



VIDEOAGE

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Latin America's Flag Flies High with Disney, Telefilms

On Monday night, on the very first day of MIPCOM, Disney staged one of their famous parties at their tent-stand, indicating that they still believe in the market; as a matter of fact, they are negotiating to return for at least next year ("under favorable financial conditions," commented a Disney executive).

Fabiola Bovino, senior manager of Marketing for Disney Media Distribution Latin America, was on hand and commented on one of the shows they are currently promoting, "We're proud of the 14 Produ Award nominations that *Monzón* has received." *Monzón* is a Disney LATAM original series about the controversial life of Argentine boxing champion Carlos Monzón. The winners of the Produ Awards will be announced at MIP Cancun next November.



Another reason of pride is the fact that the recent Fox acquisition further increased the number of women in leadership roles at Disney, with a large number of female executives covering production, marketing, and sales. *VideoAge* caught up with Cecilia Mendonça (Production and Business), Fabiola Bovino (Marketing),

(Continued on Page 4)

AFM Reaches 40 with Expanded Programming

The American Film Market (AFM) is preparing for its 40th annual edition, which is set to take place 19 days from today at the Loews Hotel in Santa Monica, California. The hotel will welcome some 400 international exhibitors into its suites for eight days starting on November 6.

The AFM's organizer, the Independent Film & Television Alliance (IFTA), is touting its large number of conferences and writers' workshops. But most exhibitors tend to gloss over all that and focus on the number of buyers that'll be present at the event. The AFM can usually count on around 1,300 faithful buyers.

According to Jennifer Garnick,

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VideoAge Daily on the go



Cannes Sees Sunny Spots For MIP Cancun

Towards the end of MIPCOM, participants start saying the traditional farewells: "See you soon at the AFM (in California), or MIP Cancun (in Mexico) and ATF (in Singapore)."

Considering the LATAM component of MIPCOM, *VideoAge Daily* quizzed a few committed MIP Cancun participants (see separate stories in this edition about AFM and ATF) that are currently here in Cannes.

The most ecstatic of those who responded was Rachel Glaister of All3media International, who's sponsoring an Entertainment Formats Pitch at the Mexico-based market.

Commented Glaister: "We had over 30-plus entries and are very pleased with that as a response. It's a brand-new venture at a market that has never run anything like this before and we are looking forward to building the relation with the local production communities to build on this success."

(Continued on Page 4)



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mip Driving the content economy

My 2¢

Attending parties at trade shows is an art that must be mastered. Skills include learning to avoid food with mustard, looking for and securing a table to use as a greeting station, and refraining from drinking too much.



I calculated that, in the 40-plus years that I have participated at various film-TV markets, I must have attended more than 1,200 parties. And by “parties” I mean standing, not sit-down events.

Even though I haven’t yet mastered how to eat, walk with a plate in one hand and a glass in the other, and greet people at the same time, I consider myself an expert on how they should be organized and run, and how people should conduct themselves.

Right off the bat, let me tell you that what bothers me the most are people who, after getting their drinks, remain in front of the bar talking or otherwise loitering, thereby preventing other guests from approaching the bartender. Get your drink and stay out of the bar area! Please?

Let’s move on to the buffet station. Don’t do things the Italian way, which means setting up a single one-sided table that is much shorter than the long winding line that will inevitably form to reach it. Once guests finally do get to the main dishes, they are often gone or ice-cold. Regardless of the number of guests, it’s better to have multiple stations, each for drinks, main dishes, and desserts. Plus, each station should have two sides. It is also a good idea to have many small yet tall tables around the room where people can rest dishes and glasses, provided that they’re cleared often.

There are usually several parties at each market. My advice to those that start in the early afternoon is to have plenty of food available together with drinks. After all, if one starts drinking at 4 p.m. without having any food with it, by the end of the day — after four or five parties — the poor person will either be completely drunk, unable to recognize people, or slurring their speech.

And when I say “food,” I’m not talking about those unidentifiable substances that come either in spoons or tiny plastic glasses. I prefer traditional finger foods, that should be: 1) Not covered in a sauce that’ll make my palms greasy (creating an embarrassment when I need to shake someone’s hand), and 2) Not drenched in a liquid that will squirt all over my shirt (or face) when I take a bite.

Another thing to avoid is starting a party after 9 p.m. in consideration of the people who have to wake up early in the morning to go to meetings. Those who can afford to wake up late are probably in town on vacation or have little business to conduct. Of course, busy people could take a few pills to stay up late and then a few more to stay awake in the morning, but that’s another story entirely.

Now, how can one attend multiple parties held at the same time in different places?

The first thing to do is plan your route so that all the parties you’ll be attending will be in the same direction, and you won’t waste precious time going back and forth. Second, plan an exit strategy so that you won’t be missed, and will actually be appreciated for leaving before the room becomes too crowded. Third, avoid walking on main streets, so that greeting people along

the way won’t slow you down.

Finally, let’s talk about party favors. In my opinion, they should be small for early parties and larger for those close to dinnertime when guests can go back to their hotel rooms. After all, going to a party with a large branded bag from a competitor isn’t the most tactful thing to do, unless the guest is a buyer who wants to send a message!

Dom Serafini



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MAIN OFFICE:
216 EAST 75TH STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (646) 864-0112

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EDITOR-IN-CHIEF
DOM SERAFINI

EDITORIAL TEAM
ISME BENNIE (CANADA)
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LATAM at MIPCOM

(Continued from Cover)

Barbara Lorenzo (Sales and Contract Administration), Mariana Perez (Development and Production), all part of the Disney Media Distribution team and pictured on the cover of this *Daily*.

Then on Tuesday, during a press breakfast, Telefilms, THR3 and Grupo Chespirito announced a biopic about humorist Chespirito. Roberto Gómez Bolaños (1929-2014), better known as “Chespirito,” was the Mexican comedic genius who left his mark on many generations in Latam and throughout the world. Co-producing the series is Chespirito’s son



Straight From the Palais

- The winners for the MIPCOM Diversify TV Excellence Awards, which was organized with A+E Networks and Diversify TV, were revealed yesterday. Starz drama *Vida* was honored with the scripted award in the representation of LGBTQ+ category. Hulu animated series *The Bravest Knight* won the excellence award for kids’ programming. Scripted comedy *Jerk* was recognized with the award in the representation of disability category. Additional honorees include *Transkids*, *Breaking the Taboo — Racism and Resistance*, *Isoken*, and *If There’s Room for Two*.

- CBS Studios International signed a content licensing deal with Channel 4 for the linear TV premiere of *Star Trek: Discovery* in the U.K. The agreement also included the U.K. 2020 launch of CBS comedy *Man With a Plan* on E4. Barry Chamberlain, president of Sales, CBS Studios International, remarked, “This agreement features the best of both worlds — premium subscription content from a global franchise and a very popular network comedy from America’s Most-Watched Network.”

- William Shatner, star of new History series *The UnXplained*, attended yesterday morning’s presentation with A+E Networks’ Patrick Vien.



- All3media International struck its first deal with SVoD service Pickbox NOW. Providing content across Croatia, Slovenia, Serbia, Bosnia and Herzegovina, and Montenegro, Pickbox NOW

Roberto Gómez Fernandez, pictured below left (third from the left) with Tomás Darcyl, CEO of Telefilms (which has an exclusive agreement with THR3), Bruce Boren, CEO of THR3, and Ricardo Costianovsky, partner of THR3. 🇩🇪

AFM 2019

(Continued from Cover)

VP of Communications at IFTA, and a close collaborator with Jonathan Wolf, the market’s managing director, “Nothing special [is planned] for the 40th. We’re already working on the 41st! We have really expanded the programming for this year and are bringing new topics to our three stages, including AR/VR, and television, among others.”

As far as the traditional AFM umbrella at MIPCOM, Garnick specified that “the umbrella stand this year features 16 member companies.”

The AFM is also a must-attend for film commissions from around the world. Reps from film and TV facilities show a good participation, too.

Among these entities, the team for promoting the “Romanian Cashback Film Incentive” will be very active during the AFM.

acquired Company Pictures production *Blood*, and four Two Brothers Pictures titles: *Back to Life*, *Baptiste*, *Strangers* (aka *White Dragon*), and *Cheat*.

- Yesterday ATV held the presentation of new drama series *The Ottoman*. Pictured below are producer and screenwriter Mehmet Bozdog (center) with ATV’s Emre Gorentas, Muge Akar.



- Guinness World Records entered a year-long option agreement with Banijay Group, marking the brand’s biggest option deal for its primetime family entertainment format. The deal spans 15 territories, including the U.K./Eire, the U.S., Australia, and Germany. Banijay Group’s Magnolia produced an Italian version, *La Notte Dei Record*.

- SPI/FilmBox licensed the first three seasons of *Narcos* and its fourth season, *Narcos: Mexico*. All four seasons will have their linear television premiere in November on FilmBox channels in Benelux, Turkey, and the Middle East, and on Stopklatka and Kino TV in Poland.

- Pictured at the Series Mania cocktail party held on Monday at the Grand Hotel: Series Mania’s Francesco Capurro, Laurence Herszberg, Frédéric Lavigne. 🇫🇷



Since the end of 2018, the Romanian government has been offering a 35 percent cash rebate on qualified expenditure for international productions shooting in Romania. An extra 10 percent can be obtained if the story or the main characters are Romanian. This makes the Romanian film incentive the most generous one in Europe and one of the most generous ones worldwide. The yearly budget of the fund is for 50 million euro. Minimum Romanian spending required is 20 percent of the project’s total budget and there is a cap per project of 10 million euro.

Alien Film, one of the most established members of the Creative Romanian Film Makers (*crfm.fepic.ro*) association, has been helping to ease the entire process by providing all the administration and legal framework for the production, assuring the correct identification of the amount of cash rebate, and covering all administration activities related to the rebate. Alien Film is run by Iuliana Tarnovetchi, managing director and founder. 🇷🇴

Abruzzo Film Commission at AFM

Abruzzo is a unique region in central Italy where one can come across a flyer that warns the local population about the area’s native bears.

Abruzzo’s bears are similar to the ones found in the parks and on the flag of the State of California. And Hollywood, California, is where the nascent Abruzzo Film Commission is working on its newest endeavor: the creation of an Abruzzo Film Commission Advisory Board (AFCAB), which will be introduced to international filmmakers on November 9, with a presentation and cocktail party at the Viceroy Santa Monica Hotel during the AFM.

Board members will include the biggest Abruzzo-born talents in the film and TV world, most of whom came to live and work with/in Hollywood long ago. The objective is to leverage their talent and influence to promote the region as a location destination for U.S. and Canadian productions.

Introducing the AFCAB will be a delegation of the Abruzzo regional administration, including Mauro Febbo, councilman for Economic, Tourism, Cultural, and Entertainment Activities, and Francesco Di Filippo, administrator of the Tourism Office. They’ll receive the logistic support of the Los Angeles office of ENIT (the Italian Government Tourist Board).

filmcommission.regione.abruzzo.it 🇮🇹

MIP Cancun

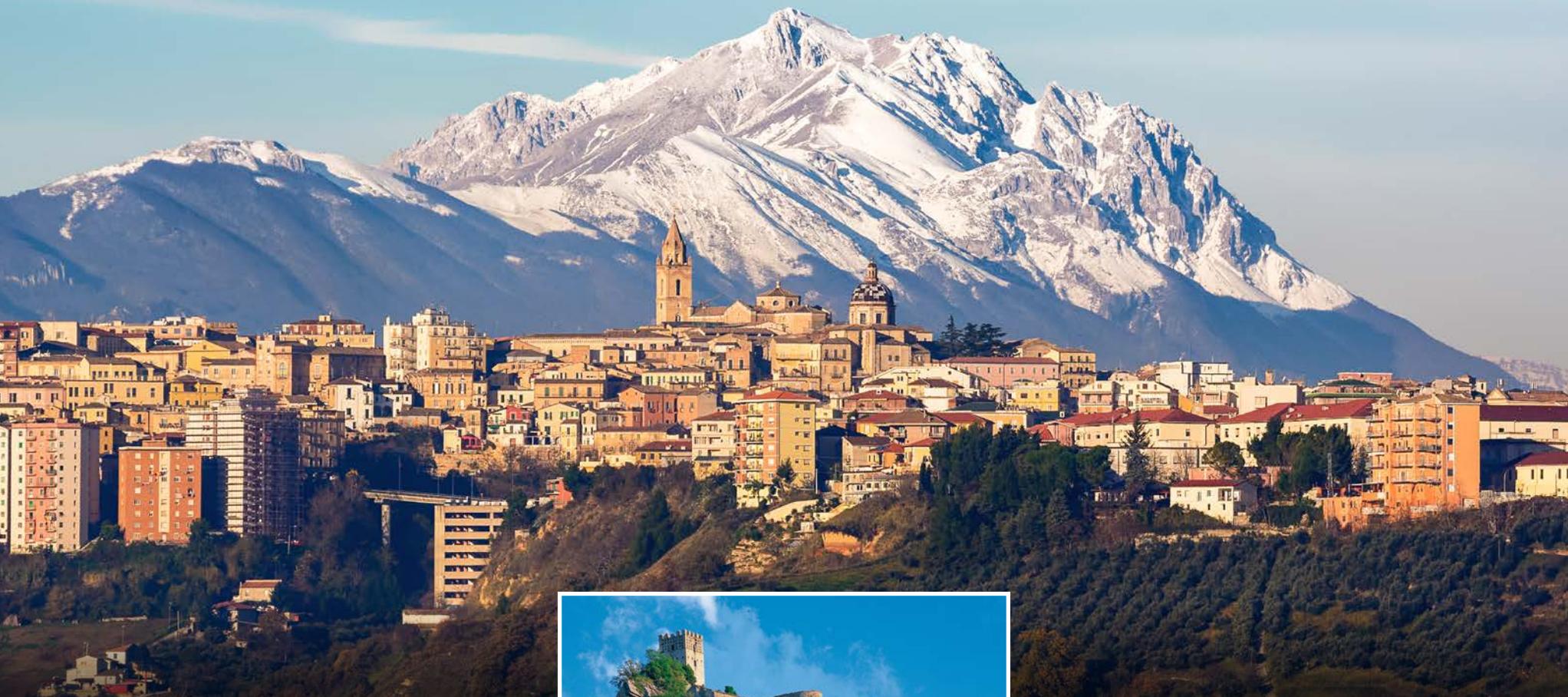
(Continued from Cover)

On the critical side, a regular MIP Cancun exhibitor questioned the rationale of having three Latin America related markets (MIPCOM, MIP Cancun, and NATPE Miami) in an almost three-month span.

Other past participants spoke about the political and economical instability of many LATAM countries, which affects sales results. Finally, one suggestion for growth involved opening a section for distributors who are looking to acquire content to license in LATAM. 🇲🇽

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Piracy Causes Losses of \$1 Billion a Year in LATAM

At the Jornadas cable TV conference, which was held last month in Buenos Aires, Argentina, Angel Melguizo, chairman of ASIET (Asociación Interamericana de Empresas de Telecomunicaciones), a group of companies working together to promote the growth of the telecommunications industry, described the damage caused by cable-TV piracy to the sector, as well as the general public in Latin America, during one of the event's conferences.

Piracy is Jornadas' favorite subject, and a recurrent topic, and during the panel, which was called "Piracy: New Forms and Resources For and How to Combat it," Melguizo stressed that piracy "concerns us all."

Other panelists included Federico Villalba Díaz, a criminal prosecutor; Virginia Cervieri, managing partner at the law firm Cervieri Monsuarez y Asociados, Uruguay; and Sergio Piris, manager of Telecom's Technological Crimes division.

According to Melguizo, the various LATAM governments are not "making a determined fight against piracy. [As a result,] 27 percent of households use pirated services. In LATAM, there are 110 million



Internet users who access or use pirate portals. Some U.S.\$1 billion is lost each year due to the use of online piracy. At ASIET, we are going to start an awareness campaign. These types of campaigns, part communication and part education, can be very powerful."

Federico Villalba Díaz, for his part, explained that "in Argentina, there have been cases in progress for several years, especially with the [introduction of] new techniques for pirating content."

He continued: "The Internet has multiplied the opportunities for piracy. We are working on a chapter for the criminal code that contemplates the new crimes, which are linked to the Internet. In order to respect international agreements, it is necessary to take action. In addition to avoiding paying taxes, piracy affects the ability of the state to provide services and generate infrastructure, and creates an underground, undocumented workforce."

Finally, he said, "piracy is like pollution. It corrodes over time and in little, almost imperceptible ways. It affects audiovisual products and the opportunity to invest in them, thus depriving [audiences of] creativity and [the entertainment industry of] investments."

Sergio Piris added: "Argentina is a country committed to the fight against piracy. At Telecom, we have a team dedicated to this. To get an idea, we detected pirate companies with more than 1,000 TV customers each. We're lowering the entire illegal offer every day, and in some cases we brought them to court."

Turner Internacional Argentina once again had a leading role in this 29th edition of the Jornadas. On the exhibition floor, in the basement of the Hilton Buenos Aires Hotel in Puerto Madero, visitors sat in front of a large curved TV screen showing content from Cartoon Network, Space, TNT, and TNT Sports and had their level of interest measured. Visitors could see on a monitor their brain waves that were generated by the different programs. 🇲🇪



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Asia TV Forum is Looking To the Future

The annual Asia TV Forum & Market (ATF) celebrates its 20th edition this year. Held from December 3-6 at the Marina Bay Sands in Singapore, the media and entertainment content market provides a platform for industry players to create lasting partnerships and make deals.

Since ATF's first edition in 2000, which welcomed more than 800 delegates, ATF has expanded greatly, with its 2018 show seeing over 5,600 delegates from 58 countries. This year's edition expects a three-to-five percent increase in attendance.

The ATF Leaders' Summit, which falls under the theme of "Streaming the Future," will reflect Asia's dynamic content industry, highlighting key decision-makers who'll speak on forward-looking opportunities and strategies. Keynote speakers for this year's edition include Gong Yu, founder and chief executive officer of iQIYI; Shibasish Sarkar, Group CEO of Reliance Entertainment; and Giorgio Stock, president of WarnerMedia Entertainment Networks, Distribution & Advertising Sales, EMEA & APAC.



In addition to the conference programming, which will be announced in the coming weeks, the ATF will feature the ATF Animation Pitch and the ATF Formats Pitch.

Co-organized by Green Gold Animation, the animation pitching competition showcases innovative concepts for export and development within and outside of the region. The winning project receives a USD\$19,000 prize from Green Gold, which is both a cash prize and a consultancy package.

The ATF Formats Pitch, now in its fourth edition, features new and original non-scripted entertainment formats from across Asia. The winning format receives a S\$3,500 cash prize for further development.

There will also be the ATF Chinese Pitch, organized in a partnership with GHY Culture & Media, which helps scriptwriters with opportunities to enter Chinese-speaking territories. The competition will reward winners in two categories, theatrical and online movies.

Pitching competitions' winners and finalists have gone on to achieve success with their projects. Last year's Formats Pitch winner, phoSumpro! from Malaysia, has completely developed *Serenade* for consideration of regional and international networks.

From CPM To CPI

Broadcast television ad sales are evolving from Cost per Thousand (CPM) to Cost per Thousand Impression (CPI). First to announce the switch were NBC and Telemundo local TV stations.

While CPM refers to the cost paid for every thousand viewers who watch a given commercial (which is linked to ratings), CPI is used to assess the cost effectiveness of advertising, similar to something like cost-per-click.

The way broadcasters determine the "impressions" is simply by asking advertisers to agree to pay a certain cost per each appearance of the ad in front of a viewer, multiplied by 1,000.

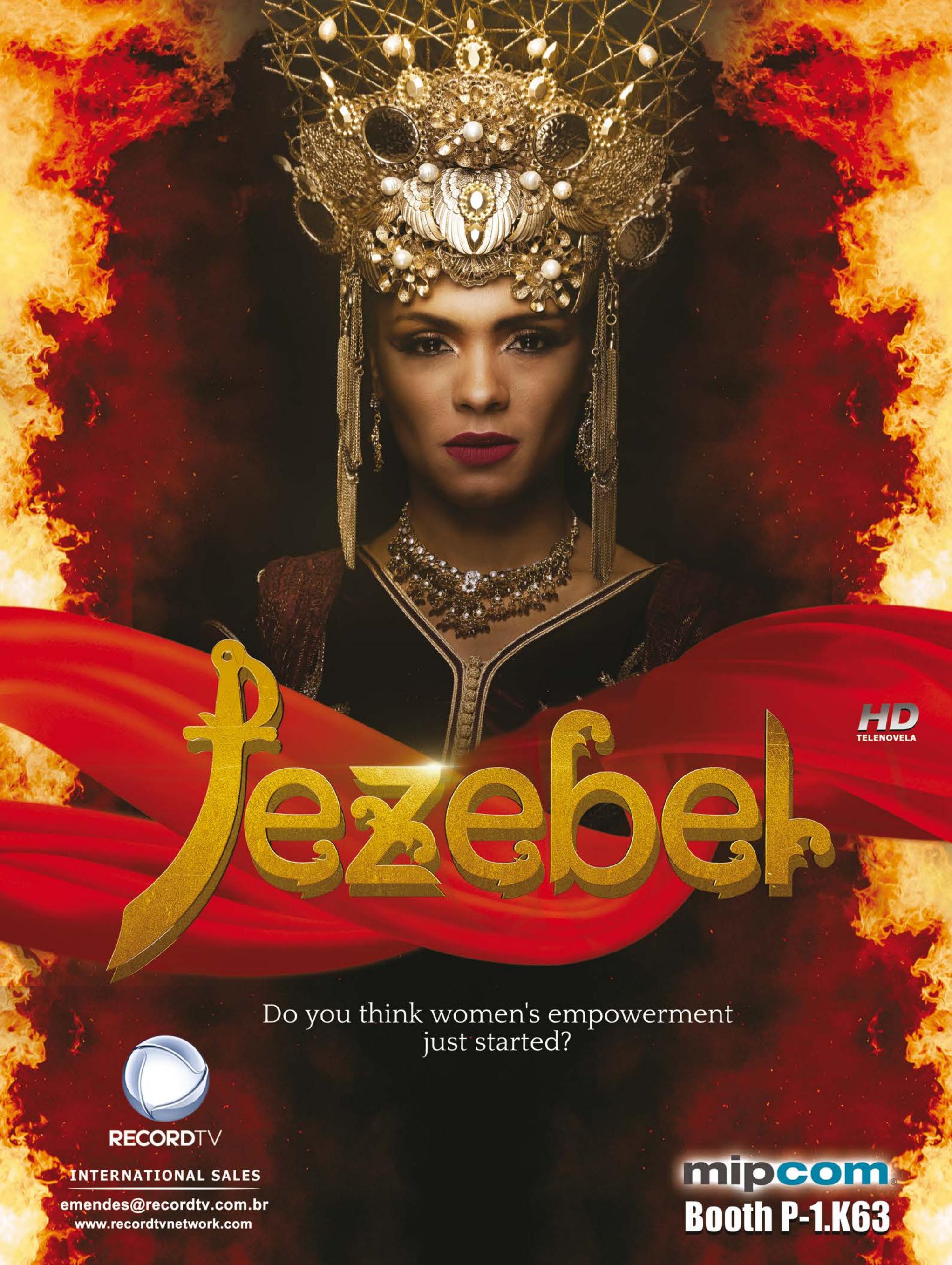
Another area that local TV stations soon plan to target is the OOH (out-of-home) audience, which can be especially useful for sports telecasts and special live events. ■

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French Content Showcase Celebrates 25 Years

The 25th edition of Le Rendez-Vous 2019 kicked off on September 8 with a gourmet welcome reception at the Halles of Biarritz, a market area in the heart of the French-Basque city. Biarritz Deputy Mayor Guy Lafite (who was there in place of Mayor Michel Veunac, who was said to be in need of rest after a hectic G7 summit, which took place earlier this summer in Biarritz) was there to welcome participants, as was Basque Tourism Chief Florence Gonzalez, TV France International's president Herve Michel, and the organization's executive director, Sarah Hemar. TV France International (TVFI) is the trade association that organizes the annual Rendez-Vous market.

TVFI's Hemar confirmed that the 2020 edition will return to the city (on September 6-10), but she didn't discount the possibility of exploring a new location after 12 years in Biarritz.

Approximately 250 acquisition and programming executives — mostly from Western and Eastern Europe, but also from Asia and Africa — attended the event, which was held at Biarritz's Bellevue Conference Center. There, they screened French content and networked with repre-



sentatives from approximately 70 French distribution companies. The event ended on September 12.

Among the first-timers at Le Rendez-Vous were Ataphon Na Bangxang and Nisa Sittasrivong of Thailand's TrueVisions, who were able to attend thanks to a change in the dates of Korea's BCWW, which is usually held at the same time as Le Rendez-Vous. Also at Le Rendez-Vous for the first time was a group of acquisition executives from Taiwan's Joint Pictures and TITV. All found the event very well organized and hope to be back next year.

Returning buyers included a large contingent from Italy — one of the main countries of export for French content — as well as RSI (Swiss Italian TV), whose Gea Montorfani emphasized the importance of events such as the Rendez-Vous, not only for the screening activities, but also to maintain and create business relationships face-to-face, as well as to gather intelligence on the ever-changing trends in the industry, all in a relaxed and pleasurable setting.

On the distributors' end, the Bellevue market area (pictured above left) featured 11 stands and 53 meeting tables. Most sellers reported a calendar full of meetings, and the trading area was lively.

Monday, September 9, was dedicated to conferences, with morning panels on the latest audience trends in the French TV market and on the role of public support in fostering creativity in the production of new content. In the afternoon, TVFI's Hemar and CNC's Benoit Danard discussed the evolution of French content exports over the last 25 years, and disclosed that sales figures for 2018 reached a total of 173.3 million euro worldwide. Those figures represent a slowdown in French audiovisual exports, which peaked in 2017.

Mediatoon and France TV Distribution sponsored two themed dinners. Mediatoon's theme was animated series *Tom and Lili*, while France TV Distribution went with a *Captain Marleau* theme.

One sad note was the absence of long-time TVFI executive Catherine Charmet, who had been the force behind Le Rendez-Vous for many years, and who passed away in November. She was deeply missed, and this 25th edition was held in her memory. 🇫🇷

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An Imperial Prix Italia Brings TV Spotlight Back To Italy

“It might have been a good idea to provide maps,” said Karina Laterza, Prix Italia’s secretary general, when asked if she expected attendees to be able to navigate the impressive but complex Roman ruins that were this year’s venue for the RAI-sponsored radio-TV festival, held in Rome.

In addition to dealing with the horde of tourists who traditionally invade Rome in September (following the too-hot summer months), Prix participants were tasked with the almost impossible — locating a hidden entrance, as well as finding the various “caves” inside the ancient Trajan’s Market (Mercati di Traiano) where the conferences took place.

While it might have been hard to locate some parts of the Prix this year, its return to Rome meant that the Prix regained its traditional window on the world of the Italian audiovisual sector — a distinction that was lost when it left Turin in 2016, and headed for the remote island of Lampedusa. The following year it traveled to Milan, and last year, it went back to Capri, where it all started in 1948. Its return to Capri, however, failed to spark a much hoped-for revival for the festival.

A record number of 33 non-Italian panelists were on hand in Rome for this Prix (as were 60 Italians) for the 11 conferences held during the six-day event that began on September 23. Among the foreign dignitaries were BBC’s Tony Hall, Sophie Townsend of ABC Australia, Cristal Duhaime of CBC Canada, Anna Croneman of SVT Sweden, and Miki Mori of NHK Japan.

The Prix also featured new show previews and special events, such as the Roberto Morrión Prize, named after the late creator of RAI’s 24-Hour News Channel.



Prix Italia’s Karina Laterza at the entrance to Trajan’s Market



This time, the Huns, Gauls, Carthaginians, and Germanics were not Rome’s invaders, but welcomed guests. Indeed, the theme for this 71st annual edition of the Prix Italia was “Celebrating Cultural Diversity in a Global Media World,” and the seminars focused mostly on news, with topics such as “Prosecutors and Investigative Journalism.” Other subjects included: “Africa: A Developing TV Industry” and “New Formats and New Challenges.”

However, little was said during the conferences that wasn’t already known about “fake news,” and the current Italian TV content on display, unfortunately, couldn’t compare with what was created by RAI during the reign of Antonio Campo Dall’Orto, its former CEO and director general. Examples include *Medici* and *My Brilliant Friend*, which were supported by an effective American-style corporate communications campaign from a team headed by RAI’s Giovanni Parapini.

On hand for Prix’s opening day were Rome’s mayor, Virginia Raggi, as well as RAI’s new chairman, Marcello Foa, who could be observed sipping espresso on the refreshment terrace overlooking the Roman ruins rather often during the Prix. One might speculate that, since the Prix is organized by the chairman’s office, Foa was simply making sure that the event ran smoothly.

During his opening remarks, Foa pointed out that “RAI has to defend itself from the invading over-the-top [services, like Netflix].” One way or another, it seems, Rome continues dealing with invaders.

Ultimately, 12 programs (out of the 273 in competition) won the Prix awards. They were submitted by 65 broadcasters from 37 countries. Winners are listed on Prix Italia’s website: www.rai.it/prixitalia. 🇮🇹

NAB Show Opens Its Doors Today



Today, while MIPCOM is on its third day, the 2019 edition of NAB Show New York is just beginning across the Atlantic.

Nearly 300 exhibitors, including 51 first-timers, are at the Jacob K. Javits Convention Center to display new products and technology. NAB Show organizers are planning for an increase in attendance, as last year the number of registered attendees reached 15,097, a 6.1 percent rise from the prior year.

The two-day event opens with a morning keynote address from Gordon H. Smith, president and CEO of the National Association of Broadcasters. The conference programming covers a wide variety of topics, including financing start-up entertainment ventures, adjusting to the latest changes in the content distribution chain, and more. Some highlights include “How Tech Serves Art in Netflix’s *Russian Doll*,” a session featuring artists behind the Netflix series discussing how they use the latest technologies in service of storytelling, and “All About Fosse,” a panel discussion with the team behind FX series *Fosse/Verdon*.

Last September, NAB Show came out with its own podcast hosted by E.B. Moss, head of Content Strategy and Marketing at MediaVillage. Moss will also moderate a session with iHeartMedia’s Conal Byrne and “Stuff You Missed in History Class” podcast host Holly Frey to discuss how to maintain a podcast brand.

In addition to the on-the-floor conference sessions, there are four targeted programming tracks that run concurrently: the NYSBA Digital Leadership Academy; the Post Production Conference; TV2020: Monetizing the Future; and the returning Streaming Summit, co-produced by industry expert Dan Rayburn.

In a statement, Rayburn commented, “With all the new OTT services and live linear offerings in the market, content owners, broadcasters, publishers and distributors need the most up-to-date business insights and technical tips, to get the most out of their video services. The Streaming Summit will showcase and discuss the current monetization models for video, the packaging and playback of content, and highlight the best technical implementations of the video stack.” Last year’s summit featured executives from Hulu, Amazon Prime Video, CBS Interactive, and Disney, among others. 🇺🇸



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Rai Com Introduces You to Angela



Rai Com, the international sales team of Italian broadcaster RAI, is introducing a wide variety of new features and original productions. In addition to an impressive catalog of fiction programming, Rai Com distributes insightful documentaries, such as the second season of travel series *Meraviglie 2*, hosted by Alberto Angela, and crime-investigation series *Narcotica*. Also on offer is a notable roster of performing arts programming, such as recordings of *Le Vespres Siciliennes* from Teatro dell'Opera in Rome, *Ecuba* from Martina Franca during the 45th Festival of Valle D'itria, and the *Christmas Concert 2019* from La Scala Theater in Milan.

The Rai Com fiction slate leads off with *Angela* (pictured), a drama series about a powerful woman who witnesses the murder of a couple and feels obliged to take care of their two children. This RAI Fiction co-production delves into subjects of love, doubt, and motherhood.

Set in Naples in the 1930s, *Commissario Ricciardi (Il Commissario Ricciardi)* follows the titular detective, who has been gifted with the ability to see ghosts and listen to their thoughts. Investigating the streets of Naples will take him to ultimately explore the meaning of life and pain.

Family drama *Live and Let Live (Vivi e Lascia Vivere)* finds 50-year-old Elena discovering that her husband has been leading a double life, and has a second family abroad.

Seasons one and two of period drama *Escape From Mafia (Vita Promessa)* revolves around Carmela and Salvatore Carrizzo as they move their family to New York and live through the Great Depression.

Seasons one through four of *Ladies' Paradise (Il Paradiso delle Signore)* is set in a flourishing Milan department store where a young woman has gone to work after leaving her hometown.

Metropolitan comedy *The Nest (Il Nido)* addresses contemporary issues like direct democracy, the role of the elite, and solidarity with the disenfranchised.

In *The Devil's Watches (Gli orologi del Diavolo)*, a young man named Gianni becomes entangled in an international drug trade that will take him from the small province where he was raised to islands of drug traffickers and maximum security.

Stand R7.D5

www.raicom.rai.it

Bomanbridge Goes to Hollywood



Bomanbridge Media distributes a wide-ranging catalog consisting of more than 4,000 hours of diverse programming.

The Singapore-based company is placing the limelight on food and travel series *Paul Goes to Hollywood*, which follows Paul Hollywood as he takes a 3,000-mile transcontinental journey on his Harley Davidson to explore his three passions: biking, movies, and baking. Along the way the celebrity chef stops at iconic American locations to sample foods recognizable from the silver screen before arriving in Hollywood.

Two-part adventure show *Walking the Yangtze with Ash Dykes* (pictured) travels with explorer Ash as he goes over 4,000 kilometers of treacherous terrain and encounters the local people who live along the Yangtze River. The extreme athlete walks the length of Asia's longest river over a period of one year.

Shane the Chef takes his daughter Izzy on adventures in their town of Munchington. The animated preschool series shares positive messages on healthy eating.

Shot entirely from a helicopter, *Egypt From Above* shows the marvels of the country, exploring how geographical elements, such as the Nile River, were key to the nation's development as an ancient empire. The fascinating aerial journey covers the entire country, famous for its pyramids, temples and ancient tombs.

Comedy-adventure animated series *Smighties* revolves around six zany and heroic characters who embark on fantastical and funny adventures in their imaginative world.

Gamerz is a format in which 12 contestants move into the Gamerz House, where they will compete in matches and interactive challenges that are broadcast live. With professional help, these gamers will work to maximize their abilities. Underperforming players get challenged by members of the audience who would like to take their place.

In *Secret Life of Pets*, hidden camera technology is used to get up close and personal with household furry friends when left to their own devices.

Stand P-1.D2

www.bomanbridge.tv

CBS Gives Extra Room to Canadian TV Production

Toronto's booming film and TV production industry got some much needed extra facilities with the official grand opening of CBS Stages Canada on September 26.

The 24,154-square-meter studio, located just west of Toronto in Mississauga, Ontario, has six soundstages, one of which is already occupied by *In the Dark*, a police drama currently streaming on Netflix.

CBS Corporation is the first major U.S. media company to plant such a production flag in Canada. President and CEO Armando Nuñez, on hand for the grand opening along with Television Studios president David Stapf, noted that his company has, for years, had a "broad footprint" in several Canadian provinces. "With the addition of the new studio space, we will be able to diversify and expand in ways that were not previously possible."

The flagship CBS All Access series *Star Trek: Discovery* is in production on its third season less than an hour away in downtown Toronto. Several of the stars from that series, including Sonequa Martin-Green, Michelle Yeoh, and Anthony Rapp, were present at the ribbon-cutting ceremony.

So were several local officials, including Ontario's Minister of Economic Development, Vic Fedeli, and Mississauga mayor Bonnie Crombie.

Crombie noted that the new studio now puts Mississauga in second spot, behind only Toronto, in terms of volume of TV production in Canada. TV and film production is now a C\$3 billion industry in the province of Ontario, employing thousands of Canadian crew members.

The studio will be operated and supervised by Take 5 Productions, CBS's Canadian partners on such Toronto-lensed series as *Reign*, *Beauty and the Beast*, and *Discovery*. The reboots of *Charmed* and *Nancy Drew* for The CW are also bound for, as Crombie called it, "Studio City North." (By Bill Brioux in Mississauga)



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10.

- 1. Madd Entertainment's Ayse Matay, Deniz Cantutan, Burcin Özpınar, Alaa Elabasy, Ates Ince, and Özlem Özsümbül
- 2. Record TV's Delmar Andrade
- 3. ABS-CBN Corporation's Reily Pablo Santiago Jr., Macie Ferreros-Imperial, Laurenti Dyogi
- 4. Global Agency's Izzet Pinto and Ori Media's Mustafa Bayram
- 5. The Rai Com sales contingent
- 6. NBCUniversal's Maxim Mikhailov and Maxim Pogibelný
- 7. Telefíms' Tomás Darcyl and his MIPCOM contingent
- 8. Kanal D International's Kerim Emrah Turna

- 9. Calinos Entertainment's Duda Rodrigues, Ebru Mercan, Ismail Dursunov, Goryana Vasileva, Asli Serim Guliyev, and Büsra Saraçoğlu
- 10. GMA Worldwide's Cirilo Estrada Jr. and Roxanne Barcelona
- 11. Studio 100's Martin Krieger, Hans Bourlon with Hahn Film's Gerhard Hahn
- 12. Mediaset Distribution's Manuela Caputi and Claudia Marra
- 13. MISTCO's Zeynep Kayrak, Aysegül Tuzun, and Maria Fernanda Espino Noguez
- 14. Mondo TV's Matteo Corradi with Toon2Tango's Ulli Stoef



11.



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Newsflare Targets Madison Avenue

They're popping up practically everywhere — from Facebook newsfeeds to tabloid TV shows like *Inside Edition* to digital news platforms such as Reuters, the AP, and *The New York Post* to reality shows and documentaries. They are user-generated videos, and they're changing the landscape when it comes to news content and documentary and reality production.

With smartphones that can capture high-definition footage in hand, the public is becoming content-generators, filming and uploading their own “on-the-scene” videos.

And the U.K.-headquartered Newsflare is at the epicenter of the user-generated video explosion. Formed in 2011, the company today maintains a staff of 40 people in London and more recently established a Los Angeles office helmed by general manager U.S. Preeya Naul.

Newsflare has built a global infrastructure for connecting amateur videographers with top media licensees, and reality and documentary producers, delivering content that would otherwise be too remote or costly to be covered by traditional means.

Highly advanced technology drives Newsflare's video marketplace platform, where a custom verification and trusted algorithm lets content buyers discover and license the videos they need in minutes across multiple categories.

The app even acts like an agent, tracking sales and paying their freelance video contributors. Uploaders are paid half of the revenues generated by Newsflare from the company's media affiliates.

Joining forces with global video marketplace Pond5, Newsflare has begun marketing its expansive user-generated video library to advertising agencies in the U.S. and internationally. The Newsflare-Pond5 partnership will enable advertising agencies to select from thousands of rights-cleared quality user-generated videos to match their campaigns.

“Royalty-free user-generated videos have great appeal to advertising agencies and clients,” said Jason Teichman, chief executive officer of Pond5. “Newsflare has built an unparalleled force of more than 60,000 uploaders, whose news-breaking and lighthearted videos instantly engage viewers, making them ideal as creative elements for advertising campaigns. We look forward to working with agencies and creators of all kinds to help them tell their stories with Newsflare footage.”



VideoAge International's Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to in-depth looks at TV's most influential territories to behind-the-scenes peeks at trade business events.

The goal of the Water Cooler isn't to report first, but to report best, by generating questions, providing answers, and bringing readers the TV news they need most.

Here's a selection of some of the Water Cooler's most popular entries.

To see their full versions, visit www.videoage.org.

Condista Celebrates Its 20th Year

In 1998, Jorge E. Fiterre was working for the Adelphia cable system in the Miami area, but was already dreaming of having his own company. The original idea was to provide multichannel video programming distributors (MVPDs) with opportunities to enhance their businesses in the U.S. Hispanic market by providing a wider offering of popular channels.

The dream became a reality the following year. And in 2019, he's ready to celebrate Condista's 20th anniversary.

The vision for Condista (an acronym of Content Distribution) came from Canal SUR, a TV channel that was originally from Peru (but today is multi-regional) and was very popular in Latin America. In 1999, Fiterre acquired the rights to distribute Canal SUR on Dish and DirecTV. The success of that operation brought in other channels. First Venezuela's Puma TV, then Spain's TVE.

Today its roster of clients includes Antena3, Canal SUR, Sur Peru, Rai Italia, Hola TV, RCN Colombia, Telefe, VideoRola, TV Venezuela, and TyC Sports.

The expansion was so rapid that in 2002 Fiterre was in need of a partner. He found one in Burke Berendes, then a Gems TV executive who also helped Condista by handling its U.S. distribution from the West Coast.

Under Fiterre's leadership, Condista has now grown to include Condista U.S., which manages the distribution of channels domestically; Condista Ad Sales, which handles media sales for the networks; Condista International, which manages the distribution for more than 12 networks in Latin America, Canada, and Europe; and Condista Networks, which owns and distributes Kids Central/Family Central, a dual language (English/Spanish) children's TV network that is currently distributed on Comcast. Condista also owns and distributes U-Learn-Inglés para Todos, an innovative network dedicated to teaching English as a Second Language (ESL), which is exclusively available to DishLatino subscribers.

Pictured below: Jorge Alberto Fiterre, Jorge E. Fiterre, and Willie Hernandez.



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