



VIDEOAGE DAY 3

INTERNATIONAL www.VideoAgeDaily.com April 10, 2019

Donald Duck Embracing Fox Leaves Buyers Misty-Eyed

Since the start of the television business, many a U.S. studio has disappeared. Orion, Lorimar, DIC, Embassy, Filmation, Group W Productions, ITC, King World, Metromedia, Republic Pictures, and Tribune Entertainment are just some of the many that have closed their doors over the years.

Some of them are still remembered fondly today, while others have been forgotten. All of them made some impression on the entertainment business, but no merger has made an impact as big as that of Fox Studios being absorbed by Disney. It's not just a studio that's going away, but a business model.

Fox is soon to return as a distribution company that will be part of New Fox, but to get a sense of the overall effect of this loss on the industry,



VideoAge Daily asked a group of acquisition executives to comment.

Dermot Horan, director of Acquisitions & Co-productions, RTE, Ireland: "Throughout my professional life Fox has been a constant — a studio that made some of the best and most coveted shows.

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L.A. Screenings Challenges Reflect Industry's Change

At MIP-TV, this time the "talks" about the upcoming L.A. Screenings are just as loud and worrisome as those about MIP-TV itself.

Some buyers are concerned that, in the short run, the U.S. studios will keep their best content for their own SVoDs. But the understanding is that, in the long run, the fearsome rivalry among the many competing streaming services will create many Netflix-style, money-losing operations that will force the studios to return to monetizing their content through international sales.

Because of the impending changes in Hollywood that are going to impact the whole television industry,

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VideoAge Daily on the go



MIP No. 40 For VideoAge's Editor-in-Chief

As the expression goes, "The blessing and curse of the TV trade media is that everyone thinks they can do what it does, even though no one has a clue what it does."

And, for 40 years, VideoAge's editor-in-chief, Dom Serafini, has been attending MIP-TV and doing what everyone seems to think they can do — without having a clue of what it is that he actually does.

His very first MIP-TV was in 1979, when he attended as International Editor of *Television/Radio Age*. The market was then held in the Old Palais (the current site of the JW Marriott), and the registration area was at the adjacent La Malmaison.

Serafini continued attending the market as *VideoAge International's* editor starting in 1981, when the publication was born. He began attending when the talented — but very moody — MIP-TV founder Bernard Chevy was in power, and continued after his former second-

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AWESOMENESS
LIGHT AS A FEATHER
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SCRIPTED COMEDY | 10 X 30'

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My 2ø

My new book makes fun of the past because time has transformed past dramas into today's comedies — just as yesterday's comedies have somewhat turned into today's dramas.



So my newest book recently hit bookstore shelves in Italy. But don't pity the Italians — it's also available on Amazon in every other part of the world, albeit in Italian.

Because it deals with a particular period of Italian life in the '60s, it cannot faithfully be translated into English. Perhaps the French language could offer a more nuanced interpretation.

How, for example, could Americans relate to a period when young people in Italy had only one "designated" driver (meaning that most of us typically had only one friend who could occasionally use his father's car)? Upon my arrival to the U.S.

at JFK airport, I was welcomed by my aunt who was accompanied by a young family friend driving his very own convertible car!

In that era, young people in the U.S. could always count on having lots of pocket money, and having fun was considered a right — not a privilege. It took some 30 years before Americans could get used to Italian or French toilet paper. Until very recently, Americans brought suitcases filled with toilet paper from the U.S. whenever they ventured overseas.

In that era, many aspects of daily European life were considered too "dramatic" for the American TV executives who attended trade shows in Europe. Today, we all look back on those times with humor, because the passing of time tends to transform dramas into comedies.

Looking back, though, it was in fact a simple period, a time when Americans and Russians fought without getting hurt and competed about who would be the first to put a man on the moon.

Italy had just one TV standard, one TV channel, and one window: television rights (a model that will return worldwide soon enough). Life was indeed simple when the very concept of built-in obsolescence didn't yet exist, and all kinds of objects were repaired rather than simply discarded.

Back then, America was the country young people around the world dreamed about. (Today, that title goes to post-Mao China.) One of the jokes about America making the rounds around Italy in the '60s was about the emigrant who was told that U.S. streets were paved with money. Upon arrival, he picked up a lost dollar bill from

the floor, but not before complaining: "Oh my. Even on Sunday I've got to work."

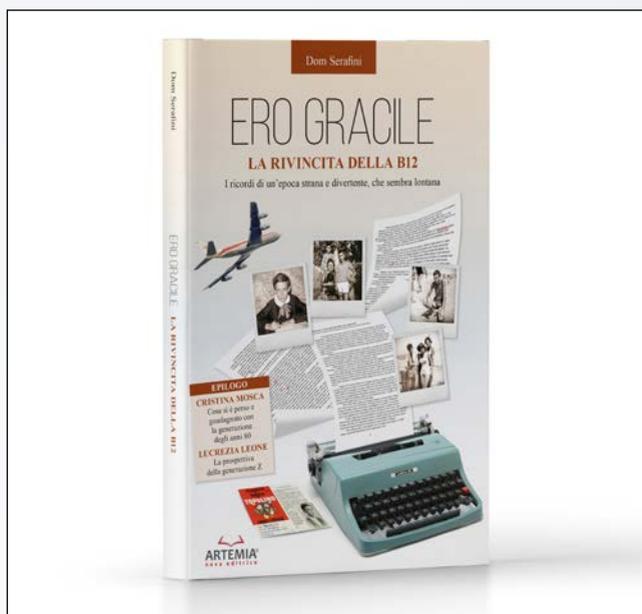
Italian children in the '60s grew up with TV shows like *The Adventures of Rin Tin Tin* and *Lassie*. And strangely enough, Americans grew up with songs such as "It's Now or Never" ("O Sole Mio") and "Volare," and movies like *La Dolce Vita*, and *The Good, the Bad and the Ugly*. (By the way, "That's Amore" is

not Italian at all. It's an American song.)

Looking back at those simpler times is called "nostalgia" only because life today is very dramatic — for the young people with full-time employment who still cannot afford to buy a home, for those without jobs who hope to emigrate somewhere, and for those TV executives who face consolidation and untested business models.

My book makes the case that, these days, when we look back we laugh, and when we look ahead, we should not cry.

Dom Serafini



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DAILY
AT MIP-TV**

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(Continued from Cover)

MIP No. 40

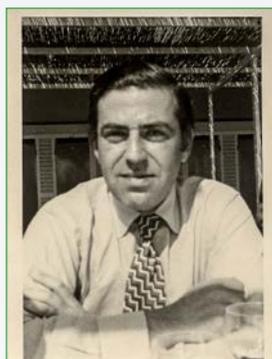
in command Xavier Roy took over management of MIP-TV following its sale first to a British company, and then to Reed MIDEM.

When Roy left, *VideoAge* found great support from the new bosses, who reasoned that the success of the market was tied to the success of the publication, and vice versa.

Although there are lots of participants who have more registration badges than Serafini, he's most likely the oldest journalist continuing to report on the market.

Here are some MIP-TV 1979 moments:

1. Irv Holender (l.) then at ZIV International with Helsinki Cable's Dennis Livson at the Carlton.
2. At the Entertel stand, Sal Campo (l.) and the late Russ Kagan
3. Herb Lazarus at Silverbach & Lazarus
4. Serafini as International editor of *Television/Radio Age*



Here in Cannes, this 40th year anniversary was celebrated with coffee, croissants and a group of PR friends who convened at the Croisette Corner. During the breakfast, they made a joke about a call made to Dom by Mike Williams, director of Communications at Reed MIDEM, who had asked in which hotel he stayed, prompting worries that the organizers were going to call the *gendarmierie* to ban him from Cannes. Instead, Dom was presented with a bottle of champagne as an informal way for Reed MIDEM to celebrate his



Straight From the Palais

• **Rai Com** is in Cannes with a varied catalog (see expanded story on page 12), that includes prestigious performing arts titles. Collaborating with major Italian opera houses such as Milan's La Scala Theater and Naples' San Carlo Theater, Rai Com is highlighting spectacular productions of *Tosca* with Anna Netrebko and Marcelo Alvarez, *Concert for Milan* from Milan's Piazza Duomo, and a live performance of *Cavalleria Rusticana* held at the Sassi di Matera (2019 European Culture Capital). All performances will be broadcast live in Europe and distributed theatrically in major territories, including the U.S. and Australia.

Pictured below are Rai Com's David Bogi and Rita Lombardi.



• **Banijay Rights** announced that the Canadian Broadcasting Corporation (CBC) acquired *The Operatives* and *Saving Lives at Sea* for the documentary channel in Canada. AMO Media's *The Operatives* follows an elite team of former military commandos as they bring poachers and environmental criminals to justice. Produced by Blast! Films in the U.K. for BBC2, *Saving Lives at Sea* shows ordinary people using their time to staff the Royal National Lifeboat Institution. CBC acquired the pay-TV and VoD rights to both titles.

• **ABS-CBN** inked its first format adaptation deal for *A Mother's Guilt* (*Hanggang Saan*) with Turkish production company Limon Yapim. A co-production with ABS-CBN, the local adaptation will begin filming later this year and will air on FOX Turkey. Laarni Yu, Sales head of ABS-CBN International Distribution EMEA, commented, "The local adaptation of *A Mother's Guilt* in Turkey is proof that Filipino stories have a global audience, as our tradition of storytelling is always anchored

on the universal theme of love for family. We are excited for viewers in Turkey to see it."

• **MADD Entertainment** announced that RTL Hungary acquired the rights to *Crash*. Produced by Ay Yapim, the drama series binds the fates of four individuals who are affected by a car crash. Two lovers reunite, while two strangers meet for the first time. Tibor Forizs, director of Content Acquisitions at RTL Hungary, stated, "With its fascinating, intertwining and intriguing story arc, clever twists and cliffhangers, an ensemble of characters that you can truly relate to and great production values, *Crash* is one of the best conceived Turkish drama at the moment. We are pleased to start our business relationship with MADD Entertainment by acquiring this title for Hungarian audiences."

• **MediaClub'Elles**, the French media association for women in the audiovisual industry, is hosting their second mentoring event this morning. The event brings together executives in the industry to offer expert advice and career tips to younger professionals attending. This year's mentors include France TV's Caroline Béhar, TheSocialArchitects' Donnetta Campbell, Canal+ Group's Aline Marrache-Tesseraud, Faraway Productions' Chrissy Metge, WeMake's Bouchra Rejani, Teva and Paris Premiere's Catherine Schöfer, Fuzzy Duckling Media and Kaha Software's Sam Witters.

• **Canal+** acquired over 280 episodes of cinema-related content from **Prime Entertainment Group** for its African feed. Canal+ picked up a package of content that includes *Stars!*, *Director's Short Cut*, and *Zoom In*. Prime Entertainment has an expanding presence across Africa, as several of its documentaries and entertainment shows are currently on air on African broadcasters, such as StarTimes, SABC, and MBC, among others.

• **SPI International** partnered with director and producer Phillipe Martinez. As part of the agreement, SPI International and Martinez will co-produce movies and TV series. Included among the TV series is *Salvage Marines*. Based on the book by Sean-Michael Argo and produced in partnership with Village Studios, *Salvage Marines* follows a group of soldiers as they embark on a deep-space operation. Other projects to be jointly produced include blockbuster trilogy *Mister Mayfair* and space action-comedy *The Intergalactic Adventures of Max Cloud*, both of which are produced with Goldfinch Studios. 🇫🇷

40th MIP-TV anniversary.

Pictured at left is Dom Serafini with (left to right) Lippin Group's Debbie Lawrence, MJ Global Communications' MJ Sorenson, Pink Orchid's Panayiota Pagoulatos, and Devika Patel. 🇫🇷

L.A. Screenings 2019

(Continued from Cover)

all the buyers contacted by *VideoAge* are anxious to attend the L.A. Screenings, which, this year will be without Twentieth Century Fox, with no Disney Media Distribution Upfronts party, with reduced Sony Pictures TV screenings and with a shorter length, since the event will be ending on May 23,

one day earlier than usual.

As for the MIP-TV challenges, the "talks" to revitalize the market focused on the unofficial plan to separate the April event from MIPCOM in the sense that the two Reed MIDEM markets will be sold to exhibitors separately and not conditionally.

In addition, MIP-TV organizers are also considering bringing the companies that are currently exhibiting outside in the tented stands into the Palais des Festival's main exhibiting floors.

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(Continued from Cover)

Donald Duck Embracing The Fox

Series like *Murder One*, *Ally McBeal*, and *The Simpsons* broke new ground, and sold all over the world. For most buyers, Fox was the first studio they would visit at the L.A. Screenings each year. I loved visiting the iconic lot, parking my car under the Julie Andrews mural, having lunch at the commissary and checking out which famous films had been made in each sound stage.”

He continued: “Mark Kaner was always the host. He was gracious, politely brief, and always joked that he was still the president of Fox and that his favorite part of the day was lunch... Consolidation in the industry may be necessary, but losing an independent Twentieth Century Fox will give our world of content less variety and less choice.”

Pedro Lascurain, director of Acquisitions, TV Azteca, Mexico, was sad to see Fox go.

“The international TV industry will have to adapt to the fact that all Fox product will be sold by Disney, and that Fox will be forgotten in the years to come. [But] this is how things are in our industry. Life moves on so fast, yet series like *The Simpsons*, *The X-Files*, *The Walking Dead* and movies like *Avatar*, *Deadpool*, and TV Azteca’s favorite, *Ice Age*, will [continue to live on].”

He went on to say that “the good thing is that Disney — with all its brands — is a great producer, and we will see many new and renewed stories. But it will never be the same without Fox and we will miss it for sure... As buyers it is going to be a challenge to see how Disney will distribute all of its product among its channels. Will Disney be willing to have an output deal per country? Are we going to be able to afford it? It’s going to be a lot of product and a lot of money too.”

He concluded: “I truly do not know how the future is going to be without Fox, but we sure will miss the people that worked there and their great productions.”

Guido Pugnetti, head of International Operations and Business Development, RAI Cinema, Italy: “The main consequence we can foresee is that as the global companies gain more control of their own content, their direct-to-consumer strategies will dramatically reshape the rules of partner-



ships between the studios and existing international players.”

Continuing, he said: “I don’t know if ‘losing Fox Studios’ is the proper expression, though. Maybe, we could say that professionals and consumers will still relate with them and their content, just in a different form.”

He then added: “On a totally different note, we’ll miss the May screenings at the Fox Studios. For many years, it’s been the opening L.A. Screenings day for us at RAI, and we loved the relaxed, joyful atmosphere there. It was a little bit like the first day back at school. At the end of the day, it’s always the people you miss.”

John Triantafyllis, managing director of JT TV Films, Greece: “Disney acquiring Fox Studios will not have a major affect in Greece. Some Fox contracts — for deals under discussion that were yet to be signed — have been put on hold until the scenario clarifies. Specifically, a year ago buyers were told that all contracts issued under Fox would have an end date of 2020. Neither Disney nor Fox are attending MIP-TV this year, and from what I understand, there is still some confusion as to where their screenings will be held in May.”

Finally, commented **Herbert L. Kloiber** of Germany’s TMG: “The biggest loss for Fox Studios is certainly the lunch and introductory speech by Fox’s prez of TV distribution Mark Kaner during the L.A. Screenings!” 🇩🇪

L.A. Screenings

The 2019-2020 TV season is on its way as the major U.S. broadcast networks continue ordering new pilots. So far, a total of 65 pilots have been ordered. Of that sum, 37 are dramas and 28 are comedies.

Find the preliminary list below. Future updates will be made in *VideoAge*’s L.A. Screenings editions.

ABC DRAMA

The Baker and the Beauty

Studio: ABC Studios, Universal TV, Keshet Studios

Heart of Life

Studio: 20th Century Fox TV, ABC Studios

The Hypnotist’s Love Story

Studio: ABC Studios, Mandeville Television

New York Undercover

Studio: Universal TV, ABC Studios

NYPD Blue

Studio: 20th Century Fox TV, ABC Studios

Stumptown

Studio: ABC Studios, The District

Triangle

Studio: ABC Studios, Random Hill

Until the Wedding

Studio: ABC Studios, Timberman-Beverly, Reshet Media

Untitled Hank Steinberg/Curtis “50 Cent” Jackson Project

Studio: Sony Pictures TV, ABC Studios, G-Unit Film & Television, Doug Robinson Productions

ABC COMEDY

Happy Accident

Studio: 20th Century Fox TV, ABC Studios

Nana

Studio: 20th Century Fox TV, ABC Studios,

Goldenlight Films, Alcon Entertainment

United We Fall

Studio: Sony Pictures TV, ABC Studios

Untitled Hannah Simone Project

Studio: ABC Studios

Untitled Jessica Gao Project

Studio: ABC Studios, CBS TV Studios, Amblin TV

Untitled Leslie Odom Jr. Project

Studio: ABC Studios, Simpson Street

Woman Up

Studio: 20th Century Fox TV, ABC Studios, Small Dog Picture

CBS DRAMA

Alive (formerly Frankenstein)

Studio: CBS TV Studios

Courthouse

Studio: Warner Bros. TV

Evil

Studio: CBS TV Studios

FBI: Most Wanted (planted spin-off of *FBI*)

Studio: Universal TV, CBS TV Studios, Wolf Films

The Republic Of Sarah

Studio: CBS TV Studios

Surveillance

Studio: 20th Century Fox TV, CBS TV Studios, 6th & Idaho



(Continued on Page 8)

VIDEOAGE

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LA SCREENINGS

May 14th

LATAM Issue

May 18th

Studio Issue

Hollywood Studios and InterContinental Hotel

(Continued from Page 6)

2019-20 U.S. TV Season: Series Pilots Ready To Take Flight at the Upfronts

Tommy (formerly *Nancy*)
Studio: CBS TV Studios, Amblin Television
Under the Bridge
Studio: CBS TV Studios

CBS COMEDY

Bob Hearts Abishola
Studio: Warner Bros. TV
Broke
Studio: CBS TV Studios, Sutton Street Productions, Propagate
Carol's Second Act (series commitment)
Studio: CBS TV Studios, Kapital Entertainment, Four Boys Entertainment
The Emperor of Malibu
Studio: Warner Bros. TV
Our House
Studio: Sony Pictures TV, CBS TV Studios
The Unicorn
Studio: CBS TV Studios
The Us Project (formerly *The Story of Us*)
Studio: Sony Pictures TV, CBS TV Studios
To Whom It May Concern
Studio: CBS TV Studios, The Jackal Group

FOX DRAMA

Deputy
Studio: Entertainment One, Cedar Park
Filthy Rich
Studio: 20th Century Fox TV, Imagine Television
Lovestruck (formerly *Untitled Tom Kapinos Project*)
Studio: 20th Century Fox TV, Endemol Shine North America
Next
Studio: 20th Century Fox TV, Zaftig Films
90210 (straight-to-series order)
Studio: CBS TV Studios
Prodigal Son
Studio: Warner Bros. TV, Fox
Untitled Annie Weisman/Jason Katims Project
Studio: Universal TV, Endemol Shine North America, True Jack



A planted spin-off of *FBI* is in the works for CBS, *FBI: Most Wanted*

FOX COMEDY

Adam & Eve
Studio: 20th Century Fox TV, Avanti Groupe
Bless the Harts (animated straight-to-series order)
Studio: 20th Century Fox TV, Lord & Miller Productions
Duncanville (animated straight-to-series order)
Studio: 20th Century Fox TV, Universal TV, Paper Kite
Geniuses
Studio: 20th Century Fox TV
Patty's Auto
Studio: Warner Bros. TV, Fox, Brownstone Productions
Richard Lovely
Studio: 20th Century Fox TV

NBC DRAMA

Bluff City Law
Studio: Universal TV, David Janollari Entertainment
Council of Dads
Studio: Universal TV, Jerry Bruckheimer

Television
Emergence
Studio: ABC Studios
Law & Order: Hate Crimes (straight-to-series order) DELAYED
Studio: Universal TV, Wolf Films
Lincoln
Studio: Sony Pictures TV, Universal TV
Prism
Studio: Universal TV, Carol Mendelsohn Productions, We're Not Brothers
Zoey's Extraordinary Playlist
Studio: Lionsgate TV, The Tannenbaum Co., FeigCo., Universal Music Group

NBC COMEDY

Friends-in-Law (redeveloped from last season)
Studio: Warner Bros. TV
The Kenan Show (formerly *Saving Kenan*)
Studio: Universal TV, Broadway Video
Like Magic
Studio: Universal TV, CannyLads Productions
Perfect Harmony (formerly *All Together Now*)
Studio: 20th Century Fox TV, Small Dog Picture Co.
Sunnyside (formerly *Untitled Kal Penn and Matt Murray Project*)
Studio: Universal TV, Fremulon, 3 Arts Entertainment
Uninsured
Studio: Sony Pictures TV, Doug Robinson Productions
Village Gazette (presentation)
Studio: Universal TV, Sethmaker Shoemeyers, Broadway Video

The CW DRAMA

Batwoman
Studio: Warner Bros. TV, Berlanti Productions
Glamorous
Studio: CBS TV Studios, Two Shakes
Jane the Novela
Studio: CBS TV Studios, Sutton Street Productions, I Can and I Will Productions, Propagate
Katy Keene
Studio: Warner Bros. TV, Berlanti Productions
The Lost Boys
Studio: Warner Bros. TV, Spondoolie Productions, Gulfstream TV
Untitled Nancy Drew Project
Studio: CBS TV Studios, Fake Empire

List updated as of April 1, 2019

Producers Summit **May 13**

Marketplace + Screenings **May 14-17**

INTERCONTINENTAL
LOS ANGELES CENTURY CITY
at Beverly Hills

For Nielsen It's Now 'Football' Fever in the U.S.

“Football fever is spreading across the U.S. and it's come a long way since the days when soccer was primarily a participation sport [for suburban American] children,” said the U.S. TV research company, Nielsen, in a press release.

The finding is just as significant as the main U.S. TV research company chose to call the sport by its real name, “football,” a term usually reserved for an Americanized version of rugby.

As Major League Soccer (MLS), the premier U.S. league (which for legal reasons must retain the moniker “soccer”), enters its 24th year, 47 percent of adults in the U.S. are interested in MLS, according to Nielsen Sports SponsorLink, the company's specialized tracking services for U.S. sports sponsorships.

Diving into U.S. markets that received their first MLS team between 2015 and 2018 (Orlando, Atlanta, and Minnesota), Nielsen has tracked sizable growth in local interest.

On average, MLS interest has grown 40 percent in these three markets since 2012, according to Nielsen's Scarborough research, and general soccer interest has risen 29 percent in these markets over the same time period.



In addition to MLS expansion, factors driving the growth of football in the U.S. include: Increased youth participation, increased population diversification, TV access to local and global football games, and the great performances of the USA Women's World Cup team.

Five MLS teams have national fan bases that exceed 10 million fans, all from large U.S. markets (New York, Los Angeles, and Chicago) and Atlanta United is rising fast, falling just under the 10 million mark. The L.A. Galaxy led the way for fan base size, and ranked 20th in overall national fan base size across all major sports league teams measured through SponsorLink.

L.A. SCREENINGS 2019

It's that time of the year! Submit your info for
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(Free listing -- The Guide will be complimentary delivered to all Studios and to your hotel)

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Company

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Executives in attendance (please list all attendees from your company)

.....

.....

.....

.....

Hotel in L.A. (this info not for publication)

Arrival date Departure date

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TV vs Digital Campaigns

As brands seek to connect more efficiently with consumers, understanding campaign performance across TV and digital has become essential to allocating advertising investments across all platforms.

Through its Total Ad Ratings — which provides independent, de-duplicated audience measurement of cross-platform ad campaigns — U.S. research specialist Nielsen, conducted an analysis into how major global brands are allocating their media investments and reaching consumers.

“Television,” reported the Nielsen study, “remains the primary driver of audience reach in cross-platform ad campaigns, with the average number of impressions from TV being nearly eight times greater than impressions from digital campaigns that focused on reaching the 18-49 demographic.”

Nielsen also found that digital ads brought an incremental 16 percent to the total reach of campaigns aimed at people between the ages of 18-49. Connected TV devices are also growing contributors to campaign performance. When managed together, TV and digital hold the potential to drive real impact for advertisers. Nielsen found that cross-platform campaigns with ads served across both TV and digital devices reached 59 percent of audiences between the ages of 18 and 34.

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RAI Has a Brilliant Friend



Rai Com, the sales arm of Italian broadcaster RAI, brings to MIP-TV a line-up of new TV series and acclaimed international productions, as well as documentaries, kids programming, and animation.

Produced by Rai Fiction and Indiana Productions, **Pezzi Unici** is a social drama that takes place across generations. Sergio Castellitto stars as a craftsman who lost his son to suicide. He welcomes five boys to his workshop as part of a rehabilitation service.

Set in Verona, **Mentre Ero Via** is the story of a woman and her extraordinary capacity for rebirth after struggling to get a hold on her life.

Based on Elena Ferrante's book of the same name, **My Brilliant Friend** tells all the childhood friendship of two girls, Elena and Lila, who grew up in a working-class neighborhood of Naples in the early 1950s.

The Name of the Rose centers on Franciscan monk William of Baskerville and his apprentice as they look into a series of murders.

Detective Montalbano – The Other End of The Line finds Montalbano in a crisis as he seeks to learn the truth behind the murder of the mysterious and extraordinary Elena Biasini.

Season two of **The Way Home** continues to follow Fausto Morra, a family man who woke from a coma and found his life completely changed.

Directed by the Manetti Bros., **Inspector Coliandro** (pictured) follows a stubborn investigator who takes on dangerous cases.

Stand R7.D5
raicom.rai.it

Mondo TV Soars with Meteoheroes

Mondo TV's MIP-TV roster is topped by **MeteoHeroes** (pictured), a Mondo TV co-production with MOPI (Meteo Operations Italia), about the eco-adventures of six children who can transform into superheroes with powers over the weather. The series is scheduled for a spring 2020 launch.

Coming from Mondo TV and Aurora World, **YooHoo to the Rescue** follows YooHoo and his friends, who are all based on plush toys, as they tackle threats to nature and protect endangered animals. The animated series became available on Netflix in March.

Season two of **Robot Trains** introduces the robot train guardians known as Rail Watch, who transform from trains into robots to protect their home and the energy supplies of Rail World.

In **Invention Story**, a creative fox named Kit moves to Carrot Town, where he inspires the residents with his amazing inventions.

Produced by Mondo TV Iberoamerica, along with Alianzas Producciones, **Heidi, Bienvenida a Casa** follows the carefree titular character as she makes her way from her beloved mountainside home to the big city, where she meets new friends and goes on exciting adventures.

Heidi Bienvenida al Show continues the fun of the first series. Heidi discovers a talent for perfume-making. There's even more music, excitement, and comedy!

In the second season of animated series **Bat Pat**, the talking bat and his friends return to the town of Fogville to solve mysteries and encounter supernatural creatures.

Stand P-1.N1/P-1.M2
www.mondotvgroup.com



SPI Releases The Upside

For over 25 years, SPI International has distributed theatrical films and television programming in the international market.

As a global media company operating 36 television channels on six continents, SPI has solid alliances with major license suppliers, providing compelling content with strong recognition and high demand.

The company's flagship channel, FilmBox, is one of the biggest aggregators of native ultra HD content in the world. Working with over 1,400 operators worldwide, SPI uses state-of-the-art technology to deliver its 55 million subscribers linear and on-demand content, as



well as live global streaming media players and local OTT providers.

More recently, SPI has entered into a new partnership with SOFA DIGITAL, the Latin American VoD aggregator, for the distribution of digital rights of its catalog. The company's first release in the territory on TVoD will be **The Upside** (pictured at left) — available on all platforms starting April 11, 2019.

Alexandra Puiu, Content Sales specialist, is representing the company at MIP-TV.

Stand R8.C17
www.spiintl.com

ABS-CBN's Betrayal



Philippines-based ABS-CBN Corporation brings tons of drama to the Palais. **The General's Daughter** tells the tale of Rhian Bonifacio, a military nurse in the Armed Forces of the Philippines who has a secret: she was trained to be a spy by her adoptive father, Tiago Guerrero, to take revenge against their mortal enemy, Marcial De Leon, a high-ranking general.

Don Roman, heir to the Cardinal empire, falls in love with Soledad, a hacienda worker, in family drama **Los Bastardos**. They marry and have a son, Roman Jr. Then tragedy strikes and Soledad and Roman Jr. are presumed dead. Don Roman seeks love from different women, who give birth to four illegitimate sons, Joaquin, Matteo, Lucas, and Connor. The five sons will eventually come together to fight for their father's fortune.

Betrayal tells the story of Lino and Jacky's star-crossed love, which began when they were kids. Jacky's parents disapprove of Lino since he is the son of one of their workers, so Lino decides to stay away. After years apart, the two meet again — but they are now married to other people.

Two sisters separated by tragedy end up in a brutal rivalry in action/drama **Asintado** (pictured). One secret will change everything.

When her parents were killed by her father's family in drama **Now & Forever**, Eva isn't told that she is the long-lost heiress of the Cortes family's wealth. As a child, she becomes unconscious during a boat accident. In the astral world, she meets Inno, the future successor of the Cortes jewelry empire, while the boy was in the middle of an operation. Years later, the pair cross paths in real life, and an attraction is sparked. But when the mystery of Eva's identity is solved, will they still have a chance at love?

Family drama **The Blood Sisters** tells the tale of a wealthy couple, Debbie and Norman Almeda, who enlisted their housekeeper, Adele, to carry their baby for them. When she miscarried, Norman seduced Adele and got her pregnant again — with Debbie none the wiser about the failed surrogacy. Wracked with guilt, Adele fled. She eventually gave birth to triplets. Norman abducted one. Adele kept another. And the third grew up alone. Years later, a case of mistaken identity leads to a reunion.

Following the sudden death of Victor Buenavidez in family drama **The Good Son**, the world is shocked to learn that the man had two families. Did one of his loved ones know? And did they kill him because of it?

Stand P-1.F74
internationalsales.abs-cbn.com



1. Calinos Entertainment's Burak Gulgen, Duda Rodrigues, Ebru Mercan, Ismail Dursunov
 2. SPI International's Berk Uziyel, Haymi Behar
 3. Rebecca Glashow and Shelley Zimmerman, co-heads of Awesomeness, at the Viacom stand
 4. Kanal D International's Kerim Emrah Turna, Ekin Koyuncu, Mikaela Perez, Burcu Anis, Selim Turkmen
 5. MISTCO's Beyza Nur Torun, Aysegul Tuzun
 6. CBS Global Distribution's Armando Nuñez (c.) with Reed MIDEM's Paul Zilk and Laurine Garaude at

the cocktail held in honor of Nuñez's Achievement in International TV Award.
 7. Armando Nuñez with wife Madeline at the celebration.
 8. Record TV's Delmar Andrade
 9. Paramount Pictures' Dan Cohen
 10. ABS-CBN's Laarni J. Yu
 11. Global Agency's Izzet Pinto
 12. DISCOP's Patrick Zuchowicki and NATPE's Mingfen Lee at the VideoAge stand





Newsflare's UGV A Driving Force In Entertainment

Newsflare, the U.K.-based global resource for User-Generated Video (UGV), has stepped up its licensing of UGV to production companies and broadcasters worldwide who have come to rely on the company's vast video content library for their factual and entertainment programming.

Over the past 12 months alone, Newsflare reported that more than 12,000 videos have been downloaded by production companies via the company's state-of-the-art interactive online marketplace platform.

"Newsflare's automated platform, with its verification and trust algorithm, allows customers to discover and license the right content they need in minutes across multiple categories," said Newsflare CEO Jon Cornwell.

At the same time, Newsflare's U.S. office — which opened last year, and is located in Los Angeles — is delivering licensing deals with North American media outlets and co-developing projects with U.S. and Canadian producers.

Newsflare serves the broadcast, publishing, and digital media sectors as a leading global online marketplace for User-Generated Video. It's offered across a range of categories, including breaking news, animals, lifestyle, heartwarming stories, entertainment, weather, and sports.



As a result of its industry dominance in User-Generated Videos, Newsflare is playing a dynamic role in changing how news is gathered by professional media organizations, and the way reality and documentary programming is produced.

Economics help fuel the increasing demand for eyewitness videos as producers are discovering that they can create programming in all kinds of core genres in ways that would have been impossible in the past. What may have taken several production crews to capture just a few short years ago can now be captured and uploaded by one of the 60,000 Newsflare videographers located in more than 40 countries around the world.

Video content from natural disasters, as well as athletic events, is now being sourced by news organizations from Newsflare's online transaction platform.

In addition, the universal appeal of UGV serves as another reason for the burgeoning rise in UGV usage as people everywhere can appreciate the dog who babysits a cat without having to consider the challenge of language barriers. For news media, User-Generated Video also brings an unmatched immediacy.

"We receive numerous videos of breaking stories that are garnering global attention such as the recent Los Angeles fires," commented Cornwell.

Newsflare's large inventory of User-Generated Videos is matched by its impressive roster of digital media, broadcast, and social media clients in countries the world over. "Newsflare is demonstrating the power and authenticity of UGV in providing compelling real-life video that cannot be produced or sourced anywhere else and can cut production times by half," added Cornwell.

Newsflare's website is www.Newsflare.com.

www.VideoAgeDaily.com

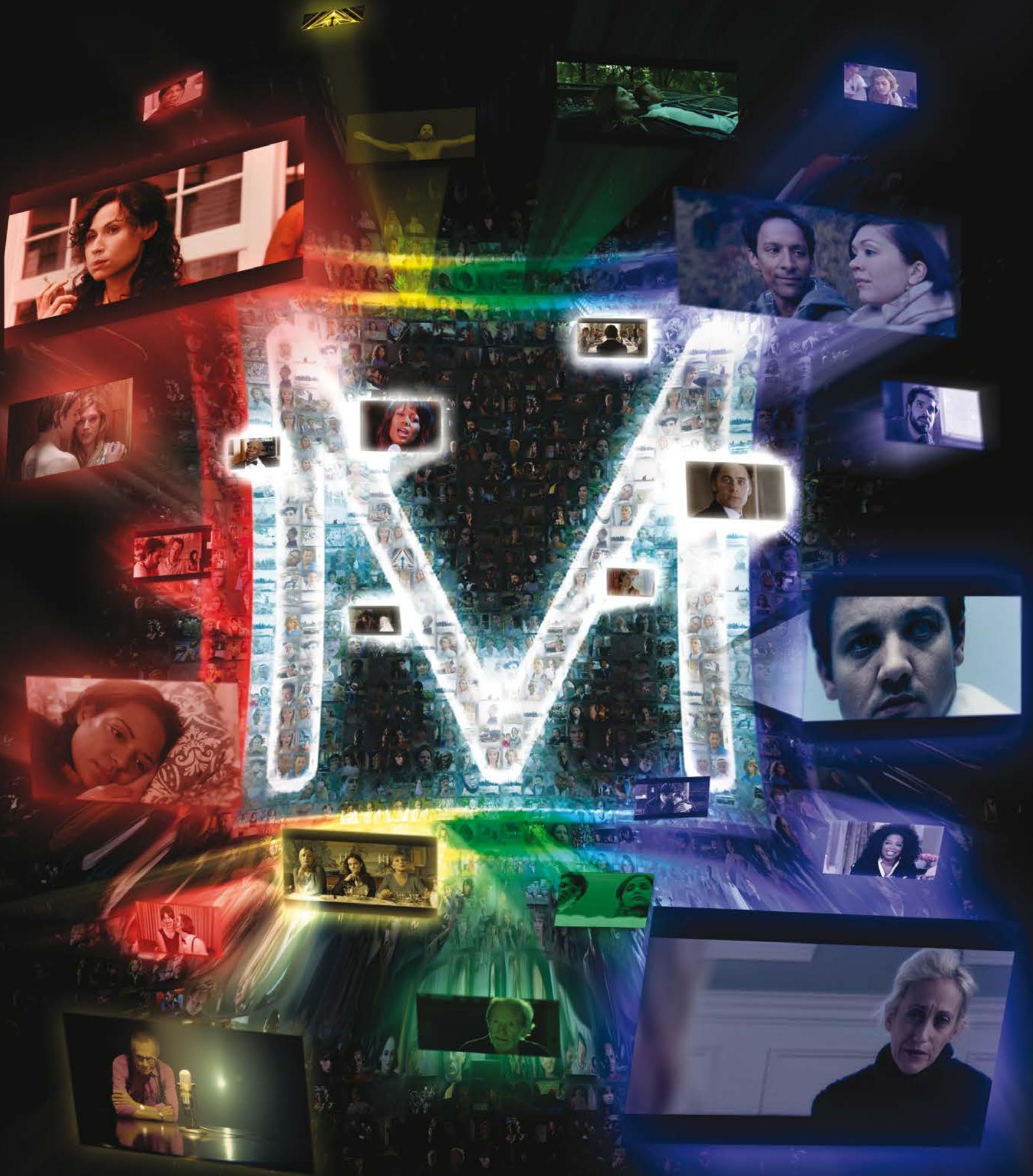


At all major TV trade shows, content buyers read the printed version of *VideoAge Daily*. Around the world film and TV executives read the online edition of *VideoAge Daily*.

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**See ya
in L.A.
on
May 14!**

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THE WRITER-PRODUCER OF *THE MICK*, LAURA CHINN



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