

Kids TV Growth A Sure Maybe

According to Nat Abraham of Canada's Breakthrough Entertainment, the market for children's programming has remained "relatively strong over the past few markets. It is becoming increasingly more interactive on several different platforms, so creating and licensing more rights comes into play."

Amy Heyward of Los Angeles-based A Squared Entertainment reported that she is "always amazed by how much kids programming we see...it seems to increase every year."

However, Louis Fournier of Canada's Portfolio Entertainment offered a different view: "[It] has been on a contracting cycle for a while, but there is always a demand for quality programming and known brands."

At Atlantica Entertainment in Italy, Luana Perrero's initial response was also

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MIPCOMs Vs. MIPs

The market is sold out. The only space left to rent at MIPCOM now is on an artificial yet-to-be-built sand dune near the Palais. The top-level executives are here and the organizers have lined up the best conference ever. Business promises to be good as well, if the record number of trade ads is any indication. The low U.S. dollar is making American and other content inexpensive and the European and Japanese financial crises are making local production costly.

Latin America, India, Turkey and Russia though, are on the rebound and the large selling and buying contingents can attest to their financial health.

So is it all around rosy for MIPCOM organizers? Yes, if weren't for that nagging

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Sweeney Crowns MIPCOM First Woman To Get Top Honor

In the history of MIPCOM's "Man of the Year" award, subsequently evolved into "Personality of the Year," Anne Sweeney is the first female executive to receive the honor. But, the honor is mutual, in the sense that, as Hollywood



Anne Sweeney

"royalty," the co-chairman of Disney Media Networks and president, Disney-ABC Television Group, is honoring the growing importance of MIPCOM in the U.S. and international content business.

As reported in *VideoAge's* May 2010 Issue, "Ever since content became king, and the king chose Hollywood as his kingdom, a new order of nobility has developed in America. The new kingdom is the U.S. studios, and nobility is bestowed upon those inside the lots who 'hold a field.'"

In the mid-'80s Sweeney used to attend MIPCOM as a commoner to expand the international reach of Nickelodeon. Now she's returning to

(Continued on Page 4)

Rubles Rumble in Cannes

MIPCOM is placing a special emphasis on Russia through its Focus on Russia spotlight, with some 23 events planned over the course of five days. They kicked off yesterday and are suitable for anyone looking to connect with Russian companies.

A special Russia House in the Azur Hall, located next to the registration area, will serve as the center of Russian-focused events, which include networking breakfasts, screenings, conferences and showcases. Channel One Russia and RedSquare Group serve as the host organizations of the Focus On Russia series, as

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Russia at MIPCOM

(Continued from Cover)

well as of the Russia House.

One event of particular note is Focus on Russia: Co-Production Case Studies. This seminar, held tomorrow, will be moderated by Georges Leclère, president of LGMA, and chairman of War & Peace Media Group.

Leclère noted that in the past, Russian companies typically distributed content to Russian-speaking countries. However, he added, “now, we see an opening with more and more content being distributed in the West.”

This afternoon, Channel One Russia’s CEO Konstantin Ernst delivers a keynote speech. In 1999 Ernst was appointed CEO of ORT, the state-owned broadcasting organization that became Channel One Russia in 2002.

Today, Channel One is 51 percent state-owned, but it is 95 percent advertising-funded and five percent rights earnings-funded. It reaches approximately 98.8 percent of the viewing population in the country.

Ernst indicates that there has been a shift from imported to local programming in the first half of 2011. However, while the number of U.S. releases has remained fairly steady, the amount of receipts from Hollywood films climbed 13 percent to almost 60 percent.

There are 330 TV channels in the Russian market. By 2015, the transition to digital broadcasting will reach 95 percent of the population.

In terms of Cannes presence, out of the 110 Russian companies participating at MIPCOM, 14 are exhibiting.

VideoAge Daily got hold of the 50-year-old Channel One Russia CEO Konstantin Ernst prior to his keynote speech delivered this afternoon.

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MIPCOM Big News

(Continued from Cover)

problem with the MIP dates, which could possibly, in the long run, affect MIPCOM’s relationship with the major studios. For years the U.S. studios haven’t been happy with MIP’s April dates, but recently the contention has escalated to some sort of confrontation.

For now, the studios that don’t attend MIP are content to pay a penalty in order to keep their MIPCOM space, but the situation could deteriorate.

As Warner Bros. Int’l TV president, Jeff Schlessinger indicated, without the studios, MIP is like a shopping mall without the big department stores attracting shoppers. This is a sentiment shared by other international studio

executives, which MIP organizers are well aware of. But, from what some studio presidents could ascertain, MIP officials are — in their analysis — faced with two options: A slow decline by leaving the MIP dates in April, or a quicker one if moved to late February-early March as the studios are asking.

Since they control close to 80 percent of the international TV market, the studios think otherwise, believing that buyers will follow them wherever they go, provided that it makes business sense. In the studios’ opinion, mid-winter is a good mid-season calendar date for U.S. content, Cannes offers the perfect winter break for sellers and buyers alike and it has no conflicting markets, with the exception of the BBC screenings, which could easily be moved to April.

If MIP is not receptive to their needs, the studios are contemplating two options: Create their own localized multi-city mid-winter screenings, or team up with NATPE to expand the Miami, Florida, market in January to buyers outside the traditional Latin American contingent.

Meanwhile, Cannes is preparing to host another important international event: The sixth G20 Summit, to be held November 3-4. An event that forced the Tax Free World Association Exhibition at the Palais to move from its traditional late October date to September 18-23.

Children’s Shows

(Continued from Cover)

pessimistic: “The market for children’s programming is contracting, if we look at the traditional means of transmission.” But, she went on to say, “audiences are now becoming more digital, new platforms have become available.”

Canada’s Pat Slavin of Wizard Hat Productions stated that the market for children’s programming “is definitely changing, with new digital platforms gaining importance, and while it may have contracted in previous years...there is an increase in demand for stand-out properties.”

In terms of targeted territories for children’s TV, Canada-based 9 Story Entertainment’s Natalie Osborne explained, “We often target a major territory such as the U.K., France, Germany, or the U.S. to enable us to greenlight a show.”

Additionally, she has found that there are “some robust sales opportunities in Central and Eastern Europe.” Similarly, FME’s Andrew Berman noted: “We are specifically focusing on several major territories, including the U.S., Canada, the U.K., France, Germany, Spain, Italy, Scandinavia and Australia.”

Jerry Diaz of Nelvana Enterprises in Canada also focuses on different territories depending on the program and genre, tailoring their presentations based on clients’ needs.

Finally, from Japan, Toei Animation’s Kenji Ebato summed it up: “Quality and popularity will always break through the clutter [in this] competitive programming environment.”

Giuliano Tranquilli of Italian children’s TV broadcaster Switchover Media offered a buyer’s perspective. He concurred with many of the sellers that the “kids TV market is extremely competitive,” adding that this “applies in all the main territories.” However, his expectations have not changed from year to year: “[My goal is] to pick the next unknown blockbuster and bring it home.”

In terms of the types of programs Switchover Media is on the lookout for, Tranquilli mentioned, “shows with a comedy and action twist,” and he pointed to “top independent producers/distributors for Canada, the U.S., Latin America, Japan, the U.K. and Spain” as areas the company is looking to buy from.

Speaking highly of MIPJunior, Tranquilli said that it is “the most effective way to get in two days an extensive overview of the upcoming kids TV productions. The pre-MIPCOM weekend gives [us] a chance to set on-site meetings in a more informal and less hectic atmosphere.”

Anne Sweeney

(Continued from Cover)

Cannes on a red carpet.

After spending 12 years at Nickelodeon, in 1993 Sweeney went to Fox’s FX Network as CEO and, in 1996, she joined The Walt Disney Company as president of Disney Channel and EVP of Disney/ABC Cable Networks. *Fortune* has named Sweeney one of the “50 Most Powerful Women in Business,” while for *Forbes* she is one of “The World’s 100 Most Powerful Women.”

The celebrations for the 54-year-old Sweeney will start on Wednesday with a keynote address in the Palais’ Grand Auditorium, followed by the Personality of the Year gala reception and dinner at the Carlton Hotel.

Around these plans, Disney has built a solid calendar of events, beginning today with a press luncheon hosted by Ben Pyne, president of Disney’s Global Distribution and Media Networks, and tonight’s world premiere screening of *Missing*, the new ABC series starring Ashley Judd. This will be followed by a press conference with the cast and exec-

utive producers of *Missing* tomorrow.

VideoAge Daily caught up with Sweeney for a brief exchange.

How do you feel attending MIPCOM as “royalty” compared to your trips as a “commoner” while at Nickelodeon?

“I’ve been coming to MIPCOM for a long time, and it’s always exciting to see all the activity and the ideas and the relationships created here. The only difference this year is that I have an international stage to publicly acknowledge and celebrate everyone on the Disney/ABC Television Group and Disney Media Networks teams — who not only create some of the best content in the world, but continue to develop new, innovative distribution models to meet the ever-evolving needs of consumers.”

In Cannes, you’ll have the attention of the international press. What is the one message you’d like the world to capture?

“The main message I want people to take away from the remarks I’ll be delivering is that digital innovation has transformed our business — it has unleashed the power of television. We’ve leveraged technology to create new ways to give viewers what they want, while protecting our content and generating additional revenue streams. We are now giv-

ing people more than ever before in terms of quality and options — and they’re responding — tuning in, logging on, downloading, streaming, buying — viewing our content any way they can get it. And the most exciting part is that we’re just getting started.”

As we know, content is king and studios know how to make it, but only with high budgets. At the same time, we’re witnessing the success of cheap and poorly made content on YouTube. Is the messenger becoming more important than the message?

“The proliferation of screens in homes and hands around the world exists solely because consumers are demanding more access to the kind of high-quality content produced by Disney/ABC. These days, we’re developing technologies that lift limitations on creativity for our content producers, and result in efficiencies and lower costs. Our efforts enable us to now deliver feature film quality content on a television budget and schedule — giving viewers an even better entertainment experience — and even more reason to look for content from our brands.”

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CONTENT
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Q&A With Konstantin Ernst

VAI: You switched from working as a biochemistry doctor to a TV and film producer to a broadcaster. What is the biggest change you've seen in Russian television?

KE: The most significant change for me is the transformation of Soviet TV controlled by the Communist ideology into a free and professional world class television.

VAI: What is your biggest accomplishment since being appointed CEO?

KE: Channel One Russia remains the leader and produces more original projects than any other channel. It is the style-maker in the former Soviet republics. Others imitate us and take a lot from us. These are our achievements.

VAI: How is the Russian TV industry dealing with digital terrestrial television?

KE: In two years analogue television will be completely replaced by digital TV. The biggest channels using analogue signal have been producing digital content for a long time. For example, Channel One Russia's News Department hasn't used a single tape for several years. This is a digital system.



VAI: As a former producer and director, you know that Russia boasts great talents. So, why is it that so little of Russian audiovisual content is exported internationally?

KE: First, it's connected with the language, and second it is caused by the fact that for 20 years Russian product was aimed primarily at helping Russian viewers get accustomed to historical changes. We're overtaking the West, and I'm sure soon our formats will be recognized by the international media community.

VAI: Soon you'll be delivering a keynote speech. Can you tell us the theme of your presentation?

KE: It's about the future of television over the next five years. It's impossible to give a brief overview of the future TV, but I'm absolutely sure that the Internet is not the television killer but another modern and efficient area of its expansion. Today television is not a means of delivery. In the first instance a TV channel is a crew producing high-quality content. And it's the same both for the past and for the future: content is king. Thus television will last forever.

VAI: While in Cannes, you'll be mingling with other broadcasters. What are the TV networks that you admire the most?

KE: BBC, TF1, NBC, CBS, FOX, ZDF, Channel 4, Canal+, HBO, Showtime and Arte. I'm afraid we don't have enough time for the whole list.

Star Media Gets Reloaded

Moscow-based Star Media Group offers a varied slate of films and documentaries.

Although Andrey is a successful businessman, his life at home is filled with unhappiness, and he falls in love with another woman. In one last desperate attempt to save his marriage, he takes his wife on a cruise in feature *Island of the Unwanted*.

Ukrainian gangster, Jewish revolutionary and Soviet military leader Mishka was deemed the next Robin Hood. *Once Upon A Time In Odessa* tells the story of his legendary crimes, his rise to power and the love he had for his wife Tsilia and his lover, anarchist Lisa.

There's *Trouble In Store* in 1982 when Yuri Andropov takes on corruption and apathy in the Soviet Union as Brezhnev's power begins to wane.

Anna German — *Mystery of the White Angel* chronicles the life of a popular Polish singer whose promising career was cut short by a car accident that left her disabled. She later lost a battle to cancer, but her voice continues to inspire fans.

Soviet Storm — *WW2 in the East* is the English-language version of *The Great Patriotic War*, produced for The History Channel and featuring the critical battles and events of World War II.

Co-productions include *The Napoleonic Wars* and documentary *World War 2 Reloaded*, an unbiased, piece-by-piece account of World War II.

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French TV Exports Inched Ahead

At the annual Le Rendez-Vous market organized by Paris-based TV France International (TVFI), 64 French production and distribution companies gathered in Biarritz, France, from September 5 to September 9 to welcome 234 buyers from 157 international broadcasting companies (representing a 12 percent increase from last year) from 56 countries.

A total of 22,000 hours of programs were for sale. Of the available programming, 55 percent was new and almost half of it was in high definition.

According to TVFI figures, French international television sales increased 5.1 percent in 2010 over 2009, reaching 105.5 million euro. Export volume grew only 0.4 percent, because of a 12 percent decrease in pre-sales, offsetting a 5.1 increase in sales value.



Pictured on the left: CNC's Caroline Jeanneau with TVFI's Mathieu Bejot in the atrium of the Espace Bellevue in Biarritz, France, headquarters of the annual event.

Although with 34.8 million euro, animation generated the largest chunk of sales, documentaries represented the largest growth (13.7 percent) bringing in 26.4 million euro. Drama, on the other hand, suffered a setback of 1.6 percent (19.1 million euro), while format sales increased by 4.9 percent (bringing in 17.2 million euro).

Documentaries were the most common genre available for screening, as 41 percent of the selection at the Rendez-Vous, followed by animation (14 percent) and feature films (12 percent).

Among the buyers, 49 percent came from Western Europe, which represents France's largest sales block, with 62.2 million euro in 2010. With 19 percent of Western buyers, Italy had the largest contingent and it is France's biggest buyer overall (11.1 million euro). Italy is followed by Belgium (with 16 percent of the buyers) and Spain (12 percent). However, Spain had 8.8 million euro worth of content acquisition, while Belgium had 8.7



million. Even though Germany sent fewer buyers, in terms of euro volume it is second after Italy with acquisitions of 10.2 million.

Central Eastern European (CEE) buyers represented 30 percent of the buyers and last year generated sales of 12.3 million euro (a 16.5 increase compared to 2009). Of the CEE buyers, 20 percent came from Russia, followed by Poland (18 percent). Outside the European continent, buyers came from Asia (nine percent) and the Middle East (six percent).

The rest came from Africa, North America and South America (two percent each).

Pictured above: the Espace Bellevue convention center in Biarritz. **YS**

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PAWN STARS®: #1 series in all US cable in 2011

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STORAGE WARS™: #1 show on Wednesday 10-11pm on US Television

Source: Nielsen Media Research, Live+SD, A25-54 and A18-49, 7/20-8/17/11, Wed 10-11p

BEYOND SCARED STRAIGHT: #1 nonfiction crime show in the US in 2011

Source: Nielsen Media Research, Cable Series Premiere ranker 12/27/10-7/31/11, Mon-Sun 8p-11p, A25-54

AMERICAN PICKERS®: #1 series in US cable during its premiere time slot and #1 new nonfiction series on US cable in 2010

Source: Nielsen Media Research, Cable Series Premiere ranker 12/28/09-12/31/10, Mon-Sun 8p-11p, A25-54. Live+SD, A25-54 12/27/10-8/17/11, Mon 9-10p

CELEBRITY GHOST STORIES™: #1 series of all time on BIO™ US

Source: Nielsen, Live +SD, Key demo impressions in A25-54 000's, historical premiere program data thru end of August 2011

HOARDERS™: #1 original show on A&E® US in 2009-10 and #1 BIO Australia series of all time

Source: Nielsen, Live +SD, Key demo impressions in A25-54 000's, historical premiere program data 2009 and 2010

SWAMP PEOPLE™: #1 series on Thursday nights on US cable in Q2 2011 and best HISTORY® US series premiere ever

Source: Nielsen Media Research, Live+SD, P2+, A25-54 and A18-49, 3/28/11-6/26/11, track ranker, excludes sports and programs with less than 2 telecasts, Thu 8-11p

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STEVEN SEAGAL LAWMAN™: #1 nonfiction crime series on A&E Latin America and Canada in 2010

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Source: Nielsen, Live +SD, Key demo impressions in A25-54 000's, historical premiere program data in 2010. Historical premiere program data thru end of August 2011

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Source: Nielsen, Live +SD, Key demo impressions in 000's, historical premiere program data thru end of August 2011

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Source: Nielsen Media Research, Cable Series Premiere ranker 12/27/10-8/14/11, Mon-Sun 8p-11p, A25-54 International data based on quarterly templates received from channels partners around the world.

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Mondo TV's Dinosaurs

Rome-based Mondo TV showcases animated series **Dinofroz**, following the adventures of four 12-year-old friends who enter a parallel time dimension and become dinosaurs battling dragons. The series includes CG effects. In **Gormiti — The New Adventure**, the new princes of the Island of Gorm are called to action to fight the evil Magmion, ending a 3,000-year peace.

Trash Pack is an animated series that follows the weird and wacky day-to-day life in Trash Town, a dump in Garden City.

The adventures in **Puppy In My Pocket** take place in the fantastical world of Pocketville — where pets live before being assigned to a child — and the real world.

“Because that’s what buddies do” is the recurring message of **Playtime Buddies**, a kids series that encourages sharing and positive social interac-



tions. The series features real-life role models, such as policemen and fire-fighters, as well as fantasy characters.

Angel's Friends follows the story of five young angels who visit Earth to follow five lively earthlings through their everyday life experiences.

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The Animation Band's Goddesses

Italy's The Animation Band introduces new animated series **Girls of Olympus**. At first, high school students Sid, Luce and Hoon seem to have only one thing in common: The same birth date. But they soon learn that they're goddesses of Olympus, forced to give up their immortal nature.

Blanche is a sheep with the tenacity of a lion and the delicacy of a lamb. She rules over a community of very original baby animals in a colorful and playful world.

In **I Cosi**, Cosi are funny, microbe-like beings that live in Cosakistan, a microscopic country. Through their adventures, they interact with the bigger world and the small objects that absent-minded humans let fall in the



middle of their country.

After over 20 years as a comic strip, **Stefi's World** follows the adventures of the famous character created by Grazia Nidasio — a curious eight-year-old girl who's always poking her nose in adults' business.

Loulou De Montmartre takes place in Paris at the turn of the 19th century. Loulou is an orphan who dreams of becoming a dancer, but is thwarted by the principal of the orphanage.

Stellina is an 11-year-old orphan in Italy in the 1960s. Born and bred in a circus, she dreams of becoming an acrobat. She must choose between her first family and her adoptive family.

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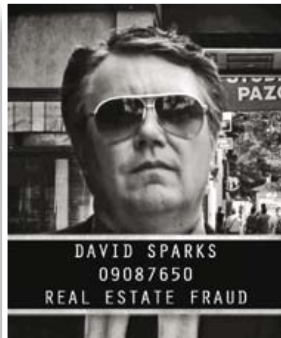
Test of Love is a heart racing series that places five engaged couples in a string of rigorous known and hidden challenges for the chance to win the ultimate prize, a free wedding at the Coral Gables Country Club (Miami, Florida) and a free honeymoon to the Caribbean.

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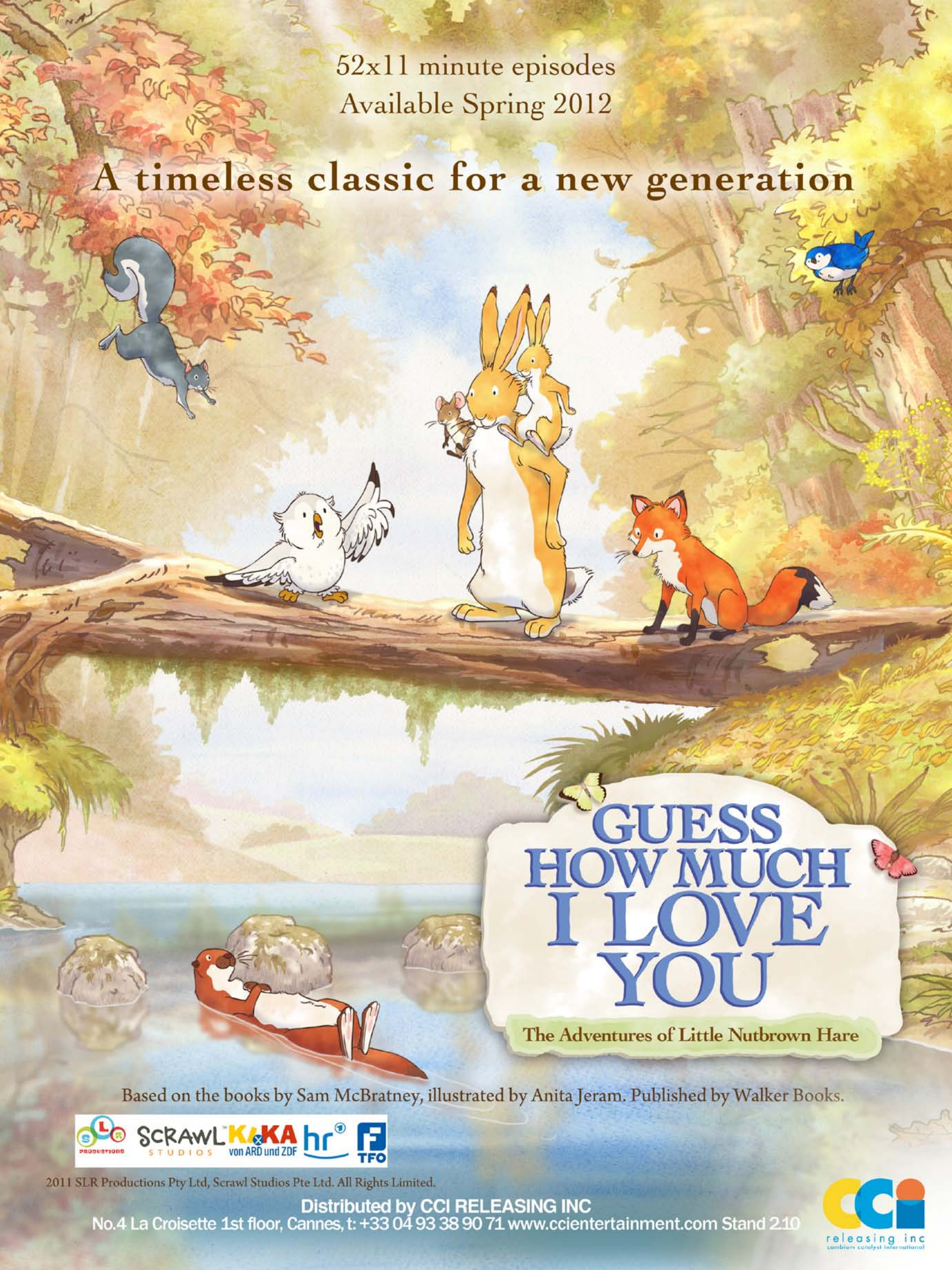
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WWE Is Tough Enough

World Wrestling Entertainment is at MIPCOM armed with general and sports entertainment titles topped by *Raw* (pictured), a live event program overflowing with in-ring matches and larger-than-life WWE Superstars.

Superstars from the *SmackDown* roster provide entertainment through in-ring action and dramatic vignettes and sagas.

Superstars features WWE Superstars and Divas from *Raw*, *SmackDown* and *NXT*. Fans can catch match-ups that usually aren't shown in regular programming.

Reality series *Tough Enough* pits a group of individuals competing to become the next WWE Superstar or Diva against each other. WWE Superstars teach the contestants what they need to succeed, and at the end of each episode, a contestant is eliminated.



Specials feature footage that can only be seen in this format, including exclusive match-ups and annual sporting events like WrestleMania.

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SPORTELMonaco's Olympics Gig

Just four days after MIPCOM, some 25 companies will move from the Palais in Cannes and set up shop at the Grimaldi Forum in Monte Carlo. These will be joining an additional 118 exhibitors at SPORTELMonaco's 22nd annual event, which starts on Monday, October 10.

A number of events will be squeezed into the four-day conference. Highlights include a symposium that will explore: "Smart TV: Added Value for Sport?" In anticipation of the 2012 Summer Olympic Games in London, international conference "Olympic Games — The Lean Forward Revolution in Sports" will reveal how leading sports broadcasters are innovating by making content omnipresent on various consumer devices and platforms and by creating sports services that complement the television broadcasts.

The Georges Bertellotti Golden Podium Awards will also be handed



out to honor directors of the world's best sports TV images. This year, the jury for the awards ceremony includes writer director Régis Wargnier, sailor Olivier de Kersauson, sailor Philippe Monnet, F1 consultant Patrick Tambay and cyclist champion Alexandre Vinokourov.

As is the case every year, a number of sports and media personalities will make an appearance in Monaco, including former Stade François captain and syndicate president Rugby Players Mathieu Blin, Stade François captain Pierre Babadan, Aviron Bayonnais Rugbyman Yoann Huget and journalist and former rugby player Serge Simon. Besides rugby, sailing, cycling, judo and handball will also be represented.

Last year, the event registered 2,188 participants. Breaking those figures down, 922 companies from 68 countries were present.

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Explore the World with CCI

Toronto-based CCI Entertainment's slate is all about exploration, art, and having fun with friends. Animated preschool series **Guess How Much I Love You — The Adventures of Little Nutbrown Hare** is the first adaptation of the bestselling picture book *Guess How Much I Love You*. It follows the adventures of the Nutbrown Hares and their friends.

Joe & Jack is a preschool series that centers on four-year-old Joe and the adventures he has with his cat, Jack. The duo finds their way in and out of trouble every day.

Based on Lois Gladys Leppard's *Mandie* books, **Mandie and the Forgotten Christmas** follows Mandie as she tries to find out what it is that's making strange sounds in the attic and why her teacher hates Christmas.



VISIT **TPI**
AT MIPCOM STAND R36.04

LIBYA
The Path to Light
powerful stories from those who lived the revolution
1 x 52 minutes **HD**

PABLO'S HIPPOS
A drug lord and his hippos... unthinkable riches, corruption, and a life of crime... and that's just the hippos!
1 x 60 minutes or 1 x 80 minutes **HD**

CART MAN'S GREAT ADVENTURE
THE WORLD AT HIS FEET . . . ONE AGONIZING STEP AT A TIME!
1 x 52 minutes or 2 x 52 minutes **HD**

Liberia '77
Imagine life without photos... no record that you even existed.
1 x 75 minutes **HD**

Sample our programming at:
www.tpild.com



Science-oriented series **Finding Stuff Out** uses a humorous approach to teaching kids everything they want to know. This interactive series encourages kids watching at home to take part in the fun experiments performed on the show, and to send in questions to inspire future shows.

Artzooka! encourages kids to take art into their own hands and create all types of masterpieces — from t-shirts to lamps made of oranges. Original productions customized to fit specific markets are also available.

GeoFreakZ (pictured) are a bunch of teenagers going through training at the GeoFreakZ Academy. They set out on geocaching adventures in an attempt to save the planet.

Stand 02.10

www.ccientertainment.com

Breakthrough puts on its Picnicface

Also headquartered in Toronto, Breakthrough Entertainment has something for all ages. Kids ride along with the Cars, and discover the meaning of family and friendship in animated series **Backseat Buddies**.

Factual series **Customer Disservice**



takes viewers into the heart of battles between customers and corporations.

A young chef risks everything to open the next Hot Restaurant in **In the Weeds**.

Influenced by legendary comedy troupes Kids in the Hall and Monty Python, sketch comedy sensations **Picnicface** bring their surreal brand of comedy to television.

Factual series **One Ocean** (pictured) explores the past, present and future of the world's oceans and the race to save them.

Single White Spenny follows the dating misadventures and the unique world of star and co-creator Spencer Rice (in *Curb Your Enthusiasm*-style).

In animated series **My Big Big Friend**, kids' big problems shrink down to size with the help of a big big friend.

Stand 00.01

www.breakthroughentertainment.com

A world of media opportunities await in Singapore



Franklin and Friends **in HD**

Franklin – he's older, wiser and coming out of his shell! The brand new CGI series, Franklin and Friends, co-produced by IFW and Nelvana, features new episodes for kids aged 4-7 based on the award-winning books by Paulette Bourgeois and Brenda Clark. Franklin has been an international favorite for decades - keeping children laughing and learning with heartwarming stories focused on personal growth and empowerment, building self-esteem and independence. With over 65 million Franklin books sold worldwide and 100 titles in print in over 30 languages, 2011 marks the 25th anniversary of the first Franklin book release.

Produced by: Infinite Frameworks & Nelvana Ltd.
Genre: CGI Animated TV Series
Format: 52 episodes x 11 mins
Language: English
Distribution: Treehouse
Email: fyeo@frameworks.com.sg
Tel: +65 6223 1262



SkyCity **in HD**

SkyCity is an action based animation series, targeted at children age 8 to 12. Three adventurous kids go undercover as hovercraft racer to try to find the culprit responsible for spreading a malicious virus. As each race takes them to a new country, they must use all their wits and resources to adapt their craft. Racing is hard but not as tough or dangerous as spying and detective work. Follow our heroes as they race against time to stop the dastardly plans of a powerful enemy.

Produced by: Chips and Toon
Genre: Action/Adventure
Format: 26 episodes x 22 mins
Language: English
Email: darrankuah@chipsandtoon.com
Tel: +65 6743 8358



Rob the Robot **in HD**

This 3D Animated Series of 52 x 11 minutes adventures transports children aged 4-6 to the Robot Galaxy where they explore amazing worlds, solving puzzles and problems with Rob and his friends. Each episode features a fun new planet, and a fantastic mission for Rob and his friends. The series encourages young viewers to explore and have fun while they learn. Rob is a natural leader who steers his rocket off to new and exciting planets where every day leads to fun and games.

Produced by: One Animation & Amberwood Entertainment
Genre: Animated TV Series
Format: 52 episodes x 11 mins
Language: English, French & Spanish
Email: phillip@oneanimation.com
Tel: +65 6423 9516



2/Bake **in HD**

2 friends, 1069km apart, one from Singapore, another from Seoul share the same interest in baking and making cakes and other sweet little things. This is a visual blog of their daily lives, the sweets they make and the breads they bake. They discover that there may be more similarities than differences.

Produced by: The Creative Room
Genre: Food/Lifestyle Adventure/Educational
Format: 13 episodes x 30 mins
Language: English
Email: ric@thecreativeroom.net/pok@thecreativeroom.net
Tel: +65 9619 5095



BLOKESWORLD **in HD**

V8 Engines, Bar Hopping, Lounge Racing, Men and their Machines - *BLOKESWORLD* has everything for the politically incorrect male skewed audience. Over 100 episodes of insanity have attracted a huge cult following wherever it has aired. 100 episodes in HD or SD now available.

Produced by: Fort Knox Productions
Genre: Lifestyle/Action
Format: 100 episodes x 30 mins
Language: English
TX: Aurora TV Australia/Luken Networks U.S.
Distribution: Sunrise Entertainment
Email: chris@sunriseent.com.sg
Tel: +65 6521 3700/+65 9631 5632



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Fox Welcomes the New Girl

Twentieth Century Fox Television Distribution is in Cannes with brand new series that take viewers back in time to the 1960s and the prehistoric age. Steven Spielberg-produced drama **Terra Nova** takes viewers along for the ride as the Shannon family travels back in time to prehistoric Earth as part of an experiment to save the human race.

In comedy series **New Girl** (pictured) Jess Day moves in with three male roommates after breaking up with her boyfriend and gains a greater understanding of relationships with the opposite sex.

Suspicious abound in drama series **Homeland** when an American soldier who was presumed missing returns from Iraq. Is he an American hero, or will he become the next person to carry out a terror attack in the U.S.?

Drama series **The Playboy Club** portrays the social and political turmoil of 1960s America from the viewpoint of Playboy bunnies working at a club in



Chicago.

Viewers get the chance to explore the modern horror tale in hour-long drama series **American Horror Story**.

In other news, Cristina Mancini has climbed the corporate ladder at Twentieth Century Fox Television Distribution: She was promoted to the position of senior vice president, Worldwide Marketing for Twentieth Century Fox Television Distribution.

In her new role, Mancini's expanded responsibilities include overseeing all global marketing activities for the company. She is charged with handling international marketing, publicity, creative services and corporate communications. Mancini joined the company in 2001 and most recently served as vice president, Marketing, Publicity and Promotion.

Stand E3.01

www.foxfast.com

TPI Walks The Path To Light

TPI is at MIPCOM to present a slate of documentaries that provide an inside look at everything from a notorious drug lord to the man who saved the Taj Mahal.

Cart Man's Great Adventure (pictured) follows Japan's Tadashi Nagase as he walks the earth pulling a 200 kg cart.

Pablo's Hippos introduces viewers



to infamous drug lord Pablo Escobar, who established a private zoo in the Colombian jungle.

Libya: The Path to Light illustrates how the Libyan people joined together to spark a revolution.

Two brothers return to Liberia after 30 years to find their country changed by war in **Liberia 77**.

Due to social changes and economic growth, a new caste, the **Nano Caste**, has sprung up in India.


This documentary tells the story of **The Man Who Saved the Taj Mahal** by convincing the Indian government to reduce the pollution that was deteriorating the majestic castle.

Viewers are brought inside the world of **The Last American Freak Show**.

Stand R36.04

www.tpiltd.com

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A+E Chases Missing Persons

Recently re-branded A+E Networks offers **Picker Sisters** (pictured). Tanya and Tracy (of *Extreme Home Makeover*) scour the country for great bargains and cool items to fill their store. Back in L.A., they work with a contractor to create beautiful furnishings for homeowners and decorators alike.

To commemorate the 100th anniversary of the sinking of the Titanic in April 2012, **Raising the Titanic** (working title) answers some of the biggest questions surrounding the tragedy, including how the ship was so badly damaged and how it sank so quickly. CGI animation is used to illustrate what exactly happened to the boat.

Monster In-Laws shines a light on married couples at a boiling point with their spouses' parents. The families move in together, and seasoned relationship experts offer tips for restoring the peace.

Feature film **The Hunt for the I-5 Killer** is about the manhunt for an ex-professional football player who raped and murdered his way up California's I-

5 highway corridor. The movie stars John Corbett (*Sex and the City*), Sara Canning (*Vampire Diaries*) and Tygh Runyan (*Snakes on a Plane*).

The First 48: Missing Persons follows the detectives at the Chicago Police Department's Missing Persons Unit. Every year, 16,000 people call the department to report a missing loved one.

Watch the sparks fly between the **Russian Dolls** of New York's Brighton Beach neighborhood in this new reality series. The larger-than-life Russian men and women live in a neighborhood where the diamonds are huge and the vodka flows like water.

CGI-driven **History of the World in Two Hours** tells a 14-billion year story by drawing on the emerging field of Big History. Producers show how astrophysics, chemistry, biology, paleontology, anthropology and all eras of history unite into one single narrative.

Stand G3-18

www.AETNInternational.com

Mad For Lionsgate Series

Lionsgate introduces comedy series **Are We There Yet?** A reformed ladies' man is married to a beautiful and former single mom, and their blended family includes a grandmother with a touch of cougar.

Boss is a drama about Mayor Thomas Kane, the mayor of the no-holds-barred political city of Chicago. Kane, played by Kelsey Grammer, is charismatic, politically savvy and ruthless.

In comedy series **Blue Mountain State** the freshmen members of a college football team are about to learn about the highs and lows of being on a successful team. But they're more interested in living it up than playing ball.

Smash hit drama **Mad Men** (pictured) follows the lives and work of the ruthlessly competitive executives in the advertising world of 1960s America.

Docu-soap **Nail Files** offers a glimpse into the life of actress-turned-entrepre-



neur Katie Cazorla, who owns and operates Hollywood's fastest-growing nail salon. She also happens to have a relationship with mega-music producer Walter Afanasieff.

Thriller Five is a five-pack of made-for-television thrillers that includes **Goblin**, **Mandrake**, **Mongolian Death Worm**, **Witchville** and **Mothman**.

A pot-selling suburban mom hits the road with blood on her hands and the Mexican Mafia on her tail in half-hour dramedy **Weeds**.

Stand RB.40

www.lionsgate.com

Show News



Disney Shakes It Up

Disney Media Distribution explores the worlds of fairy tales and video games in its new series. When former CIA agent Becca Winstone's son goes **Missing** (pictured) in Europe, she sets out on a mission to find him. Ashley Judd stars.

Emily Thorne returns to a neighborhood in The Hamptons with her heart bent on **Revenge**. Now, she's out to destroy the lives of anyone and everyone who destroyed hers.

From *Lost* executive producers Adam Horowitz and Edward Kitsis, **Once Upon a Time** is every bit as fantastical as the title sounds. Fairy tales are very much alive in a modern-day setting.

Three men attempt to tap their inner tough guy and redefine the meaning of the phrase "real man" in comedy series **Man Up!**

Disney Channel comedy series **Shake It Up** follows the story of CeCe and Rocky, best friends who win spots as backup dancers on TV.



Tron: Uprising is a Disney XD action animation series that takes viewers inside the computer world of The Grid, where Beck is recruited and trained by the greatest warrior of The Grid — Tron.

Amy Adams and Jason Segel star as Mary and Gary, who set out to help Kermit and **The Muppets** raise the \$10 million they need to help save the Muppet Theater from oilman Tex Richman, who wants to tear it down.

Stand RB-30

www.disneymediadistribution.tv

NBC Uni Going for Smash Hits

There's a lot of new drama on offer at NBC Universal International Television Distribution's harbor-view stand. **Smash** (pictured), a musical series, follows the path to putting on a hit Broadway musical.

In **Grimm**, a police drama, all the cases have a storybook connection — but not always a happy ending.

Attorney Harvey Specter hires a brilliant but unmotivated college dropout as his new associate in **Suits**. Despite his lack of legal credentials, Mike Ross has a photographic memory and street smarts. Though they prove to be an invaluable team, the two must keep their secrets under wraps.

Bomb Patrol: Afghanistan is a docu-series following real life members of the Explosive Ordnance Disposal unit stationed in Afghanistan.

In **Alphas**, a team of ordinary citizens with extraordinary mental and physical abilities work together to solve crimes.

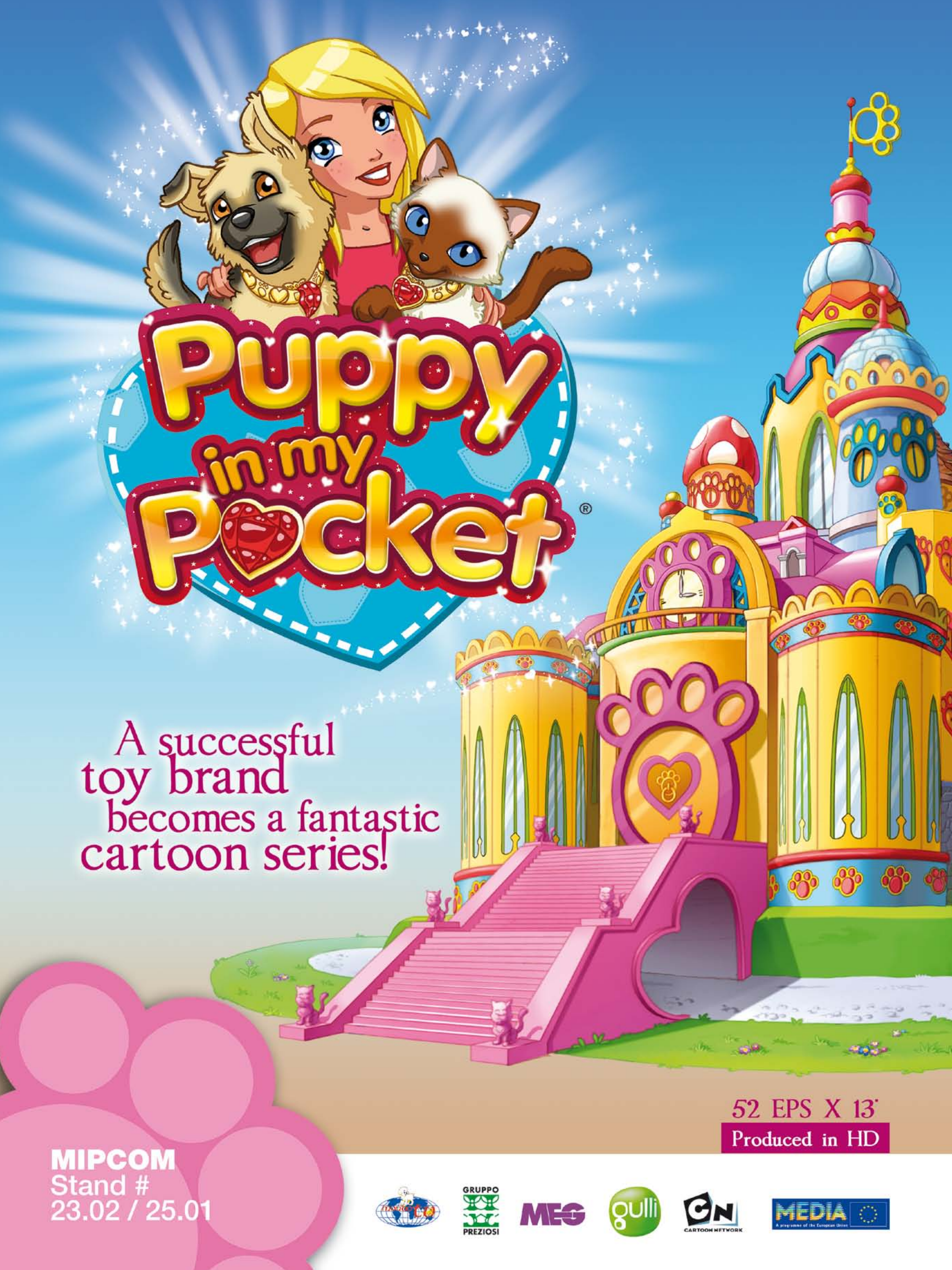
Romantic comedy **Free Agents** proves that sometimes what you need is right in front of you — even if it's a really bad idea.

Million Dollar Listing: New York follows some of Manhattan's most relentless realtors as they chase multi-million dollar deals.

Stand H4.05

www.nbcuni.com





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EDITOR

DOM SERAFINI

EDITORIAL CONTRIBUTORS

SARA ALESSI

LUCY COHEN BLATTER

BOB JENKINS

KIERSTEN MORSANUTTO

LEVI SHAPIRO

ERIN SOMERS

MARIA ZUPPELLO

CORPORATE AND CIRCULATION OFFICE

216 EAST 75TH STREET

NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 288-3424

PUBLISHER

MONICA GORGHETTO

TRADE SHOW COORDINATOR

CAROLINE INTERTAGLIA

BUSINESS OFFICE

LEN FINKEL

LEGAL OFFICE

BOB ACKERMANN

STEVE SCHIFFMAN

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M Y T W O C E N T S

Let's analyze and compare "negative regulations" and "positive regulations." In my view, all regulations are positive, but since there are people who argue against this broad view, I'll review both types of regulations with due partiality, since this is the only page on which I'm allowed to do it.

This is somewhat awkward because, by definition, regulations impose impartiality and balanced reporting. So, as a handicap, I will not be leveraging the usual mantra that, for example, the radio spectrum is a public asset; therefore those who profit from it should have both rights and obligations.

The position I'm taking is that, in view of the reckless financial disaster, we've reached a point where even common sense has to be set into law. This is because free-marketeters, who with their ideology produced the triumph of finances over economy and manufacturing, refuse to learn from mistakes.

Of course, not all economists are reckless. Some have even calculated in monetary terms the need for more protection (i.e., regulations) for the environment. Unfortunately, these types of regulations are implemented only after major disasters such as the one that occurred after deforestation in China, which in 1998 caused extensive flooding.

According to Harold W. Furchtgott-Roth, a former commissioner at the U.S. communication authority, FCC, regulations admit market failure. If markets don't fail, there's no need for regulations.

Theoretically, in the U.S. there are sufficient regulatory agencies to assure some control over buccaneers. For example, the banking industry has the Federal Reserve, the Federal Deposit Insurance Corp., the Securities and Exchange Commission and the Comptroller of the Currency. Plus, if mortgages are involved: The Federal Housing Administration, the Federal Housing Finance Agency and the Department of Housing and Urban Development. But then, we found out that last March, regulator David Stevens left his job as commissioner at the Department of Housing and Urban Development to become president of the "regulatee" Mortgage Bankers Association.

Going back to the media, a good set of regulations will encourage accuracy and impartiality in news reporting and good taste and decency in general programming. Indeed, there are regulations that help ensure quality programs and those that aim to protect viewers (e.g., children). Regulations bring order, secure growth without fear of speculators wreaking havoc, and create a more equal playing field where success is achieved by ability and not by distorted market forces. These are things that cannot be achieved by self-regulation. In reality, the often-celebrated self-regulation doesn't work. It's like telling a child to control his intake of Nutella. When he was at the FCC, Harold W. Furchtgott-Roth argued that such voluntary agreements also create legal vacuums.

Free market advocates, for example, complain about regulations that define the amount of TV advertising allowed in each hour. If one sees it as interference against a free market, others see it as a protection of the station, which if unregulated, will interrupt the programs with so many spots that it will become unwatchable.

Often, arguments against regulation cite the fact that TV can be received on the Internet from anywhere. But local TV still commands the bulk of the viewing. What if, as occurred in London, an Islamic Channel broadcasts programs advocating marital rape and violence against women? Then, why, in the digital TV broadcast era, can channels buy a place on a commercial multiplex without being subjected to regulations?

Some people complain about unnecessary regulations and claim that regulations put burdens on businesses. American economist (and former Labor Secretary under President Bill Clinton) Robert Reich even argued that excessive consumer protection can kill the democratic rights of citizens. Others see rules as an obstacle; that's why, according to Polish sociologist professor Zygmunt Bauman, free marketeters are in favor of globalization, where the only rule of law is financial power with no political interference.

I don't recall any company that went out of business due to regulations. On the other hand, there are many that closed due to a lack of regulations. And they're in almost every sector: The U.S. meat industry, the newspaper sector, airlines such as TWA and PanAm, and film and TV production companies.

But, despite all these self-evident facts in favor of regulations, I'm willing to compromise. I'd like to suggest to those fundamentalist economists that brought us to the brink of financial disaster, to embrace a new market philosophy that is shaping up in Germany among liberal economists called, "Ordoliberalism," which promotes an orderly (e.g., regulated) liberalism.

Dom Serafini

"Going back to the media, a good set of regulations will encourage accuracy and impartiality in news reporting and good taste and decency in general programming."



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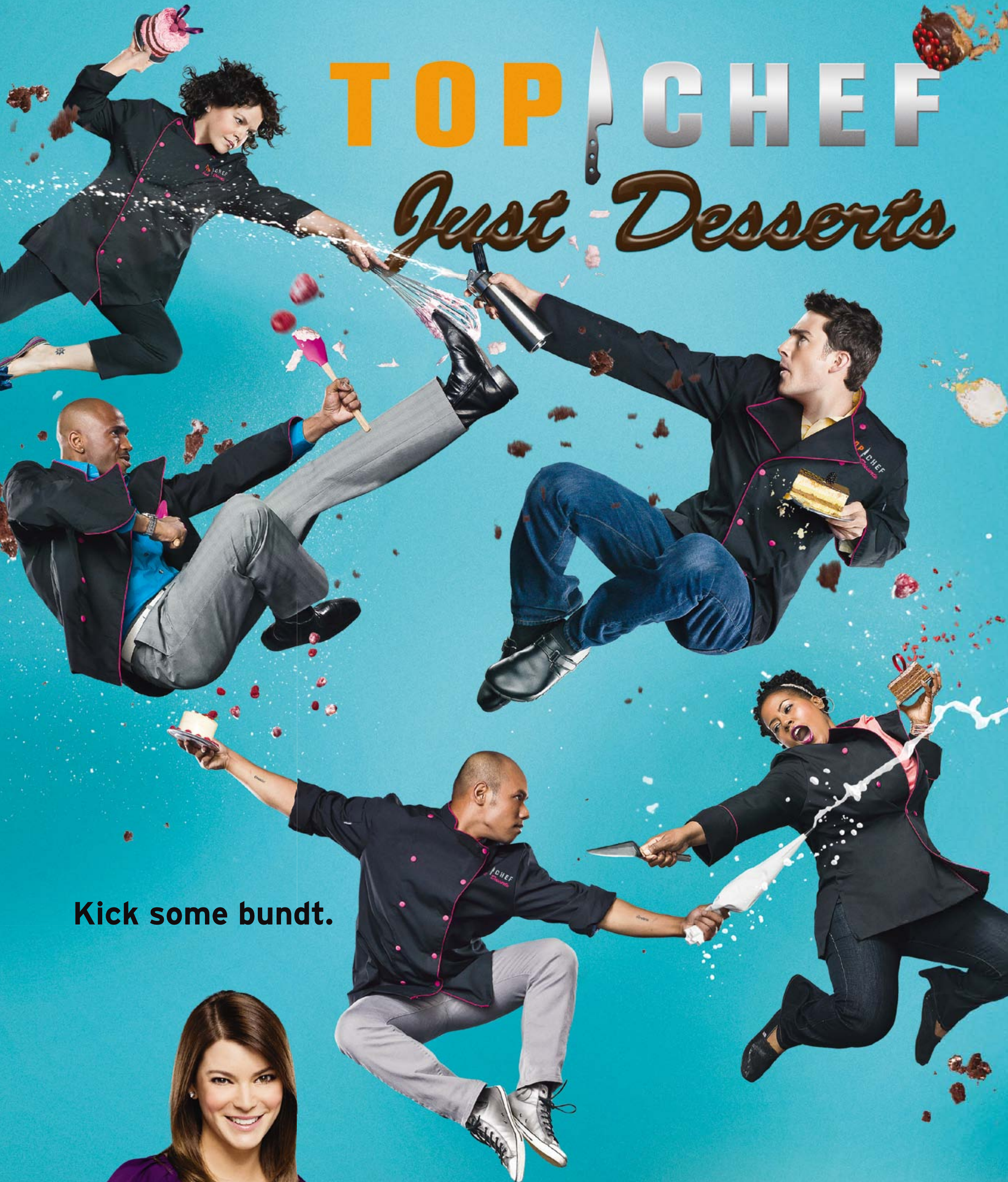
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