



VIDEOAGE DAY 1

INTERNATIONAL

www.VideoAgeDaily.com

April 9, 2018

Analyzing MIP-TV Strength Factoring Market's Features

To judge MIP-TV, many elements have to be taken into account. Ultimately, though, the quantity and quality of new titles will determine the success of a market. To get an overview of the show, *VideoAge Daily* contacted ten exhibitors from seven countries.

VideoAgeDaily: How do you judge a market like MIP-TV? What factors are considered?

David Ellender, president, Global Distribution and Co-productions at Sonar Entertainment, the U.S.: "We factor in the number of territories represented, overall attendance, and the attendance of key decision-makers. Any acquisition or co-production is a team-led decision, so this would include decision-makers from platforms who oversee creative,



scheduling, and marketing."

Danny Fisher, CEO and co-founder, FilmRise, the U.S.: "Our best judge of the market really boils down to the amount of exposure our content and company receives. We are at [MIP] to sell and acquire. The more our offered programs and our company's corporate agenda (as perceived by our acquisitions) is

(Continued on Page 4)

Looking Back at MIP-TV 1966: Comparing Costs

A little over 52 years ago, the second annual MIP-TV market was held in Cannes at the old Palais, March 16-23, 1966.

Few executives working today can remember that event, but thanks to Carsey-Werner's Herb Lazarus, *VideoAge* was able to review what took place. Here are the figures as reported in the MIP-TV 1967 brochure: 1,012 "professionals" participated representing 242 companies from 53 countries. With 25 companies, Europe took the lion's share, followed by Africa (10 companies), Asia (7), Central America (5), North America (3), and South America (2).

(Continued on Page 4)

My 2 Cents: Utopia and dystopia in the television business
Page 3

INSIDE: NAB & MIP-TV overlap; Series Mania in Lille
Page 8

COMING UP: Turkish TV report and L.A. Screenings preview

April 11

VideoAge Daily on the go



MIP-TV Buyers: Expectations, Acquisitions

The two-page brochure that Reed MIDEM distributed at ATF last November indicated that MIP-TV 2018 will have 3,800 buyers, "including 24 percent new." This number was later confirmed (as reported in *VideoAge's* March 2018 pre-MIP-TV edition).

Since the number of buyers is consistent with MIP-TV 2017, our first observation is that 912 buyers from last year's MIP-TV will not be returning, but will be replaced by a similar number of new buyers. Of those 3,800 buyers, 1,104 are acquiring digital rights, perhaps indicating a reduction in the number of terrestrial buyers and an increase in digital buyers.

To get a sense of traditional television buyers' moods, *VideoAge Daily* took an informal survey of nine acquisition execs from eight countries.

VideoAge Daily: What are you looking for at MIP-TV?

Anonymous French TV broadcaster: "We are buying ready-made

(Continued on Page 4)



VISIT US AT D15.AB

DEFINING ENTERTAINMENT

LIONSGATE



DAS

BOOT

SURFACING

SONAR
ENTERTAINMENT

BAVARIA FICTION

sky

CONTACT DAVID ELLENDER



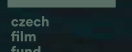
11.22.03

LATE 2018

DELLENDER@SONARENT.COM

8x60

WITH THE SUPPORT OF :



(Continued from Cover)

Market's Strength



presented, the more we feel the market has been a success."

Martin Krieger, head of Global Distribution, Studio 100 Media and m4e, Germany: "The number and quality of buyers and potential co-production partners is the decisive argument for us to decide whether we participate in a market or not."

Sonia Fleck, CEO, Bomanbridge Media, Singapore: "We are particularly focused on the Asian content buyers, and we, therefore, are assessing MIP-TV based on the Asian presence. At this juncture, we do find we are having more content acquisition meetings, and that is also in part due to our scaling up of increased acquisition."

Shawn Rosengarten, VP of Distribution, Muse Entertainment, Canada: "The high number of meetings with buyers from a wide range of territories and platforms contributes to our decision to attend MIP-TV annually."

Arabelle Pouliot-Di Crescenzo (pictured above), managing director, KABO International, France: "When it comes to MIP-TV, we consider the number of meetings we secure, and also the quality of buyers."

Manuel Paolo Laurena, senior sales manager, GMA Network, the Philippines: "A market is very successful if we are able to set meetings with target buyers from free-and pay-TV. We do our best to fulfill their requirements, and this, more often than not, leads to sales. Booth location is also very important. We should be located in a place where there is good foot traffic so our featured content is highly visible."

Nat Abraham, president, Distribution, Breakthrough Entertainment, Canada: "Like most expenditures on conferences and markets, the ultimate judge is your ROI. The timing of MIP-TV is such that many of the major buyers have not been present in the past few years, perhaps due to the proximity to the [L.A.] Screenings. From that point of view, it is concerning that our ROI on MIP is significantly less than MIPCOM as our costs to attend are no different."

Chris Knight, CEO, Gusto Worldwide Media, Canada: "The only factor is sales and MIP-TV has been very successful for us."

VideoAge Daily: Do the many initiatives organized at MIP-TV affect sales?

Martin Krieger: "To us it is the quality of the programs we offer and a well-established client base that affect sales most."

Danny Fisher: "Not really. FilmRise comes with an agenda, and we are determined to carry

(Continued on the next Page)

Buyers at MIP-TV



series, formats, and documentaries."

Katarzyna Bojarska, head of Program Acquisitions at Poland's PulsTV: "The main focus is high-budget feature films, preferably action and adventure, as well as comedies attracting wide audiences. And some crown jewels of factual and animation — our slots are limited here so we need the best of the best."

Sasha Breslau, head of Acquired Series at U.K.'s ITV: "Scripted and non-scripted, particularly female-skewed reality content, glossy lifestyle series (particularly aspirational property/baking/plastic surgery programs)."

Branko Cakarmiš, program director of Slovenia's PRO PLUS: "We are always hunting interesting, fresh, but still mainstream formats. There has been a lot of re-innovation in the format business, but only a few real fresh concepts."

Margarida Torres of Portugal's NOS Lusomundo Audiovisuais: "Mostly scripted TV dramas and comedies, but also children's content. However, we are always interested in finding out more about other types of content and new means of distribution."

Dermot Horan, director of Acquisitions and Co-Productions at Ireland's RTE: "I buy across a wide range of genres from feature films and dramas to scripted comedy, documentaries, and children's programs. I'll be looking at all at the market."

Theo Wolf, acquisitions manager, International Programming of Portugal's SIC: "We buy nearly all genres: fiction, reality, talk shows, animation, live-action, documentaries, and formats. We acquire nearly every possible genre."

Nina Lorgen Flemmen, director of Acquisitions, TV 2 Norway: "Drama and factual primarily."

Fabrizio Battocchio (pictured above), head of Formats & Factual, Italy's Mediaset: "We are still waiting for the big one, to revolutionize television standards after a very long period of stillness. One may think that it will never happen again... but, in the meantime, we would still bet on big, entertaining, shiny floor shows, better if with a self-contained formula and far from the abused talent/reality show liturgies."

VideoAge: In terms of acquisitions, will you be focusing on a particular territory?

Sasha Breslau: "We only buy content for the U.K., and it is almost exclusively from the U.S., Canada, and Australia. Currently, we are not

(Continued on the next Page)

MIP-TV 1966

Approximately 130 buyers were there. And in order to recognize them, there was a "Photograph Panel," which showed each participant's photo and company's information (the directory wasn't yet introduced). A lit light would indicate that the participant was inside the Palais.

The 1967 brochure also indicated that in 1966, the U.K.'s BBC and Italy's RAI participated for the first time.

Exhibitors rented 114 "offices" on five floors, and made use of 12 film projection rooms (the largest with 180 seats), four TV video channels, and one color channel. The brochure further explained: "Every day from 10 a.m. till noon, buyers had the possibility to see TV programs [that were for sale] retransmitted in color from Paris."

The brochure for the third annual MIP-TV, which took place April 7-13, 1967, was mailed with a letter and a rate card. The letter explained that hotel rooms in Cannes averaged U.S.\$15 to \$20 daily (continental breakfast included). Program buyers did not pay for the hotel, as they were considered guests of MIP-TV. A charter flight from New York to Nice was priced at \$225 round trip per person. Regular scheduled flights were \$378 round trip per person.

Finally, the brochure mentioned that, "The Mayor of Cannes is arranging for three one-day escorted bus tours for the wives."

The rate card listed U.S.\$102 as the participation fee, which was required from all sellers (one fee per company regardless of the number of executives present). Office rental pricing varied from \$500 for the smaller (7.50 square meters) one, to \$930 for the larger (15 square meters) one.

Rental of a black-and-white video channel was \$12 for 15 minutes, and \$18 in color. Film projection rooms cost \$12 per 30 minutes for exhibitors. Non-exhibitors could rent them for \$143.

It is interesting to note that in 1966 MIP-TV started on a Wednesday and lasted eight days. The following year, it started on a Friday and lasted seven days.

In terms of comparison with current dollar value, one 1966 U.S. dollar is now worth \$7.75, which would bring the various charges to:


- Hotel rooms in Cannes: \$112.5-\$155 per night.
- Round trip economy airline ticket: \$2,929
- Participation fee: \$790
- Rental of small office: \$3,875





Frankie
DRAKE
MYSTERIES

MIPTV Stand C15.A6, Croisette 15

Detective Drama Series: 11 x one hour 

A Shaftesbury Production commissioned by CBC and UKTV

www.kewmedia.com

KEW
MEDIA GROUP

(Continued from the previous Page)

Market's Strength



out our initiatives at each market. We appreciate all that MIP-TV plans and coordinates, however it doesn't reflect upon our overall sales."

Sonia Fleck: "The initiatives at the market are really to flush out and source new clients with whom we are not currently working yet."

Jonathan Ford of Kew Media Group, U.K.: "Our focus falls on sales and acquisitions, which takes up most of our teams' time, however we also participate in the initiatives when these are appropriate to our sales and acquisitions efforts, for instance, at MIP-TV this year, Kew is participating in CannesSeries In Development Drama Roundtables."

Shawn Rosengarten: "Some can. But, networking and staying knowledgeable about industry trends are important."

Arabelle Pouliot-Di Crescenzo: "There are a lot of interesting conferences but unfortunately we cannot always attend as sales meetings at our stand take priority."

Manuel Paolo Laurena: "Since we are focused on our exhibit, we hardly utilize MIP-TV organized events."

Nat Abraham: "There is no event or organized initiative that can really affect sales. You either have the content buyers want or you don't."

Chris Knight: "I have attended MIP-TV 14 times and I'm typically so busy with meetings that I've never really had the opportunity to attend any initiatives."

VideoAge Daily: *In terms of meetings at MIP-TV, do you allow walk-ins or are they mostly pre-arranged meetings?*

David Ellender (pictured above): "Sonar has sales executives on the ground in key regions all around the world. While this team has ongoing, weekly contact with clients in their respective regions, we encourage both existing and new clients to come meet with us anytime."

Danny Fisher: "FilmRise allows both. Of course, we prefer pre-arranged so we can ensure we are able to accommodate everyone. However, we understand the nature of the market and that sometimes things come up last minute."

Jonathan Ford: "Booking meetings ahead of MIP-TV is essential — enabling our sales team to thoroughly research the requirements of channels and platforms they are meeting with so they can present a bespoke selection of content in line with their needs."

Martin Krieger: "We are happy to welcome walk-ins, as well and try to arrange spontaneous meetings whenever someone from our team can accommodate. However, most of our meetings are pre-arranged."

Sonia Fleck: "Typically, we have pre-arranged meetings with our clients, but if we have the time, we are more than happy to sit down and have a

chat with anyone who is interested in our titles. Our schedule tends to be quite packed, but where there is a will, there is a way!"

Shawn Rosengarten: "Our schedule tends to fill up with pre-arranged meetings, however, we try to accommodate walk-ins. At the very least, we are pleased to make new contacts."

Arabelle Pouliot-Di Crescenzo: "We mostly have pre-arranged meetings but are happy to accommodate walk-ins by trying to set last-minute appointments during the market. MIP Formats is less structured, and as the market is focused on formats only, and much smaller, it creates great opportunities to meet new people."

Manuel Paolo Laurena: "Our meetings are pre-arranged. However, we also accommodate walk-ins whenever possible."

Nat Abraham: "We regularly attend MIP to reconnect with our existing clients, but it's just as important to seek out new opportunities for our content. We are always open to new meetings."

Chris Knight: "There's always room for walk-ins. We're happy to talk about our programming with anyone, anytime."

VideoAge: *Is your company presenting new titles at MIP-TV?*

David Ellender: "[Sonar's] premier title for this market is *Das Boot*, an 8x60 scripted drama series inspired by the 1981 film and novel of the same name."

Danny Fisher: "Yes. Two films directed and starring Frank D'Angelo: *The Red Maple Leaf* and *The Neighborhood*. Mira Sorvino, Armand Assante, Kris Kristofferson, James Caan, and Martin Landau are among the cast."

Jonathan Ford: "Yes, Kew Media is presenting a significant slate of new fiction and non-fiction titles."

Martin Krieger: "Studio 100 Media and m4e is presenting the new second season of the preschool animation series *Tip the Mouse*. We also have more episodes of *Arthur and the Minimoys* in our luggage."

Sonia Fleck: "Of course! We usually bring an average of at least 200 hours of new content. This year, we have new shows for kids, documentaries, wildlife series, dramas, and formats."

Shawn Rosengarten: "Yes, Muse has over 30 new movies, including additions to top-rated franchises."

Arabelle Pouliot-Di Crescenzo: "One new title we are presenting is *The Break-up*, a new social experiment format we picked up from Newen, and are officially launching at MIP Formats and MIP-TV. Social experiment formats are in great demand at the moment and this format is right on trend."

Manuel Paolo Laurena: "Yes, for MIP-TV, we are introducing GMA's latest dramas, *Heart and Soul*, *Stepdaughters*, and *Stay With Me*."

Nat Abraham: "As producers, we [at Breakthrough] are always creating new programming and as distributors, we are always bringing fresh content to each market."

Chris Knight: "Some new titles we are presenting are *Bonacini's Italy*, a modern sophisticated take on classic Italian dishes; *Flour Power*, which celebrates baking in a retro fashion; *Spencer's BIG 30*, featuring meals made in around 30 minutes, for around 30 dollars; and *Watts on the Grill*, about delectable barbeque." ■

Buyers at MIP-TV



acquiring any foreign-language content for the ITV channels."

Branko Cakarmiš: "The time when the U.S. territory was our main focus is gone. We are viewing programs from all European territories. Drama in Europe is rising, even in smaller markets."

Dermot Horan: "One of the great strengths of the market is the range of countries attending. That being said, several of the U.S. majors are not attending, as they believe it is too close to the L.A. Screenings."

Theo Wolf: "As a large media group with nine channels, and very niche channels, we need to find programs that fit our DNA. A team of three divides up to see what new line-ups exist, view trailers, and to discuss production budgets and availability."

Fabrizio Battocchio: "Regarding formats, the U.K. is still the main format deviser, followed by the Netherlands. USA is always a significant market, of course. Nevertheless, we watch what comes from other growing creative ecosystems: Israel above all, but also more recently, Turkey and Korea. Regarding documentaries, I would mention USA, the U.K., France, and Germany, more than others."

VideoAge Daily: *How many distribution companies are you planning to visit?*

Katarzyna Bojarska: "I'm here with my two colleagues from the Acquisition Team and each of us will have about 30 meetings during the market."

Sasha Breslau: "Between us, around 60-65 distributors."

Branko Cakarmiš: "We have scheduled more than 60 meetings."

Margarida Torres: "Usually we schedule between 20 and 25 meetings with as many different companies."

Dermot Horan: "Over 50!!!"

Theo Wolf: "With 10 meetings a day, say 30 meetings in three days times a team of three, we expect to visit more or less 100 distributors. Meetings are every half-hour. Some are more relevant than others, but we follow a very tight agenda."

Nina Lorgen Flemmen (pictured above): "We usually have about 10 meetings per day so all together around 30-40 I would assume."

Anonymous French TV broadcaster: "We are meeting about 60 to 70 distributors."

Fabrizio Battocchio: "I am planning to visit at least 50 distribution companies." ■



CAN THEY FIND LOVE
AT FIRST SWIPE?



10 x 30'

A DARING, MODERN
DATING SHOW FORMAT...

complete with its own dating app!



ScreenTime
We are Banijay



Banijay
Rights

MIPTV Stand C20.A



NAB Show Overlaps With MIP-TV

While MIP-TV is rolling along here in the Côte d'Azur, 9,400 kilometers away in the Nevada desert, another TV trade show is taking place: The NAB Show, which has attracted some 103,000 visitors to Las Vegas. The event started two days before MIP-TV, but will close on the same day, April 12.

Even though the Show deals mostly with hardware, it nevertheless siphoned off a good number of potential MIP-TV participants, especially from the West Coast of the United States — particularly those companies who also deal with U.S. domestic TV affairs like regulations, station issues, and corporate challenges.

Indeed, the Show covers every aspect of the entertainment business, including advertising, television, film, radio, streaming, mobile, technology, and regulations. It also attracts some 27,000 foreign participants from 170 countries, and over 1,600 reporters. (In the vast press room, NAB offers free lunch boxes, but the daily supply lasts only for those 300 journalists who are quick enough to line up early.)

Some TV executives lamented the fact that there wasn't a gap of at least a few days between the two markets so they could attend both. NAB Show



organizers vaunt the fact that their market is much larger than MIP-TV, therefore it would be up to the latter to move its date. But that might be problematic. MIP-TV would have had to move up earlier on the calendar so as not to get too close to the L.A. Screenings in May.

Organized by the Washington, D.C.-based National Association of Broadcasters, the first two days of the NAB Show were dedicated only to conferences, while halls open up for its 1,700 exhibitors today. However, the largest numbers of conferences per day are held right in the middle of the market's floor hours: 147 sessions on April 10, and 146 sessions on April 11. There are a total of 610 sessions in six days.

Series Mania's Writers Room

Series Mania's founder and general director Laurence Herszberg (pictured below) announced an initial list of writers and creators to speak at the European Project & Talent Forum, which takes place in Lille, France, May 2-4, within Series Mania (April 27-May 5, 2018).



Confirmed speakers at the Forum include Hagai Levi, creator of *In Treatment* for HBO and *The Affair* for Showtime; Tony Grisoni, screenwriter for *The City & the City*; Bryan Elsley, creator of *Kiss Me First* for Channel 4 and Netflix; and Fanny Herrero, co-creator of *Call My Agent!* for France 2 and Netflix.

Herszberg also announced a new three-day initiative, "Enter the Writer's Room," which was organized in association with Serial Eyes. Delegates will be able to join and participate in a simulation of a real writers' room. Herszberg commented: "Supporting new talent is essential and we are delighted to offer this great opportunity to emerging TV writers."



FORMATS THAT ENTERTAIN

MEET US AT MIP FORMATS & MIPTV
STAND P-1 . J56



WWW.KABOINTERNATIONAL.COM



INTERNATIONAL FESTIVAL
SERIES MANIA
LILLE / HAUTS-DE-FRANCE

**EUROPEAN PROJECT
& TALENT FORUM**

Lille Grand Palais - May 2-4, 2018

Pitching Sessions

Panels & Keynotes

Networking events

JOIN US!

**& meet the decision-makers
of the TV industry**

**REGISTRATION & PROGRAMME AT:
SERIESMANIA.COM**

INFO & CONTACT

forum@seriesmania.com

Co-funded by the
European Union



Creative
Europe
MEDIA



Région
Hauts-de-France



A+E Parades a Royal Romance



A+E Networks portfolio for MIP-TV is spearheaded by new scripted series **Harry & Meghan: A Royal Romance** (pictured), about the highly publicized courtship between Britain's Prince Harry and American actress Meghan Markle.

American Princess tells the story of an Upper East Side socialite whose wedding derails when her fiancé is caught cheating. She runs away to the most unlikely of places: a Renaissance Faire.

Inspired by true events, **Project Blue Book** focuses on Dr. J. Allen Hynek, who is recruited by the U.S. Air Force to lead a clandestine operation that researches UFO-related phenomena.

Love At First Flight matches eight individuals into romantic couples. Each couple will travel together, and will be tested with unique situations, stressful scenarios, and physical comedy.

Kim Kardashian is looking for America's next Superstar Beauty Influencer in **Glam Masters**. Twelve YouTube beauty influencers compete to be part of her Glam Squad and run Kardashian Beauty.

In **Vintage Queens**, bargain hunters raid the clothes racks at thrift shops to demonstrate that great style can come inexpensively.

The Men Who Built America: Frontiersmen tells the historic adventures of America's mythic figures: Daniel Boone, Lewis & Clark, and Tecumseh, among others.

Stand P3.C1

sales.aenetworks.com

Sonar Captains Das Boot

Sonar Entertainment develops, produces, finances, and distributes a wide variety of television fare.

The company's roster in Cannes is steered by **Das Boot** (pictured), a World War II drama that is set after Wolfgang Petersen's 1981 film of the same name. It simultaneously tells the stories of the journey of the U-612 German U-boat and the Resistance movement in France.

Season two of **The Son** continues the multigenerational saga of the McCullough family, led by the family's patriarch, Eli.



GRB Gets Whacked Out

GRB Entertainment brings a slate of docu-series, crime shows, and science programs to the Palais.

In **Man At Arms** (pictured), expert craftsmen recreate iconic weapons from video games, movies, and comics. Danny Trejo hosts.

Clip show **Whacked Out Sports** features side-splitting professional and amateur sporting mishaps, crashes, and bloopers from around the globe.

A docu-series follows six actresses, or **Hollywood Divas**, as they claw their way to the top of the celebrity heap.

It Happened Here explores locations connected to some of the most infamous events in pop culture history, including the places where Marilyn Monroe, Tupac, and Marvin Gaye met their demises.

The Stalker Files delves into frightening celebrity stalking cases involving the likes of Gwyneth Paltrow, Steven Spielberg, Madonna, and more.

For My Man investigates shocking stories of women who've committed crimes for the men they love.

Travel the world in search of the coolest new gadgets in science series **Tech Toys 360**. Each episode looks into the cutting-edge technology behind modern wonders, and introduces viewers to the genius folks who brought them to life.

Stand R7.K17

www.grbtv.com



Based on the novel by Philipp Meyer, the series delves into the family and its prominent role in the Texas oil industry.

James Delaney returns to London after his father's death in **Taboo**. He inherits his father's shipping empire—as well as the enemies his dad left behind.

Sonar is also highlighting two animation titles at MIP-TV.

Animated series **Go Away, Unicorn!** focuses on the friendship between Alice and her unicorn. The two go on adventures aplenty and learn to welcome differences in others. The series is based on the popular children's book by

FilmRise Takes a Breath



FilmRise showcases an eclectic mix of content at MIP-TV. Based on Tim Winton's best-selling novel, **Breath** (pictured) tells the story of two teenage boys in Western Australia who form an unlikely friendship with a mysterious older adventurer (played by *The Mentalist's* Simon Baker), who pushes them to take risks. The boys learn what it'll take to become a surfer, as well as what it will take to become men. Baker also directs.

Gamechangers: Dreams of BlizzCon follows two of the world's best *StarCraft II* players as they navigate the high-stakes world of professional e-sports.

In **Dark River**, Alice (Ruth Wilson) returns to her home village following the death of her father to claim the family farm that she believes should now belong to her.

Set in Brooklyn, New York, **The Neighborhood** trails a group of small-time hoodlums who unwittingly get caught up in a war with an old-school mafia kingpin.

After the tragic deaths of his wife and daughter, Detective Alfonso Palermo focuses his attention on locating the kidnapped daughter of a U.S. ambassador in **The Red Maple Leaf**.

In 2009, police discovered the bodies of 11 women in and around the home of sex offender Anthony Sowell. **Unseen: Victims & Survivors of the Cleveland Strangler** delves into how this killing spree went unnoticed for so long.

Digital series **Modern Hero** celebrates women who are shattering the glass ceiling in their careers, and features educators, businesswomen, non-profit leaders, and celebrities who are inspiring young girls to dream big.

In other news, HBO has recently acquired the U.S. rights for *My Friend Dahmer* and *The Boy Downstairs*.

Premium Lounge

www.filmrise.com

Emily Mullock.

Gark is the **Counterfeit Cat**, an excitable alien dressed in a homemade purple catsuit. He develops an unconventional friendship with a real cat named Max, after crashing his spaceship into Max's house. Gark has a trusting nature and Max soon learns to take advantage of his alien powers.

Stand R7.N11

www.sonarent.com



THE FOOTBALL SHOW

The Football Show is unique and revealing, enabling the viewer unprecedented access to the sport and its players. In this ground-breaking series, we exit the stadium and head into the private environment of some of the greatest players in the world.

During 6 x 1 hours of premium quality television, The Football Show travels the world allowing viewers an exclusive opportunity to see just what these heroes get up to off the field, hosted from 6 of the world's greatest football cities, Rio de Janeiro, Lisbon, Rome, Buenos Aires, Barcelona and Manchester, iconic places that provide a truly glorious backdrop for this amazing series.

The Football Show is scheduled for broadcast Summer 2018 in the lead up to the World Cup, produced by Infinity Creative Media and Zig Zag Productions, and distributed by dick clark productions international.

INFINITY
CREATIVE MEDIA ∞

zigzag
Productions

dc
dick clark
productions



TMG Bears The Name of the Rose



Germany's Tele München International carries a MIP-TV roster spearheaded by **The Name of the Rose**. Based on Umberto Eco's bestselling novel, the thriller series tells the story of a Franciscan monk, William of Baskerville, and his apprentice. The two investigate a series of murders at a remote monastery in the Alps, which causes them to be pursued by a merciless inquisitor.

Thanks for the Memories is a romantic comedy based on the novel by Cecelia Ahern. After an accident, Joyce continues to wake up with memories that are not hers. She meets an art professor and develops an inexplicable attraction for him.

Police inspectors **Hubert and Staller** (pictured) have an unshakeable friendship. The crime procedural, which is now in its eighth season, follows the pair as they solve murder cases.

Stand R8.A6

www.tminternational.de

Mondo TV Spotlights Heidi

Mondo TV Group is in Cannes representing a slate of live-action and animated titles for children and young teens.

At the helm is **Heidi, Bienvenida a Casa** (pictured), which offers a modern interpretation of the well-known 1880 novel by Johanna Spyri. Heidi, a charming and friendly girl, moves to the big city, where she meets new friends and discovers a talent for singing.

Heidi, Bienvenida al Show finds Heidi returning to the city. This time, Heidi takes up new passions, like perfumery, and meets new people, from the eccentric Brigitte Rottermeier to Mr. Conejo's two daughters, Coco and Mia.

Set in Train World, **Robot Trains** is an animated series that follows five train heroes with the special ability to transform into robots. Kay, the fastest train, loses his memory and tries to restore it with the help of his friends.

Two minds clash in **Invention Story** when an outsider fox named Kit strolls into Carrot Town and invents new gadgets to the dismay of the town's mayor, Silas Hopner.

In **YooHoo to the Rescue**, five animal friends go off to solve problems and help endangered

Kabo Introduces The Break-Up

France-based KABO International distributes a variety of formats, from game shows to social experiments, as well as ready-made programming, including factual and crime series.

The Break-Up offers real-life couples the tools and techniques they need to prevent a final split. Using proven and existing couples therapy methods, the duos will find solutions to their domestic and romantic problems.

Crime docu-series **Solved! Forensic Police Files** demonstrates how science has impacted police investigations. Each episode focuses on a specific crime and reveals how DNA, ballistics, and forensic biology play a part in the resolution of crimes.

Family comedy **Our Crazy Family** (pictured) is a pick'n mix sitcom format that follows the hilarious antics of a family across three generations.

Using virtual reality and mixed reality production techniques, **Tilt** features millennial celebrities facing off in VR games.

Who's Who is an entertainment game show in which contestants must guess the special talent of six strangers by testing them in question and answer segments, challenges, and performances.

In **Cops On The Block**, a police captain and his crew of overzealous cops enforce law and order through hilarious antics.

On Duty 24/7 takes viewers behind the scenes of a busy hospital to present the problems and challenges doctors face while saving lives.

Stand P-1.J56

www.kabointernational.com



animals on Earth in order to return to the island of YooTopia.

Before she became **Sissi, the Young Empress** of Austria, Sissi lived in a charming castle in Bavaria where she found a magic bracelet that allowed her to save her animal friends.



Mediaset Eats a Love Snack



Italy's Mediaset Distribution comes to MIP-TV on the **Winds of Passion** (pictured). This family saga tells the intertwined stories of Giovanna, a young Neapolitan searching for her true origins, and the Licata family, southern migrants hunting the killer of one of their own.

Ordinary Heroes is a collection of four TV movies, including *Walking Tall (A testa alta)*, *A Brave Choice (La scorta di Borsellino)*, *Justice for My Father (Delitto di Mafia)*, and *Standing For My Land (Una donna contro tutti)*, that tell the true tales of brave men and women who paid the ultimate price for their ideals.

Period drama **Love and Sacrifice** explores life against the backdrop of the Carrara marble quarries from the last year of the Belle Époque through World War I.

Following a mix-up that forces a group of friends to retake their final high school exams 20 years after graduating, **The Immature** crew must get to know each other again as adults.

In **Love Snack**, two roommates search for their soulmates in a most unusual locale: McDonald's. They make a deal to date a different person every day at the famed fast food joint, hoping to find love under those trademark golden arches.

Celebrities, politicians, athletes, and more each take a turn behind **The Desk**. In this talk show without a host, famous personalities serve as both interviewers and interviewees, switching roles after a countdown board reminds them to do so.

The Catcher is a quiz show that uses augmented reality. Viewers can get a special app that will allow them to literally see the answers jumping out of their TV screens. They are then tasked with "catching" those answers as quickly as possible.

Stand R7.F7

www.mediasetdistribution.com

When children are away, cube-shaped animal characters come to life in **Cuby Zoo**. The kind-hearted characters, while sometimes mischievous, play a vital role in keeping children's happiness in balance.

Stand P-1.M2/P-1.N1

www.mondotvgroup.com



MADE IN CANADA



content for the world



Food exploration series showcasing Canadian cuisine across the true north
8 x 30'



Black and white vignette series about a love story steeped in Italian cooking
20 x 3'



Award winning doc. recounting Dr. Corti's humanitarian mission in Uganda
1 x 60'



Preschool language learning series starring an adorable French bulldog
Season 1 6 x 30' | Season 2 6 x 30' | Season 3 6 x 30' – In Production

TLN Media Group

tlnoriginals.com

Visit us at MIPTV
Stand C15.A1 (Daro Film Distribution)

Contact us for the complete TLN Originals Catalogue

International Sales
Enoro Emilia Nuccio
emilianuccio@enorollc.com
+1-914-954-3062

Canada
Lily Caputo
lilyc@tlnv.com
+1-416-744-5739



My 2¢

Describing dystopia and utopia in the television business is not an ideal undertaking. Suffice it to say that the process isn't something new, it originated with the elimination of Fin-Syn.

Years ago, during the golden era of U.S. television, there was a sort of utopian system in which all sectors of this vast industry made money: the broadcasters, the content providers, the advertising agencies, the equipment manufacturers, the service industry, and even the trade press.

Let's remember that the definition of "utopia" is an imaginary "system of political or social perfection," first introduced by English author Thomas Moore in 1516.

U.S. broadcasters made so much money under this system that they started to redefine their core business, which was no longer to provide popular content to vast audiences, but instead became the "business of making money."

In pursuit of this new mantra, broadcasters eyed a hidden pile of money in the Fin-Syn rules, which prevented them from owning the content that they broadcast and thus the "back-end," in terms of syndication and international sales.

For them, the elimination of Fin-Syn was the equivalent of the forbidden fruit: If only they could reach it, broadcasters would not only own their content and gain the back-end, but they could even end up owning the studios that produced the content.

Broadcasters did eventually reach the forbidden fruit, but managed to create "dystopia" in the process. This is defined as a state in which everything is unpleasant or bad. The word was first introduced in 1868 by British philosopher John Stuart Mill as an antonym for Utopia.

With Fin-Syn removed, the first result was that the Hollywood studios took the broadcasters over — not vice versa.

The second result was a type of vertical integration

where, in effect, companies sold content and services to themselves, and depended on international sales for profits.

The third consequence was a plethora of events like the ruin of the U.S. syndication business, the closing of domestic TV trade magazines and consolidation of both local TV stations and ad agencies, spearheading the horizontal integration necessary to make a profit.

The fourth and final blow was the deterioration of content quality, which created a vacuum that was eventually replaced by streaming services.

But if the broadcasters created an antonym for utopia, the studios — whose short-sighted vision made quarterly results the new dystopian mantra — started to relinquish their back-end in order to produce popular and high-quality shows for new TV outlets, such as Netflix. In effect, the streaming services provided the studios with pocket money to pay the costs of studio upkeep.

The goal is now to compete with the streaming services, while providing the content that made the streaming services a formidable opponent, and, in the process creating a vicious circle where studios cannot stop producing content for them, and must still compete with them.

If this is not pure dystopia, I don't know what else it could be.

The consequence of all this could be that the streaming services will eventually take over the studios (and their related TV broadcast networks) and transform television into a pure pay-as-you-go and SVoD service, leaving "free" (that is, after paying for broadband) television to YouTube.

Dom Serafini



VIDEOAGE DAILY AT MIPTV

STAND P-1.G65

MAIN OFFICE:
216 EAST 75TH STREET STE PW
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 288-3424

WWW.VIDEOAGE.ORG
WWW.VIDEOAGELATINO.COM

EDITOR-IN-CHIEF DOM SERAFINI

EDITORIAL TEAM

ISME BENNIE (CANADA)
ENZO CHIARULLO
CARLOS GUROVICH
LEAH HOCHBAUM ROSNER
SUSAN HORNIK
GLENN HOULIHAN
CAROLINE INTERTAGLIA
OMAR MENDES
NICOLE MEROGNO
LUIS A. POLANCO
DOMINIQUE SOUDIN

ASSOCIATE PUBLISHER MONICA GORGHETTO

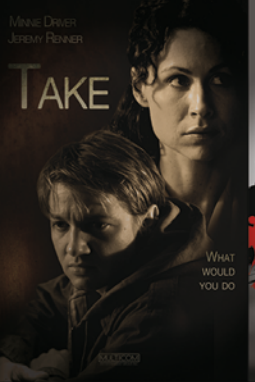
BUSINESS OFFICE LEN FINKEL, RACHEL GARNEY

LEGAL OFFICE ROBERT ACKERMANN, STEVE SCHIFFMAN

WEB MANAGER BRUNO MARRACINO

DESIGN/LAYOUT CLAUDIO MATTIONI CARMINE RASPAOLO

ILLUSTRATIONS BOB SHOCHET



TIMELESS

MEET US AT MIPTV!
RIVIERA R7.F26



ACQUISITION | DISTRIBUTION

8530 WILSHIRE BLVD. BEVERLY HILLS, CA 90211 ST. 550 | MULTICOM.TV | 310.693.8818

©COPYRIGHT MULTICOM ENTERTAINMENT, INC. ALL RIGHTS RESERVED.

MAD MAX MEETS TOP GEAR



SIX CARS DRIVE INTO THE DESERT. ONLY ONE WILL DRIVE OUT.