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VIDEO AGE

INTERNATIONAL

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DAY

April 14, 2015

Strong US \$: A Bane Or A Boom For Television Sales?

"BlackRock chief warns ripple effect of strong dollar threatens U.S. growth," reads a front page headline in the *Financial Times*. And on page two of the same edition, it heralds, "U.S. economy 'set for stronger growth.'"

To find out which of these two headlines is more accurate, *VideoAge Daily* surveyed a group of international program distributors here at MIP-TV in view of the 25 percent rise in the dollar versus a basket of other currencies in the nine months from last June to March 2015.

Specifically, the dollar grew (appreciated) against the euro 26.58 percent in a year and 11.24 percent since the beginning of the year. In Brazil the real depreciation was respectively 38.99 percent and 18.67 percent. In the U.K. the dollar rose



against the pound 12.18 percent since last year and 5.08 percent since early January. In Japan the yen lost 15.04 percent from last year and 0.09 percent from the start of 2014. The Mexican peso lost 15.04 percent since a year ago and 2.11 percent in the past four months. In Poland, the zloty lost 23.71 percent since 2014 and 5.80 percent since 2015 and in Russia the

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The Theatrical Advantage For Television Series

Movies that became successful internationally can potentially be used not only as prospective pilots for TV series, but they can also offer a clear map of the territories in which they were theatrical hits, providing a clear indication of television sales opportunities.

Naturally, not all movies can become television tent poles, but companies with large film libraries can surely come up with several potential TV series, either to produce, co-produce or simply to license.

Over the years, some 100 movies have been turned into U.S. TV series (many took the form of animation, like *Aladdin* and *The Pink Panther*,

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Have A Stand, You'll Be Heard

There was a time when MIP-TV organizers handed out privileges — such as rooms in the best hotels and invitations to speak at its conferences — in proportion to money spent to exhibit. But it seems that this is no longer the case. A rough analysis of digital companies exhibiting suggests that digital non-exhibitors are overwhelmingly more likely to be invited to speak than their non-digital peers, who almost never grace the stages of the Palais.

One senior executive, who asked not to be named, told *VideoAge Daily*, "the reality is that there is still definitely more money in 'traditional TV' than there is in OTT. But one of the features that has not changed about this business — and which probably never will change — is that it is always looking for the next 'El Dorado,' which explains why there are so many speakers from the 'new digital frontiers.'" Although he said that, "OTT revenues have not yet filled the hole left by the loss of DVD, [and I don't] know of any company generating more than 20 percent of international from OTT, and most are generating a lot less than that,"

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BASED ON ACTUAL
RECORDED EVENTS

THE ENFIELD HAUNTING

FROM THE DIRECTOR OF THE KILLING



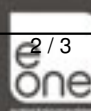
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Thriller Series (2015)
5 x 60 min or 2 x 90 min (30)

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