Entertainment and BBC Worldwide Productions.

# A&E aims for four live nights

U.S. cablenet A&E is looking to build on the success of its *Live PD* format by upping its live programming output to four nights a week.

*Live PD*, produced by Big Fish Entertainment, has transformed the channel's fortunes and has grown into three-hour shows on Friday and Saturday evenings.

It has been followed up by the commission of *Live Rescue*, which Paul Buccieri, president of the A+E Networks Group, described as "ER Live" at a fireside chat at NATPE Miami yesterday. The exec said *Live Rescue* was being extended from two hours to three, with ambitions to expand it out to a second night, following the path of *Live PD*.

"That will be nine hours of live programming on A&E each week," Buccieri told delegates. "Can we do four nights of live? It's a clear differentiator for us and we have the talent. We'll have nine hours of live and hopefully move that to 12."

A+E Networks-owned History



Doris Kearns Goodwin and Paul Buccieri

channel, meanwhile, is about to premiere three-part series *Washington* from exec producer Doris Kearns Goodwin, who spoke with Buccieri about the show on Tuesday. A+E is planning to diversify History from its current linear offering, as all of cable battles cord-cutting and declining ad revenues. A three-day live event, HistoryCon, and History Talks with former presidents are in the works.

Buccieri was speaking as A+E

Networks International unveiled deals across Latin America. Brazilian prodco Floresta Produções has picked up the rights to its *UnREAL* format, marking A+E's first scripted format sale in Latin America, while Univision/TVM has acquired more movie titles, continuing A+E's sales of Spanish-language Lifetime telemovies. *Menendez: Blood Brothers* (1x120') and *Cocaine Godmother* (1x120') will air on the channel in 2020.

## Format creators told to take risks

The success of Fox's *The Masked Singer* should not be used as an excuse for program makers to create a glut of mask-themed formats in 2020, NATPE Miami delegates were told yesterday.

Fox's decision to take a risk on the South Korean format was hailed by executives on the What the World is Watching: Global Formats panel, but the praise was accompanied by a warning from ITV Studios' MD of creative networks and Nordics, Mike Beale.

"You have to take your hat off to Fox, it's convinced broadcasters to take a risk," Beale said. "We've spent years rebooting because networks had to take safe bets, but *The Masked Singer* finally went with a batshit-crazy idea and gave it a go.

"We need more buyers to

take those gambles and trust the audience to find the show. I'm hoping we can get true origination in 2020, by the broadcasters and the creatives. We mustn't go down a road of 'masked this' and 'masked that.' We've got to stop that."

Elsewhere, Vasha Wallace, exec VP of global acquisitions and development at Fremantle, tipped non-preachy, socially conscious formats as a big trend for the year ahead.

"A few years ago, it was clothes and sustainable fashion, and we've just had a load of vegan shows. This year, it's going to be climate change - I can already tell from the pitches I'm seeing," she said.

"But it's moved on from 'we're such bad people' into 'how can we change this?'"

## Top Chef renewed in Brazil, Panama

NBCUniversal Formats' Emmy-winning culinary title *Top Chef* is returning to screens in Brazil and Panama, the company has confirmed to NATPE Daily.

The U.S. studio has struck a deal with Sony-backed São Paulo prodco Floresta for a new season of the show for Record TV, reuniting chefs Felipe Bronze and Emmanuel Bassoleil and food journalist Ailin Aleixo. In Panama, Medcom has signed up for a fifth season of *Top Chef* and a second of spin-off *Top Chef Junior*, both for broadcaster Telemetro.

Ana Langenberg, SVP of format sales and production at NBCU Formats, said: "*Top Chef* is a title we continue to push. *Top Chef Brazil* and *Top Chef Panama* are both unique within the *Top Chef* brand."

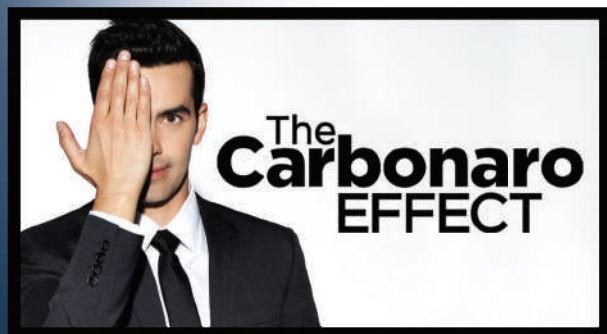




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## NEWS IN BRIEF

## Nippon Lat Am deals

Ecuadorian broadcaster Teleamazonas and Bolivian net Red Uno have picked up dramas *Mother and Woman - My Life For My Children* from Japanese broadcaster Nippon TV. The shows will be dubbed into Spanish for broadcast in Ecuador and Bolivia. The deal marks the first time both series have become available in the Latin American market as finished programs.

## Zee cooks up duo

The co-production arm of India's Zee Entertainment has brought two projects to Miami looking for partnerships. Cooking shows *Culinary Camera Qatar* and *The Spiceman Trails* are being pitched by exec VP of co-productions and development Sunita Uchil who is seeking Lat Am partners.

# Mediapro calls in Doctor

The Mediapro Studio US and Paraiso Pictures are uniting to co-produce a drama series about a cartel kingpin who became a government operative in the wake of 9/11.

Inspired by a true-life story, *El Medico (The Doctor)* is backed by Oscar-nominated producer Michael Nozik (*The Motorcycle Diaries*) and will be directed and exec produced by Assaf Bernstein, the creative behind Netflix thriller *Fauda*.

Mediapro unveiled the project here at NATPE Miami as part of its slate of original programming, alongside clips from new shows such as Arctic thriller *The Head* and prison drama spin-off *Vis a Vis: El Oasis*.

The Imagina-owned Spanish studio also announced that filming will begin in March on *Las Bravas F.C.*, its 8x45' drama set in the world of women's soccer.



Ran Tellem



Alfonso Herrera

based on an idea by Enrique Pérez Vergara and starring Mexican actor Alfonso Herrera, the show is being made with Turner Latin America to air on TNT Mexico.

Ran Tellem, The Mediapro Studio's head of international content, said that although the company plans to produce more than 30 scripted shows this year, it is still trying to operate like "a chain of boutiques."

"Our one true ambition across all of our productions is having the ability to take risks, to do things outside of the ordinary," he said. "When you feel big but you act small, you have the ability to do something really different."

Mediapro is also launching dystopian thriller *To Kill a Queen* in Miami this week. Co-produced with Brazil's Boutique Filmes (3%), the 8x60' drama is inspired by 1950s Brazilian beauty pageants.

## FILMRISE

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## NEWS IN BRIEF

## VIS in Winograd deal

Viacom International Studios (VIS) announced a first-look deal with renowned director and screenwriter Ariel Winograd here at NATPE Miami yesterday. VIS is currently co-producing Winograd's latest film, *El Robo del Siglo* (*The Theft of the Century*), with Argentina's Telefe. VIS is also adapting Turkish drama *Persona* into Spanish-language series *El Asesino del Olvido*.

## Glowstar, Sinapsis, ESB link for format

Endemol Shine Boomdog is teaming with Glowstar Media and Sinapsis Produccion to bring Spanish format *Gente Maravillosa* to buyers in Mexico and the U.S. From Spain's Happy Ending TV, the reality show captures reactions to injustice and discrimination using hidden cameras.

## GoT tops 2019 demand list

HBO fantasy drama *Game of Thrones* (GoT) was the most in-demand TV show in the world in 2019, according to Parrot Analytics, which presented the second annual Global TV Demand Awards here in Miami last night.

As well as winning the overall award at the ceremony, hosted by Carson Kressley, GoT was also named Most In-Demand Drama series. Elsewhere, Netflix sci-fi series *Stranger Things* was the most In-Demand Digital Original and Disney+ series *The Mandalorian* was the Most In-Demand Series Debut.

HBO Max's big-money acquisition of *The Big Bang Theory* looks a little shrewder after the show was named the Most In-Demand Comedy Series in the world, despite finishing its 12-season run on CBS last May.

In unscripted, the BBC's blue-chip wildlife series *Planet Earth II*



Awards host Carson Kressley

won the documentary category, while Comedy Central's *The Daily Show with Trevor Noah* was named Most In-Demand Variety Series and global format hit *The Voice* took the Most In-Demand Reality Series award.

The Global Iconic Demand Award was presented by Meredith Vieira (25 Words or Less) to David Crane and Marta Kauffman, co-creators of *Friends*, in acknowledgment of the sitcom's enduring popularity around the world.

## Tubi, TV Azteca team up in Mexico

AVoD platform Tubi is to launch a Spanish-language version of its app this year via a deal with Mexico's TV Azteca.

Announced at NATPE Miami yesterday by Tubi chief content officer Adam Lewinson, the agreement will see TV Azteca selling ads on Tubi's Mexican service and promoting it to its audience. TV Azteca titles including *MasterChef Mexico*, *Enamorándonos* and *Exatlón Mexico* will be made available free to Tubi customers in Mexico.

Tubi is also teaming with TV manufacturer Hisense and its Vidaa platform, with Hisense becoming Tubi's exclusive connected TV partner in Mexico. The move will see Tubi content preloaded on the Vidaa TV homepage. "Our expansion into Latin America is just beginning," said Tubi CEO Farhad Massoudi.

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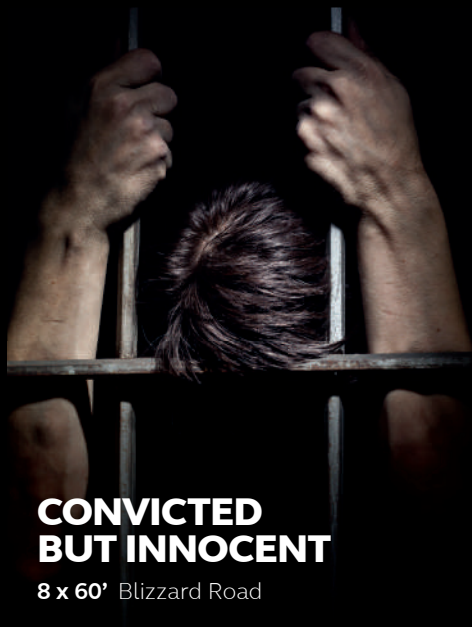
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## NEWS IN BRIEF

**Balkan format deal for Caracol TV**

A Balkan adaptation of Colombian broadcaster Caracol Television's drama *Newly Rich, Newly Poor* has begun airing in Serbia and Montenegro following a deal with local television network 1 PRVA. The adaptation, titled *Igra Sudbine*, debuted this week. The Caracol show has previously been adapted in Mexico and Greece, having garnered an average audience share of 47.3% during its run in Colombia in 2007/08.

**VIS makes pact with Torresblanco**

Viacom International Studios has signed an exclusive first-look deal with award-winning Spanish-American film and TV producer Frida Torresblanco and her production company, Braven Films. Torresblanco has worked with directors such as Alfonso Cuarón and Guillermo del Toro. She produced *The Assassination of Richard Nixon*, *The Dancer Upstairs* and *Pan's Labyrinth*, and is currently developing a slate of films and series with talents such as Rachel Weisz and Ethan Hawke.

**Univision rolls out in Latin America**

Univision and Televisa have allied to bring a Univision-branded TV channel to 17 further territories in Latin America early this year. The 24-hour pay TV channel will be initially distributed across 17 Latin American markets, excluding Brazil. It will be operated by Televisa, which will also handle distribution and ad sales. Univision and Televisa will collaborate on programming and marketing for the channel.

**Vuulr goes global**

Vuulr, an online content marketplace for premium film and TV rights, announced its international roll-out on the first day of NATPE Miami.

# Discovery nets reveal plans

**B**uyers from three Discovery Communications-owned cablenets offered NATPE Miami delegates insight into their factual commissioning strategies for 2020 yesterday, with specific new opportunities teased by Discovery, HGTV and Food Network.

Speaking during the Unscripted track on Tuesday, Sean Boyle, senior VP of development at Discovery, said the factual giant's flagship channel would be getting an injection of humor this year.

Discovery has already greenlit travelogue *Rob Riddle: Global Investigator*, fronted by the marine turned comedian, to premiere in March, and Boyle is looking for shows in a similar vein. "We've heard a lot from the audience that they wish they could laugh more on the channel," he said. "We have talent and characters but we



HGTV's Jane Latman

need to do more on-the-nose comedy. You don't change channels if you're laughing."

Jane Latman, president of HGTV, is also looking at new content areas. The network has traditionally focused on unknown personalities in returnable series, but is now seeking existing talent and celebs to pull in new viewers

after the success of *A Very Brady Renovation* with the former stars of *The Brady Bunch*.

"We still wouldn't do celebrity for celebrity's sake, if it was not authentic," Latman cautioned. "But *Brady* was a huge hit for us, and 40% of the viewers were new to HGTV. It helps to get occasional viewers in and then send them to more stuff. Celebrities are one of our touch points now, if there is an organic way to include them."

Over at Food Network, president Courtney White is eyeing Middle America for new series ideas.

"We're pulling the curtain back on pockets of America that don't usually have cameras on them," White said. "We're meeting people in the food industry, entrepreneurs, in one-stop towns and focusing on the breadth of different challenges they face. Viewers are drawn to real America and characters."

## Lifetime preps doc/movie combo

U.S. cable network Lifetime is preparing a strategy in which it will air two-hour biographical documentaries followed directly by scripted movies covering the same subject.

Bolstered by the success of recent non-fiction efforts such as Emmy-nominated doc *Surviving R. Kelly*, Lifetime has identified an opportunity to create event programming via double bills.

Gena McCarthy, A+E Networks' exec VP and head of unscripted programming for Lifetime and head of programming for FYI, detailed the plan during Tuesday's keynote panel Documentary Leadership.

"We're going to tie these docs into ripped-from-the-headline movies," she said. "Biopics will be a big swing for us." One of the first such subjects to get the treatment will be "a one-two



Gena McCarthy

punch" focused on Wendy Williams, the radio personality turned TV talk show host.

The project "actually started on the unscripted side," prior to the Lifetime movie on Williams' life being unveiled last year, McCarthy said. "We'll have an incredibly honest unscripted two-hour doc, and then the following night we'll have a two-hour movie."

McCarthy added that sister network A&E found success trialing the "one-two" approach with an event built around country music star Garth Brooks last year. The singer's Yankee Stadium concert from 2016 aired on November 26, followed by two-part documentary *Garth Brooks: The Road I'm On* across December 2 and 3.

"There are many more of these to come," McCarthy said.

## Sales for Kew Media

AMC Networks-owned streamer Sundance Now has bought psychological drama series *Cold Call* from Kew Media Distribution for its services in the U.S., Canada, the U.K., Ireland, Australia, New Zealand and Latin America.

Sundance Now has also acquired rights to *Aileen: Life & Death of a Serial Killer*, *Biggie & Tupac*, *Tales of the Grim Sleeper*, *Three Days in June*, *Soufra*, *Princess Diana: A Life After Death*, *Frackman*, *The Thread* and *Trumbo* for the U.S. and Canada. AMC Networks in the U.S., meanwhile, has bought the first four seasons of BBC1 drama *Line of Duty* from Kew Media, while Société Radio-Canada has acquired the fifth season of the police series.

In addition, ViacomCBS Networks Americas has picked up documentary *Margaret Atwood: A Word After a Word After a Word is Power* for Paramount Channel Latin America.



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Mexican star Kate Del Castillo opens up about her ambitions behind the camera and how Latina actors often still get offered stereotypical roles by Hollywood.



By  
**Adam Benzine**

**A**fter nearly three decades working as one of Mexico's best-known actors, Kate Del Castillo last September moved to expand her work as a producer, penning an overall development deal with Endemol Shine Boomdog (ESB).

The deal sees her CholaWood Productions outfit – comprising Del Castillo, industry exec Carmen Cervantes and journalist Jessica Maldonado – partnering with Mexico City-based ESB to produce both scripted and unscripted shows. “When Endemol Shine came up with the idea of joining them, it was a surprise,” Del Castillo recalls, “but I was very happy, because now I have the power of a big company that is actually listening to me and my associates.”

“They were looking for something like us, three women who are Latinas, but who are not here to make Latino shows,” she adds. “We are like the Three Musketeers. We want to create amazing, great, empowered roles and characters for leading women, getting away from stereotypes about Latinas and not objectifying actresses.”

Del Castillo knows first hand the challenges of breaking away from the latter. “It’s changing but it’s been slow,” she says. “Twenty years later and I still get offered stereotypical roles. The way Latinas have to be sexy or funny, or they’re maids or prostitutes, or gang members. I’m not saying those kinds of roles have to disappear, I’m just saying we can do much better.”

As for the kinds of projects she hopes to produce from the ESB pact, Del Castillo says she and her team are casting the net wide. “We have scripted, unscripted, TV shows, limited series... We even have feature films in development,” she says, adding that there could be opportunities for brand tie-ins, such as with her own Honor del Castillo tequila brand.

“We could dig into where that tequila comes from, for example, in a great and funny way, going around the world,” she explains. Another project in development would see



Kate Del Castillo in  
*La Reina del Sur*

# The Queen of Mexico

Maldonado going undercover in places such as Afghanistan or Sinaloa.

On the acting front, meanwhile, Del Castillo most recently starred as the lead villain in *Bad Boys for Life*, the latest installment in Michael Bay’s Will Smith and Martin Lawrence action franchise, released earlier this month.

“I’ve done a bunch of American indie movies, which I love,” Del Castillo says, “but I wanted to do a big Hollywood movie. My role

“

**We want to create amazing, great, empowered roles for leading women, getting away from stereotypes about Latinas.**

”

## Kate Del Castillo

– and I’m going to be a little honest with you – is a role they’ve done so many times. But I wanted to do it because I wanted to have fun with Will and Martin. So for me, as an actress, it was not a new thing. But it was a lot of fun.”

Prior to *Bad Boys for Life*, Del Castillo was best-known for starring as Teresa Mendoza in popular Spanish-language drama *La Reina del Sur*. The show’s first season, adapted from the book by Arturo Pérez-Reverte and produced by Telemundo, Antena 3 and RTI Producciones, premiered in 2011. And after

an eight-year gap, the show’s second season, co-produced by Telemundo Global Studios and Netflix, launched on the streaming platform last April. “In the first season we were poor and in the second we were rich,” she laughs. “You can see the huge difference in production values... it’s humongous.”

She opted to return to the role of Mendoza, a bereaved victim turned cartel boss, because of the complexity of her character. “She’s so flawed,” she explains. “She curses all the time, she smokes, she’s a drunk, she sleeps with married men... she’s terrible! But she’s still a victim, and she is a woman who loves as a woman. She’s protective. That’s a very attractive character for an actress.”

Del Castillo adds she is open to doing a third season, as long as it does not take another eight years. “I would be too old and it would be so bad, I won’t be able to run in heels and kill people,” she says. “If we do the third part, it has to be soon.”

“It’s not official yet, but we’re talking to Arturo because he has to write it, or at least do the entire structure of the story. If not, then I wouldn’t be interested. And they must not lose the heart, because although we had no money in the first season, it had a lot of heart.”

**SAVE THE DATE:** Kate Del Castillo will join Endemol Shine North America CEO Cris Abrego on the Content is La Reina panel today at 11.15am in Fontaine Ballroom.



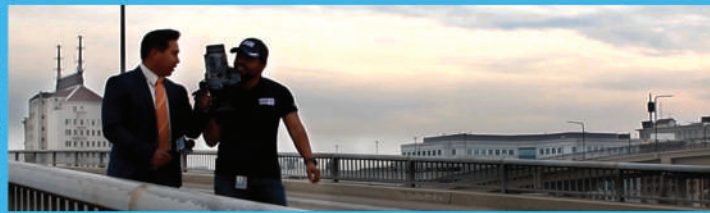
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# Indie essentials

Mary Morita of export body Brazilian Content reveals the retention of IP rights is becoming increasingly important to the country's indie producers.



By  
**Inigo Alexander**



Brazilian Content, the audiovisual export program from trade body Brazil Independent Audiovisual, is here at NATPE Miami on a mission.

Its delegation represents 12 independent production companies hoping to boost the country's indie content on the international market. At the helm is executive manager Mary Morita, who believes Brazilian Content can be "the bridge between the Brazilian and the international markets."

As she sees it, the time is right for the country's indies to move to the fore and that the wave of new SVoD services has provided them with opportunities previously out of reach. "One of the things that changed the panorama for original content was when Netflix and the other digital platforms started producing originals in Brazil. Before, we didn't have as much of a window, especially for drama series," she says.

She says this has allowed content producers in the country to move past tired telenovela stereotypes and prove Brazilian drama can pack a punch. Morita cites Netflix dramas *3%* and *Brotherhood* as examples of such successes.

"Since 2011, when different types of Brazilian content started traveling, people started to see that there was a difference between telenovelas and our dramas," Morita says. "Now we have the opportunity to show more Brazilian drama, not only telenovelas."

Despite the grip that national media conglomerate Globo has on the local market, she believes it can coexist with smaller producers. Morita credits Globo with paving the way for local drama and indie producers, and sees its presence as beneficial. "It's

actually a great opportunity because Globo produces a lot of content but relies on the ideas of independent producers," she says.

Morita is not concerned that the media giant may be stifling the national market and explains that agreements between Globo and local indies are in place to allow the latter to make use of Globo's audience and services.

"They have a business model where series are produced by the independent producer, broadcast on one of the pay TV channels at Globosat, and then go exclusively to SVoD service Globoplay," she says. "This is good for the independent producers because they can have their ideas shown globally. This will change the next step for drama production in Brazil."

This next stage will take indies into the complicated field of rights retention – a precarious one for any indie. "The next step will be to keep the IP rights among Brazilian independents when producing for OTT platforms, because right now they sell their ideas to platforms and become simply service providers," she points out.

"It's harder when negotiating with the OTT platforms. The power of negotiation is usually on the other side because the amount that they're going to invest in the content is quite big. But what we see more of now is that when indies sell their project, they always try to secure rights."

The boom in the Brazilian indie market was brought about by new regulations imposed

on the TV industry in 2011, which required pay channels to show a minimum of three-and-a-half hours of local content each week. Can similar rules now be expected to affect streamers in Brazil?

"That's one of the biggest discussions we have in the market: if they're going to tax the OTT platforms and if they'll have quotas. That's on the table but nobody knows exactly what's going to happen," says Morita.

Brazilian Content is keeping a close eye on developments to ensure the potential damage to indies is kept to a minimum, she says. However, she believes "there is no winning side" in the argument.

Morita claims this uncertainty about SVoD regulations has had an impact on the availability of soft funding and identifies this as "one of the main problems" indies are facing in Brazil, adding they are "very reliant on public funding."

"Producers are trying to figure out new business models, looking to attach brands to their content in order to start producing and

finding partners. They are looking more at the international market now because they know that there is more opportunity to find partners and investors abroad than to secure funds here in Brazil," she says.

Nevertheless, Morita is not letting obstacles impede Brazilian Content's progress and remains hopeful about the coming 12 months. "It's going to be a little bit slower in the beginning of the year, but we're going to recover the pace," she concludes.



Mary Morita



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# Continuing

This year's Brandon Tartikoff Legacy Awards are being picked up by actress and producer Christine Baranski, Karey Burke of ABC Entertainment, writer and producer Courtney A. Kemp, Marcos Santana of Telemundo Global Studios and WarnerMedia's Jeff Zucker.

## Christine Baranski

Christine Baranski has become a heroine for our times as litigator Diane Lockhart in CBS drama *The Good Wife* and CBS All Access spin-off *The Good Fight*, a 10-year role that culminates in a Brandon Tartikoff Legacy Award in Miami today.

But for all of the actor's many triumphs on stage, the big screen and television, it's a role that she didn't play that has created intrigue and a cautionary tale about not believing everything you read on the internet.

Where exactly her career began has become the source of some conjecture and urban legend. For some time online bios of Baranski erroneously stated she'd been a child star in ABC hit *The Brady Bunch*, but she recently sought to set that record straight on *The Feisty Side of Fifty* podcast.

"I was never on *The Brady Bunch*. People Google my name and that comes up. We tried to get it off Google," Baranski said. "I was never a child actor. I started acting in high school and then I went to drama school.

"It is a little girl who looks remarkably like she could be me. But I was never, never on *The Brady Bunch*. I wish I could shout it from the rooftops. The first real TV show I was on was *Cybill*. And I was in my 40s when I did that."

*Cybill* ran from 1995 to 1998 on CBS but Baranski had an extensive acting career on stage and in film prior to that.

Born in Buffalo of Polish descent, she made her off-Broadway debut in *Coming Attractions* in 1980 and then her first Broadway

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**The culture is embracing women like Diane Lockhart, who've been around for a long time, have decades of experience, can go toe-to-toe with the men, and they're wielding power or demanding power.**

”

appearance later that same year in *Hide & Seek*. She won a Tony award in 1984 for her role in Tom Stoppard's *The Real Thing* and her other Broadway credits include: *Hurlyburly*, *The House of Blue Leaves*, *Rumors* (for which she won her second Tony), *Regrets Only*, *Nick & Nora* and the Encores! concert staging of *Follies*.

She left Broadway in 1991, but returned in 2008 as Berthe in the revival of *Boeing-Boeing*.

Baranski moved into film with *9½ Weeks* and then *Legal Eagles* in 1986 and is known for her performances as Connie Chasseur in *The Ref* (1994), Katherine Archer in *The Birdcage* (1996), Martha May Whovier in *How the Grinch Stole Christmas* (2000) and Mary Sunshine in *Chicago* (2002). She

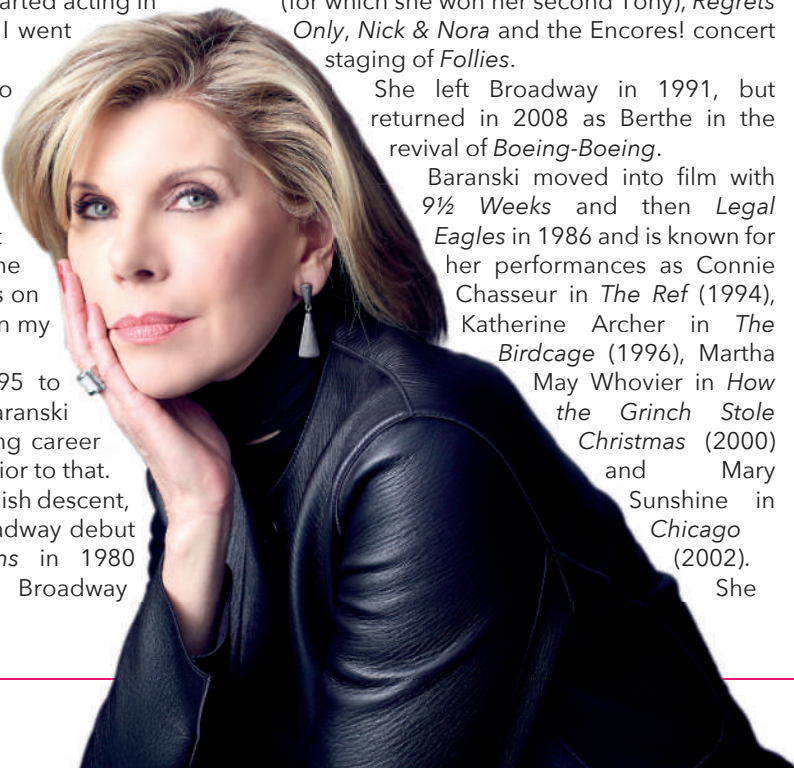
received further recognition for her role as Tanya Chesham-Leigh in the hit musical film *Mamma Mia!* (2008) and its sequel, *Mamma Mia! Here We Go Again* (2018).

Her television roles have included *3rd Rock From The Sun*, *Welcome to New York* and *Ghost Whisperer*. She was also Emmy-nominated for a guest spot in long-running NBC sitcom *Frasier* as a tough-talking, mean-spirited radio psychiatrist called Dr. Nora, though you've probably seen it less than other episodes of the much-repeated show. When distributor Paramount suffered a backlash for handing a daytime talkshow to Dr. Laura Schlessinger in 2000, it pulled the Dr. Nora episode that satirized her from syndication.

Her stint as Dr. Beverly Hofstadter in the hit CBS laffer *The Big Bang Theory* brought her a further Emmy nomination, and the character - a dispassionate psychiatrist and neuroscientist and mother of one of the protagonists - was so popular with viewers she returned in the third season and appeared in 16 episodes in total.

But it's her 10-year stint as Lockhart in *The Good Wife* that has really propelled her into the mainstream and sees her honored in Miami this week. The financial scam central to the show's plot led to Baranski's character taking the main role in the spin-off series, something she told *The Los Angeles Times* she believes makes the character a modern day heroine.

"It just so happens that Diane has moved into position as the lead on the show just as the culture is embracing women like Diane Lockhart, who've been around for a long time, have decades of experience, can go toe-to-toe with the men, and they're wielding power or they're demanding power. It's a great moment for Diane Lockhart to be out in the culture," she said.





# the legacy

## Karey Burke

During her first year as president of ABC Entertainment, Karey Burke has scored some significant successes for the Disney-owned broadcast network. In the process, she has shown the value of, as she puts it, "leaning into what broadcast television does best."

Perhaps most notable among Burke's moves has been the creation of a year-round line-up of live and event tentpole shows. The strategy has taken in longtime ABC franchises like *The Bachelor*, specials like the Oscars and new projects like *The Little Mermaid Live!* and *Live in Front of a Studio Audience*. The first edition of the latter franchise, comprising performances of previous Legacy honoree Norman Lear's sitcoms *All in the Family* and *The Jeffersons*, won the Emmy for live variety special and reached 23.5 million viewers with its initial and encore airings.

With broadcast networks now competing with streamers and high-end cable channels, "one of those things that differentiates us is our ability to do big events and live storytelling," says Burke.

Summer programming has been another focus. By expanding its *Summer Fun & Games* line-up of game shows to a new night in 2019, ABC became the summer's number one network for the first time in 24 years. "We really dominated the competition by having all-original programming throughout the summer," Burke reports. "We also had more episodes and stronger creative on our longtime franchises like *The Bachelorette* and *Bachelor in Paradise*."

Burke has also made female-forward programming a priority, looking to recapture ABC's position as the top broadcast network among women with new scripted series such as *Stumptown* and *Emergence*. "That doesn't just mean having female leads," Burke says. "We want female-appealing shows that also appeal to men."

In development, meanwhile, Burke's goal has been to "make ABC the best place to work in television. We've been working hard to turn around the perception of what it's like to develop a broadcast



“

It's a good time to be a creator or a showrunner, and it's critical that we attract and retain not just this generation of creators and showrunners but the next as well.

”

show - to back away from micro-managing our creators."

These shifts - as well as the back-end financial participation model that distinguishes broadcast networks from most streaming services - should also help ABC compete with streamers in the "absolute war for talent," Burke suggests. "It's a good time to be a creator or a showrunner, and it's critical that we attract and retain not just this generation of creators and showrunners but the next as well."

The backdrop to Burke's first year at ABC has, of course, been parent Disney's entry into the streaming wars and its absorption of most of the TV and film assets - though not the Fox network - of 21st Century Fox.

Some ABC content will ultimately appear on Disney+ but Burke insists the service's existence has not made owning network shows any more of a priority than it was before. "My number one job is to make ABC the number one network," she says,

"and while my goal is to own as much of that content as I can, I need to buy the best shows from wherever they come."

However, the deal has made 20th Century Fox TV, which Burke ranks as "television's best studio," one of the three production units under the Disney TV Studios banner, the others being ABC Studios and Fox 21 TV Studios. "Having that as our home team is game changing," she says.

Another factor in Burke's success might be the time she spent at NBC during the tenure of the late Brandon Tartikoff. Before joining ABC from sister cablenet Freeform and doing stints with several production companies, Burke began her TV career as an intern at NBC, where Tartikoff was president of the entertainment division from 1980 to 1991.

Burke recalls of Tartikoff: "I was lucky enough to work in an office that he considered his creative playground, and he would come down and sit with the executives there and brainstorm ideas."

Before long, Burke became a junior drama development exec working with Tartikoff, and then a current drama exec overseeing some network shows - such as *LA Law* and *Quantum Leap* - that Tartikoff had championed.

By 1999, Burke had risen to senior VP of primetime series at NBC. What she remembers most about Tartikoff is that "he just loved television, at its broadest and most commercial and at its highest quality. And that is not something that every network or studio executive has in their DNA."





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NATPE Daily 2020 . Day 2 . January 22



## Courtney A. Kemp

With the final season of Starz hit *Power* on television screens this month and four spin-off shows on the way, writer-showrunner Courtney A. Kemp has become one of the most important voices in TV drama.

But it was actually in the world of comedy, writing for Fox sitcom *The Bernie Mac Show*, where Kemp got her TV break some 16 years ago. Having worked as a journalist for magazines such as *GQ*, she found herself switching coasts at the age of 26 to chase the Hollywood dream.

"Starting on *Bernie Mac* was a whole new world," Kemp recalls. "It was a huge difference. I'd been a New Yorker, I moved to California, I was driving every day and I was late starting that year; I didn't come in with everybody else. So I definitely felt alienated and a little confused. It was hard to get adjusted at first to how writers' rooms work, especially in comedy."

Kemp was eventually fired from the show, which ended up being "the best thing that ever happened to me," she says. "I was not a good comedy writer; I'm not funny in that way. I needed to be in drama. The comedy just got me into the room, but the drama is what sustained me."

Indeed, Kemp's talent for dramatic screenwriting quickly became apparent, leading her to write for ABC's legal dramedy *Eli Stone*, Fox's legal drama *Justice* and The CW's sci-fi police procedural *Beauty & the Beast*, before breaking out with her writing for CBS political drama *The Good Wife*.

It was her success there that led to the 2013 green light for her first pitched series, the 50 Cent-backed *Power*.

Launched in 2014, it follows a ruthless drug dealer attempting to leave the criminal underworld and it grew to become one of Starz's top-rated series.

Having now worked across both broadcast and cable, Kemp insists that writing for the former is by far the harder task. "You can't use profanity, you can't really show sexuality, you can't really show violence," she explains. "The things that really pull the human audience to want to watch more, they're right there for the taking in cable."

“

**When I was coming up it was very much like I was the only black person in the room a lot of times, or I could be the only woman. So that has changed a lot for the better.**

”

She is quick to credit multiple mentors who have helped support and boost her to the position she finds herself in today, including Greg Berlanti and Yvette Lee Bowser, as well as Robert and Michelle King.

She also tips her hat to the late Brandon Tartikoff. He was "one of the most inspiring figures in modern television history," she says, adding that he commissioned programs both "diverse in thought and diverse in approach."

"I sincerely respect and appreciate that kind of faith and support for creative voices that are diverse and interesting," she says. "I don't know whether that's shown up again really since he was alive."

Indeed, while she has seen the industry change a considerable amount over the past decade and a half, in other ways it has remained much the same.

"The biggest change in the industry for me is definitely how the issues of inclusivity and diversity have come to the forefront," Kemp says. "People are now actually paying some attention. When I was coming up it was very much like I was the only black person in the room a lot of times, or I could be the only woman. So that has changed a lot for the better."

"But the people who were in power back when I was coming up in the business are still in power. Almost none of those people have retired. A few people have been forced out by #MeToo, but other than that it's the same. So you're still fighting the same battles, even if people want you in the room now."

Looking to the future, Kemp is developing *Dirty Thirty*, a cop drama co-production from HBO and Lionsgate, and *The Ones We Choose*, a drama adaptation of Julie Clark's debut novel, exploring the consequences of the science of modern fertility, also with HBO. This is in addition to launching the aforementioned *Power* spin-offs, which will include the Mary J. Blige-starring *Power Book II: Ghost* and the post-episode discussion show *Power Confidential*.

And as if that wasn't enough, she's also mulling - after all these years - a return to writing comedy. A sign, perhaps, of her growing confidence?

"Well, I'm confused by any writer who says they feel confident," she laughs. "I do feel more comfortable in drama, but I have a strong interest in returning to comedy. I just have to get these spin-offs launched first."







The poster features a large, close-up image of a man and a woman in the upper half. The man, on the right, has a beard and intense gaze. The woman, on the left, has long, wavy brown hair and a somber expression. Below them, a smaller group of six characters stands against a backdrop of a historic city built on a hillside. The overall color palette is warm, with golden and brown tones.

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## Marcos Santana

If you have an SVoD subscription or two, the chances are you've enjoyed a non-English-language series recently. Shows like Germany's *Dark*, Nordic noir *The Bridge* and Netflix hit *Narcos* have accustomed viewers to subtitles and the sound of a foreign tongue.

Hispanic content is capitalizing on this explosion of non-English content, and few people know this better than Marcos Santana, president of NBCUniversal (NBCU)'s Telemundo Global Studios.

"Hispanic content has never had the relevance it has today," states Santana. "There is a bigger demand for Spanish-language content because it has broken barriers that it hadn't previously been able to.

"This demand has increased considerably, not only because of the emergence of new platforms and more ways to watch content, but because Hispanic content has become more sophisticated over the past 10 years," says the Venezuelan exec.

Santana acknowledges that telenovelas initially put in the hard yards to get Hispanic content to travel but points out the market has since had to adapt. "Hispanic content had its golden age with telenovelas in the 1990s and 2000s, with a large drop after that. Telenovelas started losing ground internationally and production quality stalled until new competitors entered the market," he says.

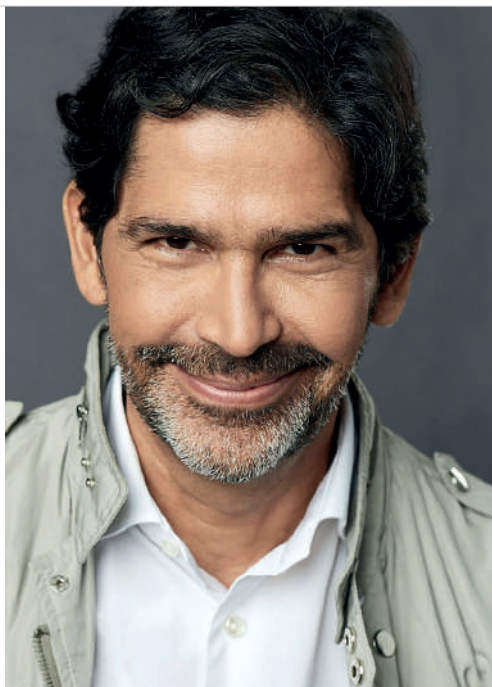
These new competitors were, of course, the OTT platforms. Santana feels they are a welcome presence as he believes they have played a big part in reviving Hispanic content.

"OTT platforms have undoubtedly been the triggers of this change as they broke into the regional markets and generated greater competition," Santana says. "We reacted by setting up Telemundo International Studios [TIS] five years ago to produce premium series, as we saw the future was heading towards shorter, more elaborate series."

The former chief of Tepuy International says the creation of TIS, specifically dedicated to shorter series, represented a big shift for Telemundo as it switched its focus to 13-episode series.

"What we have done is create a separate studio to our one creating telenovelas and superseries, with a whole new personnel to focus on shortform," he says.

"We had never been involved in the production of shortform so we shifted the development process. We spend about 18



months developing and writing the projects, which have a much more robust budget and have a different shooting process."

He highlights the need for the creation of TIS as Telemundo's viewership consists of an estimated 60 million Latinx viewers of 19 nationalities. Additionally, he claims no other Lat Am company has been able to set up such a studio, which is already producing hits like Netflix series *El Recluso* (*The Inmate*), *El Marginal* (*The Marginal*) and returning series *Falsa Identidad* (*False Identity*) and *Enemigo Intimo* (*Intimate Enemy*).

"OTT platforms produce for specific niches, whereas we don't. We have to produce content that's universal, equally attractive to men, women, youth and a number of nationalities," Santana says.

Besides producing original content for Netflix, Telemundo's content will also feature heavily on NBCU's upcoming SVoD service, Peacock, which launches in April. Santana says Peacock will amass over 3,000 hours of Hispanic content, including upcoming original series *Armas de Mujer*, *Preso No. 1* (*Prisoner Number 1*) and *100 Días Para Enamorarse* (*100 Days to Fall in Love*).

In order to remain competitive, Telemundo acquired Argentinian production company Underground Producciones last August to bolster its growth and premium content production for primetime and digital platforms.

However, Santana dismisses plans for any possible Spanish-language streaming service or further prodco acquisitions, stating he is "very happy" with the Underground deal.

“

Hispanic content has never had the relevance it has today. There is a bigger demand for Spanish-language content because it has broken barriers that it hadn't previously been able to.

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Santana is a veteran of the circuit, entering his third decade in the industry this year. Today at NATPE Miami he is picking up the Brandon Tartikoff Legacy Award and expresses his "profound admiration" for the late NBC executive.

"I never imagined I'd receive this recognition. When I was told about it I even thought it was a joke!" he confesses. "I'm receiving this award not individually but on behalf of the community of Latin American creatives and producers, because I believe this is recognition for the whole community."



Enemigo Intimo

**SAVE THE DATE:** Catch the In Conversation With Marcos Santana session on Thursday at 9.30am in Fontaine Ballroom.



## Jeff Zucker

Many in the media industry were caught by surprise when Jeff Zucker left his role as head of NBCUniversal (NBCU) in 2013 to take the helm at CNN. After all, running a U.S. news network is a world apart from running a conglomerate like NBCU.

But for Zucker himself, the move made perfect sense. "News was always my first love," he reflects. "CNN was an incredibly important, global brand, but one that needed a serious polish. It was big and a little bit broken, but still really important. And the opportunity to come in and try to help was very appealing to me."

Now serving as both President of CNN Worldwide and Chairman of WarnerMedia News and Sports, Zucker has spent the past seven years working to broaden and diversify the CNN offering, stretching the brand beyond its flagship linear TV presence.

One of the key early decisions was to expand the network to include blue-chip documentaries and personality-led docuseries. From its first major feature doc, *Blackfish*, to films such as *The Hunting Ground*, *Our Nixon*, *Dinosaur 13* and *Three Identical Strangers*, the company has found critical acclaim - and with it, a boost in non-news ratings.

CNN secured its first Oscar nomination in 2019 for feature doc *RBG*, about Supreme Court Justice Ruth Bader Ginsburg, and earned a BAFTA nomination for archival-based feature doc *Apollo 11*.

"There were a lot of doubters when we first began that," Zucker recalls, "but our theory was that we didn't want to be beholden to the uncertainty of the news cycle."

Beyond docs, CNN's unscripted expansion also includes docuseries, such as *This is Life with Lisa Ling* and W. Kamau Bell's *United Shades of America*.

"The audience is very interested in historical programming, informational programming, travel programming that is smart and teaches them something... whether that's about moments in history or popular culture, or places in the world," he explains, "as long as they leave a little bit smarter and more informed, those are the kind of programs that work."

To that end, and with great sadness across the world, the network lost one of its most important stars in 2018, following the death of revered chef, author and travel host Anthony Bourdain. The *Parts Unknown* star's passing has left a yet-to-be-filled gap in the CNN line-up.

"If it was possible to just replace that show, everybody else would have found their

CNN feature  
doc *Apollo 11*



Anthony Bourdain," Zucker says. "He was a big part of our success, and the hole that he has left us is obviously significant. We are looking for new storytellers in the travel space and food, but not trying to replace Anthony Bourdain one-for-one. It's not possible."

On the news front, meanwhile, it has been no secret that, as a linear U.S. TV channel, CNN has lagged with its Nielsen ratings, falling behind competitors such as MSNBC and

Building on the move into non-fiction films and series, the CNN boss says "a late-night show is something we've always been interested in," as is the idea of a talk show. But the question is really "how do you make them work?" he mulls.

Finally, reflecting on the late Brandon Tartikoff, the CNN chief has only fond memories. "He was always incredibly kind to me," Zucker says. "I had positions of leadership at a very young age and he had had that good fortune too."

"He reached out to encourage me and support me, and was always very generous with his time. I'll always be grateful for that."

**“I feel very proud of the performance on the news side. More people get their news and information from CNN’s brands than any other news brand in the world.”**

Fox News. But Zucker is unfazed, preferring instead to look at the overall picture of CNN's performance, including its digital brands and international channels.

"I feel very proud of the performance on the news side," he says. "More people get their news and information from CNN's brands than any other news brand in the world. We're a truly global news network and there are only two truly global news networks. Our digital products are the most used, most consumed and most viewed digital products in the world, and more people get their news from CNN digital properties than the other digital properties in the world."

Looking to 2020 and beyond, Zucker identifies potential areas for expansion.





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# Eastern promises

The Japan pavilion, organized by the Broadcast Program Export Association of Japan, features four broadcasters offering diverse programs and opportunities to NATPE Miami delegates.

## Kansai Television, Osaka

The NATPE mission for Kansai TV this week is to develop scripted and unscripted formats sales based on its dramas including *He Who Can't Marry* and *My Beautiful Neighbor* as well as quiz series *Identify This!*. Latin American sales of completed comedy series like *Time Taxi*, which already have Spanish subtitles, are also high on the agenda.

"Since 2017, we feel that the breadth of our international business has been steadily expanding. Sales are growing and we are expecting record sales this year," says Kazuhiro Sato, global sales manager at Kansai TV.

"Several of our drama titles, such as *Crisis* and *Time Taxi*, have been licensed to broadcasters and OTT platforms in North America, and we are in discussions with U.S. producers over drama remakes. Kansai TV produces more than 10 dramas a year and its primetime drama is usually highly acclaimed in Japan and overseas. The growth in demand for remakes is a big opportunity.

"Asia is still a big market for us. Also, the Middle East is one of the growth markets. This year, we're trying to expand our business in North and South America."

## Fuji Television Network, Tokyo

One of the four main national broadcasters in Japan, Fuji has two priorities for NATPE, says Takayuki Hayakawa, VP of worldwide production and business development.

"Firstly, to strengthen the presence of our non-scripted and scripted formats in North America, while developing new business opportunities in Central and South America," he says. "Secondly, to find opportunities to co-develop global content."

On the formats front, the company's slate is headed by outdoor challenge show *Drone vs Human*. Described as "a thrilling game show where humans face rapidly evolving drones," the futuristic format pits humans against AI.

Fuji TV is already active in the international format sector, with its titles *Run For Money*, *Showdown of the Unbeatables* and *Train Man* traveling to countries around the globe.

## Asahi Broadcasting Corp, Osaka

Asahi Broadcasting Corporation (ABC) is

at NATPE Miami with a slate of new shows topped by unscripted formats *In the Middle of Nowhere* (20x60') and *Detective! Knight Scoop* (26x60'), as well as suspense drama *Re: Follower* (10x30').

In addition to shopping completed titles, "ABC Japan is also proactively pursuing co-productions and we look forward to discussing potential opportunities," says ABC Japan sales executive Shoko Yoneda. She also points to the animé on the slate, such as animations *Panpaka Pants* (left) and *Eagle Talon* from Tokyo-based animation studio DLE, which was acquired by ABC last year.

"Driven by our motto 'Be Creative,' we produce high-quality and unique content across the drama, entertainment, travelogue and documentary genres," adds Yoneda. ABC Japan has already seen international success with its format *Who Is the Real Celebrity*, recently picked up for distribution by NBCUniversal International Formats.

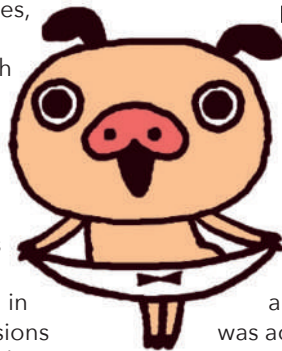
## RKB Mainichi Broadcasting Corp, Fukuoka

Local Fukuoka broadcaster RKB has a track record of joining forces with Asian partners to co-produce entertainment and drama.

In 2018, it completed travel series *Paddy & Dan's Bucket List - Kyushu, Japan* (14x30'), a three-way co-production with UK firm Killion Films and Travelxp of India, as well as the Kyushu Tourism Promotion Association.

That show, which sees British TV stars Paddy Doherty (*Big Brother*) and Daniel Coll (*Emmerdale*) traveling Japan to experience its culture, began airing in 20 countries in Europe and Asia this month and tops the company's program slate here at NATPE.

"Looking ahead, our eyes are set on establishing a similar business in the U.S.," says Yuriko Kinoshita, assistant manager of the Asian department at RKB. "We believe finding a partner with renowned expertise in creating travel and food shows would lead to business opportunities that would be lucrative for both parties."



Above: Kansai Television dramas *Crisis* (top) and *Time Taxi*. Below: Asahi's Shoko Yoneda (left) and RKB Mainichi's Yuriko Kinoshita





The Bletchley Circle:  
San Francisco

# True Brit



By  
**Nico Franks**

Featuring everything from costume dramas to gardening shows, streamer BritBox is providing North American viewers with their fix of content from across the pond.

**E**ver seen a little show called *Game of Thrones*? If so, you'll find plenty of familiar faces on BritBox, the North American streaming service from BBC Studios (BBCS), the subsidiary of U.K. pubcaster the BBC, and ITV, the country's biggest commercial broadcaster.

The casting directors on *GoT* were clearly fond of British acting talent, meaning rarely an episode went by without someone from across the pond popping up. In fact, so many Brit actors found their way into Westeros that the marketing team at BritBox spied a marketing opportunity.

They created a spoiler-tastic video featuring a host of big names who ultimately met grisly ends in HBO's smash hit fantasy drama but who can be found alive and well on a host of British shows available on BritBox, which has the largest collection of scripted and unscripted British TV in the U.S.

Soumya Sriraman, president of the service, is a big fan of the clip and says it perfectly illustrates not only the strong pedigree of acting talent hosted on BritBox but also the depth of its library.

She describes BritBox as a "mass niche service" where subscribers can find stars they know, stars they will know soon and one-of-a-kind originals, alongside a library of classic and current entertainment, to offer an "unapologetically British experience."

BritBox debuted its first original series, *The Bletchley Circle: San Francisco* (8x60'), in 2018 and the show demonstrates how it's not just producers and distributors from Blighty, or programs set in the U.K., that can work for BritBox.

A British/Canadian co-production that aired on ITV in the U.K. and CityTV in Canada,

it was produced by Vancouver-based Omnifilm Entertainment and ITV-owned World Productions, with Kew Media Group handling distribution.

Sriraman says despite its stateside setting the show has "British DNA" and comes with the requisite feeling of authorship that the BritBox team looks for in its originals. "We're big believers that this is what makes British



television tick. But it doesn't necessarily come from one place," she says.

Indeed, international co-productions have been the main route to originals for BritBox so far in North America, with the service - which expanded into the U.K. towards the end of 2019 - collaborating with a trio of European broadcasters (BBC1, France 2 and ZDFneo) on daytime drama *The Mallorca Files*. The show, produced by Cosmopolitan Pictures

and Clerkenwell Films, debuted in November and is distributed by BBCS.

Of course, BritBox isn't the only streamer to realize that U.K. content is popular overseas and Netflix and Amazon have been avid buyers of shows with a British accent for years. However, in what some in the industry have dubbed 'Nexit,' distributors that now have connections to streamers of their own have begun pulling programming from the streamer in order to feed their own services.

"The fact is we are proud some of these shows are back home from the 'N' place," says Sriraman, evidently happy to get her hands back on some of the U.K.'s biggest shows.

New York-based BritBox has a team in the U.S. that can co-develop with a producer, adds Sriraman, who describes the service's core audience as women aged 45 and over.

"It's not our sole audience but it's the one that's most distinct," says Sriraman, who was executive VP of franchise and digital enterprises at BBCS in North America prior to joining BritBox before its U.S. launch in 2017.

A popular genre of programming on BritBox is dramedies, which Sriraman says manage not to be as "all consuming" as heavy dramas while traveling better than some British comedies have in the past.

The likes of BBC2's *Mum*, a family comedy centering on a widow in her early 60s, and BBC4's *There She Goes*, which revolves around a young girl with severe learning disabilities, have hit the "sweet spot" of content Sriraman says goes down well with subscribers to the \$6.99 per month service.

So, find yourself a dramedy with some British *GoT* alumni attached and who knows, you might just have the next BritBox original series on your hands.

**SAVE THE DATE:** Hear more from Soumya Sriraman in the New European Content Opportunities: The U.K. panel session this morning at 10.15am in Glimmer 1/2.





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Kanal D International's Kerim Emrah Turna reveals how the company is evolving to meet international demand for Turkish drama and talks about his strategy for 2020.



By  
**Karolina Kaminska**

# Riding the wave

Turkish drama has become something of a global phenomenon in recent years, helping Turkey to become the world's fastest growing exporter of TV series with shows like *The Magnificent Century*, *Endless Love* and *Fatmagül*.

Kanal D International, the distribution arm of Turkish broadcaster Kanal D, has been at the forefront of this trend and has provided Turkish content to more than 154 countries across Europe, the Americas, Africa, Asia and MENA over the past 15 years. The group's catalog includes around 5,000 hours of library content and 150,000 licensed hours. According to executive director Kerim Emrah Turna, the company's first global success story was 2007 melodrama *Gümüş*, which became a big hit in MENA and Eastern Europe.

But while some countries are yet to jump on the Turkish drama bandwagon, Turna says international demand continues to grow as more countries get on board. Spain, for example, joined the party recently after Atresmedia's female-focused net Nova had a hit with Kanal D series *Fatmagül* last year.

"Our penetration in all regions continues to grow. Turkish content has been discovered lately in Western Europe via Spain and we believe more and more countries will follow Spain's example in the near future," he says.

Helping the genre to achieve further global success is the influx of streaming platforms, which Turna says are increasingly demanding original content while providing Turkish program producers with an opportunity to trial their content in different countries.

"The global and local streaming platforms have discovered Turkish drama and currently the demand comes with a growing appetite for exclusive and original content," the exec says. "OTTs can be an additional window in order to monetize our content and, in new markets, can help us test content and get a better understanding of local viewers' habits."

Historically, Latin America has been the biggest foreign market for Turkish drama



**SAVE THE DATE:** Hear more from Kanal D's Kerim Emrah Turna in the Content Unbound: A Global Distribution Executive Overview today at 2.10pm in Glimmer 1/2.

and in order to meet this appetite, Kanal D International launched the first Spanish-language channel in the region dedicated to Turkish programming.

The channel, Kanal D Drama, is a joint venture with Canal+ subsidiary Thema America and launched in Argentina, Bolivia, Chile, Ecuador, Panama, Peru and Uruguay in 2018 before expanding into the U.S. on Comcast's Xfinity Latino last November.

According to Turna, the decision by Kanal D to launch its own channel in the region came as part of a plan to expand in the business-to-consumer space, although the exec is adamant the group will continue to distribute content to other broadcasters as well.

"There is a moment when every brand should evolve," Turna says. "In 2018, Kanal D International decided to widen its presence through the Kanal D International Networks

brand and to reach the end-users and audiences directly.

"Our main priority is our long-lasting B2B [business-to-business] clients. We will continue to offer fresh titles to our B2B clients as well as our all-time favorite dramas on Kanal D Drama. The distribution of Kanal D International's content has been very strong in Latin America ever since the penetration of Turkish content in the territory. In 2020, our aim is to widen our reach while offering new, strong titles to our clients, such as *Ruthless City*, *Love Trap* and *Hekimoglu*."

The latter title is Kanal D's remake of the U.S. medical drama *House*, produced by Red Arrow Studios-owned Karga Seven Pictures Turkey following a deal with NBCUniversal International Formats.

As well as shopping these new titles here at NATPE Miami, this year Kanal D International plans to launch Kanal D Drama in Europe, Africa and Asia and, according to Turna, the European channel will be available very soon.

"Our main goal is to widen the regions in which our Turkish drama channel exists," Turna says. "With Kanal D Drama, the Turkish drama phenomenon has gained new momentum."





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**B**rooklyn-based HITN TV has a mission to "advance the educational, cultural and socio-economic aspirations of U.S. Hispanics" through its programs. To achieve this, it acquires factual programming primarily in the genres of natural history, science and technology, forensics, and health and wellbeing.

Recent examples of shows the broadcaster has acquired are *Life Story* from BBC Studios, *Wildest Survival* from ZDF-owned Off The Fence and new seasons of *Centro Medico* from Spain's RTVE.

As well as its main network, HITN operates an SVoD platform called Edye, which focuses on educational shows for preschoolers. Recent acquisitions include *Daniel Tiger's Neighborhood* and *Dr. Panda* from 9 Story Media Group, *Sid the Science Kid* from The Jim Henson Company, *Pirata y Capitano* from Millimages and *Boj & Yoko* from Jetpack Distribution.

Erika Vogt

# Learning leader

Erika Vogt at HITN TV reveals the educational broadcaster's plans for this week at NATPE Miami and its strategy for the year ahead.

"In 2020, we have an aggressive production slate in place," says content director Erika Vogt, noting this will include presidential election coverage and content for HITN's *Vida y Salud* block, which it co-produced last year with TV Azteca International.

The channel also plans to produce the third season of its natural history series *Mundo Salvaje with Ron Magill*, after its successful production in South Africa last year.

For Edye, meanwhile, Vogt says HITN is developing "a very important series that will feature a character created especially for us by Jim Henson's Creature Shop." The show will be unveiled in the first quarter of the year.



In addition, the company plans to expand its digital streaming services across the U.S. in 2020, beyond the 44 million homes in which it is already present. Edye is also expanding into multiple territories throughout Latin America and beyond.

"During NATPE Miami, we will continue to identify additional product for our schedule in the same genres," says Vogt. "We are closing one of our strongest years on record and we want our audience to continue to find the best family co-viewing experience."

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In a rapidly changing industry, Chile's TVN, like many broadcasters, is taking steps to keep up with the competition, especially in the face of the numerous SVoD services entering the market.

"Linear and non-linear platforms are part of the ecosystem where TVN should be and wants to be," notes Jaime Boetsch, programming director at the Chilean public broadcaster. "The biggest challenge is to create relevant content that people want to consume on any platform."

This year, TVN will continue working on original content in genres such as factual and also intends to continue selling its portfolio of fiction and unscripted formats, including its most licensed titles, *Rojo* and *Calle 7*, to international partners and OTT platforms.

In addition, it will continue expanding its co-production efforts. "We are co-producing with increasing frequency, with both national and international producers," says Boetsch. "Within Chile, we are working



Jaime Boetsch

with production companies *Fábula* (*La Jauría*), *La Ventana* (*Cazadores de Fakes*) and *Kuarzo* (*A Todo o Nada*), among others. In the international field, we are working with companies such as Mediapro in Spain."

According to Boetsch, international content is always relevant to TVN, which recently added Turkish drama *Hercai* from ATV to its primetime slot. Kids' content from Brazil is also popular for the channel, as are documentaries and blockbuster movies from major global studios.

For international companies keen to work with TVN, Boetsch says: "We

have an open-door philosophy and believe in no-limit creativity. We have a commissioning team that receives and evaluates all new projects for our platforms."

TVN is focusing particularly on primetime this year, although Boetsch says it is also making changes to its non-primetime programs. "Our current goal is to make original and relevant content that seduces the audience," the exec says. "We want to show and talk about the most important topics that Chile and the world are facing."

While here at NATPE Miami, TVN will be looking for partners to develop "all kinds of formats," according to Boetsch, and in general is looking to adapt both fiction and non-fiction and quiz shows.

# Chilean ambition

**Jaime Boetsch of TVN in Chile reveals the broadcaster's plans for 2020 and what he is looking for while at NATPE Miami.**

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# Local heroes

The return of the Iris Awards this year, recognizing quality local television programming, sees kudos handed out to public affairs series *Matter of Fact With Soledad O'Brien*, Debmar-Mercury co-presidents Mort Marcus and Ira Bernstein, and Nexstar Media Group president and CEO Perry Sook. NATPE Daily catches up with this year's honorees.

## Matter of Fact With Soledad O'Brien

This year sees NATPE relaunching its annual Iris Awards, recognizing excellence in local programming and first introduced in 1968, under the then title of the Program Excellence Awards.

The awards honor exceptional merit, importance, patience and audience growth in television programming, making Hearst Television's public-affairs series *Matter of Fact With Soledad O'Brien* a natural selection for this year's Iris Award of Excellence.

Produced by Hearst and distributed in national broadcast TV syndication by Sony Pictures Television, the show has grown consistently since its launch in 2015 and now reaches 90% of U.S. TV households. It airs on stations around the country in weekend program slots, primarily in a Sunday morning talk program block, and on a one-week-delayed basis on A+E Networks' basic cable net FYI.

After the first season was helmed by entrepreneur-turned-political commentator Fernando Espuelas, Soledad O'Brien – a journalist and author best known for anchoring and reporting for the likes of NBC, MSNBC, CNN and the PBS NewsHour – took over *Matter of Fact* hosting duties in 2016.

At first, O'Brien was unsure of whether a magazine show would be able to compete with the relentless pace of rolling news. "But then we realized we had this tremendous opportunity," she recalls, "and what we thought was a bug turned out to actually be a feature."

"We ended up being able to give a lot of context to stories at exactly the time when the media was moving away from context. One of the flaws in media coverage has been the constant chasing down of these runaway stories, without an ability to camp out and



Soledad O'Brien

give people a sense of history, and why things have happened the way they've happened."

O'Brien offers the topic of voting district gerrymandering as an example. "We're not doing, 'Oh, my God, Republicans are doing this and the Democrats are doing that.' We're asking, 'What is gerrymandering exactly? And how did we get here?' And one of the reasons we've been successful is we've been able to find that niche."

The focus on human stories and the effects

of policies, rather than politics, has allowed the show to become less political, O'Brien says, "at a time when America is very divided."

On-air subjects have included human-interest stories such as a woman who was struggling to afford her daughter's insulin costs, and an American worker from San Diego who, unable to afford housing in the city, resorted to renting an apartment in Mexico and commuting across the border to his job in California every day.

"We're working on a doc right now that looks at college students who can't afford to eat while they're in school," O'Brien says. "The bigger question is not, 'Are you on the left or are you on the right?' It's, 'Do we think students should be able to afford both college and food?' I mean, that doesn't seem like such a crazy ask."

*Matter of Fact* has consistently grown its ratings in the 18-34, 18-49 and 25-54 demographics, and expanded its coverage across the U.S. O'Brien says she is particularly happy with the show's rise in co-viewing: "Twenty percent of our audience co-view our show with their children, which is incredibly flattering."

Looking to the future, O'Brien and her Starfish Media Group prodco have a host of projects in the works, including a series about missing black women in America; a series looking at the effects of gentrification; and a tantalizing documentary tentatively titled *The Man Who Mailed Himself Out of Prison*.

Beyond programming, O'Brien remains committed to the PowHERful Foundation, which she set up with her husband to provide financial assistance to send girls to and through college.

"We've raised just under \$6 million since we started and it's been a real privilege," she says. "But honestly, it just feels very practical. Some people just need money to get through, and sometimes not even a lot of money. It doesn't have to be a big deal. Sometimes people just need some assistance."



## Mort Marcus and Ira Bernstein

Mort Marcus and Ira Bernstein, the two co-founders and co-presidents of Lionsgate-owned syndicator Debmar-Mercury, are being honored with the Career Achievement Award at the Iris Awards at NATPE Miami today. The duo have carved a comfortable niche in a landscape known for increasing competition and recent consolidation.

While bigger studios have acquired many of the smaller production and distribution companies and now dominate the marketplace, the durability of Debmar-Mercury stems from an independent spirit where doing business does not always mirror its consolidated competitors.

"We started the company by getting the distribution rights to *South Park* from Comedy Central and it began airing in September 2005," says Marcus. "And that gave us the early momentum to introduce other shows."

In addition to long-running first-run strips *The Wendy Williams Show* and *Family Feud*, which it has distributed for Fremantle since shortly before the game show added Steve Harvey as host in 2010, Debmar-Mercury produces and distributes court strip *Caught in Providence*. In off-network, the company has the U.S. distribution rights to animated series *BoJack Horseman* and comedy *Schitt's Creek*, which debuts next fall.

"We take pride in the fact we invented doing test runs for shows," says Bernstein. "When Tyler Perry came to us, before Wendy, and said he wanted to do this sitcom his own way in an effort to target the African-American audience, we recognized the value of the sitcom category in the Monday-to-Friday 6-8pm block and came up with the first 10-90 deal."

Unlike the traditional pilot episode, Bernstein and Marcus offered Tyler Perry 10 initial episodes that he would produce and Debmar-Mercury would get on the air to test run over the summer of 2006.

"If those episodes worked in that block on a variety of stations, we were able to provide them with a guarantee for an initial order of 90 more episodes, allowing us to automatically achieve an initial order of 100 episodes like traditional off-network sitcoms do," explains Bernstein. "Fox was part of that from day one, as well as other station groups, and we ended up launching our first 10/90 sitcom with *Tyler Perry's House of Payne*."

"Later, we offered Wendy Williams to Fox stations as a test run. At the time, we could not afford to risk \$10-\$12 million in license fees on a national launch if we missed," adds



Mort Marcus



Ira Bernstein



**The entire TV, film and media business is in the midst of major upheaval. There are fewer players in syndication and we are all facing lower ratings because there are so many other places to consume content.**



### Mort Marcus Debmar-Mercury

Bernstein. "So we test-ran Wendy on Fox in the summer and treated it as a national launch."

Subsequently, other companies began using test runs and Debmar-Mercury was successful in the 10-90 strategy with sitcoms, including Perry's *Meet the Browns*, Ice Cube's *Are We There Yet?* and *Anger Management*.

But as television transitions to more of a streaming environment, the need for that many episodes is no longer as pressing. Debmar-Mercury is therefore dropping the test-run strategy for its upcoming talk

show hosted by Nick Cannon, which launches next fall.

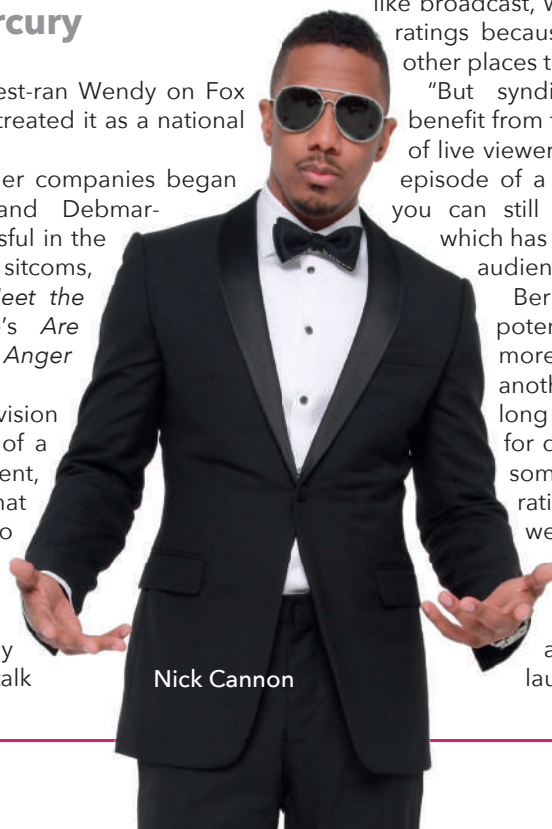
Daytime talker *Nick Cannon* comes from Debmar-Mercury and Cannon's production outfit, Ncredible Entertainment. Fox stations in markets including New York, L.A., Chicago, Philadelphia and San Francisco are onboard.

"When Nick Cannon guest-hosted for Wendy Williams, we saw an immediate opportunity," notes Bernstein. "We decided a national launch was the best strategy. Every show is different and you have to decide what is the best strategy to use. There is no set formula."

"It all really comes down to the fact the entire TV, film and media business is in the midst of major upheaval," explains Marcus. "There are fewer players in syndication and, like broadcast, we are all facing lower ratings because there are so many other places to consume content."

"But syndication continues to benefit from the higher percentage of live viewership. If you missed an episode of a Monday-Friday show, you can still watch the next day, which has translated into a lower audience decline."

Bernstein also cites the potential availability of more time periods as another positive. "While the long list of shows that last for decades in syndication sometimes inhibits the ratings as time goes by, we are starting to see more shows expire," he says. "And that can translate into a stronger national launch pad."



Nick Cannon



## Perry Sook

Honored with the Lew Klein Leadership Award at the return of the Iris Awards at NATPE Miami this year, Nexstar Media Group's president and CEO, Perry Sook, is focused on the local side of the media ecosystem.

"We're that last mile, that wireless connector of the internet and things," says Sook. "We provide local news, and we have local businesses to sell stuff. Beyond that, we do air the programming that we contract from the networks, but that's obviously ancillary to our offering to the consumers."

"Our signals and our screens are carried on most of the OTT services. While entertainment and sports programming can be somewhat commoditized, our real reason to exist is the local news programming that we offer to the community."

Launched in 1996 with one television station in Scranton, Pennsylvania, Nexstar Media Group is the largest station owner in the U.S., with a tally of 197 stations across the country in 115 markets. This comes after the company's \$7.2 billion acquisition of rival station group Tribune Media last fall.

"When I started the company, there wasn't much of a factor called 'the internet,' and now technology has advanced us to the point when we can literally record local events on our cellphones and transmit to the station from our location. It goes on our digital platforms immediately and then we use our regularly scheduled broadcasts to provide depth and context to the breaking news. We use all of our platforms for all of our central services, which serves our local communities and pushes out our content and our advertising messages."

Claiming the ability to reach the consumer in many different ways is beneficial, Sook says Nexstar is adapting to that world without changing its mission. "We produce 254,000 hours of local video content per year, and that is just on the linear television platform," notes Sook. "With our television platform today, we serve 69 million households across the country. But in our digital platforms we collectively serve over 106 million unique monthly users."

"Our knowledge falls within the local television business and we are no experts in syndication. We like to stick in our swim lane of the local television marketplace and plan ahead accordingly."

One way to do so is to expand local programming on the stations in the Nexstar universe, with Sook citing a 30% increase in such content since it acquired the Tribune



“  
I'm not interested in building a national network. But given our reach, I would like to concentrate on establishing a kind of synthetic national ad network.”

**SAVE THE DATE:** Catch the In Conversation with Perry Sook one-on-one interview session this afternoon at 3.15pm in Glimmer 1/2.

Media stations. Over half of the company's television advertising revenue comes from ads placed in local news broadcasts, according to Sook. And, naturally, that creates less shelf space for distributors in syndication.

"Our programming needs vary by individual station," says Sook. "There is no one-size-fits-all. If you have a CBS affiliate or an NBC affiliate, for example, you may have two to three hours a day of programming you may need to fill other than your own local product. There is a higher need for Fox, The CW or MyNetwork affiliates. And adding an additional hour of news, for example, is an incremental investment and a saving of a syndication expense."

Looking ahead, Nexstar is exploring ways to sell to advertisers in a unified manner following its Tribune acquisition. "We have an unparalleled reach across both our digital and our linear platforms with this local branded relationship with the audience and the advertisers," he says.

"Overall, I'm not interested in building a national network," Sook adds. "But given our reach, I would like to concentrate on establishing a kind of synthetic national ad network. And we want to drive the industry to impressions-based selling, with a common currency across all our digital, mobile and linear television platforms."





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DRAMA  
CO-PRODUCTION  
**FORMAT**  
DIGITAL CONTENT  
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DOCUMENTARY  
ENTERTAINMENT

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Above: The NATPE Welcome Party, sponsored by the Greater Miami Convention & Visitors Bureau, gets underway at LIV nightclub on Monday night

BritBox's Soumya Sriraman takes the mic



Left: (L-R) Maury Povich, Mario Lopez, Jerry Springer and Steve Wilkos pictured ahead of panel session The Bolder Side of Daytime TV

Right: NATPE president and CEO JP Bommel welcomes delegates to NATPE Miami



Above: A NATPE intern ready to lend a helping hand (left) and Netflix's Rodrigo Mazón





# NEW

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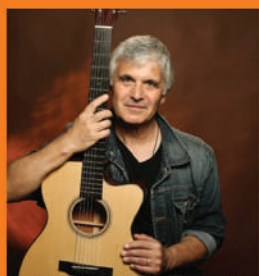
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NATPE Daily 2020 . Day 2 . January 22



Above: (L-R) The Gurin Company's Phil Gurin, CBC's Jennifer Dettman, Fremantle's Vasha Wallace, ITV Studios' Mike Beale, NBCU's Enrique Guillen, TF1's Julien Degroote and Cyle Zezo of The CW after their session titled What the World is Watching: Global Formats yesterday



Above: Revelers enjoy the Opening Night Party poolside at the Fontainebleau

Below: Carson Kressley hosts the second annual Global TV Demand Awards



Above: Pluto TV's Jeff Shultz

Below: YouTube exec Karissa Zigarovich



Above: Entertainment Studios' Byron Allen



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# The on-demand decade

**T**ake a look back at some of the most popular shows that debuted 10 years ago and titles like *The Walking Dead*, *Downton Abbey* and *Boardwalk Empire* might figure. All came out of the cable or broadcast universes and none from the world of streaming, for the very simple reason that back then neither Netflix nor Amazon had yet made the leap into original series.

Fast forward to today and the picture is very different. A look ahead to some of the most anticipated shows of 2020 might reveal a string of streamer-led titles, the likes of Netflix's first Ryan Murphy project, called *Hollywood*; Amazon's Al Pacino-starring drama *Hunters*; and Hulu's *Little Fires Everywhere*.

But it also might identify some familiar names from 10 years ago, AMC's *The Walking Dead*, for example. Like its zombies, the franchise marches forward relentlessly with its latest spin-off *World Beyond*. Larry David returns to HBO with a 10th season of *Curb Your Enthusiasm*, while Patrick Stewart will reprise his role as Jean-Luc Picard in a series taking the name of the USS Enterprise's captain as its title.

If ever there were a sign of changing times, however, it's the fact that *Star Trek: Picard* won't debut on traditional TV, rather CBS All Access, the SVoD service from the network and studio now combined with Viacom and Paramount. This is the latest in a string of megamergers after AT&T and Time Warner, Disney and 21st Century Fox, Comcast/NBCUniversal and Sky, all triggered by the industry's seismic shift from linear to streaming delivery.

There is little doubt the biggest story in the TV business of the past decade has been

The shift from linear to on-demand has defined the TV business over the past decade, and the one to come promises further transformation, writes Jonathan Webdale.



the upheaval brought by the advent of on-demand TV, not just the surge of investment U.S. tech giants have brought to the sector and the pressure they have heaped on the media establishment to follow suit, but also the creative boost delivered by the binge-viewing phenomenon they made possible.

The expansion of CBS All Access, alongside the rapid global roll-out of Disney+, soon to be followed by WarnerMedia's HBO Max and NBCUniversal's Peacock, will for the first time, however, present a genuine challenge to Netflix and Amazon, the former in particular.

Then there's Quibi, the well-funded start-up from former Disney Studios and DreamWorks chief Jeffrey Katzenberg and ex-Hewlett Packard and eBay boss Meg Whitman, which is steadily building a roster of high-profile talent-led projects from the likes of Steven Spielberg, Ridley Scott, Guillermo del Toro and others.

What's interesting about Quibi is its focus on premium shortform specifically designed for mobile consumption. While the shift from linear to on-demand may have defined TV drama in the last decade, plenty tried to also find a place for scripted within the cacophony of user-generated video that erupted via YouTube. It never really worked.

Look back again 10 years and you'll find an interesting attempt in the shape of a series called *The Booth at the End*, a psychological drama starring Xander Berkeley originally

conceived as a multiplatform project that could work both in short- and longform, with FX ultimately taking rights.

That series came from another former Disney chief, Michael Eisner, and his independent studio Vuguru, part of the exec's The Tornante Company, which has gone on to create shows including *BoJack Horseman* for Netflix and Amazon's first adult animation series, *Undone*, which was renewed recently for a second season.

The internet has long promised scope for innovation in the narrative form but has also been notoriously stubborn in offering up economic models to justify an investment in interactivity or bitesize scripted series. Katzenberg and Whitman clearly think they have the answer and the industry will be watching closely.

Kelly Luegenbiehl, Netflix's VP of international originals, revealed at C21's International Drama Summit in London in December that the company is exploring how to take the success it had with its *Bandersnatch* interactive episode of *Black Mirror* and apply it in non-English-language dramas, while also developing a project out of France with shorter episode run times.

If the shift from linear to on-demand defined TV drama over the past decade then, at the start of a new one, interactivity and shortform might be the transformative trends to come.

But the thread that is a constant – not just during the last 10 years but the last 10,000 – is continued innovation in storytelling married with technological developments. All the signs are that the decade to come will see the TV industry take this up another notch.

The award-winning official NATPE Daily magazine is published under contract by C21 Media Ltd ([www.c21media.net](http://www.c21media.net)).

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