



# VIDEOAGE

INTERNATIONAL

# DAY 2

January 22, 2020

www.VideoAgeDaily.com

## NATPE's Opening Thrills, Santa Evita To The Rescue

Even though there was a busy suite for Disney LATAM here at NATPE, it was nevertheless a peaceful and creative oasis compared to some thrills that the Miami market experienced yesterday morning. As if a Fontainebleau computer meltdown wasn't enough to aggravate registering guests on Saturday, there was a false fire alarm right at the opening hour. Plus, NATPE participants, who, as in the past, tried to enter either the Tresor or the Sorrento towers, found the doors locked, and, in order to enter the premises, had to walk all around the property to access the market. The doors were later on kept unlocked.

Other than that, and late in-room magazine deliveries, the day proceeded smoothly.



Meanwhile, at the Disney LATAM suite in the Tresor tower, Buena Vista Original Productions (a division of Walt Disney Company LATAM) confirmed the cast of *Santa Evita*, the new original production about the mythical Argentine first lady Eva Perón that will star Uruguayan actress Natalia Oreiro, playing Eva

(Continued on Page 4)

## MIP-TV's Fork-Shaped Challenge

Here at NATPE, MIP-TV is already on many executives' minds, as is the L.A. Screenings (see story below). After all, the Cannes market isn't that far away. In fact, it's set to take place even earlier than usual this year, on March 30, barely 66 days from now, instead of the traditional 76 days of the past. That also means that MIP-TV will happen just 44 days before the start of the U.S. studios' L.A. Screenings, which is set for May 11 for the indies (and May 16 for the studios).

However, the immediate threat for MIP-TV is the BBC Showcase, which will take place February 9-12 in Liverpool, and the consequent

(Continued on Page 4)

**My 2 Cents: The much-needed evolution of TV trade shows**

Page 3

**World: French TV budgets, battle for IP control, political ads**

Pages 6-8

**NATPE Miami Scenes: action from the suites and the exhibition floor**

Page 17

**VideoAge Daily on the go**



## Streamers Won't Affect The L.A. Screenings

What is known so far about this year's L.A. Screenings is that U.S. broadcast TV networks are looking at a large number of projects and, consequently, one supposes, commissioning a good number of pilots for the 2020-2021 TV season. According to *VideoAge* research, the U.S. studios have presented more than 178 projects — 68 comedies and 110 dramas — to the major TV broadcast networks.

In terms of developments, ViacomCBS Global Distribution tops the list with 48 projects, followed by Disney with 43, Warner Bros. with 35, and NBC with 26. Then there is Sony Pictures with 15 projects, Lionsgate with seven, and eOne with four.

Statistically, out of these 178 projects, international buyers can expect some 70 pilots to actually be made. There were 65 made in 2019, and 76 in 2018. The question remaining is how many of those

(Continued on Page 4)



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# My 2¢

MIP-TV is finally evolving, while remaining an anchor in the turbulent waters of the buying-and-selling-TV-content sector, as it has been for 56 years.



**M**IP-TV is evolving. It was in trouble before its organizers, Reed MIDEM, announced a few drastic, yet necessary changes (like moving all market stands inside the Palais) that the industry is still digesting.

In this age of uncertainty, the trade show has remained a constant for the TV industry for decades, while slowly managing to evolve as new forms of buying and selling content have arisen.

Since 1963, the worldwide television industry has depended on MIP-TV no matter what new technology came along, and there were lots of them, including cable, satellite, home video, digital, social media, and streaming. This has remained true no matter the expanding and contracting number of windows, no matter the new business models of production, and no matter how many local TV trade shows have arisen.

Through it all, MIP-TV has been there trying its best to make dollars and sense of changes, and arranging to monetize those changes no matter how drastic, sudden, or disruptive they were.

Granted, it has not been a MIP-TV tradition to quickly evolve with the changing industry, but it has made a commitment to change starting with the MIP-TV 2020 edition.

If the past can serve as an example, the future of our industry cannot be envisioned without MIP-TV. It's an anchor that, for 56 years, has kept the sector steady while the industry swam through turbulent waters.

Nevertheless, market organizers' mentality has to change — not just for MIP-TV — but for NATPE, the Asia TV Forum (ATF), DISCOP and others. Let me give you an example.

At the most recent ATF, one Turkish exhibitor

pointed out to *VideoAge* that he saw more sellers than buyers. Officially, "there were 5,713 executives from 60 countries, 1,046 content buyers, and 783 seller companies." However, the ATF Guide listed 555 buyers from 311 companies, and 400 exhibiting companies (officially, the final number climbed to 783), which means that the numbers unrealistically almost doubled overnight!

Most likely the instinct of the seller was right on the money. But there are other ways to prejudge a market's outcome, and that is to leaf through any trade publication distributed at the market. In our case, *VideoAge's* MIP Cancun Issue was bigger than its previous editions due to more demand from advertisers anticipating more sales, and indeed the market turned out to be a success.

Conversely, our ATF Issue was slimmer than the previous ATF edition because of less demand for advertising, and the market ended up less successful than the previous year.

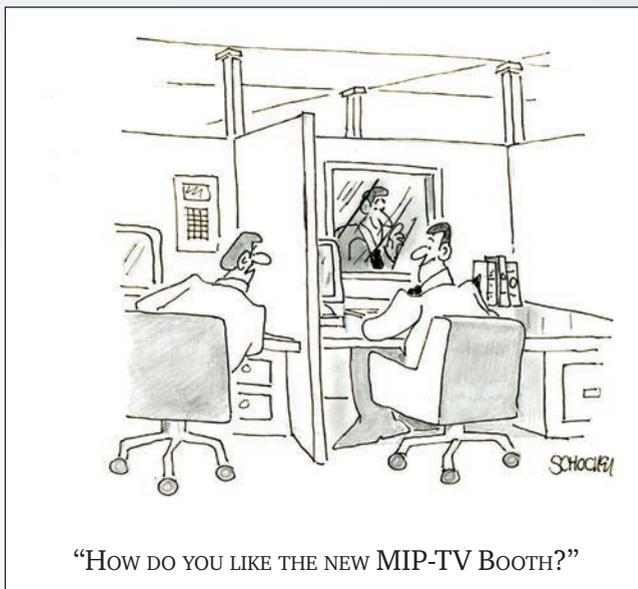
The emphasis on the number of participants has to change in order to implement the changes that buyers and sellers need to confront. The focus of a market, any

market, should be to emphasize the buying and selling component, not the unrelated number of participants.

Will this example serve as a lesson to MIP-TV organizers? We certainly hope so. Its new marketing campaign seems promising.

To celebrate my 40th consecutive MIP-TV, Reed MIDEM sent me a bottle of champagne. After my 41st, which I expect to be successful, I'll be waiting for the five remaining bottles in the case.

Dom Serafini



"HOW DO YOU LIKE THE NEW MIP-TV BOOTH?"

## VIDEOAGE DAILY AT NATPE MIAMI

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(Continued from Cover)

## Santa Evita at NATPE

Perón, and the Argentine Ernesto Alterio, as Colonel Moori Koenig. Argentine actor Darío Grandinetti will play the role of Juan Domingo Perón.

The seven-episode series is a co-production of Non Stop and Buena Vista Original Productions. Based on the bestseller of Argentine writer Tomás Eloy Martínez, *Santa Evita* will reach Latin American TV screens in 2021. Executive producers include series director Rodrigo García, and Salma Hayek and Pepe Tamez (both from the Ventanarosa Production Co.).

*Santa Evita* follows the story of Eva Perón after her death, when her body remained waiting to be buried for three years. In 1955, the Argentinean military overthrew the then president Juan Domingo Perón and hid Evita's body for 19 years, in order to prevent it from becoming a weapon against the military regime.

Pictured on the cover are Buena Vista Original Productions' Daniel Alvarez, Cecilia Mendonça, Leonardo Aranguibel, and Roxana de Candia. 🇺🇦

## NATPE MIAMI'S NEWS & VISUALS

• **A+E Networks International** signed a slate of Latin American deals. Univision/TVM bought four movie titles. *Grumpy Cat's Worst Christmas Ever* and *Finding Mrs. Claus* aired during this past holiday season, while *Menendez: Blood Brothers* and *Cocaine Godmother* will broadcast in 2020. In a deal marking A+E's first scripted format sale in Latin America, Brazilian production house Floresta Produções picked up the *UnREAL* format. Helen Jurado, sr. director of Content Sales for LATAM and U.S. Hispanic, remarked, "We're looking forward to working with Floresta to recreate the magic of *UnREAL* for a new audience, and to strengthening our relationship with powerhouse LATAM partners like Univision." In other news, Paul Buccieri (pictured), president of A+E Networks Group, participated in a fire-side discussion at NATPE Miami with Doris Kearns Goodwin, *Live PD* host Dan Abrams, and Bungalow Media + Entertainment CEO Robert Friedman. Buccieri spoke about the company's international co-production approach and its strategy in distributing to third-party platforms, among other topics.



• **GRB Studios** acquired the finished and format rights to *Family Pictures*. Coming from Chimpanzee Productions, *Family Pictures USA* was originally produced for PBS. Created and hosted by Thomas Allen Harris, the series explores cities through family albums and the stories contained within them. Sarah Coursey, SVP of International at GRB Studios (pictured above right with Melanie Torres), commented, "We are extremely pleased to partner with Chimpanzee Productions

## Road to MIP-TV

London TV Screenings, which is happening February 12-14. It's clear that the ghost of the long defunct Monte Carlo TV Market, which was held in mid-February, is still haunting MIP-TV.

Strangely enough, though, MIP-TV's outcome is completely in the hands of the organizers. It's going to be a critical year for the 56-year-old TV trade show, and it is hoped that the organizers will rise to the challenge. The challenge is shaped like a fork: On one end are the February events; on the other, the May event. This is the case epitomized by Yogi Berra, who famously advised: "When you come to a fork in the road, take it."

MIP-TV organizers have been reluctant to take the fork and stake a claim on the month of February so as not to compete with the BBC Showcase, thereby being a party to its own potential (but unlikely) demise. As for the L.A. Screenings, MIP-TV couldn't have done anything about it since the organic May event is as old as MIP-TV. A pointed editorial on the future of MIP-TV can be found on page three of this daily edition. 🇺🇦

who have created a very special show that lends itself to worldwide localization. The U.S. show is also very inspirational, and we are distributing that series as well. This acquisition is one of GRB's many new shows planned for the year." At NATPE, GRB Studios acquired *You Are Here* and *All The Little Things We Kill* from Courageous Content.



• **Viacom International Studios** inked a first-look deal with director and screenwriter Ariel Winograd to develop and produce premium content for global audiences. More recently, Winograd's latest theatrical release, *El Robo del Siglo*, a co-production with Viacom International Studios and Telefe, premiered earlier this month. His most notable projects include *Mi Primera Boda*, *Sin Hijos*, and *Permitidos*. JC Acosta, president of ViacomCBS Networks Americas, remarked, "At the core of VIS, we are content creators, and we are thrilled to have signed an agreement with Ariel leveraging his incredible creativity and talent to develop and produce quality content. We had the good fortune of seeing Ariel's creative vision firsthand most recently with the box office success of *El Robo del Siglo* and can't wait to work together on the next slate of projects for global audiences." Pictured below is VIS' Federico Cuervo.



## L.A. Screenings

will be selected by the networks for their new seasons. But even without knowing which shows will make it to the small screen, it is encouraging to know that the streamers aren't going to reduce the number of new TV series available on the international market.

### L.A. Screenings 2020 Preliminary Calendar

#### L.A. Indie Screenings

Monday, May 11: Set-up  
Tuesday, May 12: Screenings  
Wednesday, May 13: Screenings  
Thursday, May 14: Half-day Screenings  
Friday, May 15: Closing/checking out  
Saturday, May 16: eOne (p.m.)

#### L.A. Studio Screenings LATAM

Saturday, May 16: CBS  
Sunday, May 17: NBCUni  
Monday, May 18: WB  
Tuesday, May 19: Disney

#### L.A. Studio General Screenings

CBS: May 16, 18 - 21  
Disney: May 18 - 21  
NBCUni: May 16 - 20  
WB: May 18 - 21 🇺🇦

Electric Entertainment will premiere its latest crime series *Almost Paradise* on WGN America on March 30, 2020. The series stars Christian Kane as Alex Walker, a former DEA agent who went into early retirement on a small tropical island in the Philippines. Despite his effort to live a tranquil life, he is drawn back into the world of dangerous people and deadly situations when the local police or people from his old life come to find him. Pictured below: Nolan Pielak, Sonia Mehandjiyska, and Raul Piña.



• **Kew Media Distribution** secured a raft of sales deals across the U.S., Canada, and Latin America for its drama, nonfiction, and event series. Sundance Now, the streaming service from AMC Networks, picked up the SVoD rights to psychological drama *Cold Call* for the U.S., Canada, the U.K., Ireland, Australia, and New Zealand. Additionally, Sundance Now obtained the home video and download rights in the U.S., Canada, Australia, and New Zealand. Sundance Now also acquired *Aileen: Life & Death of a Serial Killer*, *Biggie and Tupac*, and *Princess Diana: A Life After Death*, among other titles, for the U.S. and Canada. AMC Networks U.S.A. picked up seasons one through four of drama series *Line of Duty*. Kew Media signed a deal with ViacomCBS Networks America to air *Margaret Atwood: A Word After A Word After A Word is Power* on the Paramount Channel Latin America. Zoomer Media also acquired 238 episodes of programming, including *The Last 10 Pounds Bootcamp* and *Bulging Brides*, for its channel ONETV - GET FIT. 🇺🇦

**“Anjelica’s 22 Minute Workout brings back the ‘80s – Spandex and all!”**

– Melissa Hank, National Post, Canada

**“There oughta be a law about Anjelica Scannura! She can frighten the life out of the sedentary and is the sort of figure the camera loves.”**

– John Doyle, The Globe and Mail, Canada

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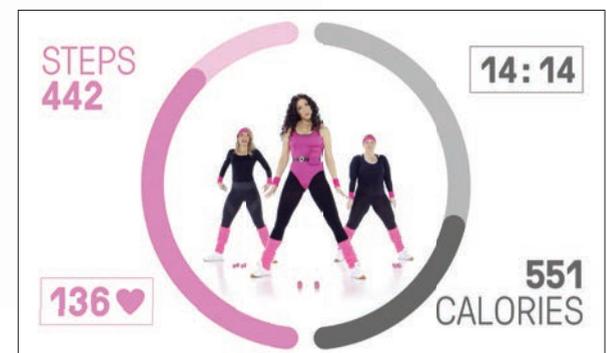
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## France Overhauls Its TV Budgets

**F**rance Télévisions will have to save 160 million euro (U.S.\$178 million) by 2022, Radio France has to save 20 million euro, and Arte and INA need to save a further 10 million euro, bringing the total cuts on public broadcasting to 190 million euro (U.S.\$212 million).

However, the roadmap drawn up by the Minister of Culture last June for new investments in media will be maintained, including, for example, the 560 million euro investment in program creation (documentaries, animation, fiction, and performing arts). In France, TV outlets can only produce up to 25 percent of programming in-house (FTV in-house production is further reduced to 17.5 percent), while the bulk of programming is commissioned to independent producers.

In addition, 150 million euro has been earmarked for the “digital offer” (i.e., Salto, the new soon-to-be-launched SVoD platform created in collaboration with TFi and M6), and the budget for regional programming on France 3 and synergies with France Bleu has been tripled.

France Bleu is a network of local and regional radio stations, and a part of the national public broadcasting group, Radio France. With the



mandated synergy, it will end up with regional radio programs of France Bleu being filmed and broadcast by France 3.

## Politicians' Ad Buys

**M**ichael Bloomberg believes in over-the-air broadcasting, and he invested his millions where his beliefs are. That's why the first strategic decision of his U.S. presidential campaign was a massive buy of TV commercials.

The former mayor of New York City is always identified as a Wall Street billionaire, but Bloomberg made his fortune by providing traders with real-time business and financial information in the 1980s. Ever since then he has appreciated the value of good data and information.

For his presidential campaign, in what television ad-tracking firm Advertising Analytics called a “massive” media buy, the Bloomberg campaign purchased \$34 million worth of linear TV advertising.

Bloomberg's investment is not primarily national but is largely focused on 100 local or regional TV markets — such as Florida, Texas, Massachusetts, California, Mississippi, and Michigan — and much of this inventory is running in locally-produced news programming.

Indeed, who actually votes in the greatest numbers is not the usually sought-after 18-49-year-old demographic, but older citizens who dominate the viewing of local (as well as national) broadcast news.

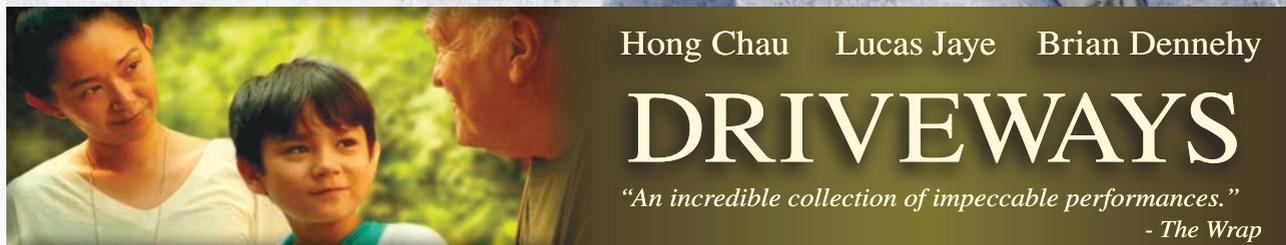
However, Bloomberg is not alone in continuing to rely on TV broadcast to drive political messaging. Pete Buttigieg, the 37-year-old U.S. presidential candidate, has emerged as a strong front-runner in Iowa just after he flooded the state with nearly \$1 million in broadcast TV ads.

Going back to the final weeks of the 2016 U. S. presidential election, political advertising accounted for 43 percent of all advertising on local stations in battleground states.

Bloomberg has also pledged to spend \$100 million on digital ads to oppose Trump — no matter who wins the Democratic nomination.

## FILMRISE

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## The Worldwide Battle For IP Control

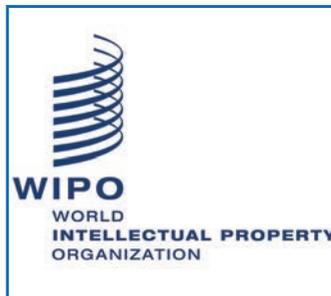
**T**he fox is circling the chicken coop: The United Nations is considering appointing a Chinese national to head the World Intellectual Property Organization (WIPO), its Geneva-based unit set up to protect IP and patents worldwide.

Critics point out that, of all nations, China has been perhaps the most aggressive in stealing intellectual property, especially from U.S. companies, which is a key issue in U.S. President Donald Trump's trade war with Beijing. Now, Beijing has its sights on leading the global organization that is supposed to protect IP, and which sets international standards for patents, trademarks, and copyrights.

Recently, China nominated a candidate to head WIPO, signaling its desire to more actively shape the international system for defining intellectual property rights.

Given China's long track record of corporate espionage and rampant IP theft, many trade experts are wary, to say the least.

A team of American economists and U.S. government experts put U.S. losses at up to \$50 billion a year from Chinese theft of trade secrets, counterfeiting, and other unfair trade practices. In an address to the U.N. General Assembly in September, Trump accused China of the "theft of intellectual property and also trade secrets on



a grand scale."

Under WIPO rules, patent applications remain confidential for 18 months before they are approved and then made public. One reason for Beijing's move is that China is now producing a great deal of IP of its own and has become a major innovator in its own right.

Beijing's Foreign Minister Wang Yi formally proposed that Wang Binying, a Chinese national who currently serves as deputy director-general for WIPO's Brands and Designs Sector, succeed Francis Gurry, the agency's Australian director-general, after he steps down in September 2020. The election will take place in March.

According to her resume, Wang, 66, did postgraduate work in law in the U.S and held a number of Chinese government positions before joining WIPO in 1992.

Wang will compete against six other candidates: Daren Tang, the head of Singapore's Intellectual Property Office; Japan's Kenichiro Natsume, a senior official in WIPO's Legal and International Affairs Department; Saule Tlevlessova, the president of the Eurasian Patent Organization in Kazakhstan; Ghanaian Edward Kwakwa, a senior director in WIPO's Department for Traditional Knowledge and Global Challenges; Colombia's Marco Alemán, WIPO's top patent lawyer; and Argentina's Dámaso Pardo, the president of Argentina's National Institute of Industrial Property.

Reportedly, the U.S. favors Tang, in part because he is not a career WIPO official.

Some U.S. policymakers feel that WIPO's current Australian leader has already been too accommodating to Chinese interests, setting up a branch office in Beijing in 2014, and proposing to set up a patent arbitration office in Shanghai.

Wang's victory would place a Chinese national at the head of five of the U.N.'s 15 specialized agencies. Chinese nationals currently lead the International Telecommunication Union, the U.N. Industrial Development Organization, the International Civil Aviation Organization, and the Food and Agriculture Organization.

No other country, including the U.S., has more than one of its own nationals in a leadership position in a specialized U.N. agency.



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## Kanal D Places A Love Trap



**K**anal D International distributes programs and formats as part of a diverse catalog that includes drama series, soap operas, and many other exciting titles.

In **Ruthless City**, Seher is a mother of two daughters and a son. Her family's life changes when Seher's mother-in-law strikes a deal to sell one of Seher's daughters to a wealthy businessman, Agah Karacay. This bewildering encounter will test both families and reveal dangerous secrets.

Marriage will bind two individuals forever in **Love Trap**. After being betrayed by her boyfriend, Ayse, who comes from a poor family, plots to marry Kerem, the son of a wealthy family that owns a textile factory.

Melek, a young nurse whose father was killed by the Alban family, grew up planning her revenge. She changes her identity and becomes **Azize**, in order to infiltrate the mafia family. She faces an obstacle she hadn't considered when Kartal, the youngest son of the Alban family, falls in love with her and she realizes she loves him, too.

**Hekimoglu** (pictured) is the local version of the U.S. scripted series *House M.D.* Starring Timucin Esen, the series follows the life of an anti-social, witty, and arrogant medical doctor who saves his patients from infectious diseases.

In **Price of Passion**, Asli, an idealistic doctor, and Ferhat, a hitman working for his criminal uncle, plunge into the world of corrupt relationships and ruthless ambition. After operating on a man Ferhat shot, Asli must marry him to save her life. Will the two live happily ever after among all the dangers awaiting them?

**Wounded Love** is the story of a tragic hero who must watch as his family falls to ruin, and there is nothing he can do to stop his family's fate. The drama series weaves the paths of a father who is left alone by his family and the woman he left behind who must accept a marriage proposal from another man.

Tresor Tower Suite 2-1802/2-1804  
kanald.international

## Calinos Shares Our Story



**C**alinos Entertainment exports a wide range of Turkish drama series, movies, and television content. At the Fontainebleau, the Istanbul-headquartered company offers a roster led by **Forbidden Fruit**, a drama about two sisters. Zeynep and Yıldız are very close but have very different characters and life goals. Zeynep holds to her ethical values and strives to have a successful career, while Yıldız believes happiness to be a marriage with a rich man. Yıldız's life changes drastically when she's hired by Ender, the queen of high society.

In romantic drama **Our Story** (pictured), Filiz has become the mother of the family, looking after her five younger siblings and her alcoholic father. Filiz thinks that there is no place for love in her difficult life up until the day she meets Baris. Meanwhile, all six siblings will find themselves at a crossroad as their life takes them on a new rollercoaster every day.

**Woman** tells the story of Bahar, a young lady who has lost her grandparents and beloved husband, and lives alone with her two children. Struggling for survival but nonetheless full of determination to raise her kids, she holds on to the happy memories of her family. When her estranged mother and eclectic sisters turn up at her door, unexpected events ensue.

**That's My Life** follows hardworking and thoughtful Bahar, who lives a modest existence with her adoptive parents and jealous sister. Since money is tight, she must work at a cake shop. Unbeknownst to her, Bahar is the secret daughter of a rich businessman and a wealthy woman who died in childbirth.

The ambitious drama series **Second Chance** focuses on an innocent woman, Deniz, who has everything in life, including two lovely children and a handsome husband, Alihan — until Alihan disappears without a trace. After losing everything she owns, she is left in dire straits and has to learn to stand on her own two legs.

Booth 410  
www.calinosentertainment.com

## The Legend of Global Agency



**G**lobal Agency arrives in Miami with a slew of Turkish drama series and game shows. At the helm is **Daydreamer**, a dramedy about a fun-loving daydreamer who sets off on a tumultuous and romantic adventure. Sanem leaves her father's grocery store behind and meets the world-famous photographer Can. Together they begin a rollercoaster ride in the heart of the city of Istanbul.

In drama series **Evermore**, the beautiful Süreyya falls in love with Faruk and is drawn into a vastly different world of privilege. Faruk's mother heads one of Turkey's richest families and is determined to thwart their marriage plans. The battle between them threatens to destroy not just their relationship but the family itself.

**Gulperi** (pictured) is a woman struggling to fulfill her dreams in the face of a tyrannical family determined to control her every step. The tragic death of her husband leaves her at the mercy of his hostile family while she fights for the love of her children.

In **The Legend**, contestants sing their hearts out. Only the top two rated contestants in each episode will move on to the semi-finals. Each contestant has up to three chances to prove to the audience and the jury that they have what it takes to be a musical icon.

Each episode of studio game show **Lucky Room** features three contestants who are asked questions by the host. The contestants do not know that their family members are also in the studio, waiting in The Lucky Room.

Married couples compete in cooking show **My Wife Rules**. The wives are shown how to prepare recipes by a chef, then they must remotely instruct their husbands on how to cook the dish. The wives sample the dishes with blindfolds and must give points based on effort. The winning couple receives a \$10,000 cash prize.

In **Keep It Or Lose It**, family, friends, and colleagues compete in groups of three or four people. The host gives the leader of the group \$15,000, which must be allocated to group members who go to a shopping mall to choose their prizes. When items have been selected, they are quizzed with seven questions. If they answer correctly, they keep the prize!

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PLAYLIST

## All3media Int'l Spotlights Maxx



All3media International, the distribution arm of All3media Group, promotes a scripted slate led by comedic drama **Maxxx** (pictured). The hilarious series follows a former boy band member turned tabloid laughingstock who will stop at nothing to make his international comeback.

**Boys** is a coming-of-age period drama from Russell T. Davies. Four friends experience joy and heartbreak as they grow up in the shadow of AIDS in the 1980s. The ensemble cast includes Olly Alexander, Stephen Fry, Neil Patrick Harris, and Keeley Hawes.

In **The Nest**, a wealthy couple and a teenage girl make a life-changing pact. Coming from the award-winning writer Nicole Taylor, this emotional drama depicts the consequences of being able to buy whatever you want.

Five contestants try to uncover **The Hustler** in this high-stakes format about deception and betrayal.

An ambitious format from Studio Lambert, **Race Across The World** presents viewers with real-world adventures that pit travelers against each other. Competitors must take part in a challenging race — without flying.

Finding the right home for dogs isn't always easy in **The Dog House**. This canine-friendly series shares the joy, comedy, and emotional pull of the human-dog adoption experience.

From the award-winning production company Raw, **Meat: A Threat To Our Planet?** is a timely exploration about the global meat industry. The film looks at the destructive effects the industry has on the planet and human health.

Sorrento Tower Suite 3-1907  
[www.all3mediainternational.com](http://www.all3mediainternational.com)

## Electric Sees Change in the Air



**Electric Entertainment** comes to Miami with an eclectic roster of films and TV series. **Almost Paradise** (pictured) stars Christian Kane as Alex Walker, a former U.S. DEA agent whose tropical early retirement is interrupted when he finds himself at the center of an international drug investigation.

The first season of fantasy/adventure series **The Outpost** follows Talon as she tries to hunt down those who destroyed her village. She quickly learns that she has a supernatural power that she must learn to control in order to defend the world against a religious dictator. Season two picks up after Talon has defeated Dred and retaken the Outpost. Talon delves deeper into demon-summoning, while Gwynn recruits allies for war. Season three of the series starts production in late January 2020, and will consist of three episodes.

Rachel Brosnahan, Aidan Quinn, Olympia Dukakis, and Macy Gray star in **Change in the Air**, a drama about a peaceful community that is forever changed when a mysterious young woman with a secret moves in.

When a one-night stand is interrupted by a robbery in romantic comedy **Say My Name**, strangers must learn to navigate the underbelly of a sleepy Welsh isle in order to get their stolen property back.

Winner of two Emmy awards, and filmed over one fire season, **Wildland** is a deeply personal account of a single wildland firefighting crew whose members struggle with fear, dreams, and demons.

Meeting Table M2  
[www.electricenseertainment.com](http://www.electricenseertainment.com)

## SPI Int'l Channels Span The Globe

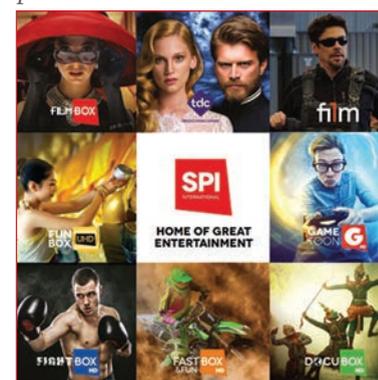
**SPI International** is a global media company operating 40 television channels on six continents. Working with over 1,400 operators worldwide, SPI provides its 60 million subscribers with access to SPI's linear and on-demand content, including live streaming of UHD programming and FilmBox channels on any Internet-connected device via major global streaming media players and local OTT providers. SPI recently added to its portfolio the Netherland's Filmr premium movie services, including four movie channels and digital services.

SPI International is also a leading distributor of theatrical films and television programming worldwide. SPI's catalog consists of over 3,000 titles of new releases as well as evergreen library content of feature films and TV series covering a wide range of genres.

SPI International recently announced the launch of its production arm. The company's first partnership is with movie director and producer Philippe Martinez. The partnership covers the production of TV series and movies such as **Mister Mayfair**. The mafia comedy tells the tale of Max Mayfair, a former New York gangster who's now living the good life in Mayfair, London, rubbing elbows with a glamorous crowd. At 65, nothing can stop him — except the arrival of his previously unknown granddaughter, Barbara.

Other titles from the partnership include **Salvage Marines**, a new TV series based on a book by writer Sean-Michael Argo; **The Intergalactic Adventures of Max Cloud**, a sci-fi action-comedy starring Scott Adkins and Tommy Flanagan; and **Miss Willoughby and Bentley**, a trilogy featuring Nathalie Cox as a professor who solves the mysteries behind crimes.

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



## Mondo TV To the Rescue!

**Mondo TV Iberoamerica** travels to NATPE Miami with a slate of animated and live-action adventures. In **MeteoHeroes**, six ordinary kids discover that they possess superpowers. They can each control a different weather phenomenon and with the help of the scientists at Meteo Expert Center, they take on seemingly impossible missions.

Inspired by the globally successful plush toy, **YooHoo to the Rescue** (pictured) follows YooHoo and his crew as they travel from YooTopia's magical forest to Earth in order to confront



nature and wildlife threats.

In the spooky adventures of **Bat Pat 2**, Bat Pat and the Silver siblings go on a quest to unravel the mysteries of the scary creatures lurking in and around their home of Fogville. With a range of loveably creepy characters, this sitcom mixes

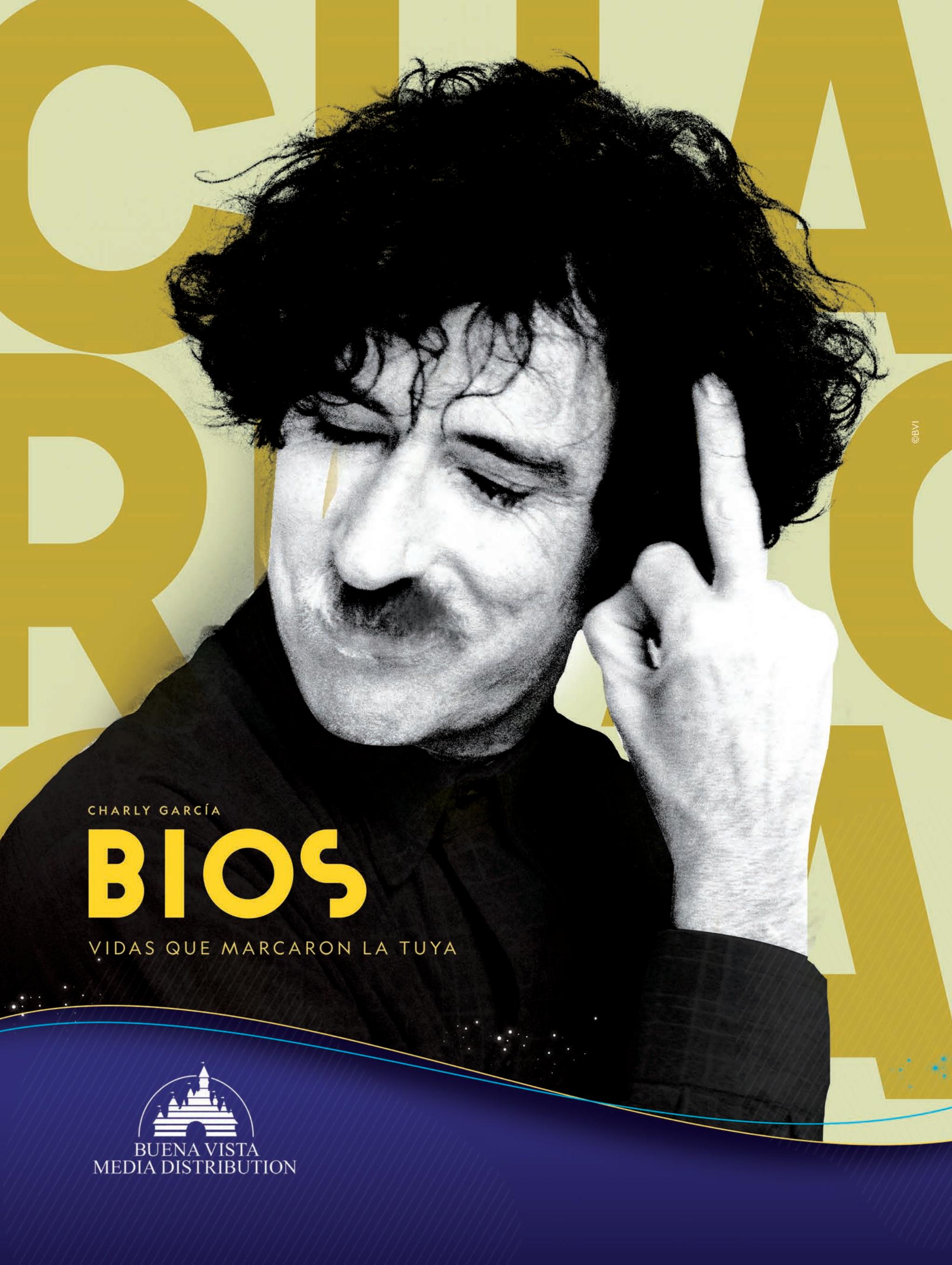
traditional comedy with a touch of the weird.

**Heidi Bienvenida** puts a modern twist on the happy and carefree girl from Johanna Spyri's classic novel. In the second season Heidi also develops a talent for creating perfumes and helps her friend Coco overcome her fear of singing.

Each episode of CGI-animated series **Invention Story** shows the creative fox Kit coming up with an amazing new invention that impresses most of the residents of Carrot Town.

In the third installment of **Sissi the Young Empress 3**, Sissi finally marries Franz and lives in Schönbrunn as an empress. Even though she's royalty, Sissi is still the free-spirited and strong-willed princess her fans know and love.

Booth 510  
[www.mondotviberoamerica.com](http://www.mondotviberoamerica.com)



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CHARLY GARCÍA

# BIO

VIDAS QUE MARCARON LA TUYA



BUENA VISTA  
MEDIA DISTRIBUTION

## Mediaset Shows Love and Sacrifice



Italy's Mediaset Distribution is in Miami Beach representing **The Silence of Water** (pictured), a thriller about the disappearance of a young girl. This dramatic starting point to an investigation will expose what is behind the respectable façade of a small seaside village. The local police inspector joins up with a homicide detective arrived from town, and their investigation will unearth hidden truths and secret affairs that implicate everybody.

What happens when something shatters in an adolescent's mind? Medical drama series **On The Brink** follows Tosca Navarro, a psychiatrist and the head of a unit at the cutting edge of treating adolescents with mental disorders. Thanks to her intuition and deep humanity, she always manages to help her young patients by leading proper investigations that often bring her to cure those cases that seem unsolvable.

The compelling period drama **Love and Sacrifice** is set among the striking scenery of the Carrara marble quarries. From the last year of the Belle Époque, throughout the inferno of World War I, the series' protagonists live out their passions with staggering intensity, just like the epic nature of this extraordinary time!

Meeting Table 18

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

## Universal Cinergia Looks Ahead

Universal Cinergia Dubbing starts 2020 with great expectations for the year. The opening of new studios in Mexico City has contributed to increased production capacity in LAS (Latin American Spanish), and the remodeling of the new studios in São Paulo for 5.1 mix has increased production capacity in BPO (Brazilian Portuguese).

Another high point of 2019 was the completion of the TPN Certification. TPN (Trusted Partner Network) is a joint venture between two major entertainment industry associations, the MPAA — Motion Picture Association — and the CDSA — Content Delivery & Security Association. Both are worldwide leaders in third-party entertainment industry assessments. The certification validates the company's commitment to content security throughout the localization

## ACI Delivers Films From The Heart



American Cinema International (ACI) is at NATPE Miami with a roster topped by contemporary thriller **Infidel** (pictured), which follows an American journalist/blogger who is kidnapped while attending a conference in the Middle East. Realizing that the American government can do nothing, his wife travels to Iran to try to free him.

**Emanuel** is the story of the victims and survivors of June 17, 2015, when a white supremacist murdered nine African Americans.

In **From the Heart**, established travel writer Kathy gets a call from her estranged sister, who lives in Amish country, about their father's death. Kathy goes home to settle her dad's affairs and her relationship with her sister. Once there, she is reminded of her past life.

An architect learns she has been entrusted to the care of her deceased cousin's children in **Finding Love in Mountain View**. She is torn between focusing on her career and honoring her cousin's wish.

The first in a new series of movies about a rambunctious baby white tiger, **Toby's Big Adventure** follows Toby, who accidentally gets separated from his caretakers and is joined by a crotchety old dog. Together they embark on a journey through the wilderness. In the follow-up **Toby Goes to Camp**, the curious tiger is off to summer camp where he contends with an evil land developer.

In **Chef Without Borders**, celebrity chef Curtis Stone goes on a life-changing trip with his wife Lindsay. They live alongside three indigenous groups, learning their traditions and recipes.

Meeting Table 5

[www.aci-americancinema.com/home](http://www.aci-americancinema.com/home)



process, from receipt of material until final delivery to clients.

The company portfolio continues to expand, with new clients from different regions (Europe, Asia, and Africa). The executives and sales team will be attending all of the major global content

## Condista Prosperes at 20

At this edition of NATPE Miami, Condista will be toasting to a dream come true.

In 1998, Jorge E. Fiterre worked for the Adelpia cable system in the greater Miami, Florida region, but envisioned having his own channel distribution company. The following year, his dream became a reality. Last year, the leading provider of top-rated TV networks and VoD content in the United States and Latin America commemorated its 20th anniversary.

The original idea was to provide multichannel video programming distributors with opportunities to boost their businesses in the U.S. Hispanic market by providing a wider selection of popular channels. In the U.S. today, Condista offers quality Spanish-language TV channels from Latin America and Europe. The company represents over 35 Spanish-language TV channels. Meanwhile, in Latin America, Condista represents linear TV channels and a selection of VoD content.

Condista has expanded its operations significantly from its origins in 1999, when Fiterre acquired the rights to distribute Canal SUR on Dish and DirecTV. The success of that operation brought in other TV channels, such as Venezuela's Puma TV, and Spain's Television Espanola. The expansion was so rapid that in 2002 Fiterre found himself in need of a partner. He found that partner in Burke Berendes, who helped Condista by handling its U.S. distribution, allowing Fiterre to focus on business development. Today, the company's client roster includes Antena 3, Rai Italia, RCN Colombia, Telefe, and TyC Sports.

Under Fiterre's leadership, Condista has grown to encompass Condista U.S., which manages domestic channel distribution; Condista Ad Sales, which oversees network media sales; Condista International, which handles the distribution for more than 12 networks in the Americas and Europe; and Condista Networks, which distributes Kids Central/Family Central.

Cabana 7

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



markets this year, and will work hand-in-hand with clients.

CEO Liliam Hernandez (pictured at left with Gema López) said, "We attribute the company's accomplishments to the continuous sales efforts, our clients' loyalty, competitive prices, the constant prospecting of new clients, and the impeccable customer service we offer. In addition to quality and efficiency, we are recognized for our personalized customer service."

As usual during the week of NATPE, the company will host tours of the studios, as part of the personalized customer service offered. During the tours, clients can see actual recordings being done, and meet the Operations team.

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

# The Best Way to Make Sales...



## Cutting Costs and Unleashing Creativity: AI in the TV Industry

Those were the words of Dr. Simon Ziegler (Toby Jones) to describe the artificial intelligence (AI)-based protagonist in the trailer for the Hollywood thriller *Morgan*. Yet they could just as easily describe the producer of the trailer itself: none other than IBM's Watson AI.

The AI platform needed just 24 hours to create the piece and drop the jaws of film creatives everywhere. It was a groundbreaking application of AI in the media business and a reminder of just how influential the technology will be in the years to come.

The potential of artificial intel-



ligence to revolutionize media and entertainment isn't lost on industry executives. A recent industry survey by adtech firm Xaxis and IAB Europe found that 80 percent of respondents believe AI will have an impact similar to that of the industrial revolution, while 62 percent believe the technology will improve strategic decision-making, and 41 percent see it yielding competitive advantages. However, the most telling response of the survey is that

*(Continued on Page 24)*

## L.A. Screenings: New Schedules, Changes, Mergers

With the increasing uncertainty, confusion, and unpredictability surrounding the 2019 edition of the L.A. Screenings, it's a comfort to take stock of what actually is known.

It's a definite that Twentieth Century Fox TV Distribution won't be

*(Continued on Page 30)*

**TCA History: Critics set the stage for the new TV season**  
Page 14

**NATPE Review: A double-edged market for exhibitors**  
Page 18

**Dubbing enters a revolutionary phase through technology**  
Page 22

**My 2c: My 40 years of reporting the good news and the bad at MIP-TV**  
Page 34

## MIP-TV Preview: The Good, The Bad, And The Usual



These days, TV market organizers scribble



## Challenges and Areas of Focus for MIP Attendees

MIP-TV 2019 is officially underway. But before it began, we spoke with a host of attendees to find out what challenges they're facing at this year's market, which territories they're focusing on, and whether or not they'll make time for any of the panels or conferences that are being held during the event.

London-based Banijay Rights is in Cannes with an eclectic slate that includes drama series *Hierro* and *Wisting* — both of which are being launched here. According to CEO Tim Mutimer, the biggest challenge the company is facing at the market is the growing complexity of putting together financing for high-end dramas. "As a consequence, the distributor is required to take a greater risk," he said. In the past, commissioning

## France TV Walks My 2 Cents: Perception problems at MIP and



## With Armando Nuñez MIP Celebrates Int'l Television

This is the second award at MIP-TV received by the 59-year-old Armando Nuñez (pictured), president and CEO of CBS Global Distribution Group and Chief Content Licensing Officer of CBS Corporation. His latest award was for Achievement in International Television with a ceremony that was held yesterday at the Palais followed by a cocktail reception at the Carlton Hotel.

Previously, in 2013, Nuñez received the MIP-TV Medal of Honor, together with his father Armando Nuñez, Sr., a former U.S. studio executive. That award marked the first time a Medal of Honor was instituted at the market. At that time Nuñez served as the CEO of CBS Global Distribution.

In his 36-year career, Nuñez also held executive positions at ABC, Via-



com, New World, Universal, and CBS Paramount.

The award is an annual event presented by Variety in association with Reed MIDEM, MIP-TV organizer. ■

## Turkish Content On Display at MIP-TV

It's now common abundance of Turkish content brought by international companies to exhibit.

In addition to the usual Pavilion, all six major distributors (referred to as "sisters" — soon to be joined with the recent addition of Entertainment) are in Cannes in individual stands, many impressive in terms of decor.

To get a sense of what companies — which tend to be international TV companies — are featuring and their strategy for the market, we asked them a series of questions.

*(Continued on Page 20)*

## MIP-TV Buyers' Baits: Summit and Exchange

At this year's edition of MIP-TV buyers committed to attending are being recognized with a special event within the market. Reed MIDEM is giving the buyers center stage by teaming up the MIPDrama Buyers Summit with the newly created MIP Buyers Exchange.

The fourth edition of the MIP-Drama Buyers Summit kicked off during the weekend. The event drew 450 buyers and commissioning editors to exclusive previews of 10 upcoming series.

The summit opened yesterday with a lunch at the Majestic Hotel, which was followed by a session hosted by K7 Media that aims to provide trend insights and forecasts on drama content in the television industry.

The screened drama productions came from different parts of Europe, except for *The Gulf*, the New Zealand crime thriller distributed by Banijay Rights. In terms of numbers, two drama series

*(Continued on Page 4)*



## Medals of Honor Salute Talent and Leadership

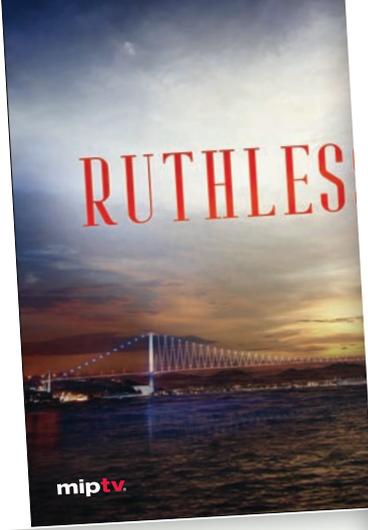
Yesterday evening, EbonyLife Media CEO Mo Abudu, producer Ilene Chaiken, Banijay Group chairman Stéphane Courbit, and Sky Vision's MD Jane Millichip received MIP-TV 2019 Médailles d'Honneur.

MIP-TV recognized executives from Nigeria, the U.S., France and the U.K. for "their talent and leadership in the international television community." The ceremony took place at Cannes' InterContinental Carlton Hotel.

Forbes magazine described Abudu as "Africa's Most Successful Woman." She launched the Nigerian broadcaster EbonyLife TV in 2013 and went into filmmaking with EbonyLife Films in 2015. Sony Pictures Television (SPT) announced a three-project agreement with EbonyLife TV in March 2018.

Chaiken is best known as the creator of *The L Word*, as well as her role as showrunner of *The Handmaid's Tale*, for which she received an Emmy. She is also

*(Continued on Page 4)*



## 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, Metrodome, 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,

*(Continued on Page 6)*



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."

## 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,

*(Continued on Page 4)*

**My 2 Cents: A new book about Italy's simple life in the '60s**  
Page 3

**INSIDE: Football fever in the U.S., digital vs. TV campaigns**  
Page 10

**INSIDE: Cannes visuals — MIP-TV Photo report**  
Page 13

**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*



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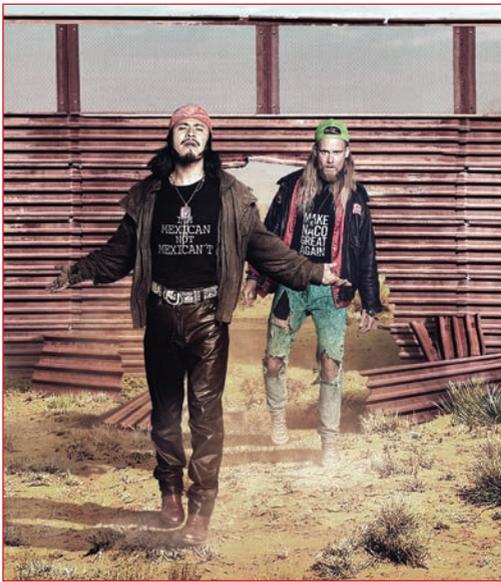


1. Ledafilms' Alejandro Leda
2. Condista's Kevin Cross, Alejandro Tanaka, Joan Cruells, and Burke Berendes
3. All3media International's Janel Downing
4. ViacomCBS's Armando Nuñez
5. American Cinema International's Chevonne O'Shaughnessy and George Shamieh
6. Multicom Entertainment's Darrin Holender, Niloo Badie, and Irv Holender
7. Record TV's Edson Mendes and Delmar Andrade
8. ATV's Emre Görentas, Müge Akar, and Merve Dogan
9. Calinos Entertainment's Gökce Ketenciler, Cristina Duffy, and Duda Rodriguez
10. Global Agency's Ivan Sanchez and Gözde Sergili
11. Mist's Aysegül Tuzun and Maria F. Espino Noguez
12. Kanal D International's Kerim Emrah Turna
13. Telefilms' Bruce Boren, Tomas Darcyl, Gonzalo Claiman-Versini, Ricardo Costianovsky, Juan Parodi, Alejandro Carballo
14. Lionsgate Entertainment's Jim Packer and Agapy Kapouranis
15. FilmRise's Danny Fisher, Melissa Wohl, Max Einhorn, Emma Leslie, Trey Durst

## Run Coyote Run With Buena Vista

**B**uena Vista Media Distribution arrives at NATPE Miami with **Bios** from National Geographic. The series sets out to tell the definitive story of some of Latin America's most enduring 20th century popular culture icons, including Argentinian singer-songwriter Gustavo Cerati, Mexican musician and composer Alex Lora, and Brazilian cartoonist Mauricio Da Souza, among others. Through unprecedented access to the artists and their closest confidantes, as well as archival materials, Bios presents an honest and unprejudiced new portrait of each individual.

**Run Coyote Run** (pictured) is an original and acerbic new comedy drama tackling migration and human trafficking on the U.S.-Mexico border. Gamaliel, a frustrated Mexican baseball player living close to the border, and Morris, an



anti-capitalist American from Arizona, were close friends in childhood, despite the wall that divided them. They are reunited as adults and decide to join forces to create a transnational corporation called *Run Coyote Run*.

Inspired by a true story, **One Against All** (*Um Contra Todo*) follows Cadu, a respected public defender who gets wrongly arrested when police mistake him for the dangerous and high-profile drug dealer known as the Doctor of Traffic. In order to survive life in prison, he convinces the inmates that he runs an international cartel. Meanwhile, the real Doctor of Traffic, Pepe, gets arrested and is headed for Cadu's cell.

**High Fidelity** reimagines Nick Hornsby's novel and the Touchstone film of the same title. Zoe Kravitz stars as the ultimate music fan, a record store owner who is obsessed with pop culture and Top Five lists. Talking straight to the camera, she chronicles past relationships.

Based on Celeste Ng's 2017 bestseller, **Little Fires Everywhere** revolves around the intertwined fates of the picture-perfect Richardson family and an enigmatic mother and daughter who upend their lives. At the heart of the story is a meditation on the weight of secrets, the nature of art and identity, and the ferocious pull of motherhood.

Tresor Tower Suite 2-1211  
[www.disneymediadistribution.tv](http://www.disneymediadistribution.tv)

## Cartoons On The Bay Travels to Abruzzo

**T**o promote Cartoons on the Bay, an event from Italy's RAI that will be held for the first time in the Abruzzo region of the country, *VideoAge* has created a composite image by combining Pulcinella, a symbol of the TV animation festival, and the brown bear, a symbol of Abruzzo.

*VideoAge* was present at the birth of Cartoons on the Bay in 1995, when it was held on the Amalfi coast and under the direction of Giampaolo Sodano. The magazine had a special insert for that inaugural edition, and has continued following the event over the years, when it was held in a variety of locations.

Cartoons abandoned the "bays" (such as Amalfi, Portofino, and Venice) for the 2017-2019 editions of the festival, and staged the event in landlocked Turin. Now, with the 2020 and 2021 editions to take place in the seaside resort town of Pescara in Abruzzo, Cartoons has returned to its coastal origins as conceived by the legendary Sodano, a former director of RAI TV2, RAI Production, and RAI content sales.

For the next edition of Cartoons, which will take place April 2-5, 2020 — 25 years after the original insert — *VideoAge* will publish a new special insert dedicated to animated content. The insert will debut at MIP-TV in Cannes, which will be held March 30-April 2, 2020.

[www.cartoonsbay.rai.it](http://www.cartoonsbay.rai.it)



## Next Stop: Series Mania

**C**reated by Laurence Herszberg in 2010, Series Mania Festival will once again gather fresh international series to be shown in Lille, France, from March 20-28, 2020.

The industry arm of the festival, Series Mania Forum will welcome and offer a platform for network broadcasters, producers, distributors, buyers, and more to meet. The Forum programming includes the Co-Pro Pitching sessions, which presents a selection 16 series projects in development that are pitched to financiers. The UGC Writers Campus showcase will share the pitches of the 20 writers from the program.

Additionally, the Lille Transatlantic Dialogues, the one-day summit, will continue to assemble political, creative, and economic decision-makers within the TV and culture sectors of Europe and North America.

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

## A Bit of Streaming Tech Knowledge

**T**hese days, "video streaming" can be done by every body and mind, but not everybody can mind what's behind and beyond the technology that propels video and cash flow.

Let's start with the two main technologies, or as they say in tech lingo, "protocols": Real Time Messaging Protocol (RTMP) and Secure Reliable Transport (SRT). RTMP is used by streamers such as YouTube. SRT is used by Comcast.

RTMP is a well-established and widely used streaming protocol, but is not considered as secure as SRT as it is reportedly prone to hacking.

In addition, there is a contest between "latency" and "security." Latency is the element that opens the proverbial can of worms because when whizzes mention "latency," they are referring to other elements that come into play, like "buffer," "speed," and "bandwidth," which, by the way, are one and the same, yet different (like the Trinity in Christianity). Then, to add to the confusion, there is a beauty called, "scalable streaming."

"Buffer" or "buffering" refers to downloading a certain amount of data before content starts playing. Buffering is a function of both the "allocated data storage space in the streaming device" and the Internet "speed" — more storage space and faster speeds produce less buffering (meaning the quicker the wheel on the screen stops spinning and the movie starts).

"Latency" is defined as the time required to send information from one point to another (from a server in Alaska, for example, to a screen at the Fontainebleau) and it is measured in milliseconds, or ms. Lay people have been told by the *Illuminati* that latency is best under 30 ms, but that 100 ms is reasonable, and that latency with SRT is five to 12 time faster than with RTMP.

Now, the "speed" is how much data can be received every second and it is measured in bits per second. In the case of video streaming it's mega-bits per second (or Mbps). We're also told by the same *Illuminati* that "latency" has to do with "speed" and not "bandwidth," even though both are measured in Mbps.

"Bandwidth" can be compared to the diameter of a water pipe. The bigger the pipe, the more water can flow through at one time. "Speed," on the other hand, is how quickly water is flowing through the pipe. In effect, "bandwidth" is capacity, and "speed" is the network.

Finally, "scalable streaming" allows video transmission to scale so that content is delivered without degradation between various screens (e.g., a mobile phone and a TV set). It adapts to sub-par network connections by dropping pockets of data in order to reduce, for example, resolution of a picture, which prevents the picture from breaking up.

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