



# VIDEOAGE DAY 3

INTERNATIONAL [www.VideoAgeDaily.com](http://www.VideoAgeDaily.com) October 17, 2018

## At MIPCOM, LATAM Bets on DMDLA's New TV Series

Yesterday, during a press luncheon, Disney Media Distribution Latin America (DMDLA) announced the production of *Cazadores de Milagros*, a series of 13 one-hour episodes available for worldwide distribution. It is a co-production between DMDLA, Mediapro, BTF Media, and Somos Producciones, with production set in Mexico.

Produced by BTF Media, *Cazadores de Milagros* combines fiction and reality. The plot interweaves the stories of a skeptical journalist who works at a news portal and needs a successful article to save his career, a young and brilliant heiress of a media empire that's as successful as it's controversial, and an enigmatic clairvoyant debating between faith and necessary.



These three characters' destinies cross in a unique mission: to track real cases of miraculous events, which force them to question their doubts and their certainties in faith. In each episode, this particular team will investigate unexplained cases that sometimes will have scientific

(Continued on Page 4)

## MIP Cancun and DISCOP Joburg's Double Date

Two TV markets are being held at exactly the same time — DISCOP is in South Africa, while the other, MIP Cancun, is 13,400 kilometers away, in Mexico. Both will start on November 14 and both will end three days later.

In terms of participation, 160 sales companies are expected in Cancun. A similar number will be in Johannesburg. Of these, 26 will be exhibiting at both markets, trying to reach small LATAM buyers and small African territories at the same time.

This November marks DISCOP Johannesburg's sixth year, while it's MIP Cancun's fifth. The idea behind these markets was to cater to those regional buyers who don't have the

(Continued on Page 4)

*My 2 Cents: Print is not dead — Ask Vladimir Putin and Jeff Bezos*  
Page 3

*INSIDE: Jornadas cable TV show limps along*  
Page 8

*INSIDE: Cannes visuals — MIPCOM Photo report*  
Page 17

**VideoAge Daily on the go**



## AFM: Is There a Future For Movies?

The future of the film biz will be revealed to skeptics at the 39th annual American Film Market (AFM), taking place October 31 to November 7, with exhibitors housed in suites at the Lowes Santa Monica Beach Hotel in Santa Monica, California. The AFM is organized by the Los Angeles-based Independent Film & Television Alliance (IFTA).

To possibly argue against the content of *The Big Picture*, the recent book by U.S. entertainment industry reporter Ben Fritz, will be Charles Rivkin, the chairman and CEO of the Washington D.C.-based Motion Picture Association of America, and Jean Prewitt, president and CEO of IFTA, during the November 2nd *View From The Top* session (moderated by *The Wall Street Journal's* Erich Schwartzel), one of the 40 or so scheduled conferences, roundtables and workshops that are already on the schedule at the upcoming AFM.

(Continued on Page 12)

© BVI/Meconoco/BTF Media/LatinWe 2018

**13 x 60'**  
Drama series about the revealing story behind the tragic death of the Queen of Tex-Mex music. Based on the bestseller by Emmy Award winning journalist María Celeste Arrarás

Disney Media Distribution Latin America

Production House: **btf media**

**AFFM<sup>®</sup>**



**2022**

DEVELOP | PACKAGE | PITCH  
FINANCE | LICENSE | DISTRIBUTE

**American Film Market<sup>®</sup>**

Oct. 31 - Nov. 7 | Santa Monica  
[AmericanFilmMarket.com](http://AmericanFilmMarket.com)

# My 2¢

*Print news wins over online-only news and Social Media, but don't take my word for it, ask Vladimir Putin. And if this still doesn't convince you, look at Jeff Bezos acquiring The Washington Post and Marc Benioff buying Time magazine.*



One piece of fake news perpetrated by the digital-only media is that “print is dead.” But the reality is that the news originating from print media (in whatever form) tends to be real, while the news coming from purely digital media is often fake.

Indeed, anyone can wake up in the morning, decide to start a digital publication and, in a matter of hours, create one. But then, if this newborn digital “newspaper” wants to make money, it needs to either buy an actual newspaper or create one by investing at least \$10 million.

And this is exactly what digital pioneers like Amazon's Jeff Bezos and Salesforce's Marc Benioff did. Bezos acquired *The Washington Post* for \$250 million and Benioff bought *Time* magazine for \$190 million.

In these cases, according to general U.S. statistics, only 22 percent of advertising income will be generated from the online domains, while 78 percent will come from the print editions.

Next, let's take a look at readership. According to a recent report from Iris Chyi, an associate professor of New Media Research at the University of Texas, Austin, 51 percent of people who read a newspaper read it exclusively in print, compared to just five percent who read it exclusively on a web browser, and five percent who only read on mobile.

Professor Chyi's conclusion is that “the reports of print's demise have been greatly exaggerated.”

Furthermore, according to a survey commissioned by Chicago-based graphic communications organization Two Sides, consumers believe that print media is a safer, more secure, and more trusted medium than its digital counterparts in virtually every way.

Specifically, 56 percent said they trust news items they read in printed newspapers, while just 34 percent said they trust the news they read on Social Media.

But there are other considerations about the power of print that don't need an official survey — just observations around Cannes, here at MIPCOM.

Market participants don't have the time to read much news online once the market has started. They barely have time to read their own e-mails.

Print media, on the other hand, is easy to flip through while waiting for a meeting or while walking from their hotel to the convention center.

Online news read the day after it's posted feels dated compared to print news, which tends to be evergreen. Do you notice how market participants pack their unread publications to take on their trips back home?

This is something I do all the time. For example, while at the two-week L.A. Screenings, I picked up all local newspapers (as I do in every town), but I did not have time to read all of them, so they piled up in my hotel room until the last day when they were packed to be read on my six-hour flight back to New York City. And I was gratified to learn that the news was as fresh as apples

harvested from the Tree of Knowledge.

One final note about local papers. During my trips (of which there are many each year), I make a point of buying the local papers at the airport, even if I am only there for a short time to catch a connecting flight. After I read them, instead of discarding them, I offer the papers to folks sitting nearby with the conviction that a newspaper is a terrible thing to waste.

Dom Serafini



## VIDEOAGE DAILY AT MIPCOM

STAND P-1.J11

MAIN OFFICE:  
216 EAST 75TH STREET  
NEW YORK, NY 10021  
TEL: (212) 288-3933  
FAX: (212) 288-3424

WWW.VIDEOAGE.ORG  
WWW.VIDEOAGELATINO.COM

EDITOR-IN-CHIEF  
DOM SERAFINI

EDITORIAL TEAM  
ISME BENNIE (CANADA)  
ENZO CHIARULLO  
CARLOS GUROVICH  
LEAH HOCHBAUM ROSNER  
SUSAN HORNIK  
GLENN HOULIHAN  
CAROLINE INTERTAGLIA  
OMAR MENDES  
LUIS A. POLANCO  
GILLES POURTIER  
YURI SERAFINI

PUBLISHER  
MONICA GORGHETTO

BUSINESS OFFICE  
LEN FINKEL, RACHEL GARNEY

LEGAL OFFICE  
ROBERT ACKERMANN,  
STEVE SCHIFFMAN

WEB MANAGER  
BRUNO MARRACINO

DESIGN/LAYOUT  
CLAUDIO MATTIONI  
CARMINE RASPAOLO

ILLUSTRATIONS  
BOB SHOCHET

(Continued from Cover)

## Double Date

budget to attend markets such as MIPCOM. But if the dates are perfect for buyers in those regions, they represent a problem for international sellers, especially for small content distribution companies that have to stretch their sales staffs thin in order to attend both.

When asked about the overlap, DISCOP organizer Patrick Zuchowicki simply said: "We decided on [our] dates before MIP Cancun did."

Last year, DISCOP's problem was being held too close to MIPCOM, since it started just five days after the Cannes market ended.

MIP Cancun will, for the second year in a row, be housed at the Moon Palace, a large gated resort that eliminates safety risks that other venues in the area might present.

Safety being a concern also in Johannesburg, DISCOP is held in the affluent Sandton area. Asked why the market is not held in safer, glitzier Cape Town, a DISCOP organizer commented, "80 percent of our attendees come from Africa and Africans prefer Johannesburg by far." 🇷🇺

## DMDLA at MIPCOM

explanations, but they will soon find that the limits of reason will not be enough.

Following the success of previous original productions such as *Hasta que te Conocí*, *El Cesar* and *El Secreto de Selenia*, this new production strengthens DMDLA's strategy of offering captivating programming for international audiences. DMDLA also announced the new original drama *Americana*, co-developed with Washington DC-based Naím Media Group (NMG). Naím has already created series *El Comandante*, produced for Sony Pictures TV.

The 10-episode series takes place in late 19th-century Brazil, when defeated Confederates were invited by the emperor to the nation. When a reporter investigates a series of violent murders in the American colony, dark secrets are unveiled amidst the country's political change.

*Pictured on the front cover: Fernando Barbosa, senior vice president and general manager at Disney Media Distribution & Production LA, and his Latin America & U.S. Hispanic Market team.* 🇺🇸

## Cannes Visuals



Viacom International Studios' Ant Ward, David Lynn, Kat Graham, Pierluigi Gazzolo, Andy Suriano promoted the reimagined kids' series *Rise of the Teenage Mutant Ninja Turtles*.

## Straight From the Palais

- Italy's *Rainbow* closed broadcast deals with Russia's Carousel and France Télévisions for *44 Cats*. The animated preschool series follows the adventures of four feline musicians who form the musical group The Buffycats. The four friends live in the Clubhouse, and go on adventures that focus on themes of friendship and altruism. Both Carousel and France Télévisions will air *44 Cats* beginning in September 2019.

- SPI International/FILMBOX** is launching Timeless Drama Channel (TDC), a new worldwide TV network devoted to Turkish drama series and movies. The Channel will feature internationally acclaimed premium series such as *Kurt Seyit and Sura*, *The Uncle in Black*, *20 Minutes*, and *The End*, among others.

- CBS Studios International** held the world premiere screening of new drama series *Escape at Dannemora* at the Palais on Monday night. *Pictured below is director/producer Ben Stiller.*



- A+E screened the pilot episode of their new series *Project Blue Book* yesterday. The show's stars Michael Malarkey, Laura Mennell, and Aidan Gillen were present along with executives from

A+E Studios, A+E International, and History. Aidan Gillen stars as Dr. Josef Allen Hynek, a real-life professor at Ohio State University recruited by the United States Air Force to research and hopefully disprove sightings of unidentified flying objects. Dr. Hynek ultimately comes to believe the U.S. government might be hiding more than they're willing to admit.

*Pictured (l. to r.): A+E's Patrick Vien, showrunner Sean Jablonski, Michael Malarkey, Laura Mennell, Aidan Gillen, A+E's Edward Sabin and A+E's Barry Jossen.*



- Lots of stars in attendance at the Twentieth Century Fox stand yesterday. *Pictured below: Maria Bopp of Me Chama de Bruna, Alphonso Herrera of Sitiados, and Lali Esposito of Talento Fox.*



Former Disney's Global Distribution president Ben Pyne visited Paramount's WW TV Licensing, Dan Cohen at the Paramount/Viacom stand.



Mondo TV launched brand new live-action, sci-fi series *2050*, a co-production between Mondo TV Iberoamerica, VIP 2000 TV, and Casablanca. The sci-fi drama is set in a post-apocalyptic world where the government has banned culture in all of its forms. A group of young revolutionaries come across hidden literary classics and hope to restore truth and emotion into society. Also new to Mondo TV's roster is *MeteoHeroes*. A Mondo TV co-production with MOPI (Meteo Operations Italia) the animated series follows six children who transform into superheroes with the ability to control nature and the weather. *MeteoHeroes* will launch in spring 2020. *Pictured above: MOPI's Luigi Latini with Mondo TV's Valentina La Macchia, Matteo Corradi and Micheline Azoury.*

**Rai Italia**

**Rai, the leading Italian language TV group,**

has added new providers in the US

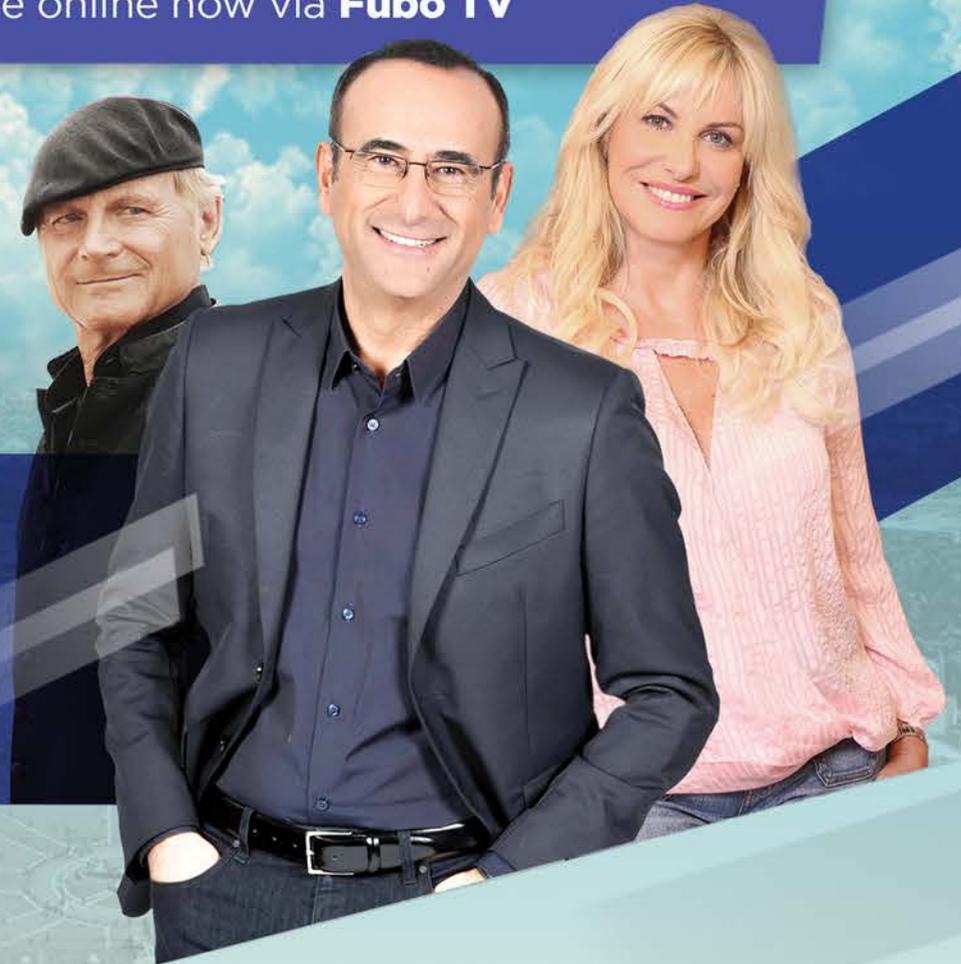
**Rai Italia, Rai News, Rai Radio and Rai World Premium**

will be available with

**DIRECTV** starting October 4<sup>th</sup>, 2018

**Rai Italia** is available online now via **Fubo TV**

These new distributors join Rai's longtime affiliates at **Comcast, Altice, Charter, Verizon, Cox, AT&T Uverse, Frontier** and much more.



October 3, will be the last day Rai's channels are available on DISH and Sling.

We thank our DISH Rai customers for their loyalty and invite you to continue to enjoy our channels through our current providers

**Check <http://raitalia.us/getrai/>**

and enter your zip code to find the available distributors near you

Rai continues to be the home of the best content in Italian, including Serie A, dramas like Don Matteo, the weekly papal mass and more!

Check **[www.raitalia.us](http://www.raitalia.us)** for all of the details on our programming

## De Niro To Keynote NAB New York

**R**obert De Niro headlines the opening keynote event today during the first day of NAB Show New York at the Javits Convention Center. De Niro will give his perspective on the future of film and entertainment, reflecting on his four-decade career in the entertainment business as an actor, producer, and director.

Organized by the National Association of Broadcasters, the two-day event showcases programming and panel discussions from power players in media. This year's marketplace features 67 first-time exhibitors, including Google, Microsoft, and Primestream, among others. Alongside these new companies, 227 past exhibitors will again be in attendance to exhibit their products and latest technologies.

NAB Show New York will also host a two-day Streaming Summit co-produced by industry expert Dan Rayburn, which will address several topics, such as ad insertion and live OTT services.

Tomorrow, October 18, ABC News' Martha Raddatz and NAB president and CEO Gordon Smith will lead a keynote conversation to discuss Raddatz's wide-ranging experience in broadcast journalism.

Also on Thursday, Wendy Williams, television personality and host of



*The Wendy Williams Show*, will be honored with the NAB Show New York Impact Award.

NAB organizers expect over 14,000 participants across the two-day event.

## Up The Ladder

- A+E Networks hired **Patricio Teubal** as general manager of A+E Networks Italy. In his new role, he will oversee A+E Networks Italy and its three channel brands: History, Crime + Investigation, and Blaze.

- AMC Networks promoted **Eduardo Zulueta** to president of AMC Networks International (AMCNI). He will assume his new role beginning November 1, 2018.

- GRB Entertainment has re-branded as GRB Studios. With the reorganization, **Scot Cru** has been promoted to president of the company. He previously served as president of GRB's International Sales and Distribution team. Additional promotions include **Karen Pinto** to EVP, Production and **Megan Reeves** to SVP, Development.

- Kanal D International named **Ekin Koyuncu** as sales executive for CEE territories. She has previously held positions at Lifetime and MedyaVizyon.

- Kew Media Distribution appointed **Graham Begg** to VP, Business Development and Producer Relations. In his newly created role, Begg will focus on developing partnerships with production talent and managing new business opportunities.

- Madd Entertainment brought on **Deniz Cantutan** as sales manager. Prior to her new role, she served as sales manager at Kanal D International.

- Twentieth Century Fox Television Distribution promoted **Chris Bettes** to SVP of Brand Marketing & Creative. He will be responsible for brand strategies for the Worldwide Marketing team, overseeing all creative and design services within the division. TCFTVD also promoted **Maria Ines Rodriguez** to SVP, EMEA. She joined TCFTVD in 2014, and most recently served as vice president, EMEA.

*VideoAge's*  
**Int'l TV Distribution**  
*Hall of Fame*

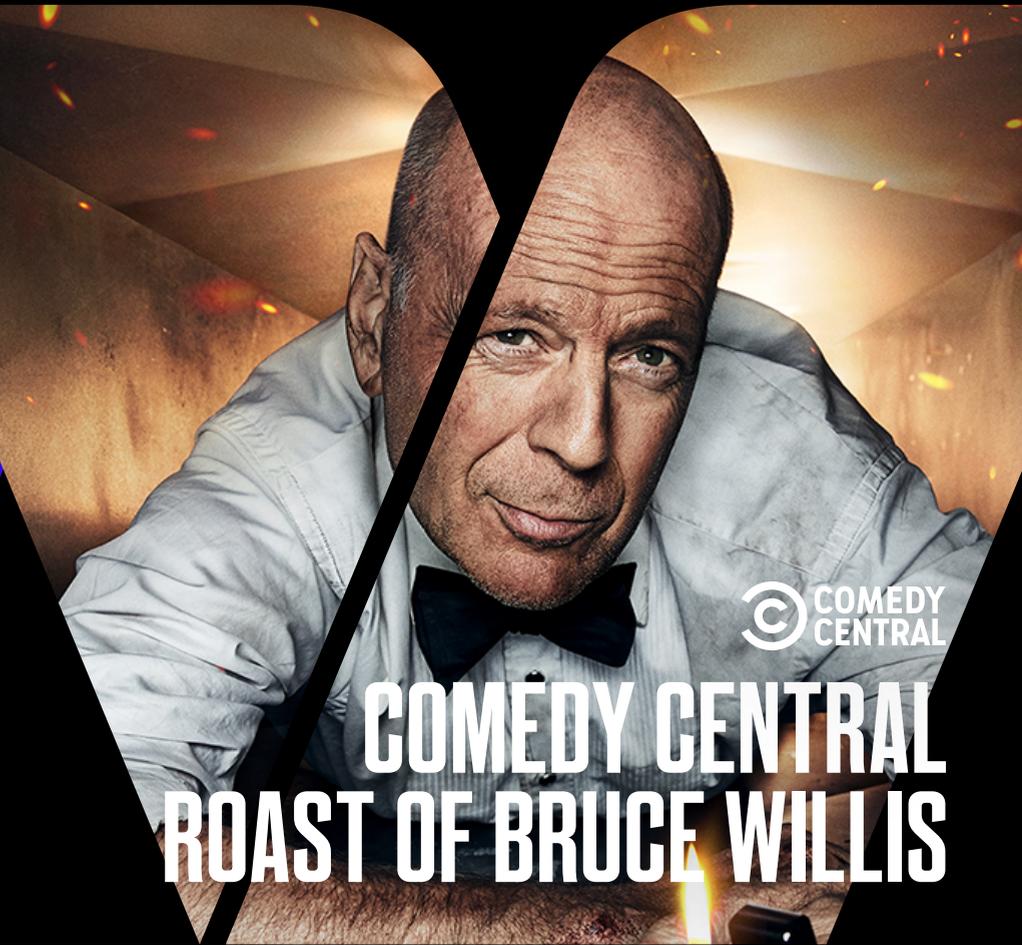
Fascinating Stories Honoring 10 Additional Executives Who Built An Industry  
**Volume 2**  
By Dom Serafini

**Available in Print and e-Book**



**nickelodeon**

# RISE OF THE TEENAGE MUTANT NINJA TURTLES



**COMEDY  
CENTRAL**

# COMEDY CENTRAL ROAST OF BRUCE WILLIS



**5  
ELEPHANT  
HOUSE**

# SECRETS OF MCDONALD'S: 50 YEARS OF THE BIG MAC



**BET★**

# THE BOBBY BROWN STORY



**VIACOM**  
INTERNATIONAL  
STUDIOS

**MIPCOM R7.N7**

**b2b.viacom.com**



**nickelodeon**



## Jornadas: LATAM's Cable TV Show Limpes Along

The current political and economic situation of Argentina had an unforeseen impact on the 28th edition of the *Jornadas*, the International Cable Days convention, which was held in Buenos Aires from September 25 to 27. Most notably, a general strike against the government of President Mauricio Macri on the opening day reduced the event to just two days.

The strike did not, however, affect the central structure of the event, which featured conferences on the state of the cable TV sector, and was jointly organized by the Argentine Association of Cable Television (ATVC) and the Chamber of Producers and Programmers of Satellite Signals (CAPPESA).

The two-day fair was similar to events held in years past. The same TV channels that have been supporting the conference — including many of the largest companies in the industry — once again took to their booths.

There wasn't any major news, except for the formal announcement of the launch of the Smithsonian Channel in the Latin American market. Currently, the channel — a joint venture between Showtime and the



Smithsonian Institute — reaches the region through DirecTV. The *Jornadas* helped to promote it and pledged to co-produce content with Spanish-speaking producers.

During one of the conferences ATVC president Walter Burzaco (pictured) urged the Argentinean authorities to come up with fair regulations. “It must be the choices facing consumers that determine the rules and regulations. Obstacles that limit the development and use of communications and information technologies should be eliminated,” he said in the presence of Andrés Ibarra, vice president of the Cabinet and Minister of National Modernization.

The other critical issue that re-emerged at the conferences was that of piracy, an increasingly uncontrollable thing in the pay-TV sector.

“Four different households connected to a single subscriber is wrong,” said Guillermo Davin, commercial manager of the Intercable Network, referring to the piracy situation that cable companies experience in Argentina.

Belén Piñeiro, an anti-piracy counselor at Fox Networks Group, added that illegal retransmission and sub-reporting represents annually U.S.\$960 million in losses for operators and programmers, U.S.\$282 million in tax losses for the country, and a loss of more than 5,500 jobs.

Ultimately, the *Jornadas* reaffirmed its status as an increasingly local event, moving away from its former identity as the premier market of the entire Latin American industry.

Since the country is going through an economic recession that is expected to extend through 2019 — with slow recovery to happen in 2020 and beyond — the scenario doesn't favor significant investments in local pay-TV. It looks like the opposite is true, instead: The players will be forced to use their limited resources to reduce subscriber losses.

The *Jornadas* are surviving, but it must look at ways to reinvent itself. Its organizers must not ignore what happened to cable trade shows organized by NCTA (in the U.S.), Mexico's Canitec, Panama's TEPAL and Brazil's ABTA, which don't exist anymore. The Argentine event is the only one that remains standing. (By Omar Mendez)

[www.VideoAgeDaily.com](http://www.VideoAgeDaily.com)



At all major TV trade shows, content buyers read the printed version of *VideoAge Daily*. Around the world film and TV executives read the online edition of *VideoAge Daily*.

No matter where, when or how, your buyers will see your ad.

The story of the son of God, sent into  
the world to bring life.

# J E S U S

**HD**  
SOAP OPERA



**RECORDTV**

INTERNATIONAL SALES

[emendes@recordtv.com.br](mailto:emendes@recordtv.com.br)

[www.recordtvnetwork.com](http://www.recordtvnetwork.com)

**mipcom**<sup>®</sup>

**Booth P-1.G22**

## Record TV Takes You To Belaventura



**B**razil's Record TV has a slate filled to the brim with Bible stories. Soap opera *Jesus (Jesús)* tells the fascinating life story — from birth to resurrection — of the man who changed the world.

At the tender age of eight, *Leah (Lea)* becomes the caregiver for her newborn sister, Rachel, after their mother's death (pictured). Years later, she meets and falls in love with Jacob, but is shocked and saddened to learn that he wants Rachel, instead. They trick him into marrying Leah, but Jacob grows to hate Leah for her deception. Still in love with Rachel, he weds her, too. Despite her husband's hatred for her, Leah vows to be a good wife.

*Apocalypse (Apocalipsis)* explores one of the most controversial topics in the Bible, the End of Times, by telling a multi-generational tale that ends with one man using his rival's studies to fuel a perverse desire for world domination that will bring his true identity — the antichrist — to light.

The fictitious region of *Belaventura* takes center stage in this Middle Ages-set soap opera. Enrico is an extremely lucky man who inherited a huge realm here, while just outside the town, in the plebian village, lives Pietra, a beautiful young woman. Each will find in the other what is missing in their lives.

Asher, Joanne, and Zach are inseparable as children until both boys fall for Joanne in *The Rich and Lazarus (El Rico y Lázaro)*. Along with this love triangle, the trio will also have to deal with the fulfillment of the prophecy of Jeremiah, that the sons of Israel will be punished for failing to listen to God. This is accomplished by the arrival of Nebuchadnezzar, the cruel king of Babylon, who invades Jerusalem and enslaves the Jewish people.

After the death of Moses, Joshua is the new leader of the Hebrews, and must lead them to *The Promised Land (La Tierra Prometida)*.

A prologue to *The Slave Isaura*, *The Slave Mother (La Esclava Madre)* focuses on the generation before the story of the light-skinned slave obsessively pursued by Mr. Leoncio.

Stand P-1.G22

[www.recordtvnetwork.com](http://www.recordtvnetwork.com)

## Telefilms Adrift In Action and Drama

**A**rgentina's Telefilms arrives at Cannes with a roster of films that will keep audiences on the edge of their seats.

*Adrift* is the true story of a young couple's journey to survive one of the most lethal hurricanes in recorded history. The inspiring movie follows the two free spirits as they are left stranded in the middle of the Pacific Ocean.

In *Hereditary* (pictured) a family begins unraveling shocking secrets about their ancestry when their old matriarch passes away. It quickly becomes clear that they're fighting against a sinister supernatural force.

A young mother finds herself with nothing to lose in *Peppermint*. After a drug lord murders her husband and child, she embarks on a brutal quest for vengeance. Jennifer Garner stars.

In a world where puppets coexist with humans, the cast of an '80s children's show find themselves becoming targets of a horrific murderer who picks them off one by one in *The Happytime Murders*. A disgraced LAPD puppet detective turned private eye is the only one who can crack the case. Elizabeth Banks, Melissa McCarthy, and Joel McHale star.

In action-thriller *Mile 22* Mark Wahlberg plays James Silva, leader of a crack CIA team whose job is to stop nuclear proliferation. When an Indonesian police officer arrives at the U.S. embassy with vital intelligence, Silva and his team will have to face the daunting task of safely transporting him to an airstrip 22 miles away.

Stand P-1.C2

[www.telefilms.com.ar](http://www.telefilms.com.ar)



## Disney Shares El Secreto de Selena

**D**isney Media Distribution — Latin America is currently highlighting two new compelling biographical dramas.

*El Secreto de Selena (Selena's Secret)* is the revealing story of Selena Quintanilla, the Mexican-American singer and songwriter that became Queen of Tex-Mex. The powerful series is based on the bestseller by María Celeste Arrarás, who led an extensive investigation into the circumstances surrounding Selena's murder.

*Monzón* (pictured) is a biography of Argentinian boxer Carlos Monzón, a onetime sports idol

## TV Azteca Is Wild By Nature



**M**exico's TV Azteca International is presenting a wide-ranging catalog headlined by historical drama *Maria Magdalena* (pictured), which recreates the life and times of a passionate woman during oppressive times, who challenged the laws of a corrupt society run entirely by men.

Docu-reality show *Mundo Metro* depicts the universe of the most advanced underground transport system in all of Latin America: that of Mexico City. Its mission is to transport millions of people each day. But what happens when security must intervene to prevent fighting between football fans? Or when there's an emergency?

A reporter makes the unorthodox decision to check herself into a psychiatric hospital in order to solve her grandmother's murder in *Dementia*. But once she discovers the truth, will she be able to leave?

*La Academia* is a musical format that has already found success in Mexico, Singapore, Malaysia, Indonesia, and Central America.

For *Fut Azteca*, TV Azteca has secured the worldwide broadcast rights to six of the 18 teams in Liga MX — the professional soccer league in Mexico — which includes 102 games during the 2018 to 2019 season, as well as half-hour weekly highlights. Also available are worldwide rights to several of these teams during the 2019 to 2020 and 2020 to 2021 seasons.

In factual series *Wild By Nature*, actor and naturalist Arturo Islas travels to jungles, deserts, and seas, in search of the endemic fauna of Mexico, and introduces the mammals, birds, reptiles, amphibians, fish, and insects that are present there to viewers.

Stand R8.B10

[www.tvaztecainternacional.com](http://www.tvaztecainternacional.com)



who was convicted of murdering his wife, the mother of his youngest son.

Stand C14

[www.disneymediadistribution.tv](http://www.disneymediadistribution.tv)

# MARK YOUR AGENDA!

---

**DISCO<sup>JOBURG</sup>P**

**Nov. 14-16 2018**

SANDTON CONVENTION CENTRE

**JOHANNESBURG  
SOUTH AFRICA**

**DISCO<sup>SHARM EL SHEIKH</sup>P**

**Feb. 26-28 2019**

MARITIM JOLIE VILLE ROYAL  
PENINSULA HOTEL & RESORT

**SHARM-EL-SHEIKH  
EGYPT**

**DISCO<sup>ABIDJAN</sup>P**

**May 29-31 2019**

RADISSON BLU HOTEL

**ABIDJAN  
CÔTE D'IVOIRE**

---

**DISCO<sup>MARKETS</sup>P**

**info@discop.com  
+ 1 (323) 782 13 00  
www.discop.cm**

(Continued from Cover)

## AFM 2018



The subtitle of Fritz's book is: "The Fight For The Future of Movies," and offers a synopsis right in the Contents page: how franchises killed originality, why studios stopped making mid-budget dramas, and how TV stole movies' spot atop Hollywood.

Even though those issues don't concern independent producers who don't have IP rights to Marvel's characters, the overall topic of survival is of importance, for theatrical releases of indie movies bring more money from VoD platforms. But, commented a Canadian film producer-distributor who will be in attendance, "Some buyers will attend AFM, if only for small territories."

Also, it is not encouraging that the recent edition of TIFF in Toronto, Canada, did not go well for film sales, with some distributors spending time in theaters looking for films to acquire. In addition, the Rosh Hashanah holiday took nearly two full days off the September 6-16 event, and the FIN Partners eliminated another three days, taking some TIFF participants 1,300 kilometers east of Toronto to Halifax for the 21st annual Film Financing Market, which took place on September 13-15.

One company betting big on the AFM is Telefilms, which will go to Santa Monica with a large contingent of 13 executives, both to sell and acquire movies. Company president Tomas Darcyl (pictured below) will have his team from the Diamond Films divisions (Telefilm's theatrical distribution division) of Mexico, Brazil, Colombia, Peru, Chile and Argentina, plus his team from Spain, as well as executives from the company's Sun Distribution Group division. 🇩🇪



## AFM Conferences at a Glance

## The Global Perspective

- *View From The Top* with Jean M. Prewitt, Independent Film & Television Alliance president & CEO, and Charles H. Rivkin, Motion Picture Association of America chairman & CEO. Moderated by Erich Schwartzel, *The Wall Street Journal*. (November 2)
- *The Producer & Financier Perspective* (November 2)
- *From the Frontlines: The Buyer Perspective*, moderated by Jeremy Kay, *Screen International*. (November 2)

## Pitch Conferences

- *Pitching Essentials* (November 3)
- *The 2-Minute Pitches*, moderated by Pilar Alessandra, *On The Page*. Panelists: Tobin Armbrust, *Virgin Produced*; Cassian Elwes, indie producer and agent. (November 3)

## Blockchain Conferences

- *Democratizing Finance and Distribution*, moderated by Nelson Granados, Pepperdine Graziadio Business School. Presenters: Irina Albita, Film Chain/Big Couch UK; Andrea Iervolino, AMBI Media Group/TaTaTu; Florian Glatz, Cinemarket; Robert Binning, StreamSpace; Sam Klebanov, Cinezen Blockchain Entertainment AB; Alan R. Milligan, White Rabbit. (November 3)

## Finance Conferences

- *Producing Studio Films with Independent Budgets*, moderated by Richard Botto, Stage 32. (November 4)
- *The Film Finance Matrix: From Script to Screen*, moderated by David Offenber, Loyola Marymount. Panelists: Anthony Beaudoin, Union Bank; Tamara Birkemoe, Foresight Unlimited; Ryan Broussard, Media Services. (November 4)

## Production Conference

- *Producing for the Pre-Sales Marketplace*, moderated by Paul Hertzberg, CineTel Films, Inc. Panelists: Paul Bales, *The Asylum*; Robert Menzies, *Zed Films*; Shawn Williamson, *Brightlight Pictures*. (November 5)
- *Casting for a Greenlight*, moderated by John Sloss, Sloss Eckhouse LawCo. & Cinetic Media. (November 5)

## Distribution Conferences

- *Working with Sales Agents*, moderated by Clay Epstein, Film Mode Entertainment. Panelists: Lisa Gutberlet, *Blue Fox Entertainment*; Basil Iwanyk, *Thunder Road Pictures*. (November 6)
- *The Future of Video On Demand*, moderated by Bruce Eisen, *Digital Advisors*. Panelists: Michael Berman, *iN Demand*; Janet Brown, *Gunpowder & Sky*; Dave McIntosh, *Shout! Factory*; John Orlando, *Sony Crackle*. (November 6)

## Writers Workshop I

- *You Had Me At Page One*, instructed by Pilar Alessandra, *On The Page*. (November 4)
- *The Art of Cinematic Storytelling: Transforming Your Premise Into An Engaging Screenplay*, instructed by Steven Wolfson, UCLA. (November 4)

## Writers Workshop II

- *Writing Compelling Characters*, instructed by Billy Mernit, UCLA instructor & Universal Pic-

tures story analyst. (November 5)

## Roundtables

- *Using Intellectual Property to Boost the Visibility of LGBTQ Characters*, moderated by Lucy Mukerjee, *Outfest & Newfest*. (November 3)
- *The Passion Of The Film: Embracing Our New Opportunities*, moderated by Barry Landis, *Ribbow Media Group*. (November 4)
- *International Awakening: Investing in Gender Diversity for Expanding Audiences Around the Globe*, moderated by Kirsten Schaffer, *Women in Film*. (November 4)
- *Producing Passion Documentaries*, moderated by Matt Holzman, *KCRW's "The Document."* Panelists: Ryan Suffern, *Kennedy/Marshall*; Caryn Capotosto, *Tremolo Productions*; Derek Doneen, filmmaker; Khaliah Neal, producer. (November 5)
- *Distributing & Monetizing Feature Documentaries*, moderated by Peter Broderick, *Paradigm Consulting*. (November 5)
- *Boosting Your Micro-Budget*, moderated by Peter Baxter, *Slamdance Film Festival*. (November 6)
- *Respecting The Genre: Why Do Some Horror Films Work While Others Don't?*, moderated by Jonathan Barkan, *DreadCentral.com*. (November 6)

## Spotlight Events

- *Content, Funding and Talents: The New International Dynamics in Hong Kong*. (November 1)
- *Korea CG/VFX Pitching Showcase*, with presenters: Sunwoo Nam, *W2 Studios*; Min Sun Hye, *WYSIWYG Studios*; Ko Eun Jung, *Digitalidea VFX*; Karl Hur, *Mofac Creative Works*; Stephen Hwang, *Studio Macrograph*. (November 2)
- *Producing Successful Content for A Global Market* (November 2)
- *Engage: Navigating Hollywood's Shifting Landscape* (November 2)
- *Understanding Distribution In China* (November 2)
- *How to Build, Manage and Grow Your Own Video On Demand Business*, with presenters: David White, *SHIFT72*; Mathew Joubert, *SHIFT72*. (November 4)
- *The Louisiana Advantage* (November 4)
- *Success factors of Korea CG/VFX and Korea-Global Co-Production*, with presenters: Sunwoo Nam, *W2 Studios*; Min Sun Hye, *WYSIWYG Studios*; Ko Eun Jung, *Digitalidea VFX*; Karl Hur, *Mofac Creative Works*; Stephen Hwang, *Studio Macrograph*. (November 5)
- *Score It Great! How To Get The Best Possible Film And TV Music For Every Budget*, moderated by Dennis Dreith, *Transparence Entertainment Group*. Panelists: Paul Broucek, *Warner Bros. Pictures*; Germaine Franco, composer and music producer; Kim Roberts Hedgpeth, *Film Musicians Secondary Markets Fund*. (November 5)
- *Working With the U.S. Guilds*, with Darrien Michele Gipson, *SAGindie*; Cynthia Tollett, *Directors Guild of America*; Kay S. Wolf, *Writers Guild of America West*. (November 6)

**mip<sup>®</sup>cancun**

**5th Annual Latin America TV Market  
14-16 November 2018**



## Looking for opportunity in a growth market ?

Join over 700 acquisition, development,  
and distribution executives for Latin America's #1  
content event.

[www.mipcancun.com](http://www.mipcancun.com)  
Or contact your MIP representative

**mip<sup>®</sup>** Driving the content economy



# An Overview of All-News TV Channels in Europe

**E**arly this month, the E.U.-financed and Strasbourg, France-based European Audiovisual Observatory released a 42-page report on the state, development, and character of all-news TV channels available in Europe. The report was written by the Observatory's Laura Ene.

Since the world's first 24-hour TV news channel, CNN, was launched in the U.S. in 1980, the genre has undergone a series of significant developments and growth. Today, around 140 all-news channels are available in Europe regardless of their establishment location.

In a quest to globalize the news agenda while staying relevant for regional and sometimes national audiences, international networks have developed tailored multi-language and multi-cultural editions for their news channels. With very few exceptions, the news channels adapt their editorial focuses to their specific national, regional, or global audiences.

Because content relevance is key, a multi-market approach in this field must encompass both linguistic and cultural adaptations of the content to the core audiences in order to offer competitive editions of the news channel.

Of these 140 all-news channels, a total of 43 percent are national, meaning that their agenda is focused on one specific European territory and aimed primarily at the respective national audience. A full 57 percent are international, meaning that either their agenda doesn't have a national focus or their core audience is not European.

Euronews, DW, France 24, RT, Al Jazeera, and i24News are global networks offering multiple international news channels aimed at transnational markets or global linguistic communities.

BBC, CNN, and Sky are global brands proposing a mixed portfolio of national and single-edition international news channels, be they regional or global. RT and Al Jazeera can also be included in this category due to their more localized channels including RT UK, RT France, and Al Jazeera Balkans.

As a rule, the TV news channels adapt their editorial focuses to their core audiences, be they national, regional, or global. Exceptions are NDTV 24/7, A News, UA TV, Channels 24, CNC World English, and CGTN English, which focus on a national agenda aimed at a global audience with the intention of promoting the country's image and stories abroad.

On average, only one in four TV news channels available in a given European country broadcasts in that market's official language(s).

Four out of five TV news channels available in Europe are also licensed there. The rest are international channels established outside Europe.

Although the landscape of TV news channels is dominated by private broadcasters, almost one in three TV news channels is supported by the public sector, a much higher share than for other TV channel genres.

National TV news channels have been launched by public broadcasters in the U.K., France, Germany, Italy, Poland, Portugal, the Russian Federation, Hungary, Turkey, Denmark, Ireland, the Netherlands, Spain, Switzerland, Croatia, and the Czech Republic.

Within the international news channel category, the public sector is mainly represented by France 24, DW, RT, the BBC, MIR 24, and CGTN English. Euronews has a mixed statute due to the fact that 15 percent of its shares have been distributed between public shareholders and local authorities across Europe.

The media groups controlling at least two news channels in Europe are Media Globe Networks, TV-Novosti, 21st Century Fox, BBC Group, DW-Deutsche Welle, France Medias Monde, United Group, Al Jazeera Media Network, Turkuvaz Medya, and New Delhi Television.

Time Warner (now AT&T) has a large presence in Europe through the CNN family of branded news channels established as joint ventures, partnerships, or affiliations.

Over 90 percent of the generalist groups active in news channels operate only one news channel, which in most cases are aimed at a domestic market.

The profile of the 24-hour news channel has gone through a significant diversification process since the world's first channel of the genre was launched.

In 1980, CNN identified demand for a dedicated TV news channel and promoted a new format delivering continuous coverage of breaking stories accompanied by substantial reported details as events unfolded.

The U.K.'s Sky News emulated CNN in 1989 and became Europe's first 24-hour news channel. While other news channels entered the landscape during this period, it wasn't until the

*A multimarket approach in this field must encompass both linguistic and cultural adaptations of the content to the core audiences in order to offer competitive editions of the news channel.*

early 1990s that CNN's success truly registered and triggered the appearance of more channels pursuing similar goals. CNN's reputation, along with its reach growth and the launch of CNN International in 1985, sent a message to the industry that there were viable opportunities beyond national borders to exploit untapped territories.

The growing availability and penetration of cable and satellite rounded out the context in which the players were driven to embark on a quest for supranational reach and influence. This was when today's multi-channel news networks such as Euronews, BBC World News, DW, Al Jazeera, and later on RT and France 24, joined the landscape of all-news channels.

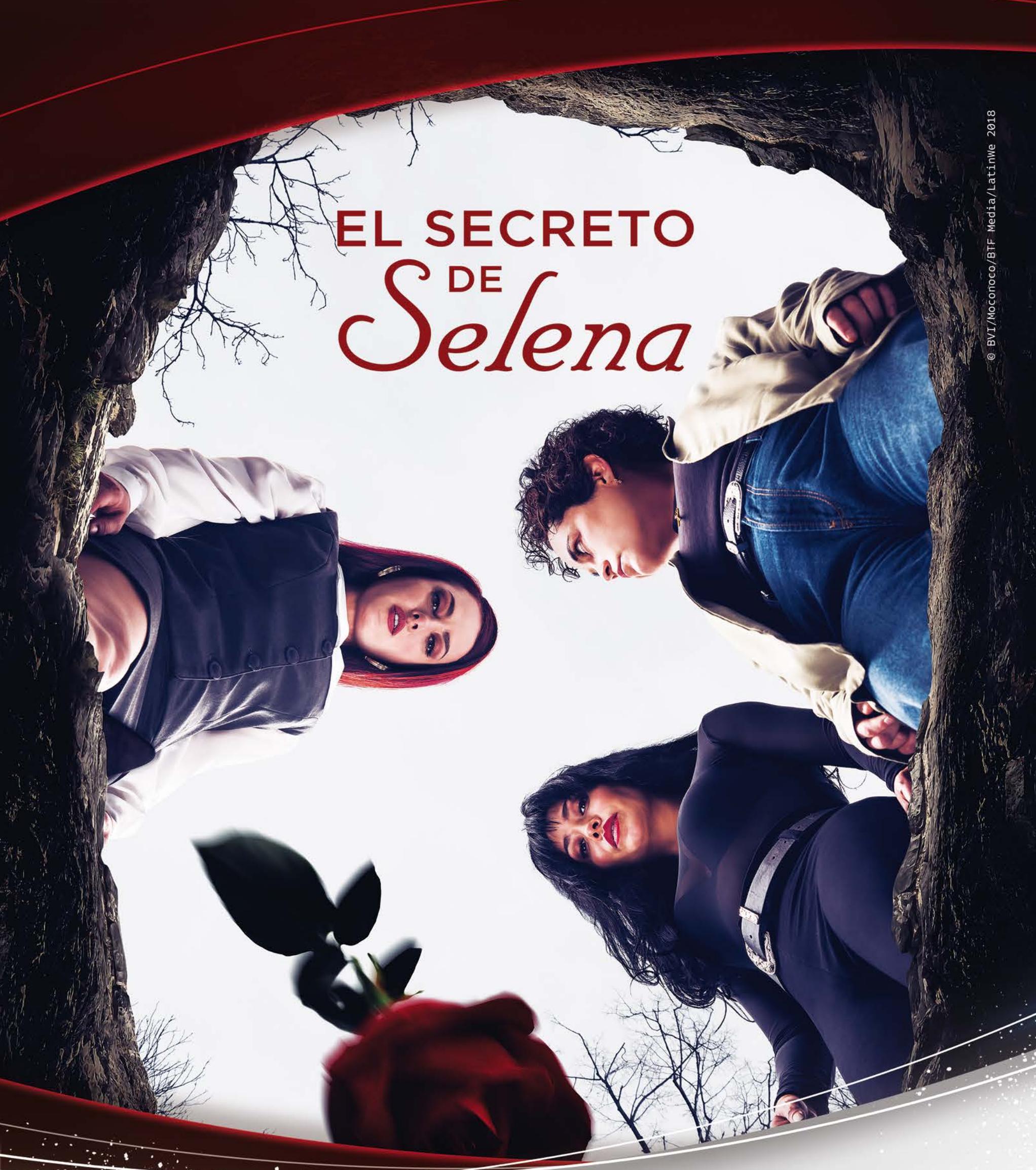
The constant adaptation to the ever-changing environment, the competition, and the audiences' expectations led to the development of more market-oriented formats, meaning that the channels started to narrow their scopes by focusing on regional and national markets.

Apart from the all-news TV channels, there are also around 25 business TV channels available in Europe that are focused on business news and markets (such as CNBC, Bloomberg, BFM Business, and RTL Z). These, together with infotainment, parliamentary, and uncut news types of channel, have not been included in the scope of this report in an effort to retain a fairly homogenous sample for the analysis of the 24-hour news genre.

Out of all TV news channels available in Europe, four in five hold a European broadcasting license. Only 20 percent of the news channels were established outside of Europe and all of them are international. 🇪🇺



# EL SECRETO DE *Selena*



© BVI/Moconoco/BTF Media/LatinWe 2018

13 x 60'

Drama series about the revealing story behind the tragic death of the Queen of Tex-Mex music. Based on the bestseller by Emmy Award winning journalist María Celeste Arrarás

Disney Media Distribution Latin America

Production House:



# The L.A. Screenings Evolution

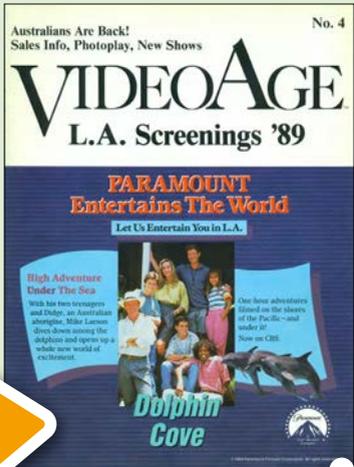
**1964**  
"Screenings"

**1978**  
"May Screenings"

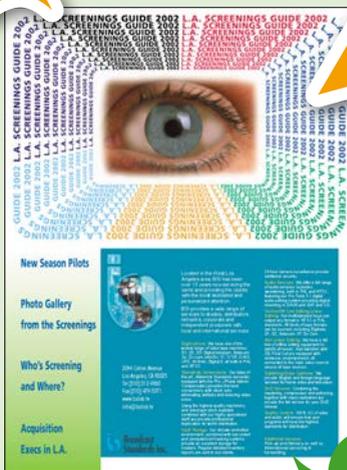
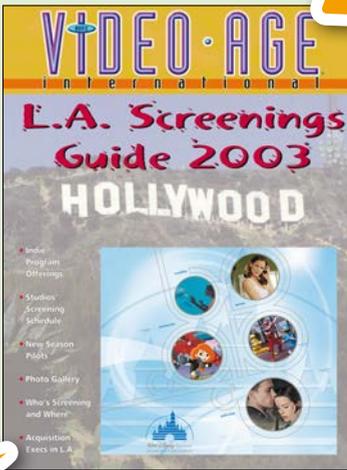
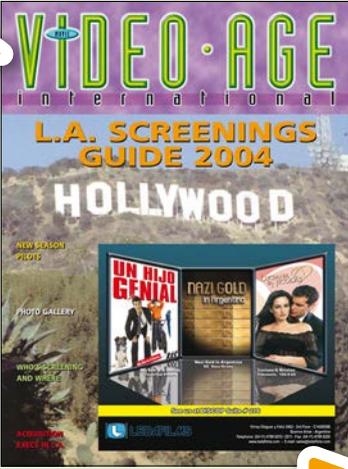
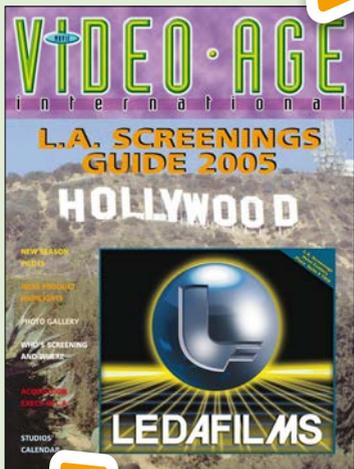
**1983... a new name!**

VIDEO AGE INTERNATIONAL

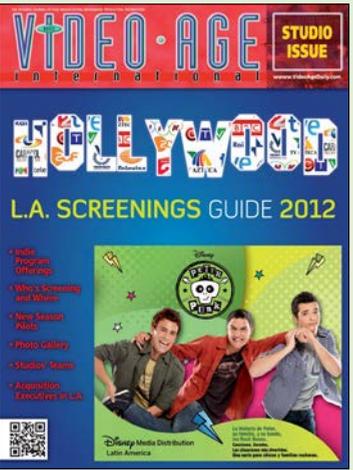
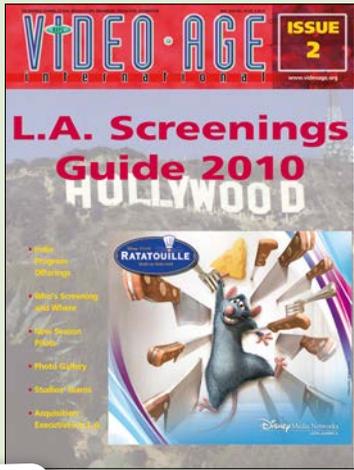
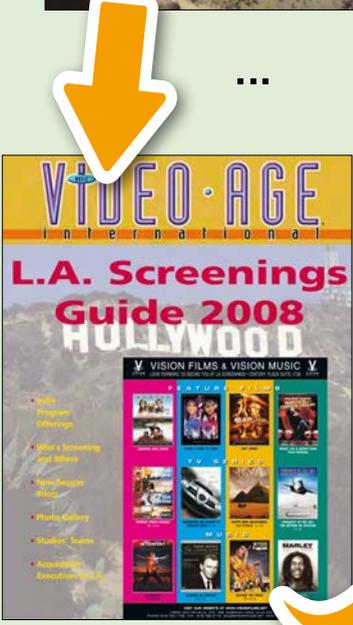
**Buying Resurgence Seen in Cannes. Columbia Not Exhibiting. L.A. Screenings Looming Over**



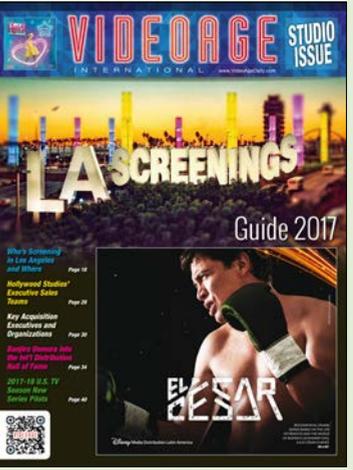
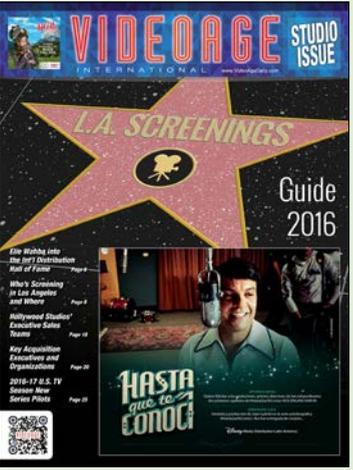
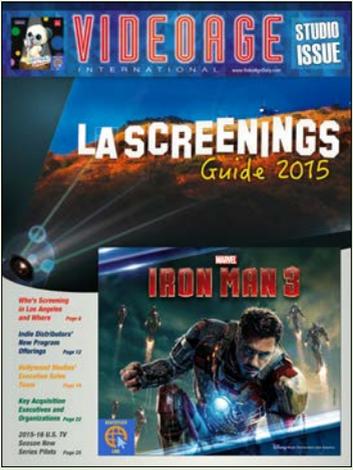
In the beginning...



2002



Read the history of the L.A. Screenings at:





1. 2.



3.



4. 5.



6.



7. 8.



9.



10.

1. Kanal D's Ekin Koyuncu, Mikaela Perez, Dilara Kervancioglu, Kerim Emrah Turna, Salmi Gambarova, Selim Türkmen
2. Global Agency's Izzet Pinto
3. Calinos' Duda Rodrigues, Asli Serim Guliyev, Ismail Dursunov
4. Inter Medya's Ahmet Ziyalar, Can Okan
5. Madd Entertainment's Ezgi Alkac, Deniz Ozkiloglu, Ayse Matay, Ates Ince, Deniz Cantutan, Ozlem Ozsümbül
6. MISTCO's Mahmut Ipsirli, Aysegül Tuzun
7. Rainbow's Silvia Conti, Cristiana Buzzelli, Silvia Quintili,

- Luana Perrero, Simone Borgarelli
8. RAI Com's David Bogi
9. Telefilms' Tomas Darcyl and his MIPCOM team with director Juan Parodi and Diamond Films' Gonzalo Claiman-Versini
10. Series Mania's Francesco Capurro with TVFI's Hervé Michel and Sarah Hemar
11. Banijay's Tim Mutimer
12. TV Azteca's Ramon Salomon, Andres Payá
13. Mediaset's Manuela Caputi, Giorgio Gioveti
14. Record TV's Delmar Andrade



11. 12.



13. 14.



## The ‘Streammy’ Awards

“We wuz robbed” is a uniquely American expression with dubious origins and paternity, but some think it was born in the early 1930s at either a boxing match or a baseball game. Spike Lee even used it as the title of his 2002 movie.

Last month “we wuz robbed” was used to describe the unfairness of the criteria used by the Los Angeles-based Academy of Television Arts and Sciences to award primetime Emmys, which could be renamed the “Streammy (Streaming) Awards.”

How, it was asked, could broadcast television, with all of the restrictions imposed on it by at least three governmental organizations, possibly compete with online and pay-TV services that are totally unbound by rules and regulations?

At the September 17, 2018 70th Emmy Awards, Netflix won seven Emmys (including Outstanding Lead Actress in a Drama Series for *The Crown*’s Claire Foy), HBO took home six (including Outstanding Drama Series for *Game of Thrones*), and Amazon nabbed five (including Outstanding Comedy Series for *The Marvelous Mrs. Maisel*). It is doubtful that anyone was surprised that broadcast television picked up just two Emmys, and that basic cable earned six.

It was also considered unfair that those winning streamed shows got critical acclaim, but were not seen by the large audiences that follow broadcast television, and as consequence, the live telecast on NBC network got a lower ratings than in the past years.

It is *VideoAge*’s opinion that there should be different Emmy categories for regulated and unregulated telecasts.



**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 their full versions, visit [www.videoage.org](http://www.videoage.org).**

## The Academy Awards

A battle is rumbling in Hollywood between the film and TV industries. In the past, film imposed the law since it was considered the nobler art, while TV was thought of as pedestrian.

But things are decidedly different today. TV seems like it has successfully conquered Hollywood, but that’s not to say that film is taking that loss lying down. The cognoscenti say, “If film studio executives wake up from the torpor of the superheroes, franchises, tent poles and other ‘sure bet’ categories — and return to producing meaningful movies — an armistice could perhaps be reached.”

But Madison Avenue has its needs and they have to be fulfilled, too, like getting people to watch the Oscars telecast, which, has experienced record-low ratings in recent years (26.5 million U.S. viewers in 2018, versus 32.9 million the year before, and 55.25 million in 1998). And this is what TV proposed:

\*A new category for a Popular Film Award (grandiosely, this is officially defined as Outstanding Achievement in Popular Film).

\*An earlier airdate for 2020: mark your calendars for February 9 (while the telecast will air on February 24 in 2019).

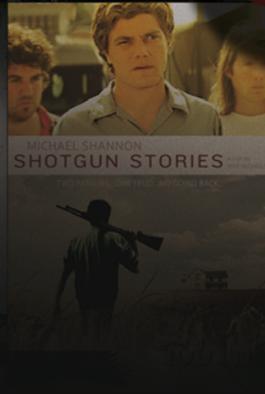
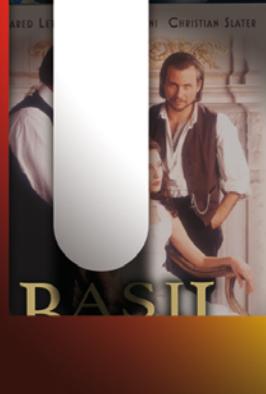
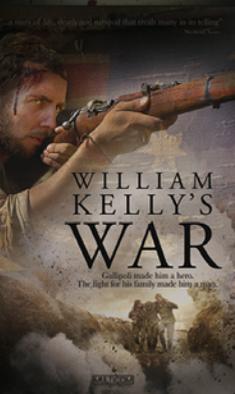
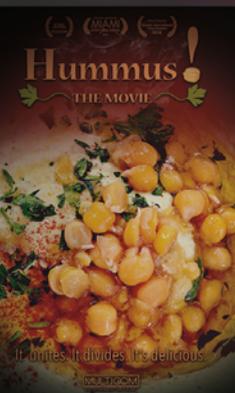
\*A more globally accessible three-hour telecast (which means that some wins will be awarded during commercial breaks), instead of the current four hours. In 2002 it ran for four hours and 23 minutes!

Some kind soul of a movie critic could point out that at the very first Academy Awards ceremony on May 16, 1929, there were two best pictures: The Most Outstanding (won by *Wings*) and Most Artistic (won by *Sunrise*). These two categories were combined in 1930 as “Best Picture.”

But, at the same time, other critics could insist that the Oscars are not the Golden Globe Awards, or even worse, the Independent Spirit Awards. The Oscars are the “Nobel Prize of Film Art,” they insist.

Why cave to television? It implies that the winner of the Best Popular Movie couldn’t compete with an artistic film winner, thus diminishing its impact in the creative community.

After this *Water Cooler* ran, on September 6, the Academy of Motion Picture Arts and Sciences reversed its decision to add a category for achievement in “popular” films at the next Academy Awards after all.



# TIMELESS

## MULTICOM

ENTERTAINMENT GROUP, INC

ACQUISITION | DISTRIBUTION

8530 WILSHIRE BLVD. BEVERLY HILLS, CA 90211 ST. 550 | MULTICOM.TV | 310.693.8818

©COPYRIGHT MULTICOM ENTERTAINMENT GROUP, INC. ALL RIGHTS RESERVED.

FROM KURT SUTTER, THE CREATOR OF SONS OF ANARCHY

# MAYANNS M.L.



TELEVISION DISTRIBUTION

TM & © 2018 Twentieth Century Fox Film Corporation and FX Productions, LLC. All rights reserved.