



VIDEOAGE

INTERNATIONAL www.VideoAgeDaily.com

DAY 2

January 20, 2016

Real Life Drama at Disney *Hasta Que Te Conocí*

Biopopic musical drama *Hasta que te conocí* profiles the life of Mexican singer-songwriter Juan Gabriel. Disney Media Distribution Latin America (DMD-LA), the distribution and production arm of The Walt Disney Company Latin America, Somos Productions and Juan Gabriel have begun production on the series, which is slated to premiere in the U.S. on Telemundo in 2016. *Hasta que te conocí* is produced by Mexico's BTF Media. Gabriel himself is a partner on the project, which will be shown on TNT and TV Azteca, in addition to Telemundo.

The 13-episode series, which chronicles Juan Gabriel's rise from Ciudad Juarez, Mexico, to stardom as a successful musician, begins



with the story of his mother, Victoria Aguilera Valadez. Played by Dolores Heredia, Victoria is a girl from a poor town who sacrifices everything to be with her true love, Gabriel Aguilera. Despite her determination, she is forced to put her son, then named Alberto, up for adoption in order to provide a better life for him.

The series chronicles seven
(Continued on Page 4)

NATPE Gives Indies a Good Rate of Return

In addition to all the major U.S. studios here in Miami, the mini-studios (such as Lionsgate and Viacom) and the mini-majors (such as A+E and Starz) are on the scene.

But put together, they represent just seven percent of the total number of exhibiting companies at NATPE. However, they generate 70 percent of revenue for the organization and constitute 80 percent of buyers' expenditures.

Although still a considerable amount in terms of dollar figures, the indies are left with just 20 percent of the pie to be divided among over 250 exhibiting content sellers.

(Continued on Page 4)

My 2 Cents: Audience Appreciation is worth more than ratings

Page 3

INSIDE: Guest Opinion, Rick Feldman speaks his mind

Page 16

COMING UP: DISCOP Istanbul edition for Middle Eastern sales

February 20

VideoAge Daily on the go



Discop Istanbul Not to Bring Discord

More changes are in store for Discop Istanbul. The market is considering moving its start from March to June for its 2017 edition, or reinforcing the March dates with a strategic alliance.

In March 2014 Patrick Zuchowicki Jucaud announced that he sold 50 percent of Discop Istanbul to the local trade organizer, Globus Fairs. This action prompted some concerns by Turkish TV content distributors.

Here at NATPE, all Turkish companies are reluctant to talk about the discord with Globus, except for saying that the major distributors will be under one umbrella stand as sign of discontent. Some wondered why the Discop organizer, Paris and Los Angeles-based Zuchowicki Jucaud, did not merge with the Istanbul Chamber of Commerce (ICC), which successfully organized an umbrella stand at MIPCOM.

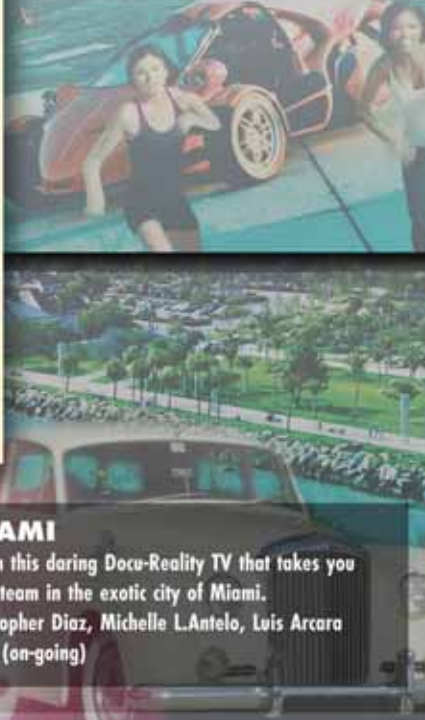
After showing initial interest in an interview, Globus Fairs did not reply to *VideoAge Daily's* e-mail

(Continued on Page 4)





FASTEST FEMALE
A unique and original reality TV series where beautiful women take to the air, land and sea, and must have the skill, physically and emotionally, to handle some of the fastest and most exotic vehicles in a competition to become the "Fastest Female".
HOSTS: Stephanie Gerard, Sissy Jackson • 13 x 30 minutes, 2016 (in production)



LIMO MIAMI
What happens in the limo doesn't stay in the limo in this daring Docu-Reality TV that takes you behind-the-scenes with a five-star driving team in the exotic city of Miami.
FEATURING: Freddy Castro, Clifford Mayers, Christopher Diaz, Michelle L.Antelo, Luis Arcara
13 x 30 Min, 2015 (on-going)



My 2¢

In order to win the digital challenges, traditional TV outlets have to return to the Audience Appreciation Index and fuhggedabout ratings. Indeed, once again quality matters more than quantity.

An old but still popular Italian TV showman, Renzo Arbore, recently made a point that starts to make sense again. In an interview he decried the almost-abandoned practice of TV networks relying on the Audience Appreciation Index more than ratings.

Arbore recalled that during the height of his variety show *Bandiera Gialla* (*Yellow Flag*), on Italy's public broadcaster RAI, it pulled in only 25 percent of the audience compared to another of his shows, *Allegre Fisarmoniche* (*Happy Accordions*), both of which aired in the 1970s. However the appreciation index for *Bandiera Gialla* was higher and the public would stay home so as not to miss it.

Flash forward to 2007, when a 23-year-old struggling U.S. cable TV network, AMC, decided to beef up its line-up with a few high-quality original series, including *Mad Men*, just before being yanked from some cable carriages. At that time, AMC ranked 21st among cable channels in primetime viewing. In the beginning, even though *Mad Men* pulled just one million viewers, they were highly sought-after by subscribers who were also vociferous about continuing to be able to watch *Mad Men*. So, in a matter of months, not only did the MSOs stop threatening to remove AMC from the basic cable bundle, but increased their per sub fee from 20¢ to 40¢. Today, even if just 500,000 viewers watch a series, AMC will not scrap it, as long as the show has devoted and committed followers.

The AMC lesson was not lost on Netflix, which, in 2013, began supplementing its mediocre TV and film offerings with captivating original series such as *House of Cards* and *Orange Is The New Black*.

Netflix doesn't release ratings figures, however it is known that it makes extensive use of acceptance or appreciation index surveys.

Nowadays, only a handful of TV networks around the world make use of appreciation surveys. One of these is the BBC in the U.K., which uses the Audience Appreciation Index (AI), Italy's RAI, which utilizes a Qualitel index and Austria's ORF, which runs its own system.

In the case of BBC, 85 represents an excellent AI (while 60 or less is poor), while RAI's index goes from one to 10.

In the U.S. the AI is called "qualitative research,"

but it is carried out — usually in Las Vegas — before a new show goes on the air. For this purpose, CBS maintains a Las Vegas research center, while other networks use some of the 800 research companies scattered across the country to conduct both qualitative and quantitative analyses.

In our May 2006 Issue, *VideoAge* reported that quantitative research from focus groups helps the networks fine-tune the show, but most important are the "quantitative" results that determine how attractive a show will be to advertisers.

It has also been pointed out that there is no fixed correlation between ratings and appreciation indexes, and that large TV audiences are not always satisfied audiences.

Experts explain that large audiences are composite audiences, meaning that many viewers are sitting in front of TV screens without actually choosing to watch that specific program. Thus, in

many instances high ratings may go hand in hand with a low appreciation index when viewers regret that they have wasted their time by watching that show. There are cases in which high appreciation indexes are combined with low ratings. Public service broadcasters tend to produce quite a lot of such programs.

This relationship was recently described in a *Los Angeles Times* article titled "Trump chases ratings, but it's a new game," which

explained, "Ratings ain't what they used to be. Once an easy predictor of success, the TV numbers game has become if not outdated, complicated. Judging from the awards bestowed in recent years, ratings have an antithetical relationship with voters' notion of 'best.'"

In my view, TV channels that want to succeed amongst cord-cutters and other challenges brought by the digital world should fully embrace the appreciation index, just like Netflix does. Indeed, in the modern age, like in the old age, quality matters more than quantity.

Dom Serafini



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(Continued from Cover)

NATPE Indies

To render these statistics more dramatic, for the major U.S. studios, LATAM (NATPE's main focus) represents eight to 14 percent of their global business.

VideoAge Daily has estimated that the collective business done at NATPE by the 250 indies, including follow-ups to and from other marts, is \$50 million. This is against their investment of \$12 million, which gives a return close to one to four.

However, for Darrin Holender, president of Multicom Entertainment, the Fontainebleau set-up poses several obstacles: "The challenge is always this dual exhibition, where there are exhibitors in suits and then the trade floor of the hotel. It isn't the easiest venue." But he praised the diverse array of attendees NATPE draws, mentioning the mixture of buyers and sellers from Latin America, North America and Europe.

Comarex's Marcel Vinay, Jr. noted that NATPE is "A good way to start the year and is a good omen of what's to come." He added that the market offers a time for the company to meet with "friends, clients and suppliers, mainly from Latin America, but also from the rest of the world." For Vinay, difficulties arise with "An increase of content, thus creating a decrease in ready-made."

Dick Clark Productions' Bob Kennedy said the NATPE market seemed strong. As far as challenges are concerned, he mentioned that screening is difficult from the poolside cabanas, where the company is exhibiting.

FROM THE MARKET FLOOR

- Yesterday, the **Miami Herald**, the metro area's largest daily, featured a front cover story about NATPE with interviews with Lionsgate's Kevin Beggs, Sony's Andy Kaplan, Televisa's Chris Phillip, FM's Craig Cegileski and NATPE's Rod Perth. According to the paper, NATPE represents a \$4.7 million revenue for Miami.

- Mexico City-based **Comarex** has announced the appointment of Marcel Vinay Sr. as president. Joining the company full-time, beginning January 18, 2016, Vinay Sr. will oversee all global sales activities. Pictured below is Marcel Vinay Sr. (r.) with Carmen Pizano and Alejandro Vinay.



- Argentina's **Telefe** and London-based FremantleMedia have entered a two year co-development partnership to create and develop entertainment/non-scripted formats for the Argentinian and wider-Latin American market. Telefe will have exclusive rights on all new shows

Discop Discord

questions. However, here at NATPE, Zuchowicki Jucaud told *VideoAge Daily* that indeed he tried to contact the ICC, only to be told that they can only operate outside Turkey. In any case, he wanted to reassure Turkish distributors: "I'm now back in full control of Discop Istanbul and in addition, I managed to get the Tech Export Union of Turkey to invite 100 buyers with all expenses paid by them. At this point we have 350 buyers already committed," he said.

Zuchowicki Jucaud founded Discop Istanbul in 2010. Hakan Adiguzel and his wife, Ozlem, started Globus Fairs as a show for local grocery markets. He added the hardware-related Istanbul TV Forum and Fair (ITVF) in May 2013. ITVF continued in June 2014. After a hiatus in 2015, the conference will return in 2016, and will be held together with Discop Istanbul, March 1-3.

In April 2014, *VideoAge* reported that the partnership with Globus alarmed Turkish distributors, who foresaw an increase in costs.

At the upcoming Discop, the big six Turkish distributors (ATV, Calinos, Global Agency, ITV, Kanal D and TRT) have all agreed to exhibit under one pavilion, and not in their traditional individual large booths.

"We are welcoming a bigger delegation of exhibitors from China and from Korea and we will refocus the attention on Turkey, CIS, CEE and MENA countries in order to bring to the market the core 400-plus buying companies from these regions," Zuchowicki Jucaud said.

Because of turmoil in the Middle East, the region is expected to send fewer buyers. Discop organizers will compensate with buyers from Central Asia, Russia and North Africa.

to broadcast on its network in Argentina and across Latin America. Pictured below are Telefe's Daniel Otaola, Diana Coifman, Meca Salado Pizarro.



- The first season of *I Capatosta*, a multi-platform "sitcom" from **Televisa** and La Competencia, is one Italy's most viewed entertainment shows in the afternoon time slot. The adaptation of *Los González* was launched through Boing TV and ended last Tuesday with an average share of 7.4% in its target audience. The format has been optioned in Russia, India and is also in the evaluation stage for commissioning in Spain and Mexico.

- **Cisneros Media Distribution** and Estrella TV have inked an output deal which includes more than 550 hours of programming. As part of the pact, Cisneros Media Distribution is premiering

Disney's Drama

periods of the artist's life (played by five different actors) from ages three, five, 14, 25 and 40. In 1971, at the age of 21, with his first recording contract, Alberto changed his name to Juan Gabriel.

The artist is known as "El Divo de Juarez" and with 23 records on the Latin Pop Albums chart, Juan Gabriel has more top 10 albums on the chart than any other artist.

Disney's Leonardo Aranguibel, *Hasta que te conocí* creator and executive producer, explained that the series ("a demanding production") covers the period 1929-1990 and it will be finished early this April, ready to be shown at the L.A. Screenings.

BTF's Francisco E. Cordero added that his company is the exclusive production entity in Mexico for DMD-LA.

Fernando Barbosa and his DMD Latin America NATPE team are pictured on the cover and below.



telenovela *Rosario* on Estrella TV on February 1. The series follows the interconnected love stories of people who should have never crossed paths. *El Talisman* (*The Talisman*), written by Veronica Suarez, and *Amor Secreto* (*Secret Love*) by Cesar Pizarro, are also included in the deal.

- NATPE announced the winners of the 2nd annual **Breakthrough Reality Awards** at a luncheon event hosted by Howie Mandel at the Eden Roc yesterday. *Naked & Afraid* won the Reality category, *Alone* took home the prize for Reality Competition, *Billy on the Street* was the top Game Show, *Chrisley Knows Best* was awarded the DocuSoap honors and *The Jinx* won in the Factual category.

- **A+E Networks** and Trifecta announced the launch of *Pawn Stars* into the U.S. syndication market. Stars Rick Harrison and Chumlee are at NATPE to support the partnership. *Pawn Stars* looks at history through a contemporary lens one object at a time. The global franchise has been sold in 200+ territories worldwide and has been formatted in the U.K., Australia and South Africa.

HOY EN THE DAILY TELEVISION:

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SPLASH 1-8

UNSTOPPABLE
CONTENT





Next Generation DTTV is On Its U.S. Track

The first two public demonstrations of 4K over-the-air broadcasts using the ATSC 3.0 DTTV standard were held in the U.S. early this month, during the annual CES Show in Las Vegas. Television receivers based on the ATSC 3.0 showcased the flexibility of the next-generation digital terrestrial television broadcast standard now being finalized by the Advanced Television Systems Committee (ATSC).

The U.S.-based ATSC is an international, non-profit organization developing voluntary standards for digital television. The ATSC's 150-plus member organizations represent the broadcast, broadcast equipment, motion picture, consumer electronics, computer, cable, satellite, and semiconductor industries.

"CES marks the beginning of an important new phase for ATSC 3.0 as manufacturers and broadcasters begin demonstrating products and services based on the core ATSC 3.0 volunteer standard adopted last year. The lion's share of the standard has been completed and remaining items, like audio and interactivity, will be done in the months ahead. We're on target to finalize the entire suite of ATSC 3.0 standards for next-gen television broadcasting this year," said ATSC President Mark Richer.



At the Las Vegas Convention Center, both LG Electronics and Samsung showed 4K displays powered by over-the-air signals from different Las Vegas broadcasters transmitting in dual or parallel standards (ATSC 1.0 and ATSC 3.0).

Samsung, Sinclair Broadcast Group, ONE Media, Pearl TV and TeamCast demonstrated the broadcast and receiving capabilities of ATSC 3.0. The demonstration highlighted reception of 4K content using the next-generation TV standard in a live parallel transmission originating from a local Sinclair broadcast TV station to a TV set with an ATSC 3.0 receiver at the Samsung CES booth.

LG showed 4K TV reception from Las Vegas Channel 18 KHMP-TV's transmitter on Black Mountain, received for the first time on LG's new ATSC 3.0-enabled 4K TV receivers at the Las Vegas Convention Center. U.S. FTA TV Model

U.S. FTA Losing Another Leg

If you were to think of the affiliate model of U.S. terrestrial broadcast as a stool, it's just lost another leg. The NBC TV Network has announced that it is ending its relationship with local affiliate WHDH-TV in Boston.

At the end of this year, when the affiliate agreement with the station ends, NBC will distribute its signals through a sub-channel of its Telemundo station WNEU-TV and on a Comcast cable channel.

NBC tried unsuccessfully to acquire WHDH-TV and is now shopping for another TV channel, while utilizing the two other platforms to serve the large Boston TV market.

The U.S. affiliate model lost its first leg (carrying on with that stool metaphor) when, over the last 10 years, it became no longer necessary for the networks to compensate their affiliates; instead the local affiliated TV stations have to pay the networks. Now, with this new development, the networks are demonstrating that they can do away with affiliates altogether.

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Telefilms Has a Secret

Argentina's Telefilms brings a slate of box office hits to NATPE. In **Secret in Their Eyes**, a team of investigators — Ray, Jess and their supervisor district attorney Claire — are torn apart when Jess' daughter is discovered murdered. Thirteen years after the case is closed, Ray uncovers a new lead.

Quentin Tarantino's eighth film, **The Hateful Eight**, follows a group of bounty hunters, outlaws and fugitives who seek shelter from a blizzard in the same cabin. Stuck inside, they become involved in a web of betrayal and deception.

The Nice Guys, set in Los Angeles during the 1970s, unravels a murder conspiracy behind the death of a porn actress. When the dead woman's aunt spots her alive, hit man Jackson Healy and private eye Holland March are on the case.

When the British prime minister dies suddenly in **London Has Fallen** (pictured), the leaders of the Western world gather at his funeral. When an assassination plot forms, the U.S. president and an English MI-6 agent are the only ones with the power to stop it.



An American nanny makes a shocking discovery in **The Boy**: The child in her care is actually a doll. Soon, she realizes that the doll is actually alive.

Tresor Tower, 2-2501,2503

www.telefilms.com.ar

Don't Be Late for Telemundo

Telemundo Internacional focuses on strong female leads. In drama series **The Centaur's Woman** (*La Querida Del Centauro*), Yolanda is incarcerated in a maximum-security prison when she falls in love with one of the most feared drug lords in the country. After he deceives her, she tries to take him down with the help of a detective (pictured).

Beautiful Eva Soler ends up behind bars after an unforgivable betrayal in HD telenovela **Eva's Destiny** (*Eva La Trailera*). Though she loses her business and her husband, she finds a new spirit and a new love from her cell.

Separated-at-birth twins Perico and Leonardo live vastly different lives in telenovela **Who is Who?** (*¿Quién es Quién?*). They swap places in a twist of fate, and change the lives of everyone around them.

Clara, a journalist, and Santiago, a lawyer, lead successful careers and have a happy family in HD telenovela **Don't Be Late** (*Vuelve Temprano*). But when their son is murdered, unexpected secrets come to light as the list of suspects unravels.

Laura falls in love with the owner of the farm where her family works in HD telenovela **La Chucara, Rebel in Love** (*La Chucara, Amor Rebelde*).

She meets Vincente, a recent widower and she can't help but embrace her feelings.



Park Soo-ha discovered his ability to hear others' thoughts on the same day he witnessed his father's murder in HD telenovela **I Can Hear Your Voice** (*La Voz de tu Amor*). Ten years later, he teams up with two lawyers to solve the case.

Tichi Achondo de Risopatron is a mother of three married to one of Chile's top financiers in HD telenovela **Fancy Girl Without Money** (*Pituca Sin Lucas*). When he abandons the family and leaves them on the street, Tichi and her daughters must start anew.

Tresor Tower, 2-2303

www.telemundointernacional.tv

Telefe Tries Out Bartenders

Telefe International comes to Miami with a roster filled with drama and suspense. **Lioness** (pictured), a new fiction program produced by Telefe and El Árbol, stars Nancy Dupláa as Maria Leone, a textile factory worker who organizes her fellow laborers for rights in the workplace. A contradictory love forms between Nancy and Franco, the consultant who is slated to take over the factory.

Superseries **The Return of Lucas** is a drama thriller that chronicles a wealthy family that loses their four-year-old son, Lucas, on the beach. Twenty years after he disappears, the mother, Elena receives a picture of Lucas, igniting her hopes in finding him.

Miniseries **Story of a Clan** is based on the real-life Puccio family, a traditional Argentine family who kidnapped and murdered their business associates during the 1980s. The award-winning series delves into the psyche of a family with tremendous notoriety.

Jose Campanella (*Secret In their Eyes*) directs **Cannibals**, a drama thriller that recounts the revenge story of Ariana, a woman who was raped by a group of young men with political power. Twenty years after, she returns seeking retribution, and must gain entry into a presidential candidate's inner circle. The thriller is a co-production with Uruguay's Monte Carlo TV and FIC Latin America.

The best bartenders in the country compete in reality series **Bartenders**. Eighteen contestants vie for the title of Best Bartender, which measures precision, creativity and sophistication.

Tresor Tower, 2-3005

www.telefe.com



Strange Love for Somos

Somos Distribution comes to NATPE with a slate of drama series. Musical biopic **Hasta Que Te Conocí** follows the life of Mexican singer Juan Gabriel. The series explores the singer's meager beginnings as an orphan and his experiences with prejudice that shaped his path to success.

Narin escapes her cruel family and small town and acclimates to life in Istanbul in Turkish drama **Mercy**. She becomes friends with wealthy Deniz who shows her the ropes of urban living.

Wealthy Mr. Kemal has a tenuous relationship with his daughter, Biricik, in Turkish drama **The Poor Boy and the Rich Girl**. He disapproves of the man she wants to marry, thinking he is too plain.

In telenovela **Merlin** (pictured), philosophy teacher Merlin Bergeron enchants his students with his ironic sense of humor. He encourages them to expand their minds and solve problems using logic.

Telenovela **Strange Love** is a love story like never seen before, offering a memorable cast of actors.

Tresor Tower, 2-2014, 2016

www.somosdistribution.net



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Travel to the Future with **Multicom**

Multicom Entertainment Group brings docs, drama and thrillers to NATPE. The creators of Cannon Films turned the Hollywood power structure upside down, as the documentary **The Go-Go Boys** explores. Menahem Golan and Yoram Globus founded Cannon films, which became the most powerful independent production company in the world.

Fatally ill Garvey plans to die alone in drama/romance **Bereave Me Not**. But when his wife goes missing on their anniversary, he gathers the will to live in order to save her.

Thriller **Blood is Blood** (pictured) tells the story of a young girl who seeks revenge after she dies unexpectedly. As she returns from the dead, horrifying family secrets are revealed.

War film **William Kelly's War** tells the tale of a sniper who is awarded the Legion of Honor for his bravery during the Battle of Gallipoli.

Peakviewing Films Library offers family films such as *The Christmas Stallion*, *The Sorcerer's Apprentice*, *Little*



Unicorn, *Fairy King*, *Blood of Beasts*, and *Grim*.

In adventure series **Sir Arthur Conan Doyle's The Lost World**, a group of adventurers, lead by Professor Edward, embark on an expedition to prove the existence of a lost world at the dawn of the 20th century.

It's the year 3034, and humans have become a race of emotionless drones determined to destroy other species in science fiction/comedy series **StarHyke**.

Booth 403

www.multicom.tv

Caracol **Got Soul**

Caracol Internacional's got a roster with drama, comedy and music. Superseries **The White Slave, Because Blood Has the Same Color** tells the story of a marchioness from Spain who is planning to help free the African-descended enslaved people who raised her.

Love crosses over socioeconomic class in drama series **Sinú, A River of Passions**. A young foreman on a cattle ranch falls in love with a wealthy woman, and tries to kill a drug lord for the million-dollar reward money.

Over 60 artists are highlighted in the **International Humor Festival 2015**, which features humor, magic, imitation and standup. Artists include comedians the Umbilical Brothers, Men in Coats, Hassam and sword swallower Brady Byers.

Soul Sisters are two talented young musicians who give everything for their family. While they face abuse from their father, husbands and record companies, the sisters overcome the adversity and follow their dreams.

Caracol also brings a catalogue of movies, including *The Potato Cartel*, *Before the Fire*, *Letter to Baby Jesus*, *The Principal* and *Living on a Dream*.

Tresor Tower, 2-1814, 2-1816

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Today's Events on the Floor and on the Roc

Exhibition Hours, Fontainebleau Hotel, Market Floor Area: 9 am to 6 pm

Recreational

Market Floor Happy Hour — 5:00 pm (open to all)
 TV France International's traditional wine & cheese cocktail party (French Pavilion) — 5:00 pm
 Brandon Tartikoff Legacy Award — 5:30 pm (by invitation only)
 NBCUniversal Party — 6:00 pm (by invitation only)
 Viacom International Studios — 8:00 pm (by invitation only)



Informational (at Eden Roc Hotel)

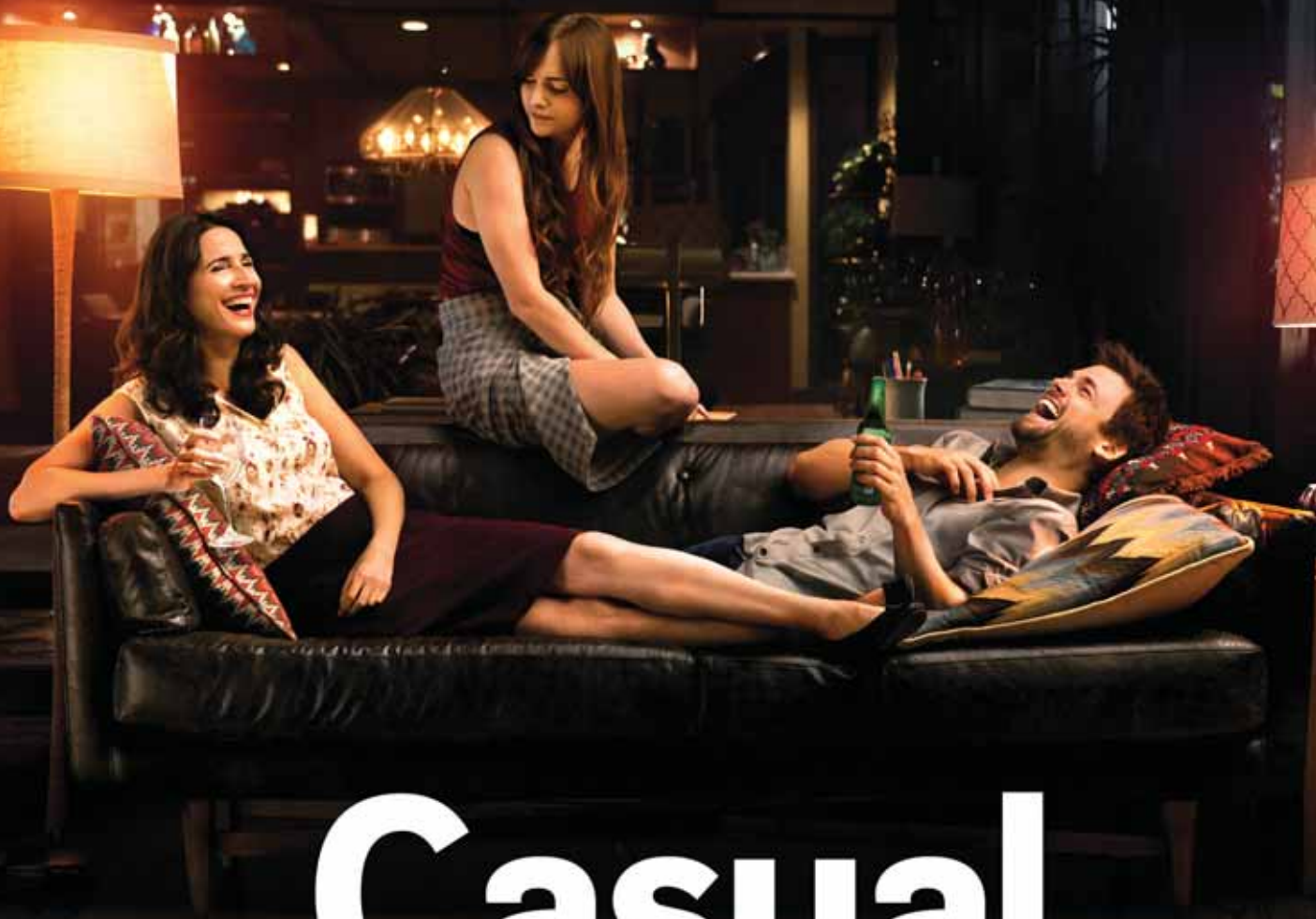
9:00 am — *News You Can Use: Meeting The Needs Of Today's Consumers*
 9:00 am — *Spanish Broadcasters (¡En Español!)*
 9:00 am — *What Creators Want To Say, What Brands Need To See*
 10:00 am — *A Chat With Todd Chrisley And Kris Jenner*
 10:00 am — *Book Launch Party - Champagne and Conversation with Neil Landau*
 10:15 am — *Comedy In The Digital Age*
 10:45 am — *Rights, Deals And Negotiations*
 10:45 am — *The Value Of A View*
 11:30 am — *A Chat With Michelle Ashford, Ilene Chaiken And Sarah Treem*
 11:30 am — *Development In The Digital Age: Inside The New Era Of Writer's Rooms*
 11:45 am — *Music Rocks: How Artists Are Discovered and Gain Success in a Multi-platform World*
 2:00 pm — *A Chat With Quincy Jones And Norman Lear, moderated by Ted Sarandos*
 2:45 pm — *The TV Landscape Is Healthier Than Ever*
 3:00 pm — *A Chat With Steve Harvey*
 3:00 pm — *Multi-National Companies In A Multi-Platform World*
 3:30 pm — *I Want What They're Having*
 3:45pm — *Can A Marketing Strategy Inspire Mainstream Entertainment?*
 4:00 pm — *Unscripted VS. Non-Fiction*
 4:15 pm — *A Chat With John Eisendrath, Howard Gordon And Graham Yost*
 4:30 pm — *Develop This! The Future Of Digital Influence On Film, Finance, Distribution and Creative*
 4:45 pm — *Sailing To Success With Influential Teens: Royal Caribbean, AwesomenessTV And A "Royal Crush"*

With VideoAge At DISCOP Istanbul discover the wonders of the Middle East and Central Asia's TV sales





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DEFINING ENTERTAINMENT

LIONSGATE

Netflix Means Good Quarterly Reports, Not Long Term Gain

Recent reports indicate that some content owners are second guessing their early decision to sell product to Netflix. These companies would have you believe that they just realized that perhaps it wasn't such a good idea after all.

Please! How about companies buying other companies for ridiculous multiples knowing very well that the bill will come due down the line?

This all reminds me of the dilemmas I faced years ago when running a local TV station in L.A. Do we run spots for the new cable networks even though we know that their success will erode ours? In an effort to make our budget, how many hours of paid/direct response programming are we willing to take to help make the budget although we were aware of its negative effect on the station's ratings?

The truth is that a few years ago when studios offered great programming deals to Netflix, they knew this day would come. This is no surprise, and neither was the studios' decision to take the money to enhance the short-term financial picture.



RICK FELDMAN

The tyranny of quarterly reports and the need to constantly offer guidance to Wall Street, and the bonus structure that many executives participate in, sets up a "here today, gone tomorrow" dilemma that is difficult to ignore. Too often, good decisions for the future are corrupted by bad decisions for "the now."

So much has transformed the TV business, but what remains constant in the public company world is human nature succumbing to the pressure to perform now, letting the chips fall where they may (and usually for someone else to pick up).

After watching these developments and participating in this industry for over 30 years, it is clear to me that often executives know that their decisions are not good for the long term, but appreciate the fact that they look good now, might drive the stock up now, and help the year-end bonus now.

This rush to maximize profit while you can has resulted in top executives making bundles of money while firing many of the staff below.

Also, notice the willingness to accept the accolades for great performance when things are good, and then blaming "market forces" for results not so good. Isn't it true that some top-level executives are still maintaining their lifestyles while their companies struggle?

Yes, life isn't fair. But it is also true that when you make your bed, you need to lie in it. It would be nice if corporate America had a longer view. But for now, good advice to a young person is to look for a private company.

(By Rick Feldman, former president and CEO of NATPE)

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1. A+E Networks' Chris Epple, Joel Denton, Ellen Lovejoy, Mayra Bracer
2. DHX Media's Barbara Carle, Mark Shoeman, Melanie Meurehg
3. Dick Clark's Neida Gil, Maria Elena Cheng, Bob Kennedy, Junkin Media's Lee Essner
4. Kanal D's Ezgi Ural, Kerim Emrah Turna, Ozlem Ozsumbul
5. Lionsgate's Kevin Beggs, Chris Selak, Sandra Stern, Peter Iacono
6. Telefilms' Tomas Darcyl, Ricardo Costianovsky, Humberto Delmas, Alejandro Carballo
7. Record TV Network's Edson Pfutzenreiter Mendes and Delmar Andrade
8. RTVE's Raul Molina Uruñuela, Rosalia Alcubilla Alonso, Maria Jesus Perez, Fernando Hernandez Berzal

9. Smilehood's Esther Feldman, Silvana D'Angelo, Creators' Agustin Fabregues
10. Somos' Enara Asolo, Francisco Villanueva, Mariana Villanueva
11. Multicom's Irv Holender, Darrin Holender
12. Televisa Internacional's Hugo Treviño
13. TV Azteca's Fidela Navarro Rodriguez
14. Viacom's Rose Garcia, Erika Arango Rojas, Marta Csizmadia, Daniel Barrios
15. Vision Films' Lise Romanoff, Adam Wright



15.

The Cost of Falling Stars

The legal, social and moral problems of 79-year-old American comedian Bill Cosby (who now could face up to 10 years in prison for sexual abuse) are well known. What's not known is the financial cost, not only to Cosby himself, but to the more than 700 people associated with his commercial products.

During his career, which began 54 years ago as a stand-up comic, Cosby has sold 21 albums of his monologues, 15 music albums, nine albums of mixed music and comedy and four singles. He has also published 12 books, starred in 10 TV movies and has had leading roles in 10 TV series amounting to a total of 756 episodes. He has 10 additional credits ranging from writer (22 credits) to director (three credits) and has appeared in many shorts and lent his voice to specials.

Considering his various sponsorships, Cosby's financial assets have been estimated at \$400 million. However, for many of the people who contributed to his fortune, the financial outlook is far less promising.

The remuneration system of the American entertainment industry is based on the "residuals" model for domestic and foreign rights for international exploitation for the three key Guilds: Actors Guild (SAG-AFTRA), Directors Guild (DGA) and Writers Guild (WGA).

Ultimately, many people's financial futures are involved in the production of a movie, television show, record or book, and many depend on the monthly residual payments, which is like an annuity to the families.

When these residuals fail to materialize due to image, moral or legal problems caused by the programs' main characters, financial losses not only affect the leading actors, but also the families who depend on revenue from the programs' future domestic and foreign sales.

Considering that since 1965, over 700 "above the line" people entitled to residuals, are estimated to have been involved in Cosby's various productions, we can assume that about \$20 million in annual residual losses were caused by unsold Cosby products. And this is without considering the losses to content distributors.

So in this particular falling star story, people associated with Cosby's products are also victims of his actions, since by pulling the shows off the air, the TV stations are affecting hundreds of families.



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.

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 read all VideoAge's weekly watercoolers, visit www.videoage.org.

MIP Cancun Doubles in LATAM Biz

The second annual MipCancun, a regional summit for Latin American buyers, successfully wrapped at the JW Marriott hotel in the Mexican resort town on November 20. Held last November, the event attracted 80 international distributors and 80 executives from Latin American TV channels, including the big players.

The program included seminar panels, masters level discussions and exclusive buyers screenings of three major new Latin American launches. The matchmaking portion of the summit offered one-on-one tailor-made meetings between Latin American buyers and international distributors.

The two-and-a-half day summit garnered positive reactions from those attendees VideoAge contacted: "Everyone I spoke to said the same thing: It was beautifully run, well organized. It seemed like just the right size event, both in terms of the amount of time allotted and number of attendees," said Bruce Rabinowitz, RAICOM sales executive for North and South America. This year's market doubled in size: the 2014 summit brought nearly 40 buyers from 33 international sales companies.

However, one attendee reported that even though it doubled its number of attendees from last year and it was more efficient, he worried that if next year, MipCancun grows larger, it could become inefficient. Each appointment was 25 minutes, with five minutes to move from table to table, he said.

"The easy access to Cancun makes it much easier," said Rabinowitz. The Cancun location is more convenient for sellers who are unable to make the journey to Cannes [MIPCOM] in October. It also helps create a more diverse representation of Latin American sellers, including those from Central America, Bolivia and Uruguay.

However, another participant worried that, since all buyers have their expenses paid, they don't necessarily go there to buy. "It would show more commitment on their part if buyers were required to pay for something," he commented.

On the other hand, Cesar Diaz of Miami's 7A Media made good sales, including a Philippine novella to Peru.

Reed Midem, the Paris-based group that organizes MIP-Cancun, MIP-TV and MIPCOM, announced the dates for next year's summit: November 16-18, 2016.

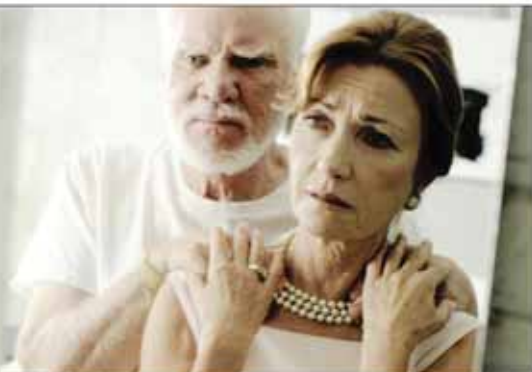
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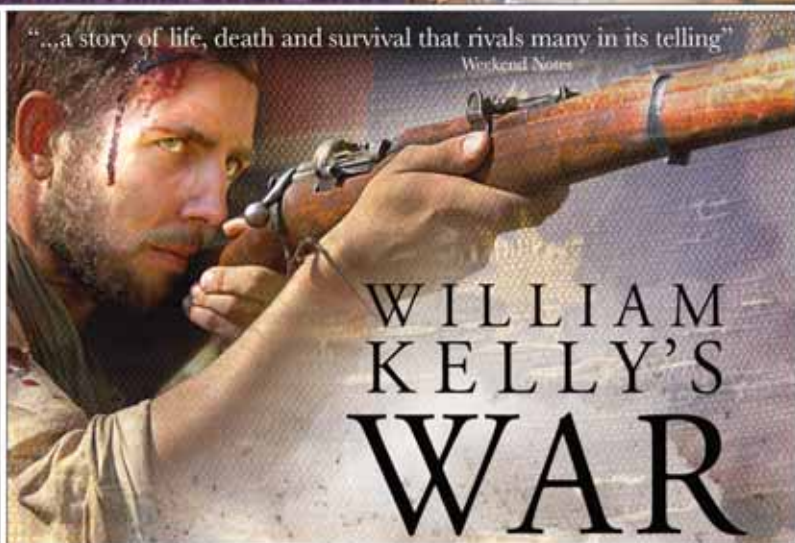
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