



# VIDEO AGE

INTERNATIONAL

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January 24, 2024

## Miami Heat: Two Marts Hit the Finishing Line

**O**ne down, one to go. The first of the two Miami TV markets this year ended on Thursday, January 18, at the InterContinental, and the second one started yesterday, January 23, at the Hilton.

Well before the start of these dueling events, reps for C21Media, which organizes Content Americas, announced that their 2025 market will take place January 21-23, 2025.

So far, we can report that NATPE Global had 83 exhibiting companies and 1,500 participants, of which 700 were buyers. Meanwhile Content Americas featured 146 exhibitors, includ-



ing studios Warner Bros. Discovery, Sony Pictures TV, Disney Entertainment Latin America, Paramount Global Content Distribution, and NBCUniversal, as well as 2,000 official participants (of which 1,000 are buyers).

In terms of conferences, NATPE

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## LatAm TV With a View of The Big Picture

**F**ollowing yesterday's "State of the LatAm and Hispanic Nation" seminar, here's VideoAge Daily's take from its LatAm contributor Omar Mendez\*.

If there is one thing that characterizes Latin America, it is the permanent political and economic instability of its countries. There's also the marked differences of each of them. The region seems to be in an eternal loop: Economic growth below the global rate, persistent inflation, limited job creation, obsolete regulatory frameworks, and energy problems. The audiovisual industry is not immune to these conditions, although it has some

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## Buyers Can Be Choosy in Miami

**W**hile the TV market duel between Canada (NATPE) and the U.K. (Content) heats up in the U.S., VideoAge Daily checked in with content buyers to see which Miami event they'd rather see come out on top.

A rep from Ireland's VideoElephant is skipping out on Content but attended NATPE Global "looking for factual English-language TV content for our FAST channels."

Moving east, Johanna Salmela, a buyer for Finland's YLE, a regular at past NATPE Miami editions, sent this note: "Unfortunately, we have had to cut down our [Miami] travelling expenses. It will be nice to hear how the two markets will work as they are held so close to each other."

Maurizio Colombo, head of Programming and Acquisition Planning at Italy's Mediaset, is attending Content Americas, which was selected due to "[the types of] distributors to contact based

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# My 2¢

*When executives don't know what to do, mergers come to the rescue. So let's review the major U.S. studios' mergers and acquisitions since the year 2000 to determine whether or not they made sense.*



**T**he new century started with a bang! In 2000, AOL bought Time Warner for \$182 billion. Two years later, the combined company posted losses of \$98.7 billion. In 2009, Time Warner spun off AOL, and Verizon acquired it for \$4.4 billion.

In 2018, AT&T acquired Time Warner for \$85 billion and renamed it Warner Media.

Vivendi-Universal was also created in the year 2000 when France's Vivendi bought Universal from Canada's Seagram. In 1996, Seagram acquired 80 percent of MCA (Universal) from Japan's Matsushita for \$5.7 billion. In 2000, Vivendi paid Seagram \$34.4 billion.

Three years later, Vivendi sold 80 percent of Universal to GE for \$3.3 billion. Since GE owned the NBC TV network, the new company became NBCUniversal.

Another major deal in the year 2000 was the acquisition of the CBS TV network by Viacom for \$36.5 billion. Five years later, the two companies split (with Sumner Redstone as their major shareholder), but in 2019 Viacom and CBS merged in a \$44 billion stock exchange deal with the new entity called ViacomCBS. In 2022, the entity changed its name to Paramount Global (Viacom had acquired Paramount Pictures in 1993), and its stock has lost more than half of its value since the combined company was formed.

The first decade of the 2000s ended with Comcast acquiring 51 percent of NBCUniversal from GE for \$13.8 billion (the remaining 49 percent was acquired in 2013 for \$16.7 billion).

The second decade only truly began in 2018, when AT&T acquired Time Warner for \$85.4 billion, assumed \$23.3 billion of its debts, and renamed it WarnerMedia.

In 2019, Walt Disney acquired 21st Century Fox for \$71 billion, including Fox's entertainment assets, and Fox's one-third ownership of streaming service Hulu, which is valued at \$10 billion. Since then, it was discovered that library material doesn't add or keep streaming subscribers, and that acquiring the two-thirds of Hulu that Disney doesn't own would have cost \$20 billion (Comcast owns the other one-third of Hulu).

After the Fox acquisition, Disney had to implement \$5.5 billion in cost-cutting measures. This later became \$7.5 billion and forced Disney to divest itself of assets, including selling Disney India.

In 2022, AT&T sold WarnerMedia to Discovery. For the sale, AT&T shareholders got \$43 billion and received stock for 71 percent of the new media company, which was renamed Warner Bros. Discovery (WBD). Ultimately, AT&T investors got \$43 billion plus WBD's shares worth \$54 billion, and unloaded \$1.5 billion in debt. Overall, AT&T received \$99.5 billion for WBD, while originally investing \$108.7 billion, therefore only losing \$9.2 billion.

Meanwhile, WBD was saddled with \$45 billion in debt (including AT&T's \$1.5 billion assumed debt).

The year 2023 closed with talks of a merger between Warner Bros. Discovery and Paramount Global. After the announcement, Warner's stock closed down 7.2 percent and Paramount's stock closed down three percent. Obviously, investors who'd been burned by past similar experiences made their objections clear. Besides the regulatory hurdles, such a merger will likely be based on more cuts — per-

sonnel and services.

Some previous examples should serve as a warning. Viacom's merger with CBS did not improve its corporate fortunes, and once some of Fox's assets were sold to Disney, things reportedly only benefitted Fox.

According to financial news reports, the WBD-Paramount merger is driven by the need to simplify a streaming ecosystem with too many options.

In the consolidation game, the sector is looking for three big streaming players, with Netflix being number one, Disney + number two, and a yet to be determined number three.

**Dom Serafini**

*Library material doesn't add or keep streaming subscribers.*



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(Continued from Cover)

## Miami Heat

featured 21, including 94 speakers, while Content offered 27 conferences and 54 speakers.

As for the markets' festivities, NATPE started with an opening party, while Content will end with a closing party. NATPE hosted the WAWA luncheon, while Content featured the Rose d'Or Latinos awards.

In between the two markets was the Turkish Drama Gala, which was held at The Temple House in Miami Beach on January 22, and was organized by Miami-based Universal Cinergia Dubbing, led by CEO Liliam Hernandez, to celebrate the success of Turkish content on TV across Latin America and around the world.

The Gala (pictured) commemorated the 10th anniversary of *1001 Nights*, the inaugural Turkish telenovela broadcast in Latin America. This was in addition to recognizing Turkish content companies. The occa-



sion also celebrated the achievements of two executives: Patricio Hernandez (no relation to Liliam) of Chile's Mega Media, who first bought the series from Global Agency, and Juan Ignacio Vicente of Chilevision, who bought it from Patricio Hernandez. Their efforts paved the way for the subsequent introduction of numerous Turkish telenovelas to the region.

*Pictured on the cover (l. to r.): Disney Entertainment Latin America's Jack Morera, Heather Harris, Alis Perez, Fabiola Bovino, Barbara Lorenzo, Federico Llaver.*

## Gazzolo on ViX

Ahead of today's keynote session at Content Americas, Pierluigi Gazzolo (pictured), CEO of ViX, gave *VideoAge* Daily an overview of the largest Spanish-language streaming platform in the world.

In 2023, ViX produced 70 original shows, including series, reality shows and movies.

This year, Gazzolo expects to be about the same. ViX covers the whole Spanish-language Latin American region, with a special marketing push scheduled for Colombia and Peru this year.

In terms of international sales, ViX licenses its content outside Latin America, "but, this could change," said Gazzolo. ViX co-productions are currently done with European and Brazilian partners, but Gazzolo added that when they start licensing

attending both markets: NATPE and Content. She explained that after registering with Content, "I was contacted by NATPE and got a free registration to try the market with no strings attached. So I decided to attend NATPE to experience the dynamic of the new structure. With that personal experience, I will gauge which one offered the best market results."

Other buyers *VideoAge* met at NATPE and are also attending Content are: SBT's Richard Vaun, Rede TV's Andrea Dallevo, Sato's Nelson Sato, and Patricia Daujotas of Uruguay's Saeta TV-Canal 10, among others.

One Miami-based buyer, who asked not to be named, said: "I am attending both: I wanted to see how the new NATPE Global was going to be and if Content is better. From what I have seen, exhibitors and buyers in both markets are different. Something that I would like to add for both markets is that what has been missing is an advanced list of exhibitors. Having that information in advance would make it easier for us to make appointments so that we don't make a meeting with some company

in LatAm, co-pro partners will come from the region. 🇵🇷



## LatAm TV

extra local and regional power, especially in its largest markets, in the growing investment of large streaming producers.

Local production levels, higher due to this demand, promise to grow in 2024, but not all markets are ready to take advantage of the situation.

Brazil, Mexico, Argentina and Colombia, the Latin American leaders in terms of production, exemplify the marked differences in the region. Audiovisual revenues in the first three, as highlighted in the most recent report by the Inter-American Development Bank (IDB) and Netflix, were approximately U.S.\$20 billion in 2021, of which \$3 billion came from film. Colombia has joined this trio in recent years, with sustained growth since 2009 to reach U.S.\$2.3 billion in 2021.

(Continued on Page 6)

## Buyers in Miami

on our needs." On the other hand, Licia Paoli of international channel Mediaset Italia was at NATPE.

Jumping across the Atlantic to Canada, Lily Caputo, a buyer for TLN, said: "We are attending Content Americas as most of our distributors will be [there]."

From Puerto Rico, Jimmy Arteaga Grustein, WAPA-TV's president of Programming, Promotion & Production, said: "We are attending only Content Americas. We decided before NATPE announced the event in Miami. For me it doesn't make sense to attend similar markets for two consecutive weeks. The economy doesn't allow companies, except for the ones based in Miami, to send their executives for two consecutive weeks during the high season in Miami."

Moving to the U.S. mainland, Doral, Florida-based Doris Vogelmann, VP of Programming & Operations at V-ME Media, is

on the ground floor and the next half-hour with a company that maybe is in a suite on the 33rd floor. That keeps buyers running from one end to the other, causes long lines by the elevators, and makes us late to the appointments." Regarding the list of exhibitors, NATPE's PRs pointed out that the list was posted online well ahead of the event.

Also from Miami, Vivian Reinoso, head of Worldwide Acquisition at J2911 Media, reported that she picked NATPE, "I'm interested in seeing how different it is going to be compared to Content Americas, considering that Content costs less."

Pedro Lascrain, Content Acquisition director at Mexico's TV Azteca, is at Content Americas. "The only reason is that all the major studios will be [here]. For us it [wasn't] worth it to be at both markets. It was very expensive to remain over the weekend in Miami or [to go] back to Mexico and fly back to Miami."

Similarly, Silvia Echeverri, Film Commission director at Proimágenes Colombia, is attending only Content Americas: "My sector felt Content would be a better choice." 🇵🇷





FOX

# FARAH

SEASON 2



Calinos  
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CONTENT  
Americas



(Continued From Page 4)

According to IDB, in 2022, the Latin American audiovisual sector continued to recover with a year-on-year growth of 2.8 percent in the first quarter.

After 20 years of government led by populist Peronism, Argentina's situation is the most critical in its history. Projected inflation for 2024 is set at 220 percent.

The government of the liberal Javier Milei, inaugurated last month, was under pressure from the audiovisual sector from the first days of January to seek immediate solutions, but the strong populist ideology of a large part of the audiovisual sector will make the process slow and cumbersome.

Despite the difficult scenario, which is full of uncertainties, several entertainment giants have decided to maintain their regional bases in Buenos Aires (Disney among them), showing a willingness to invest in local talent, in their creatives, and in a nation that offers unique natural scenery in the world.

Mexico is different. With current annual inflation estimated at under five percent, the country with the largest Spanish-speaking population in the world has consolidated itself as the reference center for Spanish-language production in the Americas and the natural bridge for Ibero-American creation. Mexico City has also ratified itself as the

capital of Latin American production and the place where most films, series, soap operas, and documentaries are shot annually.

In 2022 alone, Mexico City attracted an investment of close to U.S.\$700 million in 1,350 shootings, almost double that of São Paulo in Brazil, the second most demanded location in the territory.

In August 2022, Mexican President López Obrador confirmed a project to promote the location of film productions in the country, which has been joined by other incentives. Examples are the Guadalajara Content City and other similar initiatives with proposals for cash rebates or tax credits. The outlook

is encouraging and in line with the projections of some studies that estimate that local audiovisual production will triple its current turnover by 2026.

Brazil's audiovisual sector is also set to have a good 2024, with inflation projected to be below four percent. Now the discussion is focused on regulation, which according to a large part of the Brazilian producers' collective, must include the defense of the intellectual property of Brazilian works.

The situation of the Colombian audiovisual market is also promising. With annual inflation in the country hovering around 10 percent in 2023, and with a projection for 2024 estimated at five percent, the outlook for the industry is bright.

Between 2013 and 2018, according to the IDB and Netflix study, exports of the Colombian audiovisual industry grew 20 percent, reaching U.S.\$48 million. In 2021, it registered a total income of \$2.3 billion, of which \$220 million came from the film sector. The basis for growth has been the legal framework, which promoted the use of locations with special incentives. Among these incentives are the tax credit that reduces foreign producers' expenses on audiovisual and logistical services by up to 35 percent, the creation of the Film Development Fund (FDC) and the Colombian Film Fund (FFC) with a 40 percent rebate on audiovisual service expenses and 20 percent of logistical service expenses. 🇨🇴

\*Omar Mendez is the editor-in-chief of *The Daily Television*.

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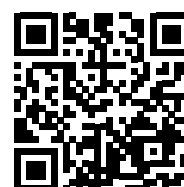
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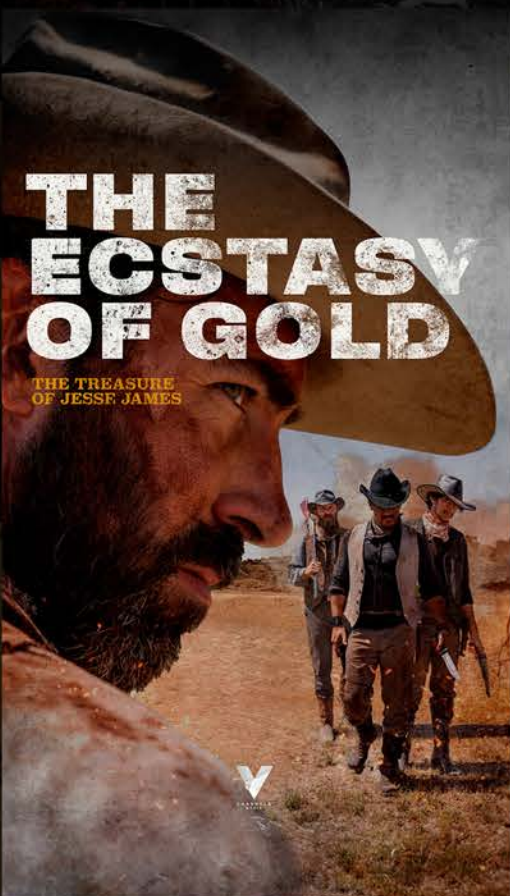
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## The Wrong Business Model For Italian Films to Succeed

**W**hen it comes to analyzing the film and TV industry, Italy seems to live in its own world. But the Italians *still* complain when things turn out better in other countries.

This reflection comes after having dusted off an article by journalist Fabrizio Accatino, which was published in October 2022 in the national daily newspaper *La Stampa*.

The author begins by noting that 481 films were produced in Italy in 2021. This was compared to just 11 years earlier (in 2010) when just 141 films were produced in the country. But despite the record number, only 153 Italian films were released in cinemas in 2021,



reaching 21 percent of box office receipts.

Then the author of the article explained that [Italian] “legislation does not contribute to resolving” the cinema crisis in Italy, blaming it on the “cascade of public money that encourages the production of films that largely no one will ever see.”

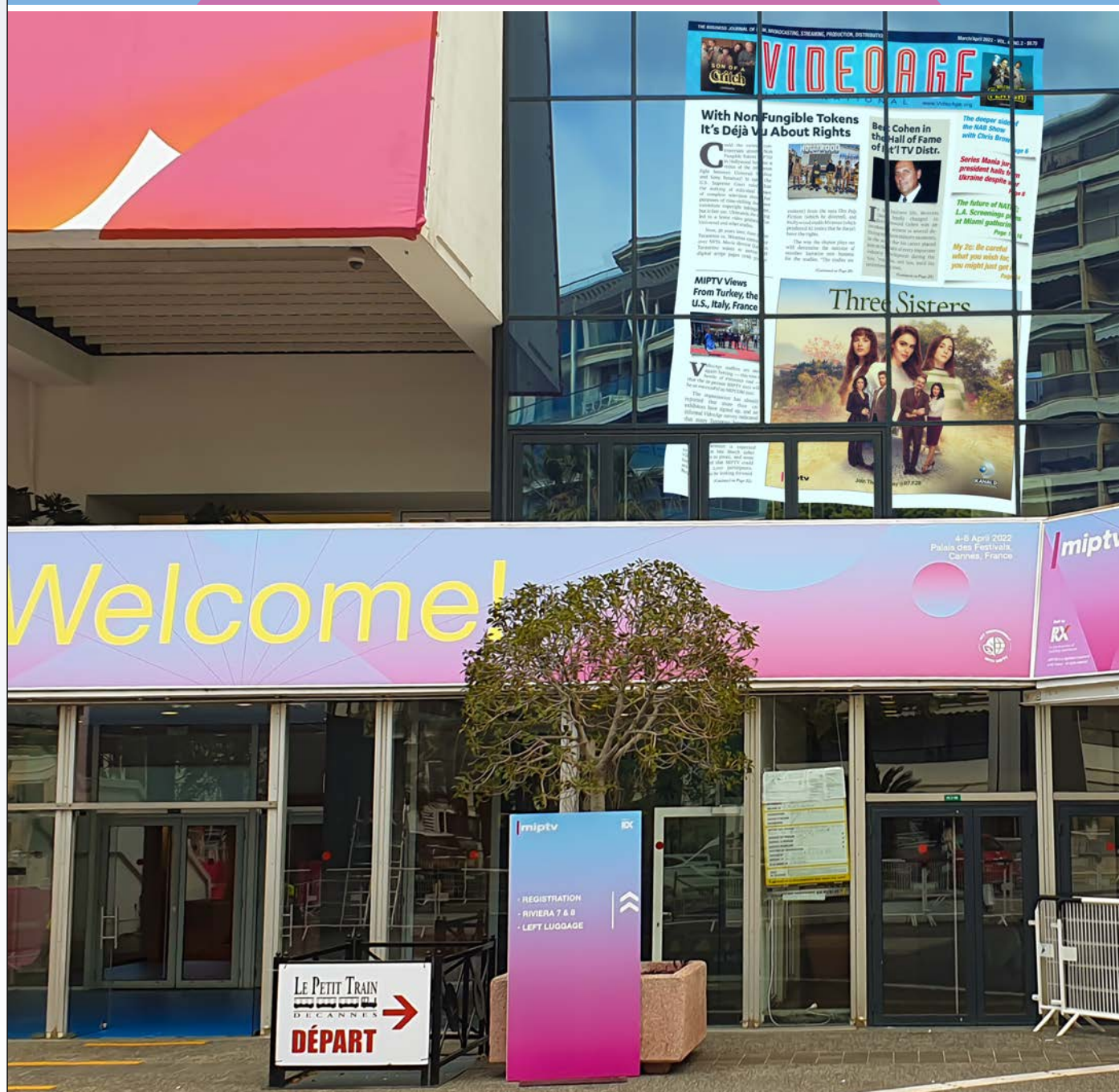
All are valid considerations, but then he quotes the Italian director-producer Nanni Moretti, and therefore falls into the usual Italian protection-and-subsidies state of mind, stating that he would like the “release window between cinemas and streaming platforms [to have] to be separated by 15 months (while in Italy this period was zero).” According to Moretti, in addition to production subsidies, Italian films need state protection in order to succeed. He then brings up the fact that just 75 U.S. films (without protection) in the same year (2021) took home a similar 21 percent of the Italian box office receipts.

Some Italian analysts are now saying that it should be emphasized that the majority of Italian producers are not interested in licensing their products, especially after they have already pocketed public contributions. In one particular case, at an audiovisual fair in Budapest, the Italian Institute for Foreign Trade made a pavilion available to Italian producers, but they weren’t able to convince even a handful of Italian producers to send brochures of their films.

The main problem is that public subsidies are given to cover costs of production in Italy, while in more audiovisually developed countries, such as Turkey for example, subsidies are given to distribution. This strategy has two purposes: to license their audiovisual products abroad, and to produce quality content that can be appreciated both nationally and internationally.

Italy has a Film Distribution Fund that is very limited, restricted to theatrical distribution, and it is not considered sufficiently effective.

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# Global Content Highlights

## ALL3MEDIA INTERNATIONAL

### *Captivated* (drama)

Single mother Rachel works all day as a cleaner to give her son Liam the best life. Her luck seems to change when she's invited to clean exclusively for a wealthy businessman, Elliot.

### *The Underdog* (format) (pictured)

An aspirational group competes in what they believe is a popularity contest. Amongst this group is the underdog, an ordinary person who is unfazed about being crowned as winner. Contestants are unaware that a group of reality TV stars are next door and control the game by setting tasks, introducing format twists, and mastering the art of manipulation.



### *Keeping It Up* (documentary)

Tells the astonishing untold story of the creation, promotion and exploitation of Viagra, the little blue pill that launched a sexual revolution 25 years ago.

### *Gordon Ramsay's Future Food Stars Australia* (format)

Superstar chef Gordon Ramsay is on the hunt for the most exciting food and drink entrepreneurs in Australia. Pitted against Australian business mogul Janine Allis, both invest \$250,000 as they hunt for Australia's most innovative new food and drink ideas.

### *Boat Story* (thriller)

Packed with character-driven, surprising storytelling, hilarious and moving in equal turns, this action thriller follows two ordinary people the world has turned its back on.

### *Far North* (drama)

*Star Wars'* Temuera Morrison and *Top of the Lake's* Robyn Malcolm deliver exceptional performances as an everyday couple from the Ahipara community who foiled an international crime ring's largest ever deal in the Pacific.

### *The Traitors* (format)

Contestants are chosen to be "Traitors" and meet in secret to devise how to eliminate their fellow players, called "The Faithful". The Faithful must figure out who is a Traitor and vote them out so they can take the prize money. But, if a Traitor makes it to the end, they have a chance of taking the cash prize.

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## AMERICAN CINEMA INTERNATIONAL

American Cinema International (ACI), founded in 2000 by Chevonne O'Shaughnessy and George Shamieh, has collectively shaped the cinematic landscape. In less than a decade, ACI produced 20 feature films, securing international sales and prime-time broadcasts on platforms like USA, SyFy, and HBO Premier.

In 2014, Chevonne and George Shamieh launched ACI INSPIRES, focusing on inspirational family films. Chevonne leads ACI on the Go, a YouTube channel with over 600,000 subscribers. Expanding its reach, ACI - Siempre Contigo in Spanish has launched, with plans for a Portuguese channel. ACI INSPIRES is set to bring the *Sugarcreek Amish Mysteries* to life,



including the production of the first four books. Currently, ACI INSPIRES is working on *Urban Christmas*, with American cast members filming in South Africa, featuring titles like *A Jolly Holly Christmas* and BET's *A Royal Christmas Surprise*. Additionally, ACI INSPIRES has produced multiple romance movies for Hallmark and UPTV.

Beyond distribution, ACI produces 3 to 4 romance films annually, earning accolades like the Silver Telly Award and the 2015 Movieguide Epiphany Award.

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## THE ASYLUM

### *Methgator* (horror) (pictured)

In a 2019 news bulletin, police warned residents to refrain from flushing methamphetamines down the toilet to prevent "meth-gators." Down in Sweet Water Point, Florida, they didn't listen.



### *Z Nation* (Seasons 1-5) (action, drama)

After a Zombie-pocalypse decimates the world, a group of everyday heroes must transport the only known survivor of the Zombie Virus from New York to California, where the last functioning viral lab is waiting for his blood.

### *Disaster Strike Force* (Season 1) (action)

Leading geoscientist Dr. Molly Martin joins international disaster response unit R.E.A.C.T. (Rapid Emergency Action Climate Team), formed by a team of experts and equipped with innovative solutions to minimize the damage of natural disasters and rescue those caught in the middle of them.

### *Sharknado: 10th Anniversary* (action)

When a freak hurricane swamps Los Angeles, thousands of sharks terrorize the waterlogged populace, and nature's deadliest killer rules sea, land, and air.

### *Planetquake* (action, drama)

A tectonic shift deep below the Mariana Trench causes a series of ever escalating earthquakes. If a team of leading seismologists fails to stop the disaster, the events will break apart the Earth, resulting in billions of casualties.

### *The Little Mermaid* (fantasy)

In this "half-fish" out-of-water animated adventure, a mermaid princess makes a bargain with a sea witch to become human. On land, the princess discovers just how much she loves the surface world and must decide how much she is willing to sacrifice to stay there.

### *12 Games of Christmas* (holiday, adventure, comedy)

Former childhood friends Kelsey and Ethan must complete a series of Christmas-themed challenges, helping them to realize just how much the holiday — and rekindling their relationship — means to them.

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## ATV

### *Safir* (drama) (pictured)

In the Gülsoy family mansion, housekeeper Feraye falls for Yaman, one of the family's heirs. However, Yaman must wed Aleyna. Ateş, the eldest child, saves Feraye from heartbreak and falls in love with her.

### *Street Birds* (drama)

Five friends find an abandoned baby in a trash bin and decide to take care of baby Gülayşe. The five friends accidentally wound a bad guy named Çatal, then (also accidentally) kill a woman who was looking for the baby. Time goes by and the five friends are now adults, but everything will fall apart once the policeman Barbaros comes to find Gülayşe.

### *A Little Sunshine* (drama)

Hakan and Elif were a happy couple until Hakan got into an accident that unearthed a slew of lies. Elif will take Güneş under her wing with the support of Firat, and their story will begin.

### *The Father* (drama)

Cezayir Türk, a secret service assassin, fakes his own death for the sake of his family and the government. He starts a new life in Tashkent, but everything starts to fall apart when he is forced to return to Istanbul.

### *For My Family* (drama)

Kadir and his three younger siblings face the sudden death of their parents. Despite poverty and homelessness, they stick together through every heartbroken truth and situation.

### *The Ottoman* (drama)

When Ertugrul Gazi fell ill, the Kayı tribe was forced to contend with outside enemies, and power struggles began between the youngest son of Ertugrul Ghazi, Osman, and his uncles, Dündar and Gündüz. The brave Osman will fight to defeat his enemies and empower the Kayı tribe in Anatolia.



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## CALINOS ENTERTAINMENT

### *Farah* (drama) (pictured)

An Iranian woman, who ran away from her country to live in Istanbul, works as a cleaning lady in order to afford her son's medical treatments, but she soon turns into a mafia accomplice.

### *Indefensible* (crime drama)

The combative, endearing team of criminal lawyers at Lapointe-Macdonald Law Firm are passionate about justice. Viewers will be captivated by the touching and disturbing causes they defend as well as by their personal, ethical, emotional, and psychological issues.

### *Alert Squad* (crime drama)

Every single minute counts when the Missing Persons Unit works a case. Driven by hope, bound by courage and determination, the team investigates with one clear objective: to recover the missing alive.

### *EGO* (drama)

When Erhan asks for money from his father-in-law Burhan to invest in the stock market, things turn for the worse and Erhan loses all

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# CRIMINAL MINDS

## EVOLUTION

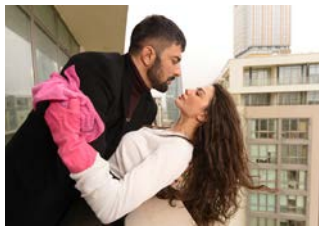
SIXTEEN SEASONS AVAILABLE

Disney Entertainment Latin America



(Continued from Page 10)

the money. Meanwhile, Sibel, of the wealthy Koraslan family, learns that if she doesn't have a baby soon, she will never be able to bear children. Erhan's and Sibel's lives will change when Sibel decides to get pregnant with Erhan's baby and make an indecent proposal in the amount of 3 million.



**Adela** (drama)

Adela and Andreea were raised by Nuti and Mitu in a slum near Bucharest. One day, when Adela's biological grandfather decides to repair past mistakes, her secret identity is revealed. However, the old man dies and Nuti and Mitu bury him in the garden. With this new opportunity, Nuti and Mitu send their own daughter Andreea in Adela's place, since Adela's real father is a powerful media mogul.

**No Trespassing** (crime drama)

Dejan Matić decides to leave his architectural bureau and move to his home village. Despite his daughter Miona's resistance, he hopes to separate his daughter from bad company and habits and to renew their closeness. Uncle helps them adapt to their new environment and introduces them to the conflict dividing the village: wealthy entrepreneur Maksa wants to cut down a forest to build a hotel complex.

**Tycoon** (action)

Vladan Simonović is a tycoon, hated in Serbia because of the wealth he gained during the disintegration of Yugoslavia in the 1990s. As a persecuted man, he is forced to take drastic measures to preserve himself and his company. He is also in conflict with his son and the rest of the family, which is only kept together by his wealth.

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## DISNEY ENTERTAINMENT LATIN AMERICA

**Criminal Minds Evolution** (drama, procedural) (pictured)

The FBI's elite team of criminal profilers come up against their greatest threat yet: an UnSub who has used the Covid pandemic to build a network of serial killers. Now, as the world opens back up, the network goes operational, and our team must hunt them down, one murder at a time.



**El Encargado** (The Boss) (comedy)

On the surface, Eliseo is cordial and docile in his role as superintendent of an upscale building, but underneath he believes he is an omnipotent figure of the community — meddling in the residents' affairs and pulling strings as he sees fit. His only concern is protecting his job, which comes under threat by a proposed pool project.

**Beauty and the Beast** (animation, family, fantasy, musical)

On the adventure of a lifetime, brave Belle sets out to rescue her father and discovers the enchanted castle of a mysterious beast. Universally acclaimed as one of Walt Disney Animation Studios' finest features, this timeless tale overflows with unforgettable characters and music.

**Rise of the Planet of the Apes** (science fiction)

Experience the incredible story of Caesar, a chimpanzee who assembles a simian army and

fight for justice after an experimental drug gives him human-like intelligence.

**The Simpsons Movie** (animation, comedy, family)

After Homer accidentally pollutes the town's water supply, Springfield is encased in a gigantic dome by the EPA and the Simpsons family are declared fugitives.

**Zootopia** (action, animation, comedy, family)

In the all-animal city of Zootopia, Officer Judy Hopps, the first bunny on the police force, is determined to prove herself. That's why she jumps at the chance to crack a case, even if it means partnering with scam-artist fox Nick Wilde to solve the mystery.

Contact: Tel. (305) 567-3700

## INTER MEDYA

**Deception** (drama)

Güzide Yenersoy is a family court judge who seems to have it all: a loving lawyer husband, Tarik; a successful son, Ozan; and a daughter, Oylum, who is studying to be a doctor. But beneath the surface, buried secrets threaten to turn Güzide's picture-perfect life upside down. First, Ozan gets himself in trouble with a bad investment. Then Oylum decides to give up medicine to instead pursue her dream of modern dance. And worst of all, Tarik, her supposedly loving spouse, has a second family.

**Leylifer** (drama) (pictured)

Meryem travels to Istanbul with her husband Kemal and children for his sister's wedding. However, their plans to return to their home in Spain are abruptly disrupted when Kemal goes missing and is later found dead in a burned-out car with a woman Meryem has never met. Believing that Kemal was murdered, Meryem vows to stay in Istanbul until she finds his killer.

**Tuzak** (drama)

Siblings Mahir, Umut, and Umay realize that they don't share the bond they thought they had, while siblings Güneş, Güven, and Mete have spent their lives believing that their father's approval and their comfortable lives were more important than each other. As Umut tries to get revenge against the family he hates, he confronts an even bigger conflict thanks to Güneş, whom he believes to be the love of his life. But Güneş doesn't even know Umut's real identity. She thinks he's a lawyer named Çınar Yılmaz.

**Poison Ivy** (drama)

When Macide, who hails from a poor family, falls in love with Kazım Işık, a successful married businessman, she's thrilled to learn that he loves her back. But will he be able to protect her from the cruelty of the people in the rich and powerful life that he created for himself?

**Another Chance** (drama)

Sadi Payaslı is sad to discover that his past still follows him around even after he takes a job as a geography teacher at Karabayır High School. First, he learns that one of the kids sent to Karabayır from a reformatory has a special connection to him. Second, he is confronted by



Songül, a love interest from the Public Security Branch. And finally, he will have to deal with Derya, whom he left behind 17 years ago but never forgot.

**The Ivy** (drama, crime, mystery)

In a single housing complex live several people holding tight to their secrets. Is Ezgi's marriage to Kerem as perfect as it seems? Or is he trying to have her killed? And most importantly, who killed Arzu?

**Hicran** (drama)

After saving Melek, a mute little girl who was locked in a car and had a respiratory attack, Hicran is invited by the girl's father to become her live-in babysitter. Will she ever learn that the little girl is actually her very own daughter?

Contact: [info@intermedya.tv](mailto:info@intermedya.tv)

## KANAL D

**A Father's Promise** (premium drama) (pictured)

Set in 1980, this drama tells the story of Mustafa, a struggling factory worker who's desperately trying to earn money for a crucial operation that his wife needs. After being rejected by his boss, Mustafa flees to avoid arrest, and leaves his daughter, Cemre, in an orphanage. She is later adopted by the wealthy Rona family. When Mustafa returns, a kindly housekeeper in the Rona household helps him get close to his daughter, and a romance blossoms between them.

**Daylight** (premium drama)

Gece's big plans of playing music with her boyfriend Emir all summer long are dashed when her parents abruptly decide to move the family to Foça due to her sister Gülce's struggles with Asperger's Syndrome. But in Foça, she meets and quickly bonds with surf club instructor Özgür. When Emir unexpectedly arrives in town, Gece is torn between him and Özgür.

**Farewell Letter** (premium drama)

Aslı is headed to the Sorbonne in France, while Mehmet is all set to marry Hatice, even though he thinks of her as more like a sister than a lover, when they meet and feel an instant connection. What they're unaware of is that the roots of their intense emotions trace back 30 years to a time when Ziya, Mehmet's father, disappeared before his wedding to Alanur, Aslı's mother.

**Three Sisters** (premium drama)

Sisters Türkan, Dönüş, and Derya grew up in a close-knit family, their dreams intertwined with those of their parents, Sadık and Nesrin, who painted a picture of a radiant future for their beloved girls. But they soon learn that their idyllic upbringing in Ayvalık did little to prepare them for the realities of adulthood.

**That Girl** (premium drama)

Young Zeynep dreams of becoming a social media influencer. Instead, she spends her days caring for her father, Kadir, who looks like an adult but is mentally and emotionally a young child. When she takes a job as a housecleaner at the home of Ozan, an influencer, Zeynep



(Continued on Page 14)





1. Kanal D's Busra Saracoglu and Sibel Levendoglu.
2. All3Media's Yari C. Torres and Cristina Palacio.
3. Yigit Bilal Kocak and Lizge Comert, stars of Turkish drama series For My Family, at the ATV Suite.
4. Inter Medya's Beatriz Cea Okan and Can Okan.
5. NBCUniversal/Telemundo's Olimpia Del Boccio, Juan Ponce, Carolina Gomez.

6. Calinos Entertainment's Goryana Vasileva and Cristina Duffy.
7. Record TV's Delmar Andrade and Thiago Castro.
8. Lionsgate's Juan Ignacio Hernandez, Grey Juice Lab's Ainhua Del Coso, Cristina Clavera and Damian Craimowicz, Lionsgate's Raul Meneses.
9. Ananey Studios' Hila Pachter.

#### NATPE GLOBAL 2024

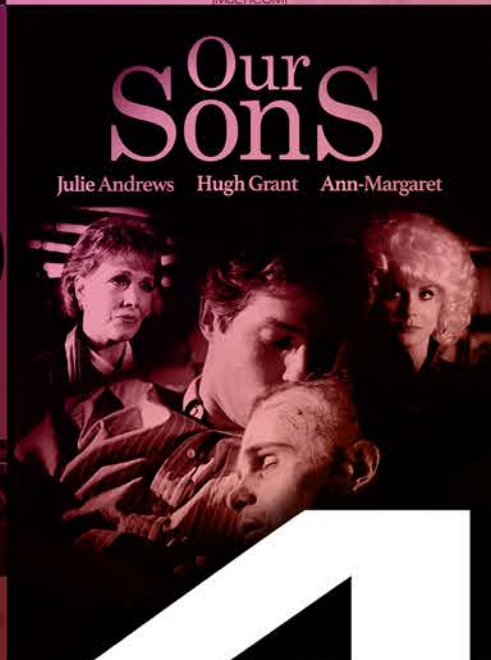
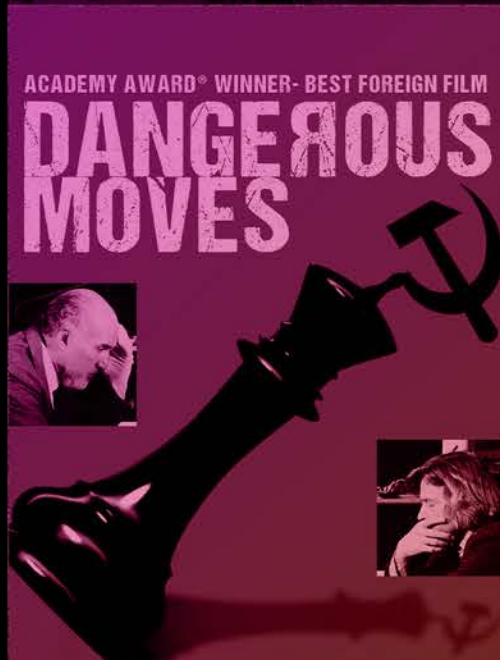
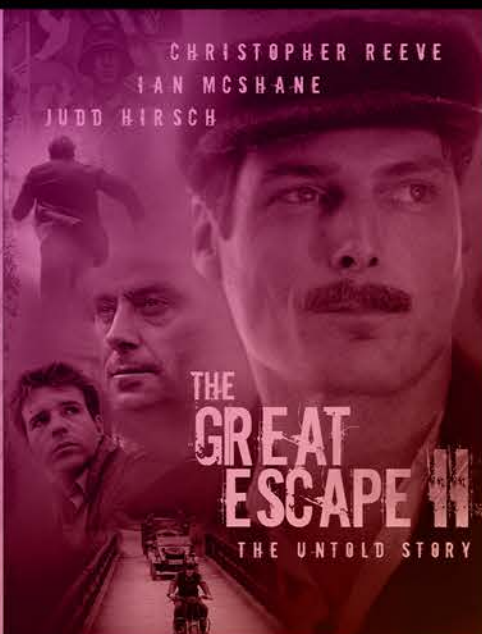
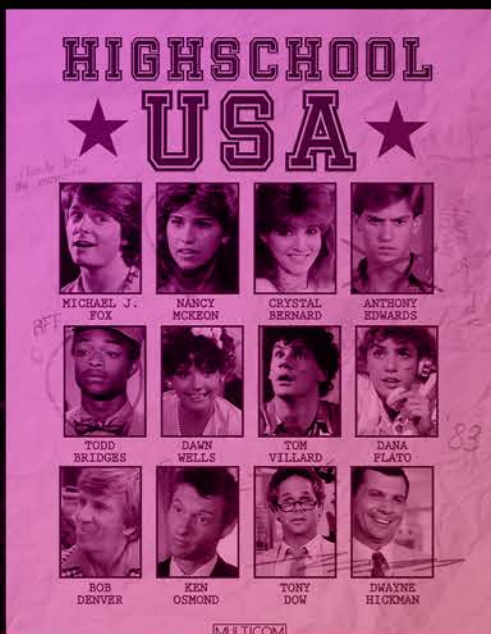
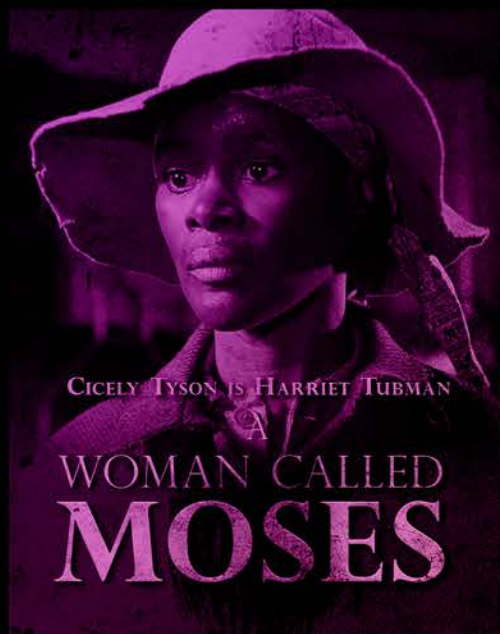
10. Lionsgate's Jim Packer.
11. Multicom Entertainment's Darrin Holender, Josi Chow, Jesse Baritz, Ryne Dillon.
12. AED's Billy Dundee with ACI's Chevonne O'Shaughnessy and Carlos Herrera.



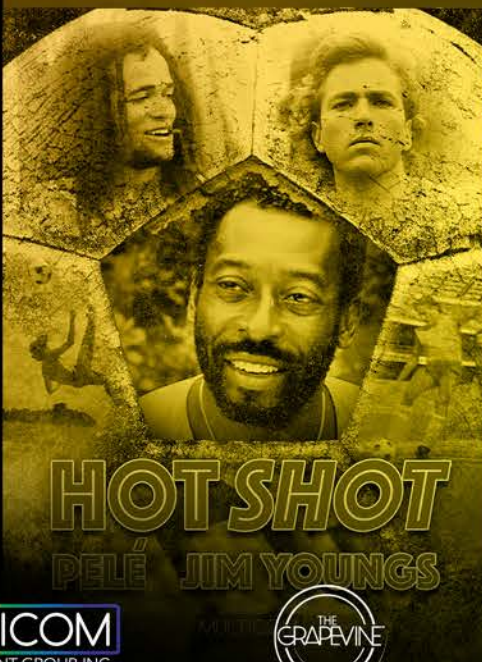
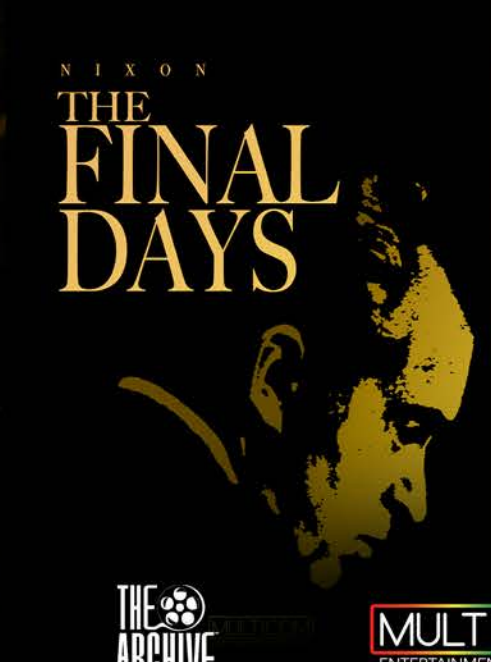
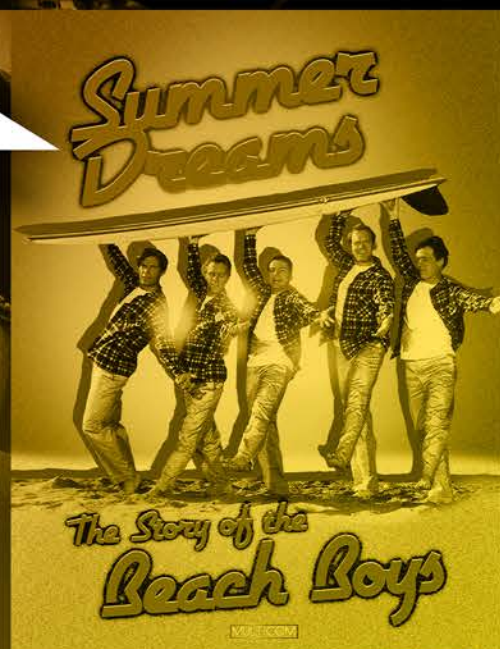
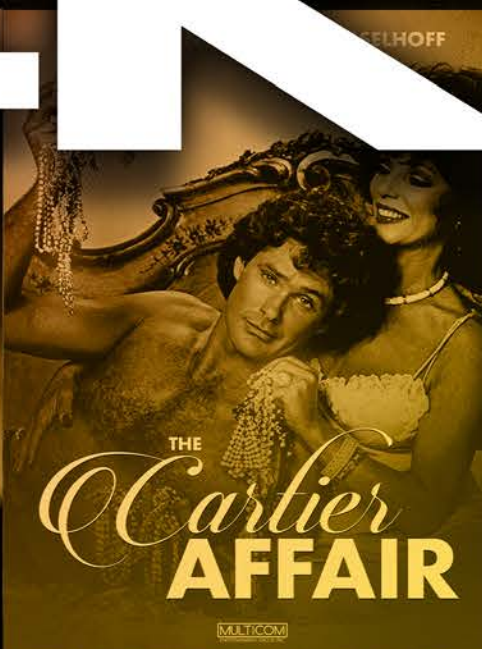
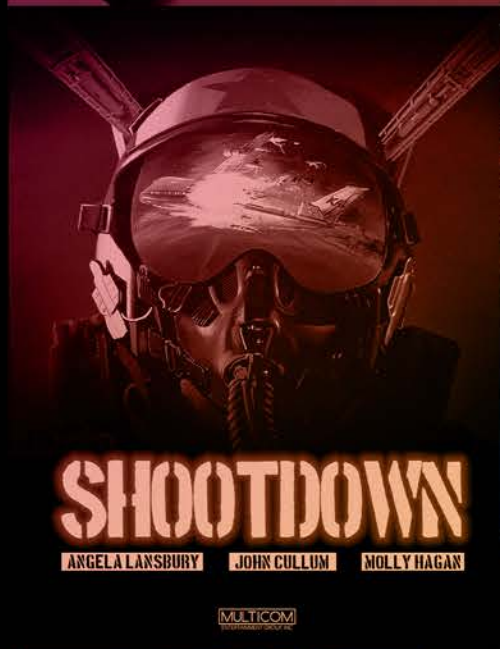








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