



VIDEOAGE

INTERNATIONAL

MIPCOM 2013

DAY-3

OCTOBER 9, 2013

www.VideoAgeDaily.com

Mixing TV, Film at MIPCOM

This MIPCOM is showcasing the link between television and film. Since MIPCOM is sometimes thought of as more of a television market than a film market, *VideoAge Daily* sat down with a few exhibitors here in Cannes who also travel to AFM to find out what they think.

According to Echo Bridge's Emilia Nuccio, "Today, no market is a 'pure' theatrical, television or digital market. The concept is no borders — with TV everywhere, we sell content for any device, for any method of distribution, for any part of the world."

Ken DuBow of Lightning Entertainment/Mainline Releasing said that MIPCOM has "always been a hybrid. The importance of the market is that in one place there is an enormous amount of content that entertainment providers can tap into no matter who the provider is — broadcaster, distributor, cable provider or Internet site."

Irv Holender of Multicom noted that "As the VoD, SVoD, watch-as-you-go
(Continued on Page 4)

Africa's Nollywood

The entire continent of sub-Saharan Africa is booming, so it is no surprise that Africa is one of the "Global Hotspots" featured at this year's MIPCOM. Africa's turn in the limelight comes today at 11:30 a.m. in the Matchmaking Lounge in the Palais. The session will feature Bernard Azria, founder and CEO of Cote Ouest, Africa's largest independent production and distribution company, as well as Emeka Mba, general director of Nigeria's National Broadcast Commission and Russell Southwood, CEO of specialist research house, Balancing Act.

Azria told *VideoAge Daily* that "there is no doubt that content production in Africa is at an all-time high." As examples of countries where this is the case,

(Continued on Page 4)

Disney LATAM's Early Start

Feeling Latin America's biggest presence

Over the past few years, MIPCOM has become the third largest TV market for Latin America, after NATPE Miami and the L.A. Screenings. And its importance is growing, which was demonstrated by the second annual LATAM Global



Dealmaker Lunch.

Reportedly, some 700 Latin TV executives are in town, mostly from Argentina (estimated at 300) to celebrate their Country of Honor status. Over 150 executives attended the LATAM luncheon, held yesterday at the Carlton Hotel.

At a press breakfast that was also held yesterday, Disney Media Distribution Latin America got the large LATAM press contingent off to an early 8:30 a.m. start. There were two announcements. One was about the production of *America's Funniest Home Videos (AFHV)* for Brazil and the rest of Latin America for TBS.

The other announcement was about the fourth renewal of the distribution

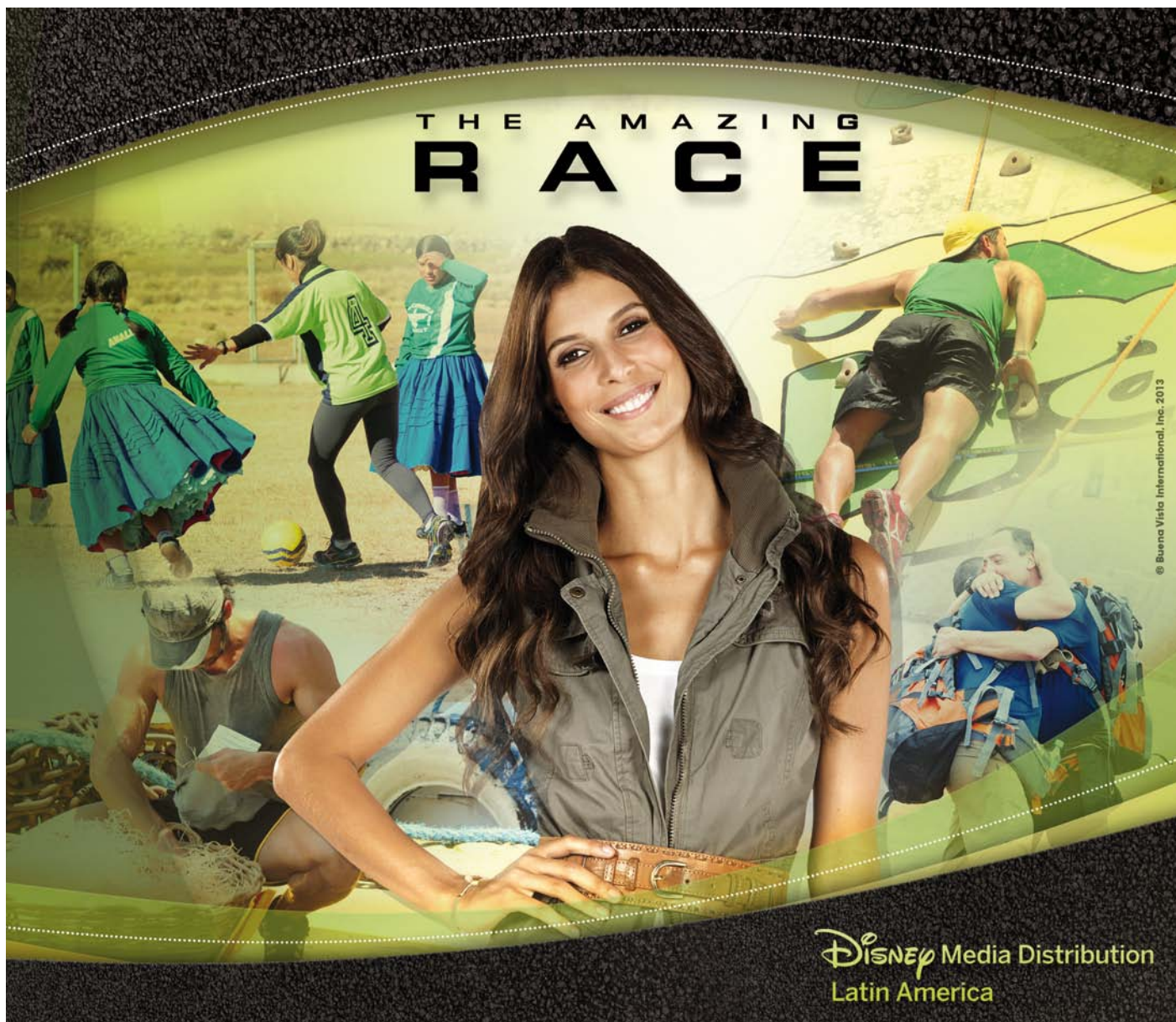
(Continued on Page 4)

Patagonia, Pampas: Great TV Deals

All eyes were on Argentina as MIPCOM 2013 Country of Honor on Monday and Tuesday. Additionally, yesterday afternoon, Telefe International hosted a screening of multiplatform title *Allies (Aliados)*, which airs both on television and online.

During a seminar, Argentinean writer and producer Jean Marc Auclair of INCAA, treated a large audience to detailed facts and figures about Argentina's production sector. The advertising sector is worth U.S.\$8.8 billion a year, with TV grabbing 60 percent. TV has 100 percent penetration among the population of 40 million,

(Continued on Page 4)



Disney Media Distribution
Latin America



INSIDE:
Q&A WITH NUÑEZ
FM'S FROT-COUTAZ

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MY TWO CENTS

MIP and NATPE take note: After 50 years of the television program export business, the sector needs some recognition with a museum! Every other TV sector has at least one museum to call its own, except program sales.

The creation of a Museum of TV/Video Distribution (perhaps with the acronym MuTiViD) is something that, perhaps, organizations like Reed MIDEM and NATPE should consider: One in Cannes, the other in Los Angeles.

Broadcasting has its museums (six in four U.S. cities), TV technology has its MZTV Museum of Television in Toronto created by Moses Znaimer, and the Radio and Television Museum in Washington, D.C.; advertising has its Museum of Brands, Packaging and Advertising in London. For content, there is the Museum of the Moving Image in Queens, NY and other cities around the world.

The U.S. and international TV distribution sector not only doesn't have anything like an archive, but it's not even recognized by academia and history books.

Leaf through Les Brown's *Encyclopedia of Television*, or Anthony Smith's *Television: An International History*, and nothing comes up about MIP-TV or its founder Bernard Chevry. Likewise, there are no entries for MIFED and its founder, Michele Guido Franci and, while Brown makes a brief mention of NATPE, Smith totally ignores it. Plus, neither encyclopedia lists "international distribution" or "program distribution."

Similarly, *The International Television & Video Almanac* and the Museum of Broadcast Communications' *Encyclopedia of Television* do not mention any TV markets and only list NATPE under "organizations."

For academia, it's as if 50 years of the international TV distribution business never existed. And yet, international program sales made commercial television viable and fostered its growth outside the U.S. If it weren't for American international distribution, Canada couldn't have supported its first commercial TV stations that later formed the CTV network. If countries such as Mexico, Venezuela and Brazil hadn't started to export telenovelas in the 1950s and 1960s (first selling scripts, then kinescoped versions and later, in 1965 versions on two-inch videotapes), Latin America's television industry couldn't have developed

as it did.

If not for TV content sold internationally, Italy couldn't have introduced commercial television in Europe. And yet, very few records remain of those milestones.

We're talking about a sector that, in the U.S. alone generates \$20 billion in export revenues; a sector that employs over 20,000 people worldwide and gives purpose to over 20 international TV trade shows and countless conferences and festivals. And for all of that, there is no recognition like an award, acknowledgment in academia or historical presence like a museum.

Wouldn't it be nice to be able to review how pioneer distributors screened their shows to buyers? Schlepping around 16-mm reels first; then U-Matic cassettes that later morphed into VCRs, followed by CDs, then DVDs and now streaming.

What about visually recalling how veterans attended TV trade shows and met new buyers? And, what were those acquired shows that helped establish commercial television in various parts of the world?

Don't the visionaries of the distribution sector that created TV trade shows such as MIP-TV, MIFED and NATPE deserve some recognition?

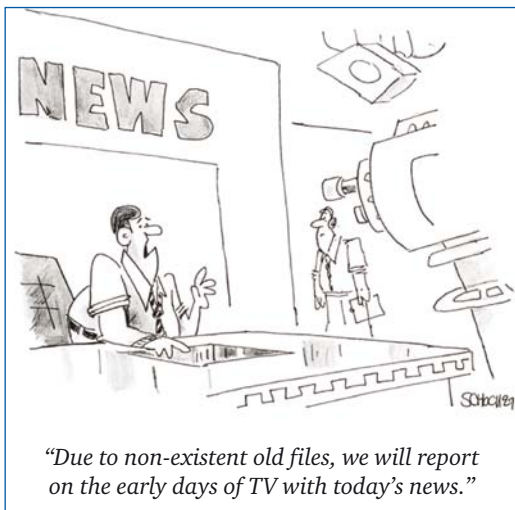
And what about documenting how the international windows exploitation system helped create sectors such as home video, pay-TV, subscription TV, VoD and now streaming?

Content piracy should also not be ignored and neither should the history of the distribution business, including organic markets such as the L.A. Screenings.

Having a museum of TV/video distribution would not only provide pleasure by fondly commemorating (or learning about) the industry's past, but would also offer a better vision of the future since we're the product of our past. As Confucius said, "Study the past if you would define the future."

In my view, those who ignore the past don't respect the future, because tomorrow's mystery can only be deciphered by looking at the past.

Dom Serafini



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EDITOR-IN-CHIEF

DOM SERAFINI

EDITORIAL CONTRIBUTORS

SARA ALESSI

LUCY COHEN BLATTER

CARLOS GUROVICH

CAROLINE INTERTAGLIA

BOB JENKINS

NICOLE MEROGNO

ERIN SOMERS

CORPORATE AND CIRCULATION OFFICE

216 EAST 75TH STREET

NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 288-3424

sales@videoageinternational.com

ASSOCIATE PUBLISHER

MONICA GORGHETTO

MARKETING COORDINATOR

YURI SERAFINI

BUSINESS OFFICE

LEN FINKEL

LEGAL OFFICE

BOB ACKERMANN, STEVE SCHIFFMAN

WEB MANAGER

MIKE FAIVRE

WWW.VIDEOAGE.ORG

WWW.VIDEOAGEDAILY.COM

WWW.VIDEOAGELATINO.COM

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Disney LATAM's Early Start

(Continued from Cover)

agreement with Brazil's Rede Globo, which, according to Globo's Suzy Ubung, will take it into its 10th year.

On hand to explain AFHV's Latin versions were Lisa Black, representing producer Vin De Bona, and Angel Zambrano of TBS. According to Zambrano, there will be two locally popular hosts for the Spanish and Portuguese versions. Black added that Vin De Bona will provide the video clips to Disney's Leonardo Aranguibel, who will put the show together for TBS with the local hosts.

Pictured on the cover: Leonardo Aranguibel, Fernando Barbosa, Fabiola Bovino, Henri Ringel. Pictured below: Lisa Black, Angel Zambrano, Fernando Barbosa, Suzy Ubung, Henri Ringel, Leonardo Aranguibel.



Record Numbers for FremantleMedia

FremantleMedia announced Monday that it now has more titles in production than ever before with 217 productions currently underway in 117 territories.



Much of this success is attributable to long-running classics such as *Family Feud*. But this longevity is ably supported by new titles such as *Family Harmony*, which the company announced has recently closed three brand new deals and two recommissions. The show will soon launch on Inter in the Ukraine and Khabar in Kazakhstan, while in Russia it recently launched on Channel Russia to a 15.2 rating. Fremantle also announced that it will make 202 hours of programming available on Chinese portal Youku. The Chinese portal is second only to YouTube in terms of worldwide viewership and boasts 14 million unique visitors a day and an incredible 200 million mobile users.

Overall the tone of the announce-

ments was set by "fun, fame and friction" — three words setting the tone for Fremantle's MIPCOM 2013, with hits covering all genres from kids and family with shows such as *Kate and Mim-Mim*, to documentaries such as *I Am Steve McQueen* to *The Genealogy Show*.

Pictured below left are Fremantle Media's Cecile Frot-Coutaz and RTL's Guillaume De Posch.

Argentina's TV

(Continued from Cover)

and 80 percent of the country is connected to cable.

There are 51 FTA networks, of which the leading five take a combined audience share of 63 percent and 35 percent of the total television advertising spend. Public broadcasters account for a 10 percent audience share and take two percent of the advertising spend. Additionally, there are around 500 local channels operating in the country. All of these broadcasters rely on a production sector made up of 300 companies, including 150 feature film companies, producing around 140 films a year.

Auclair noted that, "the big challenge for the Argentine production community is international expansion."

The seminar "Co-Production with Argentina: Crossing the Borders for International Success" focused on co-production opportunities in the country, which is quickly establishing itself as a gateway to Latin America. The three-man panel consisted of Diego Piasck, executive director of Latin America, Electus; Gonzalo Fiure, SVP and chief content officer, Fox International Channels and Eduardo Ruiz, president and general manager of A+E Networks, Latin America.

Fiure said that it is a great place to produce because while in the U.S. a network-quality show will cost between, "U.S.\$1.5 to \$3 million to make one episode of network quality, in Argentina that money makes an entire series," revealing that, "Fox has more than 50 formats currently in production in Argentina."

Ruiz pointed out that another major advantage of locating in Argentina is the breadth of production companies from which A+E can choose. Ruiz commented, "they all specialize, and the scale runs from small outfits of three to five people to major operations employing 500-1,000 staff. So you can always find an option that is perfect for your project."

Africa's Production

(Continued from Cover)

Azria highlighted "the leading growth economies of South Africa, Nigeria, Morocco and Kenya, and, to a lesser extent Ghana and Tanzania." But Azria will put an emphasis on Nigeria's "Nollywood" film industry, now the world's third largest, just behind Hollywood and Bollywood. Nollywood has close to 400 producers who between them generate between 600 and 1,000 TV movies every year.

Ghana will also be highlighted, not only for its "25 serious producers, most notably Ken Attoh, producer of the popular *Adam's Apple* series of movies, but also as host of "Leti Games, sub-Saharan Africa's second gaming company."

Kenya has recently sought to expand its film and TV businesses with a co-production memorandum of understanding that it signed with South Africa last May at the Cannes Film Festival.

Italophone TV Players in Cannes



Animation Band's
Marco Marcolini,
Alberto Ventafridda.



RSI's Carlo Rezzonico,
Stella Bogliani.



Rainbow's Iginio Straffi and RAI's
Luca Milano at the Rainbow party
on Sunday night.



RAI World's Pietro Corsini, ReachMedia's Karim
Abdullah, RAI World's Giovanni Celsi.



WCPMedia's Eleonora Maraffi, Cristina
Molinari, Lucia Milazzotto, Elena Conti

Mixing TV and Film

(Continued from Cover)

and catch-up markets increase around the world, the windows are getting shorter and shorter. Sometimes they're even day-and-date. We're being pushed by the electronic world to speed things up."

"With the growth of SVoD platforms like Netflix, the need to be in front of the TV when a film is scheduled [to air] is becoming very yesterday. People watch when they want and that opens up more films to be watched on TV," said DuBow of the connection between the two.

But there's more. Indeed, it's no secret that talent moves back and forth between television and film in a way that was previously never contemplated. But why is this happening now?

Greg Phillips of Content Television and Digital offered a one-word answer — "exposure." Using Content's *The Fall* as an example, Phillips explained, "*The Fall* was a massive hit giving Gillian Anderson massive exposure. Quality television gets exposure feature films find hard to match."

Jens Richter of Red Arrow believes there is one other major reason for the trend — the back end. "Because of the modified adjust growth system of accounting used by all U.S. studios, talent will wait a long time before they see any back-end. In Europe this is more straightforward, talent is much more likely to see returns down the line."

Sean Cohan on A+E's Three MIPCOM Prongs

"I have three main MIPCOM developments for you to report," began A+E's Sean Cohan. First is "more channels in more places. A total of 61 with the two new ones we're launching in France and Lifetime in the U.K. In 30 or 60 days we'll be in a total of 160 countries in 39 languages."

He continued: "Let's not forget our enduring character-driven franchises, like *Duck Dynasty*, *Storage Wars*, *Ice Road Truckers*, *Pawn Stars*, now formatted for the U.K. from Chester; and *American Pickers*, formatted for Australia and Italy."

Cohan said the premiere of the fourth series of *Doc* was watched by 11.8 million U.S. viewers and that the show now plays in 107 countries in 22 languages.

Last, Cohan reiterated that "last June we launched the New York City-based A+E Studios, whose first project is *Houdini*, a co-production with Lionsgate. The studio also has a couple of pilots for Lifetime, including *HR* starring Alicia Silverstone, and a co-production with FremantleMedia."

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PLAYERS

Q&A With CBS's Armando Nuñez

Just before last year's MIPCOM, Armando Nuñez was appointed president and CEO of the Los Angeles-based CBS Global Distribution Group. He oversees domestic (CTD) and international (CBSSI) distribution and international TV channels. At this MIPCOM, *VideoAge* visited Nuñez for a first-year assessment.

Why are most U.S. studios grouping global distribution under one executive?

Our business is increasingly look-

ing at program distribution and content value through a global lens. We want to take full strategic advantage of the traditional, new and emerging distribution opportunities available to us everywhere.

Where do you see international growth — FTA, pay-TV, subscription, digital?

Over the last few years there has been an increase in the number of players in the digital space, making more pipelines that need content as well as new digital free-to-air chan-

nels. There are simply more windows, more places to put our content, and the good news for CBS is that all these platforms need content and we have industry leading content in all genres.

Are you bracing for windowless releases?

As a result of global demand for quality content (as evidenced by borderless social media outlets and piracy), we are offering our licensees the opportunity to program our current series on a "just after U.S. basis" more and more.

The real issue with "just after U.S." or "day-and-date" broadcast is balancing the challenges of local market piracy

against effective promotion, proper local versioning and delivery. Often times as it relates to the broadcast shows, due to last minute tweaking, an episode for a network series is not completed and ready for international delivery until right before it airs on a U.S. network. With very little lead time from the time the show is completed to when it airs, it sometimes limits the broadcaster's ability to properly publicize and market it and in non-English speaking countries, time to dub or subtitle it. There are also differences in dealing with content created for U.S. broadcast networks vs. Showtime vs. basic cable.

How important are international TV channels?

Our channel business is an important part of our international division's operations. The CBS brand and our deep and varied programming make us an attractive channel partner or offering to the international marketplace. We are very excited about our recent announcement to partner with RTL Entertainment in Asia.

For first-run, U.S. domestic, which genre is more important to you — talk, game, court, other?

Every genre is important and we pride ourselves on having a diverse lineup of first-run shows from the number-one talk show, *Dr. Phil* to the number-one court show, *Judge Judy* to the number-one newsmagazine, *Entertainment Tonight* and number-one game show, *Wheel of Fortune*.

What kind of first-run could feed your international distribution pipe?

Most of our first-run programming is licensed internationally.

In terms of day-part, where do you see openings — daytime, access, late-night?

We are launching *The Arsenio Hall Show* so we clearly see an opportunity in late-night for original programming. Stations have told us they are looking for alternatives to off-network sitcoms, so that is something we are taking a look at. Daytime also continues to provide opportunities for talk, court and game shows, so we focus development on that day-part as well.

We have the top-rated shows in every genre in syndication and are proud to have shows renewed for two, three and four years out, but the result of that is it leaves us fewer holes to fill with new shows.

Where do you see domestic growth — off-net, first-run, digital?

We see growth opportunities in all areas of our business...digital is the most obvious and there will always be a great demand for our off-net and library content by cable channels, and we look to build on our success in first run with new programming offerings like *Arsenio* together with the legacy programming assets we have in syndication.

Swiss Television Programs

Nicoletta, So Many Lives

This documentary tells the story of Nicoletta Gay, psychotherapist and spiritual consultant for terminal oncological and rehab patients, by following her in her work as a teacher, in her daily routine of personal rites, studies and prayers. It also accompanies her on one of her many journeys, on a quest for the ancient and traditional wisdom in New Zealand, where she meets the Maori keepers of ancestral memory. A healer and therapist, Nicoletta bridges cultures and places; she accompanies souls on their earthly path up to their return to the eternal source.

The Team

One summer day the director of this documentary receives a call from a social worker in Locarno. A group of youngsters needs a coach. There are Dominicans, Slavs, Moroccans, Italians and Swiss, all united by the same dream of forming a street basketball team. This is not only the beginning of a sport adventure, but also a human experience for a group of teenagers who, at times, seem to have been "left out" and excluded from "official events". This teen group, however, refuses to be pushed aside. "I have coached them, admired them, and loved them", so the director and coach of this unusual team. The result of their encounter is to be seen in this documentary.

Foodies

Lovers of food and good cuisine looking for top quality in ways of ingredients, gastronomy and catering. Encounters with young chefs who are revolutionising the European culinary scene. They are interviewed by Viviana Lapertosa while perusing the markets or working in their kitchen, and the interviewer was even given an opportunity to cook with them.

Anton Schmaus, Edouard Loubet, Aurora Mazzucchelli, Ronny Emborg, Markus Arnold.

**Swiss Television
Sales Office**

CH 6903 Lugano
Switzerland
Tel. +41 91 803 54 82
Fax +41 91 803 57 25
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Love Conquers All at Telefe

Argentina's Telefe International is showing off its techy side. **Allies** (*Aliados*) is a weekly drama format complemented with daily webisodes. In this series, seven "lost" youngsters are chosen to carry out a mission whose objective is to save the world. In order to fulfill this mission, they will be inhabited in body and soul by seven "envoys of light" who make them the positive leaders the Earth needs.

In comedy **Neighbors at War** (*Los Vecinos en Guerra*), a 40-year-old

housewife and former gang member finds her secret past coming back to haunt her when her old partner in crime moves into her neighborhood.

A rotating cast stars in episodic series **Stories from the Heart** (*Historias de Corazón*). Well-known actors deal with different topics related to love and fight to defend it.

Police procedural **Ramírez** is also a character study. The main character is a woman with enormous willpower and capacity for command. She's also trying to discover who killed the



father of her son and love of her life.

Telenovela **Candy Love** (*Dulce Amor*) follows four couples across four generations and four kinds of love that are different but equal. It all

revolves around the "Bandi Candy" factory and the Bandi family that owns it.

Graduates (*Graduados*) is a romantic comedy about two high school classmates who've gone their separate ways. But 18 years later, an unexpected secret changes their lives forever.

Stand RSV 14

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Azteca and Comarex Have Corazón

Mexico's Azteca and Comarex offer comedic, thrilling and emotional series.

In **Corazón en Condominio**, a charismatic taxi driver leads a simple life, until he meets a smart and educated woman he knows is out of his league. When he wins the lottery, he'll do everything to impress her, including buying a fancy condo in her building (pictured).

Prohibido Amar takes place among the Consorcio Aguilera textile emporium, where there's a pas-



sionate love triangle between Gabriela Ramírez, a fashion designer, Ignacio Aguilera, the company's owner, and Rafael Hernández Cosío.

The owner of an ad agency is waiting for his daughter to take over the business in **Hombre Tenías Que Ser**. But when she falls in love with the wrong man, he'll do everything within his power to make his daughter end the relationship.

In **Destino** (*Destiny*), the woman who raised Valeria tells her on her deathbed that she's not her real mother. When Valeria tries to find her biological mother, she finds out that it's her rival in love.

La Clínica (*The Clinic*) is a comedic telenovela sharing the amusing love stories that develop in the confines of a psychiatric clinic.

When Martín falls in love with Celeste, he starts manipulating Benjamin, the most popular boy at school, to make him unpopular. Now it's up to Benjamin to reclaim the life that his "friend" stole from him in **Último Año** (*Senior Year*).

An absentee father, over-protective mother, needy children, a silly maid and grandfather all live under the same roof, with hilarious results in **El Abergue** (*The Shelter*).

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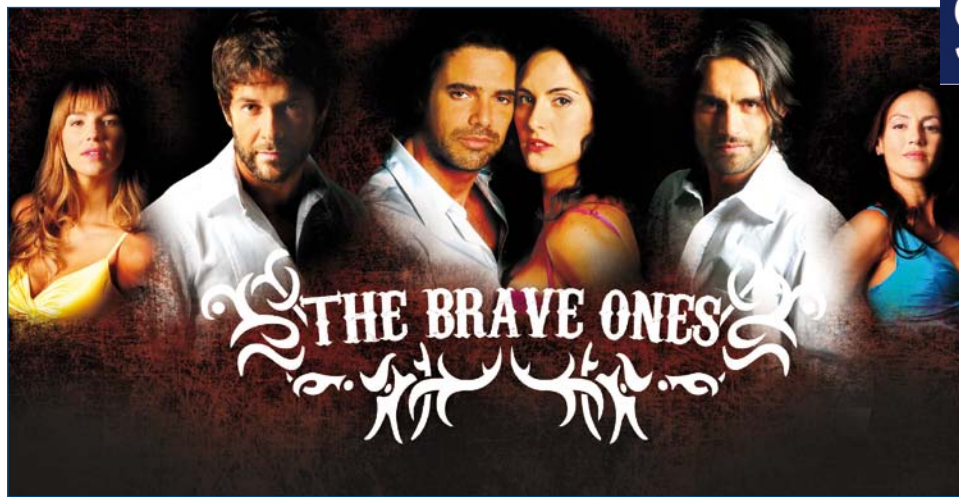
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Disney Media Distribution
Latin America



Artear Has Legacies

Artear of Argentina is bringing several new shows to Cannes, including a cooking series and two documentaries.

Telenovela **The Brave Ones** (*Valientes*) sees three brothers exact revenge for the death of their father at the hands of a wealthy landholder.

Compulsive Times (*Tiempos Compulsivos*) follows the complex interactions of both patients and doctors inside an outpatient treatment facility for OCD.

Wolf (*Lobo*), is the story of a man who becomes a werewolf because of an arithmetic peculiarity: he is the seventh son of a seventh son.

Also available is drama series **The Social Leader** (*El Puntero*), in which a political staffer living an unfulfilled life keeps hope alive by performing social work in his community.

For reality fare, Artear showcases

Boulangerie, a cooking show hosted by two French pastry chefs who have been living in Argentina for over a decade and are inspired by the old handmade firewood oven they own.

Documentary **Hotels and Spas of Latin America** (*Hotels y Spas de Latinoamérica*) is a travelogue highlighting some of the best vacation spots in Latin America. Resorts include Camino Real in Mexico, Monasterio in Peru, and Bavaro Princess in the Dominican Republic.

Legacies (*Testamentos*) offers a look into as-of-yet undocumented character traits and well-kept secrets of a variety of famous historical figures, ranging from Popes to dictators, as well as an analysis of the public climate in which they operated and of the impact of their actions.

Stand 20.18

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FOCUS ON LATIN AMERICA

Venevision Keeps Secrets

In Venevision International's **Lucia's Secrets** (*Los Secretos de Lucía*), a woman struck with amnesia struggles with flashes of who she was — a ruthless arms dealer and killer — and who she really wants to be (pictured).

The love between Diego Lujan and Ana Rincon causes two very different families (from very different worlds) to cross paths, uniting them forever in **Sweet Thing** (*Cosita Linda*).

Reality series **Miss Venezuela, All for the Crown** (*Miss Venezuela, Todo Por La Corona*) follows contestants' rehearsals, testing and training to become the next representative of Venezuela for "Miss Universe."

Inside Football (*Futbología*) is a news magazine focused on the world of soccer. The series presents in-depth coverage of the largest spectator sport in the world and is available worldwide, except Latin America and the Hispanic U.S.

Rose and Leonardo Alfonso fall



hopelessly in love just before Rosa suffers a tragedy that has an adverse effect on her state of mind. A decade later, as she's regaining her sanity, she comes face-to-face with her former love in **Love Gone Crazy** (*De Todas Maneras Rosa*).

Rosario, a young and brilliant law student, falls in love with a veteran attorney. But their plans are thwarted when she discovers that he was the man to whom her mother was engaged 21 years earlier.

A group of teenagers are living it up in a tropical paradise during summer break in **My Life in Sayulita** (*Mi Vida En Sayulita*).

Stand 14.02

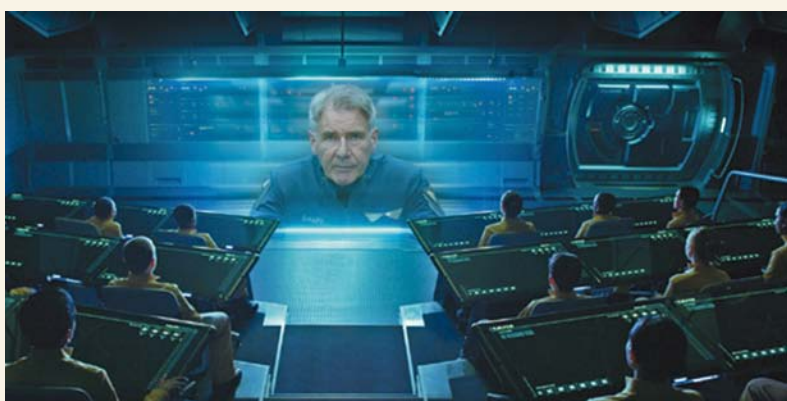
www.venevisioninternational.com

Telefilms Knows How to Play The Game

Argentina's Telefilms has a MIPCOM lineup full of blockbusters. In **The Mortal Instruments** a seemingly ordinary NYC teenager discovers that she's a descendant of Shadowhunters, a secret cadre of half-angel warriors locked in an ancient battle to protect the world from demons. When her mother disappears, she must join forces with a group of Shadowhunters who introduce her to a world filled with demons, warlocks, vampires and more.

You're Next puts a new spin on the horror movie genre. During a family reunion, the upper class Davison family finds themselves under attack — but they're not sure whether the assailants are outside or inside the house.

The Butler is based on a true story of a White House butler who served eight American presidents. Starring Forest Whitaker, Oprah Winfrey and Robin Williams, the film traces some of American history's most dramatic changes — including the civil rights movement and the Vietnam war — and the effects they had on this man's life.



The two most powerful tech billionaires in the world are bitter rivals in **Paranoia**. A young superstar becomes trapped between them, in a life-and-death game of corporate espionage. Harrison Ford, Liam Hemsworth, Gary Oldman, Amber Heard star.

Set in the near future, a hostile alien race called the Formics have attacked Earth. If not for the brave Mazer Rackham all would have been destroyed. In preparation for another attack, Ender Wiggen, a shy but strategically brilliant boy, is recruited to join the elite to follow in the footsteps of Rackham in **Ender's Game** (pictured).

Stand 09.04

www.telefilms.com.ar

Find a Voice at Caracol

Caracol Television is at MIPCOM to offer both fiction and reality. Its roster is headed by **La Selección** (**Football Dreams**), a series following four legends of Colombia's national soccer team in their exploits both on and off the field.

In **La Ronca de Oro** (**The Voice of Freedom**) Helena Vargas is concerned with a different kind of pitch: The series follows her journey through the 1950s as she uses Mexican music to express her desire for independence in a male-dominated time period.

El Señor de los Cielos (**The Lord of The Skies**) is a co-production between Caracol and Telemundo that tells the story of a Mexican drug dealer who, after having filled the power vacuum left by Pablo Escobar, undergoes plastic surgery to change his appearance in order to evade the law.

Reality format **La Pista** (**The Dance Floor**) features famous singers who coach contestants through choreographies.

In **La Hipocondriaca** (**The Hypochondriac**), a co-production between Caracol and Sony, Macarena is a hypochondriac whose doctor mistakenly tells her she has six months to live.

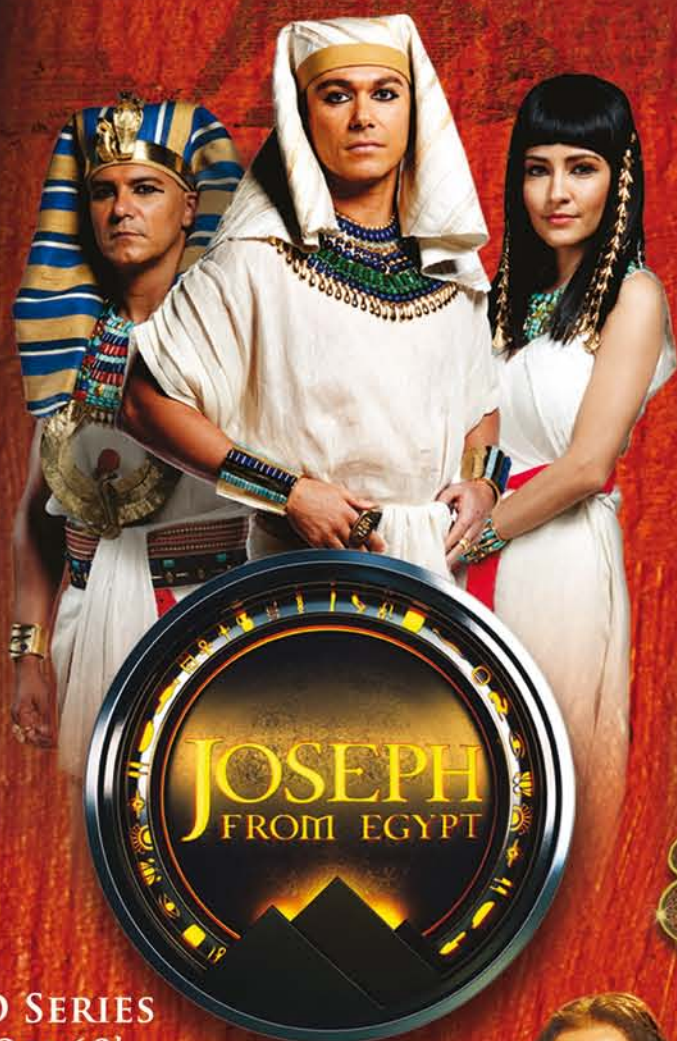
La Ruta Blanca (**The White Line**) is a pragmatic presentation of four entwined storylines that follow the route cocaine takes from origin to destination.

Stand 13.21

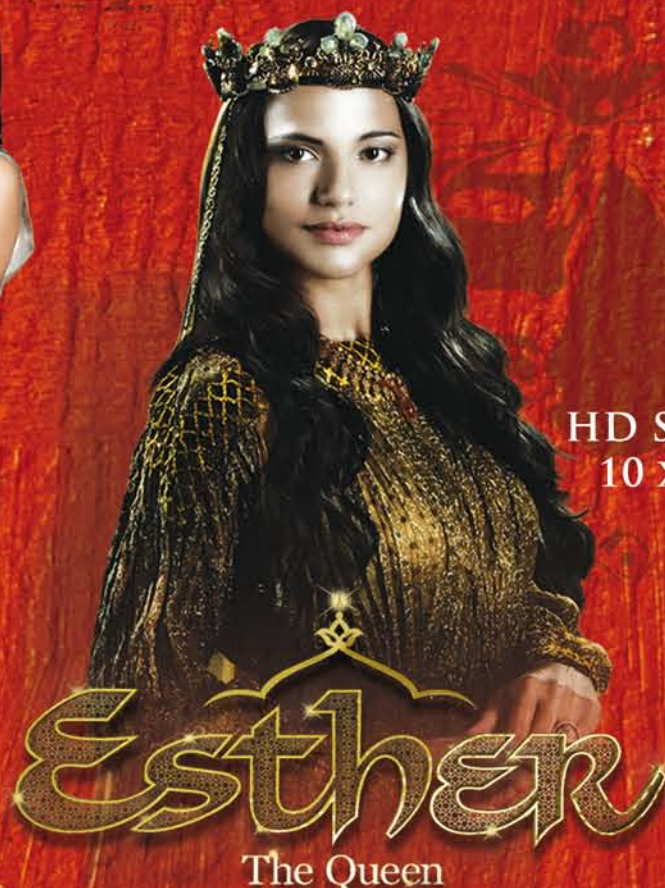
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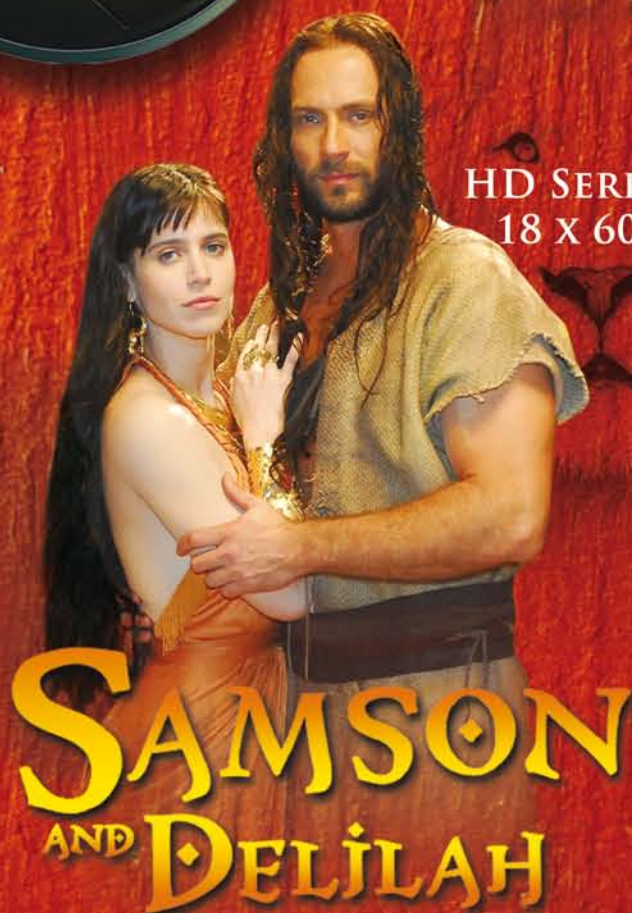
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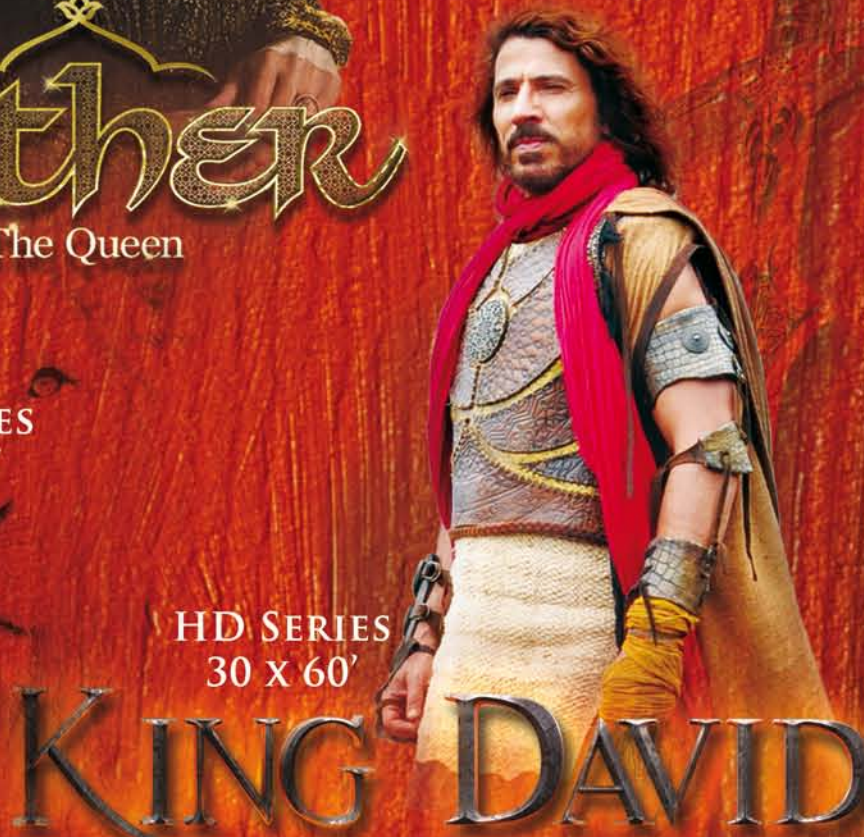
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FOCUS ON LATIN AMERICA

Telemundo Soars through the Skies

Telemundo Internacional has telenovelas, entertainment formats, and news and talk on its slate at this MIPCOM. In *Santa Diabla (Broken Angel)*, Santa Martinez marries Willy, the man of her dreams. But when the powerful Cano family incriminates Willy and ruins their lives, Santa disguises herself as Amanda Braun to exact revenge on the Cano family. She never expects to fall in love with the youngest one.

Griselda provides for her three children through her job as a handyman, but everything changes overnight when she wins the lottery and becomes a millionaire in *Marido en Alquiler (My Dear Handyman)*. She's forced to confront the ghosts of her past (pictured).

When Ignacia and her wealthy fiancé have a fight, she seeks comfort in a stranger named Pedro — a man who pretends to be very wealthy. But Ignacia soon discovers that Pedro is a construction worker serving under her — though nothing can keep them apart in telenovela *Dama y Obrero (Labor of Love)*.

Aurelio Casillas is determined to

become the top drug dealer in Mexico in the 1990s, taking the place of Pablo Escobar in telenovela *El Señor de los cielos (The Lord of the Skies)*.

Pedro isn't happy with his nagging wife, his misbehaving children and his boss, who also happens to be his father-in-law. So, he gives his two-week notice, separates from his wife and moves in with a group of other guys in his situation. But things get complicated when their families start coming to visit in telenovela/format *Separados (Better Off Single)*.

Efecto Naím is a weekly news/talk show hosted by Moisés Naím and based in Washington, D.C. that features correspondents from around the world and discusses the main issues the world is facing.

Entertainment format *Letris* is a contest that combines the strategy involved in word games with the excitement of puzzle games for a cash prize. Three contestants and three celebrities try to reach the final round, where they'll reveal the secret six-letter code and win a grand cash prize.

Stand Ao.21

www.telemundointernacional.com

Head Over Heels for Televisa

Televisa Internacional goes heavy on the drama and love stories at MIPCOM.

Telenovela *Forever Yours* centers on Arturo, who has been married to Eugenia for 10 years, and Isabel, who discovers her husband Fernando is a con man. When Eugenia dies unexpectedly, Isabel and Arturo fall in love, but they'll have to overcome many obstacles, including Fernando's desire for revenge.

Oriana and her daughter Alina are forced to flee the country to escape her husband. She takes on a new identity to save her daughter, but this new identity holds a dark secret in telenovela *Life of Lies*.

In telenovela *Head Over Heels* (pictured), Natalia thinks everything in her life is going right when she falls in love with Diego, but that couldn't be further from the truth because Diego's twin brother will stop at nothing to capture her heart. In the end, Natalia and Diego prove that love can conquer anything.

The Madame is kidnapped by a dangerous Mafia boss, Alejandro Puerta, and forced to share the stories of each of her girls. At the same time, an intense love story begins to develop between them.



Grupo Televisa is involved in TV production and broadcasting, restricted TV signals production, international distribution, direct-to-home satellite TV, cable TV and telecommunication services, magazine publishing and distribution, radio programs production and broadcasting, live sports and entertainment events and film production and distribution. It is also in the game and raffles industry.

Stand RSV 02

www.televisainternacional.tv

Record TV Network Celebrates its 60th Anniversary

Brazil's Record TV is celebrating its 60th birthday. And the company — which started to operate on September 27, 1953 — is in Cannes with a MIPCOM slate full of epic tales.

Joseph, the favorite son of Jacob, is sold into slavery by his brothers in *Joseph from Egypt (José del Egipto)*. Hearing that Joseph has a special gift, the Pharaoh calls on him to interpret his dreams. Joseph reveals that Egypt will see a famine in seven years and advises the Pharaoh to save food. When hunger arrives, Joseph's brothers come looking to be saved, not recognizing that the respected governor of Egypt is their brother.

Market worker Carlota Losano is the uneducated, kind and explosive woman known as *The Penny Lady (La Pichinchona)* for giving what is left from her booth to the poor. Her

small neighborhood is an oasis amid the skyscrapers, and the woman who's at the center of this soap opera is a dedicated and devoted mother.

Tricky Business (Los Tramosos) is a soap opera that covers three different storylines — one following the fate of a married couple terrorized by gambling and debt; another centering on a supposedly perfect family with a big paternity secret; and a third that follows two dueling stepbrothers and business partners.

The story of the Bible's *King David (Rey David)* begins in Bethlehem, with a 10-year-old David preparing to herd his father's flock of sheep. He grows up to become a good and humble shepherd. Always accompanied by his harp, he composes psalms and prayers to God, and is eventually divinely chosen to replace King Saul.

Things get complicated for a group

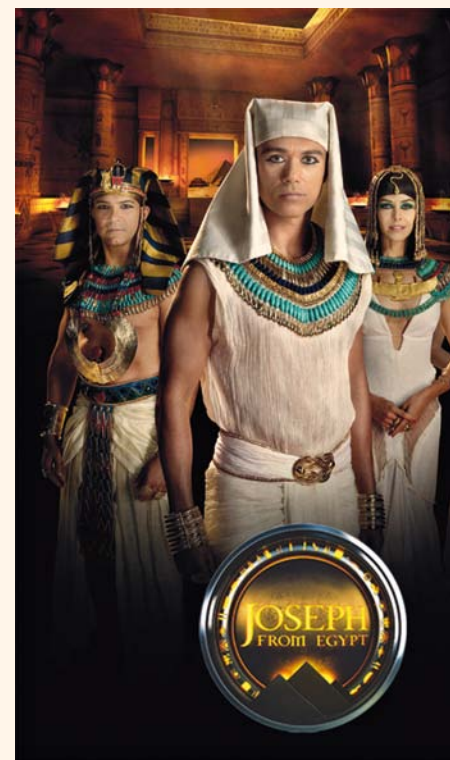
of friends and lottery winners who make a pact that whoever accomplishes certain goals within a year of winning gets half of the *Jackpot! (Vidas en Juego)*. But conflicts intensify and winners begin to die off.

Samson and Delilah (Sansón y Dalila) is a tale of greed, seduction and power. Prince Inarus allows the beautiful Philistine Delilah to seduce the unbeatable Hebrew warrior Samson in order to find out the secret of his strength.

Esther, the Queen (La Saga de La Reina Esther) is another series based on an ancient story about Esther, the queen of Persia, who must save her fellow Jews from Prime Minister Haman, who plans to exterminate them all.

Stand 13.14

www.recordtvnetwork.com



SECRETOS DE FAMILIA



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Disney Media Distribution
Latin America



Why and How Argentina is Honored at MIPCOM

Argentina is the first Latin American country to be named the Country of Honor at MIPCOM. This appointment showcases the production and creativity of its industry and recognizes the role played by a public organization such as the National Institute for Cinema and Audiovisual Arts (INCAA). Germán Calvi, INCAA Content Production Development manager for Television, Internet and Video Games, is responsible for organizing Argentina's MIPCOM delegation, which includes about 200 people from over 90 large, medium and small companies. These organizations bring with them more than 3,000 hours of programming made with the support of the federal government, in addition to 2,000 hours from the private sector.

Calvi explained how Argentina came to participate in MIPCOM. "INCAA supports producers whose films are chosen to participate in the official selection at Class A festivals. In television, we are promoting the presence at markets such as MIPCOM, NATPE and MIP-TV in that order of importance."

So, how did Argentina come to be named MIPCOM 2013's Country of Honor? Three factors were key in making the decision, according to Calvi. "One is the government's determination to increase audiovisual exports. The second is the Argentinean industry's tradition of being present at markets where its telenovelas, series and formats are well received. And the third factor is the international presence our cinema already had at the Cannes Film Festival through INCAA," he added.

In regards to the international marketing sector, Calvi said that in the past, Argentinean television products had a small sales force, with few distributors; but today, with more production, one must consider more sales channels and add more players to the international distribution of content.

Calvi added that INCAA goes to MIPCOM to promote "commercial TV such as series and formats; cultural and educational content from public TV; and the animation sector."

Asked how INCAA is structured, Calvi said, "We have more than 10 specialties across the sector. We segment them by company size and by products and by those producing for provincial public channels; national public channels and private channels; and by animation and video game producers."

"We set an agenda for each of the big producers to discuss the best visibility their products can have at the major conferences, and support meetings with buyers. We even rented a room for meetings and private lunches at MIPCOM," he said.

"We also work on strategies to meet producers' associations from other countries as well as from Argentina, for co-productions and to connect major foreign players with Argentinean partners. In addition...last year we began to provide training for producers going to Cannes for the first time by Argentinean experts who've had a historical presence at MIPCOM," Calvi concluded.

(By Lorena Sanchez)

LATAM's Trade Rags Explosion

Since the late 1990s, the number of international TV trade publications has been dramatically reduced.

However, this worldwide shrinkage has not affected the Latin American TV content market, which now has a record number of 10 regional TV trade publications, plus numerous local magazines and various organizations' house organs — all of these for an advertising universe of less than 70 companies.

The Telenovela Cumbre is More Than a Summit

Telenovelas are part of the culture of several generations of viewers and not exclusive to Latin Americans. Telenovelas for decades have known no boundaries, drawing in legions of viewers from the most remote places on the planet. It is this phenomenon that makes the genre a global product that's developing with different facets and formats, and this is the core of the 11th World Summit of the Telenovela and Fiction Series Industry to be held in San Juan, Puerto Rico, at the Sheraton Hotel Convention Center, from November 13-15, 2013.

Having established its presence in the U.S., Europe, Latin America, Asia and Africa in 10 uninterrupted editions, the World Summit of the Telenovela and Fiction Series Industry has set a precedent and opened opportunities for these products in international markets. The event counts on the participation of executives from over 20 countries worldwide.

Commented Vijay Sony, CEO of India's VPS Production and Distribution, about his participation in the II Summit, which took place in Barcelona, Spain in 2004: "It was great and I am delighted to participate in this year's edition in Puerto Rico and promote the Indian industry, with its more than 300 TV channels and millions of viewers."

Juan Pablo Santos, New Business VP and general manager of the U.S.-based Pasiones TV channel, said, "Pasiones is proud to be a part of this important event, as well as the Delia Fiallo Awards. I participated at the Summit when it was held in Colombia in 2009 and I was very impressed by the quality of the speakers."

The Argentinean writer Patricia Maldonado, creator of world famous teen series such as *Chiquititas*, added, "I have attended several Summits. Authors are often locked up writing scripts with few opportunities to stay updated about what is going on in the industry. The Summit is a vehicle to keep us informed and one step ahead of what is coming. Also, it is an excellent opportunity to connect with industry people that would be very difficult to get to know otherwise."

Writer Delia Fiallo, creator of popular series such as *Esmeralda*, *Kassandra* and *Cristal*, stressed, "I have participated in several Summits and this is an event that serves as a necessary bridge between creators, producers, distributors and programming executives."

Pictured above are: Patricia Maldonado, Venezuelan producer Arnaldo Limansky and Verónica Pimstein, Creative Production SVP at Sony Pictures Entertainment at the IX Summit.



According to a publisher of one of the many Latin TV trades, most of them have support from companies outside the Latin region. In his case, for example, 80 percent of revenue comes from outside Argentina. An advertiser from Brazil reported that rates are very low (in the U.S.\$500-range for a full page), so her company can afford to support several Latin publications.

However, a few advertisers have indicated that, while dealing with this large number of TV trade publications is becoming cumbersome and though

they'd prefer to deal with only the main international publications, if their advertising budget is reduced, they may only be able to support a few of the Latin-only trades.



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FOCUS ON LATIN AMERICA

Jornadas Tackles Argentina Media Law That Targets Clarin, Telefonica

This year's *Jornadas* (days) of satellite and cable TV in Buenos Aires, Argentina, offered a better than expected market and conference.

The mayor of Buenos Aires, a former presidential candidate, a political party leader and representatives of social organizations, stood before a large group of Latin American TV executives to talk about the proposed changes (again) of the media law in Argentina.

As was predicted in *VideoAge's* June-July Issue by Walter Burzaco, president of the Argentina Association of Cable Television (ATVC), "a law upheld late last year that rules against monopolies and [could] force the break-up of Grupo Clarin [owner of Artear TV network] will be a hot topic." ATVC, together with CAPPSSA, the association of satellite TV distributors, organizes the annual three-day *Jornadas*, which was held late last month at the Buenos Aires Hilton Hotel.

Commented Burzaco at the end of the event on September 27, "The bullets that were meant to hit Clarin and Telefonica [owner of Telefe TV network] have actually hit the small media operators that those bullets were supposed to protect."

In other words, this means that the new 1999 media law (that superseded the old one passed by the last military dictatorship), amended in 2009, that was meant to reduce Clarin and Telefonica's market power, instead negatively affected small cable, satellite and TV operators.

At one of *Jornadas'* many presentations, Buenos Aires City Mayor Mauricio Macri commented, "Opposition leaders have found [in the media law] a new electoral rallying cry." Former Santa Fe Governor and former presidential candidate Hermes Binner, stated, "It makes no sense to set limits to the cable services." For his part, Buenos Aires province Governor Daniel Sciolti pointed out that four key articles of the 2009 media law have been frozen by lower-court judges following Clarin's injunctions. Politicians need to wait "for some issues [like Article 44 of the media law] to be solved by the Supreme Court," he said.

"One would expect a so-called Socialist [Binner] to fight the powerful and defend the powerless," commented a spokesperson for AFSCA, a media watchdog.

Others however, argue that the media law constitutes a mere attack on the Clarin Group as the main opponent to the administration of Argentinean President Cristina Fernández de Kirchner, which passed the media law with the support of the center-left political parties.

Reportedly, unable to get Clarin to bend, the Kirchner government has invested in the country's key paper mills in order to ration the paper supply to Clarin's newspapers.

On the other side of the conference hall, some 65 exhibitors played host to a large crowd of cable and satellite operators and TV program buyers from the South Cone.

Program distributors like Chello, Artear, Telefe and Televisa took



One of the Jornadas conferences

large stands, but the lion's share of attendees came from international channels like Rai World (Italy), Deutsche Welle (Germany), TVE (Spain), NHK World (Japan), RT (Russia), France 24 and myriad U.S.-based channels like Fox Channels, Discovery Networks, Disney & ESPN, Sundance Channel and Turner (see sidebar). Curiously, the usual market-oriented BBC World was conspicuously absent, perhaps due to the close proximity of MIPCOM.

The organizers of both *Jornadas'* market and conference events provided attendees with a clear refer-



Telefe's director of International Business & Pay TV, Claudio Ipolitti

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ence guide as well as a regularly updated website. In addition to the numerous TV trade publications, the event was even able to support a market daily, *Newsline Report Diarias*.

BETRAYAL



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Daytime at ABC-TV in New York City

VideoAge was recently in the studio audience for the live broadcast of *Live With Kelly and Michael* at the New York City station ABC-TV (part of the Disney studio).

This popular one-hour daily program airs at 9 a.m. in North America's Atlantic region and has some European elements, in the sense that Kelly Ripa, one of the hosts, is of Italian origin and co-host Michael Strahan has a brother

who lives in Florence.

Although Ripa and Strahan have just celebrated their first year as a team, the talk show has been broadcast since 1983, with various hosts (Regis Philbin and Kathie Lee Gifford were first; Ripa joined Philbin in 2001), making it one of the longest-running morning talk shows in the U.S. (In 2011, prior to being paired with Strahan, the show was simply called *Live! With Kelly*). Currently, it is one of the most popu-



lar programs in U.S. syndication in this difficult time slot, with a rating of 2.5.

The 43-year-old Ripa became famous in America for her role on the soap

opera *All My Children*. The 42-year-old Strahan is a popular former American football player.

The show is syndicated to local TV stations in the U.S. and Canada on a cash and barter basis, which usually calls for local ad revenues going to the local station and national and regional sales going to the distributor (Disney), which then pays ABC-TV in New York as the producer. Ben Pyne, president of Global Distribution at Disney Media Networks, invited *VideoAge* to the live broadcast and sat with us during the show. He later joined us for a photo with the hosts (at left).

Most impressive was the long line of fans who wanted to be part of the studio audience, which had already formed by 7:30 a.m. in front of the ABC-TV studios. Of those in line, 90 percent were women who had left home at 4 a.m. or 6 a.m., depending on the state or city they came from. There were even people who arrived from as far away as Hawaii. Everyone was offered coffee and muffins from a pickup truck parked in front of the studio.

To be part of the studio audience, fans must fill out a form on the show's website. If someone is rejected because they've already reached the maximum capacity of 160 spectators for that day, they can always be on stay-by, hoping for no-shows.

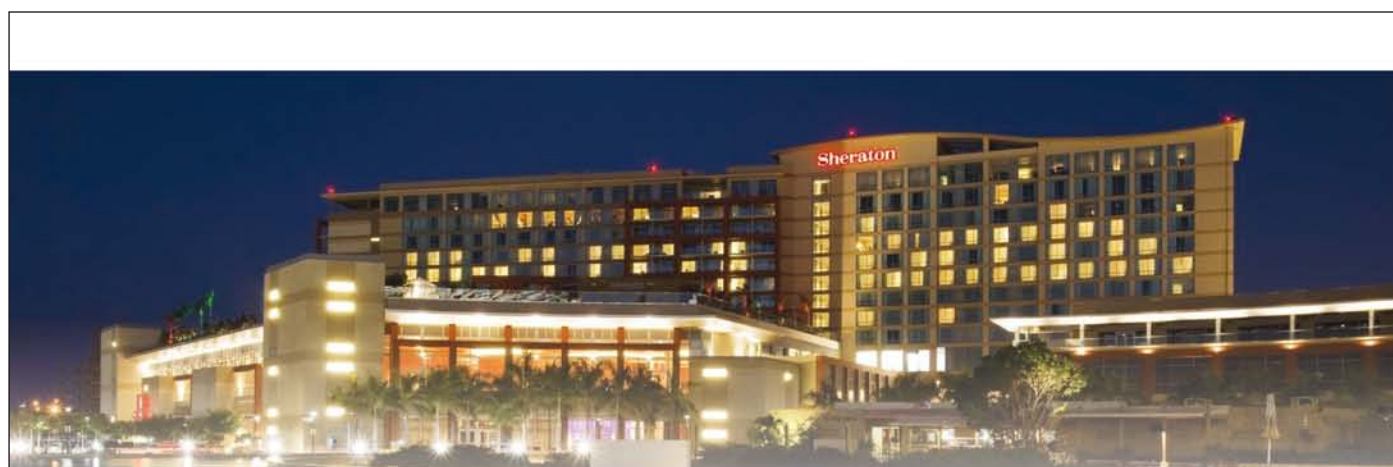
Once past the metal detector security check-in, part of the audience was instructed to line up at the entrance of the study, while the special guests were seated in a living room. The wait for both was about 45 minutes in order to give everyone the opportunity to buy souvenirs of the show (mugs, shirts and bags).

The show began at exactly 9 a.m., a few minutes after the showrunner had educated the public on the do's (how to clap and scream) and don'ts (like taking photos with flashes and making recordings). The first commercial break came after 20 minutes, but the others followed every 10 minutes with breaks of three minutes each, during which the hosts kept the studio audience entertained.

The format allows for a sit-down special guest and a musical performance. The guests the day we watched were Canadian comedian Howie Mandel and rapper Sean Kingston.

Pictured above left are: Ben Pyne, Michael Strahan, *VideoAge*'s Dom Serafini, and Kelly Ripa.

(Photo by David Russell/Disney-ABC Domestic Television)




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MIPCOMPHOTOREPORT



1. Arter's Natalia Affranchino, Luciana Egurrola
2. Telefilms' Humberto Delmas, Leonardo Darcyl, Alfredo Andreotti, Tomas Darcyl, Alejandro Carballo
3. Estrella TV's Andrew Weir
4. Televisa's Hugo Treviño and Elsa García Nuñez
5. Telemundo's Marcos Santana, Joe Uva and Joshua Mintz with actress Aracely Arambula
6. Caracol's Estefanía Arteaga
7. Record TV's Delmar Andrade

8. Telefe's Maria del Rosario Cosentino and Meca Salado Pizarro (r.) with actor Gabriel Corrado
9. Reed MIDEM's Paul Zilk with Azteca's Mario San Roman at Azteca 20th anniversary celebration
10. Venevision's Cesar Diaz with Sonotex's Raul Lecouna
11. Eyeworks' Jeff Goldman
12. NBCUniversal's Gustavo Schneideroff, Rhys Beer
13. Multicom's Irv and Darrin Holender



The Best of The Water Cooler

VideoAge International's Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to in-depth looks at TV's most influential territories to behind-the-scenes peeks at trade business events. The goal of the **Water Cooler** isn't to report first, but to report **best** by generating questions, providing answers and bringing readers the TV news they need most. Here's a selection of some of the **Water Cooler's** most popular entries. To see full versions of the text, visit www.videoage.org.

Buyers' View of The New U.S. TV Season

The U.S. is in the midst of the fall TV premiere season, so we thought we'd check in with a couple of international buyers to find out which of the new shows they liked best.

Dermot Horan of RTE in Ireland explained: "We found a very interesting mix this year — there are quite a lot of sci-fi, from fairly mainstream sources, like CBS's *Under the Dome*, which we picked up, and will be airing soon. We don't normally buy a lot of sci-fi, but we found that it was a mainstream show." Horan said he also noticed that there were a lot of family comedies this time around (pointing specifically to Warner Bros.'s *Surviving Jack*, Sony's *The Michael J. Fox Show* and *Welcome to the Family*).

In the realm of dramas, Horan said, "We're seeing more serialized network dramas, that have often been the domain of cable networks, shows like *Under the Dome*, which, like British and European shows, are meant to be shorter than the average American show."

Overall, he called 2013 a "varied year," adding that "networks are trying to make shows that stand out from the crowd. Procedurals and soapy dramas are their bread and butter, but it's also good to have these watercooler shows that can compete with cable."

Horan also pointed to Fox's *Sleepy Hollow*, and Warner Bros.'s *Almost Human* and *The Tomorrow People* as great shows that, though not necessarily the right fit for RTE, stood out to him as quality programming.

"I also really liked Disney's *Betrayal*," he said. "We did very well with *Revenge*, and it has the same aspirational, contemporary feel. We've been suffering through a long recession in Ireland and people are looking for escapism. Before there were *Dallas* and *Dynasty* and now there are these shows." RTE also picked up the popular *Marvel's Agents of S.H.I.E.L.D.* from Disney, and Sony's *Masters of Sex*. "We like shows that are a bit alternative, make a statement and challenge the viewer," he said.

RTE acquired NBCUniversal's *Brooklyn Nine-Nine* for its younger skewing channel. For midseason, they secured Sony's *Rake* and Disney's *Resurrection*.

Angus Ross of Seven Network in Australia pointed to three dramas and one comedy as standouts. The first is Disney's *Resurrection*, which he described as "very different from anything else on television at present and filled with outstanding performances from all the cast. We feel this highly emotional drama will connect incredibly well with Seven's core female 25-54 audience."

Next up, he said, was Disney's *Marvel's Agents of S.H.I.E.L.D.*, in which the Marvel brand makes the transition to TV. "The promise of big budget action and the return of fan favorite Agent Coulson make this one of the most promotable series from the screenings." Seven aired the series in line with the U.S., Ross said.

Finally, in the drama department, Ross pointed to Sony's *The Blacklist*. "An intriguing premise and a powerhouse performance from James Spader make this one of the more compelling dramas in recent years. Relentless in its action and with a movie type feel we are expecting big numbers when we launch," he said.

And on the comedy front, he pointed to Sony's *Us & Them*, "a feel good romantic comedy with very funny characters. Dare I say it — broader than the original [*Gavin & Stacey*] for the Australian market!"



WOWOW Is In The Mood For Co-Productions

Several weeks ago, Japan's pay-TV broadcaster WOWOW announced its latest co-production — a feature-length music documentary co-produced with Berlin-based Boomtown Media and Sony Classical, which follows the journey of the young genius and renowned musician, Cameron Carpenter, who has set out to reinvent the pipe organ. It isn't finished for MIPCOM, but distributors will have a chance to pre-buy.

During a recent interview, Kayo Washio, who runs WOWOW's U.S. TV operations, told us that her company is looking to get involved with more of these kinds of co-productions, with both U.S. and European companies. Washio oversees acquisitions development, co-productions and original program productions for WOWOW. Here's what else she had to say about her company, TV globalization and which international shows do well in Japan.

How long ago did WOWOW open an L.A. office? What was the impetus behind the move?

Two-and-a-half years ago. We've always acquired a lot of movies from the U.S. studios, and we've found that American series do well at 11 p.m., which is primetime in Japan. We thought it was also time to get involved in co-productions.

Which American shows have done well on WOWOW? We've had success with *Newsroom* from HBO, *The Following* from Warner Bros., and *Scandal* from Disney.

What kinds of imported shows are most popular in Japan?

Procedural dramas like *CSI*. That's the highest rated for WOWOW. Comedies don't usually work, with the exception of *Friends*.

Why is there such a demand for foreign content in Japan now?

For one thing, in July, we launched WOWOW Members on Demand, which is just like HBO Go, so subscribers can catch up on anything they missed. The Japanese TV market has changed, though. It used to be all about Hollywood blockbuster movies, but now Japanese movies are actually bigger. Now movies are dubbed, whereas in the past it used to be subtitles only. We used to only put blockbuster Hollywood movies on in primetime with subtitles, but now they're dubbed (and often rebroadcast at other non-primetime with subtitles). When it comes to television, though, we're seeing more foreign shows being popular. *CSI* has almost the same ratings as an original Japanese TV series.

What kinds of co-productions are you interested in? The most important thing we're looking at is the quality of the productions. Our first co-production was *Cathedral of Culture*, a 26-minute, six-part 3D documentary project from Wim Wenders. Robert Redford is directing one of the episodes. Creating co-production with American companies has been more of a challenge than European ones. Many of the U.S. companies, like HBO for example, fund their series and docs 100 percent by themselves. Europe continues to be the largest market for co-production.

What else do you want MIPCOM attendees to know? That we don't just acquire and broadcast content. Our partners, I believe, consider us to be great partners. We also attend MIPCOM with a seller from Tokyo who is selling original programming.



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