



VIDEOAGE

INTERNATIONAL

DAY 3

www.VideoAgeDaily.com

April 6, 2016

The L.A. Screenings Begin at MIP, But Not Officially

The talk here at MIP-TV (besides, “When did you arrive? Where are you staying?” and “When are you leaving?”) is all about the L.A. Screenings: When you’ll be in L.A., where you’re staying, and any big parties this year?

Despite the imposing presence of these upcoming rituals that are now in their 54th year, the MIP-TV official schedule totally ignores them. Indeed, out of 105 conferences here at MIP, no one tackles topics such as “The Approaching New U.S. TV Season.” It’s as if, MIP is ducking the L.A. wave instead of riding it.

And yet, this coming May, the traditional L.A. Screenings will show some changes that could have been



useful to present at a seminar: First, the official headquarters has moved from the Century Plaza Hotel to the nearby InterContinental Hotel. Second, the list of new pilots already picked up is getting longer (see report in *VideoAge’s* April Issue).

So far, over 70 exhibitors have

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Latins at MIP-TV To Keep Up With Competition

At MIP-TV, Latin American companies are not as numerous as at MIPCOM. However there is still a big presence with 16 exhibitors from South America and seven more from the U.S.

The Latins’ presence at MIP has also a strategic purpose, since it has to defend its territory from the incursion of the formidable Turkish companies.

At MIP, the 23 Latin American exhibitors are “battling” 20 Turkish exhibitors that are matching the Latins’ marketing power, series output and format offerings. The “war” is now on licensee fees with

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My 2 Cents: The ongoing attraction to the VideoAge title

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VideoAge Daily on the go



From A to U Of World Content Mart

Representatives from countries such as Armenia, Azerbaijan, Kazakhstan, Kyrgyzstan, Moldova, Tajikistan, Turkmenistan and Uzbekistan rarely attend markets in Europe and the U.S., however, they will flock to the Moscow’s World Content Market (WCM), May 30-June 1, 2016.

All 15 countries of the former Soviet Union will attend WCM, spanning from Eastern Europe to the Baltic States, from the Southern Caucasus to Central Asia. And, of course, “mother Russia” with 22 national terrestrial TV networks will be represented (of which Channel One, Rossiya One and NTV are the largest). The country also boasts 300 pay-TV channels from nine national operators (via IPTV, cable and satellite) and 40 VoD services, mostly via Internet.

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My 2¢

Love is like religion: A little is good, too much can be bad. This is what we at VideoAge have found over the course of three decades. The attraction to the VideoAge title by subjects from all over the world is flattering, but....



We know that people the world over love *VideoAge*. The problem is they love it too much — to the point of going to great lengths in order to clone it, syphon it off or simply take it.

The first recorded use of the expression “video age” was on August 1950 by *The New York Times*. After that, other consumer publications started using “video age” to indicate an era. But the first to use that expression as a magazine title was **this** *VideoAge* in 1981, which explains how it was easily registered with the Library of Congress and recorded as a trademark (first filed in 1981, approved in 1984 and subsequently renewed).

From the beginning our publication was about producing, selling and buying content for all TV outlets and it had very little to do with home video. However, a consumer entity in middle America beat us to register *VideoAge.com* as a domain name in 1997. The problem was that the company was selling porn DVDs, causing us some embarrassment, especially in the U.S.

Naturally, our lawyer got moving immediately, but the culprit was upfront with a loud and clear message: “Yes, we’re aware that *VideoAge* is

a trademarked and registered name and protected under copyright laws, but if you’d like to sue us, please go ahead. We’ll keep you in court until you bleed financially to death.”

The fact that we had to go to a court of law in order to protect our rights was an awakening realization. Luckily, that company closed down when the DVD business dried out.

About 20 years later, in 1999, the action moved to the U.K., where a trade publication was launched with the *VideoAge* name. Our lawyer went back into action and, this time, he managed to trademark the name in the U.K. before the other managed to do it. The

publication later closed down after its initial issue.

Earlier, in 1996, a woman working for a communications company in New York City decided to use *VideoAge* as her personal e-mail address with AOL, the U.S. Internet service provider, and there was nothing we could do to prevent it, until she let it go voluntarily.

The saga continued in 2015 with an American publication that, trying to leverage our well-known *VideoAge* brand, launched ... *VideoEdge*. Yes, it is spelled differently, but the sound is the same. At the same time, a “video marketing” company called *Video Age* appeared in what seems to be Fort Lauderdale, Florida, even though their site doesn’t give an address, a telephone number or an e-mail.

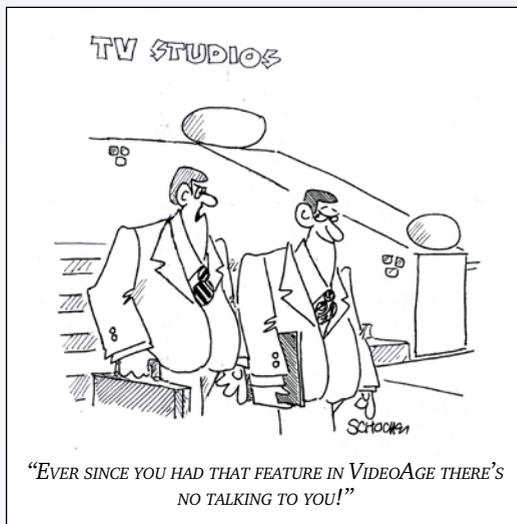
The latest challenge comes from China — also in 2015. This time, a domain registration company warned us that Huayin Ltd, a company in Shanghai, wanted to register *VideoAge International*. Being aware that it would have been unethical, the registry wanted to know if we’d be interested in registering the domain name: something that our lawyer had already done in China and, for good

measure, in India.

But the cloning is not just limited to the *VideoAge* title, but also to its subhead, which, since 1981 has been: “The Business Journal of Television,” In 1988 Les Brown — the then-head of the now defunct ACT III Publishing, owned by Norman Lear — decided to launch a trade magazine from London, called *Television Business International*.

But I’m consoled by the fact that imitation is the sincerest form of flattery, and, as Leo Tolstoy wrote in *War and Peace*, “flattery is necessary, just as grease is necessary to keep wheels turning.”

Dom Serafini



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AT MIP-TV**

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(Continued from Cover)

L.A. Screenings

signed on at the InterContinental, with the indies opening up their suites on Tuesday, May 17 (setting up is done the day before) and packing up on the 18, just before the studios take over. That portion starts with Fox's LATAM screenings on Thursday, May 19. CBSI — headed by Armando Nuñez, Jr. and Barry Chamberlain (pictured on the cover) — will follow on May 21.

A similar number of companies will be screening in their L.A.-based offices. And because the InterContinental (pictured below) is sold out, some companies will be exhibiting at meeting tables in the Grand Chateau ballroom of the hotel (which can accommodate up to 20 tables). So far, five companies have already committed, including Alfred Haber Distribution.

With only 360 guestrooms, the InterContinental is half the size of the Century Plaza, so it will make for a cozier environment. The InterContinental also has a smaller bar area and a smaller car drop-off area, which will cause delays with valet parking and pick-ups. Weather permitting, the bar could be expanded to the gardens, plus more tables will be set up along the corridor. As for parking, the best bet is to use nearby public parking.

The hotel change is not without strife for some distributors. VIP2000's Roxana Rotundo mentioned, "We received an email saying we couldn't have decorations, which is a big change for distributors...as we always say, 'Nada como Century Plaza.' They understand we are there for business, not tourism."

As of now, the U.S. broadcasters are looking at 92 series, with 10 already picked up. There will be 43 comedies, 48 dramas and one dramedy considered. With 24 each, ABC and NBC are the networks with the largest number of pilot orders, followed by CBS and FOX with 19 pilots each and The CW with six.

In terms of dramas, ABC leads the pack with 12 dramas, followed by FOX with 11, CBS with 10, NBC with nine, plus one dramedy and The CW with six.

These 92 pilots don't include those for cable, digital (Netflix, Amazon, etc.) and produced for non-U.S. networks. The list of those picked-up pilots will be unveiled during each of the studios' L.A. Screenings.

In addition, predictions for the upcoming Upfronts in New York City are rosy, with CPM for FTA television expected to rise up to nine percent. Since the FTA scatter market registered sharp increases from the 2015 Upfronts, a good portion of ad budgets are expected to return to the 2016 Upfronts to take advantage of reduced increases.

Kanal D's Ozlem Ozsumbul said that the company would focus on strengthening



relationships with Latin American clients during the market, "Our expectation is to see Latin American clientele, mainly, with some others from different places." For Caracol's María Estrella, the L.A. Screenings offer an opportunity for valuable face time with global clientele: "There, you're able to meet clients from all over the world, not just Latin America or Eastern Europe."

Is the L.A. Screenings a relationship-based market, or a sales-based one? Sellers agreed: while maintaining good contacts is important, product is king. "It's about the product," said Calinos' Emre Gorentas. "If you have good product, you can sell, even if you don't have good relationships." Ozsumbul shared this sentiment, "Every time there's a show like this, it is to sell. Of course you make friends, but mostly sales." 🇧🇷

Latins at MIP-TV

the Latins aggressively protecting their prices and market share.

However, considering that, with a \$1.3 billion domestic TV ad market, Turkey is 14 times smaller than Latin America's TV ad market, the Turks are putting up a good fight.

But it seems that competition is in the eye of the beholder. Can Okan, CEO of ITV, insisted that, "Turkish drama and South American telenovelas are not of the same genre." This is a view shared by Ivan Sanchez, sales director in Latin America for

Turkish producer and distributor, Global Agency who believes, "there isn't much competition between Turkish and Latin American dramas," as he said, "because of the difference in quality between Turkish dramas and those from Latin America, Turkish series are generally picked up for prime time slots while Latin American telenovelas are used to fill daytime schedules." But, this isn't always the case because many Latin telenovelas are also primetime TV staple.

In Mexico, two Turkish telenovelas, *Fatmagul* and *Thousand and One Nights* have been on air successfully for the past year, said Comarex's Marcel Vinay Hill, Sr. He mentioned that the telenovela is a global phenomenon, not simply a Turkish-Latin American one. "It's a genre well received all over the world. There are also Korean soaps in Latin America, along with Portuguese and Brazilian ones."

María Estrella of Caracol said that Turkish companies "have a niche in Latin America, but at the same time, Caracol has an innovative presence." Long-standing Latin American companies have the advantage of name recognition.

Despite the aforementioned "license war," Latin American companies and Turkish ones insist on a sense of camaraderie. According to Calinos' Emre Gorentas, they relate on several levels, "from the similarities of our faces to the importance of culture and family connections, as well as the production and dubbing quality. With good dubbing, Turkish actors really look like they're speaking Spanish, something that can't be done with Korean series." 🇧🇷

This Just In

- **Studio 100 Media** and beIN have joined forces to create a new channel for the Middle East and North Africa region. Based on the concept of "Junior" channel in Germany, "beJunior" will be available to pay-TV subscribers of the beIN group and will feature programs from the Studio 100's library of children and family series.

Pictured below: Mohammed Rashid Al-Derham, Mohammad Abdulaziz Al-Subaie, Studio 100's Patrick Elmendorff, Yousef Al Obaidli, Dr. Vural Ünlü, Abdelkader Zitouni, Ivan Cortes Suarez.



- **Mondo TV Spain's** Maria Bonaria Fois, **Mondo TV's** Matteo Corradi, Alianzas Producciones' Marcela Citterio, Mondo TV founder Orlando Corradi (pictured on the right) announced the co-production of the first 60 episodes of teen live series *Heidi Bienvenida a Casa*. The series is now in pre-production in Argentina under Javier Francia of Alianzas, which will retain distribution rights for Latin America's South Cone, while Mondo TV will cover the rest of the world. The co-producers

will announce the sales for LATAM pan-regional territories during the L.A. Screenings 2016.



- **STARZ** announced the successful launch of its "STARZ" digital retail service, providing STARZ streaming subscriptions directly to consumers and offering the first download capabilities from a premium pay TV streaming service. For \$8.99 per month, U.S. fans now have the opportunity to access more than 2,400 selections each month, including STARZ hit series ranging from *Outlander*, *Power* and the upcoming *American Gods*.

- **A+E Networks** has bolstered its global formats team as Hayley Babcock joins as head of Formats: International Programming and Production. Babcock will liaise with programming leads at A+E Networks' domestic brands to identify and source formats for the international marketplace. She will also work closely with the international formats team to support the sales process and oversee the productions of A+E formats worldwide. Babcock will report to Amanda Hill, Chief Creative Officer, International, A+E Networks.

VIDEOAGE

RESERVE
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LA SCREENINGS

May 16th

LATAM Issue

May 21th

Studio Issue

Hollywood Studios and InterContinental Hotel

State Subsidies for the TV Industry in the Russian Federation

The financing of TV and radio broadcasting from the federal budget of the Russian Federation has traditionally played an important role, and in recent years Rospechat has spent proportionally more to support TV channels, while expenditure on infrastructure development (particularly digital terrestrial TV) has been rapidly decreasing.

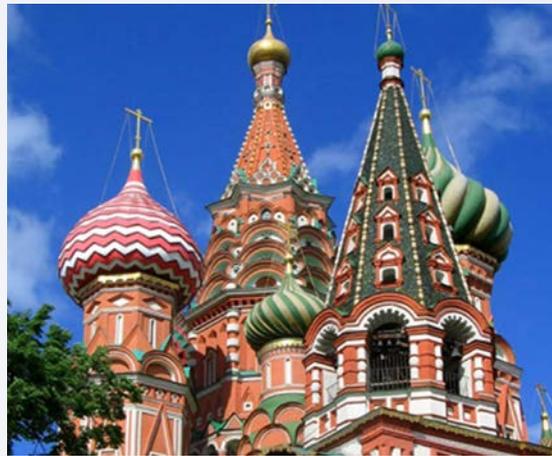
The main beneficiaries of federal subsidies are VGTRK and the Russia Today network, as well as the channels in the first multiplex (RTRS-1), whose digital broadcasting expenses are being compensated by the state. The autonomous non-commercial organization Sports Broadcasting receives subsidies to acquire the rights to broadcast major sporting events, as well as to organize international broadcasts of such events from Russia (the Sochi Winter Olympics in 2014, the Football World Cup 2018, for example). Russian Public Television (OTR) also receives state financing. In 2015, for the first time, RUB3.5 billion were allocated to Channel One to produce and purchase content.

As part of target programs and contests, support is also given to the production of individual TV programs on channels run on the basis of various forms of ownership and with different access conditions and methods of distribution.

Following are Rospechat's budgetary allocations to the TV industry for 2016:

VGTRK operations	RUB 17,070.7 millions
VGTRK productions	RUB 1,146.6 millions
Russia Today	RUB 15,274.0 millions
Channel One productions	- 0 -
Sports Broadcasting	- 0 -
OTR	RUB 1,399.3 millions
RTRS-1 broadcasting	RUB 13,546 millions
Ostankino TV	RUB 624.7 millions

Source: The European Audiovisual Observatory's *Focus on the Audiovisual Industry in the Russian Federation*



Historical Stories Offered by TRT

Turkish Radio and Television Corporation is at MIP-TV with a roster full of long-running series, telling stories that take place in ancient history as well as in the modern world.

The TRT slate is topped by **Resurrection (Dirilis: Ertugrul)**, which is set in 1071. The series picks up when the Turks arrived in Anatolia, fighting against the Crusaders and Mongolians who want the same land. With a team of 400 horses, Ertugrul helps the Turks ultimately create the Ottoman Empire.

The story of **Filinta** (pictured) begins with a conspiracy against these two best friends, and tells a story of justice, brotherhood and friendship. Mustafa and Ali are both orphans and partners in the police service, and are dedicated to each other.

Single father and baker Salih has to care for his children by himself after losing his wife in

drama series **What Happens To My Family (Babacandir)**. Salih's son, Emrecan, meets a girl on a school trip who becomes the love of his life and his biggest nuisance.

Miniseries **Seddulbahir 32 Hours** tells a story of resistance during the First World War. Commander Mahmut Sabri leads a fleet of 1,300 soldiers. His unit fights for 32 hours straight, losing their lives to protect their countries and their families.

A Medieval Turkish poet is faced with the conflict of leaving behind his position and status to undertake a spiritual journey in drama series **Yunus Emre**.

Stand P-1.N51

www.trtsales.com



Moscow's WCM

A recent report from the Strasbourg-based European Audiovisual Observatory showed that more than 68 percent of Russian TVHH (or 37.7 million) subscribe to some form of pay-TV (IPTV, cable and satellite), generating over 61 billion rubles (U.S.\$900 million) of annual revenues. In terms of program preferences, music and entertainment are the favorites, followed by TV series.

The previous edition of World Content Market was held November 16-18, 2015 at the Metropol Hotel in Moscow. A total of 1088 delegates representing 460 companies from 32 countries were in attendance, 500 of these were acquisition and programming executives. Mexico's Comarex, Germany's Red Arrow, India's Zee Entertainment, Caracol and Telemundo from the U.S. and China's CCTV were among the most prominent international exhibiting companies. For the May 2016 edition, the market will partner again with the U.K. embassy in Moscow to bring a contingent of delegates from the U.K. 🇬🇧

Turkey's TRT Antalya Screenings in April

TRT, Turkish Radio and Television state organization, has invited international buyers to screen their latest productions in the resort city of Antalya, April 26-May 1, 2016.

The six-day event, the first for TRT, will be held at Rixos Hotel Resort (pictured below) and will include panels to explore topics such as television perspective in Turkey, the most outstanding productions, Turkish audience, Turkish dramas rising in the international arena, formats, TV movies and TRT's perspective, which shapes the entertainment sector.

Officially called "TRT Screening Days," the event will open with a welcoming party. The screenings are reserved for the afternoons of April 27, 28 and 29 (including one on a boat), while case studies will be held in the mornings of April 27 and 28. On the 28 there will be also an opportunity to mingle with local TV personalities, and an excursion to historical sites on April 30.



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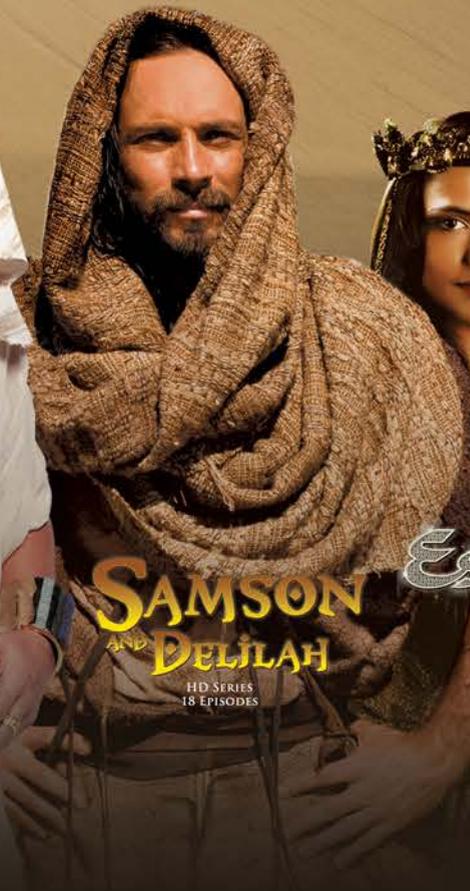


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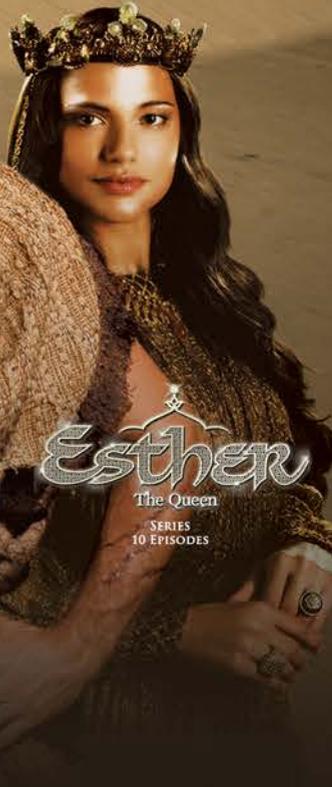


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RECORD
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Telefe Brings Out the *Lioness*

Telefe International has superseries, comedies and dramas at MIPTV. In new comedy series **Educating Nina** (pictured), Nina and Mara are two separated-at-birth twin sisters. Mara grew up wealthy and never had to work, while Nina is always on tour to pursue her dream to become a dancer. The series stars Griselda Siciliani and premieres in Argentina this month.

Nancy Duplaa stars in new fiction series **Lioness**. Produced by Telefe and El Árbol, the series follows a textile worker who organizes for labor rights and has a scandalous romance with the factory owner.

A wealthy family loses their four-year-old son Lucas on the beach in superseries **The Return of Lucas**. Elena, Lucas' mother, receives a picture of him 20 years after his disappearance, giving her hope of finding him again. The superseries is a co-production between Telefe and Peru's America TV.



Based on the true story of the Puccio family, miniseries **Story of a Clan** delves into the psyche of the Argentine family who kidnapped and murdered their business associates during the 1980s. The miniseries has been recently awarded eleven Tato awards (Premios Tato), bestowed by CAPIT, the Argentinian Chamber of Independent TV Producers.

Jose Campanella's **Cannibals**, is the revenge story of Ariana, a woman who was raped by a group politically connected young men. Twenty years later, she returns seeking justice. In order to do so, she must infiltrate a presidential candidate's inner circle.

Stand R9.A20

www.telefe.com.ar

Televisa Is on *The Road to Destiny*

Televisa Internacional's got drama, game shows and reality dating in Cannes. Long-lost lovers Esperanza and Ricardo meet again after 20 years apart in telenovela **Dream of Love**. Together they fight to stay together and build a family.

When 11-year-old Mariela Salvatierra's grandfather dies in a fire, she must fend for herself in telenovela **Lying Heart**. After 15 years abroad, she returns to seek justice.

Telenovela **Road to Destiny** chronicles a love triangle with socioeconomic strife. Amelia is pregnant with Luis' child, but he leaves her to marry a wealthy banker. The gardener offers a place to stay after Amelia's father kicks her out.

Nothing is as it seems in telenovela **Secrets at the Hotel**. When Cristina disappears mysteriously after checking in, her brother Julio investigates what happened to her. The novela is adapted from Spain's hit series *Gran Hotel*.

Three suitors compete for the love of a candidate in reality dating series **Date My Avatar**. But there's a twist: instead of going on the dates themselves, suitors send in an avatar in their name.

In game show **The Wacky Old Games** contestants compete in ancestral rituals from around the world. Some of these games are so strange they seem made up.

Competing kids sing, dance and act in talent show format **Little Giants**. Teams made up of children ages 4-11 are mentored by former child prodigies.

Stand R9.A2



www.televisainternacional.tv

Record TV Travels to *Egypt*

Record TV Network is the oldest broadcaster in Brazil (created in 1953) and is at MIP with a slate of telenovelas, series and documentaries, many of them looking to the Bible for inspiration. Starting with **Moses and the Ten Commandments** (*Moisés y los Diez Mandamientos*), this HD series tells the story of Moses' life, from his birth in Egypt to his Dead Sea Crossing to meeting God on Mount Sinai (pictured).

Messages of love, hope, courage and perseverance are relayed in Bible series **The Miracles of Jesus** (*Los Milagros de Jesús*). This HD series focuses on a different chapter from the Bible every week.

Obscure Power (*Poder Oscuro*) delves into the behind-the-scenes power struggles in Brazilian politics. The true interests of the politicians are questioned when a political family gets caught in a web of ambition, love affairs and betrayal.

In HD soap **Victory** (*¡Victoria!*), Arthur, a 12-year-old-boy, falls off his horse and becomes a paraplegic. After the accident, his father, Gregorio, begins to avoid him, and Arthur learns that he is not his biological father.



Miracle baby Joseph, born to an old man and an infertile woman, is his parents' favorite. **Joseph From Egypt** (*José del Egipto*) tells the Biblical story of Joseph's jealous brothers, slavery, famine and more.

Stand P-1.G22

www.recordtvnetwork.tv

Hero of the Heart at *Smilehood*

Smilehood Media teaches kids while entertaining them. New animated kid's series **X-Heart** follows three musicians with dreams of making it big. The trio, who practice in the garage, have their sights set on becoming international rock superstars.

Plim Plim, A Hero of the Heart is a kid with clown, hero and magician attributes who teaches kids positive habits in this educational animated series., including respecting the environment, cooperation, kindness and solidarity.

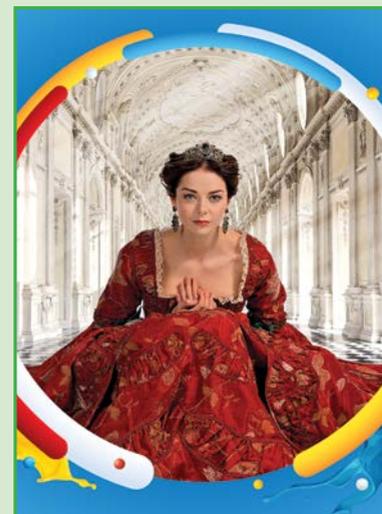
Workplace comedy **Animadores (Host)** follows a small entertainment company threatened by a big competitor. Omar, the boss, creates ways to keep the company alive, including hiring a TV celeb going through tough times.

Creators encourages children to use their imaginations instead of repeating and copying notions. The multiscreen product and transmedia series includes a TV series, interactive apps and games, among other features.

Romantic series **Ekaterina** (pictured), shot on location in Saint Petersburg, is based on the story of Catherine the Great. From a young woman who marries the future Tsar to taking over territory and suppressing rebellion, she realizes that her husband is disrespectful and deceitful.

The children's series **Pispas** follows the adventures of a van turned-spacecraft. Six kids accompany Pispas on epic travels, where they encounter dragons, dinos, robots, speeding turkeys, and more.

Stand P-1.C13



www.smilehood.com

RESURRECTION ERTUGRUL



TRT SALES

www.trtsales.com



Looking for Love at Cisneros

Cisneros Media Distribution brings something for everyone to MIP-TV: from drama formats to sports specials to educational series. Five couples fall in love in different ways in drama series format **Just Looking (Para Verte Mejor)**. From love at first sight, first laugh, and first hip fracture, these couples meet without knowing there are hidden cameras in their apartments.

Lifestyle/talk show **Talk the Walk** goes in-depth into the celebrity world, honing in on the fashion, career and personal choices of international stars.

Fast paced **SHÅK** provides HD footage of breaking news, including police shootouts, car chases, thrilling rescues and arson in both English and Spanish, with a script that can be adapted to any language.

Journalists discuss the rise of ISIS in news special **Hot Wire: End of Days (El Fin de los Tiempos)**. The four-episode series covers topics using a conversational style, instead of traditional Q-and-A sessions.

The world's best athletes' grueling journeys to the top are documented in Olympic special **Flame of Passion (La llama de la Pasión)**, which offers a behind the scenes glimpse of the road to gold medals (pictured).

Educational series **Lil' Genius (Súper Genios)** teaches kids new topics in a fun and engaging way. The program offers a wide range of content, including science, nature, trivia, language and cooking.

Docu-series **Fields of Glory** examines the world's most iconic sports venues. The series details the history of each venue: from notable games to commemorative ceremonies.

Stand P-I.G50

www.cisnerosmediadist.com



Passion and Mystery at Comarex

Time travels quickly in Comarex's teleseries **Veinteañero a los 40**, which follows Pancho Bustamante after he wakes up from a coma after 27 years. Although he's intrigued by the political, social and technological changes, Pancho finds that the future isn't as he hoped (pictured).

In drama series **Tuscan Passion**, wrongly imprisoned Aurora fights for her independence after being accused of murder. In the Tuscan vineyard setting, rival families battle for their territory and conspiracies and secrets bubble to the surface.

Rosario Garcia, a successful real estate executive, learns how to love when she suddenly becomes a guardian for Ema, the daughter of a recently deceased friend in teleseries **Valió la Pena**.

In drama series **Into The Woods**, Nina, a young psychologist returns to her hometown to teach after 20 years away. The real reason for her visit is to uncover the truth of her mother's disappearance during her childhood.

Teleseries **Chipe Libre (Free Pass)** follows Julieta and Gonzalo, a couple on the verge of separation. Their relationship counselor advises them to take a "free pass," a time away from each other to ponder their individual and collective flaws.

One family loses everything to the Mafia in drama series **A Matter of Respect**. The Mediaset-produced drama chronicles two brothers who try to avenge their father in two very different ways.

Elisa is a young girl born into poverty as a servant for a noble family. A love blossoms between her and Count Fabrizio Ristori, and they will have to overcome all obstacles in order to protect their love.

Stand Po.A27

www.comarex.tv



Telemundo Controls its Destiny

Telemundo Internacional is at MIP with a new stand location and content that takes on crime and punishment. In HD series **The Lord of the Skies (El Señor de los Cielos)**, now in its fourth season, Aurelio Casillas is back on top, with business better than ever and his rivals sleeping with the fishes. But, when a kidney disease threatens his life, he sets out to seek a donor.

Yolanda is locked up in a maximum-security prison in HD series **Centaur's Woman (La Querida Del Centauro)**, where she falls for a feared drug lord. She sets out to destroy him with the help of a detective when he deceives her.

Striking Eva Soler finds herself behind bars after her husband turns on her in HD telenovela **Eva's Destiny (Eva La Trailera)**. Although she loses her business and her husband, she finds new love from her cell.

Clara, a journalist, and Santiago, a lawyer, have a stable marriage and successful careers in HD telenovela **Don't Be Late (Vuelve Temprano)**. They are devastated when their son is murdered, as dark secrets come to light when the list of suspects grows.

Navy captain Bruno Montt's top priority is taking care of his children in HD telenovela **Dad Adrift (Papá a la Deriva)**. After his wife dies, he hires Violeta to help with the kids, and soon falls in love with her charm.

Young Lady Tabares pleads not guilty in a trial that will determine her future in drama series **Lady La Vendadora de Rosas (Lady the Rose Seller)**. As she walks to her trial, memories from her past come flooding back: from her impoverished childhood selling flowers on the street, to starring in an award-winning film.

Also available are series from HBO Latin America Originals, including *The Hypnotist*, *Psi*, *Mr. Avila*, *Magnifica 70* and *The Business*. The catalog is available for regions of Europe, the Middle East, Asia, Africa and Oceania.

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Dramas Run High at Caracol

Caracol Television brings current and vintage drama to the French Riviera. Victoria, a white woman, and Miguel, a black man, fall in love in throwback drama series **The White Slave**. An enslaved black family actually raised Victoria after her family was murdered. The international cast of this epic production includes Spanish actor Miguel de Miguel, Venezuelan actor Luciano D'Alessandro, Cuban actor Dorian Suarez, Panamenian actress Miroslava del Carmen and Puerto Rican actor Modesto Lacen.

A million dollar reward entices cattle worker Felipe Guerra to capture the drug lord Miguel de Jesus Ortega in telenovela **River of Passions** (pictured). He embarks on this dangerous quest to appeal to the love of his life, the wealthy and beautiful Lina Maria Henao. Sixty one-hour episodes are available.

Consuelo Araujo, a Colombian politician, writer and journalist nicknamed **La Cacica**, promotes culture across the country while dealing with the death of her father and the loss of her partner. This dramatic recreation is shot against beautiful landscapes and features special appearances from historic characters like writer Gabriel Garcia Marquez.

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Netflix's Impact on Video Rentals Officialized

According to the London-based research company IHS Inc., there is a correlation between the launch of Netflix and decline in video spending. Further, spending on Netflix does not make up the difference. Naturally, this fact is well known to international content distributors, but now it has been officialized.

The report entitled, *Did Netflix Kill the Physical Video Market?* states that before Netflix launched its streaming service in the U.S. in 2007, spending on buying and renting movies and TV series on discs was falling by an average of 1.2 percent a year.

Since 2010, the year in which Netflix became available throughout the U.S., this decline has accelerated with spending falling by an average of 10.3 percent a year.

"The data shows that Netflix's entry into a market has a noticeable effect



on consumer behavior, even in countries where they already had access to other streaming video services," said Helen Davis-Jayalath, senior researcher at IHS Technology.

In the U.K., sales of movies on disc have more than halved since the first SVoD services launched in 2008, with the steepest annual decline (minus 14.5 percent) experienced in 2012, the year Netflix launched.

"The year before Netflix launched its streaming service in the U.S., consumers spent \$20.9 billion buying and renting movies and TV content, the most ever recorded," Davis-Jayalath said, "But by last year, total spending on these two key genres, including via transactional and subscription VoD services, was down by 17 percent to \$17.3 billion."

In the U.K., Netflix's arrival in 2012 followed Amazon's 2008 investment in (and subsequent acquisition of) local SVoD service LoveFilm, which was already taking its toll on physical video spending.

"British consumers have taken Netflix and SVoD [in general] to their hearts," Davis-Jayalath said. "Last year, they spent £1.8 billion on buying and renting movies and TV content, more than 26 percent of which was generated by SVoD services."

However, total spending is still £82 million a year less than it was before Netflix launched, and down over 20 percent (£474 million) since Amazon's investment in LoveFilm effectively kick-started SVoD in the U.K.

The Australian market is similar to that of the U.S. and the U.K., so if Netflix puts the same emphasis on creating and acquiring local content, IHS expects it to be able to build a viable business. As seen in the U.S. and U.K., this, according to IHS, is likely to negatively impact the physical sales and rentals of movies and TV content in Australia as well.

"The key to success in Japan, however, is not U.S. movies and TV shows, but domestic content," Davis-Jayalath said. "If Netflix can invest enough in original Japanese anime content to tempt consumers away from DVD rental it will have achieved something that has so far eluded not only the Hollywood studios but also a dozen other SVoD operators."

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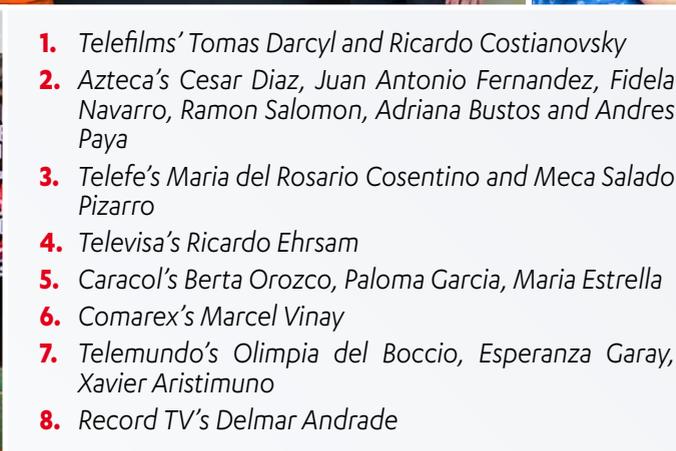
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1. Telefilms' Tomas Darcyl and Ricardo Costianovsky
2. Azteca's Cesar Diaz, Juan Antonio Fernandez, Fidela Navarro, Ramon Salomon, Adriana Bustos and Andres Paya
3. Telefe's Maria del Rosario Cosentino and Meca Salado Pizarro
4. Televisa's Ricardo Ehrsam
5. Caracol's Berta Orozco, Paloma Garcia, Maria Estrella
6. Comarex's Marcel Vinay
7. Telemundo's Olimpia del Boccio, Esperanza Garay, Xavier Aristimuno
8. Record TV's Delmar Andrade
9. Cisneros Media's Marcello Coltro and Jonathan Blum
10. Zee Entertainment's Sunita Uchil
11. TRT's Meltem Tümtürk Akyol
12. Breakthrough's Craig McGillivray and Michael McGuigan
13. Kabo International's Elsa Pielot
14. Mediaset's Luciana Gabellini, Licia Paoli, Serena Petrecca
15. Scripps' Stephanie Quinn, Shed and Buried producer Hamish Reick, Scripps' Phillip Luff, Ross Hair, Henry Cole of Shed and Buried, SBS Australia's Chris Keely, Scripps' Kevin Dickie

U.S. Midseason Round-Up

Midseason is in full swing, with the U.S. broadcast, cable and digital networks premiering their new series nearly every day in the past few months. Below, you'll find a list of what's premiered:

Shades of Blue (NBC): J.Lo stars in this drama about corrupt cops.

Lucifer (FOX): comedy-drama that follows the lord of hell.

Legends of Tomorrow (CW): the net's third superhero series currently on the air.

Billions (Showtime): a financially focused drama that has broken records for an original series debut for the premium network.

Animals (HBO): An adult animated comedy that imagines the lives of New York City's downtrodden critters.

Full Frontal with Samantha Bee (TBS): *The Daily Show* alum got her very own comedy news show.

Not Safe with Nikki Glasser (Comedy Central): A talk show-comedy hybrid with the comedian.

Those Who Can't (truTV): A comedy about a bunch of less-than-ideal teachers.

Vinyl (HBO): A period drama about a 1970s record executive.

11/22/63 (Hulu): About a time traveler who tries to prevent the death of John F. Kennedy.

Join or Die with Craig Ferguson (History): The comedian debates timely and controversial topics.

Love (Netflix): A "down to Earth" look at dating from comedy darling Judd Apatow.

Fuller House (Netflix): A follow-up to the classic 80s/90s sitcom, *Full House*.

The Real O'Neals (ABC): A comedy about a seemingly perfect family that deals with a major bombshell.

The Family (ABC): A political drama series that follows the return of the presumed dead mayor's young son.

Damien (A&E): Based on the horror series *The Omen*.

Of Kings & Prophets (ABC): Based on the biblical books of Samuel.

Underground (WGN America): Follows a group of daring slaves who plan their escape.

Flaked (Netflix): A self-appointed guru falls for the object of his best friend's fascination.

Criminal Minds: Beyond Borders (CBS): A spin-off of the FBI procedural drama.

The Catch (ABC): A tough private investigator is conned by her fiancé.

The Path (Hulu): Explores the unknown and mysterious world of the cult-like Meyerist Movement in upstate New York.

The Ranch (Netflix): A failed semipro football player returns home to Colorado to help run the family ranching business.



VideoAge International's Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to in-depth looks at TV's most influential territories to behind-the-scenes peeks at trade business events. The goal of the Water Cooler isn't to report first, but to report best by generating questions, providing answers and bringing readers the TV news they need most. Here's a selection of some of the Water Cooler's most popular entries.

To see full versions of the text, visit www.videoage.org.

NYC Upfronts: What To Expect

Believe it or not, the Upfronts — that yearly tradition in which the U.S. broadcast networks present their new shows to advertisers and their agencies in New York City, and hope to pre-sell the bulk of their ad inventory — is nearly upon us (NBC and FOX are May 16; ABC is May 17; CBS is May 18 and CW is May 19). In fact, the cable networks have already begun their Upfronts, starting with Nickelodeon on March 2.

So what can we expect this year? Pundits are saying that networks are likely to see Cost-Per-Thousand (CPM) increases of over five percent. This would be a change for the broadcast networks, which have seen their CPM rates decrease in recent years (FOX cut its CPMs by as much as two percent last year, according to reports, thanks to losses on *American Idol*.)

But we can also expect digital extensions of these ad packages, showing up on places like the Snapchat messaging app, and on the network's streaming outlets.

Another interesting development: Because of an erosion of Nielsen-monitored audience ratings (more and more viewers are leaving TV sets behind and watching their shows on mobile devices and video-streaming services), major broadcast network FOX announced that it will offer advertisers an option to do deals based not on the traditional Nielsen ratings, but instead, based on how many members of a certain type of consumer group they can reach (e.g. first-time car buyers).

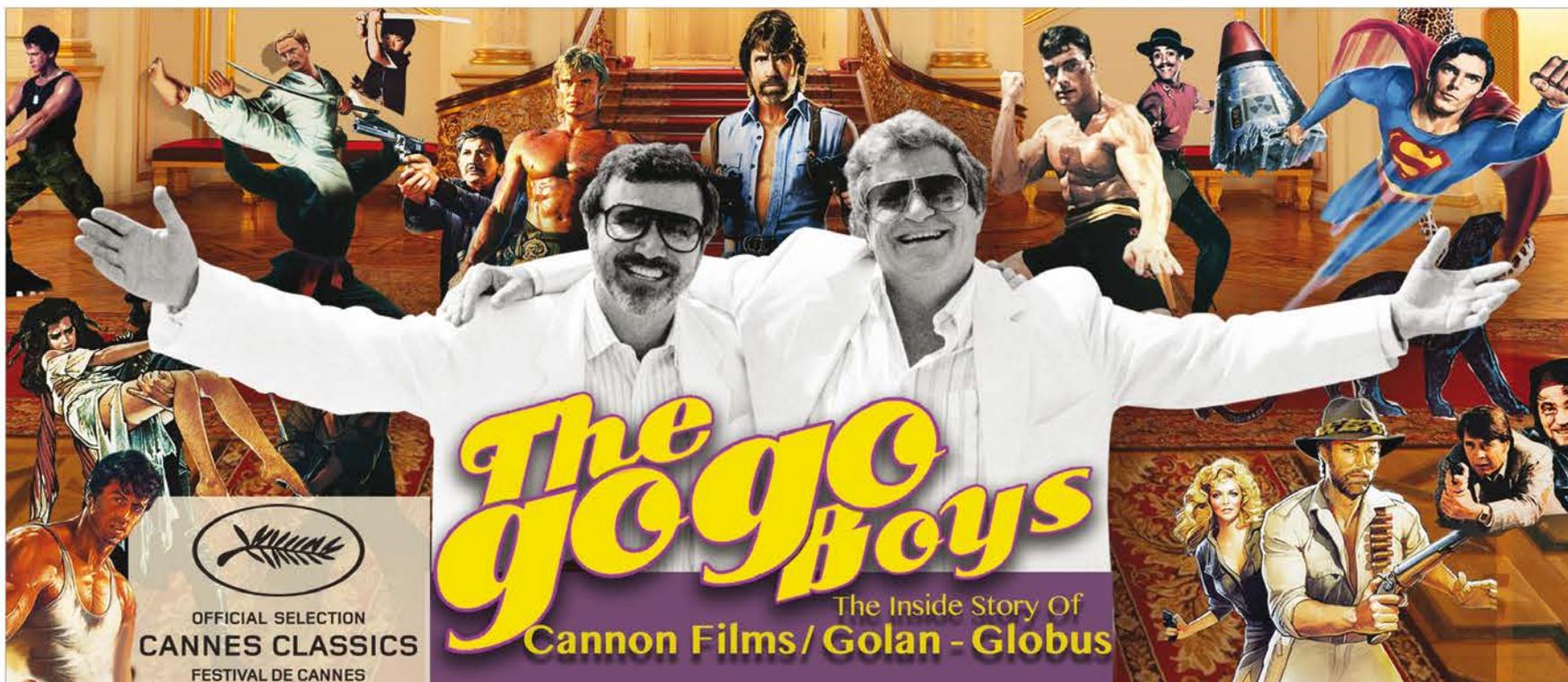
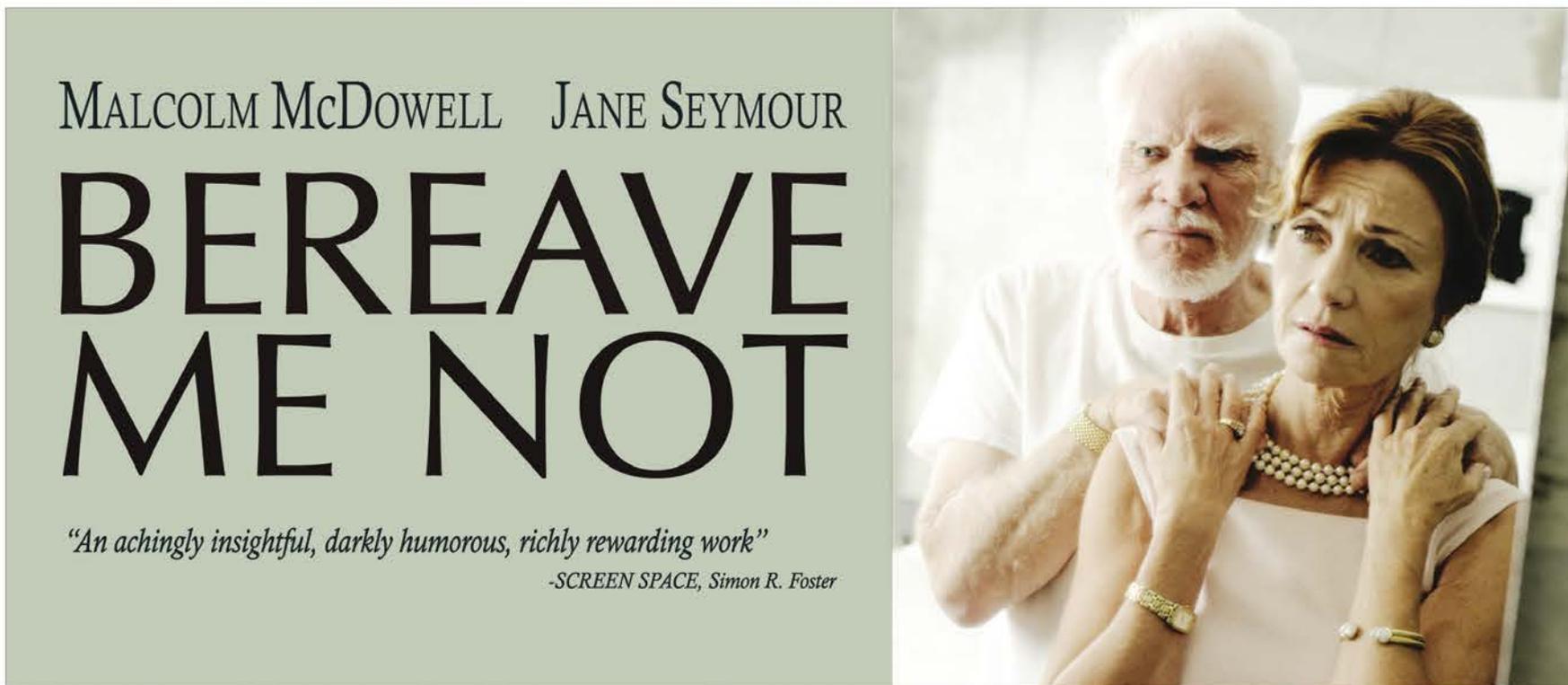
This is something cable companies have done in the past, and is likely just one step the networks will take in bringing their ad buying practice into the modern age.



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