For those who are reading Prensario for the first time, we can resume that we are one of the top print-online publications at the content market, with full worldwide coverage. Our big difference is that we are focused on buyers, both for finished products and formats, dedicating to them our main reports, interviews and specific sections.

At this MIPTV issue, there are about 50 interviews to top broadcasters from all regions, locally produced reports, trends and figures. This time in particular, we’ve added a renewed design of regional buyer sections, to recognize them better.

Buyers at MIPTV are making themselves these questions: Which is the next big hit? What is it new in the market? Entertainment or fiction? Where can I pay less for better? New media? Through our pages, we intend to answer all these questions.

In the main report (pages 18 - 24) for instance, we mentioned 4-5 products that surprised the market recently as a new thing. To mix genres, to mix fiction with reality, to have strong character driven stories, are the roads to follow.

New media? It is very interesting to read the interview to Chinese digital titan Youku Tudou, at page 10. They now reach 80 percent of the China audience, and 90 percent of its incomes are from advertisement, while 10 percent is from VOD bills. The digital era is already a fact, worldwide.

MIPTV? I really like the show, because it is global as Mipcom but not so crazy. Perhaps it should not manage the same costs as Mipcom, but it is important for the industry to defend and promote the event. All the last markets—Mipcom, ATEC/Miptv Miami, Discop Istanbul—had good outcomes, due to the encouraging moment of the content business, full of new ventures. Surely MIPTV will follow the good trend.

Nicolás Smirnoff

As of this Prensario print issue, you can follow MIPTV through our online daily reports, day by day at our website www.prensario.net or receiving our daily newsletter service. If you want to receive the latter, please contact info@prensario.com

MIPTV, FOR BUYERS

MIPTV 2014: main scheduled events

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<th>Event</th>
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<td>Keynote: Vicente Barroso (RTV)</td>
<td>April 7, 9.30AM</td>
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<tr>
<td>Keynote: Gabriela Aravena (Radio)</td>
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<td>Keynote: Armando Buñuel (Televisa)</td>
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<td>Keynote: Jesús Miguel Herrero (Radio)</td>
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<td>Keynote: Carmen Cadenas (Pro-Tal)</td>
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<td>Keynote: Carlos Córdoba (Oslo TV)</td>
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<td>Future of Kids TV Summit &amp; Networking Drinks</td>
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<td>Keynote: César Acosta (Turner)</td>
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<td>Keynote: Jochen Pflüger (Mediawan)</td>
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</tr>
<tr>
<td>Prensario International (Starz)</td>
<td>April 8, 9AM</td>
<td>Carlton Hotel</td>
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www.prensario.net

MIPTV, POWER

FROM EXECUTIVE PRODUCER COURTNEY KEMP AGBOH (THE GOOD WIFE)

2014 OFFICIAL MIPTV WORLD PREMIERE TV SCREENING

Monday, April 7th at 18:15

The Grand Auditorium

With appearances by cast members Omar Hardwick and Curtis “50 Cent” Jackson

www.starzglobal.com

SEASON 1 – 86 X 60 MINS

AT MIPTV: RIVIERA 9.A32

(FORMERLY RSV20)
Prensario International interviews Fabrice Bailly, directeur adjoint des programmes en charge des flux of the leading French broadcaster TF1. He states: “2014 is an excellent year for us, as we boosted the overall ratings through a new, successful and active and editorial policy. The game, however, was not easily won: the launch of six new DTT channels in France in December 2012 brings the number of free-to-air channels up to 25.”

‘The market became obviously highly competitive but despite this increased competition, TF1 took up the challenge and succeed to perform in all types of programs. First of all, ratings were for major event shows including Les Enfants de l’asile, the NRJ Music Awards and Miss France,’ explains Bailly.

‘Through close collaborative work between our artistic teams and producers, we are growing the audience ratings of our “program brands” (The Voice 2 vs. The Voice 1, Danse avec les stars 4 vs. Danse avec les stars 3, Vingt et un très expérimenté, Profilage, Controverse, Les 12 coups de midi). We have a strong position in success with estos-reality and game shows (have a strong position in access with docu-reality vs. Dance avec les stars 3 the audience ratings of our “program brands” our artistic teams and producers, we are growing. Bailly.

And Miss France’, explains Bailly.

‘Through close collaborative work between our artistic teams and producers, we are growing the audience ratings of our “program brands.” (The Voice 2 vs. The Voice 1, Danse avec les stars 4 vs. Danse avec les stars 3, Vingt et un très expérimenté, Profilage, Controverse, Les 12 coups de midi). We have a strong position in success with estos-reality and game shows (4 tournées pour une touche de mal, Bienvenue chez nous, Money Drop, Le Juste Prix, Une famille en or).’

Regarding programming releases, the executive continues: “We successfully launched some 20 new shows. Our distinctiveness lies in its full-line positioning, so our aim is to develop new programs in all categories. Our most successful new programs included US series (Unforgettable, Person of Interest, Revenge),

French drama, lead by Farcy, Pyj’s, Crossing Lines, entertainment shows such us The Best and Stars vs grand air.”

‘About the French TV market, Bailly remarks: “A big trend is serialization, in dramas as well as in on-scripted programs. Viewers like to follow their favorite characters and contestants work after week. We are looking for a broadly appealing, entertaining and positive tone. These ingredients are behind all of our biggest successes. People need optimism.”

‘TV viewers are also still drawn to events-based program (TFI strong position on the French market with The Voice, the FIFA Football World Cup and headlining drama shows, including Resistances, produced by Alain Goldman (he produced the 2 Oscars and 1 Golden Globe La Vie en rose...)).

DIGITAL

TFI doesn’t make that distinction. Explains the executive: “We fully integrate digital media and the social networks when developing our programs. It is an integral part of our approach. We are convinced that a virtuous circle exists between TV and the web. TV is still — and by a large mark — the most consumed and most immediate media. It is also the leading media for live events. TF1 is a perfect illustration of this role played by TV.”

‘The web can be used to create expectation and maintain program buzz. It also generates loyalty and an outstanding event to bring to French TV viewers’, concludes Bailly.

Regarding the future, Bailly highlights: “We will be maintaining strong momentum on launches in 2014. On entertainment, The Voice Kids, The Winner is, and the pilot of the Au suivant game show; on French drama, we will be broadcasting a stand-alone Ce soir, je vais tuer l’assassin de mon fils (adapted from the same named Jacques Besson’s best-seller), a new series called Taxi Brooklyn, produced by Europa Corp and Luc Besson (a spin off his movie franchise, Taxi, starting two international actors: Chyler Leigh (Grey’s anatomy) and Jacky Ido (Inglourious Basterds). It was shot in NYC and its show-runner is Gary Scott Thompson, who is well known for his remarkable work on East and West”.

Two of the new developments will be: Little Men (adapted from a very successful Israeli comedy series from Dori Media) and Le secret d’Elise (from the English supernatural drama Marchlands, broadcast in 2011 on ITV with an average of 7 million viewers), as well as the new US series Black List, Hostages and Arrow.

“Lastly, we will be the only free TV broadcaster of the 2014 FIFA Football World Cup in Brazil. This is a highly awaited, planetary happening and an outstanding event to bring to French TV viewers, concludes Bailly.

Source: Médiamat Annuel 2013 - Médiamétrie

France: Audience share on national networks (2013)

Source: Médiamat Annuel 2013 - Médiamétrie

TF1, France: more competition, new strategies

Our most successful new programmes included US series (Unforgettable, Person of Interest, Revenge),...
Emilio Azcárraga Jean, presidente y CEO de Grupo Televisa, principal grupo de medios de Hispanoamérica, fue reconocido durante Natpe Miami 2014 con el Brandon Tartikoff Legacy Award, por su labor frente a la compañía de multimedios mexicana.

En honor al productor Brandon Tartikoff, en Natpe Miami se celebró la 11va edición de los Brandon Tartikoff Legacy Award que reconoció a un selecto grupo de profesionales por su trabajo y visión en el proceso creativo de programas y formatos para TV.

Además de Emilio Azcárraga Jean, fueron destacados por su trabajo James L. Brooks, creador de comedias como Room 222 y Taxi y ganador de 20 Emmy Awards y gran cantidad de premios Oscar; Jon Feltheimer, CEO de la distribuidora y productora Lionsgate; Lauren Zalaznick, EVP de Media Innovation & Cross Company Initiatives de NBCUniversal, responsable de acelerar el crecimiento de la empresa y la identificación y ejecución de nuevas oportunidades de negocio.

El crecimiento de Latinoamérica, tanto en TV abierta, como paga y broadband ha sido enorme en los últimos años. La oportunidades de expansión hacia distintos segmentos de negocios aumenta y hacia allí vamos. Se puede vislumbrar concretamente en el desarrollo de contenidos para múltiples plataformas”, señaló durante la ceremonia.

Legado
Desde el nombramiento de Azcárraga Jean como CEO de Grupo Televisa, la compañía ha duplicado sus operaciones y ha logrado consolidarse no solamente en México sino también a nivel global por medio de alianzas con grandes compañías de China, Brasil, Francia y USA. Con la telenovela como formato principal, Televisa produce más de 90,000 horas de contenido original en español, que se exporta a más de 130 países, incluyendo a una audiencia de 50 millones de hispanos en USA, donde tiene participación en Univisión, principal cadena en español de la Unión. La compañía también se ha convertido en un jugador importante en el sector de las telecomunicaciones en México, a través continuado su expansión en cable — adquiriendo operadores en todo el país— y TV por satélite, así como servicios de telefonía fija y telefonia móvil.

Azcárraga Jean comenzó su carrera en la compañía en 1988 como director de Operaciones del Canal 12 de Tijuana, y dos años más tarde fue promovido como VP de Programación del Grupo Televisa.
YOUKU TUDOU, CHINA: ‘OUR BRAND REPRESENTS LOYALTY FOR THE SUBSCRIBER’

After merging in 2012, Youku Tudou became People’s Republic of China’s leading video services reaching over 400 million people, 80% of the total online video market. Prensario interviews Sunny Zhu, Chief Content Officer, who highlights the strength of the service and the content plans of this Chinese giant.

According to the company quarter results, on 3Q 2013 —the last available when this issue was closing— the net revenues were RMB 857.7 million (USD 140.2 million), a 14% increase quarter over quarter. Operator’s mobile traffic in that period surged over 300 million video views per day.

Sunny Zhu, Chief Content Officer at Youku Tudou, describes to Prensario the service it offers to over 80% of the Chinese online video market, and continues: ‘We partner with local talent to generate own contents, such as talk shows, variety, webserials and web movies. In 2014 we will invest over RMB 300 million (USD 49 million) on in house production.’

‘Between 60-70% of our content is licensed from international providers such as the BBC (UK) and Hollywood Studios, among others, and the rest 40-30% is own production or User-Generated Content (UGC). US, British and Korean drama series work really well,’ Zhu says.

‘Taking Youku Tudou in your home is like having the services of Hulu, Netflix and YouTube all together, as we offer two business models: one paid and another free. 90% of our incomes come from advertising, while the rest 10% is from VOD fees,’ he explains.

Regarding the TV business in China, the executive comments: ‘TV reach in our country is enormous, but the new media platforms are growing really fast, specially as mobile penetration spread over the population. It is a reality that mobile traffic has surpassed PC traffic.’

‘Youku Tudou figures could take the reader by surprise,’ Zhu highlights: ‘Since 2009, we are preparing for this scenario. There is a clear worldwide trend —not only in China— to multiscreen content consumption and people spent more time online to do things, specially to watch videos.’

FUTURE

Regarding Youku Tudou’s competition and Zhu comments: ‘Our biggest competitor in piracy, which is really challenging in China. We are doing some campaigns along with Motion Picture Association of America (MPAA) to let the audience know the high costs that means piracy to the legal content businesses.’

‘Our brand represents loyalty for the subscriber. And is very well known among Chinese Internet users. While Youku.com is more inspirational, Tudou.com is more focus on young, fashion-forward people,’ remarks the executive.

‘About the future, he completes: ‘We are diversifying our strategies: first, to promote the multiscreen content consumption; second to generate new source of revenues, ad formats and solutions; and third and last, to differentiate our platforms by providing unique content, own produced’.

YOUKU TUDOU, IN NUMBERS

If service reaches 400 million Chinese people (80% of the total online video market)

The operator received over 300 million views per day through mobile (3Q 2013)

30-40% of the content offered is own produced (talk shows, variety, etc.) or UGC

Youku Tudou will spend more than USD 49 million in own production in 2014

90% of the incomes come from advertising, while the rest 10% is from VOD fees.
RWS, Russia: ‘If producers are treated like just executors, it kills the whole idea of producing’

BY GEORGI R. CHAKAROV

Yuri Sapronov, CEO, Russian World Studios

ceeTV: Would you say that the Russian market is misbalanced in a way: do you get lots of productions and just a few channels where you can place this content?

YS: We have to be clear here, the content on channels is customized. Practically no one produces for their own money. The number of productions depends on the commissions of the channels. In terms of the number of production companies, there are about 20-25 big companies. The rest are smaller or average companies. Big players produce more than 10 projects and over 200 hours per year, but not all productions will be aired this year. So a company can have several productions on one year and none the next. But that doesn’t mean that they are not doing anything. The quality of production is growing. If we look back 5-10 years now the projects are completely different. I personally think there are some projects that are of international quality. However, there is almost no increase in the production budgets but expenses grow.

ceeTV: So how do you actually make profit? Does it come down just to having as many productions as possible?

YS: There are two models here. Most of the companies work based on this principle: the more you shoot, the more money you will make. Unfortunately, the second model doesn’t really work here because there is the conflict of interest between the producer and the channel: if a producer has created a huge hit but they don’t own the rights they will make no money out of it but will simply get a chance for a commission to shoot another one. I do hope that this situation will change with time and we will have more high quality projects in the future.

ceeTV: How do you think this situation may change?

YS: The market will change. When we have more hit series and the channels realize that the model of sharing revenues with the producers works, then everyone will be interested in this. Channels are not storehouses for content rights; their interest is to have big audiences and attract big advertisers, and they are not really interested in selling the content for 100 USD per hour. If the producers are just treated like they are just executors, it kills the whole idea of being a producer. So, they just think: I can make ten projects as-so, and the revenues will be a super hit.

We have a production union where we discuss these issues. We are not being silent: and some channels do hear us.

ceeTV: You have 3 main channels that air one prime time series each week (about 30 series each). Is competition possible when 60% or more of the productions are aired on these nets? Isn’t it a problem for you that your series are on air for just one week and before even people find out it is good, it’s already over?

YS: Firstly, smaller channels are also producing their own series, so it is getting better. Secondly, this drives the competition as we get a bigger volume of productions. If we compare to other countries: they have a hit and it airs for the whole season. When you have each week a new title, then that requires a bigger volume of productions. The series continuations are not very attractive, as the channel in general does not change the budget. There are some additional increases, which go to actors, scripts writers, directors, etc. while the channel in general does not change the budget. The number of productions will change with time and we will have more high quality projects in the future.

ceeTV: What is the network’s point of view?

YS: It is a simple: one show was a hit and the other wasn’t. Rossija 1 had very strong projects for years. But then, the situation changed and they started losing. We, as producers, offer them projects, and it is up to them to choose. Of course, we are responsible for the production but it is the channel deciding what the show will be like. We offer them a multitude of projects and they pick what they like. So, the success of a series depends on the channel and the producer alike. But it is the networks that dictate what content is being produced.

ceeTV: Do you think that this policy that the 3 main channels (Perly, Rossija 1, NTV) have been following for the past 5 years is the main reason why they lose viewers right now?

YS: Well, two years ago Konstantin Ernst tried to use the American (vertical) system of programming in primetime but it didn’t work at all with the viewers. In general, for such type of scheduling we need to have really good projects. If we want to change this model, we have to plan it like five years ahead and we will need to have special projects, which will need to be very strong to keep up the interest of the audience who will have to wait one week for the next episode. For the moment the Russian audience seems to be used to this way of consuming TV content.
BBC Worldwide, UK: ‘Building Audiences in New Markets’

Prensario has the honor to interview for this MIPTV edition Paul Dempsey, President BBC Worldwide Global Markets, one of the largest worldwide distributors. 2013 was a special year for the company and the executive emphasizes about the new organization local and internationally.

“We have reorganized the business along geographical lines and have set out a clear strategy for growth based around building on the existing strength of our content. As a global business operating in around 200 territories we are resilience across different economic cycles in different parts of the world and overall, despite some tough exchange rate fluctuations, TV and digital sales look encouraging as we head into our end of year push. Our reorganization last year has helped us get closer to our audiences and we are seeing the benefits of this in all our markets,” he states.

“The strength of the BBC is the quality of its content and BBCW has committed to putting extra investment into high quality programming. We recently announced investment in a number of new dramas including a new Jimmy McGovern penned series about British deportees to Australia in the 18th century, Intruders, an X-Files pro with a European writer and exec producer and we are seeing the benefits of this in all our markets,” comments Dempsey. And adds: “We are well placed to continue success this year. ‘“Our desire to work across platforms also helps us connect with viewers—two recent Latin American deals, with Xbox and Netflix are good examples of that’, comments Dempsey, and completes: ‘Top Gear continues to excite global audiences across our natural history programs are perennially popular, Pinguins: Spy in the Huddle, for example, has sold to 79 territories including China, Russia and South Korea.’

AUDIENCES
As audiences become ‘more demanding’ and the cost of production increases, international co-pros are becoming ‘more important’, says Dempsey. And adds: “We are well placed to bring audiences what they want by working with international partners: Hidden Kingdoms (CCTV China, Discovery RTL Germany, France Televisions), Orphan Black (Space, Canada, BBC America), Top of the Lake (BBC, UKTV, Sundance, ARTE) and The Honourable Woman (Sundance co-pro). Funding is also coming from new sources like Hulu and Amazon that have recently partnered with the BBC (and others) on The Wrong Mans and Ripper Street, respectively. In factual, BBCW is now the principal co-pro partner of the BBC for natural history programming.”

Another trend is the narrowing of the gap between international and domestic premieres. ‘Doctor Who’s 50th anniversary special was one of our highlights of the year. We pulled off the feat of simultaneously airing the show in 94 countries (a Guinness World Record). It was BBC America’s best telecast ever and took over $10m at the global box office in just three days. We are incredibly proud of this achievement and it is something we will look to repeat in the future’,” says Dempsey.

“The established shows have also enjoyed continued success this year. ‘Dancing with the Stars, for example, is finding new audiences around the world and we have recently sold the format to Costa Rica and Cambodia. This great show is now watched in 49 countries and we look forward to making it 50’.

“Our desire to work across platforms also helps us connect with viewers—two recent Latin American deals, with Xbox and Netflix are good examples of that’, comments Dempsey, and completes: ‘Top Gear continues to excite global audiences across our natural history programs are perennially popular, Pinguins: Spy in the Huddle, for example, has sold to 79 territories including China, Russia and South Korea.’

DIGITAL
‘Digital is important to us but not novel. We have been working with digital partners for years and it is a significant revenue driver for our sales business: during 2012/13 growth in our digital business increased to over £124m turnover. We work with an array of digital partners including VOD partners like Netflix, OTT players like Hulu and EDDO deals with the likes of iTunes. Other content deals include Tesco’s Clubcard TV and Googleplay in the US’.

“We have new leadership and an exciting new strategy that is focused on the strength of our content and investment in it. Three new consumer facing brands spanning channels and digital platforms will help us form stronger connections to audiences: BBC Earth for premium factual from science to natural history; BBC First for irreverent but intelligent fact entertainment like Top Gear; and BBC First, featuring the best in British drama, concludes Dempsey.

In market now: Doctor Who’s 50th anniversary special was simultaneously aired in 94 countries (a Guinness World Record), being BBC America’s best telecast ever taking over $10m at the global box office in just three days.

Paul Dempsey, President BBC Worldwide Global Markets

BBC Worldwide

Premium Interview | Broadcasters & Distributors | Worldwide
BIENVENIDO AL CENTRO COMERCIAL
MÁS LOCO DE LA TELEVISIÓN
WELCOME TO THE MOST AMAZING MALL EVER

MAD MALL
NINGÚN CLIENTE ESCAPARÁ DE
NUESTRAS CÁMARAS OCULTAS
NO ONE WILL ESCAPE OUR HIDDEN CAMERAS

HASTA LA PROMESA MÁS SINCERA DE AMOR
puede no resistir la prueba del tiempo
EVEN THE MOST SINCERE LOVE PROMISE COULD FALL OVER TIME

QUIERO
LOVING YOU
is all I want

LEADING-EDGE
THE LATIN MAJOR
MIPtv 2014: CHANGING WORLDWIDE CONTENT MARKET GUIDE

MIPtv uno de los dos grandes eventos mundiales de contenidos, se desarrolla del 7 al 10 de abril, en Cannes, Francia. ¿Cómo se presenta el mercado? Sin duda optimista, pero con un cocktail muy variado de ingredientes que vale tener en cuenta.

El contexto es optimista porque con el auge new media, han aumentado proyecciones novedosas de canales de TV, VOD, plataformas digitales, etc. Aunque la TV línea sigue dando polvo, con numerosos números de rating, ingresos e inversiones en contenido original. Y los países emergentes compensan las crisis aún persistentes en algunos mercados centrales, con fuerte desarrollo e inversiones. Laurine Gaurande, directora de TV en Reed Midem, habla en Mipcom 2013 —a pasado octubre— de una nueva ‘Era Dorada’ para la industria de contenidos.

A favor de este argumento, se puede decir que los tres eventos grandes que se siguieron —ATF 2013, Natpe Miami 2014 y Discop Istanbul 2014— tuvieron muy buenos balances, tanto en ingresos como volumen de negocios. Si hasta hace un par de años parecía que la industria se concentraba en los eventos más grandes, con el auge de los territorios emergentes se vuelven a fortalecer los encuentros regionales. MIPtv viene dentro de una evolución, ya que varios exhibidores critican su escasa creación costo-beneficios, que es costoso como Mipcom pero con menos movimiento. Y en las últimas ediciones, se sintió baja de tráfico, tal vez por el auge de los eventos regionales. Sin embargo, muchos opinan que es el evento más ‘cómodo’ del calendario, porque al ser global pero menos burocrático, es ideal para gestores que no en Mipcom el vértigo impide.

Al año de menos eventos —el 2013—, se dedicaron mucho tiempo. El organizador Reed Midem le ha dado a MIPtv un perfil más de producción y nueva media, recuperándose.

Índices de negocio

En Mipcom 2013 el auge digital tomó firme protagonismo: de los 4600 buyers que hubo en el evento, 1000 ya fueron de nuevas plataformas. Y casi todos los acuerdos icónicos del mercado incluyeron nueva media. Frementamedia con el portal de China Southpass y VOD en ese país; el VOD de Amazon, LoveFilm con Tele Munich Group para desarrollar VOD en Alemania; TF1 y Canal+ de Francia con Facebook para los brende management digital, etc.

Por otro lado, los grandes productores mundiales como Mipcom 2013 fueron The Voice de Talpa (Holanda) y Rising Star, de Keshet (Israel) manteniendo el supremacismo de los talent shows. La industria, acusada de escasa creatividad, está buscando el próximo hit. En Talpa apuestan por tomar argumentos de películas clásicas para transformar realidades, como Buddy for hire, basado en la película Untouchable friends para generar un social-factual show.

En UFA Show & Factual (Alemania) están buscando un nuevo nivel de scripted realities, el género que saltó a la fama en 2013: gente verdadera siguiendo argumentos guiados. También pieman en game shows y en nuevas fórmulas de gente común jugando sus propias vidas. En A+E (USA) destacan Duck Dynasty como el producto tendencia a seguir en un ‘real-life sitcom’ gente real en sus vidas reales, pero ofreciendo una plena sitcom de hecho, con elementos de comedia clásicos.

BUSINESS INDICATORS

• At Mipcom 2013, the digital fever generated concrete figures: from the 4600 buyers of the event, 1000 already were from new platforms. And most of the emblematic deals of the event included new media: Frementamedia with the Chinese portal Southpass, about VOD in this country, Amazon’s VOD service, LoveFilm, with Tele Munich Group to develop VOD in Germany; French TF1 and Canal+ with Facebook, to receive digital management and consultancy services.

• The top 2013 worldwide products/formats were undoubtedly The Voice, from Dutch Talpa, and Rising Star, from Keshet (Israel) reinforcing the supremacy of talent shows. The content industry, accused of creativity lack, is searching for innovative content.

SEARCHING FOR INNOVATIVE CONTENT

PRACTICES USED NOW BY LEADING COMPANIES

• To combine genres

• To use plots of classic movies in real life situations

• Social – Factual Shows

• New levels of scripted realities (real people, scripted plots)

• Real-life sitcoms: real people in real life, but with comedy ingredients

• Character-driven TV series

• Game shows that break time/space from known today

• New late night shows, combining genres and targets

• Modern family meets hidden camera

MIPtv 2014: GUÍA SOBRE EL CAMBIANTE MERCADO MUNDIAL DE CONTENIDOS

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Prensario International

MIPTV 2014: FOCUS ON ISRAEL

To spotlight the growing international success of Israeli TV content, MIPTV is hosting a Focus on Israel: Israeli TV series burst onto the international scene around a decade ago thanks to the production and distribution of innovative formats. This now extends to scripted drama, which has become a major export. Prisioners of War/Homeland (Keshet), In Treatment (Dori Media), Hostages and I Can Do That! Armonia are among current international hits based on Israeli programming.

According to Eurodata TV Worldwide, more than 50% of entertainment programming launched in Israel in 2013 was original production, as were 50% of fiction series. The Israeli audiovisual industry combines innovation and creativity with the cutting-edge of new technologies to better engage the audience around programming, remarks Laurine Garaude, director of the Television Division at Reed MIDEM. On Saturday 5 April as part of MIPTV, the Production Marketplace: Success Stories from Israel offers insights into the rapidly developing Israeli factual and documentary content market. On Sunday 6 April, as part of MIPFormats, the session Business Opportunities in Israel focuses on how to work with one of the fastest-growing content markets.

The main event, Focus on Israel takes place on Tuesday 8 April in the Palais des Festivals, and features a screening session Fresh TV From Israel, presented by Virginia Mouseler, CEO of The WiK How to Create Successful Scripted Formats, Drama looks at how exporting fiction in the shape of formats has allowed national topics to attain global success. The second session is entitled Israeli Innovation Seminar: From Start Up to TV. Another important presence is Avi Nir, CEO of Keshet Media Group, which gives a keynote address on Monday 7 April, 11.30am, as part of MIPTV’s Media Masterminds Keynote Series. Nir addresses how to drive innovation in TV in today’s digital age, how to challenge predictability, and the belief that TV must be innovative and forward thinking. He speaks primarily as a broadcaster (Keshet Broadcasting has over 40% of market share in Israel) but also as a content evangelist, having been a buyer, seller, developer and producer. He serves as an executive producer on Showtime’s Emmy-winning drama Homeland, for which he was personally awarded an Emmy, which original Israeli series, Prisioners of War, was sold to more than 20 territories.

Otros productos muy destacados por los buyes en Cannes fueron Reflex de ABSMedia (UK): un nuevo nivel de game show donde los games duran pocas segundas, basados en reflejos físicos y mentales. Las repeticiones se muestran en cámara lenta.

- En ATAP, dos pilares fueron los nuevos shows: que el nuevo media está más desarrollado allí que en ninguna otra región, por cantidad pero sobre todo profundidad de proyectos, muchos ya maestros en los territorios desarrollados. Por ejemplo, Youku Tudou llega al 80% de mercado de China, con 90% de ingresos basados en publicidad, y el resto en VOD IDs. And second, Asian Government entities are now the vanguard on audiovisual industry promotion, setting up national pavilions in the market shows, strong production hubs and production programs that include dramatic series, a key factor to follow, a ‘real-life sitcom’: real people in their real lives, but offering a full sitcom in fact, with many of them already looking for a new level of scripted realities, as were 50% of fiction series.

• En MCMC, nuevas series como Borderline, que tiene un impacto más que hay que tener la producción propia, y el fortalecimiento del entretenimiento en una región tradicional en ficción. Detalles formas, también llamó la atención la high-end en costos desplegar de producción que se tornaron las últimas producciones de los principales distribuidores de telenovelas latinas. Hacer productos como Hollywood pero con sentir latino es la forma de espiar ganando mercado. Pero aparte, las telenovelas midan a las series las formas primer tiempo latinas empezaron a hacerse corten episodios, y más producción por episodio tipe serie.

- Docus Istanbull ha sido una buena muestra de los nuevos tiempos de un evento regional que se está convirtiendo en un evento global de mercados emergentes, por eso dejo este año de Istanarise Docus West Asia. Busca atraer buyes y sellers no sólo de Turquía, Wes Asia y Medio...
cost saves. Just in Malaysia, there are 4 entities focused on the matter: FINAS, MCMC, MDeC and MATRADE.

At Natpe Miami, 9 from 10 Latin American buyers consulted by Prensario were looking for entertainment formats to produce in house, as a main priority. This shows the current top relevance of the own production in the region, and the growth of entertainment in a traditional fiction appealed territory.

Though, another hot topic of the event was the so high-end new production developments of main Latin telenovela distributors. To produce content with Hollywood production levels + Latin flavor, seems to be the way to continue gaining international market for them. At the same time, many Latin prime time fictions are turning to TV series: less episodes and higher production costs per episode.

Discop Istanbul has been a good example of the dynamics new times: from a regional event it is getting into a global show of emergent territories. That’s why it is not called Discop West Asia any more. It is bringing buyers and sellers not only from Turkey, West Asia and Middle East, but also from CEE, Central Asia and Northern Africa, where Egypt is an important production pole. The ‘Country of Honour’ 2014 of the event has been India… a full globalization tip.

Due to this, last month there were a flashing volume of new buyers in Istanbul, from new media players as Turkcell, Turkish Airlines and QuizGroup (partner of YouTube in Russia) to broadcasters of early developed countries as Saudi Arabia, Iraq, Libya, Pakistan, Oman, Bahrain, Tajikistan, Jordan, Tunisia, etc. There were

Content Industry Cross-Roads

- Own production more expensive
- New digital channels, more money?

Solutions

- Coproductions
- Production sharing
- Second screen
- Branded content
- Ancillary businesses
- Government support

Oriente, sino también de CEE, Central Asia y el norte de África, donde Egipto es un importante polo de producción. El ‘País de Honor’ 2014 ha sido India… todo un ejemplo de globalización. Dado esto, este año hubo una llamativa cantidad de buyers nuevos, desde players new media como Turkcell, Turkish Airlines y QuizGroup (partner de YouTube en Rusia) hasta broadcasters de países en etapa temprana de desarrollo como Arabia Saudita, Iraq, Libia, Pakistán, Oman, Bahrein, Tájiikistán, Jordania, Túnez, etc. En ellos hay buen negocio de lata, pero rápido se queman etapas y se busca producir. Hoy ya hay buen negocio de players locales MENA entre sí.

Alegorías de ayer y hoy

A lo largo de los años, Prensario en sus sucesivos informes centrales ha generado alegorías para graficar la evolución del mercado. Primero, que el mercado era como un océano con olas: va para delante, pero si uno se sube a la ola correcta, viaja más rápido. Luego, ante las dicotomías de lata y formatos, ficción y entretenimiento, etc., que el mercado era como un péndulo que va y viene, estando el secreto en acomodarse antes cuando arranca el cambio de dirección.
have good finished product business, but they are burning stages fast and want to produce. Today there is good business between local MENA players each other.

**ALLEGORIES FROM THE PAST TO THESE DAYS**

Through the last 10 years, Prensario at its main reports has been generating progressive allegories to graph the evolution of the content market. First, the market was as an ocean with waves, business goes forward. But if you are up on the right wave, move faster. Then, facing the opposition between canned and formats, we said that the market added know how services, scripts, artistic services, etc., we said that the content business was as a Rubik cube: it lets multiple combinations that go around every time and can be accommodated. And other allegories… curiously, all or most of them continue working today.

Lastly, we have stressed that the content business has two pillars: the own production and the new media content outputs. All core business today run around them. And the two matters present cost cross-roads: they progressively need more investments, while incomes are still flat or down. The solutions to these challenges are co-production projects, production sharing options, Second Screen, Branded Content, Ancillary Businesses, Government support.

Everything continues running…

What do we want to remark? On one side, the new platforms generate a new ecosystem where there are many new matters to consider: unified advertisement strategies for groups of freeTV-DTT channels, Second Screen and their synergies, etc. But on the other, the historical basis of content business are still running. If you generate top content, business comes towards you… content is always on top.

Also, if you create a dynamic structure, you adapt yourself better to the changes. It is important to bet on new ventures, but without forgetting your day-by-day business, the battle burns. And so…

**MIPTV promises to be an important stop in all these processes, with its worldwide approach. Let’s see how the market reacts…**

**Nicolas Smirnoff**

Tercero, a medida que a lata y formatos se suman servicios de know how, llanos, producción, etc., el mercado era como un cubo de Rubik, permite enorme cantidad de combinaciones que giran todo el tiempo y se acomodan. Yanzi, la curiosidad, es que todas pueden seguir aplicando a hoy.

Ultimamente, hemos destacado que el mercado tiene dos pilares: la producción propia y el auge new media. Todo lo que gira hoy en torno a ellos, y ambos presentan encrucijadas necesitan progresivamente más inversiones, cuando los ingresos son habitualmente estables. Las soluciones a estos desafíos son las co-producediciones, producción sharing, Second Screen, Branded Content, negocios accesorios, apoyo gubernamental. Todo sigue aplicando… ¿Adónde buscamos llegar? El mercado cambia mucho y nada a la vez. Por un lado, las nuevas plataformas generan un nuevo ecosistema donde son muchas las variables nuevas a considerar: puerta única en grupos de canales freeTV y DTT, Second Screen y sus sinergias, etc. Pero por otro lado, la mayor parte de los.biz históricos no dejan de tener vigencia: si uno genera contenido de diferencia, los clientes se acercan… el contenido siempre manda.

Además, si nos arriesgamos una estructura dinámica, se adecua mejor a los cambios, hay que apostar a crear pero no descuidando el negocio de siempre que paga el día a día, y así.

**MIPTV promete ser una escala importante en todos estos procesos, con su corte mundial. Veremos cómo reacciona el mercado.**

**Nicolas Smirnoff**
The Wit: ‘You have to move fast to be first’

Virginia Mousseler, CEO at The Wit, explains to Premiums how she sees the nowaday’s audiovisual industry: ‘New products are coming from more and more different countries, sold to more and more different markets, for more and more different outlets and viewing platforms, extending life cycles of the products. The international business streams go in all directions. At the end, there are more competition and more opportunities.’

She continues: ‘Now you can find an interesting intellectual property in any part of the world, it can fantastize you, you have to move fast to be first…’

The buzz spreads very quickly, you have to be in alert to get the hot and upcoming talents wherever they come from.’

As The Wit’s latest research, The Wit Guide to Scripted Formats shows, the growth of formats has an impact on ready-made content in the scripted genre. Mousseler says: ‘Remaking and adapting fiction series for local countries has long been a practice in Latin America but the scripted formats business is growing internationally thanks to a few successful titles.’

Scripted formats open a new revenue stream for producers and distributors. It’s a complementary revenue source that is being developed by distributors even if selling ready made content is a better business model. For buyers it can be cost-effective to cut the development phase and bet on already tested formats. For buyers it can be cost-effective to cut the development phase and bet on already tested formats.

强烈的强手如Armoza Formats (first to upsource with a Chinese broadcaster) and Dori Media Group, as well as many smaller, but creative production companies.

‘What is interesting and unique right now with Israeli content creators is that they are strong in non-scripted formats and also in scripted formats. The Israeli breakthrough makes other markets envious: next wave could come from South Korea as some production companies are now pushing their formats outside of Asia, and China is now preparing to develop its own exportable formats’, she predicts.

‘Formats have now to integrate the buzz factor: they have to be able to generate some kind of activity in social media, because of their concept, their content, and their mechanics… ratings + social buzz are needed because formats are international brands and so much need engagement. Interactivity as ever will have a great 2014’, she concludes.

The Wit’s growth database this season shows that the trend is Rising Star. (Keshet, Israel) and Mentor (Banijay, UK), the reality show formats (Talpa, Netherlands) and the cooking competition: The Taste (Red Arrow, Germany).

Mousseler explains: ‘In the hottest country, Israel, this trend is by Keshet International, because of the big sales push around Rising Star, followed by the other strong actors such as Armoza Formats (first to upsource with a Chinese broadcaster) and Dori Media Group, as well as many smaller, but creative production companies.’

COUNTRIES

The Top 4 most researched formats by the company’s subscribers of The Wit Fresh database this season where the talent is Rising Star (Keshet, Israel) and Mentor (Banijay, UK), the reality show formats (Talpa, Netherlands) and the cooking competition: The Taste (Red Arrow, Germany).

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Advertising

Although there are regional variations reflecting the economic difficulties facing many parts of Europe, on average European broadcast revenues, whether from subscription or advertising, continue to grow and are keeping ahead of the overall economy. Latest British research showed that every £1 spent in advertising pays back £6 to the national economy. Also, 2013 saw a growth in new TV advertising clients: 777 (Kantar Media) compared to 670 in 2012, 750 new clients on TV in Germany (Nielsen Media Research) and there were 575 new or returning advertisers to UKTV (Nielsen Media Research).

Consumers

The average TV screen size in German homes has more than doubled in the past decade, from 38 cm in 2003 to 82 cm in 2013, a 115% increase. There were 34 million new TV sets being sold in Germany since 2010 (in a country of 36 million TV households). In France, an average screen size has grown from 65 cm in 2006 to 84 cm in 2013 (+29%). It is estimated that 29 million new TV sets were sold in France since 2010 (in a country of 29 million TV households).

2014: sports

Live sports events continue to attract mass audiences in Europe: the rugby game between France and England attracted 8.4 million viewers in France (34.1% audience share), with a peak at 8 million at the end of the game, and 5.9 million viewers in the UK (32.1% share); some 173 million viewers across and beyond Europe watched Germany’s Bayern Munich and Dortmund square off in the UEFA Champions League final last season. Super Bowl France was watched by an average of 23.000.000 viewers—three times the bigger audience of same slot on other days—while in Germany scored a market share of 39.8%, and in the Netherlands, speed skating realized an audience of 11.5 million viewers (75% of total population 6+).
**MEDIASET, ITALY: ‘EVERY SINGLE SHOW IS OUR OWN PRODUCTION’**

Canale 5 is the first commercial channel in Europe. The young Italian families are its main target but its programs are meant not only for them. At schedule, it could be found many different genres: fiction, entertainment, news, movies, sport, environment.

Giancarlo Scheri, director of Canale 5, the leading broadcaster of Mediaset Italy media conglomerate, explains to **Prensario**: ‘We have a long list of different shows: comedies, dramas and cultural ones. Every single show is our own production’.

Regarding content trends in Italy, the executive continues: ‘It’s hard to answer this question because every channel has its own target. We have a very wide target (15-64). This is the reason why everything on our channel is strongly Canale 5-branded: from the big and exclusive shows to the premieres of fictions meant exclusively for our network. And don’t forget the big sport events such as the Champions League matches’.

About digital media & convergence, he continues: ‘A few days ago a new season of The Big Brother has just started (the 13th season). This is the first and red example of digital media and convergence. This is the way we want to follow in the future to make Canale 5 visible and accessible to its own audience (thanks to the help of the web, tablets and smart phones)’.

Lastly, he concludes: ‘We want to keep it leadership and make it stronger referring to its own target (15-64). This is why we keep being attentive to perceive changes.

**ITALY: FABRIZIO SALINI RETURNS TO FIC ITALY**

FOX International Channels (FIC) Italy has recently announced the appointment of Fabrizio Salini to managing director of FIC’s Italian operation, beginning February 17th Salini, who served as VP of Entertainment Channels for FIC Italy between 2003 and 2011, returns after a 2-year stint as EVP of Western and Northern Europe and Chief Operating Officer for Europe & Africa, who said: ‘We are very excited to have Fabrizio on board again; his experience in pay and free television, across multiple genres, is key in leading our business forward and in creating value both for pay TV subscribers and advertisers, especially in these new and very competitive market scene. With over 20 years experience in the media and broadcast industry, Salini was instrumental in the expansion of FIC’s international entertainment bouquet.

FIC Italy offers to the Italian audienceFOX Sports on Mediaset Premium DTT and 10 satellite television channels distributed on Sky Italia including FOX, FOX Sports, FOX Sports2, FOX Life, FOX Crime, FOX Retro, National Geographic Channel, Nat Geo Wild, Nat Geo People and Baby TV. Part of the group is the online advertising network FOX Networks.
A+E Networks Europe: New Genres, New Brands

2013 was a stellar year for A+E Networks in Europe. We launched three new channel brands across the continent: A&E Lifetime and H2, while completing our channel footprint with launches in France and Russia. We established our first wholly-owned local operation in A+E Networks Italy. In doing so, we have taken full control of History in Italy, while successfully launching Crime + Investigation on SKY Italia as Italy’s first real crime network.

Dean Possenniskie, managing director, Europe, describes the moment of the company: ‘We are blessed with the necessity of developing, commissioning and executing original content across a diverse portfolio of channels that have struck a chord with audiences globally. In scripted entertainment, Bonnie & Clyde was a groundbreaking project, but there were also a number of Lifetime movies that did well, such as Flowers in the Attic.’

‘We invented the “artifactual” genre, and Storage Wars, Pawn Stars and American Pickers continue to capture huge audiences no matter the region. We have carried over that success to local programming events, along with series franchises that are our channels across Europe. We are producing more high-quality documentary events with a global reach’, says Possenniskie.

‘The biggest phenomenon on screen and popular culture has been Duck Dynasty, which dominates the blogosphere wherever it lands, and the global success of the tentpole mini-series Big History, which taps into our long tradition of ground-breaking documentary events with a global reach’, says Possenniskie.

Local original productions play a key part in the success of our channels across Europe. We are producing more high-quality local programming events, along with series franchises that are going to be long-running anchors in our schedules. For example, Miracle Rising: South Africa, the epic story of South Africa’s political transformation that culminated in the first free and fair elections in April 1994, was produced for History in Africa, and premiered across all of our channels globally.’

FremantleMedia, UK: the new generation of formats

Vasha Wallace, SVP Global Acquisitions and Development, FremantleMedia (UK) describes to Prensario: ‘Our biggest strength is the length and breadth of creativity from the people that we have connected into our global network. The partnerships we have around the world with producers and distributors play a key role’.

At MIPTV, it offers from high profile producers (Harvey Weinstein, Jamie Oliver, etc.) through to broadcasters (Fuji Japan, RTE Ireland, etc.). ‘We launch the brand new competition format Fittest Family (Animo TV/ Kite Entertainment, Ireland), which is on air on Irish pubcaster RTE One’s 7.30pm Saturday slot’, explains Wallace.

‘We acquired Genealogy Roadshow from Big Mountain Productions, and Fittest Family (Animo/Kite), remarks Wallace. ‘We are being asked for reality by our broadcasters – something new in the competitive location based reality space. Dating is another area that we are always being asked for’, she concludes.
ANTENNA GROUP EXPANDS
IN ALL BUSINESS SEGMENTS

Created in 1989 and owned by the Kyriakou family, Antenna Group is an international media and entertainment corporation operating across Europe, North America and Australia. It operates FTA TV channels in Greece, Serbia, Slovenia, Montenegro and Romania and Pay TV channels that are broadcast in over 40 countries. It also owns digital media assets and generates high end broadcast in over 40 countries. It also owns and Romania and Pay TV channels that are in Greece, Serbia, Slovenia, Montenegro and Australia. It operates FTA TV channels operating across Europe, North America, Europe and Australasia, she adds.

In addition to these developments, the Group works with international production companies to adapt, produce and broadcast programs such as Dancing With the Stars, Your Face Sounds Familiar, Dancing on Ice, Next Top Model, The Next Uri Geller, X Factor and Greece Got Talent. Greece was probably the hardest hit country in Europe, the cumulative decline of GDP from 2008 to 2013 is estimated at around 27% an unprecedented recession in peace time in history, but the good news is that the country is now exiting the crisis and new investments are taking place.

How is the Group doing now, with that scenario? As Greece slowly emerges from crisis, the TV channels are again investing in locally produced Greek sitcoms and drama series as well as entertainment shows. Today, TV series are among the most popular types of programming in Greece, as reflected by their high share of total rating points, followed by variety/entertainment shows, films, and news, answers Gagaki.

ANT1

The network is #1 with ratings of 19.4% in total and 20.4% among the age group of 15-44, controlling the market for the last quarter of 2013 and beginning of 2014, followed by Mega (18.2% in total and 17.7% among the age group of 15-44), Alpha TV (16.5%), Star (12.1%), Ska (7.3%) and the public channel ERT (0.2%).

It is currently leveraging its access to the largest regional pool of creative talent to produce high-quality Greek series. “We are producing and airing the top rated drama series Brooks (29.0% average viewership) and three new sitcoms/drama to air soon. Brooks is available for international sales, as both format and finished series through our recently launched distribution arm Antenna International Enterprises.”

The Voice debuted on 10th January 2014, to an estimated audience of 1.78 million viewers, and in the celebrity format Your Face Sounds Familiar, which was launched on the March 9th with ratings of 40.5% in total and 43.5% among the age group of 15-44. “We are also focusing on social media integration with our programming, as well as online viewing,” says Gagaki.

FUTURE

Antenna Group has recently acquired Kiss TV and four radio stations in Romania from ProSiebenSat.1. It is also preparing to further expand geographically based on recent successes such as its investments in PBVA (Montenegro), Planet TV (Slovenia) and PBVA Televisija (Serbia).

At the beginning of 2014, the group has announced a strategic partnership with Vice Media, the global youth media brand and digital content studio. “The partnership will expand their presence across Greece and Southeast Europe — launching bureaus, digital channels, and linear programming — and distribution capabilities, providing domestic audiences with new ways to experience content across many devices and platforms,” comments Gagaki.

Vice.com was launched in the region in January 20th with a series of domestically produced, original content pieces covering news, culture and travel. “The partnership will expand from Greece to include countries across the Balkans. We will continue to invest in media content and distribution assets,” she concludes.
Anette Romer, Head of Acquisitions and Formats, TV2, says it’s the leading service due to its ‘broad content offering of thousands of series and movies, local productions and premium sports.’

“We have three exclusive first pay movie deals with Sony, NBCUniversal and Disney, and agreements with the regional distributors Nordisk Film, Scanbox and SF Film,” says it is the ‘leading OTT service’ due to its ‘broad content offering of thousands of series and movies, local productions and premium sports.’

More quality in all genres

TV2 is the largest commercial station in Norway with about 20% market share, while the next private network has about 8%. It started in 1992 as the first national commercial station in the country and it is described by Nils Ketil Andresen, program director, as a commercial public service channel with news as an important component in the schedule.

“We are strong on talent shows and have been airing local versions of Got Talent, Idol, The Voice and X Factor. Other successful shows are Strictly come dancing, Farmer wants a wife and locally created infotainment and talk shows,” says Andresen.

“Generally, we see that nonlinear viewing is increasing. The competition in the Norwegian market is tougher then ever with a lot of local productions. There is any special trend, but a general increase in quality in all genres. We can see an increase in binge viewing of evergreen TV series as well as of locally produced programmes. And we have a profound fan base watching the latest blockbusters. It is important to aggregate a wide range of content and present it to the consumer in an intuitive and individualized manner,” concludes Andresen.

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Portugal: How to Grow Despite Crisis

By Fabrizio Ferrara

For one more year, Prensario publishes this special report about the Portuguese TV market, for which it interviews the top three biggest broadcasters of the country: the leading Televisão Independente (TVI), SIC, and the state-owned Rede 1 Televisão de Portugal (RTP).

Along with Greece, Italy, and Spain, Portugal continues to be one of the most affected European territories after the financial crisis that began in 2008. As it happened in most of these countries, the Portuguese TV ad pie has fallen 40%, according to local sources, and the industry is facing several challenges.

Private broadcasters have been optimizing budgets and redirecting investment strategies to keep the screen active with new productions, drama and entertainment formats. Low budget contents, partnership, and focus on the primary slots are some of the formulas they hope to implement.

Media Leadership

In 2013, TVI ranked again number one in one TV audience share in Portugal in leading all-day with a share of 24.6%. This was the ninth year in a row of the channel’s undisputable audience leadership.

For 2014, TVI will once again request consumer’s preferences, while maintaining its independent, innovative and popular positioning. It is our obligation as market leaders to offer relevant, actual and quality contents to our audience, being on entertainment—with the best talk, reality and talent shows—or on local drama, since telenovelas are an important content to Portuguese consumers.

TVI: Independent, Innovative and Popular

Bruno Santos, programming manager at TVI, explains: ‘On weekdays, our morning and afternoon programming is essentially based on talk shows of local production, as well as local drama (in the early afternoon). Also, our news service at 6 PM was Number one on its timeslot, thus guaranteeing a regular day-to-day leading audience.’

On prime time, the channel main news service Jornal das 8 (8pm) is the most watched news program in Portuguese market and is followed by the local drama Belmonte, produced by Plural Entertainment (owned by Grupo MediaCapital), the most important Portuguese audiovisual producer.

During weekends, our main bet is on large entertainment formats, both in the afternoon and on prime time, with winning international formats such as Dancing with the Stars, True Sons Familiar and Rising Star the interactive talent show of the moment, from Keshet International (Israel). Regarding fiction, we keep on our bet the best local drama, which also crosses all targets and is a touchstone of TVI’s strategy, he completes.

About trends, the executive says: ‘Portuguese viewers are, first of all, looking for quality contents and are hard consumers of new programming. Following this premise, we permanently adapt our current territories, and subscribers on our current territories, and evaluate other potential markets, with strong digital platforms, creating a broadcast inside a broadcast.’

Our interactive TV application for the X Factor, developed in partnership with PT MEO, was already some multimedia awards’.

SIC: The Call TV Model

Gabriela Sobral, programming manager at SIC, explains: ‘We continue to be the audience leader in the FTA, during prime-time from Monday to Friday, with an average of 20.6%.

The X Factor, with the success of the remake of the Televisa’s Despedida, which has an unbeatable performance compared to what the competitors offer.’

After a year of severe financial crisis and a decline in almost all advertising investment, we made a remarkable achievement, which was to set three telenovelas on the Top 5 TV shows of the year. Following ‘X Factor’ was released in September of 2013 and had an amazing success. It had a fantastic performance, obtaining better results than its Spanish counterpart in the first five consecutive weeks. For more than 11 weeks, it achieved results above the average of its time slot. Furthermore, it had a huge commercial success and was totally sponsored even before being released, obtaining market share well above average.

She continues: ‘Due to rise in the ad market, it was necessary to create content containing new business models that generated new revenue. It was developed a Call TV model extended to several programs that has been successful in generating revenue and creating devices to attract viewers. It was also created a pioneer project, on MEO digital platform, in order to give the access to exclusive content, direct participation in voting systems and live tweeting, creating a broadcast inside a broadcast.’

Over the last ten years, the digitalisation of video content and channels had two major impacts on SIC core business. Explains the executive, ‘With the dissemination of IPTV operators, and digital TV services, the pay TV market almost doubled in the last 5 years, bringing new opportunities in video distribution business in terms of channels, VOD content and interactive services.

‘Our interactive TV application for the X Factor, developed in partnership with PT MEO, was launched two big programs in September 2013: the original production Sol de Inverno, which has an unbeatable performance compared to what the competitors offer.’

Source: Gfk
a state-of-the-art solution with alternative live broadcasts, real-time interaction with Facebook and Twitter, and lots of exclusive features and content. Secondly, there were significant changes in the way that we produce and commission content: every programme segment must have an online and social dimension produced centrally for all platforms.

Sobral finishes: ‘We are very pleased with our partnership with TV Globo. It has allowed for us to gain expertise in the co-production and consolidation and formation of casts, artistic and commercial expansion in the coming years.

RTP: the role of the public broadcaster
RTP operates two FTA channels, RTP1 and RTP2. RTP1, which began in 1994, is the main channel and terrestrial channel. It has a direct digital service, RTP Mobile, and two digital platforms: RTP Multimedia (web) and RTP Mobile (apps).

RTP2, launched in 1997, is the digital channel and terrestrial channel. It has a direct digital service, RTP Mobile, and two digital platforms: RTP Multimedia (web) and RTP Mobile (apps). RTP2 has 12 hours of locally produced fiction, 6 hours of locally produced documentary and 4 hours of locally produced reality shows. RTP2 has 20% of the total broadcasting hours.

RTP has a nationwide audience of 17 million viewers, 15 million page views, and occupies the fifth place in the media groups ranking and the tenth in Portugal's electronic media. This year we started the launch of program-related apps, which started on March. We are also going for a third series of Smartface and will premiere other shows in the same vein during the current year. The biggest audience comes from football, telenovelas, reality shows and information. Pay TV ratings increased last year, confirming TV audiences' tendencies that open channels are losing viewers, while increasing the alternatives from cable, video, videogames or other sources connected to television.

Andrade continues about digital: ‘We have two channels on DTT and RTP Mobile, besides online TV and radio broadcasting. TV and radio programs are available on-demand, and we have an app for second-screen for Smartphones & tablets. RTP Multimedia, known consumption ratings, is a very well-known brand and gets already some multimedia awards.'

As to the future, it remains as a content provider'.
**Antena 3, España: Entretimiento en lo más alto**

**Prensario conversó con Carmen Ferreiro, directora de programas de entretenimiento de Antena 3, uno de los broadcasters líderes de España, quien destaca el éxito de las versiones locales de los formatos más exitosos del mundo.**

Comenzando por Ahora Cago (Armozta Formatos), que se estrenó en prime time en julio de 2011 con una media de emisiones de 13.7% y 2.094.000 espectadores. ‘Apenas mes y medio después de su estreno, y tras el exito del formato, decidimos adaptarlo a tira diaria, donde lleva dos años y medio. En la franja de tarde la media es 15.6% y 1.5 millones de espectadores, dos puntos por encima de la media de la cadena’, explica Ferreiro.

Y agrega: ‘Armozta es productora del formato Gestmusic Endemol, han innovado mucho y creado especiales muy originales, incluyendo una edición musical del programa, aprovechando canciones conocidas, excepto las preguntas, el resto era todo cantado por el presentador y los concursantes. Ahora Cago es un concurso que proporciona estabilidad a la tarde de Antena 3 gracias a los buenos datos de audiencia y los concursantes. Ahora Caigo pasó de un formato semanal excepto las preguntas, el resto era todo cantado por el presentador, a diario emitido en el slot de la tarde, donde lleva dos años y medio al aire.’

‘Ahora Caigo ha evolucionado mucho, invirtieron mucho y han innovado mucho y creado especiales muy originales, incluyendo una edición musical del programa, aprovechando canciones conocidas, excepto las preguntas, el resto era todo cantado por el presentador y los concursantes. Ahora Cago es un concurso que proporciona estabilidad a la tarde de Antena 3 gracias a los buenos datos de audiencia y los concursantes. Ahora Caigo pasó de un formato semanal excepto las preguntas, el resto era todo cantado por el presentador, a diario emitido en el slot de la tarde, donde lleva dos años y medio al aire.’

En relación a las tendencias, comenta: ‘En España funcionan muy bien los programas de cocina, como es el caso de Masterchef, Top Chef o Pinallista en la cocina. Es una tendencia que ha llegado tarde a nuestro país, pero muy fuerte. También los talentos shows, como Tu cara me suena y La Voz’.

Antena 3 sigue con formatos de Israel, el gran hub de producción que está siendo especialmente destacado este MIPTV. ‘Hemos comprado Rising Star (Keshet), aún pendiente de estreno. En general, y salvo alguna excepción, encontramos en los distintos formatos internacionales la solución a nuestras necesidades de parrilla’.

Finalmente, en 2014 la cadena va a producir la cuarta temporada de Tu cara me suena, la segunda temporada de Top Chef, la segunda de MeFerfolba, entre otros formatos. Completa Ferreiro: ‘Para La Senta hemos producido, entre otros formatos, El Milionario anónimo y El Jefe infiltrado (allMedia International)’.

**Nova, Croatia: ‘Series, the must-have’**

George Makris, group program director at Nova TV (Croatia), comments to Prensario: ‘We are the leading broadcaster in our channels, Nova TV and Doma TV, together had 27.8% share in all day (18-54) and 33.5% share during prime time. The first is the most watched TV channel in the country (23% share in all day and 28.8% share during prime time) and the second is the number one specialized channel in Croatia’. He continues: ‘This spring we will be releasing the third season of the successful culinary reality show Masterchef. We are producing Celebrity Masterchef. On fiction, there are new seasons of the sitcom Crazy Conflated. Normal, the most popular weekly local production series in Croatia. Regarding the local market, Makris says: “Series are always the must-have program. The local production sitcom we co-produce and broadcast, Crazy. Conflated. Normal is a hit. We also have very successful music drama series Stella, the first of this kind in this region. With 14 episodes, it was one of the most popular series of the fall season 2013. We are still producing and currently broadcasting the second season of the daily drama Dubrovnik Dawn, a daily local production drama series in the country. Turkish soap operas are still popular among the Croatian audience as well”.

Regarding digital, Nikica Škunca, group Internet department director, describes: ‘DTT has replaced analog broadcasting in distributing FTA channels, which means all TV stations are now a part of the DTT system. Nova TV launched the first SVOD service in Croatia, OYO, which offers the users various content on demand. It includes the premieres of series (up to a week ahead of their broadcast), live sports events and a wide range of movies, series and children’s programs. OYO also offers simulcast of Nova TV, Doma TV and Nova World and offers two exclusive linear channels. By launching OYO, we achieved full TV convergence with the Internet. The OTT service is available on mobile devices, SmartTV devices and set top boxes (STB) of leading IPTV. Cable operators in Croatia, he concludes.

**Croacia: Nova TV & Doma TV market share, per slot (2013)**

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<thead>
<tr>
<th>All Day</th>
<th>Prime Time</th>
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</thead>
<tbody>
<tr>
<td>27.8%</td>
<td>33.5%</td>
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**弩ila Co 310 J, 11134 Croatia**

**Nova World, Croatia: The third series of the successful Masterchef Croatian version**

**George Makris, group program director, and Nikica Škunca, group Internet director**

**Croatia, broadcasting**

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In 2013, PRO TV's portfolio of channels drew an average of 30.9% audience share on the commercial urban audience aged 18–49 during prime time, almost twice as much as its main competitor, the intact Media Group, which had an average of 18.7% audience share on the same audience segment. On all day, CMG's stations had an average audience share of 25.3%, whereas intact had a 19.8% share.

Regarding Compans' comments: "Our focus is chiefly set on reality and entertainment shows because both resonate better with the Romanian audiences. However, fiction will not be set aside. In 2014, PRO TV continues the series of top-rated shows that rule television entertainment in terms of ratings and popularity: Romania's Got Talent, which drew the highest ratings in the history of the local TV, already beats its own audience share record reaching 59.1%.

Regarding fiction, Las Fierbinti is the 'generic' Romanian series inspired by the life of the rural inhabitants in the country, reaching an audience share of 29.3% for the first four episodes of this spring's 5th season, and O saptearnare rebuna is the new comedy series based on the TV series The Worst Week. PRO TV will also broadcast the football matches in Europe League and Romanian Cup in 2014 since in 2013 they were the most watched competitions in free TV.

The most loved, discussed and watched shows in Romania are typically talent shows and those which bring ordinary people into the limelight, such as The Voice of Romania. After Masterchef, the cooking show produces high audience shares, so we are preparing the 4th season of the program, comments the executive.

About digital, PRO TV is highly active on TV convergence with the Internet. 'We are constantly developing new ways of strengthening its position on new media platforms. Bringing TV and second screen experience closer is definitely a priority, as we have a unique set of tools to maintain and reinforce our leadership.' he says, and adds: 'The TV brands have Internet extensions that are current leaders in the segment, news (protv.ro) and sport (sport.ro).' The generalist PRO TV was audience leader all year long in 2013 and drew an average of 22.5% audience share in prime time and 18.2% all day on its target audience, the commercial audience segment aged 18–49 residing in the urban areas of Romania. Acasa, the female–oriented channel, had an average audience share of 5.8% in prime time and 4.2% on all day on the same target. Then, Pro Cinema (1.3% of audience share in prime time and all day), Sport.ro (0.8% audience share in prime time and 1% all day), MTV (0.3% audience share in prime time and 0.4% share all day), and Acasa Gold (0.2% in both slots on its target audience).

Aleksandras Cesnavicius continues: 'Our focus is chiefly set on reality and entertainment shows because both resonate better with the Romanian audiences. However, fiction will not be set aside. In 2014, PRO TV continues the series of top-rated shows that rule television entertainment in terms of ratings and popularity: Romania's Got Talent, which drew the highest ratings in the history of the local TV, already beats its own audience share record reaching 59.1%.

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**LNT, Latvia: More Local & Digital**

AS Latvijas Nacionālā Televīzija (LNT) story begins in 1992 when MTG launched the Latvia’s independent news programme. Two years later, the entertainment channel Picca TV is launched. In 1996, the channels unite forces under a new name, LNT. Modern Time Group (MTG) completed in June 2012 the acquisition of 100% of the company, operating TV3, LNT, the Russian networks TV Mir Latvia and TV5 the entertainment channel Kanals 2, and Viasat Sport Baltic, among others.

In 2014 LNT is launching the new show The Euro Matter (the euro entered the country in 2014), while LNT Breakfast has been running on weekends since January with entertainment news, society news, etc. Other new home-made projects have reached their audience as well, such as Rescue mission 112, about the life and work of emergency workers that people know so little about, or new documentaries in Latvian film series, as well as Familia at crossroads, all media international format.

There is also a popular music show Dzintara dziesmas on Sundays, and romantic-morose Tuesday evenings. The channel is working on a new Monday night talk show that will be launched very soon.

**TV & Film Academy by Ruxandra Ion**

After 19 years at MediaPro, the highly experienced Romanian producer Alexandra Ion started her own business: TV & Film Academy by Ruxandra Ion, already in operations. She explains to LuxMedia: ‘It is a high-standard school for acting, producing, directing, script-writing and TV hosting. Located in downtown Bucharest, we opened its doors for Romanian the first series of students in February 2014 and it is, nowadays, the best talents school from Romania.’

‘I have gathered the best teachers, well known and TV stars, producers, directors from Romania. In April we begin with the 2nd series of classes and during summer we will have the intensive courses of acting, Acting Summer School. Also, I’ve founded Act Smart House, a talent management company and we already signed, for representation, top Romanian artists. Moreover, we will start producing, again, for the Romanian market, and, why not, for the international one, she adds.

‘Together with my creative team, we are developing some very good stories and, in the second week of April we will have a casting call, searching for new talents, new actors that will act in my new projects. The difference is that, from now on, I will not be exclusive, I will not produce only for one company or TV station, but all I want’.

Ion concludes: ‘All the products I’ve produced in the past for MediaPro have been sold to different territories—Europe, USA and Latin-America. But, my ambition goes further more. Besides producing, I’m already involved in other future projects concerning this business. More news to come…soon’.

**LATVIAN MARKET SHARE, PER CHANNELS (2013)**

<table>
<thead>
<tr>
<th>Channel</th>
<th>Market Share</th>
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<tbody>
<tr>
<td>LTV</td>
<td>11.9%</td>
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<tr>
<td>LTV5</td>
<td>10.6%</td>
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<tr>
<td>LTV7</td>
<td>8.1%</td>
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<tr>
<td>TV2</td>
<td>8.3%</td>
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<tr>
<td>TV6</td>
<td>7.4%</td>
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<tr>
<td>TV3</td>
<td>5.4%</td>
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<tr>
<td>TV1</td>
<td>4.2%</td>
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<tr>
<td>TV5 Riga</td>
<td>3.0%</td>
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<tr>
<td>TV5 Mir Latvia</td>
<td>2.9%</td>
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**Source: TNS Latvia**
MRM: The rapid development of CIS countries

Ukraine

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,785 km² and its population amounts 45.6 million people. There are a total of 16.2 million TV households and approximately 24 million television sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV sets quantity: there are 16 channels of that kind in the country. The situation is change dramatically after the analogue terrestrial switch off that is planned for summer 2015. The number of digital terrestrial TV sets that will have national-wide coverage will increase to 32.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in Ukraine: StarLight Media (Viktor Ahn, runs Inter, NTN, K1, K2, Mega, Enter-film), MTV Ukraine (Pavel Kolesnikov, operates MTV1, 1+1, TET, FlaxTV, and Media Group Ukraine (Rimah Ahtyum, runs TRK Ukraine), Donbas, Sagma TV, Sphere TV, 36 Channel and NLTV). Government-owned TV channel First National is not so popular, as private broadcasters. Nevertheless it belongs to Top-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned First National TV channel is currently underway. Totally there are 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 80 satellite private broadcasters.

Cable is the most widespread television platform in Ukraine accounting by the end of 2013 for over 5.9 million subscribers (36.2% of the total television households). The penetration of cable TV has risen near 6% comparing with the result of 2012. The analogue terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 5.4 million television households. Satellite TV coverage grew more than 200 thousand households and reached 4.7 million homes (near 29% of the total television households). The majority of satellite households prefer to receive FTA channels and not to pay DTH operators for the service. However, the constant growth of the cable and satellite platform has eroded the terrestrial platform’s market share, which has decreased from 75% in 2007 to 63% in 2009 and 39% in 2013.

All services on the terrestrial platform are currently free, although there are including some charges from Zoumobd, private operator of 4 out of 5 DTT multiplexes in Ukraine. The end of 8-9% of the households use DTT or IPTV platforms (currently there is no update statistics of these two platforms users) to watch TV. From the advertising point of view Ukraine is the second largest market in the CIS region after Russia. The total volume of its TV ad market grew 14% in 2013 and amounted $555 million, plus $62.5 million of TV sponsorship (data provided by All-Ukrainian Advertising Coalition). For this year the market volume was forecasted 10% growth but because of Ukrainian grivna 10-12% deflation in February-March the market the advertising spend will definitely grow in the Ukrainian currency equivalent but is likely to remain flat in US dollars. (data provided by All-Ukrainian Advertising Coalition).

Belarus

Belarus is a former USSR Republic with the area of 207,6 km² and population of 9.5 million people. It is estimated that there are 3.7 million television households and approximately 4.5 million television sets in use. At the end of 2013, totally 227 TV and radio broadcasters were officially registered with the Byelorussian Ministry of Information, of which 158 radio broadcasters (137 governmental and 21 commercial) and 69 TV broadcasters (28 governmental and 41 commercial). Currently six nationwide broadcast services are available on the analogue terrestrial television platform: Belarus 1 (coverage is 99.22% of the population), ONT (97.99%), LAd (97.8%), CTV (93.6%), RTR-Belarus (63.94%) and NTV-Belarus (64.24%). DTT platform officially launched on 1 July 2005 at that time using MPEG-2 in the capital city of Minsk. Adoption of MPEG-4 AVC standard has been approved by the Parliament. As of February 2014, DTT coverage reaches 98.65% of the population. Analog switch off is planned for completion by 2015. Currently eight broadcast services (Belarus 1, ONT, Belarus 2, CTV, RTR-Belarus, TVN-Belarus, Mir and Bel TV) are available on the DTT platform; they all are accomodated in a single DTT multiplex.

Although the vast DTT deployment the analogue terrestrial television platform is still the most widespread television delivery platform in the country and is available to 99.64% of the population. DTT platform Zala currently offers access to 18 TV channels. Cable TV is available to 45% of the population. As of February 2013 it is launched in February 2009 and the number of subscribers has been growing. Satellite TV penetration has coverage less than 15% of the total TV households in the country.

From the advertising point of view local TV market is rather small for such population as it is in Belarus today. TV advertising spend at the expense of all mentioned above channel will reach last year more than $60 million and is expected to grow at least 12% this year. More precise data on TV advertising market in the country and on TV channels ratings is not available for now because of the absence of national-wide TV research and measurements.

Poland

Poland is a country in Central Europe (the member of the European Union) with the total area of 312,679 square kilometers and a population of over 38.5 million people. There are total of 13.4 million television households and approximately 20.5 million television sets in use. Poland’s broadcasting market is the largest in Eastern and Central Europe and has attracted foreign investment. There are more than 300 TV and radio channels competing for the attention of listeners and viewers. Currently, on the Polish market there are seven broadcasters transmitting 21 channels in a Digital terrestrial Television system, several regional broadcasters operating through cable and satellite networks, as well as several broadcasters offering Polish editions of international channels and channels in original language versions.

The Polish TV market is dominated by the four largest broadcasters transmitting terrestrial signals, namely TVP1, TVP2, TVN, and Polsat, jointly holding near 55% of the attention of listeners and viewers. Currently, on the Polish market there are seven broadcasters transmitting 21 channels in a Digital terrestrial Television system, several regional broadcasters operating through cable and satellite networks, as well as several broadcasters offering Polish editions of international channels and channels in original language versions.

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France Televisions, acquisitions & co-productions: Jeanne Picas, Laurent Fantault from France 5 (behind), Caroline Gauthy, Jennifer Leterme and Rane-Pierre Chazeau

M6 France: Christine Bouillet, programming director, Bernard Majani, head of acquisitions; Bérengère Terouanne, fiction selection manager; and Sidone Garrett, acquisitions & marketing senior manager

France Televisions/France O: Benedicte Marchand, head of acquisitions, and Yann Cahpellon, SVP Business Development

Christine Reinaude, program producer at France Télévisions

Newen, France: Charlotte Detaille from Newen, France; Alexandra Crucq, head of development

Three buyers attended buyers & producers at MIPTV

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European buyers:
**EUROPE**

**More attending buyers & producers**

**Prensario International**

**THE BRAVE ONES**

**Fox International Channels, Bulgaria: Niki Stoikov, acquisitions coordinator, and Velada Dimitrova, programming manager.**

**TNT, Russia: Inna Novodvorskaya, head of marketing department, and Anna Tleuzh, program director.**

**Global programming executives: Hernan Lopez, president of Fox International Channels, with Steven Palchick, EVP Central, Global Programming, and Angel Gomez, Central Executive Director, Programming, Universal Networks International.**

**Poland: Piotr Lenarczyk, head of programming and acquisitions, Polcast TV, and Piotr Borys, acquisitions and program director of SPI International.**

**More attending buyers & producers**

**MK Distribution buys for six free Ukrainian satellite channels: Vladimir Osaulenko, head of digital media development, Katerina Dmitrieva, international sales & acquisitions manager, and Denis Mikheev, general director.**

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Peter Košler, program director, and Peter Hrman, head of creative at RTI, Slovakia (borders) with Ivan Fialka, director of TV networks and programming, and Pavel Vaherus, both from AVolina (CZ)

Maria Csével, scheduler, Zsuzsanna Parkes, media coordinator, Alvis Fajé, career scheduler, and Robert Kárai, programming planning manager of Vizual Hungary

Peter Bartolay, acquisitions manager, and Gábor Bálint, chief operating officer, both at Sanoma Media, Story 4 & St. Hungary

TV Nova, Czech Republic: Alexandra Bezpalova, acquisition manager; Ivona Popovichova Patočková, content manager, Alex Ruzek, director of TV channels and programming, and Petra Bohuslavova, acquisitions executive

Edina Balogh, acquisitions manager, and Borsany-Gyenes Andras, chief operating officer, both at Sanoma Media, Story 4 & St. Hungary

Story 4 & 5, Hungary: Fabrizio Salini, MD, Fox Italy; Andrea Scrosati, EVP Cinema & Entertainment, Sky; Francesco Nespega, owner of Switchover Media

Buyers from Italy: Gredawa Di Domenico, Switchover Media; Agata Spatola and María Laura Mozzetti, Fox

Elza Thrakas, acquisitions manager, and Peter Chalup, head of acquisitions, at Megas TV, Greece (borders) with Ioan Pătraşcu, CEO of Megas

Tibor Fekete, head of program acquisition & scheduling at RTL

Tibo Hoekx, Dutch Pan Media, acquisition manager; Natascha Vanhoutte, senior manager, and Peter Bruskens, director of 15 channels and programming, and Petra Bosman van Loon, acquisitions executive

Erika Tóthova, head of acquisitions, and Eva Dzurovcinova, acquisition manager at TV Joj, Slovakia (borders) with Izzet Pinto, CEO at Global Agency

Buyers from Serbia: Vladana Cirovic, general director, Happy TV, with Dexin Film executives: Dana and Andrijca Petrovic with Ljupka Trinovic Katarina Niketic and Ivana Zebic, acquisitions at DI&MA Vision (Serbia)

Ceska televize, Czech Republic: Jitka Bodlakova, import executive, and Dana Seidlova, acquisitions executive

Star, Greece: Eleni Paschalidou, foreign programme manager, Gina Dimitriadis, international acquisitions manager

Georgi Lominadze, head of acquisitions, Rustavi2 (Georgia) and his wife, with Liutauras Elkimavicius, CEO, and Daiva Andrade Gonzalez, director program & acquisitions, BTV (Lithuania)

Maria Csenyi, scheduler, Zsuzsanna Parkes, media coordinator, Alvis Fajé, career scheduler, and Robert Kárai, programming planning manager of Vizual Hungary

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TELEVISA EUROPE: expanding THROUGH ENTERTAINMENT

The European offices of Televi­sion Interna­cional (Mexico) is not only consolidat­ing its position as the lead­ing telenovela provided in the region, but also key referents on entertainment formats with the productions from the joint-venture with La Competencia (Spain).

Claudia Sahab, director, Televísion Europe, explains ‘We found on the entertain­ment format a way to enter new markets, especially in Northern Europe. All of them had a great reception among our clients. Everybody and their brother is on its second season in Mex­ico and the #2 top rated show in America TV (Peru). In Europe, it started production in Spain and was commissioned by Russia. It was also optioned in 28 countries, including Belgium, Finland, France, Italy, Hung­ary, Poland, Netherlands, Sweden, Portu­gal, Slovakia and Switzerland, etc.’

On telenovelas, Televi­sion has recovered strategic markets such as Bulgaria and the former Yugoslavian territories, betting Turkish series. Wild at Heart is a big suc­cess in many countries: PTV (Ser­bia), TV2 (Hun­gary), Nova (Spain), Pop TV (Slo­venia), TV4 (Poland), Diema (Bul­garia), Vision Plus (Albu­m), Ac­eca (RU­mania) and Doma (Cro­ta­via), among many others. ‘We are very well positioned in the region and we are proud of it, says Sahab.

And concludes ‘Classic te­lenovelas are still the most de­manded and we are strengthen­ing our presence in new territories, and consolidating the traditional ones (Ru­mania, Spain, Slo­venia, Hung­ary, Pol­and). There is a num­ero­us demand of entertainment formats all over Europe; every­body request for big shiny floor shows, access prime time shows, game shows, fac­tual, etc. In terms of hours and content demand, the crisis is not affecting, but broad­casters demand more flexibility with the pay­ments’.

Viacom: COMEDY ON TOP

Viacom International Media Networks The Americas (VIMN) highlights in Cannes the brand-new action series produced to Nickelodeon The Thundermans (40x30) about 14 year old fraternal twins and members of a 2.4 family of suburban dwel­ling superheroes.

Created by one of the winners of the Nickelodeon 2012 Global Short Stories Program, Gary ‘Doodles’ Dillafalle, Broadcasters (20x30)

follows two dynamic and care­free ducks who fly around in a jet-propelled, bread delivery rocket van, delivering bread to their hungry customer.

In general entertainment the com­pany introduces two new titles: the highly anticipated follow up to the network’s hit 2012 movie Being Mary Jane (8x90), debuting on BET in the US in early January 2014 with over 3.3 million viewers tuning in serving as a back-door pilot into the series aired on BET in the UK and Africa in February 2014, and Broad­way (16x30), a show produced for Comedy Central.

Are You The One? (11x90) selects 10 single women and 10 single men and challenges them to identify their match, offering as a prize the largest cash sum in MTV history: USD 1 million.

Lastly, Viacom introduces another two new series produced for Comedy Central: Broad City (8x30), originally created as a web series by comedians Abbi Jacobson and Ilana Glazer in 2009, and Trip Tank (8x30), a brand new original series of animated shorts, capturing exactly happens when frighten­ing­ly inventive creators are given free rein to express their comedic minds, unfilter­ed and by any means necessary.

MarVista: 12 MOVIES

MarVista (USA) brings one of its strongest movie slates to date to MIPTV this year, including 12 movies of drama, dark comedy, thrill­ers and holiday fare. Among the new 90-min­utes titles are Kristen’s Christmas Past, the teen drama Dance-Off, and the reality show Monkey In The Middle.

The Color of Passion, brand new telenovela, and Fat and Fat, brand new hidden camera format launched in the last markets: ‘There continues to be a healthy appetite for MIPTV this year, including 12 movies of drama, dark comedy, thrill­ers and holiday fare. Among the new 90-min­utes titles are Monkey In The Middle, Teen Drama Dance-Off, and the hidden camera show Fat and Fat launched in the last markets:’

The distributor is launching five new formats through en­ter­tain­ment ex­hibitors and is on its second season in Mexico and the #2 top rated show in America TV (Peru). In Europe, it started production in Spain and was commissioned by Russia. It was also optioned in 28 countries, including Belgium, Finland, France, Italy, Hung­ary, Poland, Netherlands, Sweden, Portu­gal, Slovakia and Switzerland, etc.’

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Artemis Tandor, EVP sales

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Broadcasters

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Adeline Delgado, VP Sales

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Starz Worldwide Distribution (USA) stresses its moment at the international content market: it was selected as the official MIPTV World Premiere Screening, with its brand new production Power (8x60), executive produced by Curtis "50 Cent" Jackson. Starz CEO Chris Albrecht presents a keynote and discussion on the first day of the market, with Colin Callender on the business of premium programming for the global audiences.

The company continues to finalize additional deals on the just released epic series Black Sails (8x60). Launched on Starz (USA) at the end of January and was the highest new series debut in our channel's history, and is performing very strongly globally being the #1 series in many countries. Starz will keep focusing on "Made-for-TV" movies, bringing the just completed and very charming film, Far From Home (88'), starring Barry Watson, a big title in its date for MIPTV. Another is its brand new dramatic action series Hit The Floor Season 2 (12x60).

Gene George, president, international distribution: "In the past, we had one big production from time to time. Last year we have The White Queen… a huge production. We expect to have 7 productions during 2015 all in all, including important co-production projects!" The evolution is very positive also at the commercial side: "Few years ago, we were a well known brand but we were far from buyers, everybody reached us through others. Now we are not only a top content producer, but also a global distributor, very close and friendly to broadcasters worldwide!" "We are obtaining very good sales both in central markets and in emerging ones, as Asia or Latin America. We make alliances with the main pay TV programmers, but also we receive very good feedback in free TV, we air original or edited versions. We have very good potential in both. And the new digital platforms are the next step, our products have particular good appeal for them," concludes George.

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FIC, ORIGINAL PRODUCTION AND GLOBAL SALES

And it is developing an international sales area, to sale worldwide the contents produced. Gonzalo Fiure, chief content officer, FIC (and one of the main programmers for pay TV business in Latin America) at the same time is in charge of international distribution business. The sales manager is Ana Barreto, who had the same position at FoxTelecolombia — a strong Colombian production company — and Sebastian Snaider, VP content sales.

Fiure: "We hold an strategic position in the market, as we are Fox, buyers, pay TV channels, a global network, a regional producer and now a global distributor. Our products meet Hollywood studios with Latin local feelings. We produce TV series, telenovelas, factual and sports programming!" "At the international markets, we are selling our finished products, offering production services and analyzing co-production projects, and we are finding good customers, partners in all regions'. One of the most recent productions is the teen series Cumbia Ninja (shot in HD in Colombia by FoxTelecolombia), which was a success in the entire region and also in MundoFox for the Hispanic audience in US & Puerto Rico. Now, the production company is producing the second season.
ZODIACK RIGHTS, GAME SHOWS AND ANIMATION

Zodiak Rights (UK) highlights at MIPTV its brand new content such as Bam’s Badass Game Show (6’50), a studio-based entertainment show where the Jackass star Bam Margera takes his wild stunts ideas to a whole new level with this over the top competition series.

Elliott Chalkley, VP of Sales, comments: ‘This year, we celebrate the 25th anniversary of Fort Boyard, which has enjoyed 25 years of uninterrupted broadcast on French television. In Latin America, our hit formats such as Deal With It and Killer Karaoke —both produced by our local production company Zodiak Latino— continue to pull in the ratings in Mexico with Televisa. Another of our key franchises, Rude Tube is also performing extremely well on Canal 5 in Mexico.’

In animation, it highlights the series Zack & Quack (52x’11), which follows the adventures of a dynamic and adventurous boy and his best friend, an impulsive young duck, and Extreme Football (39x’26), an urban spin off of traditional five-a-side where in each self-contained episode, kids who have grown up online learn to live and work together through amazing street football.

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We are also really focusing on the US Hispanic market where we are experiencing a surge in demand for our content,’ concludes Chalkley.

EOne: Crime and Intrigue

Entertainment One (Canada) assists to MIPTV with great brand new productions added to the big television series catalogue the company is managing worldwide.

Headling the slate is Turn (10x’60), an action-packed, political and spy thriller based on Alexander Rose’s novel Washington’s Spies, where a farmer and a group of his friends become unlikely spies and turn the tide in America’s fight for independence.

The other big highlight is the action series Matador (13x’60), the story of a DEA agent who must go undercover on a highly classified mission to investigate a mysterious and flamboyant communications mogul and owner of one of the greatest soccer teams in the world.

Bam’s Badass Game Show (10x’50), which is an intriguing, adrenaline-filled depiction of the American dream in the 80’s and the dynamic people that made this era an unforgettable decade of rebellion and reinvention. 50 Ways to Kill Your Lover (8x’60) is a true crime series produced for Crime & Investigation with eerie realism, where each episode uncovers the world’s most unexpected and heinous acts of spousal murder.

eOne recently announced a three year exclusive output deal with AMC and Sundance Channel, their first international distribution partnership for scripted content including the new original series Halt and Catch Fire, Turn and The Red Road.

Lastly, the company highlights Close Up Kings (8x’60), produced for Discovery UK. The series takes three best friends who are among the top sleight-of-hand artists in the US, and send them from city to city with only a few dollars in their pockets and give them a goal.

NBCUniversal: Chicago PD

NBCUniversal International Television Distribution & Universal Networks International (USA) highlights at MIPTV the police series Chicago PD (13x’60), and the comedies About a Boy (13x30), based on the Nick Hornby novel and focuses on a single guy whose primary goal in life is avoiding responsibility, and Growing up Fisher (13x30), where a uniquely spirited family have to make some adjustments when mom and dad get divorced.

ITV: Chasing Shadows

ITV Studios (UK) launches at MIPTV its drama series Turn The Great Fire (4x’60), followed by Chasing Shadows (4x’60), the documentary Rocky Mountain Bounty Hunters (4x’60), the entertainment show —available as format— Pressure Pad (25x’45), and the print time reality format Game Of Chefs.
Telemundo: “Super Series”

Telemundo International (USA) has at MIPCOM one of the biggest programming releases in the last years: Camelia la Texana (60×60). The “super series” describes the life of a woman who became the main drug dealer in Mexico and how a mix of love and revenge made her one of the most dangerous women in the 1970s.

Melissa Pillow, sales director Europe, explains: ‘At MIPTV we also continue pushing The Impostor and Part of Me, launched in January and February in the US and doing really well on ratings. There is a lot of interest of these products in Europe, as Part of Me is based on the telenovela Second Chance, which was very successful in the region in the past years.’

Part of Me tells the story of two women who share a tragic and supernatural destiny that binds them together even after death, while The Impostor is a humble and beautiful young woman from Acapulco who falls in love of the son of a powerful and ruthless businesswoman who committed a terrible injustice against her father.

The company is also increasing its presence in cable networks of CEE, which according to Pillow are looking for new ‘high quality-modern’ stories that fit with Telemundo’s “super series” date. ‘The lord of the Skies is a good example, as well as Camelia la Texana, which can perfectly work on late prime time’, she adds.

Regarding territories, the company continues to do important deals in Romania, Bulgaria (with some tiles on air in bTV Lady). ‘We had bTV Lady in HD on Diva Universal network’, which is a rating driving of the network, which broadcast in many territories. The Impostor was also sold to Bulgaria and The Return was on air in Rumania, Albania and Hungary, among others’, she concludes.

Alfred Haber: Realities and Special Events

Alfred Haber Distribution (USA) highlights at MIPTV The Bible Group of Mini-Series (9×20; 4×240), thirteen immersive Bible titles for Christmas or Easter, including the stories of some of the most important characters and events of the occidental religion.

Other top reality series is World’s Most Amazing Videos (65×60), a powerful footage of dramatic events so startling, and awesome, so unbelievable that audience may think they are watching a movie, but not. Breaking the Magician’s Code (11×60) breaks the sacred code of magician’s secret forever.

Regarding special events, the company recommends 2014 Latin Grammy Awards (180). The dazzling celebration honors the very best in the world of Latin music with performance of artists like Pablo Alborán, Marc Anthony, Randa Carnasal, Calibre 50, Miguel Bosé, El Dasa, Jesse & Joy, and many others.

Lastly, it introduces the 63rd Annual Miss Universe Pageant (120), a special award broadcasted in over 170 territories showing the most popular pageant in the world and featuring some of the world’s most talented and beautiful women representing their countries on stage.

Alfred Haber, CEO, has 42 years in the international market, and stands: ‘The most important thing is to find niches where you can be a specialist and offer diverse contents. We are focused on music and, in particular, in special. We also increase our catalogue with contents such as World’s Most Amazing Videos, World’s Strongest Animals, etc. Many companies, which did not know us, started to look for us to see what else we have. Today, we are referents in these segments.’

FOX: Tyrant

Twenty-First Century Fox Television Distribution (USA) highlights at MIPTV the brand new drama series Tyrant (10×60); from Homeland creators Howard Gordon and Gordon Raff, it tells the story of an unassuming American family that is drawn into the workings of a turbulent Middle East nation. The other two series are the thriller The Strain (13×60), from Academy Award nominated filmmaker Guillermo del Toro, and 24: Live Another Day (12×60), being shot in London.

Globo: Brave Woman

Globo TV International (Brazil) launches at MIPTV its brand new telenovela Brave Woman (140×60), a moving tale of courage and resilience of a beautiful woman with spontaneous sensuality and great inner strength. It also brings Trail Of Lies (165×60) and Side By Side (105×60), all of them in HD.
**Telefilms, surtidio de blockbusters**

Telefilms tendrá en 2014 otro año de más de 30 estrenos para la Latina y para todas las ventanas y plataformas. Esta situación ocurre en la empresa mayor arraigada en volumen, calidad y variedad de producto frente a otros distribuidores de film de la región, incluso frente a algunos estudios de Hollywood.

Tomás Darcyl, presidente del Grupo Telefilms, destaca que en el primer cuatrimestre de 2014 se consolidó definitivamente su distribución propia para cine en Argentina, México, Brasil, Perú y Chile, que actualmente representan más del 90% del negocio del grupo.

Hoy somos más de 100 personas en la región y hemos logrado pasear del core business al telefilm.

**Imagina: more fiction and entertainment shows**

Imagina International Sales (Spain) launches new fiction and entertainment shows at MIPTV and is doing two different presentations: the first for its brand new game show Run & Buzz, from the creative team of Harry, on April 7th at 6pm at Salon La Baule, Majestic Hotel; and the second on April 8th for the format called Pizzalicious.

**Newen, two new formats**

Newen Distribution (France) launches two formats at MIPTV and is doing two different presentations: the first for its brand new game show Run & Buzz, from the creative team of Harry, on April 7th at 6pm at Salon La Baule, Majestic Hotel; and the second on April 8th for the format called Pizzalicious.

In Who Killed Bambi? (25) two kidnappings, one unintentional, the other full of mishaps, become entwined in a deliciously long night. Lastly, are the feature film documentary The Dream (82), about an opera in a dozen courses and a banquet in a dozen acts, and the quiz show Fifty-Fifty (30x20), a street game show that mixes celebrities and trips. Other top title of the company is The Target (41x50), a current affairs magazine focused on what is called “Fact Checking”. It scrutinizes declarations made in the current political panorama which use quantifiable data as their basis.
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TV AzTECA/COMAREX: BRAND NEW Telenovelas

Through Comarex (Mexico), TV Azteca brings to Cannes its brand new telenovelas. "Siempre Tuys... Acapulco" (120x’60), "Corazón en Conmoción" (140x’60), the story of a charismatic and noble taxi driver, "La Academia Kid" a reality show that seeks to discover the child artists of tomorrow and develop their musical talents. "La Academia Kid" is directed by Miguel Torres Bohl, VP of Comarex, Mexico.

The company also highlights the series "Hombre Tonto Que Ser" (105x’60) about a woman willing to stand out in a man’s world as the telenovelas “Destiny” as the advertising agency, among others. Among the new series, "Prohibido Amar" premieres at Venevision. "Love and Timeless" is a samba school and leader of a wide network.

Polar Star: Miniseries de Acción

"Polar Star" (Argentina) is presented at MIPTV su catálogo de más de 500 films and 300 horas de series and miniseries. "Perro Jueves" and "La Academia Kid" are the telenovela produced by BRB, directed by Miguel Torres Bohl, and distributed to a level worldwide. BRB International, CEO of BRB Internacional, dijo: "La programación ofrece a la audiencia en todo el mundo una variedad de estilos y géneros, y es un reflejo de la diversidad cultural y lingüística de nuestro país. Hope to see you all in MIPTV this year!"

BRB: Talking Tom and Friends

BRB Internacional (España) shows the new series "Talking Tom and Friends," which is set to premiere on June 30. "Talking Tom and Friends" is a series of 3D animation and directed to a target of 8-12 years. The series is produced by Outfit7 and distributed to Netflix and DLA. The series is also presented for the first time in MIPTV. "Talking Tom and Friends" is a hit in Spain and the world, with more than 200 million people watching the series every month. The series is also presented at MIPTV.

Finally, Comarex highlights the worldwide premiere of "Flying Swords" (13x’60), the thriller "Sorcerer and the White Snake" (13x’60), and "Mandrake" (39x’60), also from MTV Networks. Then, the HBO Latin America productions that are distributed worldwide: "Alice" (13x’60), the story of a 26-year-old woman who travels from Palmas to São Paulo due to her father’s unexpected death; "Sons of the Lamb" (13x’60), the story of the owner of a samba school and leader of a wide network; "Mandrake" (13x’60), "Epitaffios" (26x’60), "Fugitives" (13x’60) and "Mayan Fun" (13x’60).

Finally, Comarex highlights the worldwide premiere of "Flying Swords" (13x’60), an interactive TV show where the audiences participate from their own home broadcasting from their webcams. The audience/contestants sign up on the Facebook page of the program in order to nominate themselves and participate live from their webcams on the TV show.

Miguel Torres Bohl, VP of Comarex, Mexico, said: "We are excited to present our brand new series at MIPTV this year. ‘Talking Tom and Friends’ is a hit in Spain and the world, with more than 200 million people watching the series every month. The series is also presented at MIPTV. We look forward to engaging with broadcasters and platforms around the world and showcasing our unique and diverse content portfolio. 'Talking Tom and Friends' is a hit in Spain and the world, with more than 200 million people watching the series every month. The series is also presented at MIPTV. We look forward to engaging with broadcasters and platforms around the world and showcasing our unique and diverse content portfolio."

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LATIN AMERICA

More attending buyers & producers

Caracol TV, Colombia: Gonzalo Córdoba, presidente, Juan Uribe, vicepresidente, y Camilo Acosta, VP de programación

Adquisiciones de City TV, Colombia: Lucrecia Santamaría, Juan Manuel Castañeda, Opa Raimundo

MundoBox eVP, coordinador, y Samuel Duque (I.D), director de programación, altos ejecutivos de Fox latitudinal

Tatiana Rodriguez y Miguelito Silva, vice presidentes de programación, con Daniel Vukelic, generales de CRM en España y estrategia hispana para CRM USA

Tamar Angel Zambrano, VP adquisiciones & programación, Gabriela Salazar, EVP program, director, Marcela Tamayo, VP programación, Constanza Orellana, VP de programación, y Jennifer Orellana, directora de programación; y José Ronaldo, VP de programación, y Claudia Changui, adquisiciones

Telemundo: María Iregui, VP programación; Maribel Rodríguez, VP programación, y Joaquín Cintrón, director de programación; y María Badillo, compras en Viacom; y Andrea Hugemann, ventas para Latinoamérica, con Zasha Robles y Hortensia Quaderny (Latin America)

Turner Latin America: Pedro Henriquez, director de negocios, David Vélez, vicepresidente de negocios de Argentina, y Pablo Zucardi, director de programación de Cartoon Network Brasil, y Pablo Zucardi, director de programación, y Claudia Changui, adquisiciones

Argentina: Juan Mosca, director de marketing, Fernanda Pugliesi, director artístico, y Richard Yuan, jefe de la marca

Abierto TV, Argentina: Eduardo Rojo y Natalia Henríquez

 différences y nuevos negocios de Televisa, adquisiciones y programación: Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artístico de Band (extremos) con Diego Guebel, director artísti...
RCN, COLOMBIA: ‘AQUELLOS QUE VATICINAN EL FIN DE LA TV DEBERÁN ESPERAR’

Sí bien Fernando Gaitán deja en estos meses la vicepresidencia de Producto y retorna a su más preciado trabajo, el de escritor, no son pocos los proyectos que deja encaminados en uno de los principales broadcasters del mercado colombiano, RCN Televisión.

‘Dos años como VP de Producto de RCN, hoy un paso al costado para dedicarme a lo que siempre me ha gustado: escribir guiones y, específicamente, en una nueva área de la compañía que es la producción de TV movies. Quien venga en mi lugar, lo que aún no se ha definido, no tendrá presión alguna ya que me voy dejando nueve productos en stock, y otros nueve más en pre producción y producción’, señala Gaitán.

Sobre los planes del canal para 2014, indica: ‘2014 será un año intenso de proyectos, como el que desarrollamos con Sony/Teleset: En la boca del lobo, serie sobre la caída del poderoso Cartel de Cali a mediados de los ‘90. La historia se centra en Ricardo Salgado, ingeniero y soldado que asciende hasta volverse jefe de seguridad del padrino del Cartel de Cali, una de las organizaciones criminales más grandes del mundo, y luego es impedido a planificar su caída. Y también seguiremos la línea de producciones biográficas con personajes fuertes’, comenta Gaitán que continuará muy relacionado con RCN.

Continúa: ‘Tendremos la historia del cantante de vallenato Diomedes Díaz, en formato de telenovela (120 episodios) y la de Celia Cruz, en formato de serie (80 horas), rodada en Miami, Nueva York, Los Ángeles y México’. Con esta definición, el ejecutivo confirma la tendencia: siguen fuerte en Colombia las historias sobre narcos y sobre grandes personajes históricos. Sobre el primero destaca que es un tema ‘inagotable’ con cientos de relatos que no se han contado. Ha dejado huellas muy profundas en el pueblo colombiano y es entendible que la gente lo elija.

En relación a las biografías, completa: ‘Son un refresco para la liturgia. A nivel de producción son doblemente complejas: por un lado es más difícil contar una historia que todos conocen y, por otro, son más costosas’. Hacia el futuro, Gaitán está trabajando en un paquete de TV movies temáticos: ‘Muchos de los directores de RCN se han formado en el cine. Es un buen momento para experimentar con diferentes temas.Serán 11 horas en total. Comenzaremos con Grandes Crónicas, sobre periodistas colombianos, y seguiremos con otras sobre cine, literatura, etc. Comenzamos a rodar en el segundo semestre del año’, indica.

PENSANDO EN 360º

Pensamos quién sabe cómo es para un director formado en televisión y cine, pensar una TV que cada vez más incluye un consumo bajo demanda. Gaitán no desconoce el avance de las plataformas digitales y los cambios en los consumos de medios, pero remarca que la TV es aún un medio predominante en todo el mundo.

‘Internet es muy ancho y el consumo se divide en diferentes “canales”, por eso la TV abre un mayor número de audiencia. El cable es muy fuerte en el país, pero su incidencia es todavía incipiente. La terre y es consumo cambia rápidamente, no hay dudas de ello, pero ese cambio no es tan vertiginoso como se cree. Los consumos en TV abierta no han caído. Aquellos que vaticinan el fin de la TV deberán esperar’, remarca.

En la parte creativa, el ejecutivo dice que hay planes para desarrollar contenidos para Internet y nuevas plataformas. ‘Tenemos una escuela de jóvenes creativos llamada CREA, compuesta por 65 escritores, 130 actores y 18 directores. Internet está íntimamente ligado a la línea de producciones de RCN. Es un refresco para la liturgia. A nivel de producción son doblemente complejas: por un lado es más difícil contar una historia que todos conocen y, por otro, son más costosas’. Hacia el futuro, Gaitán está trabajando en un paquete de TV movies temáticos: ‘Muchos de los directores de RCN se han formado en el cine. Es un buen momento para experimentar con diferentes temas. Serán 11 horas en total. Comenzaremos con Grandes Crónicas, sobre periodistas colombianos, y seguiremos con otras sobre cine, literatura, etc. Comenzamos a rodar en el segundo semestre del año’, indica.

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AZTECA TERCÉ SE ADAPTA A LOS NUEVOS HÁBITOS DE CONSUMO

Alberto Santini, director general, Azteca Trece

2013 ha sido un año positivo para Azteca Trece, principal broadcaster del grupo Azteca, que con sus señales suma un share de audiencia cercano al 35% en el mercado mexicano. Con un mix que incluye formatos de entretenimiento en prime time, las clásicas telenovelas, series de acción y programas matutinos, la televisora logró posicionarse como opción en el competitivo mercado mexicano. Antes de unirse a Azteca America, Abud —con 16 estaciones en operación—, además de una experiencia de más de 20 años en la industria, habiendo sido el responsable del lanzamiento de Mun2, cadena de jóvenes, cuarto broadcaster del mercado hispano de Azteca America, anunció en febrero que cerró el mes como la tercera cadena de Estados Unidos en el prime time superando a ABC y CBS por 6% y 19%, respectivamente, con más de medio millón de espectadores en Adultos 18-49 (666,000). Las mediciones de febrero marcaron la primera vez que Univision finaliza por delante de dos de las mayores cadenas estadounidenses. El promedio fue de 1.4 millones (Adultos 18-49) y 2.9 millones (2+), quedando como la quinta cadena en el mercado frente a las cadenas domésticas ABC, CBS y FOX, con de siete noches (Adultos 18-34) y tres de cuatro noches (Adultos 18-49). Con una media de espectadores de 38 años, Univision continúa teniendo la audiencia más joven en prime time frente a las cadenas domésticas, ABC (58 años), CBS (59 años), NBC (55 años) y FOX (47 años). La telenovela de luces a vientos en el slot de 7pm, Lo Que La Vida Me Robo, tuvo más espectadores Adultos 18-49 y Adultos 18-34 que muchos de los programas del prime time estadounidense como son Killer Women, Super Fun Night/The Tatas (ABC), Death Nurse (CBS), Brooklyn Nine-Nine, Dads, Enlisted, Raising Hope y Rake (FOX), según datos de The Nielsen Company (Live+SD).

El entretenimiento lideró el prime time con dos grandes formatos con ‘historias commore- dores, y enfocados a la familia mexicana’, dice Santini. El primero, México Boda, se emitió de junio a agosto ‘Adaptamos el formato de Ideas del Sur’ (Boda Perfecta) a la idiosincrasia mexicana y le incluimos celebridades, que cambiaron el foco del formato original. Se convirtió en un show de alta producción que cambió el prime time local, con cifras de dos dígitos que nos ayudaron en la mediación’. El segundo fue La Academia Kids, versión juvenil del famoso formato de Azteca ‘implementamos una nueva estrategia: pasamos los realities a los sábados a la noche, que era un pedido concreto de nuestra audiencia, y nos funcionó muy bien. También tuvimos mediciones de dos dígitos, comentó. El canal desarrolló importantes campañas de sus contenidos en redes sociales, sobre todo en Facebook y Twitter. ‘El 99% de nuestra grilla es producción local, con cifras de dos dígitos que nos ayudaron a la audiencia ya no es la misma, mira TV pero al mismo tiempo consume contenidos en Internet, interactúa en redes sociales’, explica a Prensario ‘2013 ha sido un año diferente, donde hemos comenzado a ver de manera más paulata los nuevos hábitos de consumo y nos hemos tenido que adaptar: la audiencia ya no es la misma, mira TV pero al mismo tiempo consume contenidos en Internet, interactúa en redes sociales’.

UNIVERSIÓN, RÉCORD DE AUDIENCIA EN FEBRERO

Univision anunció en febrero que cerró el mes de febrero como la segunda cadena en el mercado hispano superando a ABC y CBS por 6% y 19%, respectivamente, con más de medio millón de espectadores en Adultos 18-49 (666,000). Las mediciones de febrero marcaron la primera vez que Univision finalizó por delante de dos de las mayores cadenas estadounidenses. El promedio fue de 1.4 millones (Adultos 18-49) y 2.9 millones (2+), quedando como la quinta cadena en el prime time superando a ABC, CBS, NBC y FOX en siete de siete noches (Adultos 18-34) y tres de cuatro noches (Adultos 18-49). Con una media de espectadores de 38 años, Univision continúa teniendo la audiencia más joven en prime time frente a las cadenas domésticas, ABC (58 años), CBS (59 años), NBC (55 años) y FOX (47 años). La telenovela de luces a vientos en el slot de 7pm, Lo Que La Vida Me Robo, tuvo más espectadores Adultos 18-49 y Adultos 18-34 que muchos de los programas del prime time estadounidense como son Killer Women, Super Fun Night/The Tatas (ABC), Death Nurse (CBS), Brooklyn Nine-Nine, Dads, Enlisted, Raising Hope y Rake (FOX), según datos de The Nielsen Company (Live+SD).

Entretienimiento | Factual | Lifestyle | Deportes
Sabemos que la única manera de hacer crecer nuestro negocio es con calidad y creatividad. Por eso, producimos y ponemos al aire todos los días las más grandes historias que todos quieren ver. Así nos conectamos con millones de espectadores de todo el mundo. Para todos, a través de la emoción, creemos cada una de ellas un vínculo inestruible que da vida de crecer los televisores, los horizontes. FOX LATINO, un canal que abre nuevas puertas y las hace frente de su vida. FANS que nunca nos abandonan. FANS de LA TV PASA.
HBO, ahora premium en Centroamérica y el Caribe

Grandes noticias tiene HBO Latin America en 2014: además de iniciar transmisiones en inglés en el Caribe de su señal Max, anunció el lanzamiento de su plataforma de entretenimiento HBO Go en el paquete HBO/Max de Cable Onda de Panamá —siendo el primer operador en Centroamérica que cuenta con dicho servicio—, y de una nueva producción original en Brasil: Psi.

Desde febrero, Max está disponible en los países del Caribe con una imagen renovada inspirada en las características propias de la región. Ofrece una selección de premiadas películas internacionales, documentales y series, con la transmisión del audio en su idioma original, pero ahora subtitulado en inglés para los países del Caribe que no son territorios de Estados Unidos.

Gustavo Grossmann, VP Corporativo de HBO LA Networks, destacó que estas noticias «refuerzan» la posición de la compañía en la región, donde continúa «fortaleciendo» su compromiso con los subscriptores. El nuevo canal fue creado específicamente para el Caribe, incluyendo Aruba, Bonaire, Barbados, Curazao, Dominica, las Islas Vírgenes Británicas, las Islas Caínim, Granada, Guyana, Haití, Jamaica, Santa Lucía, San Martín, San Vicente y Trinidad & Tobago», explicó.

Entre otras producciones, está Psi Master (Joaquín Phoenix, Philip Seymour Hoffman), The Place Beyond the Pines, To Rome with Love, The Master, (Brasil) que presenta las aventuras inéditas de Carlo Antonini personaje de dos aclamadas (Brasil) que presenta las aventuras inéditas de Carlo Antonini personaje de dos aclamadas.

La compañía adquiere contenidos a productos internacionales de Mediabiz, agregador de Clarovideo, de productos independientes de las regiones de América Latina, como el popular film argentino de 1969, que tuvo éxito en América Latina y España. Se encuentra en la etapa de definición de partners.
"Nos organizamos con un esquema en noviembre y diciembre para conformar con cada señal un plan de trabajo mensual. En cable hay tanta competencia que se necesitan acciones mensuales, con productos nuevos o eventos como los conciertos, que demuestran que la señal está viva. Los estamos siempre arrancan en abril y junio."

Eduardo "Chico" Fernández, gerente de producción de Artear, que opera el canal abierto El Trece y un portafolio de señales de TV paga, describe a Prensario las estrategias de esta dinámica división que lidera en uno de los grupos audiovisuales más importantes de Argentina.

Y continúa: "Entre las novedades de todas las señales, en Magazine tenemos Avenida Brasil, la vuelta de Janela de la moda que ganó un Martín Ferro y vamos a estar con la "Provia del Shore" de ShowMatch. También tendremos la teletravolta El Clon y Mr. Bean. Gerardo Sedorovich vuelve con La noche del Domingo, además de la transmisión de los Martín Ferro del Cable y dos novedades más. Magazine podría ser un canal abierto por la programación que tiene."

Volver este año tendrá cosas nuevas, aclara, el gerente, y completa: "Habría un ciclo de cocina histórica, comenzando con lo que conoció Don José de San Martín en el viaje de los Andes. Ustar a cantar, que había hecho Jorge Rosell, donde cantan los abuelos para ganar el viaje de egresados de los niños. Va a haber una parte de diseñadores, donde varios hablan de lo que era la moda en cada etapa, y de una directora. Y festejando los 20 años de la señal, habrá 10 elegidos de 'TV, 10 de cine y 10 de música'."

Un paso importante ha dado Canal Quiero: ‘Tras cinco años y medio, le va cada vez mejor en ratings y ganando más lugares en la vía pública. Cuando lo lanzamos estaba MuchMusic con música anglo, que hasta ahí le había dado resultado. MTV que al año siguiente empezó a cambiar hacia el entretenimiento, VHI y CM que sigue siendo la mayor competencia. Vimos una oportunidad de sólo música en español para entrar y hacernos fuertes. Y se cumplió’."

El año pasado crecimos un 30% en el rating, creo que por la agilidad de la programación. "Tuvimos una comunicación y presencia a nivel regional dando importancia a cada país. Tenemos una pausa diferente desde Miami hacia aquí, cubriendo muy bien toda Sudamérica", completa Fernández.

Asistió a la reunión en Argentina, Marcos Tanoira de Smilehood, Hugo Di Guglielmo, Juan Bisté y Juan Carlos Chambro de EDUM, Nicholas Sinemoff de Prensario, Pinta, Pablo Di Greco de IRIS, Michelle Macfarlan de Endemol, Eliel Pelletier, Carlos Martín, Andrea Arredondo, Leonardo Pareja de OnTV, Virginia Batallone de PilsenMedia, Alejandro Parra de OnTV, Virginia Batallone de PilsenMedia.

FRAPA, la principal asociación de protección y registro de formatos, continúa su tarea de evangelización y adición de miembros en América Latina. En marzo, Patty Geneste, presidenta de FRAPA, hizo una gira por Sudamérica, donde asistió al Rio Content Market en Brasil y participó de dos charlas organizadas por la Universidad Austral en Argentina, una con estudiantes y la otra con principales casas productoras y distribuidoras de contenidos de Argentina.

En ambos países, Geneste marcó importantes tipos de negocios: el mercado mundial de formatos hoy se calcula en 18 millones de euros, siendo USA, UK y Holanda, en este orden, los tres primeros países en exportación de formatos. Israel y Turquía son los dos pocos que más han crecido en el último tiempo. "Un formato es un framework. Cuando se licencia es importante acceder al conocimiento y al experto, se compra un éxito, reputación de marca. Si bien hay seguidores copiados en el mundo, lo bueno es que la mayoría fracasan. En la venta de un formato, la consultoría es el big boss en los deal. El que más dinero genera al proveedor, y lo que puede definir éxito y fracaso en el cliente".

En Rio Content Market, Geneste dio un workshop ante 20 productoras miembros de ABPI, la asociación de productores independientes de Brasil. Se han incentivado conversaciones con esta entidad para generar una alianza.

En Argentina, la coordinación estuvo a cargo de Eheb Pís Díez de la Universidad Austral, que brindan maestrías a miembros de la industria de medios. Estuvieron presentes Telef, Polka, Modalib, Endemol, Dorimedia, Ideas del Sur, OnTV, Smilhood, Hugo Di Guglielmo y el estudio jurídico BRCM, entre otros. Prensario concurrieron doble rol, ya que su mariscal-director, Antonio Gueppi, es el board member de FRAPA por América Latina.

Las productoras asistentes en ambos países se mostraron muy interesadas en FRAPA y sus servicios on-line: registro de formatos, price calculator, contrato generator, formato production table, dispute resolution, reports, web line. FRAPA es útil no sólo para defender de la piratería, también para acompañar a las empresas de formatos en su extensión internacional. Hay importante networking, de FRAPA son miembros 14 de las principales empresas de formatos del mundo, conquistó Geneste."
Canal Futura, Brasil: OTRA TV ES POSIBLE

En 16 años que estamos en el aire, una cosa se ha vuelto muy clara: hay una demanda creciente para contenidos educacionales en Brasil. Tenemos un gran desafío por delante: transformar nuestro contenido en oportunidades de ayudar a mejorar éticamente a la población. Somos un canal que no simplemente se mira, sino que se usa como herramienta para la educación para construir mejor ciudadanía y el desarrollo social.

Lucía Araújo, CEO de Canal Futura, continúa:

‘Tenemos 41 millones de televidente, incluyendo 10 millones de niños, la gran mayoría de ellos de las zonas pobres del noroeste de Brasil. La audiencia principal está compuesta por niños de 16-40 años, cuya mayoría son niños de madres cuya educación alcanza apenas el grado elemental (primaria 6-14 años).

‘Estas estadísticas nos inspiraron a pensar sobre qué más podemos hacer para la población que necesita urgentemente educación, que tiene un valor central para nuestra sociedad, y que no debe ser exclusivamente responsabilidad de los profesores y maestros. Depende de todos nosotros.

Entre las principales programación del canal, están el documental Going Back (‘luego de un año’) que muestra los diarios de cuatro prisioneros mientras los dejan salir de una cárcel en Rio de Janeiro, durante Navidad. Y la serie animada The Adventures of Teca (‘60’s’), con personajes encantadores que viven sus aventuras en forma animada. Fue especialmente desarrollado para los televidente más jóvenes de Futura.

TVN CHILE, LA CLAVE DEL ENTRETENIMIENTO

Andrés Canale Serra, productor ejecutivo del área de entretenimiento de TVN, describe a Prensario el proceso creativo de Apuesto por Ti, el formato de entretenimiento chileno que se ha convertido en fenómeno de audiencia tanto a nivel local como en Ecuador, donde está al aire en TC Mi Canal, segundo broadcaster del país.

‘A lo largo de mis años como productor participé en muchos formatos de talento donde nos visitaban aspirantes poco comunes y al mismo tiempo poco apropiados. Si la incorporación de estos aspirantes sumamos la participación de la audiencia sin duda se puede obtener un producto más que interesante’, indica.

TVN encontró un nuevo twist con este show: la apuesta en verde, donde los apostadores pueden desafiar a los participantes a realizar diversas pruebas para obtener el dinero que obtienen inmediatamente después de participar, algo que atrae a nuevos participantes a competir', según Canale Serra.

‘Apuesto por Ti se estrenó en Chile en enero de 2013 con un share promedio del 25% en su primera temporada, lo que llevó a crear una segunda temporada lanzada al aire en julio del mismo año. La versión ecuatoriana en TC Mi Canal alcanzó picos de 30 puntos posicionándose como líder del prime time superando a otros concursos de talento y continuando con el éxito de Cadena 7, otro formato de TVN que consiguió altos niveles de audiencia en Ecuador.

‘En cada capítulo de Apuesto por Ti hay una habilidad diferente. Nunca se sabe qué va a venir después, los doce capítulos son distintos, y esa variedad es lo que atrae a la audiencia. Nos hemos acostumbrado a ver formatos en el cual los participantes muestran una sola cualidad a lo largo de doce o veinticuatro episodios, cuenta Canale Serra.

En cuanto a las tendencias en Chile, asevera: ‘Si bien la ficción aún ocupa desde siempre un lugar muy importante que no pretende ser reemplazado’ , remarca.

‘Apuesto por Ti y que puede dar un salto de calidad al formato de entretenimiento’ .

Serra Canale, productor ejecutivo de TVN.

Durante Rio Content Market, Marco Mendoza, presidente de TV Cultura, anunció el lanzamiento de tres canales: dos de TV paga con programación musical y documental, y un canal digital con contenido educacional para niños en edad escolar. Además del canal principal, la Fundación Padre Anchieta y empaq en conjunto con las universidades TV Universitaria, que tiene como base la educación a distancia.

‘Para estos nuevos canales vamos a necesitar contenido. Queremos recuperar el acervo de música de TV Cultura, que es enorme, y tendremos contenidos nuevos que vamos a buscar junto a los productores independientes. Necesitamos productos de calidad para mantener una programación de 24 horas. Tenemos una gran variedad de programación y por eso buscamos un concurso con ABPI TV y EBC para financiar producciones en conjunto e incluso dividir los costos de la producción propia’, completó Mendoza.

Líneas Anakin, CEO de Canal Futura, continúa:

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‘En cada capítulo de Apuesto por Ti hay una habilidad diferente. Nunca se sabe qué va a venir después, los doce capítulos son distintos, y esa variedad es lo que atrae a la audiencia. Nos hemos acostumbrado a ver formatos en el cual los participantes muestran una sola cualidad a lo largo de doce o veinticuatro episodios, cuenta Canale Serra.

En cuanto a las tendencias en Chile, asevera: ‘Si bien la ficción aún ocupa desde siempre un lugar muy importante que no pretende ser reemplazado’, remarca.

Y finaliza: ‘Estamos pensando en realizar algunos spin off del show entre los cuales están una versión kids y otra de famosos, incorporaciones que hacen aún más atractivo a un producto como Apuesto por Ti y que puede dar un salto de calidad al formato de entretenimiento’.
La cuarta edición del Rio Content Market reunió el 12 al 14 de marzo más de 3.200 asistentes y conferenciantes, y marcó un crecimiento del 10% frente a la edición 2012, en parte motivado por el especial momento que transita el mercado brasileño con la Ley de Servicios de Acceso Comunicacional (SEAC) en pleno funcionamiento.

La repercusión de la Ley, tema principal de la RCM, no solamente se vio reflejado en los puede nuevos productores independientes y señales de TV abierta participaron en las rondas de negocios con nuevas propuestas de coproducción que ayudan a cubrir la cuota que la misma exige a los canales de TV paga. Marco Alberg, presidente, y Rachel Do Valle, ejecutivo manager, de la Asociación Brasileña de Productores Independientes del TV (Arbitv), organizaron del mercado, comentaron a Prensario que «el número de empresas internacionales que asisten a las reuniones de negocios y a las charlas, además nos encontramos con un equilibrio entre ambas facetas del evento. La percepción principal ha sido la seguridad, asegurando de contar con importantes exponentes que le dieran mayor peso al evento». Durante la última década hemos trabajado fuertemente para preparar los productos para el mercado y que se esté gestionando. Desde el Arbitv hemos desarrollado un área de entretenimiento donde asisten tanto especialistas locales como internacionales y también hemos creado este evento que se ha convertido en uno de los más importantes de Latinamérica para el mercado», señaló Alberg. La organización ya confirmó la quinta edición del evento, que se desarrollará del 12 al 14 de marzo de 2015 en el mismo hotel de Río de Janeiro y, según destacó Alberg y do Valle, «contará con muchas novedades», aunque no se adelantaron.

Jérome Delhay, director de la División de Entretenimiento de Real Madrid, participó en la realización de un evento de TV paga. «Brasil está siendo un mercado que se ha captado la atención de muchas compañías que ven a la Ley como una nueva posibilidad de hacer negocios. RioContentMarket se ha convertido en uno de los eventos más importantes de la región y que un evento más importante de la región y que un evento de TV abierta tiene mucho potencial de crecimiento». Oscar Simões, presidente de la Asociación Brasileira de Televisão por Assinatura (ABPItv), destacó la importancia de contar con una Ley que «diferenciase el mercado local e independiente» y los beneficios de la misma dentro de una economía como la brasileña. 

Coproducciones Una de las formas que ha encontrado el TV en Brasil para generar contenido de calidad, que se acerca de la Ley, han sido las coproducciones. Rogerio Brandão, director de Producción y Coproducciones Internacionales de MTV Brasil, dijo: «Hemos firmado durante la feria muchos acuerdos, entre los que se destacan los de NHK de Japón, ARTE de Francia y Paka Televisión de Argentina, entre otros. Esperamos seguir potenciando así nuestro contenido en todo el globo». Entre los coproductores europeos con esta edición del RioContentMarket estuvieron Anette Romer, directora de Adquisiciones y Formatos de TV2 (Dinamarca), que explicó que «los teledivers en Dinamarca cada día emigran más y más de la TV abierta a nuevas formas de ser contenidos de manera no tradicional y que es necesario que los que dejen a sus campos generando contenido que incluya interactividad».alejandro Chávez Vélez, director de Producción de Televisión de Brasil, dijo: «Buscamos contento que entretenga a la familia, que nos acerque a la audiencia, sobre todo formatos novedosos».

La edición también contó con la presencia de Nelson Brenn, presidente de la Empresa Brasileña de Comunicación (EBC), quien explicó durante una de las charlas más concurridas: «El sistema público en Brasil es un proyecto que tenemos que hacer, pero en un proyecto comercial, no es tan interesante ni comercial. La palabra negocio asusta cuando se asocia con la TV, pero venimos a jugar para que te trajes nuestros propios recursos». Durante el evento, Marcos Mondionna, presidente de TV Cultura, anunció la firma de un acuerdo con EBC para financiar producciones en conjunto y dividir los costes de la producción propia. Stéphane Cardin, VP de Industria y Public Affairs de Canada Media Fund (CMF), por su parte, confirmó que la entidad financiera hasta el 73% de desarrollo de los proyectos de la comunidad canadiense,旸ientemente en Brasil. «Hay un crecimiento en la demanda en Brasil y vemos este acuerdo como una oportunidad para aumentar el desarrollo de coproducciones», remarcó.

**NEW MEDIA**

Alex Carlos, Head of Entertainment, y Alessandro Sassori, Partnership Manager, de MTV Time Warner, afirmaron que EBC-TV (Brazil), dijo: «Hemos firmado numerosas alianzas con Fox, Disney y Sony y firmamos recientemente acuerdos con productoras japonesas para la realización de formatos novedosos». Kenny Bac, Head & Executive Director de CBS, señaló: «Estamos en plan de expansión, y es eso el que buscamos nuevos proyectos —y muchos que te jure que se convertirán en grandes proyectos— y que te jure que se convertirán en grandes proyectos en el futuro». Brett Marottoli, director de EBC-TV (Brazil), afirmó que «hemos firmado numerosas alianzas con Fox, Disney y Sony y firmamos recientemente acuerdos con productoras japonesas para la realización de formatos novedosos». Ken Bac, Head & Executive Director de CBS, dijo: «Estamos en plan de expansión, y es eso el que buscamos nuevos proyectos —y muchos que te jure que se convertirán en grandes proyectos— y que te jure que se convertirán en grandes proyectos en el futuro». Brett Marottoli, director de EBC-TV (Brazil), afirmó que «hemos firmado numerosas alianzas con Fox, Disney y Sony y firmamos recientemente acuerdos con productoras japonesas para la realización de formatos novedosos». Ken Bac, Head & Executive Director de CBS, dijo: «Estamos en plan de expansión, y es eso el que buscamos nuevos proyectos —y muchos que te jure que se convertirán en grandes proyectos— y que te jure que se convertirán en grandes proyectos en el futuro». Brett Marottoli, director de EBC-TV (Brazil), afirmó que «hemos firmado numerosas alianzas con Fox, Disney y Sony y firmamos recientemente acuerdos con productoras japonesas para la realización de formatos novedosos». Ken Bac, Head & Executive Director de CBS, dijo: «Estamos en plan de expansión, y es eso el que buscamos nuevos proyectos —y muchos que te jure que se convertirán en grandes proyectos— y que te jure que se convertirán en grandes proyectos en el futuro». Brett Marottoli, director de EBC-TV (Brazil), afirmó que «hemos firmado numerosas alianzas con Fox, Disney y Sony y firmamos recientemente acuerdos con productoras japonesas para la realización de formatos novedosos».

**Eventos**

**Almeida y Paulo Fontenele de la consultora Womx**

**Guillermo Torres de Occidente, Maria Do Paia de Jale, y Luiz Carlos de By Paranoia**

**Pablo Zucattato, YP Channel Manager de Canal+ Networks, Tariq Sfar, CEO de Carlson Network, y André Brandão, Board Member de Arbitv**

**Carlos Almeida, presidente de la RCM y Pagina Branca, director de Producción y Coproducciones Internacionales de EBC**

**Guilherme Tensol de Óculos, Mario Di Poi, de Input; y Leandro Hbl, productor de Bando**

**Richard Michael, director de Producción y Coproducciones de Nickelodeon**

**Dawid Horowitz, director general de Europe, Marty Sansone, general de Marketing de Europe, y Antonio Almeida, gerente de Planificación de Servicios de Europe**

**Jérome Delhay, director de la División de Entretenimiento de Real Madrid, y Walter Falabella, director de Producción y Coproducciones Internacionales de EBC**

**Marcos Mendonça, pre-sidente de la ABPTV, y Rogerio Brandao, director de Producción y Coproducciones de Nickelodeon**

**Guadalupe Tezanos de Occidente, Maria Do Paia de Jale, y Luiz Carlos de By Paranoia**

**Jenifer Lopes, de TV Inés; Juliana Capelini, Executive Vice President de EBC, y Rodrigo Mazón, vicepresidente de You Tube**

**Giovanna Albuquerque, directora de Contenido de Cuartos y Cierres; Fernando Puthumane, director de Innovación de Cuartos y Cierres; y Bibiana Leite, Account Manager Latinoamérica de YouTube**

**Rodrigo Marquez, gerente de Planeamiento de Globo Filmes; y Roberto Martha, director de Producción y Coproducciones de Nickelodeon**

**Leandro Hbl, productor de Bando**

**Paloma Diez, gerente de Fomento del INCAA, y Rachel Do Valle, directora comercial de RedRime**

**Alejandro Chávez Vélez, director de Producción de Televisión de Brasil, dijo: ‘Hoy en día todos**

**Eduardo Giolino Sarrie, director de Serrana Mariano, y Orlando Almeida y Paulo Fontenele de la consultora Womx**

**Maria Almeida, presidente de la RCM y Pagina Branca, director de Producción y Coproducciones Internacionales de EBC**

**Marcelo Brandao, director de Producción y Coproducciones de Nickelodeon (México), dijo: ‘Buscamos territorio cercano al 10% frente a la edición 2012, reunió del 12 al 14 de marzo más de 3.200 de S ervicioS de acceSo condicionado exige a los canales de TV paga.**

**Mónica Monteiro, CEO de Cine Group Brasil, Nelson Akira Sato y Stéphane Cardin, VP de Industria y Public Affairs de CMF Almeida y Paulo Fontenele de la consultora Womx**
DRAMA + FACTUAL: ALL3MEDIA

Louise Pedersen, managing director

After a successful Discop Istanbul, where the company promoted its formats, as well as ready-made content, all3media international (UK) is attending MIPTV with huge expectation for its catalogue. It highlights its brand new titles, especially its high end British drama series.

In Cannes, the distributor brings a mix of factual programming and drama series, apart from its extensive entertainment formats catalogue. Highlighting the catalogue is Love Child (8x’60), a story that takes a poignant trip to the swinging 60s, led by the young heroines, midwives and rock stars pulling the world through a cultural revolution.

Rich in detail and steeped in authenticity, ANZAC Girls (6x’60) is the true story of five Australian and New Zealand army nurses, young women who put their lives on the line for King and Country during WWII.

Finally, it’s the comedy drama format Step Dad (13x’60), the story of a man that finds out that the love of his life comes complete with three kids and a whole host of responsibility that he has spent his life successfully avoiding.

Buenos Aires, in full growth

Created in September 2011, Distrito Audiovisual Argentino currently concentrates 140 companies from the industry to develop initiatives that serve to promote, empower and build through them also benefits for the inhabitants of the areas in which the district is located.

Marina Birch, CEO of Creative Industries, observes: ‘Throughout 2013, 1,000 professionals were enrolled in some of the training that is offered from the program, and perform activities as the first Encuentro de Negocios de TV held in late August and attracted over 450 attendees and 25 local and international speakers, the second edition of the Noche Audiovisual and external events like Comic Con. We see a dynamic and active industry, which generates new enterprises remains’.

‘From BAseT (the office that handles film permissions in the City) 490 shootings were assisted between January and November, including the realization of Foss, the new production of Warner Bros, starring Will Smith. 255 advertisements, 47 feature films and 30 television projects, among others, adds Birch, and concludes: ‘In 2014, we will continue supporting the development of local audiovisual industry and incorporate a business round in the second edition of Encuentro TV’ event taking place late August’.

Universal Cinergia dubbing

Liliam Hernandez, managing director at Universal Labs of America, and her partner Gema Lopez founded in 2012 Universal Cinergia, based in Miami, Florida, in a 10,000 square foot building that provides services for the worldwide TV industry.

‘We are expanding five new studios in Mexico, and debuting with major Turkish productions for the Latin American market. We offer our services to international producers, channels and global distributors from Europe, Africa and USA, as well multiple countries in Latin America, our multilingual dubbing of native talents based here in South Florida (French-Paris, Portuguese-Brazil & American -English) with our specialty in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc’., they explain.

Universal Cinergia dubbed production meets the quality required for all majors’ principal television stations in the entire world. ‘We attend to MIPTV to give welcome to new programs for our Latin American market. We offer our services to international producers, channels and global distributors from Europe, Africa and USA, as well multiple countries in Latin America, our multilingual dubbing of native talents based here in South Florida (French-Paris, Portuguese-Brazil & American -English) with our specialty in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc’., they explain.

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www.mediasetdistribution.com - internationalsales@mediaset.it
ITV Inter Medya: Quality & Diversity

Being one of the top content distributors, ITV Inter Medya is a good example of Turkish content diversification and expansion: its catalogue includes action/drama series (20 Minutes), traditional, love story series (Black Rose) with high quality production values.

Can Okan, president & CEO, and Ahmet Ziyalar, managing director: ‘We changed our distribution model in the MENA region, moving away from traditional, love story series (20 Minutes) to action/drama series (Black Rose).’

Can Okan, president & CEO, and Ahmet Ziyalar, managing director. ‘We changed our distribution model in the MENA region, moving away from traditional, love story series (20 Minutes) to action/drama series (Black Rose).’

The company is also putting special emphasis in Latin America, where it has sold a format right. ‘We have fully dubbed our catalogue in Spanish and we are focusing on the smallest territories, where we believe we have more opportunities. In CIS countries we are doing well in Ukraine and regional channels of Russia. And we are starting with Baltic, who are demanding more Turkish products,’ say Can Okan and Ziyalar.

The executives also highlight the alliance with Construir TV (Argentina). ‘The distributor has done the first sale to Minika (ATV kids free TV channel) in Turkey for Black Rose and it ‘truly believe’ in the potential of their content. ‘Year to year we double our income figures, so we are trust that we will keep growing in the next years,’ they complete.

Construir TV: Social Programming

Construir TV (Argentina) has become an alternative network of quality content with programs where workers are the stars. Ralph Haiek, general manager, and Alejandra Marano, executive director, say: ‘2013 was a year of great growth in terms of brand development, digital platforms and second screen. We also closed the international sale of our series and micro-programs to distributors and TV channels in Eastern Europe, Latin America and Europe.’

The channel has a reach 2.5 million households in Argentina, and the grid is composed of customizable content to non-linear format, divided into micro-programs and docu-series that meet four areas: industry, labor, social content and education, they add. At MIPTV there are three new series: Trades over time, about the history of some fundamental works, Art & Work, about work and art; and History Restorers.

In 2013, we launched our iPad app in Spanish and in English, and we generated a very active community in social networks. This year we will work to deepen our themes and consolidate as the channel of work and workers in the world, carrying our postcard screen all around the world.

CBS: Penny Dreadful

Barry Chamberlain, president of Sales of CBS Global Distribution Group (USA) announced the highly anticipated premiere of the drama Penny Dreadful this May on Showtime: ‘It will transport viewers into this rich period of time when some of the most iconic horror characters were created and envisioned. The cinematic storytelling, rich backdrop of London at the turn of the century and the terrific cast has already garnered strong interest from the world’s Premium players.’

Other top products from distributor are the futuristic thriller Extant (13x’60), and The Affair (10x’60), which explores the emotional and psychological effects of an extramarital affair. The Millers (23x’30) follows a recently divorced local roving news reporter and in Reigen (22x’60) a teen Queen of Scotland lives surrounded of danger and sexual intrigue in every dark castle corner.

Lastly, Chamberlain recommends the dramas Star-Crossed (13x’60), about a 6-year-old boy and an alien and their reunion (6years later, and Reckless (13x’60), where two lawyer-must hide their intense mutual attraction as a police sex scandal threatens to tear the city apart.'
Prensario international

Telefe International (Argentina) arrives to MIPTV with two major releases, which premiered last January on Telefe with good audience numbers at the prime time. First, We are family (150x60), a comedy co-produced with LC Accion that marked the return of Gustavo Bermudez, and tells the story of two people who join the destination to take over four orphaned boys.

Second, Dear Daddies (120x60), another comedy that reflects the new parenthood: the way in which people today learn to know their children and share them, those first special moments of their lives. It’s the prime time leader in Argentina. The distributor also exhibits Taxi, crossedSVG and CTV, the teen drama series Allons (40x60) from the successful producer Criis Moreno, which was a hit in 2013 and returns in 2014 with a second season. It was the first 360° project of the broadcaster and marked the return of the producer to Argentine TV: the series was broadcast on first TV, Pay TV (FOX International Channels) and Internet (7-minutes webisode).

The comedy Neighbours at War (150x60), co-produced with Endemol and Underground (54% share averaged), in the story of a 40-year-old housewife, who, 20 years ago was a member of a gang of swindlers but nobody in her current life knows about her past. Sweet Love (150x60, LCA) format was adapted by Caracol TV (Colombia) and TVN (Chile), where it recently had an average rating of 28.1% and 43.1% of share. The ready-made version was sold to Panama and Nicaragua and there is also a Mexican version on Televisa.

Lastly, the most-watched TV show in 2012, Graduates (120x60, Underground-Endemol), acquired in Panama and Nicaragua, while their format is being adapted in Chile, Colombia and Mexico, and optioned in China, the Netherlands, Poland and France.

TF1: RESISTANCE

TF1 International (France) launches at MIPTV its brand new epic period drama series Resistance (6x52), a co-production between Légende - Alain Goldman and Gaumont Télévision to be premiered on May 2014. The distributor also highlights the third season of the action series No Limit (22x52), written by Luc Besson and Franck Philippin and produced by Europacorp Television.

Mediaset: suspense and strong scripted formats

Mediaset Distribution (Italy), the international distribution branch of Italian group Mediaset exhibitors at MIPTV a catalogue of more than 500 titles, including drama series, as well as scripted and unscripted formats. As finished programs, Infiltration (12x50) follows the story of two detectives in a world of corruption and The Secrets of Borgo Larici (7x90 or 14x40) is a costume drama series about the secrets of a small town called Borgo Larici in the 20s. Rudolph Valentino, The Legend (2x100) is the story of a man born at the beginning of the last century in a small town in southern Italy who became a Hollywood legend.

Other top series is Tarzan Passion, which second season in production, is available as mini-series (14x90 or series 28x45) and it is about two young people stranded in the wold of a dramatic murder. At the second season of The Chosen (12x50), a young priest and Professor of Theology, is concerned with exploring the boundaries between science and faith, studying the world of paranormal phenomenon. In the fifth season of Antimafia Squad (10x100 and 20x75) the Duomo squad focusses on capturing all the members of the so-called “Greek Line”, a list of criminals and their supporters.

Lastly, Mediaset offers the lifestyle formats Holiday Homes (15x50) and Who will dress the Bride? Mother vs. Mother-in-law (16x50).
**Miramax gets into top TV series: From Dusk Till Dawn**

Miramax is presenting at MIPTV From Dusk Till Dawn - The series, a TV series version of the famous vampire thriller film of Robert Rodriguez, who is in charge of the project too, as director and producer. The product means the first big hit of the studio on TV series, added to its traditional film blockbuster library.

Joe Patrick, EVP worldwide Television, says to Prensario: “We are very pleased of introducing this product, as it fits very well with what the market is mostly demanding today: TV series deepens the tone of the film, adds new characters and back stories and expands the mythology about dark creatures.”

About Miramax distribution business: “We are getting very good response from the central markets to emergent territories, from Asia to Latin America. And we target very well both pay TV channels and free TV broadcasters. Now we are in a big challenge building a strong digital business, understanding the new platforms and its options. Our products are perfect for VOD systems, for instance, as most of our Library has permanent demand.”

At MIPTV, the company is also highlighting Miramax library, which includes Frank Miller’s Sin City, Sin City: A Dame to KillFor, Pulp Fiction, Kill Bill Vol.1&2, Good Will Hunting, Chicago, Spy Kids, Scary Movie, Gene Baby Cone, Like Water for Chocolate, The Revolution Studios library with Black Hawk Down, XXX, Anger Management, Daddy Day Care, America’s Sweethearts, Maid in Manhattan, and Samuel L. Goldwyn library, including Guys & Dolls, The Westerway, The Secret Life of Walter Mitty, Warthering Heights and The Bishop’s Wife.

**Telefilm Vietnam, Second Edition**

Telefilm Vietnam will be held on June 5th-7th at the Saigon Exhibition and Convention Centre in Ho Chi Minh City, Vietnam. The second edition will attract 5,000 visitors, with over 300 international and local exhibitors from Japan, Malaysia, Denmark, Thailand and Korea.

The Vietnamese market has 69 TV stations with close to 900 cable, satellite, terrestrial channels and IPTV platforms. The 90 million population has 92% TV ownership rate with 22 million TV subscribers and a fast growing paid TV subscriber rate of 4 million.

The local government has been making efforts in the recent years by injecting the industry with millions of US dollars’ worth of investments to improve the infrastructure of the broadcasting network to the latest HD technology. This has resulted in Vietnam enjoying an average growth rate of 7.3% in TV subscription rates over the last 15 years and they are looking to increase this to 17% by 2015.

**PGS, Original Productions on Iconic**

PGS Entertainment (France) is consolidating itself as a leading brand management company, focused on kids segment. Recently has made a global deal with Nickelodeon International Channels, to air the new CG-animated series Alvinn!!! and the Chipmunks on more than 70 Nick channels, since 2015. At MIPTV is presenting for the first time The Dungeon of Naheulbeuk, a medieval kids parody that will be aired at Canal+ France.

Guillaume Soutter, president: “We are a global distributor focused on original content based on very iconic brands. This is great formula, which assures good responses worldwide and makes 360° developments easier. We prefer to manage all rights about our products, making alliances from the beginning of the projects with leading producers, especially from France and the United States.”

“Alvinn!!! is a very well known franchise that had recently very successful theatrical releases, and now is returning to TV after 20 years. The producers involved are the same of the films, Bagdasarian Productions. We have opened offices in Hong Kong to develop our business deeper in Asia. We want to make alliances with local producers to enlarge our product pipeline and to promote new levels of business collaborations between different regions.”

The Dungeon of Naheulbeuk includes medieval iconic characters as the range, the elf, the dwarf, the enchantress, and the goblin, shot in HD. At Super 4, Playmobil toys make their first foray on TV through CG animation, and Thomas Edison’s secret lab combines real science with comedy.
CISNEROS MEDIA: diversification

Cesar Diaz, VP of Sales, who attended last DISCOP Istanbul, comments: ‘We notice that we have more space to growth in this region with new clients from CIS, Middle East and Baltic. Our main objective is to keep our presence with new products, such as our telemedia and series, but also with our diversified data which grow market to market.’

The company is putting special emphasis on being third-party content for international distribution. ‘One of the most successful one is Animal Atlas (2014-16), an educational series that has worked really well in many territories. We are opened to work with producers that want to expand in the international market, especially with entertainment format providers. CISneros Media is also doing well with new in-flight with deals with Iberia (Spanish airline) and LAN (Chile). During 2016, it will release new productions, such as Emerald Heart — already premiered on TF2 in Canal Ecuador —, starred by Irene Espar (Maxim Venezuela 2011) and another ISIS production done in Venezuela. And from the production hub in Miami, it will bring to the market one series and one telemedia before this year ends.

The distributor also promotes the telemedia Sweet Thing featuring Christian Meier and Ana Lorena Sanchez in the leading roles, as well as the sport series Inside Football (54x 30), Faisaliyah Heights (28x 30’600), Home Video Slopers (200+ hours), from Norwifrench (France), Latin Angels Special (52x 30’), the reality All For the Crown (13x 45’), the Platinum Documentary Series (20x 60’), 25 Classic Films From Mexico’s Golden Era and the action series A Legend of Shaolin Kongfu (4x 90’).

Jim Henson: Elías: Rescue Team Adventures

The Jim Henson Company’s third party licensing banner, HIP (Henson Independent Properties), is unveiling at MIPTV the first episodes of the 52 x 11’ CGI-animated series, Elías: Rescue Team Adventures. This all-new series is a follow-up to the original International Emmy-nominated series which first gained popularity as a children’s picture book by Alf Knutsen. Series is a follow-up to the original International Emmy-nominated series Elias: Rescue Team Adventures (working title), its second series for HGTV; started broadcast of the series in March. HIP represents the media distribution right to the new series together with global consumer products rights under a deal announced in 2013. Kerim Emrah Turna, President, Digital Distribution.

‘The Jim Henson Company, removed across the globe for its pre-school programming that is entertaining, engaging and educational, is also meeting with new broadcast partners for its own series, Dance—co-production with DXH Media—sold in Europe, Latin America and Asia-Pacific—and HIP’s Driftwood Bay.

Kanal D, new titles for new clients

Kanal D is a key player in the local TV market. It is not only the 4th broadcaster with 10.7% of share (all day, total viewers) but also one of the main content exporters of Turkish series abroad.

Karim Emrah Turna, international sales executive, describes to PREMIARIO: ‘We will be presenting our new titles to both our existing and new clients, and looking for new opportunities, especially with entertainment format providers. Our main objective is to keep our presence with new products, such as our telemedia and series, but also with our diversified data which grow market to market. We have more space to growth in this region with new clients from CIS, Middle East and Baltic. Our main objective is to keep our presence with new products, such as our telemedia and series, but also with our diversified data which grow market to market. The company is putting special emphasis on being third-party content for international distribution. ‘One of the most successful one is Animal Atlas (2014-16), an educational series that has worked really well in many territories. We are opened to work with producers that want to expand in the international market, especially with entertainment format providers. CISneros Media is also doing well with new in-flight with deals with Iberia (Spanish airline) and LAN (Chile). During 2016, it will release new productions, such as Emerald Heart — already premiered on TF2 in Canal Ecuador —, starred by Irene Espar (Maxim Venezuela 2011) and another ISIS production done in Venezuela. And from the production hub in Miami, it will bring to the market one series and one telemedia before this year ends.

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Scripps Networks: lifestyle + food

Scripps Networks International (USA) is the global development arm of Scripps Networks Interactive, a lifestyle media leader across the food, home and travel categories. It operates Food Network and Travel Channel in Asia, France, UK, EMEA, as well as the Asian Food Channel in Asia and Fine Living Network across EMEA. It also has significant presence in Canada, with HGTV, DIY Network and Food Network. The company also licenses its content through Script and Passion Distribution. Hud Woodc, VP Program Licensing. ‘Our catalogue represents some of our top titles across the home, food and travel categories. Some of the new shows, we’re bringing to market include Vomilh’s Ceviche, starring pop icon Vanilla Ice and his second series for DIY Network, Living Alaska, a new series created for HGTV; Chow Master, a hybrid food-travel show’.

‘There’s been great demand for shows like Comfort Kitchen, a food competition show hosted by Alton Brown that’s back with several new seasons, and the Catch-a-Brand, a brand of home improvement shows. We have got nearly 400 episodes across 5 shows, including 26 new-to-market episodes of the show. Kitchen Crashers and Home Crashers. Other popular titles include Cupcake Wars, The Great Race and Truck Race and Ghost Adventures’.

‘There’s a strong demand for lifestyle content around the world: our programming can be viewed in over 220 countries, and we are going to build on that number. We are the leading creator of home, food and travel lifestyle content so we’ll continue to play to that strengths as it relates to both our TV networks and international program sales strategies’, concludes Woodc.

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Karim Emrah Turna, international sales executive, describes to PREMIARIO: ‘We will be presenting our new titles to both our existing and new clients, and looking for new opportunities, especially with entertainment format providers. Our main objective is to keep our presence with new products, such as our telemedia and series, but also with our diversified data which grow market to market. We have more space to growth in this region with new clients from CIS, Middle East and Baltic. Our main objective is to keep our presence with new products, such as our telemedia and series, but also with our diversified data which grow market to market. The company is putting special emphasis on being third-party content for international distribution. ‘One of the most successful one is Animal Atlas (2014-16), an educational series that has worked really well in many territories. We are opened to work with producers that want to expand in the international market, especially with entertainment format providers. CISneros Media is also doing well with new in-flight with deals with Iberia (Spanish airline) and LAN (Chile). During 2016, it will release new productions, such as Emerald Heart — already premiered on TF2 in Canal Ecuador —, starred by Irene Espar (Maxim Venezuela 2011) and another ISIS production done in Venezuela. And from the production hub in Miami, it will bring to the market one series and one telemedia before this year ends.

The distributor also promotes the telemedia Sweet Thing featuring Christian Meier and Ana Lorena Sanchez in the leading roles, as well as the sport series Inside Football (54x 30), Faisaliyah Heights (28x 30’600), Home Video Slopers (200+ hours), from Norwifrench (France), Latin Angels Special (52x 30’), the reality All For the Crown (13x 45’), the Platinum Documentary Series (20x 60’), 25 Classic Films From Mexico’s Golden Era and the action series A Legend of Shaolin Kongfu (4x 90’).

Scripps Networks International (USA) is the global development arm of Scripps Networks Interactive, a lifestyle media leader across the food, home and travel categories. It operates Food Network and Travel Channel in Asia, France, UK, EMEA, as well as the Asian Food Channel in Asia and Fine Living Network across EMEA. It also has significant presence in Canada, with HGTV, DIY Network and Food Network. The company also licenses its content through Script and Passion Distribution. Hud Woodc, VP Program Licensing. ‘Our catalogue represents some of our top titles across the home, food and travel categories. Some of the new shows, we’re bringing to market include Vomilh’s Ceviche, starring pop icon Vanilla Ice and his second series for DIY Network, Living Alaska, a new series created for HGTV; Chow Master, a hybrid food-travel show’.

‘There’s been great demand for shows like Comfort Kitchen, a food competition show hosted by Alton Brown that’s back with several new seasons, and the Catch-a-Brand, a brand of home improvement shows. We have got nearly 400 episodes across 5 shows, including 26 new-to-market episodes of the show. Kitchen Crashers and Home Crashers. Other popular titles include Cupcake Wars, The Great Race and Truck Race and Ghost Adventures’.

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**Calinos: Alliances and Co-productions**

Firat Gulgen, CEO, Calinos (Turkey), describes: “We have been working in international territories since 1997 and today we have customers from more than 60 different countries all over the world. We are focused on exporting telemovelas and series to Middle East, Balkan and Far East countries (Malaysia, Indonesia, Taiwan, Thailand, Singapore, Japan and Vietnam).

At MIPTV, the distributor highlights a date of formats and dramas headed by the original production Hidden Lies, the story of a man who falls in love with a woman that will change his life completely. ‘We have also added Love and Dreams, Different Lives, the second season of Don’t Worry About Me, Endless Love and In Between to our catalog,’ explains Gulgen. ‘We provide services of films distribution to domestic and foreign TV companies, marketing advertisement space, production of TV dramas, advertisement and formats, co-production with foreign TV channels and production companies and working under the solution partner agreement with TTNet providing and marketing IPTV platform content.

TV channels started to distribute their own productions, producers are selling their own products. In order to provide benefit from this stand point we get into a partnership with Turkey’s best producers and production houses. In this new company structure we are planning to produce at least 3 powerful TV drama and 3 feature films yearly,’ he describes.

‘We are planning to launch a Pay TV channel called DramaTV, contributing the whole world with Turkish series as a turnout aspect in this domain and we have reached an agreement with Show TV, one of the leading TV channels of Turkey, for the distribution rights of its series all over the world,’ concludes.

**GCMAC, MOVING FAST**

GCMAC is the PR & marketing agency for the media entertainment industry and, with the growth of the Malaysian Creative Content industry (FINAS, MDEC, MCMC) has seen some exciting developments, working with the recently formed capital investment venture Dragonslate (Malaysia), the animation powerhouse Zeijiang Zoland Animation (China) and Ocon Inc (Korea), explains Adam Ham, CEO, among others.

This year the company announces their appointment as the ASEAN Representative Office of Reed Midem. ‘Their aim is to enhance the region’s opportunities and growth of the creative content industry on a global scale. GCMAC now not only represent Malaysia, but also Singapore, Indonesia, Vietnam, Thailand, the Philippines, Brunei, etc. concludes Ham. GCMAC recently come to an agreement with Adpex Joint Stock Company (Vietnam) as an advisory body to facilitate and co-organise a number of the country’s marketing campaigns for the Vietnamese creative content industry. Concurrently, the company is discussing with various governmental organization and associations in Singapore and Indonesia to provide similar assistance.

**Smilehood, Going Up in the Market**

After MIPCOM and Natpe Miami, Smilehood Media (Argentina) has established itself as a player to be reckoned with, by including areas of distribution, licensing and production, it focuses on just a few but high quality products but high quality, making a difference in the market.

Silvans D’Angelo, director: ‘With the animated series Plim Plim we close deals in Italy and India, which give wide circulation. All this added to the partnerships we have with major companies to boost 360° businesses such as CMD for digital content and Universal Music for the international exploitation of the music.’

Broadcast on Disney Junior Latin America and Discovery Family USA, the series has a mass appeal that lies in its positive message for the little ones. ‘It is not just a series, but also a multiproduct content (TV, theatre, merchandising, music and apps). Soon, it will be on air in India, Turkey, Israel and Italy, and are very advanced in Spain and France,’ she adds.

Co-produced between Oncenote, Coca-Cola TV, Warner Channel and Framezen with original idea and musical production of Sergio Pizzolante, EVP & GM at E Entertainment Television, the teen musical series Wake-Up premiered last November on E! Latin America. ‘It had a great reception from buyers from Spain, Italy and France. The first season has 13 episodes with 56 songs,’ explains D’Angelo. ‘After the great success at social networks, the comedy ACCORDING RANI released its first book and it will be shot for TV, which will be available worldwide. It is about motherhood that has become a cult series for the female audience. These three products, thanks to Cinergia Dubling (Lilian Hernandez), were translated into English and French for buyers in the world, completing the executive.

**Sponsors International**
INCAA: THE NEW MEDIA LANDSCAPE IN ARGENTINA, FOR THE INTERNATIONAL MARKET

Lucrecia Cardoso, president at the National Institute of Cinema and Audiovisual Arts (INCAA, Argentina), describes to Prensario ‘Since the adoption of the Audiovisual Law in 2009 and the adoption of the Japanese Brazilian-standard (ISDB-Tb) to implement the Argentine digital TV platform, INCAA started a transformative process with the National State as engine of development, betting on a new TV model, which expresses the cultural diversity of the country and all the territories that comprise it’.

‘We are deeply working to build a new map of the media sector. We advanced many steps in the promotion of new productions but there are still many challenges ahead. We have to think in a new business model posed by the law and in a new business model posed by the law and we know that there is much to deepen’.

According to Cardoso, the reality of the local industry has changed but, thanks to the federalization of the production and the local industry has changed but, thanks to the federalization of the production and the know-how transfer, and thanks to the national model, the ISDB-Tb, we know that there is much to deepen.

She enumerates the main characteristics of the industry: ‘There are high quality technical equipments and highly skilled professionals, as well as a vast territory, diverse climates and landscapes, which makes Argentina an attractive nature scenery for co-production and ambitious projects’.

INCAA assists to MIPTV to promote the audiovisual sector. ‘We arrive to Cannes with many animation products, aimed to what the market nowadays is requesting and requiring; many of them were conceived and designed for multipurpose. We want to be different in this segment of business. Argentina is a country where every year the market launches one or two product, so we are very specialized in developing these kind of programming’.

Cardoso continues: ‘By participating in this market, we give the possibility of expansion to small and medium audiovisual companies. Small firms from all regions of the country are attending the market; they showed excellent coordination and joined work with the State and between different areas of government’.

‘Not only TV content is changing, but also the way we think that production is sustainable, and how it identifies and builds a business model. As MIPTV, we are focused in generating new businesses and bringing new contents for these new content. It is essential to think that this is a reality to build the new map of communications, and more important: we want to see the results of the work of recent years, which is very encouraging to continue on this path’.

INCAA, the National TV channel of the National Institute of Cinema and Audiovisual Arts, has as a main priority to promote national films in all genres and formats, as well as including Latin American films and special presentations of relevant films making worldwide. This promotion and broadcast endeavor, which INCAA has been developing in other areas, falls within the specific powers both granted and required by the Cinema Law, making INCAA TV a potential key tool for accomplishing this goal. In short, the channel represents an important link for the film industry; for the long-term, a sustainable chain to support the growth of the public media system, which takes all Argentinians into account.

Eduardo Raspo, director, explains: ‘Our main goal of 2014 in Argentina has been to enter on Cablevision’s grid. It is the largest pay TV operator of the country, so to be there is a key factor to have a mainstream exposure. About product, this year we will continue recovering films, remastering them, and organizing new national and international cinema seasons. We are involved in very positive growing trends, that must be consolidated’.

Among the main titles of INCAA TV schedule are Leading men, Fronteras, Cardinal point, Camera lucida, Ouellets, Life brought to Light and One we all know, combining author cinema with very commercial movies. Raspo concludes: ‘Apart from national films, we program international movies, we have stable acquisition deals with important worldwide providers. Our commitment is to post that quality cinema all in all, to make our channel as attractive as possible and to set up two way relationships between Argentina and the world’.
‘After 10 years of running A Star Is Born, the first and very successful music talent show in Israel, we felt the need for something different. What was exciting and innovative ten years ago became predictable and outdated. So we took a very bold decision to end that show, and go back to the drawing table and come up with something completely new: together with Tedy Productions we brainstormed ideas every week for more than a year and eventually created Rising Star.

Keren Shahar, Head of Distribution & Acquisitions, Keshet International, tells to Prensario how it was born the fastest-selling talent show format, now sold to over 25 countries globally. The first international version of Rising Star premiered on Sunday, April 6 on Globo’s prime-time (Brazil). ABC (US) version of the show will air in summer and is available to buyers at MIPTV as a finished 10-episode tape. ‘It has broken records for Keshet Channel 2: it was #1 in the weekly charts 11 out of 15 times it aired; it never experienced a “mid-season drop” and finale peaked with a 40.3% rating and 38% share. More than 10 million votes were cast through the app, which was downloaded more than 1.5 million times (there are just over two million subscribers). More than 10 million votes were cast through the app, which was downloaded more than 1.5 million times (there are just over two million subscribers).’

Keren Shahar, Head of Distribution & Acquisitions, Keshet International, adds Shahar: ‘The level of second screen activity was totally unprecedented, 10 times higher than ever recorded in the country. The show allows viewers to be so engaged in the show that they watch actively on the edge of their seats, rather than sitting back and letting the events roll over them. They are not just viewers—they are judges.’

Regarding Israel as a hot hub for formats, the executive concludes: ‘We have embraced the fearlessness of Israeli talent has been very successful both in Israel and abroad’. At MIPCOM the distributor is to unveil Boom!, a trivia TV game with the potential to drive the game show genre back into primetime around the world. Due to air on Channel 2: it was #1 in the weekly charts 11 out of 15 times it aired; it never experienced a “mid-season drop” and finale peaked with a 40.3% rating and 38% share. More than 10 million votes were cast through the app, which was downloaded more than 1.5 million times (there are just over two million subscribers). More than 10 million votes were cast through the app, which was downloaded more than 1.5 million times (there are just over two million subscribers).’

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Karoline Spodsberg, managing director, explains: ‘Latin America became a strategic region for our expansion plans. We feel that the objectives set some years ago are now becoming true’. One of those milestones was the great success of Opposite Worlds: originally from Canal 13 (Chile), the format was adapted on Syfy (USA) and continues travelling across many countries in 2013. ‘We are really proud of representing this format, and we continue searching for Latin formats to be distributed worldwide. We recently announced deals in Argentina (Video Host) and Peru (Mentor)’, adds Spodsberg.

Israel at 9pm from early April 2014, it fuses the drama, intensity and thrill of a blockbuster action movie with the high-octane fun of a video game. It is also exhibiting the high-rating children’s talent show Masterclass; Israel’s most viewed scripted series, romantic comedy Sh’rash Me; the highly anticipated new comedy Easy Money; touching drama The A Word and the breakout, international scripted property upon which the Homeland was based, Prisoners of War.

Filmax (Spain) exhibited at MIPTV the second season of its top drama series The Red Band Society about the friendship of a group of kids in a hospital, whose first season has been sold in Europe, USA and Latin America, where Telefe recently premiered in Argentina. Season 1 was broadcast in Antena 3 with an average market share of 26% and help to close more sales’, according to Ivan Diaz, head of international business at Numen23, Beta bought the series for Germany, Scandinavia and Baltics. Also, the series was optioned by ABC (USA) and sold to TV Azteca (Mexico), CBS America TV (Peru), TTN (Chile) and Telefe (Argentina), he adds.

Filmax exhibits the new TV movie Summer Camp and the Potestud, the joint venture between Lionsgate and Televsia. Also the company highlights Strouded, and the thrillers I Feel Tonight and Kihafupp.

Banijey International (UK) is one of the most dynamic format producer and distributor: from the creative European production network to the world. Karoline Spodsberg, managing director, explains: ‘Latin America became a strategic region for our expansion plans. We feel that the objectives set some years ago are now becoming true’. One of those milestones was the great success of Opposite Worlds: originally from Canal 13 (Chile), the format was adapted on Syfy (USA) and continues travelling across many countries in 2013. ‘We are really proud of representing this format, and we continue searching for Latin formats to be distributed worldwide. We recently announced deals in Argentina (Video Host) and Peru (Mentor)’, adds Spodsberg.

Filmax: focus on The Red Band Society

Banijey expands
9 Story, truly universal

Natalie Osborne, Managing Director, 9 Story (Canada), describes: ‘We have a strong slate, ranging from preschool to tween, and live action to animation. Preschool shows include an all-new season and format of the 3D animated series MonkeySee MonkeyDo and the adorable series Peg + Cat. For the 6-11 demographic we have new episodes of the animated comedies Nerds and Monstres and Numba Checks. For a tween audience, we are presenting new seasons of the live action prank series Extreme Babysitting and game show Cache Craze’.

2014 has gotten off to a strong start, remarks the executive and continues: ‘We closed a significant deal with Super RTL (Germany), which included various programs and totaled over 70 half-hours of content. We also licensed Daniel Tiger’s Neighborhood to Nick Jr. Italy, and Joe & Jack to KIRA (Germany). We also secured international distribution rights to Galaxy Pop’s animated comedy Get Ace’.

Regarding MIPTV, Osborne says: ‘We have a strong presence at MIPTV, with major deals and key announcements. For a second year, we have set the goal to further strengthen our relationships with existing customers and to attract new partnerships with various platforms of most of those present at the event. We want to establish long standing relationships with CCI acquisition and producers whose content complements our offering and fits our brand, both with respect to quality and entertainment value. Going forward, we are actively looking to acquire more third party content, both as individual shows as well as libraries. We continue to look for similar opportunities to CCI acquisition that will help us become one of the industry’s largest distributors of children’s and family content’, completes Osborne.

Mannam Media: romance and drama

Mannam Media (South Korea) exhibits at MIPTV a slate of drama series headed for the historical drama romance Empress Ki (30x’75), about love and political ambitions between the two countries.

Flame of Desires (16x’75) tells the story of success and devastation of a chaebol family where an artist and a popular actress get involved in a scandal. In Generation of Youth (24x’75) a boy loses his father at the age of 15 when a Japanese soldier shoots him during the Japanese occupation of Shanghai in the 1930s. But instead of finding justice, he is accused of his own father’s death.

Starring Yoon Kye-sang, The Full Sun (16x’75) follows a hardworking student who wants an honest life for himself. That is until he accidentally gets entangled in one of his father’s heists the night of a glamorous jewel exhibition opening.

Lastly, Mannam Media highlights the drama Very Good Times (50x’75), where a smart young boy from a poor family background became a successful prosecutor and comes back to his hometown for the first time in 14 years.
Armoza Formats, new daily

Armoza Formats (Israel) continues surprising the market with new deals in Asia and Latin America, the regions the distributor is putting special emphasis on. Armoza, president, describes: “We have been creating strong and strategic partnerships in those territories where there is a huge appetite for formats and where the flexibility that we can provide ensures great collaboration opportunities.” At MIPTV the company brings a selection of game shows and formats, and highlights Celebrity Battle ‘90 or ‘120 format for prime time where 8 celebrity singer-producer duos compete to find out the country’s Ultimate Music Duo. Each week they are challenged with a new genre that will test their musical range. In the daily-stripped format Romey in my Closet (’30–’50) each week 3 up-and-coming designers are challenged to turn shiny and worn items into chic outfits, competing against each other and putting their design skills to the test. The new Dellyclash (’30), designed to give one lucky passer-by a completely new look in just 3 hours.

First Turkish series to Latinamerica

Global Agency, one of the major Turkish distributors, sold the series 1001 Nights to MegaTV in Chile, which premiered with over 11 rating points and a great reception from the audience. The company also highlights the travel adventure production De Ridder (’90), available as format & finished product. The company released a reality TV project De Ridder in the USA, “Extreme Wedding Album” while also re-commissioning a second season of the popular game show Upgrade. Lastly is The Final Cut-Down (’36), the new daily-stripped format where each week 5 hairdressers from a different city will compete to give one lucky passer-by a completely new look in just 3 hours.

The success of the Spanish content

Under the organization of ICES and the collaboration of FAPAE. Audiovisual from Spain arrives at MIPTV once again to introduce new developments in all genres and the birth of new Spanish firms. During the event, Spanish companies introduce a wide range of developments and announce major agreements in Latin America. Spanish content is crossing a very good commercial period. Based on the series from Filmax, the Italian version of The Red Band Society is giving good responses from the audience in Italy, in the USA on Stephen Spielberg’s Audubon TV and ABC Studios are preparing an adaptation of the series. Old Bridge’s secret, from Boomerang TV was sold in Italy, Croatia, Slovenia, France, Macedonia, Montenegro, Serbia and Ukraine. El finemperece en el omega in cooperation with Maxis, with almost 4 million viewers and a 22.3% share. The first season of El tiempo entre costuras (’30), the new series about the sewing business, which premiered in Spain, has been acquired by ZDF and is also preparing a second season.

Secuoya launches The Shower

Secuoya Content Distribution (Spain) presents at MIPTV a new format slate, along with a larger catalogue for distribution and a clearly defined goal: to show that 2014 is the year that the internationalization of our business model sees the light. Among some of the novelties is the musical talent show that will be filled with humor: The Shower, which is a complete turnaround of the more traditional programs of this genre, thanks to its unique staging in which the less fortunate contestants will end up under the shower. Contestants participating have to sing a song while standing under a shower placed in the middle of the stage. The jury’s verdict resides with the audience, who will use an app in order to decide whether the singer deserves to leave the competition and complete their performance on stage as real artists, or whether they are doomed to being “shower singers.”

RTVE in Ultra High Definition

Radio-television Española (RTVE) is the largest audiovisual group in Spain with eight national and international channels and offers at MIPTV thousands of hours of programming to the international market, led by Rodolfo Domínguez, commercial director. Rafael Bardem, deputy program sales director, and Maria Jesus Perez, deputy channel sales director. The distributor highlights the he international channels: TNT 2 and Canal 24 Horas, and also the new high end production: El Prado, a passion for painting, a documentary in Ultra High Definition (4K), that invites the audience to enjoy a magical visit to the halls of one of the most famous Spanish museums. It will definitely revolutionise the audiovisual market. Also, RTVE presents the new format Together that combines solidarity and entertainment, and in which we will witness moving stories of effort and triumph, of generosity, of love and of struggle. "Regarding series, Isabel is still one of the most sought after in the international market, having sold the first two seasons in more than 25 countries. Historical content with excellent screenplays with the capture of Granada as one of the main plinthes in the second season, explains Rafael Bardem, Head of Programmes Sales, and concludes: “The detective series More detective, sold to NBC and Inspector Lobel, and the popular TV format Knowing and Winning are some of our highest stake this year."
DORI MEDIA, FOCUS ON ENTERTAINMENT

Dori Media Distribution (Switzerland) brings to MIPTVF a varied catalogue of entertainment formats, a genre the company is specializing. Also, it highlights its drama, police and teen series.

Heading the catalogue is the reality show Power Couple that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. ‘Power Couple’ is a scripted comedy inspired by the award-winning film and featuring an all-new ‘truecrime’ story. It is produced by MGM Television and FX productions for FX in the U.S., and was recently acquired by Channel 4 in the UK.

The series is part of our brand journalism strategy and it has been an eye-opening experience. In just a year, we’ve heard some amazing insights from everyone we ask professionals who manage, produces, market and distribute content, to share what their individual organizations are doing and what they have planned for the future, explains Accarrino.

‘We’ve published over 200 videos with top executives from some of the industry’s biggest brands including Five Turner NBC, The New York Times and AOL. The series is part of our brand journalism strategy and it has been an eye-opening experience. In just a year, we’ve heard some amazing insights from everyone we ask professionals who manage, produces, market and distribute content, to share what their individual organizations are doing and what they have planned for the future, explains Accarrino.

Regarding series, the slate is headed by the drama Shirely (1x 24 45), where a bachelor and his widow father share an apartment, a cynical humor and a quest for love and a little motherly warmth in the cold world of god. In each episode of the comedy So Where Were We? (8x 30) a cast of main characters find themselves in a different location or venue where things don’t go as planned. Little Mom (8x 30 or 150x 30) is a scripted comedy of life after having kids. It reveals the harsh truth of life after having kids.

Lastly are the telenovela Enigma (1x 30 or 75x 30) and the second season of the teen series Galis (1x 30), where a mysterious donation unites two foster homes kids to join “Galis”, an elite summer camp in a faraway forest. While at first they struggle to find their place amongst stuck-up kids and twisted love triangles, they soon discover it wasn’t hard that brought them there, but a sophisticated scheme that leads them on a larger than life adventure.

MGM: FARGO

MGM Holdings Inc. celebrates the 90th Anniversary of the founding of Metro-Goldwyn-Mayer in 2014, as it continues to focus on the production and distribution of film and television content globally. For MIPTVF, the company is launching the stellar new series Fargo (10x 60), inspired by the award-winning film and featuring an all-new ‘truecrime’ story. It is produced by MGM Television and FX productions for FX in the U.S., and was recently acquired by Channel 4 in the UK.

MGM is a leading global entertainment company with interests in motion picture production and distribution, television programme production and distribution, television networks, home entertainment operations and interactive entertainment.

GRB: LIZ LEVENSON

Liz Levenson was confirmed as the new director of International Sales & Acquisitions, by GRB Entertainment (USA) SVP International, Michael Lolatto. “GRB slate is diverse and intriguing, and appeals to viewers around the world; remarks the executive, who has a decade of experience in the business.

We’ve interviewed over 200 people from across the country and we are focusing on creative, new, groundbreaking ideas that move the needle. We’re looking for projects that will change the way people think, feel and behave.”

Red Touch Media (USA) is a media company that connects content owners, advertisers, retailers, and consumers to premium digital content as well as help them manage and distribute their content. ‘Na’te was great event for us. It gathers all of content industry influencers get interviewed for our popular video interview series, The Future of Content. On the series, we ask professionals who manage, produce, market and distribute content, to share what their individual organizations are doing and what they have planned for the future.

‘At Red Touch Media, we believe that the future of content creation is no longer bound by borders or technology. Instead of being inside the aquarium, we are building one. In the past, we were looking at content from outside the ocean. Today, we are inside the fish tank, engaging with content creators in a way that allows them to thrive in the vast expanse of the digital sea. We are empowering content creators to tell their stories in ways never before imagined. We are changing the game, and we are just getting started.’

MGM Holdings Inc.

“We have provided lunch and a welcoming environment for our partners, sponsors and attendees. The first year was a great success and we are looking forward to another great event this year.”

Castalia Communications

Castalia Communications Contents that impact.

“Nuestro renovado portafolio de contenidos asegura un valor agregado a las grillas de programación de nuestros clientes, ya que con 20 años de experiencia en el mercado y el know how en venta de canales, nos damos paso a seleccionar los mejores contenidos internacionales para venta y representación en Estados Unidos y Latino América”, Miguel Torres Bohí, Vicepresidente y líder en el área de distribución de contenidos comparte los títulos que están manejando en el mercado y la gran aceptación que han tenido. “La variedad de títulos que manejamos permite estar en diferentes pantallas con lo mejor de la cultura, animación, novelas, ciencia y tecnología. Sabemos que la demanda televisiva es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televidentes.”

Castalia Communications Corp. destaca en MIPTVF un variado catálogo de formatos, animes, documentales y series en los que incluyen: “Go Green” y “Motorcycles” para llevarnos al mundo del automovilismo del futuro al mundo de las dos ruedas de Motorvision. Adentrándonos en la ciencia y tecnología presentamos series como: “How Tech works”, “Tiny Planet” y “Nerve Center”.

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Among the top titles are the teen series Enigma and the drama Shtisel (12x 45), both of which celebrate the 90th Anniversary of MGM Holdings Inc. in 2014. The series are diverse and intriguing, and appeal to viewers around the world; remarks the executive, who has a decade of experience in the business.

At Red Touch Media, we believe that the future of content creation is no longer bound by borders or technology. Instead of being inside the aquarium, we are building one. In the past, we were looking at content from outside the ocean. Today, we are inside the fish tank, engaging with content creators in a way that allows them to thrive in the vast expanse of the digital sea. We are empowering content creators to tell their stories in ways never before imagined. We are changing the game, and we are just getting started.”

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**ARTREAR: SERIES AND DOCS**

Artrear International (Argentina) highlights at MIPTV region a good variety of series with twist for late prime time, as well as telenovelas and documentaries.

Among the highlighted products is The Brave Ones (218x’60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town. In Comptutive Times (14x’50) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. And Wolf (15x’60) tells the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf.

Another top product from the distributor is The Social Leader (40x’60), which tells the story of a political staffer, a man that keeps his dreams alive in a very peculiar way: through the political and social work within a extremely poor neighborhood. It reached an average rating of 17.7 and a 4% of the market share during its emission in 2012, when it won the Golden Martin Fierro, the main award of Argentine TV.

Other new series is the cooking program Boulangerie (39x’26), in which two French pastry chefs reveal different delicious baked techniques and recipes their traditional firewood oven. Lastly, the documentaries Hoteles y Spas of Latin America (13x’26) and Legazico (13x’26).

**FALL IN LOVE WITH CARACOL**

Heading Caracol TV International (Colombia) slate at MIPTV are The Dark Widow (80x’60), a story about a woman with an angelic beauty but with very dark secrets, and The Sweetest Love (120x’60), the Colombian version of the Telefe LIC format.

Football Dreams is a series about the lives of four of the most historical and emblematic Colombian National Football Team’s players: Carlos Valderrama, Freddy Rincon, Rene Higuita and Faustino Asprilla. Other top title is The Voice of Freedom, the story of Helena Vargas, a woman eager to become emancipated during an extremely chauvinist time.

**BONDIS = ORIGINAL STORIES**

Introduced to the market in Natpe 2014, Angela is the new telenovela from Bondis Entertainment (Argentina) starring by Laura Esquivel (Pitito Fei). The company is working on it and building interest for a new Latin America/Europe coproduction.

With great experience in combining live action and CGI, Angela will be the new family-targeted success, with a strong musical component, which will derive in a high visual family-targeted success, with a strong musical component, which will derive in strong visual

Among the highlighted projects is The Three Stooges, a reality show project that deals with all areas of interest of the relevant target.

Because of 2014 Soccer World Cup this year, Bondis is developing El Agente, a reality show on all the “behind the scenes” material and everything that goes on around when the national Argentinian soccer team goes on out to the field. The project is being developed together with Guillermo Toffoni, HFA promoter of the Argentinian soccer team friendly matches.
**Somos, from all origins**

Francisco Villanueva, VP & COO, Somos Distribution (USA), opines: “We have grown carefully and always trying to have the product mix that can support our expansion into new markets. The entry in a new territory must be accompanied by content that is appealing to the programmers in that particular region, or there is the risk of passing unnoticed, affecting the company’s long-term positioning.”

“We started in the Americas, where we already had the contacts and the content to have the impact we wanted at launch. Our experience in the industry served as a platform to sign relevant partnerships with attractive content providers and the push towards globalization. The distribution agreement with US-based companies gave Somos the necessary content to enter global markets. NBC (Nickelodeon) gave us an attractive content backed up by a global brand in a genre with global appeal. Our decision to participate in the business of telenovela scripts and Turkish dramas also contributed to our global presence, as well as our affiliation to Sparks Networks, which gave us access to a format portfolio from all over the world,” he says. Somos also signed agreements with companies such as Shorline Entertainment, and more recently with Ecuavisa for the distribution of its series Secrets.

“TV drama is still the dominant presence in the market, especially the telenovelas, but genres like Mixed Martial Arts, Hollywood movies, which has diminished Somehow and opened doors to independent cinema, and new formats have gained ground. We are looking to strengthen our catalog in many of the genres we already manage, as well as expanding our participation in the selling of formats,” adds Villanueva.

“We are moving towards Asia, reactivating our relationship with key players such as CCTV (China). We look to the future with lots of optimism, given our continuous search for new products and new approaches to the marketplace,” he concludes.

**Resonant TV: ER**

Resonant TV (Argentina) producirá la versión latinoamericana de ER, la serie de Warner Bros., que saldrá al aire este año a través de Fox International Channels para toda la región. RCN en Colombia y TC McCanal en Ecuador.

La primera temporada constará de 60 episodios, que serán producidos enteramente en Colombia. Su versión original, producida para la cadena NBC en Estados Unidos, estuvo al aire entre 1994 y 2009 con 15 temporadas consecutivas. Tuvieron una audiencia promedio de 20 millones de personas por episodio, y fue vendida a decenas de países. Obtuvo 23 premios Emmy logrando ser el programa más nominado de la historia de la TV en Estados Unidos.

**Record TV Network: (Brazil) promociona en MIPTV su nueva serie, la historia de una familia que se transfiere a Brasil en el inicio de los 70’s forzados a enfrentar el gobierno y las dificultades económicas de un país en guerra.**

El distribuidor ha también convertido líder en series de BIBLIA, uno de los premios Emmy de la historia de la TV en Estados Unidos.

Al ser presentada a decenas de países. Obtuvo 23 premios Emmy consecutivos: tuvo una audiencia promedio de 20 millones de personas por episodio, estuvo al aire entre 1994 y 2009 con 15 temporadas enteramente en Colombia. Su versión original, producida para la cadena RCN para toda la región, fue vendida a decenas de países. Obtuvo 23 premios Emmy logrando ser el programa más nominado de la historia de la TV en Estados Unidos.

**The Sins of Record**

Delmar Andrade, director de Internacional Sales, explica: ‘In addition to the series and telenovelas of the highest quality that offer this MIPTV edition, we are starting a new phase in the international distribution of Record by selling the formats of these same productions. Hopefully it is having a great reception in the market’.

**Resonant TV: I-Cable: Unbelievable – Japan 13**

I-CABLE International Distribution Limited (Hong Kong) es el sole-distributor for Hong Kong Cable TV and for Sundream Motion Pictures. It has expanded globally, as it has a good understanding of distribution practices in mainland China, where it has established a distribution network. At MIPTV it highlights the series Unbelievable – Japan 13 (13x’60) that visit Japan and introduce the supernatural and mystery stories spread for decades, and First Criminal II (13x’60) that analyze terrible criminal cases in Hong Kong in the past, crime mentality and police investigative skills.
ZEE: ENTERTAINMENT AND DRAMA SERIES

Zee Entertainment Enterprises (India) brings to MIPTV a strong line up with six top titles to be considered by world buyers. Zanita Uchil, Global Head - Syndication, describes to Prensario International ‘Over the past few years, Indian content has made its presence felt and proven worthy of world audiences. At MIPTV, we expect higher demand for premium Indian entertainment content, be it dramas, romance, movies or formats.

Our main feature is our homegrown format for Dance India Dance (‘09). Launched in 2009, this series spans across four seasons, several variations and has even inspired the making of a Bollywood movie. We are also highlighting our compelling drama series, historical programs, food shows, Bollywood’s biggest blockbusters and some of the industry’s film based events’.

Jodha Akbar (‘08) is the epic love story of the great Mughal Emperor and the Indian princess it uncovers some unknown facts hidden in the Mughal history. Shot in Cinemascope 2D, Buddha (‘20) traces the life of Siddharth and his evolution to becoming the global icon Gautama Buddha. It will take your viewers back in time to his place of birth, his royal upbringing, his relationships from childhood till youth, and the pain and joy experienced through this journey.

Zee City Awards (‘86) is the Indian film industry’s first truly global viewer’s choice awards that features live performances by leading Bollywood stars and other amazing acts and is telecast around the globe. J. Accept (‘30) tells the story of two families related by blood and yet distanced by circumstances. Lastly, Dreams of Adolescence (‘08) is the story of two cousins who became friends, but after some family conflicts, it starts to blossom a deeper relationship between the two.

ATV: ‘No border for Turkish dramas’

ATV was during 2013 the 41 broadcaster of drama series in Turkey with successes such as Valley of Wolves, Fugitive and Tatar Ramazan, which has reached its final, completing 26 episodes, with great success. After a successful Discop Istanbul, the company prepares for MIPTV in Cannes. Ziyad Varel, Head of Sales at ATV Distribution, explains: ‘Expansion to new markets such as Pakistan and Ukraine was our focus this past year. We have partnered with new clients in the Balkan region, which we already had presence in. Middle East maintains its stable situation but we are expecting it to grow in 2014. Generally it was a successful year and we can see an increasing trend both in our market expansion strategy and sales’.

At MIPTV, the company highlights The Noble of Today, Fugitive, Tatar Ramazan and Peace Street. ‘In the upcoming days, we will introduce new drama series to our audience. As we have a vast library size, our classic titles such as Salt and Unforgettable are also available for acquisition’.

‘Sales were mostly focused in Balkans, Middle East and Caucasian regions in 2013/2014, says Varel and he adds: ‘We had a very good start in 2014 and the sales already reached 1/3rd of previous year’s total amount’.

‘Eastern Europe is one of the major markets of our business. We are already having strong presence in this region. For Turkish drama, apparently there is no border to be clarifying as it has a very strong presence in all countries. Surely, there is still room for us to be the first choice of our potential clients’, he concludes.

FIRST HAND FILMS: LATIN AMERICA

First Hand Films (Switzerland) introduces at MIPTV Fonka (‘86, 2x’32, 2x’90), a brand new music documentary, and Whose Goldberg Presents Monica Malhby (‘54 and ’72). Esther van Messel, CEO: ‘Latin America is a big and very interesting market,
mostly one language and many territories. In Brazil, we would like to extend our reach beyond the handful of faithful clients such as TV Cultura and GloboTv’. She also recommends the documentary series from Norway Death – A Feelgood Series About Life (‘84) and the political documentary Sound of Torture (‘58). ‘We regularly travel to Latin America to further understand the market, its needs, and also its products, which allows us to meet buyer expectations whilst establishing the demands of the local audience, viewing habits, as well as seeking out new opportunities’, concludes.

ECHO BRIDGE: REALITY SERIES

Echo Bridge Entertainment (USA) launches at MIPTV two brand new lifestyle reality series in Spanish co-produced with public Spanish network VME: Tu Bebe (13x’60) and Mi Mancebo (4x’30). The distributor is also promoting its English-language series The Apartment (18x’60 and 2x’90 season finales), from Singapore.
Asia Pacific - Middle East - Africa

More attending buyers & producers

ASIAN BUYERS:
- Dave Lee, Gai Xiaoyang, Fox Television Channels, China
- Thuy Binh Dao, Star World, Saigon, Vietnam
- Young Ahn, Sun Moon, Fox Asia, and Josh Ma, from Disney Korea
- Cindy Hsin Kuo, Yang Hsi-Chih, Chief producer for Chinese and YP, acquisitions, entertainment of Broadcasting Corp. Taiwan

Middle East:
- Koenig in America: David Powell, ABC, Singapore, Nick Salva, ABC Asia Pacific, Melissa Kim, ABC, Nihao
- ABMedia, Lebanon

Continent - Africa:
- Vikram Seth, head of sales and marketing, Africa, Entertainment, Samsung
- Lee Soon Hui, Head of Media Business Development, Star TV, India
- Lee Soo Hui, Head of Media Business Development, Star TV, India

Australia:
- Hana Burns, head of programmes acquisitions and commissions, Australia Broadcasting Corporation (ABC), Dave Edwards, sales executive of Fox (UK), and Patricia Phillips, acquisitions of Food

Bar TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CCTV, M食材M Media, commercial

Bar TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CCTV, M食材M Media, commercial

Bar TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CCTV, M食材M Media, commercial
Despite some country-to-country specificities, Australia and New Zealand show a common enthusiasm for local and original TV content. Whilst in 2013 Australia registered a stable average daily viewing time of 3 hours and 21 minutes, unchanged since the previous year; New Zealand was on a downward trend, with a daily time spent in front of the small screen of 3 hours and 6 minutes (12 minutes less compared to the 2012’s score).

Australia’s and New Zealand’s TV markets are led by both private and public broadcasters. However, each of these do not have the same power in both countries. Indeed, Australia’s TV landscape is led by the private channels Seven and Nine (which respectively achieved a regional 15.1% and 14.2% market share in 2013), while the Kiwi TV market is dominated by the government-owned networks TV One and TV2 (TVNZ) which posted a cumulative 40.3% share last year (-0.9 points vs. 2012).

Whereas New Zealand’s public broadcasters are losing ground due to harsh competition from commercial channels, Australian public networks ABC1 and ABC2 registered positive results over the year 2013 with shares respectively 0.6 and 0.4 points up from 2012. In both countries, FTA broadcasters dominate Pay-TV channels and gather the largest shares of television viewing. Moreover, they will now be at a turning point as the majority of the country’s digital TV switch-off was completed at the end of 2013.

In terms of TV content, Australia and New Zealand historically imported a large quantity of programming. In 2013, respectively 75% and 83% of new programs launched were finished formats, most of which British documentaries as well as US and UK series. Despite representing the majority of the broadcasters’ scheduling, their results are not so impressive. In Australia, only one foreign program (the US hit series Blacklist) ranked among the top 10 best performing shows in 2013. The same trend occurs in New Zealand where the British docu-soap Dynamo: Magician Impossible appeared among the 10 best performing programs, yet falling behind original productions and a local adaptation.

Original formats continue to thrive in their country of origin. Among the 10 best performing shows in Australia last year, nine were produced locally and seven were original formats. Indeed, Australian viewers appreciate local creations such as the popular reality show My Kitchen Rules, the recent series A Place To Call Home and the well-known drama comedy Packed To The Rafters.

The current 2013-2014 season in Australia should be synonymous with the renewal of the national TV landscape, as the expenditure on production of local TV dramas has reached the highest level on record. Broadcasters invest more and more in local high quality productions and aim to rely less on finished formats. Even if the country is far behind in this aspect, Kiwi channels should follow in the same footsteps.

In 2013, there were four locally-produced programs among the top 5 shows of 2013. New Zealand’s audiences continued to prove its enthusiasm for factual and news formats. The long-running morning news show Breakfast, broadcast on TV One, attracted more than 1.1 million viewers for its best episode in 2013, and achieved an outstanding 83.3% market share among all individuals. Fiction-wise, the soap-opera Shortland is a great success in Australia and New Zealand, attracting more than 1.1 million viewers in the country’s highest-rated shows. Both countries trend not to rely on adoptions, yet the few local adaptations are among the best performing programs (The X Factor, Got Talent). Local successes are also big news at an international level. In Australia, more and more series have become recognised abroad, such as the series Wentworth (sold as a ready-made format in New Zealand and many European countries, but also as a format for adaptation in Germany and The Netherlands), Miss Fisher’s Modern Mysteries (licensed in Malaysia and Singapore), The Strip (sold in more than 20 countries) and A Merry Christmas (adapted in the United States and sold to many territories).

Entertainment formats have also made an entry on the international market. The international successes of Australian formats The Block, Takeover, Go Back To Where You Came From and Kiwi talent shows Popstars and The Hairiest Home Baker are unquestionable. Australian and New Zealand’s formats should certainly continue to make headlines.

Want to know more about ratings and programming trends in more than 100 territories worldwide? Order Eurodata TV’s “One TV Year in the World” and “International TV Trends” reports. To find out more about these reports and more, please contact Laure Bianchini: Bianchini@eurodatetv.com

Source: Eurodata TV Worldwide / One TV World’s audiences among all individuals. Fiction-wise, the soap-opera Shortland Street, on air on TV2 since 1992, is still one of the country’s highest-rated shows.

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Source: Eurodata TV Worldwide / One TV Year in the World’s highest-rated shows.

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Source: Eurodata TV Worldwide / One TV Year in the World’s highest-rated shows.
MBC Group, Middle East: Growth in All Senses

Fadi Ismail, Group Director of Drama Production, MBC Group

Prensario is pleased to publish a new interview with one of the main referents of the TV market in Middle East, Fadi Ismail, Group Director of Drama Production, MIDDLE EAST BROADCASTING CORPORATION (MBC). The company had a great 2013 with new channels, as well as groundbreaking original productions that will be released in 2014.

‘We have moved from strong to stronger in 2013. It was another year of growth and achievement on all levels. A new channel was born: MBC Bollywood, and international talent formats such as Arab Idol, Arabs Got Talent and The Voice (currently on air) have been a phenomenal success. There will be more announcements about new entertainment formats, to be released this season,’ resumes Ismail.

MBC continues to offer its viewers the best of Arabic content and mix of drama genres. In addition, we were one of the few stations which continued airing Turkish dubbed dramas while other channels boycotted that genre. We also introduced Korean dubbed series and the response was very encouraging. In general, 2013 was a positive year.

Regarding original/local productions, and following the mega success of the series Omar (coproduced with Qatar TV), there will be more this year. ‘New Arab drama productions will be released, such as Cactus Alliance (already on air), a high end Dubai based thriller of 15 episodes. And Saraya Abideen (The Palace), a period drama taking place in 19th Century Egypt in the Palace of the ruler. It is sort of Downton Abbey meets the Magnificent Century, and will be the biggest Period Drama ever done in the region,’ says Ismail.

The company is also well known for having adapted Latin titles from Brazil, México (Ruby) and Argentina (Montecristo). In 2014 it will produce and broadcast Matrimonio/Second Chance, an adapted telenovela of 120 episodes. ‘Latin America is the home of the genre and, therefore, it is a logical place to look for scripted formats and even co-production opportunities on content that makes sense in MENA as well as in Latin American markets,’ Ismail continues. ‘We have even picked up a short-33 episode prime time series and adapted it: we hope to have an Arab version of The Chairwoman (Telefe/Endemol) on screen by next year.’

FUTURE

The executive concludes about the future plans: ‘For the future, there will be more original production in both, local and Latin titles with Saraya Abideen and the adaptation of Matrimonio/Second Chance.

On entertainment, the second season of The Voice has been a phenomenal success.

On drama, there will be more original production in both, local and Latin titles with Saraya Abideen and the adaptation of Matrimonio/Second Chance.’
Discop Istanbul 2014 offered a complete renewal design, with more participants and new companies/countries attending the show. The final numbers of the fourth edition were 1,048 participants (33% of growth vs. 2013) from 67 countries, and over 52% of growth in buyers, breaking a new record since its launch in 2011. The 2013 edition was confirmed for February 24-26 at the same place.

‘Middle East presence grew 100% (with countries such as Libya and Iraq exhibiting for the first time) and Central Asia, 209%, and we received new players from the Gulf region, Central and Eastern Europe, Central and Western Africa, South Africa, and New Zealand. We focused on those regions and the results were fantastic’, summarizes Patrick Juscaud-Zuchowicki, managing director of Basic Lead, and founder of Discop.

He also announced strategic alliances in Turkey, with Globus Fairs and Congress (organizer of TFW in June), and South Africa, with Net Cekana, who bought 50% of each markets, Discop Istanbul & Discop Africa, respectively, to ‘rapidly expand both events and build closer connections between the fast-developing TV ecosystems’, he remarks along with Hakan Adiguzel, president of the Istanbul-based trade show organizer.

‘Turkey has become a major player in the global industry. As a marketplace for international content suppliers, as a production center with a plan to export USD 212 million in 2013, Prensario did a special research to know which were the top distributors. ‘Kanal D exported USD 35 million in 2013’, a source highlights.

‘And the other two main distributors are ITV Inter Medya and Global Agency’, completes. ‘But, at the same, the domestic TV market is showing many faces. It is truth that year to year there are more productions from the main networks (Star TV, Kanal D, ATV, Samanyolu, etc.), but some local sources agreed that the market is passing through some difficulties. ‘You can feel the complex political situation (with massive protests last year) in the streets and that is impacting, in some way, in the TV industry. Broadcaster are demanding less content’, states an important distributor from the US.

‘And the other two main distributors are ITV Inter Medya and Global Agency’, completes. ‘But, at the same, the domestic TV market is showing many faces. It is truth that year to year there are more productions from the main networks (Star TV, Kanal D, ATV, Samanyolu, etc.), but some local sources agreed that the market is passing through some difficulties. ‘You can feel the complex political situation (with massive protests last year) in the streets and that is impacting, in some way, in the TV industry. Broadcaster are demanding less content’, states an important distributor from the US.

Moreover, two important major channels have new owners since 2013: ATV bought by Kaylon Group, and Show TV, by Ciner Group.

It was confirmed that production company Acun Medya has bought TV8 and will re-launch it in September as a entertainment network. Actually, the channel has just bought Utopia from Telps.

On the other side, the market is changing its drama production system. Here? A key Turkish distributor describes: ‘The new rating system has changed the industry (people meters are considering A-B 20+ as ABC 20+) and the drama series are not working well. The strategy is now moving to produce short weekly series (not more than 30 episodes), focused on traditional themes to decrease the risk’.

NEW REGIONS, NEW PLAYERS

Visiting the corridors of the International Convention Center, Prensario spoke with buyers from Algeria, Egypt, Syria, Libya, Jordan, Saudi Arabia, UAE, Georgia, Pakistan, Afghanistan and Kazakhstan, from which an important majority are attending for the first time. This is an important goal from organizer Basic Lead that has worked hard to bring them all in the same place.

Together with Iraq, a Libyan company exhibited in a convention for the first time: two AMG Agency, which represents five Libyan companies related to production, artistic, distribution, etc. By contacting them is a good way to connect with market top players.
There are 40 stations in our country, being the leading ones Al Jazeera (news), Libya TV2 (entertainment) and Libya 1 (generalist), explains Isra Nuri Abu Shala, marketing and PR manager.

There was also a stronger presence of CEE buyers, from former Yugoslavian countries such as Croatia and Serbia, but also from Russia and former CIS territories such as Ukraine, as well as Romania, Moldavia and Slovakia, and the Baltic countries like Lithuania. ‘Some Baltic and CIS territories are now programming Turkish series, becoming important clients of us’, remarks a very important Turkish distributor.

Because of the recent political crisis, the CIS ad market is going to decelerate in 2014, explains Libya 1, a free lance producer in Tunisia.

Abbas, senior manager trading of buying and trading, Syed Muustafa Hussain explains ‘There are 40 stations in our country, being the leading ones Al Jazeera (news), Libya TV2 (entertainment) and Libya 1 (generalist)’.

Because of the recent political crisis, the CIS ad market is going to decelerate in 2014, according to sotcasta. While in Ukraine management changes have taken place and the country is on the brink of a financial crisis, and in Kazakhstan the Government authorities have devalued it national currency; in Belarus and Azerbaijan the situation is more stable. Even it is true that mostly of the newcomers are FTA satellite and terrestrial network, pay TV channels and producers, there were also telecommunication companies such us Turkcell, as well as Turkish Airlines, and the Russian Qhita, one of the biggest YouTube multi-channel networks in the world and leading partner of YouTube since 2010 in Russia and former CIS countries.

The majority of the debuting broadcasters have come from the MENA region, including Saudi TV (state-owned corporation managing nine TV stations), Tel enact (a private network from Tunisia) and Al Ghadeer TV (a leading news & current affairs Iraqi FTA satellite channel), to mention some examples.

In 2003, after Saddam Hussein fall, the market opened and started to grow. We have 80 FTA satellite channels available in Arabic and Kurdish. This big amount of networks needs contents, bought mainly from Turkey and other producers of the region. There are only 4 production companies, but still not generating great content, comments Muthar Al Bakaa, CEO of Al Ghadeer TV.

The panel Focus in Iraq (moderated by Fabricio Ferrara, from Prensario International) offered the audience the key points about that market, but also about ‘Tunisia, Saudi Arabia and Egypt, whose participants remarked that after the social revolutions in the last 10 years (from Saddam Hussein fall in 2003 to the Arab Spring in 2010 and the Tunisian revolution in 2011) affected positively the media market: from the state monopoly to a vibrant open market with more and more options. ‘Egypt is the oldest content producer in the region (1950) and its productions cover the whole Arabic region. We have over 40 projects annually and 70 studios,’ says Walied Shalaan, content manager at Rotana International.

‘In our country there are more openness and players in the audiovisual industry: the social & political stability is good for growing on production, especially drama,’ adds Cheker Besbes, a free lance producer in Tunisia.

Discop Istanbul was also attended by many associations, such us the Georgian Association of Regional Broadcasters: ‘We are buying all kind of contents for the smallest channels of the country’, explained Natia Kuprashvili, executive director. And Saudi Arabia Producers & Distributor Association, which is promoting local producers and influences, among others.

‘Egypt is the oldest content producer in the region (1950) and its productions cover the whole Arabic region. We have over 40 projects annually and 70 studios,’ says Walied Shalaan, content manager at Rotana International.

‘In our country there are more openness and players in the audiovisual industry: the social & political stability is good for growing on production, especially drama,’ adds Cheker Besbes, a free lance producer in Tunisia.

Dia was the Country of Honour. This year there are more Indian distributors at Discop Istanbul: some of them see “many opportunities” to grow in these regions. For example, Debkumar Dasgupta, VP Syndication & Affiliate Sales, Viasat 18, remarks the success of its series in the former Yugoslavian territories, with titles such as Alaksa on Pink TV, Serbia.

BEEMA

Discop Istanbul hosted the launch of Branded Entertainment EUROPE MENA ASIA Association (BEEMA), who organized several panels about one of the main topics of the audiovisual industry nowadays. At the very beginning of the idea was to gather product placement agencies from Europe in order to unify the sector and manage this business in a better way, as well as generating an updated database and fixing strategies for the future. Then, we include MENA and Asia, as the headquarters will be located in Istanbul, from which we can cover both regions together with Europe,’ explained Raquel Casino Ortiz, from JP (Turkey), one of BEEMA members.
The Malaysian media entertainment industry has grown exponentially in the last few years, and with the support of our Malaysian Government and through FINAS, we will continue to see the growth of the creative content industry of Malaysia. To date, it has over 1,000 hours of export ready content with 40 leading studios for local and foreign industry players to produce and co-produce in Malaysia.

2014 sees FINAS in conjunction with The Malaysian Ministry of Communications and Multimedia (KKMM) increasing their scope of activity and promotional efforts in all major international trade missions. Elbit, the new animation from KBU Studios (producer of Vikingdom, released in over 10 countries), will be released this year at Marche Du Film (May).

The local industry has attracted legendary Hollywood exec Greg Coote, former Chairman of Dune (Japan), as foreign companies seeking to JV with local producers to set up delegation in Cannes is seeking for co-production partners as well as foreign customers. When we evaluate companies to provide support, we give priority to the companies that satisfy needs of foreign customers/buyers and reflect changing trends. The new policy is to increase content exportation: 33 companies are participating in the council as members in 2014. With the support from the Ministry of Culture, Sports, and Tourism, KOCCA participates in the council as an executive. We try to adapt to the international demand by researching needs of foreign customers. When we evaluate companies to provide support, a priority is given to the companies that satisfy needs of foreign customers/buyers and reflect changing trends. The export of Korean contents is highly concentrated in South Asian regions (Japan and China). We consider getting into emerging markets as one of the most important objectives for the future. We plan to participate in Natpe Europe (Czech Republic, Prague) and researches on new markets in Middle East and Latin America, completes Sung, CEO at Tripod Entertainment, to start a company Dragonslate to be part of large-scale Hollywood productions.

About 30 companies are attending MIPTV under the umbrella of the Korean Creative Content Agency (KOCCA). Im Kyoung Sung, team manager, explains to Prensario: 'MIPTV is our primary goal to comprehensively introduce/promote Korea's creative contents to broader audience, by supporting all-sized companies to enhance the whole industry and balance the growth. KOCCA promotes the creation of original contents, strengthens capability of production companies, and improve international competitiveness of overall broadcasting contents'.

Korean offering is composed by drama series, animation, game, music and fashion, but also there is a special focus on formats. 'We aim to help local firms to network with format-related experts in the global format industry. There are more and more competitive programs that are able to expand into foreign markets. The amount of export (Broadcasting Industry) in 2013 was USD 142 million, with a growth of 3.3% in comparison with 2012 (USD 234 million)'.

We also participate at Filmart, STVF, TTF, Mipcom, TIFCOM, ATE, Natpe Miami, etc. to create opportunities for competent domestic contents to expand in foreign markets, provide business networking opportunities and promote exchange of culture. KOCCA provides overseas market trend and information about, market composition, and arrange global networking opportunities'.

We are also focused on the technology transfer & commercialization support, as well as expanding the international and domestic use of CT R&D products in industries and promote technology transfers. We also host the BCWW 2014 in September 3-5 in Korea to support domestic broadcasting infrastructures to improve the international competitiveness of broadcasting contents, comments Sung.

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**Strong Evolution in the Local TV Market**

Saudi TV, Saudi Arabia:

Hassan Al-Hamdan, general manager, production and programming, Saudi TV

Even it’s a major corporation, Saudi TV is competing with private companies such as MBC and Rotana. ‘Rating is not a matter we are worried about. But these companies do compete with us, as they recognize our strength in reaching our people. Only in the Holy Mosque in Mecca we have more than 40 new cameras after the expansion of the Mosque. We have seven big stations all across the country and 15 TV centers,’ he describes.

At the markets, the executive is looking for sports, children, English movies and TV series, and family content in general. ‘We work with several providers of different origins. Saudi Arabia is not anymore a closed market, so we don’t have any specific limit regarding TV contents,’ he comments.

‘We have produced big brand shows such as The Cube (all Media) and Mostvær (Shine), and broadcast several own produced series. We work with major production companies from Saudi Arabia 60% of our content is original production, and the rest acquired in our flagship station,’ completes Al-Hamdan.

Mustapha the Italian series on KSA 1 was a big success.

**TRT, Turkey: New Factual Channel**

Turkish public service TRT is launching a global channel that will air news and documentaries and is looking to coproduce original programming for it. TRT World will broadcast in English and air factual programming across a range of topics, as well as current affairs and news. It has been scheduled to start broadcasting in August or September.

The channel has already started commissioning shows. TRT’s deputy head of programming, Mehmet Demirhan, confirmed at Discop East Africa that most TRT is producing original programming and broadcast several own produced series. We work with several producers of different origins.

**Zuku Kenya: State House**

Zuku, the Wananchi Group’s Triple Play and Pay TV business, announced the commission of an original locally produced political drama series, State House (12x30’), co-produced by Wananchi Programming and a Kenyan production company, Awali Entertainment for Zuku Entertainment.

Hamzaa Bekker, MD, Wananchi Programming, says: ‘It’s an excellent example of high quality locally produced Kenyan drama. State House is the first ever series to dramaturge the inner workings of a living and breathing East African political institution.’

MiddEast - Africa

**SAUDI TV, SAUDI ARABIA: STRONG EVOLUTION IN THE LOCAL TV MARKET**

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Paksistant The electronic media Industry in numbers

Pakistan’s media class has ballooned to 70 million people in just a decade.

Consumer spending increased at an average rate of 26% between 2010 and 2012.

There are 80 TV channels, out of which 15 are major news networks, and the remaining carry entertainment, music and religion.

According to PEMRA, there are only 12 million television sets in the country—approximately one every 14 people—while private surveys put the number at about 18 million.

86 million viewers: Over a half of them are only able to access state-owned analog terrestrial broadcasts while 38 million have access to digital satellite channels, primarily through analog cables.

29 million Internet users in the country (16% of the total population).

Mobile tele-density is at 69.8% of the total population.

In October 2012, the total number of registered broadband users stood at 2.25 million, representing 12% of 18.2 million in 2010 and 19.5 million in 2020.

The licensing of 3G networks will leave to exponential in mobile internet usage, causing the popularity of social networks, news websites, blogs and online job portals to soar. As they enter the second decade of liberalization, they will seek greater independence. Media penetration through television and internet access in semi urban areas will continue to grow as cable operators expand their network and continue to digitize head ends. Access issues will persist, as the digitization of terrestrial broadcasts seems unlikely in the next few years.

(*) The writer is a consultant to an electronic media industry and presently associated with Indus TV Network in Pakistan, and can be contacted at hammad@hotmail.com and (92) 300-820-8110.

Pakistani TV advertising pie, per type of channel (2013)

In House Foreign Entertainment News Regional Language

20% 19%
17% 14%
12% 7%
6% 5%
3% 25%
14% 14%
25% 14%
20% 15%
10% 5%
5% 4%
20% 19%
17% 14%
12% 7%
6% 5%
3% 25%
14% 14%
25% 14%
20% 19%
17% 14%
12% 7%
6% 5%
3% 25%
14% 14%
25% 14%
20% 19%
17% 14%
12% 7%
6% 5%
3%
25% 14%
25% 14%
20% 19%
17% 14%
12% 7%
6% 5%
3%
25% 14%
25% 14%
20% 19%
17% 14%
12% 7%
6% 5%
3%
Fast acquisition recommendations:

- Remember when it is a legacy of the Spanish TV about a typical family who go through the family, political, economic and cultural events of the country. Distributor: RTVE, Spain
- Some of the new shows the company is bringing to MIPtv include Vanuatu II E! Entertainment, starring top icon Vanilla Ice in his second series for DIY Network. Distributor: Scripps Networks International (USA)
- Fiamma (52x'60) is one of the most successful series from Kanal D, it is about a woman that is a country singer to marry her fiancé, but one night she gets away by people she has never met before.
- Shot in Casablanca HD, Bubble (52x'60) traces the life of a Moroccan and his evolution to become the global icon Gautama Buddha. It will take the viewers back in time to his place of birth, his royal upbringing and relationships.
- The action series Matador (13x'60) tells the story of a DEA agent who must go undercover on a highly classified mission to investigate a mysterious and complex international drug cartel and discover one of the greatest soccer teams in the world.
- With local versions in Mexico (Telemundo), Columbia (Caracol TV), the traditional telenovela, Shorty (150x'60) most recent adaptation in Mexico (Armed Forces TV) and China (TVS) had an average rating of 28.3% and 43.1% of share. Distributor: Televisa International (Argentina)
- ATV's one of the most popular series in 2013 was Festive, which re-creates the story of a family that will change its life completely. Distributor: Caracol Entertainment (Turkey)
- Wake Up is a 26-episodes teen series produced by Once upon (Argentina), starring a teenager with a woman that will change his life completely. Distributor: Caracol Entertainment (Turkey)
- The distributor specializes in all kind of TV programming, but especially on entertainment. Born To Win (30x'60) is the annual game show that will take over the air. Distributor: Abocca Format (Brazil)
- The distributor is the brand new泪水公司 that make entertainment and humor, and it is a big hit of the Spanish company for the Latin American market. Distributor: Seked Content Content Distribution (Spain)
- King David (30x'60) is one of the most successful epic and historical produced in Brazil in HD and with a high budget. And it was a success in the US, Heironica, too, through MundoFox. It is about 200% of the true cost. Distributor: Record TV Network, Brazil