



VIDEOAGE

INTERNATIONAL

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DISCOP Johannesburg In Dollars, Cents and Rands

This year, DISCOP Africa will take place from October 25 to 27 to avoid conflict with the American Film Market (AFM), which is being held October 31-November 7. Last year, the Johannesburg market took place at the same time as the Hollywood event, starting on November 2. But this time the conflict is with MIPCOM, which ends just six days earlier and barely leaves any time for executives to travel back to their offices before heading to South Africa.

According to Patrick Zuchowicki, general manager of Basic Lead, the Los Angeles and Paris, France-based DISCOP Africa organizer, "AFM is an important event



for the Sub-Saharan African entertainment content industry. We announced the move last year, and at that time MIPCOM had not announced that they were going to permanently move their dates to the first week of October to the third week of October."

(Continued on Page 12)

New Larger Venue For MIP Cancun



Four editions of MIP Cancun and three different (and larger) venues later, it's clear that the fast-growing Mexican TV market organized by Reed MIDEM is expanding. The new venue for the fourth annual event, to be held November 15 to 17, 2017, is now the Moon Palace Resort. The resort,

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ATF Promises Stronger Seminars, More Sideshows



Communication with Asia TV Forum and Market (ATF) organizers inevitably leads to an emphasis on the event's seminars and conference elements rather than the TV trade show portion. But in an interview with Yeow Hui Leng, senior project director of ATF Asia and ScreenSingapore at Reed Exhibitions, VideoAge managed to get some insight into the market, too.

Taking place November 28 to December 1, 2017, the 18th annual edition of the four-day event (three days of which are reserved for the market), will be held as usual

(Continued on Page 14)



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World

VIDEOAGE
November 2017

A Busy MIPCOM 2017 With Peak TV, Peak License Sales and Challenges Galore

The prediction of a whirlwind of activities has already come true on October 15, the day before MIPCOM opened its doors, with a Rainbow party celebrating the launch of its new preschool series *44 Cats*, and the TV Azteca 25th Anniversary Gala.

Plus, and for the second year in a row, Sony Pictures Entertainment showcased its latest drama series during the MIPCOM Pre-Opening World Premiere Screening. Honored with that primo spot was *Counterpart*, an espionage series about a mysterious world hidden beneath the surface of our everyday existence. The screening, that took place in the Palais, was open to all participants and was followed by a panel discussion with the cast and producer of the show, and followed by a cocktail reception in the lobby area.

And this was just on Sunday. At this MIPCOM, participants were prepared to deal with the whole enchilada: Consolidation, Peak TV, Disruption, the



European Digital Single Market and the usual villain (Netflix).

On Monday, the starting day, All3media hosted a luncheon for celebrity chef Gordon Ramsay, while A+E sponsored the Women in Global Entertainment Luncheon. In the evening, FOX Networks Group gave a party for new series *Deep State*, and the opening MIPCOM reception took place at the Martinez Hotel.

Continuing with the culinary vein, Banijay hosted a luncheon for its *The Restaurant* series on Tuesday, and A+E threw a party on the beach for its *Michael Jackson Show*, at the same time as Banijay's late night party for *Juda* and Inter Medya's 25th Anniversary bash.

On Wednesday, MIPCOM featured one of the most important conferences of the event, "European Digital Single Market." The day's activities had its highlight with the Personality of the Year Gala, this year awarded to Discovery's president and CEO, David M. Zaslav.

In terms of overall participation, the market registered 1,967 exhibitors, and, as far as new content was concerned, it is estimated that over 500 brand-new TV series were available for sale, leaving little or no money on the yearly budgets for acquisitions to be secured at the other 10 film-TV markets scheduled for October and November.

A noticeable trend this year is that participants arrived earlier – some as early as Friday – but also left earlier, some as early as Wednesday, October 18, the market's third day, which means that, in effect, the entire event is but a two-day market for them.

However, the fact that they arrived earlier was indicative of pre-market business activities, so one would assume that deals did indeed get made.

In addition, the registration bag, which wasn't sponsored this year, was not nearly as practical as last year's Japan-sponsored MIPCOM bag, which was great for carrying things around. Plus, the market didn't have a "Country of Honor" this year, something that had become the norm in recent years.

Finally, the market seems to be running out of space, with some distribution companies housed at the buyers' club (e.g., FilmRise) in the Palais, and others next to the registration area by the port (e.g., IMG). 🇮🇹

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**DISCOP AFRICA
STAND 102**

Opening Wednesday at a Theater or Drive-In Near You: Forgotten Films of the '70s

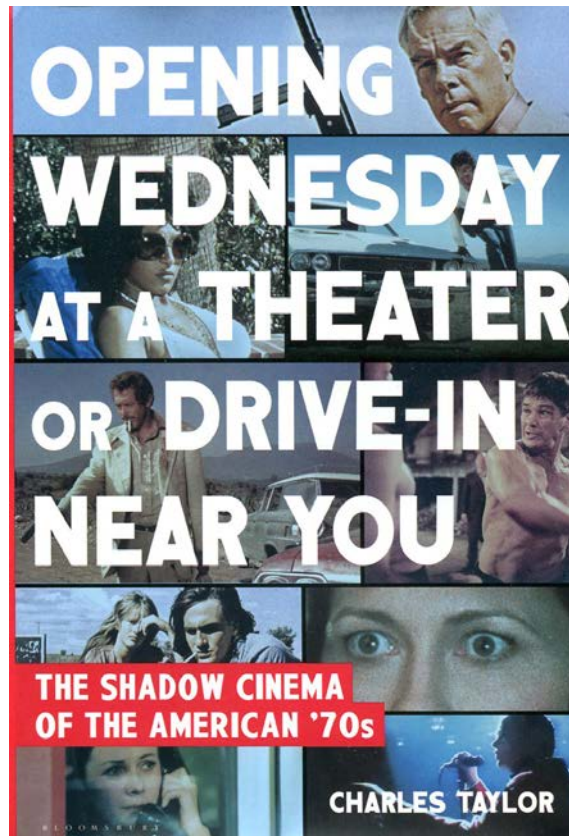
When speaking about U.S. movie classics from the 1970s, no conversation would be complete without mentions of *Prime Cut*, *Cisco Pike*, *Ulzana's Raid*, *Two-Lane Blacktop* and *Bring Me the Head of Alfredo Garcia*, right? Wrong, of course. Few people have ever even heard of these B-movies, much less would call them classics. But in a series of essays in *Opening Wednesday at a Theater or Drive-In Near You* (Bloomsbury, 2017, 197 pages, U.S. \$27), author Charles Taylor treats these forgettable trifles — which often came and went from movie theaters in less than a week — as masterworks that need to be revered and studied in order to truly understand America in the post-Watergate, post-Vietnam “Me Decade,” when people’s understanding of what it meant to be an American was undergoing a radical change.

The title of the book, writes Taylor, a member of the National Society of Film Critics, who’s taught journalism and literature at NYU and the Columbia School of Journalism, “refers to the release pattern used for horror movies, biker pictures, nudie teasers, women’s prison pictures, moonshiner sagas, phony documentaries like *In Search of Noah’s Ark*, Eurolease exploitation pictures like *Mark of the Devil* (‘Rated V for Violence’ in the U.S. and included a vomit bag with every ticket sold). These pictures were preceded a week or two in advance by saturation advertising campaigns that seemed to appear out of nowhere, deluging newspaper, radio, and TV with ads that breathlessly announced the film would be ‘opening Wednesday at a theater or drive-in near you!’

“The aim, as with a traveling carnival and sideshow, was to get asses in the seats and then get the hell out of Dodge. Unlike the prestige studio movies, which were given platform releases, opening on a few select big-city screens and gradually making their way to more theaters and other cities — a release schedule that could keep a popular film in release for close to a year—many of the movies written about here began their commercial life in the second-run neighborhood houses and drive-ins — the very places where the big releases ended their theatrical lives,” he writes.

In short, these are the movies people tended to see either because nothing else was playing at the time or they planned to pay more attention to their dates than to the screen in front of them. Few folks went to see them on purpose.

Taylor fully understands that. But he also feels that these films should endure because we, as modern movie audiences, truly need them. “For me, the staying power of these movies has to do with the way they stand in opposition to the current juvenile state of American movies,” he writes. “The infantilization of American movies that began in 1977 with the unprecedented success of *Star Wars* has become total. Mainstream moviemaking now caters almost exclusively to the tastes of the adolescent male fan.



“As they currently stand, mainstream Hollywood releases consist almost exclusively of superhero blockbusters, sequels, remakes, and comedies aimed at the frat-boy sensibility... Movies have devolved back to spectacle and gimmicks, not so much movies anymore as packages put together by studio marketing departments in the hopes of spawning or sustaining a franchise and maybe selling a line of merchandise along the way,” he writes.

He believes the movies he chose to write about here offer “the connection to the world, and to real-life emotions — not to mention the craft — that today’s blockbusters and remakes and churned-out franchises work so hard to avoid.” He explains that there was a self-awareness and a lack of self-consciousness in these films (as well as some rather disturbing violence) that would never fly in today’s over-produced, overwrought Hollywood.

Each of the essays have some merit, but all were not created equal. Some, like the first chapter, a deep-dive into *Prime Cut*, a 1972 film from director Michael Ritchie starring Lee Marvin as a mob enforcer sent to collect a debt from meatpacking boss Gene Hackman, are a little much. This one delves too deeply into the slaughterhouse aspect of the movie, making me (and my rather sensitive stomach) want to skip on over to the next essay as quickly as possible. “*Prime Cut* gives us an America rapacious for flesh,” writes Taylor. “Cow flesh, girl flesh, it’s all the same.”

And chapters on *Hickey & Boggs*, a 1972 private eye film starring Robert Culp and Bill Cosby, and *Vanishing Point*, a 1971 road picture starring Barry Newman, are as unremarkable as the movies they’re about. I barely remember what the essays

touched on, let alone the plots of those films.

But there are also essays on movies like *Eyes of Laura Mars*, a 1978 thriller starring Faye Dunaway as a fashion photographer who starts seeing real-time visions of her friends being murdered through the eyes of their killer. “At the moment each murder is occurring,” writes Taylor, “Laura sees the crimes through the killer’s eyes. In effect, she becomes blind, her field of vision replaced by the killer’s. This psychic kinship makes her a helpless witness to the grisly killings of her friends and associates. And since the audience can no more control the images that appear before us than Laura can, we’re on her side. It’s a great device, this psychic blindness always seeming to hit Laura at her most vulnerable moments, as she crosses a busy city street or when she’s behind the wheel of a car... This reaches a virtuosic climax when, at the end of the movie, the killer comes after Laura, and as she tries to get away, she can see only her own terrified retreating self.”

This is the plot of a classic — or at least a cult classic. While I never heard of this movie before, I plan to seek it out now. Taylor goes on to explain that “the movie is saying that danger is an essential part of glamour and art... that art and sex and urban life should get our blood racing. For the rest, there’s [women’s clothing store] Talbots and the 5:50 [train] to New Canaan.”

While *Eyes* really opened mine, the real pièce de résistance of *Opening Wednesday* is chapter “A Queen Without a Throne,” an in-depth look at blaxploitation flicks *Coffy* (1973) and *Foxy Brown* (1974)—both starring the great Pam Grier, who, thankfully, became an icon later in life thanks to A-list director Quentin Tarantino, a longtime admirer. The essay explores the ways that institutional racism led to the almost criminal neglect of talented black actresses like Grier.

“By the time Pam Grier was making movies,” he writes, “something like this was already playing out with Cicely Tyson, who, after the one-two punch of *Sounder* and *The Autobiography of Miss Jane Pittman*—performances that would have made a white actress immediately sought after — had only drab, mediocre film roles come her way. It would continue after Grier with the misuse — or nonuse — of actresses like Lonette McKee, Angela Bassett, Regina King. And it continues today with actresses as talented as Kerry Washington, Viola Davis, and Octavia Spencer turning to television because there are no leading roles for them in the movies.”

Opening Wednesday is probably one of the few times that many of the films written about here get the respect the filmmakers who toiled over them felt that they deserved when they first came out. And unfortunately, for many of them, it will also probably be the last time. Because while Taylor’s book might give them one final time to shine, they’ll probably be forgotten again as fast as the original theatrical runs of these movies. And they won’t be opening up again on Wednesday at a theater or drive-in near you. They won’t be opening again at all. **LHR** 🇩🇪

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The Africa Channel's Adventures



The Africa Channel brings a roster heavy on lifestyle and reality series to DISCOP Johannesburg.

Nigerian food blogger Minjiba Cookey hosts **Minjiba Entertains** (pictured), a new cooking show in which viewers learn how to prepare exotic gourmet dishes.

Reality series **Chiney's World** follows WNBA player Chiney Ogwumike both on and off the court. Watch Chiney negotiate dating and friendships, as well as her strict Nigerian parents.

In **World Wide Nate – African Adventures**, Nate Fluellen — a thrill-seeking travel vlogger, foodie and fitness enthusiast — ventures around Africa to enjoy all that the continent has to offer.

Factual series **Africa Everywhere** presents the rich influence that African and Caribbean immigrants have had on metropolitan cities around the world.

The continent's most hilarious stand-up comics are featured in **Africa Laughs** as they compete for the crowd's laughter and attention.

In **My Africa**, local personalities and artists guide personal tours of their favorite parts and most beloved locales in the cities and communities in which they live.

The Samaritans is a scripted comedy series that takes place within the Kenyan office of Aid for Aid, a fictitious non-governmental organization, where the staff must deal with odd demands from its U.K. headquarters to "save Africa."

Stand 141/142/148/149

www.theafricachannel.com

Get Another Chance With GMA

GMA Worldwide delivers a variety of dramatic series, starting with **Another Chance**. After losing her husband and son to a brutal crime, Lyra is offered a second chance at love when she meets widower Bernard, who has a son. Turmoil occurs when Lyra learns that Bernard's son may be her friend's missing child.

Romantic drama **Memories of Love** (pictured) follows Joseph, a severely wounded soldier, who is nursed back to health by his girlfriend Andrea. Joseph must convince a doubtful Andrea that he is really who he says he is.

Des and Aldrin, who have never seen one another in real life, meet each other in their memories and dreams. **Once Again** tells the fantastical tale of their coming together as star-crossed lovers.

Kanal D's Drama Series

Turkey-based Kanal D presents a slate filled with heart-wrenching drama series. **Fatmagül** counts down the days until her marriage to her fiancé, fisherman Mustafa. But when a gang of men rapes Fatmagül, Mustafa calls off the engagement. Kerim, one of the men, is then forced by his parents to marry Fatmagül to cover up the scandal.

A story of brotherhood and rivalry, **Kuzey Güney** tells of brothers Kuzey and Güney, who have little in common except their love for Cemre.

Without money, is **Love** (pictured) strong enough to keep Azra and Kerem together? The couple met at a sports academy and were infatuated with one another for years. But when Azra meets Sebnem, will her love for Kerem endure?

Matter of Respect tells the familial drama of the Kiliç brothers, who after moving to Istanbul, attempt to avenge their father's suicide.

Secrets can destroy a family. When Kemal and Leyla's son is kidnapped, they hire a former police officer to investigate. He quickly discovers, however, that the case is much more complicated than it seems.

In romantic drama **War of the Roses**, two young women come of age. As children, Gülru admired Gulfem, the daughter of the owner of the mansion where her father worked. When she becomes an adult, Gülru meets Gulfem's former lover and faces antagonism.

Wounded Love, set during the age of the Ottoman Empire, follows the lives of a devoted, yet struggling mother, a hero destined to witness his family's decline, a distanced father with dangerous secrets and a man in love as he's forced to watch his beloved die.

Stand 68/69

www.kanald.com.tr



Rhodora X, who suffers from multiple personality disorder, is kidnapped by child traffickers. In an attempt to escape, Rhodora's



Acero Reigns at Telemundo



NBCUniversal International Distribution represents Telemundo's catalog of telenovelas and dramatic biopics. The super series **Señora Acero 4** (pictured) continues the journey of Vicenta Acero, the feared "La Coyote," who helps immigrants cross the U.S. border and also leads her father's dynasty of drug traffickers. With the help of a U.S. ICE agent named Daniel Phillips, she takes down the druglord, Chucho Casares.

Season five of **El Señor de los Cielos** follows Aurelio Casillas, who returns from hiding in the country to confront his tyrannical nephew Victor in a dramatic family face-off.

Biopic **Jenni Rivera: Mariposa de Barrio** is based on the autobiography *Unbreakable: My Story, My Way*, which tells the story of Rivera's life, from her childhood to her music career.

After experiencing hardship and abuse as a child, **La Doña** is a cold-hearted and demanding woman in search of love. She becomes enamored with an attorney named Saul who also has the heart of La Doña's estranged daughter.

Season two of **La Querida del Centauro** chronicles the drug lord Centauro's revenge against his former prisoner Yolanda Acosta and detective Gerardo Duarte. Sought after by the police, Centauro fakes his own death to plot without interference.

In **Sin Sensos Sí Hay Paraíso 2**, Catalina Santana is enlisted by the United States government to offer intel on the Colombian mafia. After 20 years of living in Miami, Catalina returns to Colombia backed by the DEA to confront Las Diablas.

Stand 111

www.telemundointernacional.tv

friend Roxanne is killed. Traumatized, Rhodora bases her second personality on Roxanne.

Someone To Watch Over Me is a dramatic series that focuses on the romance and marriage of Joanna and TJ. Doctors detect early onset Alzheimer's disease in TJ, who is unable to recognize his own family.

Anthony Real is happily married to his wife, Millet, until he is promoted at work and meets Sheila, who becomes **The Other Mrs. Real**.

In **Until We Meet Again**, jealous Odessa kidnaps Ana as a child. Hidden deep in the woods, and unsure if she will ever see her family again, Ana becomes feral.

Viewing Box 31

www.gmaworldwide.tv

Record TV Follows the Ten Commandments

Brazil's Record TV is welcoming buyers with fresh soap opera **Belaventura** (pictured). Directed by Ivan Zettel, it's a touching story about identity and redemption. Set in fictional Belaventura, a 15th-century region at war due to a territorial dispute, the soap follows the lives of Pietra, a plebe, and Enrico, a rich heir with tough familial expectations.

Dramatic series **The Rich and Lazarus** (*El Rico y Lázaro*) features three childhood best friends and the romantic triangle that ensues when the two boys fall in love with the same girl, Joanne. The group also faces the fulfillment of the prophecy of Jeremiah, in which the sons of Israel are punished for disobeying God's law.

The Promised Land (*La Tierra Prometida*) follows Joshua, the new leader of the Hebrews, as he grapples with the task of leading his people to a new destination.

A prologue to *The Slave Isaura*, **The Slave Mother** (*La Esclava Madre*) focuses on the generation before the story of the light-skinned slave obsessively pursued by evil Mr. Leoncio.



Moses and the Ten Commandments (*Moisés y los Diez Mandamientos*) is an epic soap that retells the biblical story of Moses, from his birth to the legendary parting of the Red Sea.

Also based on Bible stories, **The Miracle of Jesus** (*Los Milagros de Jesús*) depicts the difficulties faced by disadvantaged folks before receiving the holy blessings of Jesus Christ.

Victory! (*¡Victoria!*) follows 12-year-old Arthur after his fall from a horse at the Atacyr Ferreira Horse Ranch, which renders him tragically paraplegic.

DISCOP Stand 102

www.recordtvnetwork.com



At ATF VideoAge helps me understand the market, look for TV content to buy and find co-producers.



**Tony Chow,
Producer-director, Singapore**



Sabbatical Is Unforgettable

Sabbatical Entertainment travels to MIP Cancun with a comprehensive catalog of titles, from sports to kids and family series.

Short-form vignette series **Unforgettable** (pictured below) revisits iconic moments that have changed sports history.

In educational series **The World Is Yours**, viewers explore the wonders of Earth, going to the four corners of the world to showcase different cultures, traditions and food.

Kids' Planet is all about teaching younger audiences the kind and polite manners to interact with others. The series follows Nova, a young girl who adventures around the world to learn good values and appreciate global cultures.

From Angelina Jolie and Brad Pitt to Ben Affleck and Jennifer Garner, the world of celebrity couples is full of romance, heartbreak, and accomplishment. **(L)over** profiles celebrity couples who have fallen in love in the public eye, and also sometimes devastatingly split in the limelight as well.

Entertainment series **Crude** presents the world's most dangerous professions where employees experience danger and fear every day.

www.sabbicalentertainment.com



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(Continued from Cover)

which has an adjacent Arena that'll serve as its convention center, is located a 20-minute car ride south of the Cancun airport. In comparison, the Grand Fiesta Americana (which housed the 2016 edition) is 30 km north, while the JW Marriot (which housed the 2015 edition) is in between.

Last year, the market registered a 70 percent increase from the previous edition, so it seems only natural to pick up and go to the new, bigger locale. But the new venue could represent a problem for those uninvited participants who cannot afford the high accommodation rates (in addition to the rather pricey registration fees), especially considering that expensive Moon Palace properties surround the resort.

Ted Baracos, director of Market Development, TV Division and director of MIP Cancun at the Paris headquarters of Reed MIDEM, explained that the new venue will be able to accommodate 170 tables, compared to 142 last year, while the number of buyers will reach 160 from 23 countries, out of a total of 26 countries in Latin America. (Last year, there were 135 LATAM buyers.)

The business model of MIP Cancun is innovative, and was created by Reed MIDEM. For a flat fee, sellers are guaranteed a certain number of meetings with LATAM buyers. The all-encompassing fee also includes the three-day hotel accommodations with breakfast, lunch and dinner included.

Bonafide broadcasters from Latin America are invited all expenses paid, while sellers looking to acquire products for their own distribution pipes would be paying a registration fee — but as buyers, not sellers. Of course, the organizers are aware that those types of buyers might also try to sell during informal gatherings, especially considering the large number of “ultimate” buyers.

Last year, the market attracted a total of 560 participants from 387 companies across 42 countries. Participants who couldn't find accommodations at the Grand Fiesta (or were looking for less expensive hotel rates) were relocated across the street to the Krystal Grand Punta. The event had four components: The pre-scheduled meetings (nine sessions from 9:45 am to 5:30 pm the first day, 13 sessions the second day and five on the third day), the conferences (24 in all), four screenings and five summits.



Last year, Inter Medya hosted the most lavish of the event's parties



Meetings are 25 minutes long at the exhibitors' tables area

This year, there will be 25 conferences, including a keynote and panels, plus six general screenings, but Baracos explained that the conference format will be similar to roundtables with more interaction, and will be held at times that will affect business meetings the least. As usual, there will also be a pre-opening party, as well as an opening and closing receptions.

New this year is the Co-Production Matchmaking Market (Co-Pro Market), to be held in an adjacent meeting room with 100 tables. Although it's not yet completely clear how this will unfold, the format calls for invited “high-profile executives” to meet with producers that are looking for co-production partners. The organizers will match potential co-producers and assign them a table for their initial discussions.

The Co-Pro Market will follow the same MIP Cancun model by guaranteeing meetings to registrants (in this case eight guaranteed meetings) who are paying about U.S.\$2,000 to attend, including hotel accommodations.

To guide this new event will be an Advisory

Board of seven LATAM executives, including Gonzalo Fiure of FOX Networks, Diego Avalos of Netflix and Francisco Morales of Turner.

Last year, for the pre-scheduled meetings, 135 distribution companies occupied 142 tables (some companies had multiple tables). These covered the cost of the whole market, since Latin buyers from TV stations were invited all expenses paid. Each table cost exhibitors U.S.\$5,000 and included a three-day stay at the hotel. This year, the fee was increased to U.S.\$5,600. Pre-scheduled meetings lasted 25 minutes each and were clocked with the sound of a bell, similar to the one on the stock exchange floor. In total, there were 3,700 meetings.

Market organizers were sticklers for assuring that meetings ran smoothly and were quick to call out buyers who were late on the P.A. system. This year, organizers still guarantee a minimum of 25 meetings in three days. Both sellers and buyers can pre-select whom they want to meet with, with the organizers serving as referees. In the afternoon of the last day, distributors can schedule meetings on their own.

Now, the question that some LATAM executives are asking is: “How long before MIP Cancun makes the big jump across the Gulf of Mexico and lands in Miami?” 🇮🇹

New this year is the Co-Production Matchmaking Market, to be held in an adjacent meeting room with 100 tables ... the format calls for invited “high-profile executives” to meet with producers.

Ted Baracos, director of MIPCancun





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(Continued from Cover)

However, Zuchowicki reported that “DISCOP Johannesburg 2018 will be held from November 14 to 16 in order to no longer overlap with MIPCOM.”

He further explained: “We expect consumer spending on entertainment content in Sub-Saharan Africa to reach U.S.\$5 billion by the end of this year, and, most importantly, according to recent reports, to double to \$10 billion by 2021.

“This growth will translate into \$3 billion to \$4 billion in annual wholesale distribution revenues for the territory and will be unquestionably driven by homegrown content and intra-regional trade.

“This is why we have decided to accompany this expansion by launching two new markets, one in Zanzibar in July 2018, and one in Lagos in April 2019 in order to cover Sub-Saharan Africa’s four distinct marketplaces: West Africa, East Africa, Southern Africa and Nigeria, which is a marketplace on its own.”

Meanwhile, DISCOP Africa in Johannesburg will open its doors once again at the Sandton Convention Center, registering over 2,000 participants and 180 exhibiting companies that will be housed at stands, meeting tables, and pavilions. All in all, “we are expecting a total of 300 companies that sell content to 200 buying companies operating in Sub-Saharan Africa and the 300 acquisition and programming executives who represent them,” said Zuchowicki. He then added: “We are also expecting all the new ‘kids in town’ that have launched broadcasting and streaming operations in the last 12 months — and the number of new buyers year-to-year is more important than ever in the past.”

As a new service, DISCOP is now featuring an online “Content Catalog,” which facilitates the setting up of meetings. “[With this feature] we hope to lift the average number of pre-arranged meetings between sellers and buyers from 35 to 45,” Zuchowicki explained.

“However,” he added, “the true yardstick is the number of meetings leading to deal closings, considering that the difficulty in Sub-Saharan Africa is closing a deal. So, we’ve devised two yardsticks: Delivering strong leads (we guarantee 10 out of 40 pre-confirmed meetings) and delivering deal-closing meetings (we guarantee five out of 40).”

In terms of investments by exhibitors, Zuchowicki said that newcomers spend an average of U.S.\$4,375 to exhibit at the market and the cost of a lead that could result in a deal is \$438. For veterans, who will spend an average



The registration area at the Sandton Convention Center

of \$8,850 to exhibit, the cost is \$442 per deal-closing meeting.

He also added: “Please note that this calculation does not take into consideration the ‘intelligence’ and ‘services’ exhibitors get, such as an updated database of all the top buying companies in Africa with all the relevant contact details.”

Although free TV in Africa is still the main market, in 2015, all African countries switched to digital, and while they are now transitioning, the complete switchover won’t happen for a couple of years. Digital channels are proliferating in Africa, but many distributors are primarily selling pay-TV rights and secondarily selling free TV. Content distributors have to sell all different rights to compensate for the low license fees that African companies pay. However, the proliferation of platforms has somewhat counterbalanced these reduced prices.

Marli Schulze, a program buyer for South Africa’s e.TV acquires about 1,000 hours per year. For her Openview HD channels she selects dramas, comedies, kiddie fare, movies and reality series. But the biggest challenge, she said, “is to access a variety of good quality content for

a reasonable fee.”

As for the DISCOP market itself, Schulze pointed out that there isn’t “enough space to sit down and meet informally.”

The Africa Channel is buying between 750 and 1,000 hours per year. Narendra Reddy, the company’s Los Angeles-based EVP and General Manager, said they “prefer half-hours (for unscripted) and hours (for scripted).” He also added that, “With regard to our new SVoD platform (Demand Africa), we are interested in movies, dramatic series and short-form content such as scripted web series and animated programs.”

As for the tradeshow itself, Reddy rated DISCOP as “one of the best for the African marketplace. Our principle reasons for attending DISCOP are threefold: to sell our library of HD content from our production arm (TAC Studios) — we are interested in both individual title sales, as well as potentially launching our channel in Africa; to license new content for our global platforms (The Africa Channel and Demand Africa); and to identify producers, projects and talent that we can develop and shape into future projects that TAC Studios can produce.”

As far as the biggest challenge as a broadcaster, for Reddy it “is finding high quality, HD content from Africa that is produced with a global aesthetic.”

Finally, with Germany as the official guest country, a good number of German companies will be in attendance this year, including Beta Film and Deutsche Welle. 🇩🇪



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(Continued from Cover)



The exhibition floor at Asia TV Forum 2016

on the upper convention floors of Singapore's Marina Bay Sands, and will be co-located with ScreenSingapore, a Southeast Asian marketplace for the film industry.

"We expect to receive more than 5,000 content buyers and sellers from Asia and beyond," commented Yeow. "Last year's ATF and ScreenSingapore was attended by 5,383 participants from 54 countries, and an estimated U.S.\$244 million worth of deals and partnerships were facilitated throughout the event," she said.

"Major U.S. studios that will be exhibiting include CBS Studios International, MGM Worldwide Television, NBCUniversal Television and Paramount Pictures. Countries with a strong buyer representation at ATF 2017 include key Asian markets such as China, Hong Kong, India and South Korea, as well as emerging ones such as Mongolia and Myanmar. There will also be buyers from outside the region, including countries like Hungary, the U.K. and the U.S.," she said.

Yeow made no mention of the fact that, this year, the 10 countries of the ASEAN community are celebrating their 50th anniversary. Member state Singapore staged several celebratory events during the months of July, August and October, and the ATF is expected to benefit from an influx of participants from other member countries such as Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Thailand and Vietnam.

VideoAge will once again be in attendance and will focus on gathering market information. Last year, reporters were surprised to bump into European program buyers, like YLE's Johanna Salmela, who was looking to acquire Asian TV series "with a limited number of episodes to be subtitled in Finnish."

The ATF also boasted a large presence of Turkish companies, including the Istanbul Chamber of Commerce. The market also experienced an increase in the number of large pavilions that were set up — such as those of Japan, France, China, Taiwan, Korea, Malaysia and Singapore — out of 21 total. The Canadian "pavilion" consisted of only a small stand with the

Budget limitations and the abundance of regionally-produced content are limiting factors to the success in licensing Western content in Asia.

logos of participating companies displayed on a board, but some Canadian distributors, such as 9 Story, exhibited with their own booths.

According to Andrew Haber of U.S.-based Alfred Haber Distribution, the increased presence of buyers at the ATF has reduced the need for time-consuming side trips to visit Asian clients in their offices either before or after the market.

However, the region remains challenging, mainly due to the diversity in programming needs from one territory to the next. Budget limitations and the abundance of regionally produced content are also limiting factors to the success in licensing Western content in Asia as a whole.

Additionally, the long flight and jetlag took a toll on several participants. Fortunately for all, though, there was plenty of free coffee on the market floor to keep everyone awake.

Getting back to Yeow, she reported that the Leaders' Summit, to be held before the opening of the market on November 28, "will focus on big data, a tool to gain understanding of audience behaviors and preferences.

"As the first order of the day, Stephane Alpern, managing director of Kantar's Futures division, will reveal insights at 'The Future of Content'

invite-only breakfast networking session. This will lead into the opening session of the Leaders' Summit conference, where Kantar will stage a two-part 'Big Picture Panel': 'Marrying the Right Data with the Right Content,' where Pablo Gomez, regional head of Kantar's Milward Brown Division, will reveal insight on the right data-and-content combinations for successful brand strategies," Yeow explained. The second panel will be "Is Advertising Dying?," a discussion on whether content is the best way for brands to connect with consumers. Panelists include Huawei's Paul Michael Scanlan, Familia Group's Alexander Shulgin, and Amazon's James Farrell.

"Alongside the conference sessions," Yeow pointed out, "networking breakfasts will see various well-established market research agencies release their latest findings about Asia's content market. This includes the latest statistics on the future of entertainment, the OTT landscape in Asia and the emerging Indonesian market."

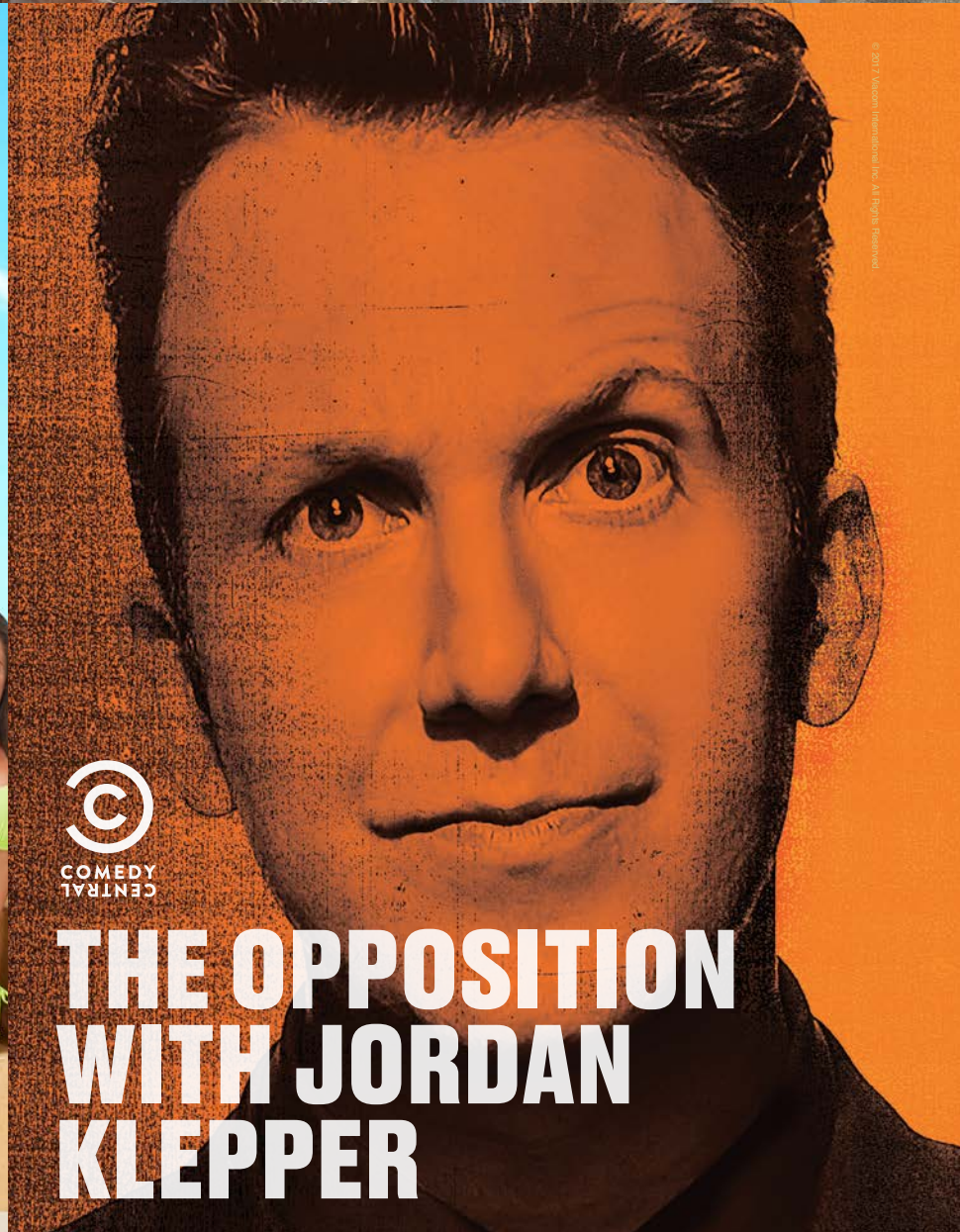
This year, the ATF is launching a new ATF Animation Pitch with India's Green Gold Animation, with the tagline, "Think. Believe. Dream. And finally... Dare." The winner will receive a U.S.\$19,000 prize from Green Gold Animation, comprised of a U.S.\$2,500 cash award and a consultancy package worth U.S.\$16,500 that is tailor made to help the winner to develop a presentation ready to be pitched to broadcasters.

The traditional ATF Formats Pitch will return for a second edition, backed by All3media International.

As part of the concurrent Singapore Media Festival, the ATF chose Indonesia as the Country of Focus. "With a population of over 263 million, it has been the new star of 2017," said Yeow. "The potential is immense, [especially] seeing how smart phone usage in Indonesia is predicted to skyrocket from 55 million in 2015 to 92 million in 2019, and multiscreen users in the country are registering over 23 percent more media time than their counterparts in APAC.

"In line with this, ATF 2017 will host a networking breakfast, "Spotlight on Indonesia 2017," where a global market intelligence firm will share its latest data on Indonesia's TV market, guiding international businesses keen to establish a strong foothold in the country," Yeow (pictured below) concluded. 🇮🇩





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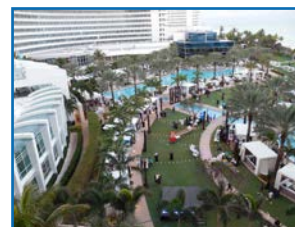
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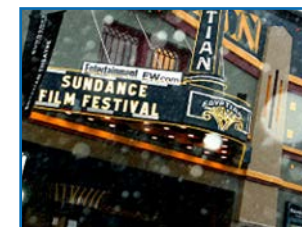
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My 2¢

Why is yesterday's stress any different than today's? In the good 'ol days, stress brought out humor and camaraderie among people. Today, it brings anxiety, instead.



How different are today's (technical, social and financial) disruptions, consolidation, audience fragmentation, and OTT from yesterday's corporate turmoil, management upheavals, unfriendly takeovers, corporate raiders and financial scandals?

From 1970 to 2009 no one company in the television business was spared, including Viacom, Columbia Pictures, MGM, Paramount, AOL-Time Warner, and MCA-Universal in the U.S., and Vivendi, Sky, and Telefe in France, England and Argentina, respectively. In Australia, the three major TV networks, Network Ten, Seven Network and Nine Network, were on a constant rollercoaster ride, with Ten going through five different owners from its inception until 2005. And in Canada, the TV sector went through the CHUM, Shaw and Atlantis Alliance eras of rapid investments and divestments.

In those years there were also "characters" like David Begelman (U.S.), Conrad Black (Canada, U.S. and U.K.), Robert Maxwell (U.K. and U.S.), Thomas Haffa (Germany), Christopher Skase (Australia and U.S.) and the Italian Giancarlo Parretti, who, after acquiring Cannon Films (Israel), Pathé (France) and MGM (U.S.), was sentenced in absentia in France to four years in prison for securities fraud.

Black ended up serving two years in prison. Maxwell mysteriously fell overboard and died. Haffa was fined 1.2 million euros by German courts in relation to the plight of his E.M.TV. And Begelman killed himself after the Columbia Pictures embezzlement scandal. In Switzerland, after the sports marketing rights giant, ISL, collapsed, six former executives, including former chairman Jean Marie Weber, were accused of a series of charges including fraud, embezzlement and the falsification of documents. Skase became one of Australia's most wanted fugitives after his business empire (Seven Network, MGM) collapsed.

In retrospect, it was not a reassuring period at all. Looking at *VideoAge's* 1983 "U.S. International Distributors

directory," it's striking that, of the 63 companies listed, only 12 remain today. Of the 56 U.K. companies listed in *VideoAge's* 1986 directory, just three remain.

But what's even more striking is how the trade media in those years reported the unfolding events. Once again, looking at *VideoAge's* past issues, it is remarkable how even though our publication documented each traumatic company event, the reports were devoid of the human element, focusing instead on the mechanical aspects.

Today, the industry is still regularly shaken by consolidation due to mergers and

acquisitions, and the focus is on how difficult the new

TV business paradigm has become for executives. The stress is palpable, but while in the past, the dramatic events didn't seem to affect executives' senses of humor, today's havoc is compounded by the multitude of content distribution rights, which are generating stress (and unprecedented wealth) for the company executives involved.

It's like when the Communist regime collapsed in the Soviet Union and people were, for the first time experiencing a multitude of choices on supermarket shelves. The indecision as to what to select created anxiety attacks so severe as to stop people in their tracks.

In conclusion, reporting today's TV trade news is a balancing act where the wrong "tone" of an article can trigger drastic consequences for publications that depend on advertising revenue.

Dom Serafini

Today, the industry is still regularly shaken by consolidation due to mergers and acquisitions ... the stress is palpable.



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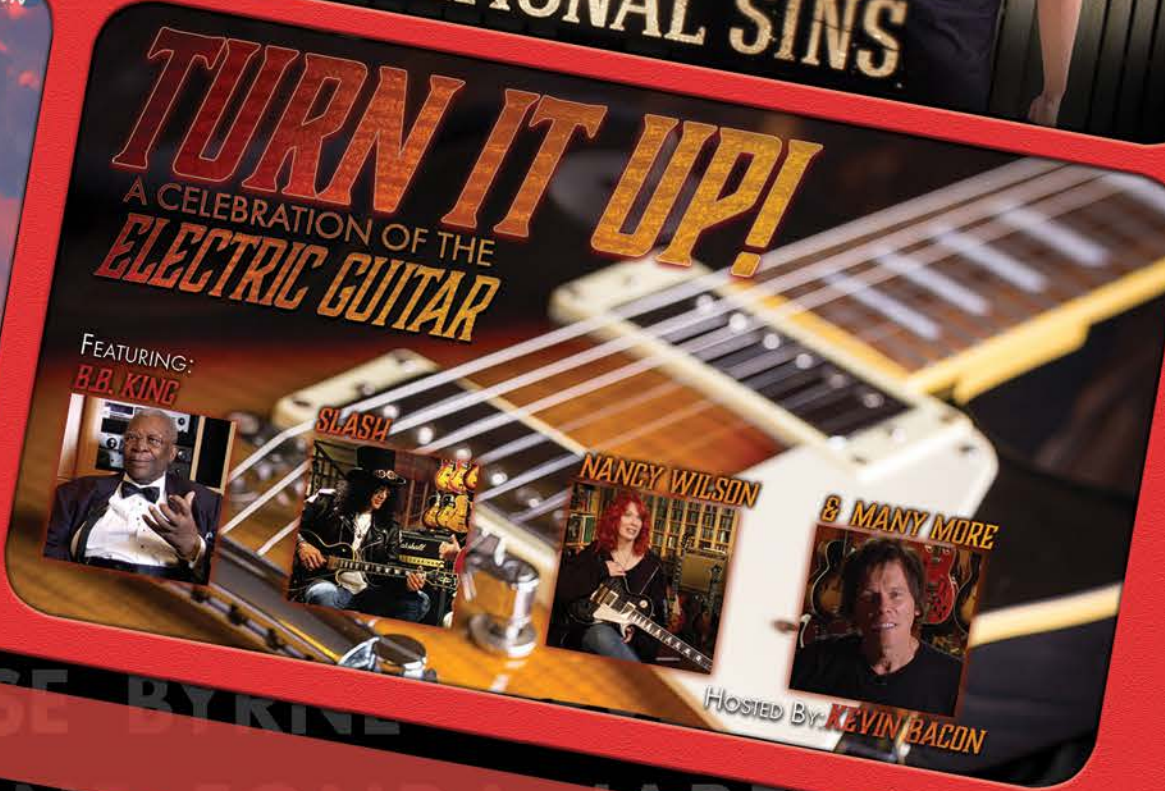
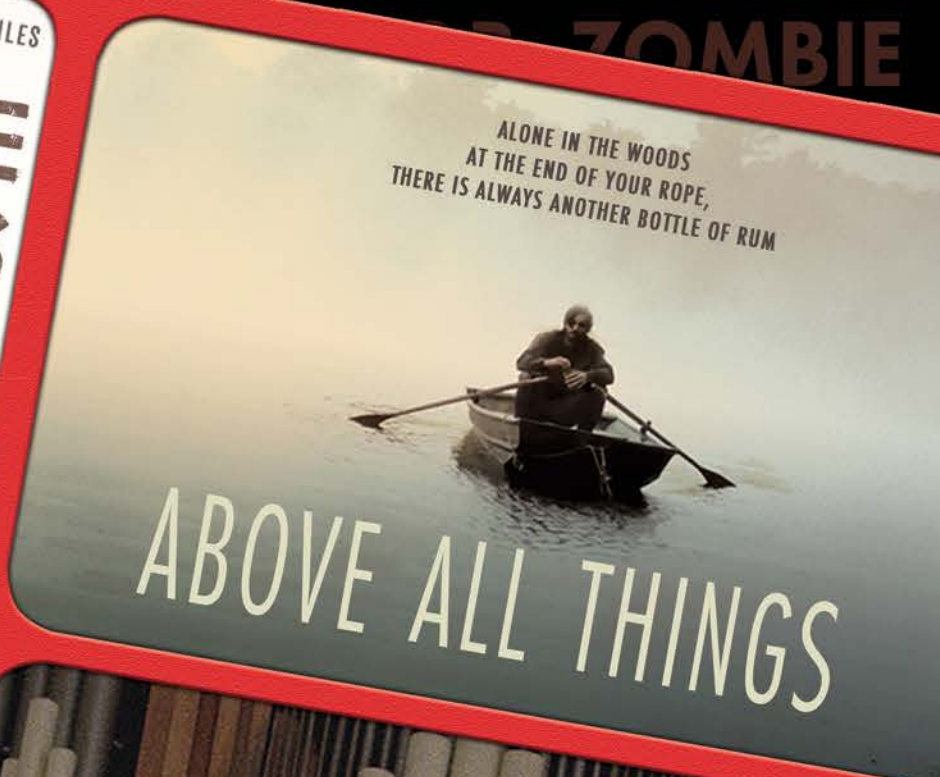
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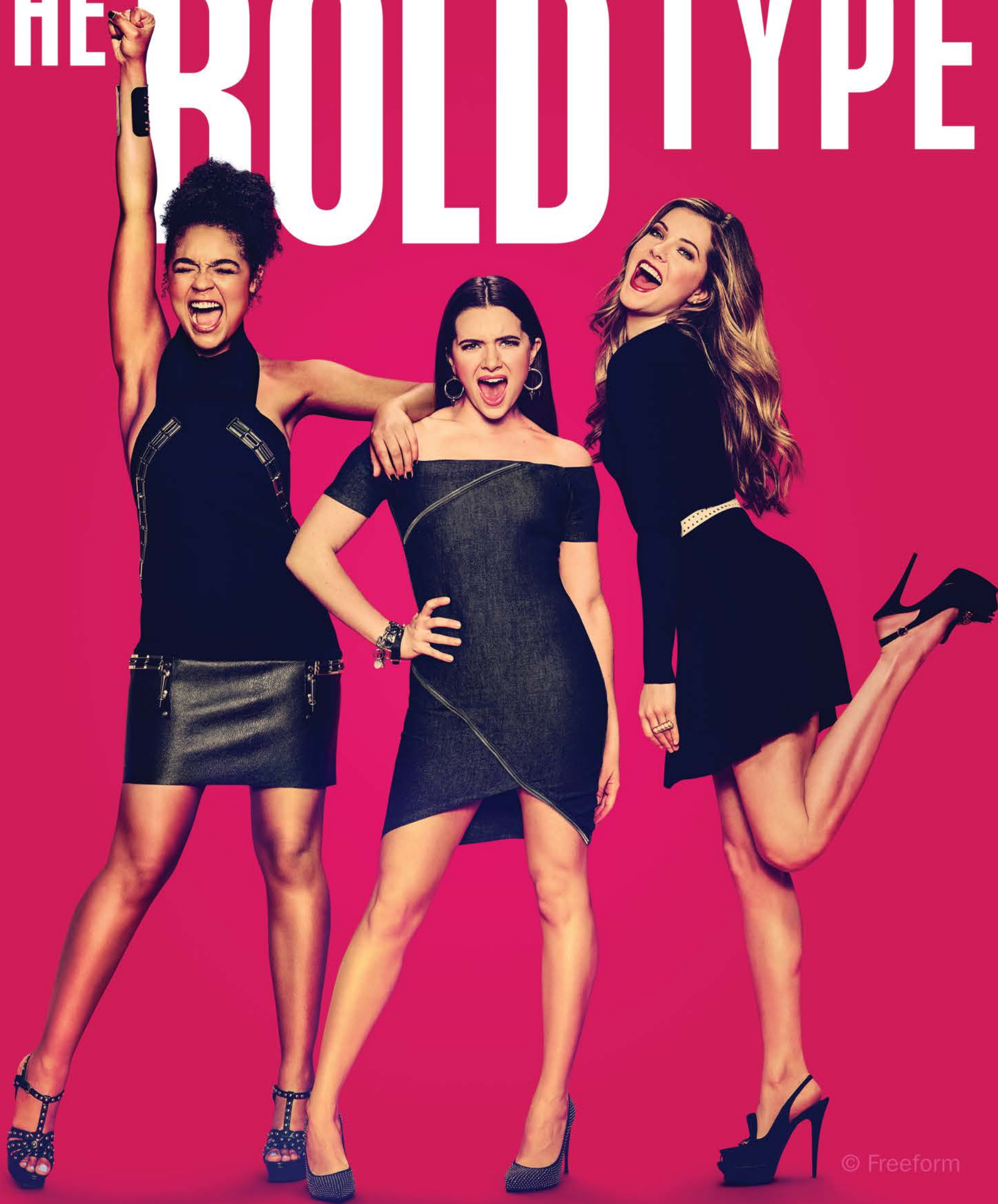
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