Las mejores series son parte de tu vida
Living your life with the best series
140 EPISODES
(More than original format)
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WHAT IF DEATH ISN’T THE WORST THING THAT CAN HAPPEN TO YOU?

THE RETURNED

Written and executive produced by Carlton Cuse (Bates Motel, Lost, The Strain) and Raelle Tucker (True Blood, Supernatural).

COMING TO AE EARLY 2015
EMERGENT MARKETS, TECH BOOMING

This Mipcom, for second consecutive year, is very special for us: Mexico has been named ‘Country of Honour’ of the market, so being Prensario Internacional the main Latin American publications, and having also full worldwide coverage, we are playing an important two-directions hub between Latin America and the world.

As last year, when Argentina was the ‘Country of Honour’, we have prepared apart from our traditional issue, the official edition of “Mexico Country of Honour”, after a deal with ProMexico, the Mexican public entity in charge. So this year in Cannes, we provide two big publications instead of one. Also, we provide a special Tez V Klub supplement due to MipJunior, so the pack is unique for the market.

Is it so important Latin America for the global market? Reed Midem is making strong focus on developing the region. Apart from the ‘Country of Honour’ designations, the organizer has launched MipCanal, to be held for the first time in the Mexican Riviera Mayas this November.

Above all, the emergent markets are on the top of the market: Russia, China, India, SouthEast Asia, the Middle East is growing very fast, even Africa now is a more suitable market for international players. Co-production cross regional projects, format travel (PrensarioMedia, etc.) acquiring formats from unexpected origins… the market is broader these days.

At Mipcom, we’ll also have a huge convergence between content and technology, with the digital players booming. Many new apps, second screen projects, monetizing twists, and so on. The convergence includes advertising, gaming, businesses. In Prensario, we will have a very tough task trying to catch up with everything important appearing...

JUST TO REMEMBER... For those reading Prensario Internacional for the first time… this publication is based in Latin America, but has more than 20 years covering the whole international market, and now it manages strong coverage and feedback from all regions. We have very good online development, as well, with daily online newsletters during the markets. Please enter www.prensario.net.

Nicolás Smirnoff

MIPCOM 2014: MAIN SCHEDULED EVENTS

Big Driver
3 x 2 hrs
Produced by Marisa Babo y Olga Martínez
Based on a novel by Stephen King
One young woman faces a world Differences that lead to a world apocalypsis war that marks irrevocably their lives. Produced by A+E Studios.

Prensario International

SONS OF LIBERTY
3 x 2 hrs
Produced by Ben Barnes and Rafe Spall
The group of frontiersmen and soldiers that fight for the freedom the United States. Produced by A+E Studios.

UN-REAL
10 x 1 hr
Produced by Shiri Appleby and Brad Silberling
A group of friends take on the reality reality show of their dreams. Produced by A+E Studios.

PRESENTANDO A

A+E Studios

Un nuevo lugar para dramas originales, miniserie y películas producidas por nuestras distinguidas cadenas HISTORY®, A&E® y Lifetime®.
His first case at the CIA... his own family.

NBCUniversal
So much more.

ALLEGANCE
In this new era of communications where content rules and is the king, Mexico is one of the most important global players and its success story is spreading quickly. Our blooming creative industries can be better described with results: they contribute up to 7% of our Gross Domestic Product. They are one of the most rapidly growing sectors in our economy, not just in terms of income generation, but also for job creation and export earnings. Mexico is the 14th largest exporter of creative goods in the world and the leading actor in Latin America. In fact, our audiovisual content is being watched by over one billion people around the world per year, in more than 100 nations.

Our country’s main competitive advantages are leaded by the triple “I”: Internal market, Infrastructure and Innovation.

Our attractive market is fostering our creative ecosystem. In 2013, Mexico ranked in the 13th place of the Global Entertainment Outlook, with a market value of 25 billion dollars. Mexican creative industries are expected to grow 9% and achieve 27 billion dollars for 2014. Mexico is also ranked among the 14 main video game markets worldwide, with an overall value of one billion dollars, which represents 1/3 of the total share in Latin America. In the film sector, Mexico also leads the way. It has the 10th largest box office revenue in the world and the highest in Latin America, with 900 million dollars in 2013 and over 230 million tickets sold, which equals to two tickets per every Mexican.

In addition, Mexico is a platform for reaching North America, which is the industry’s largest market in the world, and a gateway to Latin America, one of the fastest growing consumer regions. Our high-quality infrastructure, natural wonders and proximity to key international spots have turned us in the industry’s destination of choice. We are recognized as the major location in Latin America for content production and creative producers, with the facilities and suppliers needed to realize any idea. Mexico has the largest water set in the world and offers more than 1,500 companies that provide the wide range of services requested by the industry.

Moreover, we have the major commercial broadcast television networks in Latin America and we also are the venue of independent networks that are creating new contents and cutting-edge approaches. The combination of our creativity and innovation are the key drivers of these industries, and has become the true source of our global leadership in this sector. The talent that emerges from Mexican game developers, filmmakers, TV producers, scriptwriters, publishers, musicians and designers, amongst others, are boosting our industry’s success.

Mexico is also renowned as a meeting point for creative professionals. We are the second country with the highest share of labor force in the copyright industries, according to WIPO. Close to 125,000 students graduate each year from careers such as animation, digital design, filmmaking, communication in virtual media, image and sound design, just to name a few. We have the most important talent pool for this industry in Latin America that drives innovation to higher horizons.

Mexico’s leadership in this sector is being enhanced by the coordinated efforts promoted by the triple helix, comprised by the Mexican government, the private sector and the academia. Mexico offers attractive incentive schemes, created to attract international projects. Our incentives —as the ProAv Fund, EFICINE and FIDECINE—are amongst the most competitive ones and are designed to boost the local and foreign film and content sectors.

Thus, in this new content era, Mexico is playing a leadership role in the sector. Being named country of honor this year for MIPCOM—the world’s greatest international TV and film market—acknowledges our competitiveness, quality, talent and creativity. In the next few days, we will be showcasing Mexico’s success story, leaded by our competitive advantages that have positioned our country as one of the most attractive destinations for the industry and the main creative hub for Latin America.
France Télévisions: ‘Our number one priority is the digital offering’

‘During the 1H of 2014, we succeeded in maintaining audience numbers at the same level as the 1H of 2013, in spite of ever stronger competition. The company continues to pursue its savings plan. Advertising income declined slightly due to the crisis affecting the market and the prime time advertising ban on public service networks. The departure plan will make it possible to reduce the headcount.’

Rémy Pflimlin, president and director general, France Télévisions, describes the present moment of the French public broadcasting group. He continues: ‘The digital strategy is moving forward, with all platforms, francetv info, culturebox, francetv sport, francetv education, francetv plus, recording growth in audience numbers. This is particularly true on the first one, which now ranks among the top five news offers in France’.

Through its 5 unencrypted DTT networks, France Télévisions Group accounts for just under 30% of the French market. Two networks attract approximately 25% of viewers: 15% for France 3 and 10% for France 2, with the remaining three France 4, France 5 and France Ô making up the remaining 5%.

‘This market share is comparable to public service broadcasting in the UK and Germany, whereas France Télévisions operates significantly fewer networks than its European neighbors. Furthermore, audiovisual tax in France is only €131, compared to around €175 in the UK and €215 in Germany. Our advertising revenue comes to approximately €120 million per year, i.e. around 10% of the total TV advertising market in France’, describes Pflimlin.

‘We have enhanced France 6’s position with children’s programming until 7pm, followed by more experimental timetables particularly featuring cross-platform programming intended for young adults. France 2 ushered in the new school year by putting women in the spotlight in its flagship programs; fiction, documentaries and news shows are the station’s mainstays this fall. France 3 marked the new season with considerable changes in its Monday night lineup, emphasizing history programs. Overall, as a public company, France Télévisions is maintaining its investments to broadcast French-made fiction and documentaries’.

The Market

Television remains the top mass media in France, even though time spent watching TV is declining slightly for the first time. Continues Pflimlin: ‘New digital and de-linearized viewer habits are developing significantly. Challenges linked to audience fragmentation and the advertising crisis are leading to additional constraints for private broadcasters, who cannot increase their investments in time slots. They therefore have to acquire a strategic inventory made up increasingly of foreign television series and entertainment formats. In this context, public service programming appears even more distinctive and stands out in terms of quality, with audience numbers for French-produced programming on the rise’.

France Télévisions: market share, per TV channels (August 2014)

<table>
<thead>
<tr>
<th>Channel</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>France 2</td>
<td>18%</td>
</tr>
<tr>
<td>France 3</td>
<td>10%</td>
</tr>
<tr>
<td>France 4/5</td>
<td>5%</td>
</tr>
</tbody>
</table>

Source: France Télévisions

News and sports remain the program’s highest audience numbers, and the resources devoted to this programming by France Télévisions and the major private terrestrial stations still make it possible to attract sizable audiences. ‘We offer high-quality news programming that remains a benchmark in France. Furthermore, our online news offering is far ahead of our private TV competitors. The group continues to offer unencrypted broadcasts of several major sporting events, maintaining the resources necessary to purchase broadcasting rights for the Tour de France, the Olympic Games, the French Open, rugby, etc., he says.

‘In the space of four years, France Télévisions’ previously aided offering has developed from a rudimentary stage, with some 60 million videos viewed annually, to a leading position with an annual viewing volume of more than one billion videos. Our goal as public service is to make this content available on all platforms’.

Future

Pflimlin concludes: ‘Considering the very high level of taxes in France today, public service is not in a position to contemplate expansion at the current time. Any potential increase in the audiovisual tax would not be sufficient to finance new developments. Our number one priority is the digital offering, which is financed essentially by reallocation of the company’s internal resources. Outside of France, France Télévisions continues to pursue its policy of cooperating with developing countries, offering them assistance in terms of organization, training and expertise’.

‘One fact stands out: our programs on France Ô and France 2, the generalist channel of France Télévisions Group, are reaching audiences that are not in a position to contemplate expansion at the current time. Any potential increase in the audiovisual tax would not be sufficient to finance new developments. Our number one priority is the digital offering, which is financed essentially by reallocation of the company’s internal resources. Outside of France, France Télévisions continues to pursue its policy of cooperating with developing countries, offering them assistance in terms of organization, training and expertise.’

To be continued...
ProSiebenSat1 goes digital and international

Since 2010, Marcel Mohaupt is VP Pay TV in ProSiebenSat1 Media AG, the second largest German media group. With more than 20 years of experience in the marketing areas of the most important entertainment companies such as 20th Century Fox or German UFA Film corporation, he is now leading the international expansion of ProSiebenSat1 Welt (P7S1 Welt), the OTT version of company’s international cable and satellite Pay TV channel P7S1 Welt.

Mohaupt explains to Prensario: ‘With the OTT version we are enabling our customer to view our channel over IP on their mobile devices, tablets, SmartPhones and on their desktop computer. P7S1 Welt is a 24/7 channel, available as streaming (web) or apps (mobile devices), offering mainly programming of our six Free TV broadcast channels in Germany (Sat.1, ProSieben, kabeleins, sixx, ProSieben MAXX and Sat.1 Gold).

‘We are airing mostly commissioned program of the P7S1 Media AG, which means that we own the rights in the most cases by 100%. Only few programs of our schedule are licensed products such as the Bundesliga and the comedy and show products from Brainpool’, he adds.

Germans living abroad are also able to watch the programs broadcast in Germany with a difference of 12 hours. The top rated shows in Germany now available on the OTT are Der letzte Bulle, Ladykracher and Pastewka. Also, telemovelas such as Anna und die Liebe, movies starred by renewed actors like Der Rücktritt, or the sport program Das Bundesliga Magazin. P7S1 Welt also offers the music program AlpenStar TV and the comedy series Sechserpack.

Digital, the new norm

In Germany, according to Mohaupt, ‘TV is still the dominant media distribution and certainly will be for the next decade’. Nevertheless, the executive believes that online media and mobile are ‘gaining ground and have established themselves as being the new innovative players who are mainly consumed by the younger audiences’.

‘VOD is already a strong business model and all major players have introduced such services. OTT has just appeared on the landscape and we are curious to see how the acceptance will be. I am sure that all major media player in the market are currently analyzing this business model and will shortly set their next steps’, he considers.

For the future, Mohaupt concludes: ‘Firstly, we have to make our OTT service P7S1 Welt a success before we can think of further business models and alliances. But yes, we certainly have plans and visions for the expansion of the P7S1 Welt OTT service e.g. we are intending to introduce a German speaking VOD service, further Pay TV channels and even pay per view events. But as mentioned before: first things first’.

Yoshioki Arai, programming department
**Star China: Singing Talent Shows with Twist**

As of January 2014, China Media Capital acquired the remaining 47% share from 20th Century Fox to become the sole owner of Star China Media Ltd., which has become one of the largest media group in the country, and one of the most dynamic company in the international programming market.

Star China Media’s three TV channels, Xing Kong, Xing Kong International and Channel [V] Mainland China, cover the Chinese-speaking audience across Hong Kong, Macau and Southeast Asia. Prensario interviews Vivian Yin, chief representative in the UK, Star China, and VP of Starry Productions, who describes the international expansion of the company.

‘The main difference between us and other companies is that we have a completely different approach to the content development, exclusively focused on the entertainment format business. We have become a major leading production company for the biggest Chinese broadcasters, such as China Central Television (CCTV) and Shanghai Media Group (SMG),’ she explains.

The company has produced four seasons of China’s Got Talent (CCTV1), three seasons of The Voice of China (Zhejiang Television) and two seasons of So You Think You Can Dance (the first broadcast on Dragon TV, from SMG, and the second one in Zhejiang Television). On scripted, it has developed and produced teen series, music-theme series and comedies.

But the big in house developed format is Sing My Song, #1 format in China and on air on CCTV1. ‘It is a successful talent show both in traditional and new media. We generate incomes from innovative sources: generating original albums with the participants (in which we are part of) and receiving revenues with original soundtracks done for Chinese movies,’ explains the executive.

Sing My Song had a total season average viewership of 480 million, total viewers share of 37% in China (from CSM); and CCTV1’s ratings increased by 59% compared to previous year, same time slot. The show’s viewers represented a high educational background (University+), an increase of 45% on top of the channel’s average. The format is available for international distribution through ITV Global Entertainment (UK), and Yin is doing an important promotional work in the tradeshows.

The difference between Sing My Song and other talent shows is that we put the song at the center of the stage. We do not only promote a TV show, but also a group of singers that will be successful in the future. We give work to writers, composers and musicians, moving the whole industry around.

There are no cover song in the show; all of them are created by our team. There is another twist in the format: celebrities. They do not play the judge roles, as it happens in most of the shows. They take part from the beginning, working with the song creators. By the end of the show, we have produced four albums, which are showing incredible good sales in China. They have been two months in the record stores, and then become available to be purchased online,’ she adds.

Record labels are also really interested in this strategy, as for them it is a great business, as well. Star has also developed an app with the Internet and mobile company Tencent that allows the users to share the songs on the phone and other devices, while they watch and listen.

‘There is a strong interest from a US network to take the show to that market, and we have also licensed some songs to karaoke companies. Since December 2014, we will be working on the second season of the program, as well as a new season of So You Think You Can Dance, the Chinese version of Glee and the third season of The Voice of China,’ concludes Yin.

The Voice of China (TaPa) earned record ratings for Season 3: the show premiered on Zhejiang Satellite TV on July 18 taking the top TV rating every Friday night for 4 consecutive weeks. Over 100 million downloads happened in the first 15 hours of its premiere on Tencent. TV Ratings for the first 4 episodes have continuously increased with each consecutive show (per CSM): episode 4 held the highest rating this season, 4.725 per CSM. The highest rating of a single episode (the final episode of Season 1 in 2012) earned a rating of 6.1.

Sing My Song had a total season average viewership of 400 million, total share of 53% in China (from CSM) and CCTV1’s ratings increased by 59% compared to previous year. Season 2 starts on December 2

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Vivian Yin, chief representative in the UK, Star China, and VP of Starry Productions.
Sony Pictures Television: ‘The audience has made their wishes clear’

As president at Sony Pictures Television (SPT), Steve Mosko oversees all TV operations for Sony Pictures Entertainment (SPE) worldwide, the largest independent TV studio running around the world the production and distribution of programming, 124 channels feeds in 159 countries, the premium video websites Crackle.com, among other businesses. He is one of the main speakers on MIPCOM’s Media MasterMind keynote to be held on Monday 13 at 11.30am at the Grand Auditorium Palais des Festivals.

‘SPT is a worldwide entertainment company with three distinct global lines of business: production, distribution and channels. As the only independent major Hollywood studio, we are uniquely positioned to capitalize on the quickly evolving TV landscape and on the golden age of TV that we are experiencing, with innovative deal making and premium programming’, he describes to Prensario.

‘The current marketplace is creating tremendous demand for high quality programming, which in turn feeds our distribution pipeline. At the same time, our channels business is very profitable and growing. We are not focused on particular regions, but on growing our business where opportunities exist’. Recently, SPT acquired 16 ad-supported TV channels from CSC Media Group (UK) becoming the #5 cable/satellite/multichannel player in the market in commercial ad views. We have also made a significant production partnership in Mexico, and created new business models to work with new platforms. In the US, we are producing series for 14 different networks. What’s important is to understand and honor the specific needs of different territories and yet see how they complement a global strategy’, adds Mosko.

With Mexican Televisa, SPT sealed a deal to co-produce 12 series within the next five years to be broadcast in Mexico. In an agreement signed by Grupo Televisa’s Jose “Pepe” Baston, VP Television and Content, and Sony’s Andrea Wong, president, International Production, SPT agreed in producing 840 hours in the Latin country with local talent. These productions will be also aired on Univision/Univision in the US Hispanic, while Sony distributes them all across Latin America, and Televisa is in charge of CEE. Both will be in charge of the rest of the territories. Señorita Polvora was the first original series from this deal, which will be aired on Univision/Univision in the US Hispanic and Mexico (Televisa platform); it is inspired by the real life story of a beauty queen whose alleged connections to the underworld and a romantic affair ultimately led to her untimely demise. Sony’s global properties include the Japanese entertainment format Dragons’ Den, in which US version Shark Tank aspiring entrepreneurs pitch their business ideas to moguls, known as the “Sharks”, in hopes of landing investment funds.

Also, NBC’s flagship scripted series The Blacklist that was the breakout new series of last season, averaging a 4.4 rating in adults 18-49 and 5.4 million total viewers in Live+7. Netflix has acquired the series for what is believed to be the biggest SVOD deal for a TV series: USD 2 million an episode.

Digital
Prensario wanted to know his opinion regarding digital media. He finishes: ‘The audience has made their wishes clear. There is an enormous appetite for content and an expectation that content will be available when and where they wish. For the industry this means that premium content is more important than ever as a way of attracting and keeping viewers and it means looking at our businesses in new ways so that all partners can prosper’.

Steve Mosko, president, SPT

Sony Pictures Television

SONY PICTURES TELEVISION

FROM DUSK TILL DAWN

THE SERIES

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Mipcom 14: The Content Bowl includes everyone...

...if you are smart enough

Mipcom is the main worldwide event of the content market: buying, selling, production; programs, formats, co-productions; TV, digital platforms, mobile; licensing, advertising, gaming... everything combined. It is a big content bowl, a new market much larger than in the past and bubbling, due to the amount of projects appearing every moment, beyond the economical cracks.

Prensario has checked the recent events of the industry, with their announcements, deals and strategic alliances. Main conclusion: the market has square for all kinds of ventures, if they are managed properly. Obviously, formats and production are going forward facing ready-made programming, and digital platforms do the same with traditional ones. The old media must adapt itself looking for new business strategies to generate future incomes, as ready-made programming in digital platforms. But they continue, and quite well, in the market. At the same time, the global market evolves/changes and provides new opportunities.

Testimonios, trends, facts

One year ago, at Mipcom 2013, Laurine Garaude, TV director at Reed Midem, called

"If you are smart enough"

"...si eres lo suficientemente listo"

Laurine Garaude, directora de TV de Reed Midem, llamó la atención diciendo que comentaba ‘Una nueva era dorada’ en el negocio de contenidos, por la irrupción de las nuevas plataformas. Vale darle la razón a Garaude en que, desde entonces, todos los eventos de contenido avanza frente al enlatado, y las nuevas plataformas frente alas tradicionales. Lo anterior debe acomodarse y buscar nuevos nichos donde crecer, como el enlazado en nuevas plataformas. Pero sigue, y bastante bien, en el mercado. El conjunto a la vez se transforma y da pie a nuevas oportunidades.

Laurine Garaude, CEO de DreamWorks Animation, destacó que la TV tradicional tendrá larga vida. ‘Nunca he visto un tiempo con tantas buenas oportunidades para el mundo de la TV. Más allá de los temores, los niveles de consumo de TV tradicional no solo siguen robustos, sino que se expanden. Mobile y Digital son un activo, más que una amenaza, para la TV tradicional.’

Testimonios, tendencias, certezas

Hace un año, en Mipcom 2013, Laurine Garaude, directora de TV de Reed Midem, destacó que el mercado tiene espacio para todo tipo de emprendimientos, si se manejan bien. Obviamente, los formatos y la producción avanzan frente al enlatado, y las nuevas plataformas frente a las tradicionales. Lo anterior debe acomodarse y buscar nuevos nichos donde crecer, como el enlazado en nuevas plataformas. Pero sigue, y bastante bien, en el mercado. El conjunto a la vez se transforma y da pie a nuevas oportunidades.

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Mipcom es el evento mundial de contenido: compra, venta, producción; programas, formatos, co-producciones; TV, plataformas digitales, móvil, licenciamiento, publicidad, gaming... todo combinado. Es un gran mercado de contenidos, un mercado mucho más grande y en ebullición, debido a la cantidad de proyectos surgiendo en todo momento, más allá de crisis económicas. Presario ha recogido los eventos recientes de la industria, con sus anuncios, deals y estrategias. La conclusión más importante es que el mercado tiene espacio para todo tipo de emprendimientos, si se manejan bien. Obviamente, los formatos y la producción están en constante evolución, y digital plataformas y formatos son un área de crecimiento, más allá de crisis económicas.

**Testimonios, tendencias, certezas**

**Laurine Garaude, TV director at Reed Midem, called the attention saying that ‘A new Golden Era’ was starting at the content market, due to the irruption of digital platforms. We can agree with Garaude: from that moment, all the events of the segment had good outcomes, even the ones going down or with problems. There is strong interest in the industry for marketing and promoting business. At the same market, Jeffrey Katzenberg, CEO at DreamWorks Animation, stressed long life for linear TV. I don’t think there’s ever been a time filled with so much new and unique opportunities for TV world. Despite fears in the past, traditional television viewing has not only remained robust, but has continued to expand. Mobile and digital are assets rather than threats, to traditional TV. This is also supported by surveys of European associations as ACT (commercial TV stations) and EGTA (sales houses) remarking that this European Summer had ‘top ratings’ for free TV. This year the Football World Cup took place, but last year was the same story with more usual programming. Too, they push comparisons about TV and digital titans: per every minute people devote on YouTube, they spend one hour in linear TV. And this way... At MIPTV 2014, we confirmed two trends that are also supposed to be against market evolution: first, fiction gains relevance vs. entertainment in the new digital era, as in VOD and other on demand services, people consume more TV series and films than reality, game-shows, etc. Second, in some territories, canned foreign products got unique rating successes in free TV, defeating own production.

El Mipcom de Cannes es siempre la gran cita mundial del mercado de contenidos: compra, venta, producción; programas, formatos, co-producciones. TV, plataformas digitales, móvil, licenciamiento, publicidad, gaming... todo combinado. Se trata de un gran bote de contenido, un mercado mucho más grande y en ebullición por la cantidad de proyectos surgiendo en todo momento, más allá de crisis económicas. Presario ha recogido los eventos recientes del rubro, con sus anuncios, deals y alignanzas estratégicas. La conclusión mayor que tomamos es que el mercado tiene espacio para todo tipo de emprendimientos, si se manejan bien. Obviamente, los formatos y la producción avanzan frente al enatado, y las nuevas plataformas frente alias tradicionales. Lo anterior debe acomodarse y buscar nuevos nichos donde crecer, como el enatado en nuevas plataformas. Pero sigue, y bastante bien, en el mercado. El conjunto a la vez se transforma y da pie a nuevas oportunidades.

**Testimonios, tendencias, certezas**

Hace un año, en Mipcom 2013, Laurine Garaude, directora de TV de Reed Midem, llamó la atención diciendo que comenzaba ‘Una nueva era dorada’ en el negocio de contenidos, por la irrupción de las nuevas plataformas. Vale darle la razón a Garaude en que, desde entonces, todos los eventos del segmento tuvieron un buen balance, incluso los que venían golpeados. Hay favor por transformar y dar pie a nuevas oportunidades.

**From the original producers of Masquerade and Dragons’ Den**

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**Deb roy, CMF of Twitter**
Free TV needs…
- A new identity
- To keep massive audiences
- To include the new digital era
- To include new programming trends

Pay TV needs…
- To make a difference with free TV
- To make a difference especially with digital platforms
- Original, premium, possessive content.
- Franchise management

Digital platforms needs…
- An own way on content.
- Premium & original programming as pay TV…
... but to include better internet issues
- New ways of monetizing business

NEW CONTENT ROADS ARE OPEN

At LA Screenings 2014 in Los Angeles, the event where last May Hollywood Studios introduced their new TV series and seasons, we checked another interesting trend: if till now most of the contents are produced to be cross media, from now the product differences may turn bigger and bigger between free TV, pay TV and digital platforms. Sub industries each can take a new dimension, very specific. This is not new, but the environments and opportunities to come, will surprise.

Free TV needs a new identity, which remains itself for massive audiences but according to the new digital era, and the new programming trends. Among the new TV series seen this year in Los Angeles, we checked shorter products (10, 12 episodes) but much stronger, as event series’ to push the audience.

Pay TV now needs to make a difference now not only vs. free TV, but also (and especially) vs. the new digital platforms, with original, premium, possessive content. The leading premium TV channels are doing a good job nowadays about the matter, but most of the channels are just starting.

The online players, lastly, must head their own way on content. Many have started copying premium pay TV channel production models, but surely, when competence gets harder, they’ll have to make own differences, following better Internet issues, etc. Especially, they must generate new ways of monetizing business, as we stressed above, some through the products itself, branded content, etc.

As a brief, a lot of work still must be done about the three groups of content outputs, not leaving any side of business away, synergizing everyone. This Mipcom 2014 we will see strong focus on content & technology, that for many executives already mean content = technology, without differences. Let’s have fun in Cannes…

Nicolás Smirnoff

mundo, sólo Netflix hace dinero y apenas en tres países: USA, Canadá y UK. La fórmula del éxito es: bajo precio, gran volumen de subscriptores. Y con tantos servicios siendo lanzados, lograr el coeficiente se torna más difícil aún.

Nuevos Caminos se abren

En los LA Screenings 2014 de Los Angeles, el evento donde en mayo los estudios de Hollywood presentan sus nuevas series y temporadas, comprobamos otra tendencia interesante: si hasta ahora la mayor parte de los contenidos se producían para ser cross media, desde ahora las diferencias de producción se harán más fuertes y grandes, entre el producto de TV abierta, el de cable y el de nuevas plataformas. Las subindustrias para cada uno prometen tomar nuevas dimensiones, muy específicas. Esto no es nuevo en sí, pero sí lo serán los nuevos entornos y oportunidades que comienzan a tomar forma.

La TV abierta necesita una nueva identidad: mantenerse firme como el principal eje para las audiencias masivas pero a la vez, a tomo con la nueva era digital. Entre las nuevas ficciones de Los Angeles este año, se vieron productos más cortos (10, 12 episodios) pero muy fuertes, tipo series eventos para mover de raíz a la audiencia.

El Pay TV necesita diferenciarse no sólo de la TV abierta ahora, sino también de las nuevas plataformas, con contenido original, de alto nivel y muy convocante para atraer audiencias, que se justifican pagar el abono. Muchos programas están avanzados con esto, otros recién empiezan. Los players digitales, por último, necesitan marcar su propio camino en contenidos. Varias han comenzado emulando a los canales premium de cable, pero seguramente cuando la competencia se agudice, deberán incorporar mejor los patrones de Internet. Y sobre todo, deben consolidar la monetización del negocio, que como dijimos antes más arriba, tiene mucho de pionero aún.

En resumen, hay mucho para trabajar en cada segmento, para innovar en el negocio, para no dar ningún sector por perdido e impopularo. En este Mipcom esperamos foco en contenido & tecnología, que muchos ya consideran contenido = tecnología, sin diferencias. A divertirse en Cannes…

Nicolás Smirnoff

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**TRENDS**

**Buyers & Concepts**

**Francois Bazil, director adjoint des programmes, TF1:**

“A big trend is serialization, in dramas and non-scripted programs. Viewers like to follow their favorite characters and storylines week after week. We are looking for a broadcast-upgrading, entrepreneurial editor tone. People need emotions.”

**Gyorgy BenCe, news and programming director of TV2 Group:**

“Competition on prime time has been much more frontal than in the recent years. Small cable competition is extremely strong, with 100+ Hungarian speaking channels. Free TV is still dominating the market, but the model is going to change.”

**Fadi Ismail, group director of drama production, MBC Group:**

“We are open to adapt international scripted formats but also looking forward and working towards the day when our productions can travel worldwide and be adapted elsewhere.”

**Gabriela Sobral, Programming manager at SIC:**

“Due to the crisis in the ad market, it was necessary to create content containing ideas new businesses that generated new revenues. We have been successful creating devices to attract more viewers.”

**Carlos Bardasano, VP original content, Univision Communications:**

“In May, key month for rating measures, we were 54% vs. May 2013, especially due to the Colombian telenovela ‘La Viuda Negra’. Univision is the TV channel with youngest audience in average from all the U.S. Hispanic networks.”

**Evelyn “Leng” Raymundo, VP, Integrated programs, acquisitions and international distribution, ABS-CBN:**

“Drama remains to be our core strength with contemporary stories, featuring young artists but targeting the whole family. These dramas command the highest viewership because they appeal to both young and old.”

**Carlos Sendino, managing director, VEO-Telenov:**

“If it is not true that the VOD systems can’t be profitable. The next step to do it would be to dial a cost per subscriber with content providers. Most of the operators have a flat fee, and then the ROI is slow. We are carrying out a mix between the two models.”

**Erika Tovihol, head of acquisitions, TV Joy:**

“The audience values variety more than to watch. We can “skip” there if we air contents that bring something different, well produced, for the whole family and emotions.”

**Christian Murphy, SVP international programming, A+E Networks:**

“For us the non-scripted contents are the big success, but we expect to grow even much with original scripted pieces. Historical TV, as Veritas, and specific credits for our targeted audiences.”

**Yasir Saleh, CEO, CTC Media:**

“The launch of CTC Love has allowed us to increase our consolidated market share with approximately 0.6% of its target audience, it has become a Top 20 channel in its target audience from week one.”

**Avi Noa, CEO, Kovst Moshe Group (Israel):**

“Our success is due to the fact that we keep the audience on their toes. We keep surprising them.”

**Luiz Pinzola, EVP original productions HBO Latin America:**

“Apart from our premium TV channels and HBO on demand service, through key TV operators, we are strongly promoting HBO go, to download all our contents in any mobile device, any time.”

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co-productions: all across europe

Co-production has become the name of the game in the international marketplace: more and more, producers join forces with other international partners in order to make their productions viable. While they increase the production quality and enrich the stories. At the same time, more markets worldwide can be reached. It is a win-win situation. In this report, top European players speak about the advantages of this business.

Tandem/StudioCanal

Since opening its doors in 1999, Tandem has always been active in the international co-production business: that year, Frank Herrmann’s Dune was a three-part mini-series produced with ABC Studios for Syfy Channel. “We have a long history with our clients and partners: the integrity of the story and the characters always come first, so we always strive to put the right partners with similar creative needs,” highlights Rola Bauer, president/partner of Tandem Communications, which belongs to StudioCanal (France). “It is only in recent years that everyone is talking about co-productions due to the shifting business model of the global TV industry. There is a demand for more content than ever with all of the new platforms and media that have entered the landscape. Co-productions are more of necessity now as it allows the financial freight to be carried by more than one entity,” she adds. According to Bauer, the TV model in the US has changed: Seasonal scheduling is ending with broadcasters finding they must fill the summer months with original programming due to viewer demand, and are faced with the burden of generating increased sales from advertisers. Co-pro offers an alternative to lessening the financial risk while keeping their programming schedules filled. In the past two years, US audiences have become more open to shows with European content, especially after the success of Liebesjäger (Netflix), or Donostia beneficiary (PDF). Tandem is producing a diverse slate of one-hour drama series co-productions, including Spotless (with Rosetta Media for Canal+ Cieation Originales); Crossing Lines Season Two (with TF1 Production in association with Sony Pictures Television Networks), which wrapped 12 new episodes; and Sex, Lies and Handwriting (with Liongarte in development at ABC). Each of these series has top-level writers/showrunners, and the budgets are in keeping with the successful US one-hour series, which have ruled the international primetime slots for years, explains Bauer. Tandem has been the producer of The Pillars of the Earth and World Without End, both 8-hour event series that have enjoyed critical acclaim across the press, record-breaking ratings, as well as winning a primetime Emmy Award and garnering multiple Golden Globe and Gemini Award nominations. Also, the thrillers The Hades Factor, done with Larry Sanitsky’s company for CBS and The Company, co-produced with SPT and in association with Ridley Scott’s Scott Free for TNT. “Our productions do not differ greatly with top-level US shows. Tandem productions have a narrative style – the look, feel and pacing that one would call the American style and one, which audiences worldwide have become accustomed to and expect,” she comments. These projects have been sold in over 180 markets worldwide, including France, Germany, UK, Italy, Spain, Latin America and Asia; every one of them was sold in the US market. “There are so many synergies, such as remake rights from the vast StudioCanal library, producing originals for Canal+ and co-productions with RED Production Company and SAM – all of which are presently doing. We are in co-production with RED in the development of a format idea for the US and German market.” "With StudioCanal, we have set a benchmark to increase the program hours that we produce and sell per year. This will include increasing our output in all of Tandem’s departments: Tandem Originals, Tandem Co-Productions, Third-Party Distribution and remakes from StudioCanal and its companies, concludes Bauer.

BETA

Another German company, Beta Film is widely involved in co-productions: Borgias (with Atlantique Productions, Canal+, Beta/EFS, Fiction, Tellux, Bayerische Rundfunk); 12-episodes series Hitler (UFA Fiction); miniseries Generation War (teamworks and ZDF), sold to BBC2 and RAL and the most recent one, hit, Bambo Productions (Spain) production for Atresmedia TV in association with Beta, whose finished version has been sold to M6 in France and Rai Italy. Eric Welbers, MD: “Years ago we began to work in co-productions with projects like Borgias on over 40 countries (Sky Italia, Canal+, ZDF, ORF, Cosmopolitan TV, Netflix), or Gomorrah now in its second season, and Grand Hotel created with Antena 3 TV.” You don’t think anymore about co-productions only to have presence in different markets. Just a few years ago, it was necessary to have an actor representing every region of every production house. Now, you simply try to reduce costs, gain new markets and to have a content that has a unique identity without forcing situations.” Regarding Hollywood majors’ productions vs. the European ones, Welbers says: “Each product has its difference. Ours continue a narrative very easy to understand, while the American are focused on TV, they haven’t developed to be traded on VOD platforms, giving us a place to compete with greater intensity.” Another benefit of the cost: European content is much more cheaper than Hollywood’s “The secret of a good product always relies on the local production companies,” he adds. Welbers concludes: “Co-produced with Sky Cinema, Castleya, Fundango and La7, the first season of Gomorrah was sold to Antena 3, while the romance story Sign Sealed Delivered, was developed with Hallmark, and Captian Albatross for Telecinco (Spain).”

Red Arrow

Since its rebranding as Red Arrow International in mid-2012, the company has initiated an aggressive expansion plan by closing agreements with top global players. These alliances were accompanied with the strategy of producing contents in English to reach new territories and, mainly, consolidate the company presence in the US market. The alliances sealed during 2013 were with the cross-media company Serecen (representation in the international market), the format company Sync Media (representation and co-productions), STV productions (co-investment, co-development and worldwide distribution) and Mark Burnett’s One Three Media (to launch a joint production company based in London working with CPL Productions).

Irina Ignatova, Co- MD: “We have changed the focus, and decided to expand into the production of English language content. We do not underestimate German productions, but if we want to expand it is necessary to generate programming that manages to reach other territories. The alliances with STV Productions goes in that way.”

"We are focusing on scripted series, which will allow us to satisfy the needs of Pay TV channels. We highlight three big productions: commissioned by BBC, Efor Tosta, a family movie stared by Judi Dench and Dustin Hoffman; set in Sweden, 100 Code is a 12-episode drama series created by Oscar winning Bobby Moresco (Crash), and co-produced by Fabrik Ekranfilm and Swedish Stina Drama.

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Co-productions: all across Europe

During the Co-Production Summit hosted at NATPE Europe (June), the central topic of discussion was the fact that more and more European elements are finding their way into US productions, as well as more US productions are being set in Europe for that matter, for example, Welcome to Sweden: Momento: Amazon is now shooting one of its pilots, The Cosmopolitans, in Paris. Along with Bola Bauer, the panelists were Andrew Critchley, MD, Red Production Co.; Thomas von Hennet, VP, International Co-Production & Documentaries, ProSiebenSat.1; Frank Sponieka, CEO, Big Light Productions; Matthew Stillman, managing director, Stillking Films; and Tomas Krejci, executive producer, Milk & Honey Pictures.

The main worry of these European producers is to increase their productions viewership time—at the expense of US imports—at their home countries, first, and later on pan-European and worldwide levels. The first co-productions were documentaries; the local industry turned to dramas when the supply went dwindling. There are types of stories that they are not delivering from Hollywood, we need programming that are types of stories that they are not delivering here. In some cases, when the partners are different—as it happened with a deal involving HBO and the BBC—the screen results may turn out to be different. The best thing is to have both international value and an appeal to a local broadcaster at the same time. ‘American drama is different now. Licensing was the broad and buffer, but now in Europe we can manage to produce a bit cheaper than in the US. A lot of serialized series don’t travel well, they don’t make their way to the millions of households here. And, there is an opportunity in Summer programming in the States; there are 52 outlets there looking for original programming in order to reduce reruns of last-season programming; to some of them, 60% of Summer programming in the U.S. must now be original. However, at present it’s hard to persuade Americans to order European stories,’ conclude Polish filmmaker Agnieszka Holland who spoke at the same meeting about TV as a contemporary way of expression and considered it has the advantage that, while making a movie usually takes three years of her life, TV projects are ‘less demanding in terms of time without compromising quality’. Another interesting perception she exposed is that co-productions, although convenient in terms of allowing projects to be funded by various parties, are usually ‘more expensive’ because this multiple-source funding has strings attached, forcing the director to shoot at certain locations, or post-produce in others that are not necessarily connected to the core idea and therefore increase expenses. She quoted as example that a movie that can be produced for 3 million Euros might require up to 5 million if the same project is to be co-produced.

Nowadays, it is not enough to act as a production facility. We have to bring up the creative value and find the adequate partners. In the US, the business is conducted by corporations, in Europe it’s much like independents. You have to make sure you have compatible partners. In some cases, when the partners are different—as it happened with a deal involving HBO and the BBC—the screen results may turn out to be different. The best thing is to have both international value and an appeal to a local broadcaster at the same time. ‘American drama is different now. Licensing was the broad and buffer, but now in Europe we can manage to produce a bit cheaper than in the US. A lot of serialized series don’t travel well, they don’t make their way to the millions of households here. And, there is an opportunity in Summer programming in the States; there are 52 outlets there looking for original programming in order to reduce reruns of last-season programming; to some of them, 60% of Summer programming in the U.S. must now be original. However, at present it’s hard to persuade Americans to order European stories,’ conclude Polish filmmaker Agnieszka Holland who spoke at the same meeting about TV as a contemporary way of expression and considered it has the advantage that, while making a movie usually takes three years of her life, TV projects are ‘less demanding in terms of time without compromising quality’. Another interesting perception she exposed is that co-productions, although convenient in terms of allowing projects to be funded by various parties, are usually ‘more expensive’ because this multiple-source funding has strings attached, forcing the director to shoot at certain locations, or post-produce in others that are not necessarily connected to the core idea and therefore increase expenses. She quoted as example that a movie that can be produced for 3 million Euros might require up to 5 million if the same project is to be co-produced.

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**ATRESMEDIA TELEVISIÓN:**

**DTT, OTT Y TV PAGA**

Lola Molina, Directora de Antena, Atresmedia Televisión.

'Atresmedia se encuentra en un momento óptimo dentro del mercado español. No solo sus canales principales (Antena 3 y La Sexta) y secundarios (Nena y Nova) se han convertido en referentes y líderes por su oferta de máxima calidad, sino que la audiencia ha respaldado la apuesta del grupo otorgándole el liderazgo de audiencia en muchas ocasiones en estos últimos años'.

Lola Molina, Directora de Antena de Atresmedia Televisión describe a *Prensario* el momento del grupo en el mercado español. Y continúa: 'Por poner un ejemplo, este último mes de agosto, Antena 3 ha sido la cadena más vista de España, con un share de 13,5%, a medio punto de su más inmediato competidor. Tenemos un alto componente de producción original, especialmente en los canales principales, ya que es lo que permite dar una oferta más original, especialmente en los canales principales. No solo ha adquirido en nuevas estrategias 360° sino que posee una de las plataformas de distribución de contenidos online y OTT más importantes del mercado: Atresmedia Player. Los contenidos se han ido adaptando pero lo que tenemos claro es que el espectador busca producciones de calidad que le informen, entretengan y emocionen en cualquier formato posible y en eso nuestra compañía ha demostrado sus liderazgos. Ambos escenarios (tradicional y digital) son complementarios dentro del grupo y no suponen una competencia sino una complementariedad, dice la ejecutiva, y continúa: 'La TV tradicional sigue siendo un medio indispensable a la hora de prescribir nuevas series o programas y conseguir convertir en “evento” las retransmisiones de modo que se pueda vivir la experiencia de forma simultánea a otros espectadores'.

'Este además supone que se integre a las nuevas tecnologías dentro de este visionado “tradicional” con el uso de las segundas pantallas y de las redes sociales de forma que se enriquezca la experiencia audiovisual y haga todavía más interesante la retransmisión “en vivo”, dice Molina. Para los nuevos mercados de visionado en demand a través de plataformas digitales, además del Atresmedia Player, Atresmedia Digital ha desarrollado distintas iniciativas como su plataforma de vídeo OTT Nubeox que se ha lanzado con éxito, y ya se posicionó como una “atractiva y solvente” opción entre las ofertas nacionales.'

**FUTURO**

'Atresmedia ha sido y es pionera en iniciar nuevos propuestas dentro del mercado audiovisual, como las alianzas internacionales para potenciar el desarrollo del grupo en otros mercados. Tal es el caso del canal de TV paga Antena 3 Internacional, que tiene fuerte presencia en el extranjero, especialmente en América Latina, y es uno de los más valorados por los espectadores'. 'En esta línea, muy recientemente se ha lanzado un nuevo canal dirigido principalmente al mercado internacional bajo el sello Atres Series, que resulta ser el único dedicado íntegramente a series en español y calidad HD, reafirmando aún más la importancia de la marca Series Atresmedia'.

'Asimismo, la tercera señal internacional del grupo (HOLAV TV —fruto de la asociación entre Atresmedia y los editores de la revista HOLAV— acaba de cumplir un año en el aire llegando a más de 6,2 millones de hogares en Latinoamérica y USA, convence Molina.'
Sky Italia builds the new ‘revolutionary’ crime drama trend

Sky Italia is currently the leading pay TV provider in Italy, headquartered in Milan, having been established in 2003 from the merger of two DTH platforms, Skycheck and Telecoal. In September 2004, a wholly owned subsidiary of News Corporation acquired the remaining corporate capital in Sky Italia owned by Tiscali Italia, resulting in Sky Italia becoming a wholly owned subsidiary of News Corporation.

As at December 2013, Italy was the fourth largest pay TV market in Western Europe, with a total TV audience of approximately 25 million households and market penetration of 24%, which is considerably lower than the Western European average of 46%. Pay TV services are available through Sky Italia’s DTH platform offering a DTV platform operated by Mediaset. There is no cable TV, IPTV has been established in Italy in 2007. IPTV has not been really developed, broadband infrastructure and there are no TripletPay operators in the market.

Sky Italia, in numbers

- 4.75 million of pay TV subscribers
- Offers HD, 3D, OTT and Triplet Pay
- Distributes 170 channels (62 in HD)
- Italian Pay TV market: 25% of penetration
- New co-produced crime drama series (‘1992-Mani Pulite’)
- New fiction and entertainment formats (‘One’s Got Talent’)

**The company leads Italian Pay TV market with approximately €4.75 million subscribers as of March. It offers MySky, HD, ID Multivision, Sky Go and On Demand, as well as the standalone OTT pay TV product SkyOnline (launched in March 2014). A bundled TripelPlay package co-marketed with Italian broadband and telecoms service provider Fastweb whose target is to reach 20% of Italian households and business sites by 2015. On April, it signed a deal with Telecom Italia to distribute the full offering on its network and the company has indicated that this service is expected to be available from 2015.

As at June 2014, the company distributes approximately 170 channels (62 in HD). The basic TV package comprised more than 30 general entertainment, lifestyle and news channels for €19 per month. In addition, it offers 3 premium content packages including sports (8 channels in HD); calcio/football (14 channels available in both HD and non-HD); and cinema/movies (12 channels available in HD featuring exclusively movies from Fox, Disney, Sony, MGM and Paramount).

Andrea Scrosati, EVP Programming, highlights the new ‘revolutionary’ crime drama trend on pay-TV and the high quality productions series co-developed with international partners both in scripted and unscripted formats. After the big success of the crime novel Romanzo criminale (2 seasons -22 episodes), and the international success of crime drama Gomorra (12x’52), co-produced by Sky Cinema and sold in 60 countries, we are developing The Young Pope (8x’60) for Sky Atlantic, with Wildside Cinema. Conceived for the international market, it is written by Oscar winner Paolo Sorrentino (The Great Beauty) and it’s the story about an imaginary pontiff who is the first Italian-American Pope in history’, he explains.

“We are also working in partnership with 21st Century Fox (Germany Sky Deutschland and Baby) for an adaptation of Diabolik (10x60’), based on an Italian comic book of the 60 created by Angela and Lucia Giussani. It will be produced by Catleya and one of the most esteemed Italian art directors Oscar winner, Andrea Scrosati, EVP Programming, Sky Italy

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RTÉ is Ireland’s largest public broadcaster, operating alongside the Irish-language service TG4. It runs four FTA channels: RTÉ One, Ireland’s most popular and widely watched channel; sports- and youth-focused RTÉ Two (15-to-34 demographics); RTÉjr, which caters to the under-sevens; and RTÉ News Now, a 24-hour news service.

According to Dermot Horan, RTÉ’s director of production and acquisitions, Ireland is arguable the single most competitive market of production and acquisitions, Ireland is strong and well supported, as is demonstrated by RTÉ’s roster of top-performing content. The most popular show is Octagon Film’s Dublin gangland drama Love/Hate, now heading into its fifth series and still pulling in a 50%-plus share on RTÉ One, twice the channel average.

Our top-rated shows (drama, soaps, comedy) are doing well – our creativity is making us a force to channel our creativity into the format and the fact-ent space. It has been a very successful communion between the independent production sector and RTÉ. The indies come up with great concepts and we put them on air, which gives them track record, and the broadcaster acquires content from all the Hollywood majors, with big family films – most recently Frozen. Meanwhile, the likes of Netflix and Sky continue to siphon viewers away from the linear services. A number of UK channels – Dave, Comedy Central, Sky 1 – are also targeting the Irish advertising pie. Irish audience now has many more options and much higher expectations.

Regarding future, he announces the brand new drama Charlie, about the infamous Prime Minister Charles Haughey. ‘Ireland’s growing reputation as a formats hub is also a cause for optimism. Facilitated by RTÉ’s Format Farm initiative, the country has produced a string of hotly tipped formats in recent years, including Fittest Family, The Unemployables, Exiles and Organisation Transformation. “As a small country, made sense for us to channel our creativity into the format and the fact-ent space. It has been a very successful communciation between the independent production sector and RTÉ. The indies come up with great concepts and we put them on air, which gives them track record, and provides us with a compelling proposition to take market. Everybody wins,” concludes Horan.
MTG establishes itself as a TV and online eco-system

Rikard Steiber joined as Chief Digital Officer at Modern Times Group (MTG) and CEO MTGx (digital accelerator of the group) & Viaplay (premium SVOD): ‘Our mission is to accelerate MTG’s pace of its digital innovation and expansion. The objective is clear: to be the leading digital video entertainers in each of our markets.’

MTGx brings all of our video initiatives together under three pillars: ‘We are establishing ourselves as a TV and online video eco-system. The first pillar is Viaplay, offering sport, film, series and kids; the second is A VOD, where we take the best of our linear TV channels and make it available online. These “Play” channels are available in nine countries.’

‘The third one is Viacom, where we focus on whom to collaborate with or partner up with. Content is always king, but the distribution form changes over time. We want to make sure that we always are ahead of the trend. We see an urgent need to accelerate MTG’s pace of its digital innovation and expansion. The objective is clear: to be the leading digital video entertainers in each of our markets.’

MTGx also launched Vugme, a global sports channel where fans can meet around their passions and watch tournaments with games like Counter Strike,CS:GO and StarCraft II. ‘During the first weekend, we had over 600,000 unique visitors on vugme.com. We did not promote the site, as it was pure “digital word of mouth” organic traffic.’

‘We are producing exclusive content for our digital platforms both as extensions of our linear content: in Sweden, Studio Paradise (on TV3 Play) as a complementary program to Zindulka Håll, in addition to unique content like the shows we did with Swedish YouTube star Telly mouse sakar (on Viaplay and TV3 Play). This autumn we have licensed exclusive new TV series for Viaplay: Outlander from Starz, Transparent from Amazon and House of Cards from Channel 4.’

‘It is key to have local own-produced content and exclusive studio deals combined with an efficient eco-system distribution for traditional media is looking for ways to expand into digital platforms and build their businesses for the future. For instance, Sky and Sky Go, or ProSiebenSat.1 Media and Meddorne. Most of the UK free TV channels do local own-productions too.’

‘In each of our markets, we are looking at how we can take our own programs, channels and talent, and complement them with YouTube-style networks.

In Bulgaria, for example, we have a video service called VBOX7, which is the bigger than YouTube for Bulgarian content.

‘Our mission is to connect people with the content they love the most, but doing that, we have to make money by driving traffic. We can build eco-systems where we can support our advertisers to reach their audience across multiple platforms. We are also aggregating other partners’ content. For example Viacom is a partner of ours, so MTV is part of our A VOD portal, concludes Steiber.’

BBC: The convergence of content

Ralph Rivera, director of Future Media and a member of the BBC Executive Board, explains: ‘BBC’s portfolio of websites reached 1 million unique license-fee paying users in February this year, making it the most popular UK-owned website on the internet while BBC Red Button, the interactive service for digital TV, continues to make interactive TV services simple and accessible, used by 14 million license-fee payers a week, many of whom are not online.’

‘Catering to audiences who want to access and interact with BBC programs and services through the internet, our division brings technology and design teams together to work in partnership with the BBC’s editorial teams to create products such as BBC News Online and BBC iPlayer.’

‘In UK the 97% of the access to BBC content through different platforms, consuming an average of 20 hours per week per person. We had 600 different websites for each show and each channel. It was necessary to find a way to unify them. Three steps double the amount of online content and efficient: being digital, what means to present content through online platforms, stay-connected, where content must have a relationship; and converging, achieving unified the content according to the story that counts regardless of platform.’

This year, the division delivered new features that include the re-brand of iWonder, our new way of interacting with programming online, through tablets, SmartPhones and PCs. ‘We rolled out 27 new designs for our services, increased the audience for our news platforms reaching 163 million users in March 2014, 80% more than in 2012, year in which the Olympic Games were held in London, and we began experiment with long storytelling formats,’ he adds.

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VP of Digital Sales
David.Hanono@bbc.com

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EUROPE

SPECIAL REPORT

RUSSIA, UKRAINE & KAZAKHSTAN, STRATEGIC MARKETS IN THE CIS REGION

Commonwealth of Independent States (CIS) is a regional organization whose participating countries are former Soviet Republics despite Lithuania, Latvia, Estonia and Georgia. TV markets in the CIS region is a rapidly developing industry both in terms of the quantity of TV channels and locally produced television content. For the past ten years CIS TV market grew dramatically, especially in such countries as Russia, Ukraine and Kazakhstan, which are the biggest regional TV markets. Nevertheless television industry evolve rapidly also in other CIS countries, such as Uzbekistan, Kyrgyzstan, Azerbaijan, Tajikistan, Armenia, Moldova and Belarus. The countries with the ‘other’s eyes’ market of the region is Turkmenistan, where there are only 3 TV channels, all of which are state-owned.

The most competitive TV markets of the region with the biggest number of national-wide analog TV nets are Russia, Ukraine and Kazakhstan. After analogue switch off (in the majority CIS countries deadline for digital terrestrial TV switchover is set for 2015) the number of nationwide terrestrial TV channels will double or even triple in the CIS countries.

The distribution of the terrestrial channels is the task of the Universal Enterprise Russian Satellite Communications Company, which has 11 satellites, and the Federal Universal Enterprise Russian TV and Radio Broadcasting Network (formerly 14 CIS transmitters in Russia (99% of the total number). TV and radio channels are broadcast through the terrestrial satellite communications complexes owned by the Russian Satellite Communications Company (i.e. sports, which ensure the transmission of channels to all five time zones in Russia via the space vehicles of EUTELSAT). A total of 12 million households are regarded as potential DTT users. According to Tom & Partners Consulting, the majority of the new customers to DTT will come from among subscribers to analogue terrestrial TV and local town local TV operators.


tv share russia - all 4+ (Jul. 28-Aug. 3, 2014)

In 2014 volume of TV ad market grew 14% in 2013 and amounted $355 million, plus $62.5 million of TV sponsorship (data provided by All-Ukrainian Advertising Coalition). For this year the TV market volume was around 10% growth because of Ukrainian government 10-12% definition in February-March the market volume will definitely grow in the Ukrainian currency equivalent but is likely to remain flat in US dollars. (Data provided by All-Ukrainian Advertising Coalition).

KAZAKHSTAN

Kazakhstan is ranked as the ninth largest country in the world, but its population is only 15.9 million people. The total number of TV households is estimated to be 4.2 million while the total number of television sets in use is approximately 6.6 million. The terrestrial television (both analogue and digital) platform is the primary television delivery platform for almost 30% of television households (brought terrestrial TV coverage totally 86% of the population).

Approximately 600 villages do not have access to terrestrial TV signal at all. Cable is used by nearly 28% of the population, satellite TV penetration reaches for now up to 45% of the market while IPTV penetration in the country now is less than 2% (first IPTV service was launched in the capital Astana in February 2009). Kazakhstan has significant potential for further growth in the television advertising market and is the third largest among the countries in the region after Russia and Ukraine. TV advertising in Kazakhstan reached in 2013 almost $220 million (62% of total advertising market, according to J’son & Partners Consulting). The growth in television advertising volume is remarkably high among young audiences, with viewers younger than 25 years old comprising nearly half of the total television audience in the country. Kazakhstan is the most popular state-owned television channel of Kazakhstan. Other popular national-wide state-owned television stations are Khabar and YelErs. According to government statistics, there are 116 private channels, and the most popular among them are FirstChannels.Ukraine, KTRK, and Russian CTC Media owned Channel 31.

DTT implementation in DVB-T2 standard started in Kazakhstan in summer 2012. Currently more than 80% of the population of the country is covered by DTT signal. The state plans to deploy 7 digital multiplexes and complete the analogue switch off process till 2015.
HAPPY CHANNEL, A NEW OPTION IN ROMANIA

Romania (CAN) has recently awarded TV & Film Academy a license to operate a nationwide TV station called Happy Channel, expected to begin to broadcast somewhere between December 1, 2014 and January 1, 2015. The channel is headed by CEO Ruxandra Ion, Bianca Pescaru, as Programming Director and Ines Turturica, as acquisitions manager. These executives have built strong experience in the local TV industry, having worked in CME’s networks in Romania (ProTV, Acasa, etc.). After leaving CME, Ion launched last February TV & Film Academy to train and promote the most important Romanian talent (writers, directors, actors, etc.), in which Turturica was also involved.

“We conceived a TV channel dedicated to the whole family, as we consider that such a channel is missing in the actual Romanian TV environment. Also, there is a lack of new local fiction on the TV stations nowadays and young people need such content. This channel is created along with the young students we have in the TV & Film Academy, which I opened last February,” says to Prensario Ion. Happy Channel will have a slot dedicated to the Romanian quality fiction, which is being developed by Ion’s own production house. There will also be Romanian short movies produced by the students from the academy and local non-tabloid shows. Besides local shows, it will feature Latin-American series, American series, European movies, series, mini-series from top production companies.

Ion concludes: “We already have closed important content deals with Televisa, Globo, Venevision, among others. The programming strategy will be a very different and fresh one, more suitable for the actual needs and behavior of the nowadays TV viewers.”

Prensario International

POLISH TV INDUSTRY EVOLVES

One of the most important event during Natpe Europe in June was the Celebration of Polish TV Programming, with a reception by Natpe CEO Rod Perth and presentations by broadcast industry leaders from that country: Piotr Korycki, member of the Board of the leading commercial channel, TVN, and Andrzej Muszyński, president of the main production company ATM Grupa, who described the evolution of quality production and budget availability that has allowed to roll production of international level.

TVN Group is made up of 9 channels: the flagship TVN has 14.1% of market share (March 2014), the DTT networks TVN7 and TVT (55% owned by TVN), as well as the thematic networks TVN24 (news), TVN Style (female), TVN Turbo (male), TVN CNBC (business), TVN Metro (weather) and TVN (international). TVN7 and TVN24 were among top 10 channels of this period reaching 2.35% and 2.42% audience shares, respectively.

The company is also betting strong on the digital platforms, by closing a deal with Sony Computer Entertainment Europe to launch its VOD service Player on PlayStation3 and PlayStation4 systems. The first one is already available, but the date of launch on the second one was not announced yet.

Movie and TV director Agnieszka Holland spoke about TV as a ‘contemporary way of expression’ and considered it has the advantage that, while making a movie usually takes three years of her life, television projects are less demanding in terms of time without compromising quality.

Another interesting perception she exposed is that co-production, although convenient in terms of allowing projects to be funded by various parties, are usually more expensive because this multiple-source funding has strings attached, forcing the director to shoot at certain locations or post-produce in others that are not necessarily connected to the core idea and therefore increase expenses. She quoted as example that a movie that might require up to 3 million Euros might require up to 5 million if the same project is to be co-produced.

Poland’s fast growing and fiercely competitive TV landscape offers 80% of homes now accessing pay TV via cable or satellite and more than 20 DTT channels available, the country is now one of Europe’s largest TV markets.

POLSAT: AVERAGE AUDIENCE SHARES, 16-49 (March-May 2014)

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Source: TNS OBOP
**STAR TV: ‘WE ESTABLISH THE RULES OF COMPETITION IN TURKEY’**

**Dolun Media Group** acquired Star TV on November 2011 to **Doğan Holding** (owner of Kanal D), and since then the channel has become the leading Turkish broadcaster. The group has done important investments, including the inauguration of new high tech studios in Maslak, with an expert and visionary staff.

‘As the leader in the past 2 years, we set the trend in broadcasting, marketing and advertising. Our goal is to continue as a channel that can be watched by all and to raise the bar in quality with our design and content. Star takes the viewer’s demands into account and reflects the dynamism and interests of the public in its content. And that is why Turkey watches the top rated shows on our network. In polls, Turkish people describe us as close, sincere, colorful and warm. Our main goals are to continue to please the public with an expert and visionary staff. Our success, protect our position and improve our quality,’ explains Omer Ozguner, general manager, Star TV.

‘During the day, we broadcast magazine shows and two shows (Aşkın and Hayat Sevince Güzel) geared towards women are our most popular shows. Especially, we wanted to relax. Not to think. They request game shows, especially’. ‘Game shows on Star have broken rating records. But a return to drama began with the arrival of the new season. Demand of the viewers and the sector led TV to go back to drama. We will have two new shows in prime time and off prime time Wefids tabahum game shows. We will broadcast a game show once a week during prime time and one another off prime time’.

‘Star competes with eight national channels that are included in rating measurements. We can add thematic channels and hundreds of channels that broadcast from digital platforms to this group. There is tough and devastating competition in the market. Big investments bring more shares from advertising. This competition impacts in the production of quality shows,’ stands the executive.

‘Turkish shows are picked up all around the world. Market share has increased parallel to the improvement of Turkish economy and international companies have shown increased interest in Turkish media. International interest has propelled producers and advertisers to Turkey. These developments have made local TV managers and producers to think globally,’ says Ozguner.

**DOÇENT & INTERNATIONAL** ‘We are also very assertive when it comes to digital media. Startv.com.tr and our Facebook (3.3 friends) and Twitter (600.000 followers) accounts are the most popular digital medium in the country. The interest we receive for pages that we opened for our series is another indication that shows our strength in digital media. We are receiving immense feedback, he comments.’

‘Star TV corporate social media accounts and show accounts, managed by Star TV Digital, reach 10 million people with 32 active social media accounts. We have educated and organized social media followers. They immediately react to things they like or don’t like. This sometimes affects our broadcast policy.’

Concludes Ozguner, ‘Through Global Agency, we are distributing some of our productions. The most recent sales and deals in the globe were for: Village Girl, Runaway Brides, Reaction and Broken Paces’.

**STAR TV MARKET SHARE OF CHANNELS**

<table>
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<tr>
<th>Channel</th>
<th>Prime Time (%)</th>
<th>Off Prime (%)</th>
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**SPECIAL INTERVIEW | BROADCASTERS**

**Omer Ozguner** general manager, Star TV.
CEETV’s Mandasla Kinschey interviews Antonio Rocca, EVP of Original Programming and Production, HBO Europe, about the company’s activities in the CEE and the new local productions.

**ceetv:** Please, describe the TV production market in CEE. Positive and negative sides, compared to other markets you have worked in?

**AR:** I am only qualified to talk about where HBO sits in the CEE region. However, clearly both public service and commercial broadcasting have been active for a relatively short time. The TV industry in CEE is relatively young. The kind of work I want to do at HBO Europe, inspired by our colleagues in the US, is very ambitious. There isn’t a tradition of doing HBO’s kind of TV fiction locally.

**ceetv:** Are you developing new fiction projects in the four countries where we produce, Poland, Romania, the Czech Republic and Hungary, and have quite a wide slate of shows both from international scripted formats and also, in each of the territories, original work. All these across the returning series and the event mini-series like Burning Bush in Poland. We are absolutely looking to produce other event mini-series. I don’t say they all have to be historically based but they need to be big pieces, ideally with big authors like Agnieszka Holland. Burning Bush narrates a major moment in Czech history: an event in 1969 about the self-immolation of Jan Palach. It worked well because, first, people would want to hear that story and our version of that story. We also thought that because of the shared history in the countries in the region, the essence of that show would travel to the other CEE countries. Second, it had a very strong set of scripts from a newcomer, Stepan Hulik. Third, it had an Oscar-nominated director (The Wire and Treme). Fourth, Holland had been at film school in Prague in 1969 and so this became an unmissable personal project for her. We knew we were the only company that would do the project on such a scale for the Czech audience, with Czech actors, crew and in Czech language. Gratifyingly, it also travelled internationally because it had universal story values, right vs. wrong, family betrayal, tragedy and so on.

**ceetv:** HBO is airing adaptations of Israeli fiction formats. What makes fiction coming from this country interesting for HBO Europe? What other countries are you eying for possible adaptations? Can we see fiction series from one of the CEE territories adapted soon in other CEE territories?

**AR:** It always helps to be a small country because as a small country you have to have an export mentality. It is like the Canadians, who developed an export and reproduction mentality early: a huge country in land mass but with a small population living in the shadow of America. Israel has this motivation. They proved to have extremely good storytellers and scriptwriters. They have done exceptional job with Prisoners of War (Homeland in US). Same thing can be said about Nordics. Regarding your last question, absolutely yes. In the European community, 1/5 of the population—around 100 million—lived in lands of the former Communist block. It is not a small number when you compare to the Nordic countries. We have a huge region, all we don’t have is yet the first show that pops. It will happen and I am optimistic, that we will be the one to find such show. We have identified at least a couple of projects and writers.

**ceetv:** What are your latest documentary projects?

**AR:** We produce documentaries more widely than this: Bulgaria and the Adria region (Serbia, Croatia). Two recent successes: Deep Love (the best film award at the Krakow Film Festival. It’s a terrific film, very emotional, about a man who liked to dive and who had a massive stroke while diving. Another recent project is a Hungarian film called Stream of Love by Agnes Soa, which has had great festival success. In a charming and affectionate way, she made a film about 80-year-olds who live in Transylvania in Romania. It’s about their love lives. We are not in the business of journalism or reportage, what we really want are emotional stories, with strong narratives and characters and with an individual filmmaker’s eye.
TV MARKÍZA, SLOVAKIA: LIGHTER AND ENTERTAINING

TV Markíza has been the leading channel in the Slovak market since its launch in 1996. It is a full format TV channel targeting mainstream audiences in the ages of 12-54. Since 2009 Markíza has launched two secondary channels: female oriented Domá (romantic and crime series, quality movies) and male oriented Dajto (comedy, movie and sports channel, entertainment).

Top programs in 1H 2014 have been TV News with a 31.4% audience share and local romantic series Taste of Love with a 31.4% audience share. On entertainment, it aired a season 2 of The Voice of Czechoslovak in Spring 2014 with an average audience share of 26.4%.

Around 90% of Slovak households can subscribe to Pay TV packages, which means that local channels are exposed to high competition from Czech, Hungarian and others origins. Viewers became much more selective which means that local channels are exposed to high competition from foreign channels.

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"We concentrate more and more on quality production (now producing both of our series in HD) and on a full family offer. The main desire of watching TV over the last 5 years has been to relax and escape from reality. Viewing preferences have shifted more to lighter and entertaining content," she adds.

"Television is our main business, however, we believe connecting the on-air and online content is a great opportunity. We are the technological leaders in the market, being the first ones in the region to introduce second screen experiences and an increasing number of mobile apps downloads." Markíza Group.

Markíza Group has a strong position also on the Slovak Internet market with many online projects: VOD platforms VOYO.sk, TV portal Markíza.sk, and news portal TVNovinky.sk. They have from November 2013 a separate New Media department, which has been established as a part of the newly created Center of Marketing and Intactivity, says Majeska.

And she concludes: "In the fall season of 2014 our main highlight is the fifth season of the reality show The Farm, where we are concentrating on the biggest Slovak tradition which is shepherding."

PRO PLUS, SLOVENIA: LOCAL, KEY TO GROW DIGITALLY

PRO Plus is the leading media company in Slovenia with 17 years in operations. POP TV, leading national TV station, Kanal A, and thematic channels BRIO, OTO, KINO, web portal 2EUR.com, specialized web portals, and SVOD VOYO.

Branko Čakarmiš, Programming Director, PRO Plus: "The best performing shows on POP TV are news and local entertainment, and our third pillar is foreign movies and series. The spring season made a spectacular step with a season 1 of Your Face Sounds Familiar 15% average audience share in the sales target group", and the first season of a local adaptation of an Israeli drama: Mother’s Day (30% audience share)." Slovenes love TV cooking and they had 3 shows to choose: Secret Chef, Aunt’s Cooking and Tastes without Borders. Our prime-time includes VIP Show and Holly Molly Street, and both performed with over 30% audience share. We offer a variety of the latest popular international programs including telenovelas, feature films and series, he adds.

Despite its size (2 million of inhabitants), the Slovenian TV market is very competitive. There is strong competition among local broadcasters as well as high Pay TV penetration (65%). This is resulting in continued fragmentation of audience’s preferences. Our answer was to launch three thematic subscription channels, OTO (kids), BRIO (women) and KINO (movies). But key programming trends remain the same: daily reality and talent shows are generating the highest audience interest.

"Linear channels, and especially local content, are key to the growth of digital media, and are designed for multiplatform usage on VOYO for every lifestyle with a huge choice of content for all ages and tastes. We’re always looking to expand our library and directly our offers with preview and exclusive content, from sports, films, and local fiction series."

And he concludes: "This autumn users will also be able to watch what is happening 24/7 in the daily reality series, Restaurant’s looking for a Boss (third season) with more than 30 cameras in the restaurant and homes of the competitors. We’ll also have a new season of Slovenia Got Talent, while we will define two additional novelties, weekend shows Gardening and General’s Sweats Shop."
The spring season situation was not as satisfactory for Nova, the biggest success of the second season of “Your face sounds familiar”, and the stable performance of “2TV BASH” wasn’t enough to compensate the reduced interest for “Dancing with the stars” and the loss results of “The Big House”, a local musical talent competition for kids. TV7 connected itself in editorial policy and its model into an outright attack against that some government. It was one of the reasons which led to the fall of the cabinet and subsequent general elections in May 2013. The new socialist-led cabinet appointed Delyan Peevski as head of the National Security Agency which caused mass protests demanding immediate resignation of the government and lasting an entire year till its long awaited fall, a month ago. Meanwhile TV7, long the engine of the BTV Media Group, announced its closeness to the exit of the state broadcaster. The government, led by Prime Minister Boyko Borisov, gave the name of a new political coalition, led by Boyko. That was thanks to his aggressive political coalition and the media industry. The party of TV7 managed to gain more than 10% of popular vote and become one in the last European elections placing TV7 one of the 21st century.

Meanwhile, Nova decided to challenge once again the official measurement system on the market. The spring season situation was not as satisfactory for Nova, the biggest success of the second season of “Your face sounds familiar”, and the stable performance of “2TV BASH” wasn’t enough to compensate the reduced interest for “Dancing with the stars” and the loss results of “The Big House”, a local musical talent competition for kids. TV7 connected itself in editorial policy and its model into an outright attack against that some government. It was one of the reasons which led to the fall of the cabinet and subsequent general elections in May 2013. The new socialist-led cabinet appointed Delyan Peevski as head of the National Security Agency which caused mass protests demanding immediate resignation of the government and lasting an entire year till its long awaited fall, a month ago. Meanwhile TV7, long the engine of the BTV Media Group, announced its closeness to the exit of the state broadcaster. The government, led by Prime Minister Boyko Borisov, gave the name of a new political coalition, led by Boyko. That was thanks to his aggressive political coalition and the media industry. The party of TV7 managed to gain more than 10% of popular vote and become one in the last European elections placing TV7 one of the leading channels in primetime in the commercial demo.

Another year of political instability, failed government and corruption scandals created environment for a new fundamental for the main broadcasters to cover alongside the world news of Russia’s invasion of Ukraine, the Islamic state rise and a border crisis of the Iraq war and the World Cup Finals in Brazil.

It was not hot only on screen, but also behind the curtains of the leading media groups. With reports showing that the TV advertising market has lost only about 10% Nova Group managed to sell all available spots as well as increase revenues thanks to the strategy of being actively present on the web. Last year Nova acquired the sites of Dark News - a major online news provider, together with the biggest local video-sharing network 3Widz. Adding these to the mix resulted as profitability compared to the results of competitive KTV which is still leading significantly in terms of ratings but now, not so outright, in terms of profit.

Changes in management of Central European Media Enterprises with Adrian Sarbu leaving the company, affected the local leader KTV CEO Vicky Politsa and programming director Apostol Panchen, the team at the top of KTV Media Group. Currently left the company in the beginning of the year together with Lyubka Rizova, director of news since the foundation of the private channel in 2006. Pavel Stanchev, former manager of Nova (2005-2008) with a very successful career outside the country, is the newly appointed CEO of KTV Group with long-term head of research and development Rizova in the beginning of the year together with former manager of bTV Media Group Pavel Stanchev, also the centre-right government of Darik, the sites of bTV with outright, in terms of profit. Adding these to the mix resulted as profitability compared to the results of competitive KTV which is still leading significantly in terms of ratings but now, not so outright, in terms of profit.

According to the latest GARB survey, Nova is inspired by the biggest TV group in the world, the establishment of the regime in 1944. The.setPosition(1,0)
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Juliet Selby, communications, Markus Foeck, chief officer group content, Wolfsky UK, SVP entertainment, and Frankovics Reiss, SVP acquisitions, at ProSiebenSat.1 Media AG, Germany (front), with Lars Wagner, VP and general manager, Disney Channels Germany.

Julian Geist, communications, Markus Freker, chief officer group content, Wolfang Link, SVP entertainment, and Ruediger Boess, SVP acquisitions, all from ProSiebenSat.1 Media AG, Germany (borders), with Lars Wagner, VP and general manager, Disney Channels Germany.


Gary Davey, head of programming, Sky Germany.

Tom Saenger, head of entertainment at RTL.

Benedicte Marchand, head of acquisitions at France Televisions/FR2, and Pascale Paoli-Lebailly, Satellifax/Satellimag.

Mattia Casaro, head of programming acquisitions, Sony Pictures Television Italy and Germany.


 Buyers from ProSiebenSat1 Media AG, Germany: Kaspar Pfluger, operating manager, and Nicolas Paalzow, managing director.

DAF, free TV channel in Germany: Christine Vokel, programming director, and Conrad Heberling, CEO.

Newen, France: Charlotte Toledano-Detaille, consultant acquisitions, and Alexandra Crucq, head of development.

TF1 France: Ludovic Attal, head of development and formats, TF1 Productions, France.

Alexander Bar, producer of eOne, Yann Labasque, head of kids programming, Frederique Sandot, acquisitions, both from TF1 Studio; Oliver Dumont, eOne; and Nathalie Pinguet, children deputy director at TF1 France.


Ludovic Attal, head of development and formats, TF1 Productions, France.

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

Mattia Casaro, head of programming acquisitions Early Pictures Television Italy and Germany.

BFI/TW channel in Germany: Christoph Krall, programming director, and Ronald Hedland, CEO.

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Dorothée Horps, acquisitions director, Orange (France) and Ali Gueguen, VP Acquisitions of Films & TV Programs, Orange FR, Edgar Olivo, VP International of Media TV Distribution, WOLKmedia, with Guillaume Jouhet and Pierre Charly, from the bouquet films and series channel Orange Cinema Series (France)

Viasat, UK: Katrina Ivanova, acquisitions manager, Free TV CEE, Girts Licis, acquisitions manager, formats licenses, and Ilze Korjusa, head of acquisitions for FTV CEE & Africa.

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Paris, UK: Amanda Barnes, acquisitions manager, FTV CEE, Girls Live, acquisitions manager, Yvonne Kosterevic, and De Koydas, head of acquisitions, FTV CEE & Africa.

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PORTUGAL

Tarmo Kivikallio, head of programme acquisitions, and Johanna Salmela, acquisitions, both at YLE (Finland); Fredik Luihn, head of acquisitions, Aira Planting, acquisitions, both at NRK (Norway); and Gudrun Jonasdóttir, head of acquisitions, RUV (Iceland)

Mette Kuhnell Petersen, assisting Acquisitions executive, and Troels Branth Pedersen, acquisitions executive, both TV2 Denmark

RTP Portugal, the public broadcaster: Nuno Vaz, head of acquisitions, and Hugo Andrade, programming director

Acquisitions at Zon TV operator Zon Portugal: Pedro Mota Carma, CEO, Susana Barbato, executive board member, and António Teixeira, TV Rights

SBS TV (Denmark)

Bente Engebretsen, senior acquisition executive, Benedict Gollnisch, acquisitions executive, and Nina Lorgen Flemmen, head of acquisitions, all from TV Norge (Norway) with Eric Pack of Gaumont International, and Tina Moreton, head of acquisitions at SBS TV (Denmark)

Acquisitions at pay TV operator Zon Portugal: Pedro Mota Carma, CEO, Susana Barbato, executive board member, and António Teixeira, TV Rights

Acquisitions from Mediaset Italy: Sofia Latata, acquisitions manager, and Mauro Giapponi, acquisitions coordinator

Italy: Fabrizio Salini, head of acquisitions, Fox; Andrea Scrosati, EVP Cinema & Entertainment, Sky; Francesco Nespega, owner of Switchover Media

Buyers from Mediaset Italy: Sonia Latoui, acquisitions manager, Andrea Piazza, acquisitions executive, and Mauro Giapponi, acquisitions coordinator

Spain: Miguel Salvat, Canal Plus; Silvia Lama, acquisitions director, PrisaTV; Alex Martínez Roig, general director of content; Nathalie Garcia, general director of sales

Spain: Miguel Sainz, Cornelia Perez, friendly producer, Isla Larga, acquisitions director, PrisaTV; Alex Martinez Roig, general director of content; Nathalie Garcia, general director of sales

Spain: Daniel Ecoi, president Bulkmedia, Javier Iketa, programming director, Ramon Bovero, acquisitions director, Laura Cortes, VP, Luis Molina, Antena director, all from Atresmedia; Reneke Campos and Teresa Fernández (Spanish programme producers)

EUROPE

Bojan Galiano, Mexico’s Miguel Urquiza, MPA Europe’s television producer, and José Contreras, VP, all from Atresmedia; Ramón Campos and Teresa Fernández, Bambu Producciones

EUROPE

Spain: Daniela Escudero, president Sobremedios, Javier Iketa, programming director, Luis Corbela, programming director, Luis Molina, Antena director, all from Atresmedia; Reneke Campos and Teresa Fernández (Spanish programme producers)

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The Wit: ‘The format market is no longer a privilege of top exporting countries’

The scripted format business has expanded fast over the last few years (25% of all scripted formats ever adapted were created since 2010) in the context of high economical pressure, globalization of viewing habits and the need for broadcasters to reduce development costs & time.

Caroline Servy, managing director, The Wit, describes to Prensario the most recent trend: the growth of fiction format exportation and the diversification of origins, with special focus on Israel, Argentina, Colombia and Spain.

She continues: ‘Sketch-based sitcoms have ignited the scripted formats market in the 2000s (based on recent formats (launched since January 2010) formats ever adapted were created since 2010) but acquisitions in most cases, a well invest in local production: Let’s not forget option r e a d y m a de series remain a more profitable option for a distributor than a formatted adaptation in most cases, but acquisitions obviously don’t offer the same quality values and local feel to the audience. As far as scripted formats are concerned, broadcasters tend to look for exciting ideas and well-written formats before cost effectiveness.

Diversification

The leading countries in terms of format exportations overall are the USA (focusing on classic titles and big volumes), UK, and exportations overall are the USA (focusing on big volumes), UK, and South Korea and Australia.

Each format represented different trends, such as the Israeli ones, a country that has become an international reference in the last years, with titles such as Rising Star (Keshet TV), I can do that (Armona) on The Erina Mile (Studio Glam) on entertainment, and Homeland and In Treatment, the US versions of Israeli scripted formats.

In order to achieve their high ambitions in terms of production values while sharing risks, US and Russia’.

The Wit exposed the global format trends in an event held in Argentina, South America, organized by CAPIT, the Argentine Association of Independent TV Producers.

Virginia Mouseler, CEO of The Wit, highlighted during the presentation the 17 new formats from different parts of the world, including Central Europe and Israel, but also South Korea and Australia.

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Lionsgate Expands in Europe

Lionsgate International (USA) has become in recent years a powerful series producer and distributor not just for American TV networks and pay TV channels, but also globally. As a reflection of this growth, the company expanded its London sales team with two senior hires. Mark James has been appointed director of Sales Central & Eastern Europe and Fabio Etienne-Tinchant as director of Sales Greece, Turkey, Africa, Middle-East, Spain and Portugal.

Peter Iacono, head of Lionsgate International, comments: ‘We have seen an extraordinary growth in our TV’s programming output with even more in the pipeline. We have therefore expanded our London based sales team to reflect this significant increase in our production and future growth. Demand for our award winning content is high across all platforms and I am extremely pleased that Lionsgate will have the benefit of these two experienced executives for these significant territories’.

At MIPCOM, the company highlights Houdini, starring Academy Award winner Adrien Brody, which was completely shot in Hungary and follows the story of the man who challenged death. A&E and History channels in Latin America premiered the movie in September simultaneously.

The brand new mini-series Rosemary’s Baby is based in the story of a young couple that arrives to a new apartment where the paranoia of their son’s insecurity begin to control their life; and Manhattan, a drama that explores the cost of the secrets and the corrosive effect that it has in people, families and relationships. Lionsgate’s catalogue also includes award winning returning series such as the Emmy-nominated Nashville and Orange is the New Black; the comedy Anger Management starring Charlie Sheen, and ABC Family’s drama Chasing Life.

The distributor brings to Cannes Elizabeth Hurley, William Moseley and Alexandra Park from the sexy, new one-hour drama series The Royals, set in modern-day England and follows the story of the man who challenged death. A&E and History channels in Latin America premiered the movie in September simultaneously.

Endemol Partners

Feel Films

Endemol Worldwide Distribution (The Netherlands) is entering into an exclusive first-look development and distribution deal with UK producer Feel Films. The three-year deal will see Endemol provide development funding and deficit financing in return for exclusive first-look distribution rights on Feel Films output. Founded in 2004 by Nick Hirschhorn, Feel Films is a London based production company that produces work for advertising, film and TV, including award-winning telemovie Skelly for Sky 1, the seven part drama series Jonathan Strange and Mr Norrell for BBC One along with the upcoming feature film The Song of Names.

Rive Gauche: Multiple Sales

Rive Gauche Television (USA) has sold several of its titles to broadcasters in multiple territories worldwide, announced CEO Jon Kramer. Happily Ever After: Blue Ant (Canada), Sony Africa, and additional seasons were picked up by TV4 (Sweden), Foxtel (Australia) and RTL Netherlands. Morehouse Hunter 3 (TV4 and Foxtel); Ice Cold Killers (TV4 Sweden, Foxtel and RTL); Elder Skelter (Foxtel); Pretty Bad Girls (CBC) Challenge: Buying... was acquired by Blue Ant and Bosporus Media (Italy), while My Crazy Obsession to Channel 5 (UK) and SBS (Finland), The Dog Whisperer to Voyage (France) and Operation Omnibus to ProFour (Eastern Europe).

Rivo Gauche Power Your Brand

Booth #C15.A8


Booth #P-1.N51

Jon Kramer, CEO

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TELEVISA: REALITIES AND PASSIONATE STORIES

With the participant’s eyes on the Mexican market after its designation as ‘Country of Honour,’ Televisa International is releasing at MIPCOM a full new catalogue of entertainment formats, genre that gives to the leading Latin American distribution company the possibility to penetrate new TV markets in the world, especially in Europe.

Through the European office of Televisa, the company continues to build a strong presence in CEE, by launching new titles and reinforcing its position, or recovering territories that are betting again on the distributor’s product.

En la 2ª edición del Encuentro de Negocios de TV, organizado por el Distrito Audiovisual del Gobierno de la Ciudad de Buenos Aires asistieron 350 ejecutivos de la industria. Tuvo dos novedades: la incorporación de las Rondas de Negocios, en las que 45 empresas presentaron más de 100 proyectos, y se focalizó en el mercado canadiense con Valerio Creighton, presidente del Canadian Media Fund.

Durante las rondas co-organizadas con el Buenos Aires Cluster Audiovisual (BARCA), que articula relación público-privada del Distrito, participaron los canales TNT (Turner) y Comedy Central (Viacom), y Canal 9, los públicos Encuentro y Paka Paka, y la plataforma SVOD Qhubi TV, de Argentina.

Carolina Bertoni, gerente de Alianzas de Contenidos para YouTube para Argentina y Chile, destacó a la generación C: “Es un concepto más allá de las edades: hay un nuevo consumidor/creador.” Hugo di Gaglio, director de Marketing, destacó que “tenemos una nueva generación de-screen, con nuevas formas de consumo.”

Finalmente, Creighton y Dave Murphy, embajador interino de Canadá en Buenos Aires, resumieron las políticas de promoción al contenido canadiense y coproducciones (más información en informe sobre Canadá en esta edición).

ARGENTINA: 2º ENCUENTRO DE NEGOCIOS DE TV

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POLAR STAR, HIGH-BUDGET ACTION

With over 20 years in the industry, Polar Star (Argentina) stands at MIPCOM a catalogue of over 500 films and 300 hours of series and miniseries. Its main products are series of high-budget action, besides winning films.

Diego Kargauer, sales and acquisitions: "Among our top titles is Liberator, an epic adventure based on the incredible life of Simon Bolívar, the 19th century revolutionary who fought for Latin American independence against the Spanish empire ridding over 70,000 miles on horseback.

The distributor also focuses in Siberia, centered in the unexplained event occurred deep in the remote Siberian territory of Tunguska in 1908. Now, over 100 years later, 16 reality show participants descend on Tunguska unknowing of the land’s mysterious past. These contestants, from varied walks of life, will attempt to battle the elements and each other in a quest to survive the harsh winter and claim a large cash prize.

From Neil Cross, the award-winning creator of Luther, along with James V. Hart & Amanda Valles comes Crossbones, a compellingly new one-hour drama filled with extraordinary action, adventure and intrigue set in a world where one can never be sure just who is hero and who is villain. Stared by John Malkovich, the story follows a barbarous pirate that rules over a rogue nation of thieves, outlaws and miscreants on the secret island of Santa Compana.

Since last years we began to bet on the new media business with VOD and SVOD services,” completes Kargauer.
STARZ, FOR SELECTIVE BUYERS

Starz Worldwide Distribution (USA) continues to cement itself as one of the top distributors of premium one-hour dramas in the global content marketplace through the building of international alliances via partnerships for its product in many territories including Canada, Latin America, Scandinavia and several others.

Gene George, EVP Worldwide Distribution: ‘We bring to Cannes two new seasons of Black Sails, an edge pirate adventure series executive produced by Michael Bay, and Power, executive produced by 50 Cent. We are also bringing Survivor’s Remorse, the new half-hour comedy series. The initial six-episode order launches on Starz on October 4th and it is our first linear back into original half-hour series since 2011, when we had Party Down and Gravity’.

Starz is also working on season 3 of Viacom hit series Hit the Floor, which airs in the USA on VH1. ‘We also have 4 new TV movies, which is the most we have had in a single market. We are expecting a very busy market’, he adds.

According to the executive, the international market continues to be challenging for TV as ad-supported networks continue to struggle, but, positively, there are now digital platforms that are emerging to provide new opportunities. For those that are bringing high-quality, cinematic series to the marketplace such as Starz, there is actually more competition by platforms to secure these shows’, stands George.

‘Buyers have become more selective on new acquisitions, but with the right content that broadcasters can market effectively and reach a specific audience, they are willing to be more aggressive. We have definitely become a recipient of this market dynamic’, he says.

The company expects to launch another recipient of this market dynamic’ , he says. ‘We also plan to look for other high quality non-Starz series that can be added to our slate like Flesh and Bone. Black Sails had in a single market. We are expecting a very busy market’, he adds.

Regarding reality series, Ayub recommends Brigitte Bardot (‘75), a show that celebrates Brigitte Bardot’s arrival to Brazil 50 years ago. Ça va pas être une surprise (‘76), a documentary on Brigitte Bardot’s life at Cannes 50 years ago, Cahna a Pvrêmo (‘104), P-24 (87x45) and the series The Amazing Professor Ambrosio’s Mansion (54x5).

Lastly are the investigative journalism shows The League (121x45), where four reporters from different sectors of society, analyze themes from different points of view; and the entertainment show The World According to Brazilians (76x66). The best tourist routes of the world narrated by Brazilians living in those breathtaking countries.

CANAL 13 CHILE, FREE PASS

Canal 13 (Chile) highlights at MIPCOM Free Pass (86x45) its own flagship product, Marvina del Canto Vergara, VP International Sales: ‘It is a new night-time telenovela, dramady style, which mixes modern comedy with classic drama’. It also recommends Gran Taus, a documentary format in which people in need is secretly helped by their own relatives and friends. ‘It is done through hidden cameras and interviews with friends and relatives of the beneficiary. It had very good performance’.

‘The slate includes Directo a Corazón (20x20), a format of micro-stories that can be used as capsules between slotted programs and are very successful. In fiction, we have new programs per year, plus new seasons of the products from our catalog’.

Concludes Del Canto: ‘We just launched 13i, our new international network, already available in Peru, Venezuela, Bolivia, Paraguay and Dominican Republic. It offers a morning show, which is its main strength, plus three newscasts a day, in addition to TV series and library materials that constitute a channel icon. Recently, we were in the new edition of Tepal and it went very well, so we are very optimistic’.

BAND: DOCS AND REALITIES

Elios Ayub, director of International Content at Band Contents Distribution (Brazil), explains: ‘At MIPCOM, our focus is to strengthen even more our relationship with existing customers as well as attract new partnerships with the most various platforms present on fairs: free TV, pay TV, VOD, and others. We want to establish Band as a major reference on international content distribution’.

Heading the slate is Amazonaws Niemeyer (‘32), a fun, heart-warming portrait of the population living along the Belém-Brasilia highway, which stretches for over 2,000 kilometers. On entertainment, she highlights the show It’s All Improvise (11x45) and the telenovelas My Sweet Orange Tree (101x38) and Dance, Dance, Dance (160x45).

Also Band introduces the special fire Negro (‘86), a documentary that leads the spectator through the Amazon’s river sights, reporting the stories of the people who live along the river, revealing their lives, the adventures and imaginary of those Brazilians.

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FremantleMedia (UK) arrives at Mipcom 2014 with a range of new formats that are set to provide buyers with even more original, creative and exciting ideas to thrill audiences around the world. Rob Clark, director of Global Entertainment: ‘Our slate delivers creative and original formats that have a proven ratings track record. We have something for every broadcaster, and every time slot!’

Top titles are Master Athletes, a reality show where 24 ultra fit members of the public prepare themselves for a grueling 10-week challenge, recently sold to SVT (Sweden), UFA Show & Factual’s Heaven or Hell is a game show of two halves: it was launched on ProSieben’s Pro.7 and became the channel’s highest rated launch and so far having achieved Germany’s highest ratings of 2014.

Celebrity Name Game was originally developed by Courtney Cox and David Arquette and co-produced by FremantleMedia North America and Debmar-Mercury; it combines the best of pop culture with LOL comedy. Produced by Mandarinia (Spain), My Mom Cooks Better Than Yours is a fast-paced culinary gameshow that combines cooking, competition and family.

Lastly, Virtually Famous, an inventive new panel show format. From globally famous viral memes and twitter rants, to the greatest YouTube posts and Vine shorts, three rival teams battle it out for points over the online moments that have got millions of people laughing.

Mediaset: strong scripted formats

Mediaset Distribution (Italy), the international distribution branch of Italian group Mediaset, exhibits at MIPCOM a catalogue of more than 500 titles, including drama series, as well as scripted and unscripted formats.

As finished programs and also as scripted format, Into the Woods (44’100) follows the story of a psychology lecturer who returns to her home town after many years to find the answer to a question which has haunted her whole life: why her mother abandoned her. At Fury, the Wind of Hope (84’75) a family deciles to seek their fortune in the hope of ensuring a more dignified life on a small town in northern Italy in the ‘50s.

The Devil’s Shadow (1’500 or 2’500) is a new television format in which historical events are not only reconstructed using film, witness accounts and relevant documentation, but also using dramatization to bring to life the memories and reactions of those who lived through them.

Both as finished program and available as scripted format, the company launches the sixth season of Antimafia Squad (10’6’100 or 20’5’0), the miniatures that narrates what happens when the state comes in to contact with the mafia.

Lastly, Mediaset offers the two seasons of the lifestyle format Prettier than Ever (15’5’0), where a team of experts - a plastic surgeon, a dentist, a hair stylist and a make-up artist- help women who really need to feel younger regain their self-confidence. The protagonist of each episode meets the team members by one by one and they will give the protagonist useful and easy tips to enhance her beauty. We witness the transformation of the candidate in each episode.

Telemundo, women rules

Telemundo Internacional (USA) presents at MIPCOM its brand new telenovela Los Miserables (120’6’0), the series Acero, Woman of Steel (70’s-60), and the talent competition I Am the Artist (13’120). All of them have a woman in a key role.

Regarding the focus on women, she stands: ‘Throughout the ages, the role of women has been the one who fights for her rights. Our protagonists are not different from today’s woman. In Acero,… we have Blanca Soto, in Les Miserables, Arcary Arambula, and læcor is the presenter of I Am the Artist. These strong roles will always be a part of our stories; it is something our predominant audience, women, can identify with.’

The company also launched TVM format Don’t Be Late, an investigative drama about a mother seeking answers after the mysterious passing of her son, and SBS Korea Loving You A Thousand Times, about a young woman who will go to great lengths to finance her father’s health care.
NEW: A+E STUDIOS INTERNATIONAL

‘A+E Studios International (USA) is set up to allow our company to work closer with talent and the creative community, building a commercial slate of scripted series and miniseries. Some of these shows will own outright and others will be co-productions with the very best in the business’, explains Joel Denton, MD, international content sales & partnerships.

This new division is both, a development and production factory: ‘We have no set model in terms of the way we have to do business and are open to produce ourselves, or co-produce with partners both in the US and the rest of the world’. Un Real, starred by of Lifetime (10x’60), the reality show Power Couple that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. Famous Face is an entertainment quiz show that takes place on the street, where a couple of contestants are asked questions but are not allowed to answer them; and Billy the Board is a street game that enables people to have fun and earn money while waiting. Other entertainment top titles are the game shows Museum is possible and The Money Pump.

Regarding series, the slate is headed by the teen dramas The Surfers (50x’23), where a group of cool adolescent surfers who set up a surfing club on a deserted and cursed beach. In each episode of the comedy So Where Were We? (18x’30) a cast of main characters find themselves in a different location or venue where things don’t go as planned. Little Mom (25x’30) is a scripted comedy that reveals the harsh truth of life after having kids. Lastly are the teen reality show Boys vs. Girls and the third season of the teen series Guts (16x’30), where a mysterious donation sends three lucky foster home kids to join “Guts”, 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 luck that brought them there, but a sophisticated scheme that leads them on a larger than life adventure.

DORI MEDIA HITS THE STREETS

Dori Media Distribution (Israel) brings to MIPCOM 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. Famous Face is an entertainment quiz show that takes place on the street, where a couple of contestants are asked questions but are not allowed to answer them; and Billy the Board is a street game that enables people to have fun and earn money while waiting. Other entertainment top titles are the game shows Museum is possible and The Money Pump.

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TV3, AWARD-WINNING DOCUMENTARIES

TV3, the leading public broadcaster of Catalonia (Spain), highlights at MIPCOM and MIDEM their varied programming catalogue, including kids and drama productions, as well as documentaries. The executives in charge are Teresa Guitart, head of international relations & sales, and Victor Carrera, sales executive.

Both highlight new seasons of the top rated properties, such as Dinamiks, which makes science fun for 7-12 years old kids. ‘The third season has finished and we are preparing the fourth. Dr W will premier a new season soon with a new co-producer partner, Seial Colombia. It follows a crazy doctor that discovers the secrets of nature, arts and science for kids; they describe. ‘We have daily soaps in original language (Catalan) such as Family Fare, a 25% share telenovela in its fifth season. It will have a new season as well, totaling over 1,000 episodes’. Another genre TV3 manages are documentaries about music, culture and biographies. Enanitos is a 3D documentary about the “human towers” in Catalonia, which have been named an eligible World Cultural Heritage. TV3 also brings the co-production with TV Brasil (Brazil) and Televisión Española (TVE), Bairrot en Rojo Tell that expects to sale worldwide. It is a miniseries based on the life of the bishop Causadiaga at the Mato grosso in Brazil. It was awarded as “Best Movie” and “Best Script” on the Seoul Drama Awards, concludes Guitart and Carrera.
**NBCUniversal: Dramas and Unscripted Formats**

NBCUniversal International Television Distribution (USA) brings to MIPCOM a brand new slate of products headed by comedy and drama series, including productions about detectives, police and mysterious.

Heading the slate is 23-Milety (13x‘60), series based on the 1993 Terry Gilliam film that follows the journey of a time traveler from the post-apocalyptic future who appears in present day on a mission to locate and eradicate the source of a deadly plague that will eventually decimate the human race.

Another highlight is the drama Allegiance (13x‘60), where a young idealistic CIA analyst specializing in Russian affairs who discovers that his parents were covert Russian spies deactivated decades ago. Defty Playground (8x‘60), a sequel to the 1976 feature film, is a six-part psychological thriller, while Dog (1x‘120 or 3x‘60) is a suspense drama centered on an FBI detective.

Also on the slate are GefilteJews’ Guide to Divorce (13x‘60), Heroes Reborn (13x‘60), a reboot of the classic Heroes series; Odyssey (13x‘60) and State of Affairs (13x‘60).

Bad Judge (13x‘30) is a new comedy produced by Chad Kultgen, Kate Walsh and Will Farrel.

**Alfred Haber Rocks!**

Alfred Haber Distribution (USA) arrives to MIPCOM with a catalogue compound of musical events and specials headed by the 2014 Latin Grammy Award, the dazzling celebration that honors the very best in the world of Latin music. 2013’s show performances included Pablo Alborán, Marc Anthony, Ronda Carretal, Miguel Boal, Jesse & Joy, Mario Domm, Pitbull, Draco Rosa, Alejandro Sanz, Carlos Vives, Wisin, Juanes and Ricky Martin, among others.

Following the line of the live shows, Alfred Haber and Content Media Corporation signed an agreement with Vevo, the world’s leading all-premium music video and entertainment platform with over seven billion monthly views globally, to serve as a live-stream distribution partner for the 2014 Global Citizen Festival.

Other top special present at MIPCOM is Fashion Rocks (12x), the CBS special celebrating the electrifying and inseparable link between fashion and music hosted by Ryan Seacrest, and with the performances by Nicki Minaj, Jennifer Lopez, Rita Ora, Pitbull, KiSS, among others. Also from CBS, Live in Concert.

Alfred Haber presents Movies Rock (12x), that brings together entertainment’s biggest names to salute and celebrate the powerful and indelible impact music has on the film industry.

Regarding series, the company recommends You Can’t Lick Your Elbow (6x‘30). The brand-new, fun and informative guide to the weird, clever and amazing things you can, and sometimes can’t, do with the human body.

Lastly, it introduces RAF’s special One of Us, Socrates, One of Us (1946), the story of one of Brazil’s most cherished sons, Socrates, the brilliant captain of the country’s national soccer team, whose leadership on the field was matched by his leadership of Brazilians off the field in the people’s fight for democracy.

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**FIC, New Content Sales Division**

Fic Internacional Channels (FIC) has launched its new content sales division, bringing together scripted and unscripted formats, across all sports, announced Herman Lopez, president & CEO led by Simon Thomas, EVP of Global Sports and Content Sales, it offers programming from FIC’s core brands FOX, NatGeo, FOX Sports and FOX Life.

The slate is completed by the Production of Alfred Haber Distribution, Germaine Degan’s Sweet, VFE’s Fashion and Commercial Operations, Andrew Guy, VFE, Sports and Connie Hudson, VFE, Commercial Affairs, leading the international co-financing strategy to maximize revenue opportunities.

**SONY: Outlander**

Sony Pictures Television (USA) highlights its drama series Outlander (29x‘50), produced for Starz in the US, and the co-productions with Televisa, Señorita Pólvora (70x‘60), to be aired on Televisa and Unimas (US Hispanic), and En la boca del lobo (88x‘60) for RCN (Colombia).

It also highlights the drama series Battle Creek (13x‘60), Powers (16x‘60), produced for Play Station, the comedies Marry me (13x‘30), the game show Release the Hounds (60), from Gogglebox Entertainment, and the factual entertainment format Dragon’s Den (10x‘60).
The following report, focused on the Canadian market and the participation of government authorities in the production and development of audiovisual content, is based on data provided by Valerie Creighton, president and CEO of the Canada Media Fund (CMF), during her presentation at the second edition of the TV Business Encounter, organized in August in Buenos Aires.

Even if Canadian market is small in terms of population (35 million of inhabitants distributed in 10 provinces, territories and time zones), the strong media policies in support of creating have transformed Canada in the center of attention in recent years.

The two most important international entities with strong presence in the marketplace are the Canada Media Fund (CMF), created by Canada’s cable and satellite distributors and the Government of Canada, and Telefilm Canada, which provides financial support, promotes Canadian talent and administers program funds and co-production treaties.

THE POLICIES

Canada counts with regulatory protections under the regulator Canadian Radio-television and Telecommunications (CRTC), targeted Canadian content measures (Canadian expenditures, content requirements), government financial support (Canada Feature Film Fund, CMF), attractive and competitive federal and provincial tax credits that attract investment and make Canada go to destination for production and International co-production treaties. According to Valerie Creighton, president and CEO, CMF, “total production activity generated USD 3.82 billion in 2013. 30% share of total production corresponded to Canadian TV production (USD 1.12 billion) and 10% share to foreign location production (USD 1.74 billion).” Broadcasters in-house production generated USD 1.41 billion in 2013 (24% share of total production) while Canadian theatrical production produced incomes of USD 351 million (6% share).

About the treaty co-productions, she explains: “We have always looked for co-productions. Nowadays Canada has agreements with 33 countries, which are treated as a national production and are therefore eligible for government incentives and tax benefits in both countries. Co-produced content is eligible as Canadian for broadcasters seeking to fulfill their regulatory obligations.”

At present, Canadian companies have signed partnerships in six countries in Latin America (17 projects), 19 European countries (252 projects), two African countries (seven projects), three Asian countries (13 projects) and one country in Oceania with which are realizing 10 projects.

“We want to achieve a general balance between majority and minority projects between Canada and the foreign country(ies), a balance between financing, expenditure, cast & crew, rights & revenues (never lower than the minimum threshold of the applicable treaty); to allow our talent to be recognized in co-producing countries and beyond, allow projects to be sold or pre-sold in more countries; and achieve to bigger budgets and high profile projects,” emphasizes Creighton.

EXPERIMENTAL STREAM

Since its creation, the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, develop projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model.

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The main objectives of the Fund are to support creation of TV shows and related digital media content; the creation of content in four under-represented genres: drama, documentary, children and youth, and variety and performing arts, with at least one digital media platform; and license fee from Canadian broadcasters.

Valerie Creighton, president and CEO of the Canada Media Fund (CMF), during her presentation at the second edition of the TV Business Encounter, organized in August in Buenos Aires.

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The two most important international entities with strong presence in the marketplace are the Canada Media Fund (CMF), created by Canada’s cable and satellite distributors and the Government of Canada, and Telefilm Canada, which provides financial support, promotes Canadian talent and administers program funds and co-production treaties.

THE POLICIES

Canada counts with regulatory protections under the regulator Canadian Radio-television and Telecommunications (CRTC), targeted Canadian content measures (Canadian expenditures, content requirements), government financial support (Canada Feature Film Fund, CMF), attractive and competitive federal and provincial tax credits that attract investment and make Canada go to destination for production and International co-production treaties.

According to Valerie Creighton, president and CEO, CMF, “total production activity generated USD 3.82 billion in 2013. 30% share of total production corresponded to Canadian TV production (USD 1.12 billion) and 10% share to foreign location production (USD 1.74 billion).” Broadcasters in-house production generated USD 1.41 billion in 2013 (24% share of total production) while Canadian theatrical production produced incomes of USD 351 million (6% share).

About the treaty co-productions, she explains: “We have always looked for co-productions. Nowadays Canada has agreements with 33 countries, which are treated as a national production and are therefore eligible for government incentives and tax benefits in both countries. Co-produced content is eligible as Canadian for broadcasters seeking to fulfill their regulatory obligations.”

At present, Canadian companies have signed partnerships in six countries in Latin America (17 projects), 19 European countries (252 projects), two African countries (seven projects), three Asian countries (13 projects) and one country in Oceania with which are realizing 10 projects.

“We want to achieve a general balance between majority and minority projects between Canada and the foreign country(ies), a balance between financing, expenditure, cast & crew, rights & revenues (never lower than the minimum threshold of the applicable treaty); to allow our talent to be recognized in co-producing countries and beyond, allow projects to be sold or pre-sold in more countries; and achieve to bigger budgets and high profile projects,” emphasizes Creighton.

EXPERIMENTAL STREAM

Since its creation, the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model. For 2014 and 2015 the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model. For 2014 and 2015 the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model. For 2014 and 2015 the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model. For 2014 and 2015 the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model. For 2014 and 2015 the CMF has invested USD 95 million (292 projects) in the search to encourage the development of leading-edge, interactive, digital media content and software applications; integrate funded projects into mainstream platforms, development projects for commercial potential within the Canadian and international media industry and support innovation in content, technology and/or business model.
**POWER, WILDLIFE PROGRAMMING**

Power (UK) is heading to MIPTV 2014 with a host of new and returning wildlife series from world-renowned production house NHU Africa.

On its fourth season, the heart-warming series *The Cheetah Diaries* (13x30 and 10x30), in a deep look at the work done by a team of women and dogs at the cheetah outreach program.

*The Cheetah Diaries* is an adrenaline-fueled action thriller starring Steven Seagal as a team of women and dogs that goes deep into the heart of Africa, where a group of people committed to sustainable development and environmental care design innovative solutions for a healthy life, and its Teamwork, a series that shows the adrenaline of working against the clock, the problems that come up, the collective response to them and the respect among roles when working in teams.

Furthermore, the British distributor is launching animal conservation documentary series *The Goat Penguin Resucer* (6x30), hosted by animal-enthusiast Michaela Strachan.

*The Goat Penguin Resucer* follows a conservation charity trying to save South Africa’s ever-dwindling Penguin population. The show aired recently on UKTV’s Eden and Power has sold the title to Ushuaia TV for its feed into France and RCS&RDS (Hungary, Romania) also picked up the uplifting series.

Susan Waddell, CEO of Power, comments: ‘Wildlife programming will always resonate with a global audience, and at Power we are lucky to have a constant supply of high-quality, thought-provoking content that gets closer to animals than ever before.’

Also, the company is launching at MIPTV: The Kalahari Meerkats (12x10), a series that takes an intimate look at the Gosa gang, a group of rambunctious meerkats located in the Kalahari desert.

Regarding to drama, are movies *Mercenary: Absolution* (120), an adrenaline-fueled action thriller starring by Steven Seagal, and the gripping crime thriller *Badge Of Honor* (24x120).

*Finaly, are the factual entertainment show The Birdman Chronicles* (60), a documentary about a group of people who leap off mountaintops and high-rise buildings in wing suits and that shows a completely different side of a high adrenaline extreme activity; and *Shero* (90), about a woman with Down’s Syndrome that has managed to finish school, attain a tertiary degree and become a qualified teacher.

**Construir TV, FOCUS ON WORKERS**

Construir TV (Argentina) has become an alternative TV network that combines excellent technique with quality entertainment and social conscience, where workers are the stars. For CIS countries, China, MENA and The Balkans, the distributor of the company’s production is TV Inter Medya (Turkey).

The company introduces at MIPTV a catalogue of series headed by the third season of *Made in Argentina* (13x26), which goes over all the phases of the manufacturing process, and gets testimonies and explanations of all the professionals involved in the production chain.

Art & Work (13x26) is a program focused on professions associated with art as a means of expression and as a way of life. In each episode, they will go deep into every single detail of the artist’s work and show the value of sacrifice and the daily commitment necessary to achieve success and public recognition.

Lastly, the films/miniseries *Time And The Wind* (115 or 3 episodes), co-produced by Globo Films, Panda Films, Carvajal, SR and RedFilm, and *Till Luck Do Us Part* (100), produced with Paris Films, and its second part (100), co-produced with Telecine, Paris Films, Rio Film and Lereby.

**GLOBO: TRAIL OF LIES**

Globo TV International (Brazil) highlights at MIPTV its telenovelas, including *Caribe: The Flower* (12x60), *B seine Woman* (14x60), a moving tale of courage and resilience, and *Trail Of Lies* (16x60), where destin y will unite two lives in a plot of secrets, revelations, and disappointments.

It also exhibits the „Best Telenovela” Emmy-winner *Side By Side* (10x60), the romantic comedy *Tongued Hearts* (12x60), as well as the miniseries *Near Is In Line* (3x45), *Stents Gymp (4x45), Suburbia (8x45), Xingu (4 HD episodes) and Bald Mountain (4 HD episodes).

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**Prensario International**

**POPULAR FACTUAL WITH ZODIACK RIGHTS**

Zodiack Rights (UK) highlights at MIPCOM its brand-new factual series *The Uprising* (8x60’), produced by Amro for TVNZ (New Zealand), about a former military commandos travel the world bringing poachers and environmental criminal to justice, and *Bobob Goes Extreme Fisherman* (8x90’), from IWC Media for *Discovery*, who narrates an impossible mission to catch the biggest, most aggressive and most unusual fish in the world’s rivers, lakes and oceans.

Another option of the same genre is *The Dog Hotel* (10x30’), which follows the daily dramas as doggy devotees Matti and Leon open a new Hollywood-style pooch parade in the British seaside town of Brighton. Lastly, the multi-layered political suspense thriller *Occupant* (10x45’), from Yellow Bird, GTV—both Zodiack Media companies—for Arte (France) and TV2 (Norway).

Elliott Chalkley, VP of Sales, about Zodiack Rights recent deals: “On the format side, SBT (Brazil) has commissioned *Psychic Challenge*, already successful in other Latin American (Chile and Peru); it will be produced by our partner *Cygnus Media*. Our product continue in the region: *Dial With It (Televisa Mexico)* and *Dadofo Bischumans (Discovery Home & Health)*, second series produced by Zodiack Latino!”. He concludes: “Appetite for our factual content remains strong. We are pleased to announce a new deal with *Globosat*, which includes award winning documentary series *Dead Unusual* and extraordinary documentary *My Granny, Ta tierra, The Secret Life of Walter Mitty*, from Samuel L. Goldwyn library.”

From SBS, *The Secret Life of Walter Mitty*, two seasons available.

**MIRAMAX, NEW TV & MOVIE PROJECTS**

Miramax (USA) is a global film and TV studio best known for its highly acclaimed, original content. The newest development projects include both film and TV, with the production of *The 9th Life of Louis Drax*, starring Jamie Dornan, most recently announced. Together with Sony’s *Screen Gems*, it also releases Jeremy Gaardick’s film *The Wedding Ringer* on January 2015.

The company is currently developing new TV series alongside industry luminaries, with projects that include *George of New York* with Martin Scorsese and Robert Rodriguez’s *From Dusk Till Dawn* The Series (10x60’ & 13x50’), recently renewed for a second season. Collectively, the library of *Miramax* offers more than 700 motion pictures and has received 282 Academy Award nominations and 68 Oscars with four “Best Picture” awards.

At MIPCOM, it is also promoting celebrated independent films as *Pulp Fiction*, *No Country For Old Men* and *City Of God*, as well as scores of commercial hits such as *Chicago*, *Good Will Hunting* and *Bridget Jones’s Diary: Man Sexual* (TV), *Mr. Holmes*, *Frank Miller’s Sin City*, *Sin City: A Dame to Kill For*, *KID TV 162*, *Spy Kids*, *Scary Movie*, *Gran. Baby, Gang*, *Like Water for Chocolate*, *Lastly, the Revolution Studio’s library with Black Hawk Down, XXX, Anger Management, Daddy Day Care, America’s Sweethearts, Maid in Manhattan, and Samuel L. Jackson* 80s titles: *Greys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Whithering Heights*, *The Bishop’s Wife*.

Eduardo Raup, director, and Mathilde Horvath, production line coordinator, received with INCAA TV team a Condor de Plata Award on January 2015.

INCAA TV, NEW RELEASES

As part of the Argentine delegation at MIPCOM, INCAA TV, the TV channel of the National Film Institute (INCAA) announces its new slates for the next season, broadcasting the best Argentine movies of all times. *Cine de Autor* brings the “Golden Era” of Argentine cinema, offering titles from directors such as Mario Soffici, Jose Luis Bayon Herrera, Robson Green Extreme Fisherman, popular factual series *For Old Men*, as well as scores of commercial hits such as *Chicago*, *Good Will Hunting* and *Bridget Jones’s Diary: Man Sexual* (TV), *Mr. Holmes*, *Frank Miller’s Sin City*, *Sin City: A Dame to Kill For*, *KID TV 162*, *Spy Kids*, *Scary Movie*, *Gran. Baby, Gang*, *Like Water for Chocolate*, *Lastly, the Revolution Studio’s library with Black Hawk Down, XXX, Anger Management, Daddy Day Care, America’s Sweethearts, Maid in Manhattan, and Samuel L. Jackson* 80s titles: *Greys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Whithering Heights*, *The Bishop’s Wife*.

Robson Green Extreme Fisherman, popular factual series created, produced and directed by Robson Green Extreme Fisherman.

INCAA TV has received a Conder de Plata Award because the work it does with national cinema. This recognition confirms that we are in the right way: to take Argentine cinema to the audience. We aim to “keep alive” those productions, to reflect the diversity and variety of the different programming cycles,” said Eduardo Raup, director.

INCAA TV is part of the network of companies—now Zodiack—under *Zodiack Rights*, which is the worldwide distribution arm of the IWC Group, a major Latin American producer and distributor of original content.
Latín América

Más compradores y productores asistentes

Prensario internacional

Latín América

Braskem, Julieta Menkes y Marcos Milanes, ambos productores, Jon Rosa, director de desarrollo, y Marlen Bertacchi, gerente de producción internacional.

Eduardo Arias, director de programación, y Ricardo Gutierrez, gerente de producción internacional.

Ana Bustos, directora de OTV Brasil.

Israel Meda Network, Latina America, en el centro, Tatiana Gallegos, Ernesto Ramirez (Comarex), Pedro Lascurain, Carmen Pizano (Comarex), Gustavo Bouchot, Tatiana Gallegos, enamorados de televisión, en el fondo, Matt Jordan, director de producción, y José Miranda, productor ejecutivo, el canal de producción internacional.

Television Brasil: Marcela Fernández, inteligente, y Ana Cruz, director de producción.

Chile: Javier de Aguirre, director ejecutivo, y María de los Ángeles Cortés, directora de programación, ambos de Endemol; con Manuza Halley, director ejecutivo; y José Minogna, productor ejecutivo, ambos del PPP.

Eduardo Ferro, director general de Endemol Chile, con Carolina Tal de Chile, Laura López Osval, adquisiciones de programa, y Francesco Ballesteros, director de programación; y Ana Lidia Montoya, adquisiciones de programación, junto a Elsa Vizcarra, VP programación de Televisa, México: Belinda Menéndez, presidente, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directa de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresidente, y Camilo Acuña, Córdoba, presidente, Juana Uribe, gerente de programación, Frecuencia Latina; de programación, y María de los Ángeles Ortíz, directora de programación, ambos de La TV, Brasil: Susy Ubing, directora de programación, y Yanaice Badra, vicepresident...
Record TV, foco en producto épico/bíblico

Record TV posee el vice liderazgo de audiencia en la Gran São Paulo, principal mercado del país desde 2006, y el vice liderazgo en Brasil desde 2007, según datos provistos por la medidora IBOPE. La participación en la audiencia es de aproximadamente 20%, alrededor de 6 puntos en la Gran São Paulo y 6 puntos en el mercado nacional.

En reportaje a Prensario, Mafrán Dutrá, presidente del Comité Artístico de Record TV, explica: ‘Nuestra programación tiene como base el trípode información, entretenimiento y cultura, con 16 horas de periodismo diario y entretenimiento en vivo, con periodos estratégicos dedicados a programación regional, lo que nos lleva aún más cerca del público.

‘Estamos en una etapa de agilidad e información instantánea de hechos pertinentes e interacción con el público. Producimos más de 15 horas de programas de estudio, telenovelas, reality shows, talk shows, series nacionales, especialmente la producción de series bíblicas, que han alcanzado altos índices de audiencia en Brasil, y también en el mercado internacional. También estamos presentes en el deporte, con los Juegos Olímpicos y, con exclusividad, los Juegos Panamericanos’, añade.

Desde hace varios años, hay un claro foco en el producto épico/bíblico que le ha dado renombre a Record TV Network en el mercado internacional, llegando a territorios como USA, donde la cadena latina MundoFox emitió varias series como Rey David, que le permitieron incrementar su audiencia hasta en un 300% en el slot emitido. Otras series de este índole son La Reina Esther, Sensio y Dalila, y la más reciente Los Milagros de Jesús, que ha funcionado muy bien en Brasil.

‘En nuestro mix de programas, cada uno tiene su importancia en la búsqueda para satisfacer la demanda del público. Lo más destacado son las producciones propias de telenovelas, como el caso de Victoria, que es la más reciente, o las mini series épicas, reality shows, programas de auditorio y especialidades de variedades. Además del periodismo diario (Reporter Record), aún contamos con películas y series internacionales en nuestra programación.

BRASIL

‘El mercado brasileño está atravesando cambios con el crecimiento de los nuevos medios de comunicación, Pay TV y nuevas oportunidades de entretenimiento’, indica Dutrá, y añade: ‘El contenido sostenible tiene que ofrecer entretenimiento de calidad, información con credibilidad y la capacidad de interactuar con el público.

‘En esta demanda, somos el mayor productor de programas en vivo, lo que nos permite satisfacerla de manera más eficiente, además de tener el mayor espacio dedicado a la programación regional entre las principales emisoras’, remarca.

DIGITAL

‘Nuestros programas están cada vez más alineados con las redes sociales. Con el apoyo de nuestro portal R7.com, estamos cada vez más comprometidos a interactuar y atender las demandas del público. Internamente, además de monitorear el conocido índice de audiencia, también estamos monitoreando lo que llamamos “interención” (integración de audiencia de la TV + Internet) de cada programa, concluye Dutrá.

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Telemundo se convirtió recientemente en el canal de habla hispana con 2.6 millones de televidentes, un 18% por encima de su competidor más cercano.

Un tema importante son sin dudas las “súper series”. Explica Torres: “Se trata básicamente de historias mucho más cortas, cargadas de acción, suspense y géneros que no vemos en las novelas tradicionales. Tocan temas relevantes y de la actualidad, factor distintivo de nuestra marca. Este año estrenaremos Señora Acero, y para 2015 tendremos Dueños del Paraíso, que marcará el regreso de Kate del Castillo a Telemundo, y la anticipada tercera temporada de El Señor de los Cielos.”

En cuanto al mercado, el ejecutivo destaca: “La población hispana continúa en crecimiento y ganando cada vez más fuerza. Esto se nota al ver cómo nuestra empresa matriz ha invertido fuertemente en Europa y Asia.”

Además, Torres comenta: “Más recientemente, hemos lanzado el tan esperado mega-reality, Yo Soy El Artista, una nueva serie de talento, que también está promocionándose en el mercado internacional.

En relación a las alianzas internacionales, Torres comenta: “Telemundo se ha aliado con empresas como TVN Chile y Sony para adaptar, coproducir y distribuir contenido original que no solamente cale en la audiencia hispana de los Estados Unidos, sino que además posea la calidad de exportación para otros mercados como Latinoamérica, Europa y Asia.”

También trabajamos con Talky TV para desarrollar La Voz Kids y Yo Soy el Artista, un reality de competencia musical nunca antes visto, donde buscamos a verdaderos artistas. Este mega-reality se transmitirá simultáneamente en USA a través de Telemundo y en Latinoamérica, a través de E! y la señal de TV Paga Telemundo Internacional, completa.”

FUTURO

“A futuro, nuestros planes son, entre otros, seguir desarrollando las “súper series” para el slot de las 10pm y los grandes realities para el prime time de los domingos, sin dejar de darle prioridad al resto de nuestra parilla. Entendiendo la importancia de los medios digitales y redes sociales, nuestro equipo se ha desarrollado estrategias 360° alrededor de nuestra programación, principalmente las novelas del prime time y los reality shows, asegurando no solo que los televidentes vean nuestros programas, sino que participen activamente.”

“En esto hemos sido pioneros. Ejemplo de esto fueron los mini capítulos que se crearon de El Señor de los Cielos, exclusivamente para digital y disponibles en Telemundo.com que narraron la historia que conecta la primera y segunda temporada de esta serie, creando así un escape único con nuestra audiencia que trasciende la pantalla.”

Concluye Torres: “Más recientemente, se llevó a cabo la primera cumbre de redes sociales, Twitter/Influencers, para apoyar el lanzamiento del tan esperado mega-reality, Yo Soy el Artista. Esta cumbre se organizó en sociedad con LatinWE, y contó además con celebridades de las redes sociales, ejecutivos de Twitter, Facebook y YouTube, estrellas de Telemundo y artistas musicales.”

Pol-ka Producciones es uno de los líderes en los contenidos para Latinoamérica. Busca las obras de arte y música contemporáneas. Distribución de medios por Medibiz.

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You are my man

BRAVE GIRLS

StyHsters

Legacy of revenge

Yo Soy el Artista, nueva serie de talento, que también está promocionándose en el mercado internacional.
Siempre es un gusto para Prensario conversar con Patricio Hernández, un referente de la industria de TV en Chile. Desde su llegada a Mega en diciembre de 2013 como director ejecutivo, tras su salida como director de programación de Canal 13, a quien había posicionado en primer lugar de audiencia, el canal tuvo un primer trimestre de adaptación y desde abril se colocó en primer lugar, totalizando 7,6 puntos de rating hogar acumulado entre enero y agosto.

Mega no sólo está en boca de todos en Chile, sino también en América Latina. Es que fue el primer canal del sub-continente en programar el primer trimestre con 10 producciones de distintos orígenes. Un acuerdo pionero con Global Agency que permitirá que Mega se encargue de las traducciones del libro turco al español y se encargue del doblaje (a través de la casa Global Agency, Focus Grupo, con 10 producciones de distintos orígenes).

**Estrategia**

Esta estrategia permite a Mega acallar desde abril el canal número uno del mercado, totalizando de enero a agosto 7,6 puntos de rating hogar. El éxito sigue con Fátima, de Canal D, también programada en prime time. ‘Hay muchos más ejecutivos de emisión de ambas, y cuando nos posicionamos primero hasta fin de año, pronostica Hernández.

‘Ahora, debemos dar el siguiente paso en nuestra estrategia: este mes estamos en pleno Pólo andino, la primera telenovela generada y producida internamente, que emitiremos a las 8pm, y a la que le seguirá Fátima, es una comedia familiar de 120 episodios’.

**Patricio Hernández**

‘En este momento buscaremos la calidad en producción que exige la televisión digital, que accede a TV paga y contenidos digitales a través de Internet, exige la calidad en producción que allí se ve en la TV local’.

‘Desde nuestra perspectiva, no. Chile es un mercado pequeño. Muy competitivo, pero es un mercado pequeño. Muy competitivo, pero hay una “exigencia mayor” en costos y competencia, que se da en el contexto de una “desarrollación económica” que atraviesa el mercado. Tenemos menores acostados y se comprende en un mercado que es uno de los más competido del mundo con cuatro grandes broadcasters al mismo tiempo. Si a eso le sumamos la nueva ley de TV Digital, el mapa es más complejo, ya que está obligado a los canales a producir un canal TDT en HD desde el año próximo, exige más programas, nos obliga a crecer y a darse un nuevo paso’.

**Mundo Turco**

‘Hay un mercado para nuevos canales’.

‘Desde nuestra perspectiva, no. Chile es un mercado pequeño. Muy competitivo, pero pequeño con apenas 17 millones de habitantes y una torta publicitaria que está disminuyendo. No queremos repetir el error de España que en un momento abrió canales TDT cuando fue el apagón analógico y, tras algunos años de crisis, muchos de ellos tuvieron que cerrar’, finaliza el ejecutivo.

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**CHILE: RATING HOGARES (ENE.-AGO. 2014)**

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Fuente: Time Ibope Chile
Durante la edición 2014 de IAB Now, organizado a fines de agosto por el Internet Advertising Bureau (IAB) en Buenos Aires, Argentina, director de los principales canales abiertos Telefe y El Trece, y de los diarios nacionales La Nación y Clarín compartieron con aficionados, agencias y prensa, sus estrategias para crecer y adaptarse al entorno digital actual.

Adrián Suar, director de programación de El Trece y socio fundador de Pulka Producciones, destacó de la “dificultad” que representó para él, “formado en un estudio de TV, tratar de adaptar y encontrar los puntos de unión con el entorno digital. ‘Sostuve por mucho tiempo que no iba a funcionar’, pero hoy es quizás el canal más adelantado en desarrollo digital. ‘Formaba parte de la idea de Akiados, que tuvo un éxito notable en digital incluso superior a los niveles de audiencia en televisión, y eso nos va a agradar como industria. El futuro es multiplataforma, donde todos los contenidos van a salir por todas las pantallas, lo cual nos hará mucho más cómodos con la audiencia’, concluyó.

Telefe es quizás el canal más adelantado en desarrollos digitales. La experiencia de Akiados, que tuvo un éxito notable en digital incluso superior a los niveles de audiencia en televisión, se suman nuevas aplicaciones y programas para el año que viene. Tomás Yankulevic, director de Contenidos Globales, dijo: ‘Desde que entré al canal, siempre me preocupé por el público es el jurado, y genera engagement automático’. En cuanto a las novedades de Telefe, contó: ‘Eso nos llevó a redoblar la apuesta. Si bien en TV no tuvo el resultado esperado, fue gracias a esto que el sitio web pasó del 36º al 3º lugar en entretenimiento. Su desempeño digital, con sólo una hora de contenido semanal, tuvo el mismo desempeño que nuestra “tapa” del año pasado, que fue Aventurero Final, explicó. “El objetivo original era tener contenido en la pantalla y expandirlo. Sin la amplificación y unificación que permite la TV abierta, los contenidos no podrían llegar a todos el mundo. La licencia de transmisión genera los mayores ingresos que sirven para reinvertir en el futuro. Hoy no tenemos grandes ganancias en otras plataformas, pero la tarta publicitaria es una sola y tenemos que crecer y generar contenidos para todo tipo de pantallas y para el exterior’. En cuanto a las novedades de Telefe, contó: ‘Estamos desarrollando la aplicación MiTelefe, que permitirá a cada usuario organizar el contenido como quiera y visualizarlo. Nuestra preocupación no es cómo generar contenido, sino cómo monetizarlo’. ‘Tenemos como objetivo tener el 80% de la programación en plataformas digitales en todas sus formas. También compramos en el exterior formatos que permitan explotar estos conocimientos compramos Rising Star (Keshet), un talent show con interacción absoluta donde el público es el jurado, y genera engagement automático’.

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Caracol TV, Colombia: 
‘Historia, cultura e idiosincrasia’

La ronca de oro es uno de los programas más vistos de la TV colombiana. Camilo Acuña, VP de Programación, Caracol Televisión

Caracol Televisión se consolidó en el primer trimestre del año como el canal líder en Colombia, tras acumular un share promedio de 24.2%, mientras su principal competidor se encuentra con un 18.6%. Además, siete de los 10 programas principales del país son del broadcaster.

Camilo Acuña, VP de Programación, destaca entre los principales aciertos del año a la serie de CMO Producciones, La ronca de oro, que atrapó la audiencia colombiana desde el primer capítulo (debutó el 27 de enero con 44.3% de share y 15.8% de rating, y 2.97 millones de televidentes, según Ibope), y es el programa más visto en lo que va del año. ‘Le siguen el concurso musical Yo me llamó y la coproducción con Warner Channel y Teleamazonas (Ecuador) Mentiras perfectas, adaptación de la serie norteamericana Nip Tuck, cuyo final registró altos niveles de audiencia’, destaca.

‘También se ubicaron en los primeros lugares la segunda temporada del reality (Colombia) Next Top Model, los periodísticos El Rastro y Séptimo Día, emitidos los fines de semana, y la emisión central de Noticias Caracol, ubicado en el prime de lunes a viernes.’

¿Qué está sucediendo con las historias sobre el narcotráfico?, quiso saber Prensario. Contesta Acuña: ‘Sin dudas, seguirán en nuestro mercado. Tanto las historias relativas al narcotráfico como biográficas son producciones que muestran sucesos o personajes que hacen parte de la memoria histórica del país. Han permitido que estos contenidos tengan gran aceptación por parte de la audiencia: Rafael Orozco, El Ñeño y La reina de oro resaltan valores positivos, por que reviven la vida y obra de cantantes muy queridos, no solo en Colombia sino en varios países, gracias a lagados que dejaron con su talento. La Selección, con las cuatro estrellas de la Selección Colombia, recuerda las hazañas logradas por una generación de ídolos de nuestro fútbol que llegaron a jugar en los mejores clubes del mundo y fueron muy queridos en todos los continentes’.

Concluye Acuña: ‘Buscamos historias que resalten la cultura e idiosincrasia de nuestro país, no solo mediante un personaje, sino de acontecimientos que quedaron en la memoria e historias colombianas que generen identificación con los televidentes, no sólo de quienes vivieron esta etapa o conocieron a ese personaje, sino que son producciones pensadas también para las nuevas generaciones’.

En orden de importancia, los suscriptores de VIVOPlay están distribuidos en Venezuela, USA, España, Canadá, UK, Colombia y Panamá. "Sin embargo, tenemos latinoamericanos que consumen nuestros contenidos desde 64 países. En cuanto al futuro inmediato, estamos preparando para diciembre de este año el lanzamiento global de la plataforma, por lo que estamos extendiendo acuerdos con principales productoras, distribuidores de contenidos de la región, como la compañía Viva.TV", explica Hulett.

Carlos Hulett, CEO de VIVOPlay: "El deporte siempre ha sido un acierto importante en la industria de los contenidos por suscripción. Definitivamente, el Mundial de Fútbol es el evento deportivo que más audiencia a nivel global atrae, por lo que tuvo un impacto significativo en nuestra base de suscriptores registrados".

Del 14 de junio al 14 de julio, el nuevo OTT con base en Venezuela y Miami, VIVOPlay alcanzó 30.000 suscriptores. De ahí en adelante fue creciendo en un promedio de 2.500 usuarios mensuales, cerrando el 4 de septiembre con 35.000 usuarios registrados.

"Un gran acierto en su lanzamiento, a comienzos de junio, fue incluir de manera gratuita para los suscriptores los partidos del Mundial Brasil 2014, en todos los dispositivos móviles", explica Carlos Hulett. "El deporte siempre ha sido un driver importante en la industria de los contenidos por suscripción. Definitivamente, el Mundial de Fútbol es el evento deportivo que más audiencia a nivel global atrae, por lo que tuvo un impacto significativo en nuestra base de suscriptores registrados".

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Un 1 billón de visitas mensuales, 100 horas de contenido subido por minuto, 6 billones de reproducciones y más de 1 millón de socios de contenido original son los números que hacen de YouTube un gran suelo para los titanes digitales. Carolina Bertoni, gerente de Alianzas de Contenidos para Argentina y Chile: “La Generación C ha redefinido los hábitos en el consumo de entretenimiento producto de la aparición de Internet. Es un concepto más allá de las edades, hay un nuevo consumidor/creador”.

“El contenido debe ser multiplicable y más allá de los horarios (días en términos televisivos). Hay que diferenciar entre “audience” y “fans”. La primera “se va” una vez que termina el show, el fan, no. Consume, es un consumidor activo; se convierte en talento (Susan Boyle, etc.), es agradecido (vídeos tras la muerte de Robin Williams); y no tiene fronteras: va a donde está el contenido que busca.”

“Es importante no pensar localmente”, destaca Bertoni, “y ejemplifica con el Pop Corranito (Gangnam Style, Psy) y su expansión global. En América Latina hay ejemplos también: Enchufe TV (Ecuador), Porta dos Fundos (Brasil) y Peter Capusotto y sus videos (Argentina).”

La ejecutiva finaliza con las 10 principales características del contenido en YouTube: 1) viral, 2) subtitulado, 3) interactivo, 4) consistente; 5) encendido; 6) sostenible; 7) detectable; 8) accesible; 9) colaborativo; 10) inspirador.

Sony Network Entertainment anunció el lanzamiento de Video Unlimited, su servicio de renta y venta de películas en línea, en México. Está disponible tanto a través de las consolas PS4, PS3 y PS Vita como enスマートフォン y tablets Xperia, televisores Bravia y reproductores Blu-ray conectados a Internet. También está disponible en PCs con Windows a través de la aplicación Sony Media Go. Michael Aragon, VP y gerente de Global Digital Video and Music Services en Sony Network Entertainment International, explicó que ofrece películas como El Sorprendente Hombre-Araña, El Hobbit: La Desolación de Smaug y Los Juegos del Hambre: En llamas. Además cuenta con contenidos externos de socios como Crackle, YouTube y NPR, así como proyección de las telenovelas nacionales Televisa y Azteca. El catálogo de contenidos está dividido en más de 10 categorías, incluyendo acción, comedia, drama, etc.
Prensario internacional publica en esta sección especial varios casos de éxito de producción original en la TV paga en América Latina, una tendencia que se está intensificando hace algunos años en canales de paga que tradicionalmente no apostaban a producir en la región.

**HISTORY SE REINVENTA**

History Latinoamérica pasa por un canal de documentales a unos de entorno de contenido, sin perder así su ADN anclado en la historia. La primera parte de la estrategia empezó hace tiempo en USA, donde produjo casi todo vez más contenido que tangencialmente toca la historia. Miguel Brasilovic, EVP y gerente general de History, explica que estas series y especiales, que vienen de USA, son parte de una de las dos vías de contenido de contenido. ‘Buscamos reforzar series que ya están instaladas como El Precio de la Historia y Cazadores de Tesoros, pero también apuestas a la producción originaria.’

‘Histórico tomó la decisión el año pasado de realizar únicos proyectos que cuen de manera inédita un acontecimiento histórico, y la mejor manera de hacerlo es centrándonos en la perspectiva de los protagonistas,’ así aseguró la ministra Guillerme Moshdoh, al concluir los 100 años del Canal de Panamá. Redadera en Argentina, México, Colombia y Brasil, el especial Contingente Nari es el resultado de una investigación realizada por History y coproducida junto a Snapp TV, sobre la red nazi instalada en América Latina por orden de Hitler durante la Segunda Guerra Mundial. Va extender también el especial Power, producido en Buenos Aires que reta la lucha de los grandes poderes económicos contra las alternativas de energía renovables y está trabajando en una realidad actual de la búsqueda del oro en Colombia.

**FOX, MÁS COPRODUCCIONES EN LATAM**

FOX ha estado expandiendo su presencia en América Latina a través de coproducciones. Durante los últimos años, ha producido varias series de éxito, como Hijos del Carnaval, Dual Survivor, Sitiados y Palabra de Ladrón, que han sido exitosas tanto en ratings como entre los espectadores. El canal ha invertido en el desarrollo de series originales para adaptar sus contenidos a las preferencias locales de la región. Esto ha permitido a FOX fortalecer su posición en el mercado de la televisión paga en América Latina, donde la producción local y la inversión en contenidos originales son importantes para atraer al público local.

**TVE MÁS COPRODUCCIONES EN LATAM**

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Disney, foco en formatos

Disney Media Distribution (USA) promueve en MIPTV sus formatos de las series de ABC, incluyendo Brothers and Sisters, Desperate Housewives, The Golden Girls, Amazing Race, Extreme Makeover, Dancing With The Stars. Entre los principales éxitos internacionales están Grey’s Anatomy (Colombia), Desperate Housewives (Turquía), The Amazing Race (Asia), The Golden Girls (Israel) y Extreme Makeover (Alemania).

‘El equipo de ventas Internacional provee consultoría, soporte y aporta los aspectos creativos necesarios, trabajando junto a los broadcasters y productores para una correcta adaptación local’, explica Ben Pyne, presidente de Distribución Global. La división de Latinoamérica, liderada por Fernando Barba, SVP distribución & producciones originales, hace lo propio para la región, y desde este MIPTV, comenzará la distribución de las versiones turcas de estas series: Grey’s Anatomy, Hope and Faith, Private Practice y Revenge.

Disney se ha consolidado como un nuevo estudio tras haber sumado a Lucas Film, Marvel, Dreamworks, además de Disney ABC Studios, ABC Family, Barba: ‘Seguimos fuertes con las producciones locales y películas, pero ha existido una tendencia en el mercado americano: En canales como Sony, hemos tomado gran protagonismo. Tenemos estrategias diferenciadas para abierta, cable y online’. ‘Deparamos la oferta para facilitar la labor a los clientes: pasamos de 25 a 12/13 películas. Con los nuevos sellos tenemos casi 20 títulos disponibles, hay productores como nunca pero la oferta es muy selectiva, completa. En producciones locales, están Amazing Funniest Videos (Turner), El Laverdon de Alcúas, (BCN Colombia con libro de TVN Chile), y somos un nodal Brothers & Sisters (Colombia).

ATRESMEDIA TV

Atresmedia Television (España) magnificó MIPTV con su nuevo primer time drama series No Identity, que muestra una historia de venganza que captiva a la audiencia, y es protagonizado por la nueva serie de ABC. La actriz que descubre que es un victim de una red de adopción ilegal, mientras lucha contra la enfermedad. La serie recebe críticas positivas y ha sido nominada para varios premios. Los creadores de la serie están trabajando en la adaptación de esta serie para un mercado internacional.

WWE Network, RENOWNED

WWE (USA) renueva su estructura con el objetivo de expandirse en la región y consolidar sus marcas a través de nuevos canales y plataformas. En el marco de su celebración de 30 años en el negocio, la empresa ha desarrollado su marca en todo el mundo, con su sede en WWE, Inc. WWE Manning, The EVP de Contenido y Dirección, nos habla de la estrategia de WWE en MIPTV.

‘Después de los excelentes resultados obtenidos en Italia, nos hemos comprometido con nuevos mercados internacionales con el fin de llegar a una nueva audiencia. En el mercado latinoamericano, hemos comenzado a distribuir programas como Total Divas, una serie que se está desarrollando en Argentina, Colombia, Brasil y Uruguay como objetivo principal para 2014. ‘Hemos firmado un acuerdo con la red TV6 (Trinidad & Tobago) para transmitir seis horas de contenido en tiempo para tres años’, completa el ejecutivo.

El distribuidor también ha destacado el éxito de su nueva serie ‘El Laverdon’, que ha acumulado más de 400 horas de contenido en 56 millones de hogares en todo el mundo.

‘El objetivo de MIPTV es consolidar el mercado Latinoamericano como uno de los más grandes de la región’, concluye.

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Disney Media Distribution (USA) promueve en MIPTV sus formatos de las series de ABC, incluyendo Brothers and Sisters, Desperate Housewives, The Golden Girls, Amazing Race, Extreme Makeover, Dancing With The Stars. Entre los principales éxitos internacionales están Grey’s Anatomy (Colombia), Desperate Housewives (Turquía), The Amazing Race (Asia), The Golden Girls (Israel) y Extreme Makeover (Alemania).

‘El equipo de ventas Internacional provee consultoría, soporte y aporta los aspectos creativos necesarios, trabajando junto a los broadcasters y productores para una correcta adaptación local’, explica Ben Pyne, presidente de Distribución Global. La división de Latinoamérica, liderada por Fernando Barba, SVP distribución & producciones originales, hace lo propio para la región, y desde este MIPTV, comenzará la distribución de las versiones turcas de estas series: Grey’s Anatomy, Hope and Faith, Private Practice y Revenge.

Disney se ha consolidado como un nuevo estudio tras haber sumado a Lucas Film, Marvel, Dreamworks, además de Disney ABC Studios, ABC Family, Barba: ‘Seguimos fuertes con las producciones locales y películas, pero ha existido una tendencia en el mercado americano: En canales como Sony, hemos tomado gran protagonismo. Tenemos estrategias diferenciadas para abierta, cable y online’. ‘Deparamos la oferta para facilitar la labor a los clientes: pasamos de 25 a 12/13 películas. Con los nuevos sellos tenemos casi 20 títulos disponibles, hay productores como nunca pero la oferta es muy selectiva, completa. En producciones locales, están Amazing Funniest Videos (Turner), El Laverdon de Alcúas, (BCN Colombia con libro de TVN Chile), y somos un nodal Brothers & Sisters (Colombia).

ATRESMEDIA TV

Atresmedia Television (España) magnificó MIPTV con su nuevo primer time drama series No Identity, que muestra una historia de venganza que captiva a la audiencia, y es protagonizado por la nueva serie de ABC. La actriz que descubre que es un victim de una red de adopción ilegal, mientras lucha contra la enfermedad. La serie recebe críticas positivas y ha sido nominada para varios premios. Los creadores de la serie están trabajando en la adaptación de esta serie para un mercado internacional.

WWE Network, RENOWNED

WWE (USA) renueva su estructura con el objetivo de expandirse en la región y consolidar sus marcas a través de nuevos canales y plataformas. En el marco de su celebración de 30 años en el negocio, la empresa ha desarrollado su marca en todo el mundo, con su sede en WWE, Inc. WWE Manning, The EVP de Contenido y Dirección, nos habla de la estrategia de WWE en MIPTV.

‘Después de los excelentes resultados obtenidos en Italia, nos hemos comprometido con nuevos mercados internacionales con el fin de llegar a una nueva audiencia. En el mercado latinoamericano, hemos comenzado a distribuir programas como Total Divas, una serie que se está desarrollando en Argentina, Colombia, Brasil y Uruguay como objetivo principal para 2014. ‘Hemos firmado un acuerdo con la red TV6 (Trinidad & Tobago) para transmitir seis horas de contenido en tiempo para tres años’, completa el ejecutivo.

El distribuidor también ha destacado el éxito de su nueva serie ‘El Laverdon’, que ha acumulado más de 400 horas de contenido en 56 millones de hogares en todo el mundo.

‘El objetivo de MIPTV es consolidar el mercado Latinoamericano como uno de los más grandes de la región’, concluye.
From Italy 24 hours a day

**First Hand Films, THE BEST STORIES**

Esther van Messel, CEO at First Hand Films (Switzerland) comments about the distributor offer this MIPCOM: ‘International distribution of ambitious yet accessible non-fiction has never been easy, we work hard to get the best stories out there as much as possible.’

‘We work with outstanding series as well as with high quality one-offs, we represent 24 Hours Jerusalem (groundbreaking & revolutionary) and we executive produce a handful titles from Holocaust stories to the rise of African urban music, the latter as co-producer even. While working the international market we continue the startup of national theatrical distribution of feature and doc titles, including the Camera d’Or winner of this year’s Cannes film festival, Party Girl, to audiences in Switzerland.’

Top docs the company is launching at MIPCOM: 1989, Almost Friends, Erosa Dark Side. Regarding sales, van Messel says: ‘Timpering Bergman (110'7/84), Death (5x52) and Contact (13x26) were sold to Globounit (Brazil), while the first one to NKS (Russia); Project Wild Thing (54/90) to NHK (Japan) and Ushinowa TV (France), and To See If I’m Smiling (‘59) to ORF (Austria).’

‘The documentary business is evolving ever so bringing yet new possibilities to see the reality. Audiences are behaving more proactive and asking for different models while TV is still the main source of income for many. We are deepening our involvement in productions internationally while we continue to distribute non-fiction globally and build national outreach as well, concludes.’

**TELEFILMS, UN INDIPENDIENTE INTEGRAL**

Tonia Darcyl, presidente del equipo de trabajo: ‘Diamond sobre el 97% del mercado con oficinas en Argentina, México, Chile, Perú, Brasil y Colombia. “Nunca hubo una empresa independiente tan integral en la región y con el surtido de géneros que ofrecimos a nuestros clientes”, añade Darcyl. En MIPCOM, Tonia Darcyl, presidenta. Tomamos muy bien posicionados en todas las líneas de negocio. La empresa está cada vez más profesional: por ejemplo, organizamos un seminario interno de marketing con todos referentes de Diamond en América Latina. Más de 20 ejecutivos vinieron a Buenos Aires con el objetivo de generar mejores herramientas y apoyar a un buen ejecutivo.’

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**MANNAM MEDIA: DE COREA AL MUNDO**

Mannam Media (Corea) presenta en MIPCOM un catálogo de series encabezado por el drama histórico Empress Ki (50x75’), donde el amor, la política y las ambiciones de dos países en disputa se encontrarán y volverán a desatarse el conflicto. Flame of Desire (50x75’) narra la historia del exilio y la devastación de una familia chabol desde joven a adulto y una popular actriz que al verse envuelto en un escándalo que los obliga a casarse. En Generation of Youth (50x75’) un joven pierde a su padre a la sola edad de 15 años cuando un soldado japonés le dispara en medio de la ocupación a la ciudad de Shangai en la década de 1930, y que debe huir

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**CONSIDERACIONES**

Conocemos a los productores y adquiridores de series internacionales y la distribución interna en Europa que tienen que ver con el mercado de la televisión internacional. A continuación ofrecemos preguntas referentes a cada una de estas categorías.

**1. Productores de series internacionales:**

- ¿Quién es el productor de series internacionales más conocido en su región?
- ¿En qué países tienen distribución internacional?
- ¿Cuáles son sus series más conocidas en el mercado internacional?

**2. Adquiridores de series internacionales:**

- ¿Quién es el adquiridor de series internacionales más conocido en su región?
- ¿En qué países adquieren series internacionales?
- ¿Cuáles son sus series más conocidas en el mercado internacional?

**3. Distribución interna:**

- ¿Quién es la distribuidora de televisión más conocida en su región?
- ¿En qué países distribuyen series internacionales?
- ¿Cuáles son sus series más conocidas en el mercado internacional?

**CONSIDERACIONES ADICIONALES:**

- ¿Qué habilidades tienen los productores de series internacionales para adaptar sus series para el mercado internacional?
- ¿Cómo adaptan sus series para el mercado internacional?

**CONSIDERACIONES FINALES:**

- ¿Qué ventajas y desventajas tienen los productores, adquiridores y distribuidores de series internacionales en el mercado internacional?
- ¿Qué estrategias pueden seguir estos profesionales para mejorar su posición en el mercado internacional?
**INTRUDERS AT BBC WORLDWIDE**

BBC Worldwide (UK), commercial arm and subsidiary of BBC, highlights at MIPCOM its catalogue of brand new series and formats headed by the eight seasons of its most representative brand, Doctor Who (12x50), introducing Peter Capaldi as the 12th Doctor. Stared by John Simm and Mira Sorvino, Intruders (8x45) is a suspense series about a secret society dedicated to the quest for immortality. At The Honourable Woman (9x50), a woman turned into a Baroness must face the forces that conspire against her once she got a very lucrative deal with a Palestine businessman who will be killed.

Regarding science, Life Story (6x30) is a trip around the world and history since the very begging that shows the fortress of the spices, its wit and the tension that surround the natural world. Human Universe (15x50), about the story of the humanity, told through the answer of the biggest questions; and How to Build a Planet (2x60), a coproduction between BBC and Science Channel.

From lifestyle data, the company highlights Katherine Mills: Mind Games (4x10), Rachel Khoo’s Kitchen Notebook: Cosmopolitan Cook (10x25), Rachel Khoo’s Kitchen Notebook: London (10x25) and Junior Doctors USA (8x45).

Other top titles are the new entertainment format Tumble (8x60), Fue Pícharo: Sonic Highways (8x60), about the 20th birth of one of the most iconic bands of the USA, Brit Awards 2015 (3x60), hosted by the comedian James Corden; and the special Artifact (1’44), a documentary that explores the complex situations of the music industry and asks whether it’s possible for young artists and emerging talents to achieve a fair agreement with record companies. Lastly are the comedy series Alice Carr Chatty Man: Series 12 (1x45) and Friday Night Dinner: Series 4 (8x24), both produced for Channel 4.

**TVN CHILE, APUESTO POR TI**

Apart from the successful telenovelas, distributed as finished or format worldwide by Telemedio Internacional (USA), Televisión Nacional Chile is pushing internationally its catalogue of entertainment formats, which are not only very successful in the local market, but also in some territories of South America, such as Ecuador, Bolivia and Peru, among others.

Ernesto Lombardi, manager of international business, and Alexis Piwnoka, sales and marketing, explain: “We have long experience in realities, talent and game shows. Chilean reality shows have a lot to surprise international audiences… they are fresh, original, with rhythm and can work really well in the most demanding TV markets”, they remark.

Is the case of Apuesto por ti, about people with extraordinary activities that surprise visually, which has been launched in 2013, and a top entertainment format for the international market, optioned in Spain and Argentina. On TC Television (Ecuador) it reached 18.8 rating points and 28.8% of share, being the #1 program in the 8pm slot with peaks of 39 rating points’.

Calle 7 is another big blockbuster from TVN with five years on air, which also has a tremendous success in TC with 18.3% market share at 5pm with a impressive 360º development through social media. At MIPCOM, TVN also offers the game show Jugados, in which celebrities play to fulfill the dream of an anonymous person, and the telenovelas Vuelve Temprano, which narrates the story of an openly news reader that suffers the disappear and murder of her son.

**RTÉ GLOBAL, IRISH FORMATS**

RTÉ Global, the sales and distribution division of Irish RTÉ Television, highlights at MIPCOM the dramas Love/Hate, a gritty Dublin-based crime series now in its 5th season; and Amber, which chronicles a harrowing two-year search for a missing teenager. It also has format such as the song-writing contest The Hit and weight-loss challenge Operation Transformation. “It has been a fantastic year for us, with the success of Format Farm —RTÉ commissioning pilots from Irish independent producers. Our target territories have traditionally been the English-speaking markets but now, to thanks to the explosive growth in the formats area, the world has access to the best Irish concepts and creativity’.

RTÉ Global launches two new titles: The Unemployables, a transformational show in which experts help those without work to get back on track, and Exiles, which follows a group of ambitious young Irish people as they attempt to launch their careers in Canada. Both have been commissioned as full series by RTÉ Television.
Daniela Busoli, CEO at FremantleMedia Brasil, comments: 2014 has been a different year for the Brazilian market but luckily we managed to generate several commitments for the second half allowing us to end on a positive balance. It was a quiet semester but it is awakening again.

‘The scenario of Pay TV has changed due to the incorporation of some channels and the retirement of others because they were unable to cover the quota that the law demands’—3.30 retirement of others because they were unable to cover the quota that the law demands—.

‘Companies seek entertainment content, which has to be mostly popular, so we are launching formats like My Mira Cooks Better Than Yours, a fast paced culinary game show coming from Mandarinia (Spain); Master Athletes, devised by FremantleMedia North America’s Henrik Nielsen and produced by FremantleMedia Sweden, and Celebrity Name Game, the hilarious new game show that combines the best of pop culture with the best of comedy’, explains Busoli.

She concludes: ‘For the next year we are thinking of investing in the production of scripted content through partnerships. We have seen shows, game shows and entertainment formats in our portfolio but not scripted. We have three pillars for 2015: maintain what we have, grow and move toward scripted’.

Buyers from 26 Latin American broadcasters have already confirmed their presence for the inaugural Latin TV Buyers’ Summit MIPcancun, organized by Reed MIDEM, taking place at JW Marriott Cancun on 19-21 November. In total, the organizer expects 40 buyers and 40 sellers.

There will be buyers from Construir TV, Encuentro, Telefe and Fox Latin America (Argentina); Unitel (Bolivia); Band, Encripta, Red de TV, Telecine (Brazil); Telelatina (Canada); Novadi (Dominican Republic); RTVE, Telerama (Ecuador); BCN (Colombia); CadenaTres, Canal 22, Azteca, Televisa, TVUNAM, Claro TV, Películas En Pantalla (Mexico); Medcom (Panama); Panamericanas (Peru); TNE, Monte Carlo TV and Seta (Uruguay).

Lauren Garaupe, director of Reed MIDEM’s TV Division: ‘The format, where buyers and sellers sit down face-to-face, at pre-arranged meetings and are guaranteed full schedules, has proved extremely popular. It gives buyers, some of whom may not attend MIPTV or MIPCOM, access to international distributors, while providing sales companies with the chance to concentrate their efforts on the Latin American market’.

Guercy, del equipo coordinador.

Migré debutó con gran repercusión en Naipe Miami y posteriormente asistió a Rio Content Market (Río de Janeiro) y a MífiCar (Mar del Plata). ‘Tuvimos muchas reuniones en la mercadeos y algunas visitas posteriores a nuestra sede en Buenos Aires de productoras y cadenas de USA y México, para las cuales se están desarrollando historias a medida’, explican. El catálogo contiene 50 historias de ficción (telemovelas, infantil-juveniles, series y miniseries) de 57 autores argentinos consagrados y noveles, y obras de base de Alberti Migré.

La Usoa de Migré, area productora de Migre, Asociación de Autores (Argentina), presenta por primera vez en MIPCOM los libros de autor de su catálogo 2014, que incluye series de ficción, telemovelas y documentales. Asisten al mercado de su catálogo 2014, que incluye series de ficción, telenovelas y documentales. Asisten al mercado de su catálogo 2014, que incluye series de ficción, telenovelas y documentales.


Prensario Internacional (USA) launches at MIPTV its brand new travel show "Hotel Amazon" (40’30), produced by Crazy Legs Productions for Travel Channel, which tells the story of lifelong friends leaving New York to build a world-class resort in the middle of the Amazon, but quickly discover that it is a grueling endeavor.

Mega Mansions (6’30), produced by Indigo Films for Travel Channel, takes a trip inside America’s most enormous and technologically advanced Mega Mansions; on Salvage Dye (52’30), from Trailblazer Studios for DIY Network, the co-owners of premier architectural salvage operation Black Dog Salvage bid on condemned homes and buildings in order to secure valuable vintage pieces to resell.

Indigo Films for Travel Channel, follows a car garage owner as he scour the highways and small towns of America in hopes of turning life on the road leftovers into refurbished treasures. And Monumental Mysteries (40’60), Optomen Productions for Travel Channel, where a man traverses US in search of the most extraordinary monuments that commemorate the nation’s most intriguing events, characters and greatest triumphs of all time.  

Scripps Networks has announced three new original commissions for Food Network in UK & EMENA: Rasa Spice Prince of Thailand (7x30) and Rasa Spice Prince of Vietnam (8x30) are on air from October 6th, while Siba in the Kitchen (working title, 5x30) will debut in Q1 2015 followed by Siba’s Table Series 2 in the autumn.

Since September 1, Food Network and Fine Living channels are available in Hungary via the MMDS channel bouquet owned by M7 Group, one of the fastest growing operators of TV platforms in Europe. Travel Channel is already part of the operator line-up. The Hungarian launch strengthens the partnership announced last June, that saw the two first exclusive distribution rights over their catalogue in their respective countries of operation: the first one offers second’s titles in France and the French-speaking regions of Switzerland, Belgium and Canada, while Autentic has been given the mandate to market Terranoa’s completed programs (1,200 hours) in Germany, Austria and the German-speaking parts of Switzerland. Both companies will still handle their own coproduction and pre-sales activities.

This affiliation establishes a strategic partnership between two well established brands, says Anne Hufnagel, MD, Autentic Distribution. For the French counterpart, Emmanuelle Jouanolou and Isabelle Graziadey, this agreement aims at optimizing both parties network on two major and dynamic markets in Europe.

Headed by Caracol TV International (Colombia) slates at MIPTV is the series "Fugitives" (40’60), the story of a man accused of a crime he didn’t commit and sentenced to 20 years in prison after the wife of his best friend was murdered. Even though his wife abandons him, what hurts him the most is not being able to see his son for whom he would sacrifice his life. At 30 of Grace (40’60) a theater actor who always dreamed of becoming a star must play a well-known and powerful drug Lord who decides to turn himself to the authorities. During the process of the fake self-surrender, a highly powerful bomb explodes. Other top titles that the company launches at Cannes are Ment Cry Too (40’60), the story of a man who believed he had everything he needed in life until the most desired promotion at work is given to another doctor what makes his world collapse; and the reality show the "Challenge Morocco" (80’60) in which a number of participants should survive, live together, and compete at 4 different stages, for a big price in money.

Finally, Caracol TV continues to presenting at MIPTV the series "Backroad Gold" (8x’30), produced by Optomen Productions for Travel Channel, the story about a woman with an angsty beauty but with very dark secrets produced by RTI Television for Caracol Televisión and Televisa, and The Challenge Morocco (40’60), the Colobman version of the Telefe/LCA format. Lack of money, detractors and unexpected debts on account of a house will force a man to quit the racetracks and sit as the chauffeur of an important executive. The woman’s countless demands and his habit of breaking the rules will end up bringing the two closer.

Created in 2012, Federal Distribution Internacional (Argentina) is an innovative partnership among producers and directors of Argentina with the objective of consolidate the participation of diverse companies in the main markets in the world, in order to insert the federal contents in international screens and platforms.

For third year consecutively, FDI assists to MIPTV to show a 300 horn catalogue of series, unitary, documentaries and fictions, to producers from Central Europe, Eastern Europe, Asia and America.

With the support of the Instituto Nacional de Cine y Artes Audiovisuales (INCAA), the company assisted to NATPE (USA), Bus Content Market (Brazil), MIPTV and ANDECO in 2014.

Parallel to the international focus, FDI works hard locally with the objective of increase its catalogue and strengthen links with the local producers. It adds new producers interested in participating in this project, becoming key players for distribution in markets that are difficult to access in isolation.
The Outsiders

Ariel Tobi, president of The Outsiders (Argentina), discusses how this year they strengthened their distribution division, acquiring 7 new titles for Latin America, such as Vampire Sisters 2, Alone For Christmas, My Mother’s Future Husband, House/Pass, Los Per Vires, My African Adventure and Holby & The Ghosthunters. All 2013 and 2014 international productions, and over 60 Latin titles to new OTT platforms, among them a pack of productions from the Argentine director Pablo Trapero.

To date, Snap has sold more than 260 titles to Netflix and other platforms, including movies and series from Argentina, Colombia, Chile, Brazil and Mexico, among others, becoming one of the independent companies that has contributed content most to new platforms. The company has a partnership with Marvista Entertainment, one of the main TV movie producers and distributors in US. At the top of the offer of 25 new titles for MIPTV, it highlights Zapped, new Disney’s original production starring Zendaya Coleman, and the family comedies My Dad is Scrooge and Dog Days for Christmas.

The natural disaster 10.0 Earthquake and the anime series Heroes: Legend of the Battle Disks also are part of the catalogue of action/ thrillers, Christmas movies, comedies, dramas movies. The company launches a new pack of specials and biopics centered in stars like Britney Spears, Michael Jackson, Miley Cyrus, Justin Bieber and Lady Gaga.

Regarding to original production, this year has been a little more stopped for pan regional channels. Now we are very focused on the start of the first Marvista’s movie filmed in Latin America. This is now the company’s most ambitious project because of its excellent projection for the future, concludes Tobi.
**GRB: BOUNDARY-PUSHING, PROVOCATIVE**

GRB Entertainment (USA) is celebrating its 29th successful year as one of the leading global independent production, distribution and company, bringing boundary-pushing, provocative programming, including Unreal & Sons of the Elm with focus on Discovery, Showdown of the Unbeatable for National Geographic, Preparat and Dating for WEtv, and the Emmy-award winning series Intervention for A&E.

Liz Levenson, director of international sales & acquisitions, says, “We have seen tremendous growth in several key regions, including Latin America and Africa. We are looking to expand our sales efforts around Latin America, by focusing on our in house produced or acquired top-quality scripted content as well as factual programming.”

At MIPCOM, it highlights the hybrid drama/comedy For Better or Worse (10x’30), from Tyler Perry Studios and OWN, following 3 couples who are at various stages of their relationship. Twisted Tales of My 9 to 5 (3x’30); the new scripted dramatic comedy Mekah Girls (13x’30); Judge Faith (150x’30) and travel show Chug (3x’40).

The distributor also offers American MC (7x’40), which aims to ride a diverser crew on a quest to see if they have what it takes to create a real Motorcycle Club, Cropsey (76), where two filmmakers delve into the mystery behind five missing children, and the hilarious clip show Camp Show (1x’30). “We are very excited about the brands we have been able to build successfully around the world: Camp Stew, the hilarious clip show (3x’30), ‘We have distribution deals with HBO, Telefónica, RMVista and the newly formed AMC Networks. We have intensified our involvement in the big international film festivals: Rio de Janeiro Film Festival (September), San Paolo Film Festival (October), in Brazil, and Morelia Film Festival (Mexico), concludes Levenson.

**RAI: 20% OF SALES GROWTH**

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**MGM, NEW SVP INTERNATIONAL**

MGM International Television Distribution (USA) announced that it has appointed Matt Vassallo as SVP, International Television Distribution and Acquisitions. Coming from Shine International, Vassallo has replaced Vincenzo Episcopo, VP, Latin America, who will be exiting the studio at the beginning of 2015 to launch an independent production company initially focused on the Latin American and US Hispanic markets. Based out of Los Angeles, Vassallo has begun his role on October 1, being responsible for managing the distribution and sales strategy of all MGM content internationally for free television and advertiser-supported video on demand, as well as MGM content in Latin America in digital platforms, basic, Free and Pay TV services.

**BEYOND, CULTURAL DIVERSITY**

Beyond Distribution (Australia) is launching twelve new titles at MIPCOM, together with 14 hours of returning series. The slate comprises content from production companies in USA, Canada, United Kingdom, Australia and New Zealand.

Yvonne Body, Head of Acquisitions, says, “One theme that emerges from our new programmes this market is cultural diversity: native tribes, culinary traditions, etc. We have maintained Beyond’s reputation for great popular science shows with charismatic presenters.”

New titles from 7Productions (Australia), including comedy series Begun Hunters (10x’30) and Kine (6x’30), are part of the slate. There are three new shows from Beyond’s in-house production entities: crime series Dark Temptations (6x’60) and a fun children’s series exploring biodiversity Wild But True (13x’30), etc.
RCN: CRIME & PASSION

At MIPCOM, RCN (Colombia) promotes the third season of Story of a Drug Lord (60x’60), the series produced by FoxTelecolombia. In this season, the drug dealer designs designs the Opac Project during his time in prison, aspiring to legalize drugs and end the drug trafficking business; however, it is utopic because he can’t get out of jail. What he doesn’t know is that his loyal partners came up with a plan to get him out.

At El Eslávista (80x’60) a kidnapped man becomes a hair stylist trying to get close to the guerrilla commanders, find out where they’re holding him captive and figuring out the way to contact his military brother, in order to be rescued together with his misfortune partners.

Other top title is Quest For Happiness (89x’60), the story of a man reaching 40 years old, a loser, and object of mockery and abuse even from his family, who decides to follow word by word a self-help book he found at a bookstore “Manual to be happy, 50 infallible recipes to achieve happiness.”

Regarding to telenovelas, RCN launches at Cannes Secrets Of Paradise (12x’50), centered in a woman that thinks she is in love with her husband until her brother in law seduces her, and Who Killed Patricia Sofer (120x’60). Produced by RTI, Who Killed Patricia Sofer is the story of a woman who returns to her country to clarify the murder of one of the most important members of the jewelry empire Sinisterra, crime for which she had to spent 17 years in a foreign jail. Her strength to survive in prison gives the desire to recover her children, home, position and which she had to spent 17 years in a foreign jail.

Zee: HEALTH, WELLNESS, FITNESS

Zee Entertainment Enterprises Ltd is India’s top globally recognized premium content brand, which has travelled wide across continents and it is rapidly reaching out to newer global audiences. ‘Even we have presence all over the globe, we would strongly consider deepening our roots in Europe, Russia & Latin America. Zee Bellyworld gives more 300,000 hours of drama, romance, cookery, travel, health and wellness content, available in Hindi, other Indian languages, English, French, Arabic, Mandarin, Malayu-Bahasa & Russian’, explains Sunita Gidwani, global head of syndication.

‘Indian programming is gaining more and more popularity amongst audiences across the globe. Also, with localized language customization roping in more viewers, we hope to captivate the world with the best shows from our library thus living up to our corporate brand philosophy of Vasudhaiva Kutumbakam – The World Is My Family.’

At MIPCOM, it aims to tap new audiences and offer relevant content, including brand new drama series The Palanquin of Dreams and Sin in Line, health series Workout from within with Jeff Hahley, wellness shows Naturally Beautiful & The Art of Living Gallery. Other top shows are the travel series Hot on Trail (26x’30), English), fitness Rock Your Yoga (65x’30), and the cookery & food program Peggy’s Kitchen Cares (39x’60).

Also, the romance series Kismat Bhagya (105x’60), and the family stories Doli Armano Ki (200x’36, format available) and long series Pavitra Rishta (1,300x30), which talks about the strong emotional bond that every daughter shares with her mother.
ATV seeks NEW HORIZONS

ATV (Turkey) brings to MIPCOM with high-end drama titles, including the series Sıla, Unutulמוס and The Noble of Today, which have been aired in many international markets. The company is moving forward to conquer new markets such as Latin America.

Ziyad Vural, head of sales: ‘Strong drama series with catchy plots and traditional-modern mixture is the most popular types in Turkey, and the most requested internationally. Female oriented series are always the top products and has high potential in expansion strategy.’

‘Sıla and Unutulmüş are two best-sellers and have characteristics elements of the Turkish mix, while they perfectly fit for our new target markets such as Latin America. The richness of traditions and unput-downable story plot make them so unique that they gathered a huge crowd.’

The executive believes that local market ‘is shaped by local fierce’ competition. ‘Rating measurement is the key player and effects the future of a TV series. As a result of this high competition, we are forced to produce in external one’.

Attention: ‘Turkish market was able to convert this internal success into an external one’. The company is moving forward to conquer new markets such as Latin America. The richness of traditions and unput-downable story plot make them so unique that they gathered a huge crowd.’

Ziyad Vural, head of sales

ONY, OPEN FOR OPPORTUNITIES

‘Our company is going through a great moment. We are currently executing our strategy to produce TV shows and feature films. We have about 22 shows or formats in the developing process for 2015.’

Other projects from ONY Productions are Entra Mujeres (talk show). Dena cuanto pesas (reality), Modulo de Interrelacional interactivo & mobile reality, Que vale más el amor o el dinero, El ultimo adios (docu-reality), Trans Realidad (docu-reality), El escritor (reality), Biztik Who (underground reality). El show de la regia (reality). Ay Mama (competition reality), Cuando sean grandes (kids). Hablan los paquetos (kids), Deja Extremo (fashion), Pequeños entre estrellas (reality). Cara a cara con la verdad (talk show).

Ottavio Carli, CEO

Visit Filmax International at our Mipcom stand R7.J11

The Red Band Society

CONGRATULATIONS to the USA’S THE RED BAND SOCIETY for its debut broadcast on FOX!

Executive Producers:
Pau Freixas & Albert Espinosa

Photo: 

Filmax new tv project:

I KNOW WHO YOU ARE

Executive Producer:
Pau Freixas
(The Red Band Society)

S1: 10x50’ (2015)
S2: 10x50’ (2016)

A STORY OF INTRIGUE, LOVE AND SECOND CHANCES

Executive Attending:
Ivan Diaz, Head of International Division
Tel: +34 629 340 070

Foto:

Ted Bookstaver, SVP
Head of Americas

Shine appoints SVP for Americas

Shine International (USA) announced the appointment of Ted Bookstaver to the role of SVP, Head of Americas. Coming from Eyewekha International Distribution, Bookstaver now-heads the sales and acquisitions activity for the company across both North and South America, with the LA-based sales team and Miami-based VP, Sales Latin America Daniel Rodriguez reporting into him. He succeeds Tania Jacobson in the role, who will continue as SVP, Sales for the region.

Ted Bookstaver, SVP
Head of Americas

Tandem: Spotless

Tandem Communication (Germany) organizes on October 13 at Hotel Majestic a press luncheon to meet the stars and the production team of series Spotless, the new dark & funny one-hour drama produced for Canal+ Creation Originale. Actors Marc-André Grondin, Denis Ménochet, Brenda Cayle, Miranda Raison, and Donald Sutherland (Prix du Paysage) join Jonas Bauer, executive producer, EVP/Partner, and Rola Bauer, EVP/Partner, Tandem, as well as Fabrice de la Patellière, director of French Drama and Co-Productions at Canal+, and Dominique Judin, deputy director of French Drama and Co-productions. Canal+ Creation Originale

Spotless

Executive Producers:

Pau Freixas & Albert Espinosa

Photo:
GLOBAL DIGITAL TRENDS: WHAT’S NEW?

This special report about the top Global Digital Trends was generated with information and private studies provided by different sources among others, which includes diverse topics such as transition to DTT, growth of the IPTV penetration of the SVOD providers, the impact of Social Media on Second Screen, etc. This report and previous reports suggest that digital transformation has integrated the audiovisual market, the apps development, on the one hand, and the streaming and 4K technologies, on the other.

**PricewaterhouseCoopers’ Global Entertainment & Media Outlook 2016-2020**

Up to five years it will be proved how digital technologies have increased their clout in the global entertainment and media industry, as digital transformation continues to expand and grow. While the sector has long responded to significant change by experimentation and fragmentation, current progress in technology and consumer behavior have no precedent in terms of the speed at which they occur or their simultaneous impact on every segment.

In the coming years, the creative industries sector will fragment and diversify as never before, forecast the study and determines seven “critical factors” that must be taken into consideration to successfully operate a digital value chain: 1) strategic flexibility; 2) delivery of engagement and relationship into consideration to successfully operate every segment; 3) it says. Viewing habits are changing. The youth of today, young adults and a growing number of the baby boomers are no longer only interested in the re-distribution of original TV shows online. They are discovering alternative forms of on-screen entertainment to the currently USD 334 billion plus revenue (source: PwC) global TV business we’ve known for 60 years, it remarks.

**Digital TV**

Based on forecasts for 138 countries, the number of digital TV homes will increase by more than 1 billion from 2010 and 2020 to 1.68 billion or up by 185%, according to a report from Digital TV Research. Some sources estimate that the digital TV total will climb by 131 million in 2014 alone. Global digital TV penetration will reach 97.9% of TV homes by end-2020 and 67.7% at end-2014. By 2020, 94 countries will be completely digital compared with only 12 out of 2013. About 124 countries will have more than 90% digital penetration by 2020.

Of the 762 million digital TV homes to be added between 2013 and 2020, 208 million will come from digital cable. Primary reasons for dropping DTT but not subscribing to cable, DTT or IPTV will acquire an additional 292 million. IPTV will more than double to 191 million, with pay DTH up by 79 million. Digital cable will become the most popular TV platform in 2014, accounting for 3.6% of the world’s TV households in 2020 (up from 20.9% in 2013). Digital cable TV penetration will exceed 220 TV households in nine countries by 2020, with Belgium leading at 64.9%, adds the report.

About 26.8% of homes will be primary FTA DTT at end-2020, up from 10.5% in 2013. By 2020, FTA DTT penetration will exceed more than half the TV households in 41 countries. Regarding regions, Asia Pacific will grow more than double, from 13.1% in 2013 TV viewing to 32.2% at end-2020, with 583 million added in 2014 alone. The region will supply 508 million (66%) of the 762 million digital TV households added between 2013 and 2020.

**China**

China’s 460 million digital homes by end-2020 (27% of the global total); India will add 118 million digital TV homes (2013-2020) and should reach 15.2 million for the full-year. The average selling price for 4K-capable televisions has dropped 86% worldwide in just two years, falling from USD 835 in 2012 to USD 150 in 2014; 4K will become a reality within 2015. YouTube will adopt the new format, and the obstacles they face, 5) agile in talent management; 6) ability to monetize into consideration to successfully operate any segment seven years after launch, published broadbandrenew.com. Extrapolating from this projection, Digital TV Research estimated that the operator is aiming for 104 million international subscribers by 2020, just for the countries where it has already launched, concluded the article.

**Upfront**

For Indonesia, the report from Digital TV Research. Same source concludes the article.**Social Media and Second Screen**

TV viewers can follow their favorite TV series’ on-demand streaming platforms, 44% use a streaming media player, 44% use a Roku player most versus 26% that use Apple TV the most, according to a recent consumer survey by RBSA Associate. The report, The Evolving Market For Streaming Media Devices, showed that more than 25% of US households have a streaming media player by 2015, with continued robust sales and growth. Demand for Amazon’s Fire TV driving expansion of this connected CE category. Roku is also the most-used streaming media player in the US. Among US broadband households with a streaming media player, 44% use a Roku player the most versus 26% that use Apple TV the most. The gap has widened since 2013, when 37% of streaming media player owners in the US owned and 24% used Apple TV most. Amazon started the global expansion of its STB Fire TV streaming player recently across the UK and Germany to compete with Apple, Roku and Google. And according to the report, these consumers are not only consuming TV shows and movies, but also proving to be a valuable opportunity for advertisers to tap into and leverage the increasing viewership of SVOD TV. Twitter solution from Twitter is a good example of this through its ad sales representative IMS, it is available in Argentina, Mexico, Chile, Colombia, Venezuela, Peru and Ecuador, as well as Brazil, USA, UK, Canada, France, Spain, Australia, Germany, Italy and Japan. According to Nielsen study, a quarter of TV viewers reported that they are now aware of TV programs due to their social media accounts. Nielsen data from Nielsen’s IQ4 2014 Cross Platform Report shows that the average adult aged 18 and over now watches 5 hours and 10 minutes of live TV and 3 hours of time-shifted TV per day in the US. **Amazon Prime**

Amazon’s worldwide unique visitors of web properties owned by the following companies: 62 million households with a streaming media player, 44% use a Roku player the most versus 26% that use Apple TV the most. The gap has widened since 2013, when 37% of streaming media player owners in the US owned and 24% used Apple TV most. Amazon started the global expansion of its STB Fire TV streaming player recently across the UK and Germany to compete with Apple, Roku and Google. And according to the report, these consumers are not only consuming TV shows and movies, but also proving to be a valuable opportunity for advertisers to tap into and leverage the increasing viewership of SVOD TV. Twitter solution from Twitter is a good example of this through its ad sales representative IMS, it is available in Argentina, Mexico, Chile, Colombia, Venezuela, Peru and Ecuador, as well as Brazil, USA, UK, Canada, France, Spain, Australia, Germany, Italy and Japan. According to Nielsen study, a quarter of TV viewers reported that they are now aware of TV programs due to their social media accounts. Nielsen data from Nielsen’s IQ4 2014 Cross Platform Report shows that the average adult aged 18 and over now watches 5 hours and 10 minutes of live TV and 3 hours of time-shifted TV per day in the US. **Amazon Prime**

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**Telefe: surpassing market issues**

At MIPCOM, Telefe Internacional (Argentina) promotes the new titles Love Road (150x'50) and Legacy of Rock & Roll (150x'60), as well as Dear Daddies (150x'60) and We Are family (150x'60), both launched during last Natpe Miami at the beginning of the year.

Daniel Otaola, content distribution manager, comments the most recent deals closed in the market: ‘We are family was sold to the new pay TV telenovelas network of Mediaset Group (Italy). We have also closed a format deal in Greece for Grandfather and Los Boldos. Other important deal is the hub we have built to produce regional versions of Raid the Cage (‘Sunny’).

In Cannes the company is promoting two seasons of Allies (40x'50), a 360° project that introduces an innovative multiplatform format aired weekly in Telefe with complemented daily emissions of 7 webisodes on telefe.com/alleys. Sioux, crossed hearts (60x'60) tells the story of a doctor who after suffering the death of his wife, hides behind the wheel of a taxi. And Candy Love (120x'50) is the love story of four couples, four generations, and four kinds of love that are completely different but equally beautiful and intense. Another important news of the distributor is the reinforcement of its international presence after having acquired 51% of the shares on the Peruvian production company Imina. In the near future, the objective is to build a production network in Latin America, but thinking in the worldwide market.

At MIPCOM, the Group’s division Secuoya Content Distribution, led by Carlos Benito, brings a wide programming catalogue including a documentary series, reality shows, fiction series, among others genres.

The new competition format is Soul Out, which aims to be the next The Shower, the talent show that has revolutionized MIP’TV already sold in 15 markets including CTC (Russia, Belarus, Kazakhstan, Moldavia), Wellkunzfer (Germany), Collins Avenue (USA), Sparklin Media (China), etc.

It also launches the survival reality show Surviving the wolfpack (8 episodes), the fiction series Vive Cantade — now on its second season on Antena 3 — and Algo que celebrar.

SCD offers prestigious documentaries such as Tribe, a large format series that unveils the secrets of four tribes from northern Kenya, in the regions bordering Sudan, Ethiopia and Somalia.

‘Grupo Secuoya is becoming increasingly visible and consolidated on the international area as we rapidly expand, starting without presence in Peru and entering the market in Chile, Colombia and Mexico by the end of the year, as part of the group’s policy to seek alliances with international partners’, explains Benito.

**ZDF, the best mix**

ZDF Enterprises (Germany) brings to MIPCOM/MIPJunior wide portfolios including kids properties such as the animated series HD/Meerkat Adventures (52x'24), Marcos Levof (52x'13) and Skinner Boys (26x'24), as well as the crime and suspense dramas such as The Taint (8x'60/4x’125), Zefba (8x'50) and the second season of The Fall (8x'60/4x’390). From ZDFE.factual offers Apocalypse Nauru 1999 (90x’25), Last Secrets of the Third Reich, season 2 (8x’50) and Ascent of Civilization (3x'50). Lastly, ZDFE.entertainment line up launches the quiz show Quiz Champion (150).

**Secuoya consolidates**

Grupo Secuoya (Spain) consolidates its international presence after having acquired 51% of the shares on the Peruvian production company Imina. In the near future, the objective is to build a production network in Latin America, but thinking in the worldwide market.

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**Dick Clark Productions**

Dick Clark Productions (USA) is among the world’s largest producers and proprietors of televised live event programming, and it is now focused on the expansion of its international distribution network, as well as, the acquisition, financing and creation of new shows. At MIPCOM, it brings six titles.

The Award shows Billboard Music Awards, The 72nd Annual Golden Globe Awards, Golden Gods Awards and The PEOPLE MAGAZINE Awards. But it also offers the TV movie Crazy Sexy Cool: The TLC Story, the highest rated original movie ever for VH1 and the highest rated original movie on all of US cable in 2013, and the comedy series Full Army (26x’30).
AZTÉCA/COMAREX, BALANCED OFFER

Through Comares, Azteca (Mexico) launches at MIPCOM its brand new telenovelas - Girls Only (120’x60), On Exhalation: Passions and Amor (120’x60) and The Man of Time: Dreams (3x50), an adaptation of the Argentinian version of the series produced by Telefe, I’m Your Double (45’x60) and A Love to Remember (135’x60).

Other top titles are Lucky Me (140’x60), The Agency (105’x60) and Destiny (105’x60). Regarding series, The Other Side Of The Soul (124’x60), and the reality show La Academia Kids (17 weeks) that seeks to discover the child artists of tomorrow, and the telenovelas Timelove Love (150’x60) and The Kings (125’x60).

From the independent catalogue, Comarex highlights Kitchen To Fame (24x60), from New Sock (Argentina), and the telenovela The Kings (125’x60).

Girls Only, brand new telenovela

Marcel Vinay Jr., CEO of AztEca / comareX, from Spain Audiovisual from ICEX

SIC: EUROPEAN HD Telenovelas

SIC Content Sales (Portugal) is attending MIPCOM for the first time with a booth, highlighting its HD telenovelas, such as the “Best Telenovela” Emmy winner Blood Ties (322‘45 or 144‘45) starring by Diogo Morgado, a Portuguese awards-winning actor, worldwide recognized for his role on The Bible. It is a co-production between SIC and TV Globo (Brazil), executed by SP Televisão.

The telenovela Mar Salgado is the newest title from the distributor, and have been selected by The Wit to be part of the Fresh TV conference. Also, Dances’ Days (166‘45) is a remake of one of the most famous scripts from TV Globo, a drama story about two sisters that had a car accident that will have dramatically consequences on their life in the future; the 2012 Emmy nominated The Fire of the Bow (125‘65 or 164‘65) in full of glamour, humor and hope, Perfect Heart (105‘45 or 145‘45), and Winter Sun (134‘65), a story of betrayal and revenge. Also, HD wildlife content, documentaries, gag’s, entertainment, formats and exclusive sports dos focusing international stars Cristiano Ronaldo and Jose Mourinho.

Our presence here is a fundamental step in the new strategy of international sales. The Portuguese content is now being broadcasted in Italy, Angola, Russia and soon will be aired in more territories, states Carlota Vieira, sales coordinator for Impresa, the group operating SIC in Portugal.

ICEX: ANIMATION, FICTION, FORMATS AND DOCS

ICEX, Spain Trade And Investments is again bringing the best of Spanish content, by supporting the attendance to MIPCOM of the two umbrellas Animation From Spain and Audiovisual from Spain, this former focused on fiction, documentary and formats. Javier Yranoia, director, Fashion, Interiors & Cultural divisions, leads the delegation.

Animation From Spain organizes the Screenings of new programs on October 11 at 4:15 in the Agora Room, Palm Beach. The session is split in two sections: on the first one, animation expert Justine Bannister reviews programs and their data, and on the second one, networking with Spanish producers, such as Anima Kitchen (Pirates & Capitains, 2x11), Baluexa (Blackie & Company, 2x61), BBF (Filly Freshers, 2x63), Clay Animation, EVER (Cervantes, 2x61), Smirra (Planet Play), Milkymoustache, Motion Pictures and Veralia (Mago, Murcia, 2x12) by Sonmaga (Toky, 2x12).

Regardingfictions, Boomerang TV offers The Secret Of Old Bridge (17 seasons, 65’50) and The Time In Between (65’15 or 70’12’45). Commercial TV, Bandolera (334‘45) and Ohba 67 (178), Grupo Ganga, Remember When (234‘75); and Mediaset España the comedy Pope’s Beach Club (105‘70). On documentaries, Medina Media launches The Sea Chef (13x60), Onza Distribution, Genovesa In The Jungle (1’45), Rays of Sunshine, Mayora is not magalluf (1’60), Also, the format Don’t Say it, Bring It (30’), from Philicas Production, the feature film Thess (126), from Sogepaq, and the TV and web series The Seed of Freedom (10x15), from Imagina International Sales.

Don’t Say it, Bring It & features

Booth # B8.10

Booth # P-1 G.14
SING, PLAY and DATE with GLOBAL AGENCY

Global Agency (Turkey) keeps demonstrating why it has become a leading distributor in all genres. Apart from the high-end Turkish series, the company’s strategic catalogue of entertainment formats, including talent shows, dating shows, reality and game shows, most of them of proven track record in the global markets.

Heading the slate is the prime time singing talent show Star'd By (12 hours) an 18-weak hot new duct project where the celebrity jury members are contestants. Love is Calling (2 hours) is an access prime-dating show where contestants are matched by the viewers. It was premiered on August 25 in RTL Germany. The Exchange Project (1 hour) is a fast-paced street game show in which contestants are given a small budget to buy one object of their choosing, and then trade items with the public in order to increase the value of their item with each trade.

Regarding drama, Global Agency launched at MIPCOM a weekly 1-hour drama series Featvire (in production), showing two enemies that must work together to protect the country. Seeds of Revenge (in production) narrates the story of a man that saves the live of his wife and her brother from a fire. He falls in love, but in the drama, they are unable to speak.

It’s also important to highlight the success of 1001 Nights in Chile, where Mega is broadcasting the series on prime time: it has not only become the leading show in that TV slot, but also the most viewed program of the whole year. On August 24 it reached an average share of 46.1% and 34.9 rating points. This success has brought more sales in the region: Canal 10 (Uruguay) and MundoFox (US Hispanic).

IMAGINA + NEWEN: CELEBRITY POLE DANCING

Imagina International Sales (Spain) and Newen Distribution (France) are launching a brand new talent show coming from The Netherlands: Celebrity Pole Dancing (‘63’), where 12 celebrities have to compete to be the best pole dancer. It was produced by Teve Medial Media Group (RTL5), and both companies are taking the global distribution together.

Entertainment One Television (Canada) produces and distributes award winning, critically acclaimed programming across all genres, and has a proven track record in delivering successful long running series. At MIPCOM it is launching the brand new drama series Halt and Catch Fire (10x60), from AMC: it is an intriguing, adrenaline-filled depiction of the American dream in the ’80s and the dynamic people that made this era an unforgettable decade of rebellion and reinvention.

The distributor is also highlighting Meteor (13x’60), from the powerhouse creative team behind the blockbuster films Sin City, From Dusk Till Dawn, and Transformers, and the hit TV series Revenge and Sleepy Hollow comes this sexy, action-packed thriller for Robert Rodriguez’s El Rey Network, the English-language network targeting Hispanics in the US. The Book of Negroes (6x60), from BET and CBC, an event mini series that will be ready in 2015 but it was selected in MIPCOM’s 2014 World Premiere TV Screening Event, scheduled for October 13 at 6 pm in the Grand Auditorium. This event is held with the support of Canadian entities Canadian Media Fund (CMF) and Telefilm Canada. The series cast Aunjanue Ellis, Cuba Gooding Jr. and Lou Gossett Jr. brings a universal story of love, courage and triumph that recounts the extraordinary journey of an indomitable African woman who survives in a world in which everything seems to be against her.

In addition to Halt and Catch Fire (10x60), Turn and The Red Road, which are the first three series to come out of the successful AMC and Sundance Channel output deal, other new seasons of returning hit shows include The Walking Dead, Rookie Blue, Haven, Saving Hope, Regime and Hell on Wheels.
**MARVISTA, A STRONGER MOVIE SLATE**

MarVista Entertainment (USA) brings one of its strongest movie slates to date to MIPTV, including 12 movies of drama, dark comedy, thrillers and holiday fare.

In 10.0 Earthquake, a city is about to be hit by a devastating earthquake, and time is running out to save the city from danger; 12 Dog Days tells the story of a troubled teen who is forced to do probationary work at a dog shelter. Also, Another Christmas Kiss, and the thriller The Assault where a cheerleader must piece together the night she can’t remember in her fight for justice.

The company also highlights at Cannes Bad Blood, and the romantic comedies My Boyfriends’ Dogs, The Nine Lives of Christmas and When Sparks Fly.

Pay attention to Filmax drama

Ivan Diaz, head of the international division at Filmax (Spain), explains: "Elequently became an important player in the TV drama field after a great success of our TV series The Red Band Society, which has been sold in many territories (Chile, Italy, etc.) and has a US adaptation".

The drama The Red Band Society narrates the true story of Brittany Murphy, following her rise to stardom through the difficult years that followed, culminating in her tragic death at age 32. Also, the films My Dad is Sweeney and Zapped, both oriented to family and teen audiences. Finally, Heroes: Legend of the Battle Dicks is an animated series directed by Maushiro Honda (Digimon, Da Gi Oh).

**CASTALIA COMMUNICATIONS**

Contenidos que impactan.

"Con 22 años en el mercado y el know how en oferta de canales, nos damos paso a seleccionar los mejores contenidos internacionales para venta y representación en Estados Unidos y Latinoamérica", Miguel Torres-Bohl, Vicepresidente y líder en el área de distribución de contenidos comparte los hitos que están manejando en el mercado y la gran aceptación que han tenido, "la variedad de géneros que manejamos permite estar en diferentes pantallas con la mejora de la cultura, animación, novelas, ciencia y tecnología. Sabemos que la demanda televisual es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televisiones".

Castalia Communications Corp. destaca en mipcom un variado catálogo de telenovelas, series, documentales y series en inglés que incluyen "Garage Gold" y "Testers" para llevarlos al mundo del audiovisual desde los géneros de los grandes coleccionistas, hasta los productores de modelos producidos en el mercado.

Adentrándonos en ciencia y tecnología presentamos documentales como: "Mega Speed", "Mega World" y "Mighty Ships", que nos atrapan con su conmovedor sobre los vehículos más velozes del mundo, el magnífico adelanto científico de los países considerados potencias Mundiales, y la majestuosidad de las grandes embarcaciones respectivamente, todo el de la mano de Ed Canada el brazo productor de Discovery Channel.

**Palladio International**

Produced by Amblin and ABC Studios, which has premiered this fall on FOX; "More adaptation are coming within the next months. The series has become a very strong property just after two seasons produced for the Catalan public network. TV3. It is a great achievement for a Spanish drama," he adds. At MIPTV, it is launching a new drama I Know What You Are (10x52’), produced by Pau Freixas (The Red Band Society). "It is a very powerful show that could become an event-series: it is a high-concept thriller that has great potential to travel internationally. We are looking for international co-production partners and some pre-sales already at this market. We are planning to shoot in early 2015. We already have the bible and the script for the first three episodes, and it’s probably the strongest material that we’ve read atFilmax lately," comments Diaz.

Distributor is bringing the most recent feature films produced in Spain, both in English and Spanish, in the last 15 years. The most popular are The Machinist (Christian Bale), Darkness (Anna Paquin), Fragile (Calista Flockhart), The Nine Lives of Christmas, and the animated Bad Blood.

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"More adaptation are coming within the next months. The series has become a very strong property just after two seasons produced for the Catalan public network. TV3. It is a great achievement for a Spanish drama," he adds. At MIPTV, it is launching a new drama I Know What You Are (10x52’), produced by Pau Freixas (The Red Band Society). "It is a very powerful show that could become an event-series: it is a high-concept thriller that has great potential to travel internationally. We are looking for international co-production partners and some pre-sales already at this market. We are planning to shoot in early 2015. We already have the bible and the script for the first three episodes, and it’s probably the strongest material that we’ve read at Filmax lately," comments Diaz.

Distributor is bringing the most recent feature films produced in Spain, both in English and Spanish, in the last 15 years. The most popular are The Machinist (Christian Bale), Darkness (Anna Paquin), Fragile (Calista Flockhart), The Nine Lives of Christmas, and the animated Bad Blood.
FIC LATIN AMERICA: VARIETY

FOX International Channels (FIC) introduces at MIPTV a varied programming offer that includes international and original series, documentaries, kids’ content, lifestyle and sports. Among top titles are The Walking Dead and The 80 and original content such as Palabra de Ladron and Cumbia Ninja on its second season.

It also highlights the new lifestyle formats El Mejor de los Pisos, Lucha de Reinas, Queero un Camión, Novia a los 40, Motocoyote A Puerto Cerrados, among others. Regarding factual, it brings Tabu Latinamericas, Lider de la Manada (Cesar Milan), Obsesive and Dormider de Caballo. Kids’ content includes the BabyTV’s series Tulli Churlys and los numeros, Henry tiene hambre and Dukes sueltos.

Led by Edgar Spielmann, EVP and COO, the new International Sales division, includes Sebastian Snaider, VP Content Sales, and Ana Maria Barreto, Marketing Director. Ana Maria Nunez has recently been named director of Content Sales Strategy.

“We offer thousands of hours of original production and third-party content (Argos) including fiction, factual and lifestyle. We have Cumbia Ninja and Dos Lunas, and projects such as El Capitán (60x60) and the reality Super Chef’s,” describes Spielmann.

“The creation of this new division has allowed us to increase our content portfolios in each genre. In this sense, we bring not only international successes, but also original production done Latin America with immense stories, renowned Latin American figures and the highest quality standards,” concludes Snaider.

KESHT, CLEARLY FOCUSED

“There is an increasing business in Latin America and Asia. Globes Brasil will premiere the second season of SuperStar (Rising Star), and Telefe has bought the Argentine. In fact, our finished catalogue is doing very well with sales in China and South Korea. BTC (Indonesia) has bought Rising Star, and we have deals in Vietnam, Thailand and Singapore.”

Kelly Wright, international sales director, Keshet (Israel), describes the moment of the company. During a road trip to Buenos Aires, she visited clients with the new sales director for the region, Karina Dolgiej: “Here, buyers increasingly interactive and entertainment formats. Six of our series are on air in the US (Algalatne in NBC, based on Keshet’s The Gordon Gift), while Globasat+ has premiered Premières of War. Rising Stars was sold to more than 25 countries, it was recently premiered on CCTV China, which will broadcast 2 seasons (30 episodes) to 1.2 billion viewers, produced by Enlight Media. The game show Boom! was sold to Channel Seven (Kazakhstan), while its debut in Antena 3 (Spain) attracted a 15.6% average audience share, an increase of some 29% on the channel’s slot average. Other broadcasters are FOX (USA), TV2 (Hungary), VTM (Belgium) and TF1 (France), in addition to five extra territories. At MIPTV, it launches the brand new talent show Not A Star Yet, produced by Wu Tong (for ZTIV (China)); Help! I Can’t Cook is humorous packed reality show in which celebrities Live their fear of the kitchen, produced by Giff Productions for Keshet Israel; and Master Class is the highest-rated music talent show in Israel to date, attracting a 48% audience share.

“Tribute to Life” is a family drama with staying power, produced by We Are Here.

Lastly, Clarity (’92) is the story of a mother who embarks on a search to save her daughter that ends up putting all their lives in jeopardy; it’s starred by Dina Meyer, Maurice Compte and Nadine Velanucht and directed by Peky Rae.
**By Rodrigo Cantisano**

**SHINING EMERGING MARKETS: TURKEY, ISRAEL AND SOUTH KOREA**

**Prensario** publishes below a special report about the fastest growing audiovisual markets of the last 10 years: Turkey, Israel and South Korea. The consolidation was not only domestically (more players, bigger ad pie), but also specially in the global market. Turkey and South Korea with its high-end drama series competing new TV markets worldwide, and Israel becoming a specialized drama and entertainment formats exporter.

**TURKEY, HIGH BUDGET DRAMAS**

Turkish series market improved itself very much in the last 10 years, becoming one of the centers of attention in different regions around the world. In recent years their dramas have conquered unthinkable regions. One of the clearest examples is Latin America (a region dominated by teletonas): in Chile, the series 1001 Nights (Global Agency) and Farkuş (Kanel D) have reached the highest levels of audiences on local the prime time of leading broadcaster Mega (see more information on Patrick Hernandez’s interview in this edition). After this success, other channels (Chilion 13, for instance) and Latin American broadcasters are paying attention to this market.

For Israel/Pinto, CEO Global Agency, the budgets of investments on the production of these series, are one of the main reasons to reach new markets. Furthermore, the universal themes oriented to families have led to several markets to put their eyes on Turkey. “The increase of the advertising pie impacts directly on the production of series, whose budget in Turkey is USD 450,000 per chapter,” he explains. Oded Ozsunbül, head of sales and acquisitions, Kanal D: “2014 has been a really good year for us. We reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay. Our titles Times Goes By, Money, Farkuş and Secrets had good results where they have been aired. We want to keep that success and try to be one of the main Turkish content providers with our quality productions for many years.”

Ziyad Vardou, head of sales, ATV, says that Turkish market is dynamic, young and has an open-minded approach due to its cultural heritage. “Turkey can develop stories which appeal to the international audiences. Local TV evolved towards high-quality productions over time and internal demand has increased. Many classic TV series were produced and this captured international attention.”

Currently, Turkish dramas have been sold to nearly 70 countries, which represents almost 300 million viewers in Middle East, Russia, Ukraine, CEE and, specifically, Latin America, generating revenues equivalent to USD 200 million in 2013, a value that has surpassed the USD 11,000 produced in 2004.

Vardou and Pinto agree that the Turkish market is shaped by a local ‘force’ competition: ‘Rating measurement is the key player and affects the future of a TV series. As a result of this high competition, the market is forced to produce in superior quality, says Pinto, while Vardou adds: ‘Turkish dramas and own produced programs are preferable for the local audience.’

The market is dominated with strong time TV series and only successful ones can survive.

Diverse culture contributes to creating fascinating stories where the traditional and modern lifestyles merge. This adds Turkish products, the ability to attract different markets from Europe to Latin America.

According to the Turkish executives, most of the buyers are looking for projects that focus on mid-age and elder-age women audience because advertisements are targeting this market. Turkish series are female oriented and they are based on real stories, what makes it even more attractive to audiences over the world they conclude.

Examples of international success, ATV’s executive highlights Sıla and Unutulmaz, two series that have all the characteristic elements of the Turkish mix and they perfectly fit for new target markets such as Latin America. On the other hand, Global Agency, distributor of one of the Turkey’s leading channel Star TV, has reached the international success with series like Magnificent Century and Love and Punishment, both sold in the US market and several markets in Europe and Asia.

Other important distributors from Turkey are ATV Inter Medya, whose international hits are the super production 20 minutes (mix drama and crime) and the love story Black Snow, while ATV adds: ‘Turkish dramas and own produced programs are preferable for the local audience.’

The market is dominated with strong time TV series and only successful ones can survive. Diverse culture contributes to creating fascinating stories where the traditional and modern lifestyles merge. This adds Turkish products, the ability to attract different markets from Europe to Latin America.

**TURKEY’S CONTENT EXPORTATION EVOLUTION, IN millions (2011-2013)**

Turkey’s content exportation has been growing significantly in the last years, reaching USD 200 million in 2013 (up from USD 100 million in 2012). The average annual turnover of the TV market is USD 200 million.

- **Star TV**’s Fatmagül and Global Agency’s 1001 Nights, two of the top rated shows on local and Overseas, are TV series that has perfectly fit for new target markets.

- **The average daily观看 Tv for five hours and three minutes a day**

- **Estimated annual turnover of the TV market is USD 200 million**

- **About 120 production companies, 10 studios and 30 post-production companies**

- **USD 130,000 per hour for a drama series; USD 1,000,000 per hour for a TV series; USD 150,000 per hour for a documentary film**

**Global Agency’s 1001 Nights, Kanal D’s Fatmagul and Star TV’s Magificent Century, two of the top rated shows on local and Overseas, are TV series that has perfectly fit for new target markets**

**ISRAEL, THINK INTERNATIONALLY**

In the last few years Israeli content has traveled well around the world and become very popular with dramas like Dorit Milov’s Bitipul, the original format of BBB00’s In Treatment (it also has a Spanish version on TV Publica Argentina), and Keshet’s Ha Boger, the original version of Homeland (very successful in the US), or entertainment formats such as Rising Star (Keshet), sold in more than 30 territories.

Armoza specializes in the co-development business. Keshet closed deals with C21TV in China (it broadcasts three Armoza’s formats, including the third season of Upgrade), Telef Argentina (Do not see a face premiered on Argentina), and TPH France, where it has recently close an agreement to launch the prime time format The People’s Choice.

We strongly believe that combining Israeli creativity with key partners across the industry

**The Numbers of Israel (2013-2014)**

- **8 million population, but Ashken and Orthodox Jews do not normally watch Israeli TV, leaving about 5 million viewers as the total market**

- **Terrestrial channels: one public channel (Channel 1) (100% FTA), two commercial channels (2 Privat & Keshet), and Channel 10**

- **Multichannel (100+): with 3 commercial branded cable channels (4 music channel, a Russian speaking channel and an Arabic speaking channel now in trial broadcasting) produced by two companies (HOT (Cable) and YES (Satellite) who also produce their own content)**

- **The average Israeli watches TV for five hours and three minutes a day**

- **Estimated annual turnover of the TV market is USD 200 million**

- **About 120 production companies, 10 studios and 30 post-production companies**

- **USD 130,000 per hour for a drama series; USD 1,000,000 per hour for a TV series; USD 150,000 per hour for a documentary film**

**Source: private sources. Ministry of Industry, Trade and Labour**

**The People’s Choice is the result of a strategic co-development partnership between Keshet International, Endemol and French broadcaster TF1; In Treatment (HHH adaptation of C21Media’s TIP, in Treatment HBO adaptation of C21Media’s TIP, in Treatment) and Finnish broadcaster Yle, in Homeland, Keshet’s top production format sold and adapted in the US**

**The Israeli audience in general is relatively sophisticated, and lacks patience if a program does not catch their attention from the first moments, they move to another alternative: there is no second chance’, describes Armoza and Shalati agrees ‘We produce for our audience and if we can satisfy our viewers we know we are onto something exciting’.

Due to the constant worldwide buzz around the Israeli content and its creativity, many international companies show more and more interest in collaboration and partnerships with the Israeli Industry. Endemol bought part of a FTa channel in Israel and Dori Media launched an international co-production and co-financing joint venture with Charlie Eislor.

**Audiovisual markets of the last years: Turkey, Israel and South Korea. The consolidation was not only domestically (more players, bigger ad pie), but also specially in the global market. Turkey and South Korea with its high-end drama series competing new TV markets worldwide, and Israel becoming a specialized drama and entertainment formats exporter**

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and different regions —such as SBC (China) and TVA (Canada)— enables us to continue with our vision of creating the next generation of content,' highlights Armona. Shalab concludes: 'We try not to limit ourselves, we have sold our formats to South Korea, Argentina, France, Russia, Indonesia, Australia, Canada... good luck everywhere.'

KOREAN WAVE

Korea has been mainly exporting its product to broadcasters in South East Asia, but it has also gained recently new markets in Latin America, where SBSInternational has a distribution deal with Telefónica Internacional (USA), being Starway to Heaven one of the most successful SBS series where SBS International has a distribution deal with Telefónica Internacional (USA), being Starway to Heaven one of the most successful SBS series in Latin America, one of the most successful SBS dramas while Stairway to Heaven was What happens to my Family? is a drama series in Latin America, another important Korean distributor is Mannam Media through its CEO, Sebastian Choy, who managed products from almost all Korea broadcasters, as well as other Asian companies (China, etc.).

Other important exponents of the internationalization of the Korean product are the broadcasters KBS, MBC, EBS, and CJ E&M, whose series, entertainment formats and documentaries are conquering new markets in the US and Europe. The Government has also become a key player behind the expansion of the country’s culture industry abroad, seeing it as a vehicle to boost Korea’s reputation at the international scene. A large number of independent Korean producers and distributors gathered at Korea Creative ContentAgency (KOCCA), to attend the most important worldwide trade shows.

After decades of harsh economic struggle and wars, Korea has emerged as one of the world’s most vibrant economies and content player, especially in the production of films, dramas, pops and animation, which significantly improved its status as a distinctive player in Asia and has become competitive force in the globalized market. As an example of this dynamic change can be found in the phenomenon known as Korean Wave, which includes: K-pop, TV dramas, movies, and lifestyle with Korea’s high technology and the growing aspiration to know more about Korean culture worldwide. According to the Korean Ministry of Culture, Sports and Tourism, the export of Korean content is over USD 5 billion becoming the new engine for expanding the country’s cultural exports and an integral part of Korea’s national image.

Kenny Kihyung Bae, Senior Producer, KBS (Korea), describes: 'The Korean Wave has especially experienced a significant change with the development of digital technologies and social media, notably YouTube,' describes Bae, who believes that the cultural markets have ‘rapidly shifted,’ from virtual goods-driven to access-oriented watching markets, because global consumers watch and play cultural genres through social media instead of buying cultural goods. ‘Through international broadcasts and outlets, KBSWorld TV has helped increase the global popularity of Korean content since 2003,’ assures the executive, who highlights Music Bank, a K-Pop program that offers live performances for K-Pop fans around the world, as an example of the expression of the Korean Wave. Other clear examples of the Korean Wave are historical dramas, which by the mid 2000s progressed from simple dependence on historical facts to stories full of creativity and imagination. As a result, fantasy historical series were created. Some of the most representing dramas are DaeJang Geum (MBC), exported to over 60 and with reruns still being aired; Damo (MBC), Heo Joon (MBC), Emperor of the Sea, exported to right countries; Jumong, The Emperor of the Winds (KBS) and Chuno (KBS), among others. Bae continues: 'In order to generate synergy from international collaboration, KBS aim to seek out common elements while recognizing diversity and forge mutual bonds. The content we create can gain wider acceptance when it is based on commonly shared values.'

The co-production experiences of Korean content players are still young, according to Bae, who emphasizes that in order to make the content business more effectively with Korean partners, it is ‘necessary to expand interaction through transparency of mutual resources and greater accessibility.’

Unlike in other countries, public broadcasters (KBS, MBC and EBS) hold a large market share and have the corresponding amount of influence. Despite this, the development of IPTV has allowed cable channels such as Total Variety Network (TNV) to reach a sizable audience.

The Korean Wave has been successful; however, the Korean creative industries face challenges ahead. Over the last decade, Korea has emerged as a new center for the production of transnational pop culture. Korea’s success as a cultural exporter is often attributed to its high quality cultural products incorporating Western elements while never losing its edge through its re-creation of traditional Korean values and cultural identity,' remarks the Producer. Concludes Bae: As the Korean economy grows in sophistication and reach, the creative elements of Korean content production are flourishing. Cultural contents have taken their place as part of the Korean portfolio of profitable export items overseas. While major industrial manufactured goods are still produced in Korea and sold around the world, cultural contents have seen a pronounced presence in recent years. This is expected to continue into the future, with increased investment Korean creative industries from music and entertainment industries to the creative service sector.'

SHINING EMERGING MARKETS: TURKEY, ISRAEL AND SOUTH KOREA


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<th>Rank</th>
<th>Program</th>
<th>Channel</th>
<th>Ratings (%)</th>
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<tbody>
<tr>
<td>1</td>
<td>Jung Bus is Here!</td>
<td>MBC</td>
<td>31.6</td>
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<tr>
<td>2</td>
<td>What Happens to My Family</td>
<td>KBS2</td>
<td>24.1</td>
</tr>
<tr>
<td>3</td>
<td>My Dear Cat</td>
<td>KBS1</td>
<td>23.2</td>
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<tr>
<td>4</td>
<td>You Matthews</td>
<td>KBS2</td>
<td>18.6</td>
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<td>5</td>
<td>MAMA</td>
<td>MBC</td>
<td>15.3</td>
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<td>6</td>
<td>Mother’s Garden</td>
<td>MBC</td>
<td>13.7</td>
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<td>7</td>
<td>Oneoren-shin-do scandal</td>
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<td>8</td>
<td>Night Watchman Journal</td>
<td>MBC</td>
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<td>9</td>
<td>Everybody, Kimchi!</td>
<td>MBC</td>
<td>11.4</td>
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<td>10</td>
<td>Guaman-in Joon</td>
<td>KBS2</td>
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Source: AGB Nielsen Media Research Drama

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Leading Japanese commercial broadcaster Fuji Television and Chinese #1 Internet video distributor iQIYI have announced the co-production of an Internet-based drama series called Mysterious Summer (15x30’), which has its World Premiere in Beijing last August.

Totally shot in Beijing, the series available all across China. This is the first time and a very unique situation where a Japanese TV station allies with a Chinese distributor to co-produce an original drama series. The deal signals all-straying into a bizarre new markets and demographics. Mysterious Summer is an omnibus series with a different character leading each episode, all-straying into a bizarre and “mysterious world” with an unpredictable ending. The final episode features Yuki Furukawa, an extremely popular Japanese actor in China. Yuki’s feature drama Mysterious Summer was distributed in China last spring simultaneously to its broadcast in Japan, and immediately became an online hit exceeding 50 million view total. His SNS followers count over a million in China proving his overwhelming popularity as he is referred to often as the “Male God” by his fans.

The series World Premiere was held on August in Beijing. There, Ma Dong, Chief Contents Officer, iQIYI, said: “We were fortunate to work with a great group of staff, especially with director Satoshi Kubota who supervised the successful Japanese TV drama Tokyo Tower (2007). The cast is also great and I assure that the drama series is very unique and different.”

Mamiko Maekawa, senior executive director, International Department, Fuji TV, commented: “China is a rapidly growing, progressive market, and together with iQIYI, a burgeoning internet distributor, we’re striving to blow a new breeze into China’s internet distribution trade. The drama series shown tonight goes beyond language and custom barriers, and assures you its quality in the finest ‘unique and different’.”

Satoshi Kubota, director/producer, International Department, Fuji TV, added: “This is the first time a Japanese TV station produced an Internet-based drama series for the Chinese market in conjunction with iQIYI, making this a ground breaking event. The script, direction, and the lead role—the majority, in other words—are all Japanese based, which makes this series even more unique and epochal. I am very excited and look forward to the responses from the ever so growing Chinese market and its 1.3 billion viewers.”

Actor Furukawa concluded: “It was my goal to become a successful actor overseas so having the luck to take part in a production where two countries cross its boundaries and join hands has been an honor. Three languages, Japanese, Chinese, and English, went about on site. The Chinese lines were difficult but it was definitely a great experience so I’d like to take this opportunity and become more active in productions outside of Japan. Mysterious Summer is not only a mystery fiction; there are also love, romance, and horror, a different taste in each episode for everyone in China and around the world to enjoy.”

The series was shot in 4K-resolution camera, and prior to its distribution in China, it has already attracted high attention from distributors around the world. Dramafever, U.S.-based drama distributor, signed with Fuji TV and started video distribution from August 8, 2014 in 153 countries within the North, Central and South America. This is a case of closing a distribution deal prior to its premiere, proving the drama to be promising and a huge success.

Since its establishment in 1959, Fuji TV has broadcast programs of all genres, from drama, variety shows,infotainment, sports and news, being the leading network between 2004 and 2012. Bayside Shakedown 2 (2003) is the #1 live-action box office smash in Japanese movie history to this day, and in 2012, the movies produced by Fuji TV dominated the top four positions in Japan's annual domestic box-office revenue ranking. It is also focusing on content distribution through DVDs, licensing and merchandising, and Pay TV, in addition to the growth in the digital sector, including VOD, Internet games and applications.
On September 17-19 at Mandarin Oriental Hotel in Kuala Lumpur, the Ministry of Communications and Multimedia (KKMM) held KL Converge, the telecommunication and broadcasting conference. At the same place, the National Film Development Corporation of Malaysia (FINAS) and the Creative Content Association Malaysia (CCAM) organized the first edition of Content Malaysia, which aims to become a key reference market for film, TV, audiovisual and content creation of the Malaysian & Asian industry.

The newly created market included conferences, masterclasses and pitching sessions from both local and global industry players, including speakers from FremantleMedia Asia, Discovery Asia, BBC Worldwide, Media Prima, Pinewood Iskandar Malaysia Studios, KRU Studios, Astro Shaw and many more. The objective is to continue positioning Malaysia as the central creative hub of South East Asia.

Datuk Seri Ahmad Shabery Cheek, Communications and Multimedia Minister of Malaysia, added: 'We are commitment to support the development of creative content and increase talent skill sets that will be of international standard throughout the ecosystem of the creative content industry. This collaboration ensures full production services including multi cameras, HD cameras, lighting and audio system and subtitle or dub over 20,000 hours annually. APSB has produced its own 24-hour Astro Arena sports and Astro Awanit news channels. It produces +9,000 hours in house and subtitler dub over 20,000 hours annually. APSB has produced in Malaysia for international studios: the Australian version of Ultimate Fighting Championship for WSG Singapore, Astro’s Next Top Model for Active TV and Fox International, and many more.'

Datuk Rohana Rozhan, CEO, Astro; Rezal A. Rahman, CEO of PIMS concluded: ‘We are firm believer that Malaysia and Malaysians should be a creative force to be reckoned with, not only in this region but also globally. We also believe that this collaboration would play a pivotal role towards making this a reality.”

The Malaysian creative industry brought in USD 174.3 million in content export revenues last year and is expected to bring in USD 185.1 million in 2014. We laud the collaboration and is expected to bring in USD 185.1 million in content export revenues last year, which aims to become a key reference market for film, TV, audiovisual and content creation of the Malaysian & Asian industry.

The introduction of the Film In Malaysia Incentive (FIMI) program that offers a 30% cash rebate for TV and film content to be developed in Malaysia. Dato’ Kamal Khalid, Chairman of CCAM, adds: 'Our hope for Content Malaysia is that it will provide the lucrative groundwork for industry professionals to develop and expand their industry knowledge and business networks.'

Astro Productions Sdn Bhd (APSB), owned by Astro Malaysia Holdings Berhad, and Iskandar Malaysia Studios Sdn Bhd (IMS) are collaborating to offer world-class integrated TV content production services at Pinewood Iskandar Malaysia Studios (PIMS).

Under the five-year agreement, IMS has appointed APSB as the exclusive provider of equipment and services for production of TV content at its two 12,000 sq. ft. HD TV studios. In return, APSB is committed to undertake a minimum of 4,500 hours of production per annum at PIMS in the first two years and 3,000 hours of production per annum from the third year.

At the event to announce the collaboration, held last August, Datuk Seri Ahmad Shabery Cheek, Communication and Multimedia Minister said: ‘The introduction of the Film In Malaysia Incentive (FIMI) in 2013 and the successful opening of PIMS in mid-2014 are testaments to the Malaysian government’s aspiration to spur the development of the creative and content industry.’

Malaysia is the central creative hub of South East Asia. Datuk HJ Mohd Affendi, Chairman of FINAS, explains: ‘We are positioning Malaysia as the creative content destination for international production houses to develop and co-develop within the nation. This is in line with the Film in Malaysia Incentive (FIMI program) that offers a 30% cash rebate for TV and film content to be developed in Malaysia.’

Contact: Sebastian Choy
sebastian@mannammedia.com
IndiaCast: The Best of India

Jointly owned by TV18 & Viacom18, IndiaCast Media operates in several areas: domestic distribution, placement services, international channel distribution & advertising sales, new media, distribution, and content syndication for all the group companies TV18, Viacom18, A+E Networks, Viacom18 FEA network.

It aggregates and distributes 45+ channels of general entertainment, kids, news, music, infotainment, movies in different languages in India. Internationally, it has a portfolio of over 10 channels (Colors, MTV India International, Bold, News 18 India and 6 ETV regional services) that reach over 80 countries as linear services. IndiaCast content footprint spans 125+ countries via syndication, content sales and branded block deals in 20+ languages.

With a library of 15,000 hours, it delivers a wide range of content to new media platforms including content from over 20 channels from the group. Apart from TV shows & series, the distributor brings Indian feature films (Bollywood & regional) on digital & traditional platforms in India and overseas markets.

“Our content is primarily distributed across European countries (Serbia, Macedonia, Bosnia, Kosovo, Montenegro, Croatia among others), CIS Countries (Kazakhstan, Azerbaijan, Georgia), Pakistan, Kuwait, Iceland, Canada, Mauritius, Israel, So. America, Caribbean, Singapore, and Afghanistan” says Gaurav Gandhi, Group COO.

We have also moved into the African market closing deals both on traditional and new media platforms: we have syndicated one of our top rated drama series for adaptation into their local language. We are now extending deeper into South East Asian markets, and targeting the mainstream (non-south Asian) audiences in Central Asia & Africa by licensing our shows & drama series in local languages in those countries. Given the success, we have now started investing in dubbing & repurposing our top dramas in English, Arabic, Spanish and French to expand our distribution even further. Our next big focus is China & Latin America.

In India, it has adapted international formats such as Dancing with the Stars, Big Brother, Fear Factor, etc. ‘Colors’ has been a category definer for animation producers to pitch their animation projects and ideas to internationally renowned broadcasters, leading commissioners and financiers.

ATF Animation Lab will introduce ‘Up Close with Commissioners’; a 2-day knowledge sharing session that will give all producers a glimpse into the programming plans on what these top international animation studios’ commissioners are looking for in 2016 - 2017.

Animation Lab is a 3-day closed-door pitching event dedicated entirely for animation producers to pitch their animation projects and ideas to internationally renowned broadcasters, leading commissioners and financiers.

Create Locally for the Global Market: Brought to you by MIP TV, MIPCOM and ATF, MIPACADEMY is a 3-day event focused on guiding format and factual producers in the development of unscripted & scripted format and factual production, and impart “A to Z” tips on how to produce a successful format and factual content.

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OSN, MENA: ‘THE APPETITE IS GROWING FOR LOCALLY RELEVANT CONTENT’

Leading Pay TV network OSN brings to the Middle East and North Africa (MENA) audience the widest choice of premium Western, Arabic, South Asian and Filipino entertainment with a broadcast footprint that covers 24 countries across the region. It is the home to over 140 channels, of which 46 HD channels and currently the only network offering a full HD bouquet of channels as well as 3D entertainment. It has also embarked on original Arabic productions that resonate with local tastes and preferences appealing to all demographics. ‘We led the proposition of premium Arabic content with the launch of the OSN Sahabat channel bouquet, the premier destination for quality and premium Arabic entertainment, specially adapted versions of successful western dramas. The introduction of international quality benchmarks has positively influenced Arabic productions, quality from both technically and from an editorial perspective.’

The focus is on drama, brands, formats and social relevance to local and regional preferences while also tackling bold and edgy issues within accepted parameters.’

THE MARKET

The appetite is growing for locally relevant content and the success of Turkish dramas and long format shows indicate the shift of investments from American TV shows to locally produced content. The latest and hit Hollywood movies however continue to be the most preferred choice among regional viewers, she says.

‘With TV and video viewing habits in the Middle East being rated as the highest around the world driven by a digitally savvy young audience, it opens opportunities for non-conventional concepts and storylines with an increasing appreciation and acceptance of ‘out of the box’ concepts. There is a further move towards new genres, specifically satire in all forms, standup, comedy and action-driven concepts as compared to repetitive stories in drama and slapstick comedies that used to dominate our screens.’

‘Similar to what we are seeing globally (movie stars talking on more TV projects), within the last five years Middle East drama productions have also seen a leap in both production and editorial quality with the shift of cinema or movie stars, directors and producers moving to TV. We are setting the trend when it comes to delivering a new and comprehensive viewing experience.’

‘Over the last 12 months we have witnessed a peak in consumption of shows such as Game of Thrones as well as original Arabic productions adapted versions of successful western dramas. The introduction of international quality benchmarks has positively influenced Arabic productions, quality both technically and from an editorial perspective.’

The focus is on drama, brands, formats and social relevance to local and regional preferences while also tackling bold and edgy issues within accepted parameters.’

Khulud Abu Homos, EVP of Programming & Creative Services at OSN, explains: ‘We have 20 owned and operated channels that are positioned as premium & exclusive. The programming on the platform, be it premium Western or Arabic is based on the “first window proposition” that includes movies being offered to viewers first – that is closest to their theatrical release and series airing ‘at the same time as the US. A lot of effort was invested in making evident the benefits of such initiatives to both producers and licensors as a counter to piracy and creating synergy with the way youth and viewers are consuming content today.’

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It has also embarked on original Arabic productions that resonate with local tastes and preferences appealing to all demographics. ‘We led the proposition of premium Arabic content with the launch of the OSN Sahabat channel bouquet, the premier destination for quality and premium Arabic entertainment, specially adapted versions of successful western dramas. The introduction of international quality benchmarks has positively influenced Arabic productions, quality both technically and from an editorial perspective.’

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MTG Africa: ‘We want to shape the future of African entertainment’

In 2008 Modern Times Group (MTG) launched Viasat1 in Ghana, and two years later came Modern African Productions (MAP) there. Since that, it has expanded operations in Nigeria and Tanzania. In 2011, it relaxed 4-factored Pay TV channels Viasat Explore, Viasat Crime, Viasat Nature and Viasat History. ‘2014 has been busy as we established our second FTA channel, TV1 in Tanzania and acquired a 75% share in the global youth media brand and Pay TV channel Trace that operates music channels and a sports celebrity channel across all of Africa, explains Joseph Hundah, EVP of the Group’s African operations.

‘In the last 5 years, Viasat1 has become the best TV station in the country in terms of quality of content and distribution, offering telenovelas, movies and sports. It is being received by 70% of Ghana’s households, which increases to 95% in the most affluent areas of the country’. TV1 continues: ‘Traditional media comprises the majority of the market in terms of revenue. However, there is certainly a shift towards digital. By 2016, an estimated 250 million people will have access to broadband in Sub-Saharan Africa and the rollout of 3G (and soon 4G/LTE) paired with SmartPhones and laptops has already provided a viable alternative to fixed broadband.’

‘MTG is very well positioned to capture these users in the future: Viasat 1 website grew from 90,000 weekly hits to 460,000 within the last year. Trace has several popular mobile and digital assets on trace.tv and My Trace, the personalized video music service. Trace Mobile is the youth-oriented mobile offering that has been developed in partnership with a number of leading mobile network operators’.

‘African viewers have a penchant for locally produced content. Traditionally, they enjoyed watching content that shows a diversity of people and stories that reflect their lifestyle and culture (no matter the origin). But now their interest has shifted toward a focus on local and pan-African programming’. ‘Storytelling is at the heart of African society. Well-written locally produced soaps and dramas perform well, while Latin American telenovelas continue to be popular among key demographic groups, as well as African movies. Foreign formats attract big audiences when adapted for African markets. Also, scripted reality like Blame It on Fame and Omotola: The Real Me’. ‘Africans like to discuss, so local news and current affairs content remains a prominent feature of many African FTA channels. We want to shape the future of entertainment by providing the best content, digital experiences and growing geographically’, finishes Hundah.
Walt Disney Company Southeast Asia head of acquisitions, programming, and Entertainment (Thailand), Anand Roy, Phan Hong Linh, director, Thaole of Star China and chief representative in the UK formatting advisor, associate platform in the country; Phiroon and Namir Phihakendr, Suebwonglee, head of content, and Wayne Change, Chief Thailandia: Tanongkiat Budthasaen, de Partnerlink; Nicha programme acquisitions & Localization, and acquisitions manager, Arthit Pro, director, Kimsreng, head of programming, Kou

MIDDLE EAST - AFRICA

ASIA PACIFIC - MIDDLE EAST - AFRICA

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**Applicaster**: interactivity, integration

Jonathan Laor, CEO, Applicaster (Israel), describes: ‘Integrating with all major CG systems, the company continues to drive on-set revolution. Most recently we worked on hit prime time reality shows Survivor (Mediacorp) and Project Superstar (Mediacorp).’ With seamless integration to CG systems, and a full deck of tools for producers and digital desks, viewers of these shows were able to participate in various aspects of the shows, and immediately see their profile photos and real-time audience voting results on the LED screens in the studio, explains Laor, who believes that ‘broadcasters and producers are not looking to bring in new workflows’. ‘They have worked hard to create a well-oiled machine and IT environment and they would, however, like to introduce exciting new experiences with current tools. That’s why we have been working towards the widest and most profound integration with all the world-leading tools broadcasters work with’, emphasizes.

Mariano Puig, president and main responsible of CrossMates (Argentina) is a production company based in Buenos Aires that is growing in the international market and, at the same time, for the regional market with the growth of new media platforms (SVOD, TVOS, Mobile, etc.). In 2014, company’s opens new offices in Miami. ‘This is a milestone for Trinity as it means the beginning of our consolidation in the international marketplace’, remarks Mariano Puig, president and main responsible of carrying out the company expansion. ‘Our main goal is to enhance both future acquisitions as the distribution of our content on the continent’, comments Puig, and adds: ‘This is a goal we have been planning since the beginning of this year, and we believe that this is the way to develop our work from both key extremes of the region such as Buenos Aires and Miami’.

‘Nowadays, is not enough to have the best content. The companies only get differentiation if they have a better capability of response to the technical and quality requests of the clients’, completes the executive.

**France & Canada receive Armoza**

With sales in Europe, Middle East, Africa and Asia-Pacific, Armoza Formats (Israel) continues to consolidate as a leading content provider in diverse genres, including drama series and entertainment formats. In Cannes, it highlights the new prime-time studio game show The People’s Choice (‘60). Created in partnership with TF1 Productions (France), the show takes audience engagement to the next level, a revolutionary live event where the viewers at home are the game.

Other top show is Flight 920 (‘11x’90), for TVA (Canada), where 20 singles seeking love and adventure are given the chance to travel to 9 exotic destinations armed with only their backpacks and determination. At the comical social experiment The to Move the protagonists have to be tied to her for 3 whole days.

Also produced for TVA it presents the celebrity entertainment show By Invitation Only (‘10x’60), the TV show that gives audience the chance to get to know its most beloved celebrities in an entirely different environment. Each episode celebrity host invites 4 celebrity friends to his private and stylish hangout, giving viewers the chance to see what really happens at exclusive celebrity events.

Lastly, Armoza introduces to the market the scripted series The Odds (‘60). A touching romantic comedy that follows the story of a man who leaves his wife for another woman, and then tries everything to win her back when he realizes he’s made a mistake. The Odde has created a stir in Canada with its success on TVA, where the 3 first seasons have already aired to a 34% share and will have a fourth season in autumn.

**Trinity, a company in expansion**

Founded in 2009, Trinity Distribution & Production (Argentina) is a distribution and production company based in Buenos Aires. ‘The company continues to drive on-set revolution. Most recently we worked on hit prime-time reality shows Survivor (Mediacorp) and Project Superstar (Mediacorp).’ With seamless integration to CG systems, and a full deck of tools for producers and digital desks, viewers of these shows were able to participate in various aspects of the shows, and immediately see their profile photos and real-time audience voting results on the LED screens in the studio, explains Laor, who believes that ‘broadcasters and producers are not looking to bring in new workflows’. ‘They have worked hard to create a well-oiled machine and IT environment and they would, however, like to introduce exciting new experiences with current tools. That’s why we have been working towards the widest and most profound integration with all the world-leading tools broadcasters work with’, emphasizes.

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Love & Passion with Artear

Artcar Internacional (Argentina) highlights the series produced by Polka for El Trece Argentina, headed by Coming Girls (16x56), about five women that meet while participating in a demonstration on the doorstep of the bank where they had deposited their savings and which has suddenly closed down.

Disenadores (16x56) centers in a prestigious lawyer who was disbarred thus keeping him from the law practice for awhile.

But, he decides to re-establish his old firm with a new associates, a lawyer to whom he feels oddly attracted to; an ex-con, a young composed, organized and skillful lawyer, ashamed of her darker side and her wolf kept secret; and a womanizer, charming ambitious professional ambulance chaser of questionable morals.

In Same Old Friends (16x56) three friends that met at an early age that find each others almost ten years later and try to rebuild the friendship that once brought them together. In My Love for You (250x60), life with other people tends to be a little complicated. However, for janitors, the lives of the people in their building are part of their own stories.

Lastly, the telenovela Someday to Love Me (18x56), the story of two people that are really far away but, soon, they will end up running into each other in the place where their love story will develop:

the Southern Community Market; and the series Teach me How to Live (14x56), a story full of love, hate, lies and struggle between social classes.

Murga, international approach

Murga (Argentina) is a production & distribution company founded in 2012 by two highly-experience Argentine producers Fabio Prepelitchi and Martin Mariani, who have already closed strategic deals in many regions.

At MIPTV, Murga is aiming to extend its international approach.

In 2 years, we have closed agreements in USA, Latin America, Europe, having sold 300 hours. Now, we are adding new contents to our catalogue and expanding into original production in both, in house productions and co-productions. We understand that the key of this business is to be vertically integrated: to produce and distribute our own productions, they say.

With 3,000 hours, Murga catalogue offers 70% of Argentine productions and 30% of international titles (from USA, South Africa, Spain, Colombia and Mexico). “We mainly distribute factual entertainment, thematic shows and reality, as well as scripted: comedy, drama, ministries and telenovelas,” summarizes Prepelitchi.

Classics titles such as Matrimonio y algo mas or Camarones de Seguridad, together with Tannuara le nourjeu/Quarrelle du Gare and West Coast Customs.

Record TV Network (Brazil) promotes at MIPCOM its biblical series Miracles of Jesus (14x56) which, based on Bible stories, every week are narrated the difficulties faced by those before obtaining the blessings of Jesus.

Also, the telenovela Victory!, a drama about an 12 years old boy who, after an accident, becomes paraplegic and not knowing how to deal with this new reality his adoptive father decides to distance himself and starts avoiding his son.

Other top titles are The, a story of a family that arrives to Brazil in the early ’70s to escape the police and the financial difficulties of a Europe at war, and Joseph of Egypt (3x56) that tells the story of a young man who returns to reclaim the throne that was stolen and save his people.

Another highlights are the series The Penny Lady (45), about an abandoned, uneducated woman who must work twice as hard to give their children a brighter future, and Tricky Business (163x54). The most successful series in 2013 was undoubtedly King David (30x56), released in MundoFox for the U.S. Hispanic with excellent results of audience: the slot in which it was transmitted (8pm) grew +300% in audience opening the door to new titles.

The catalogue includes the telenovelas: Everybody Loves, the story of a group of friends who become millionaires in the New Year’s Eve in The Law and the Crime (21x56), a high society woman who decides to study and become a police commissioner after her father being murdered in a robbery, and The Slave dozens is the story of a slave’s daughter educated by the wife of a Commander, who always wanted to have a daughter, but still treated as a slave.

The format of Jorge, drama series from Tostaki Production for TV Publica, was sold to USA and Mexico, or the series El Panza and Fronteiras (Sabrina Farji), and original scripted and non-scripted formats are part of this catalogue.

We have sold the scripted format Jorge, produced by Tostaki for TV Publica, to US and Chile. 120 hours of finished series have been acquired by Olympia and 90 hours by DLA-Clav時間を。We are increasing our business on digital platforms through Murga Digital; we closed deals with Vivomira (Latin America), Vodoka (France) and Video Global.
**Somos, multi origin products for worldwide audiences**

**Somos Distribution** (USA), the company led by Luis Villanueva, VP & COO, presents at MIPTV a wide range of content which includes Turkish telenovelas, TV series, movies and formats; apart from its regular products.

The key Turkish telenovela is Ezal (120’x45), that follows a young man who is framed by his friends and family and ends up in prison for 10 years for a robbery he did not commit. The series has been sold in over 45 countries. Another top Turkish title is Corazón de Cartón, a drama about the kidnapping of a little boy and the confusion that it generates when he returns safe as if nothing had happened.

**Explain Villanueva:** Turkish telenovelas achieved a very good position among customers and audience primarily by the quality of their production, and support of his appeal to the Latino casting and the interesting stories, which combine historical and contemporary issues as a framework to the narrative of love that is key to the genre.

For the VP the quality of the stories and the production in general ensure the growth of these products either as formats or as finished products and that gives to Somos the chance to consolidate these products as has happened in the world so far.

**Villanueva:** The company continues with the distribution of 31-11: En Mi Cuadra Nada Cuadra, co-produced with Nick wielding Latin America, and the unitary series Secrets, composed of 21 drama, thriller, suspense, and comedy episodes. Each episode is produced by Ecuvios (Ecuador), which fuses the best quality of film production with Latin American taste. Secrets is the perfect product for these times, where good production series are being valued and recognized, comments Villanueva.

**In formats, Somos offers Beat the Champions, From Bed To The Living, Legacy, 11-11: En Mi Cuadra Nada Cuadra, co-produced with Nickelodeon, and Outsider Pictures to distribute about 200 titles starred by recognized actors and actresses and recognized by different international film events in the industry.**

**Villanueva:** Nowadays, watching TV in the world is changing, industry members have much interest in supplement the sales structures with partners with specific strengths in certain areas and increase the penetration of the catalog. This MIPTV edition is another great opportunity to offer our content and explore new business opportunities with old and new partners thanks to our strong catalogue!

**MediaBiz: know how & networking**

Led by CEO Alex Lagomarsino, Mediabiz (Argentina) is a business agency in the international entertainment industry that achieved important agreements with leading companies in Latin America thanks to its know how and networking capability.

Among its clients, is Pol-ka, the main fictional producer in Argentina, who highlights for the global market formats such as police series and comedies. In Brave Girls (120’x60), five strangers form an unbreakable friendship after losing all of their money. Legacy Of Revenge (219’x60) centers in a town dominated by evil where a man’s life becomes a tragedy when his wife is sacrificed. Left On The Shelf (162’x40) is a drama about three sisters haunted by memories of their dead mother, and More Than Partners (115’x60), the story of three women lawyers that must do everything in their power to win every day’s case in their professional and personal lives.

You Are My Man (220’x60) is the story of a former boxer who is about to discover that his toughest fight will not be in the ring, while Only You (287’x60) is a dramedy that follows a recently separated and father of five.

Lastly, introduces From Bad To Living Room (265’40), which narrates stories of different couples in the intimacy of love and the paper formats The Conspicuous Of The Witches (120’), Golden Love (120’), and Downtown (120’).

**MediaBiz is an entertainment business agent based in Buenos Aires; Now opening a new office in Los Angeles.**
**Cisneros, broader**

Cisneros Media Distribution (USA) arrives to MIPCOM with important news such as the appointment of formerly BBC Worldwide executive Helen Jurado, who has been named as senior director of sales and business development. She reports to Cesar Diaz, VP.

Among the highlights at MIPCOM,* Fallen Over Love* (120x’60), a multi-faceted story that reflects the everyday experiences of people entangled in the complexity of love, and *Secret Love* (120x’60), the love story between a secretary and a millionaire widower.

*Criminal Mastermind* (60x’45) is a thriller series based on the book *Sangre en el Dínam* by Béryse Pacheco. *Sweet Thing* (45x’60) tells the story of two families living in almost opposite worlds, while *Emerald* (125x’45) follows a young environmentalist in her battle against the most powerful industrialist Valle Bonito.

*Platinum Documentary Series* includes *Antonio Banderas: 30 Years of Success*, *Abuses, Sars, Fl动员s, Goliath’s Murder*, *The Best*, *Alma*, *New Dialogue Comedies* (1,500x’30), *Animal Ideas* (244x’30); *Hacienda Heights* (26x’30 or 13x’60); *Inside Football* (34x’30); and the series *Beauty Pagants & Rashinios*.

Lastly, Cisneros Media has announced coproductions from Miami-based *Venexion Productions* for *Univision* (US Hispanic): the talk show *El Palenque de Palacio Cristina*, executive produced by Silvana D’Angelo; *Exhibition: Once Loops* —sold to over 35 territories—, the distributor brings to MIPCOM *Wake Up* (13 episodes), the teen series recently released on E! Entertainment Television that has over 50 songs of the Warner Chapel library.

Created by Sebastian Mellino’s *Once Loops*, the series has a cast that includes Argentine, Mexican, Spanish and Colombian talent. It will soon be available on Netflix Latin America and DirecTV USA.

Cisneros has associated with producer *NightSun* to generate the TV version of the web success. According to Revi, originally created as a series for Internet. It was conceived as a second screen content, creating a loyal group of fans, says D’Angelo, and concludes: “Today, those who want to innovate on transmedia have a proven and successful format to do it. The series is oriented to a segment the advertisers are targeting: more women.”

**Castalia, for demanding audiences**

Castalia Communications (USA) has selected the best international content to sell and represent at MIPCOM. “We have renovated our portfolio while we accumulated the necessary know how and experience in USA and Latin America trough 22 years of business,” explains Miguel Torres Bohl, VP.

“The demand is getting stronger and therefore we selected content to fit in the needs of the viewer,” he adds. The company brings a mix of sitcoms, anime, documentaries and series such as *Garage Gold y Tasters*, which show the world of the automobiles, from classic to modern models. Approaching to science and technology are *Mega Speed*, *Mega World and Mighty Ships*, about the most incredible vehicles in the world, *World Powers* and the majesty of the great vessels, respectively, produced by EDH Canada, the producer arm of *Discovery Canada*.

The anime catalogue includes the anime *Romance of the Three Kingdoms*, based on the most widely read book of China; *A Bite of China* (7 episodes), which shows the importance of the culinary culture in China; and *China’s A Bite of China* (4x’60).

Apart from preschooler series *Plim Plim* —sold to over 35 territories—, the distributor brings to MIPCOM *Wake Up* (13 episodes), the teen series recently released on E! Entertainment Television that has over 50 songs of the Warner Chapel library.

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Smilehood Media (Argentina) offers an integral proposal to producers and buyers around the world that includes new multiscreen titles and interaction with original comedies, teen series, kid’s entertainment and live-action, among other formats.

Silvana D’Angelo, director: “We incorporate original and universal productions in order to satisfy the needs of international programmers, either of self-produced series, co-productions of our services as distribution company.”

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**Smilehood, transmedia content**

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**Cesar Diaz, VP**

Helen Jurado, senior director of sales and business development.

Among the highlights at MIPCOM, *Fallen Over Love* (120x’60), a multi-faceted story that reflects the everyday experiences of people entangled in the complexity of love, and *Secret Love* (120x’60), the love story between a secretary and a millionaire widower.

*Criminal Mastermind* (60x’45) is a thriller series based on the book *Sangre en el Dínam* by Béryse Pacheco. *Sweet Thing* (45x’60) tells the story of two families living in almost opposite worlds, while *Emerald* (125x’45) follows a young environmentalist in her battle against the most powerful industrialist Valle Bonito.

*Platinum Documentary Series* includes *Antonio Banderas: 30 Years of Success*, *Abuses, Sars, Fl动员s, Goliath’s Murder*, *The Best*, *Alma*, *New Dialogue Comedies* (1,500x’30), *Animal Ideas* (244x’30); *Hacienda Heights* (26x’30 or 13x’60); *Inside Football* (34x’30); and the series *Beauty Pagants & Rashinios*.

Lastly, Cisneros Media has announced coproductions from Miami-based *Venexion Productions* for *Univision* (US Hispanic): the talk show *El Palenque de Palacio Cristina*, executive produced by Silvana D’Angelo; *Exhibition: Once Loops* —sold to over 35 territories—, the distributor brings to MIPCOM *Wake Up* (13 episodes), the teen series recently released on E! Entertainment Television that has over 50 songs of the Warner Chapel library.

Created by Sebastian Mellino’s *Once Loops*, the series has a cast that includes Argentine, Mexican, Spanish and Colombian talent. It will soon be available on Netflix Latin America and DirecTV USA.

Smilehood Media (Argentina) offers an integral proposal to producers and buyers around the world that includes new multiscreen titles and interaction with original comedies, teen series, kid’s entertainment and live-action, among other formats.

Silvana D’Angelo, director: “We incorporate original and universal productions in order to satisfy the needs of international programmers, either of self-produced series, co-productions of our services as distribution company.”

Apart from preschooler series *Plim Plim* —sold to over 35 territories—, the distributor brings to MIPCOM *Wake Up* (13 episodes), the teen series recently released on E! Entertainment Television that has over 50 songs of the Warner Chapel library.

Created by Sebastian Mellino’s *Once Loops*, the series has a cast that includes Argentine, Mexican, Spanish and Colombian talent. It will soon be available on Netflix Latin America and DirecTV USA.

Smilehood has associated with producer *NightSun* to generate the TV version of the web success. According to Revi, originally created as a series for Internet. It was conceived as a second screen content, creating a loyal group of fans, says D’Angelo, and concludes: “Today, those who want to innovate on transmedia have a proven and successful format to do it. The series is oriented to a segment the advertisers are targeting: more women.”
**ITV INTER MEDIYA: TOP TURKISH SERIES**

ITV Inter Medya (Turkey) is a good example of Turkish content diversification and expansion: its catalogue includes crime, action, drama series (20 Minutes) to 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, by partnering with Dubai-based production company Bedlink, which already have four of our titles to distribute.’

At MIPCOM, the company introduces the most recent drama series catalogue, headlined Black Money Love, a breathtaking story full of mystery and romance between a young cop and the daughter of a tycoon, Sinan’s Life and It Returns. ‘As most of the top-quality Turkish dramas, these titles have fascinating stories, high production values and a great appeal for the international market’, emphasize Okan and Ziyalar.

The distributor also presented the dramas Black Rose (95x30), Love of the Land (51x45) and The Cost of Love (10x60). ITV is also putting special emphasis in Latin America, where it has sold a format rights. ‘We 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’, complete the executive.

**RTVE, THE NAME OF SPANISH FICTION**

Radiotelevision Española (RTVE), the largest audiovisual group in Spain, launches at MIPCOM the brand new detective series Victor Ros, co-produced by RTVE, Telefonica Studios and New Atlantic. Launched first on Telefónica’s Movistar TV on demand service in April, and then on La1, it tells the story of the special police force of the nineteenth century that must solve the mysterious crimes that other officers have failed to resolve.

Leaddly Marta Abad, commercial director, Rafael Bardem, deputy program sales director, and Maria Jesus Perez, deputy channel sales director, RTVE, says ‘The detective series, Los Misterios de la calle del Turco, an historical thriller that recreates the conspiracy to kill General Prim in the late nineteenth century in a turbulent Spain where the culprits never responded to the law’, describes Bardem.

‘Other feature is Vicente Ferrer, and historical drama awarded with the Impact 2014. It narrates the story of the last 30 years of the Cooperants in India and its fight to help the disadvantaged’, explains the executive, and concludes: ‘The detective series, Los Misterios de la calle del Turco, and Verano Azul, our summer drama series, have more than 1 million people per episode in Portugal, Chile, Italy and Mexico, and Solferinos, aired through TVE for over 30 years.’

**BLUE ANT INTERNATIONAL: HD & 4K**

Blue Ant International (Canada) is a new global content distribution company, with a diverse catalogue of over 1,400 hours of award winning factual, lifestyle, reality, documentary series and formats. It has expanded the distribution with the appointment of Gwen Jones McCauley, director, international sales.

The company’s catalogue includes Live Here Buy This (52x30), Rebel Without a Kitchen (26x30), Nomads of the Serengeti (52x60, 4K), which takes the viewer on an exhilarating trip through the Serengeti (Tanzania), Backyard Bounty (13x50), where two men visit garage sales, private collections and old barns, and Dino Hunt (4x58), about paleontologists searching prehistoric mysteries.

‘We continue to place importance on high quality, evergreen programming; entertaining hosts, proven factual entertainment formats along with incredible nature and wildlife content, which are incredibly popular for international buyers’, say Solange Attwood, SVP, International.

Blue Ant International has more than doubled its diverse content catalog since launching this past spring. Our strategy is to continue to supply global content buyers with an extensive slate of premium factual, natural history, reality, lifestyle, formats and documentaries series,’ she concludes.
Top media execs representing 65 countries, 33% based outside U.S.

Content buyers and acquisition execs eager for a first look at fresh content!

Global exhibiting companies spanning traditional and new media content suppliers, product providers and other professional services

Influential speakers offering insight into trends in content creation, delivery and monetization, 43% from the digital space

BOLD opportunities.

BOLD content.

5000+

1000+

250+

200+

BOLD connections.

10% Brands/Advertisers

17% Digital

15% Distributors

35% TV Providers (stations/nets/cable/satellite)

16% Content Producers

7% Other Services
Red Rock is a brand new series offers an impressive combination of production, creativity, and cutting-edge technology. This powerful combination of features is created in collaboration with British Production and Company, a production company that has earned a reputation for its high-quality, innovative films. The series is produced by a talented team of producers who have worked together to bring this new series to life. The series promises to be a unique and engaging experience for audiences around the world. From the creative vision of the producers, to the direction of the show, every element of Red Rock has been carefully crafted to ensure a truly unforgettable experience. The series will be released in multiple formats, allowing audiences to enjoy the show in the way that best suits them.

The distributor highlights the new series as a show that will appeal to audiences around the world. The Feel of the series is very modern, but the approach to the drama will be classic story-telling, creating an exciting new genre hybrid.

Distributor: all3medial International (UK)

The distributor highlights the new Primetime Studio Game Show The People’s Choice (’60). Created in partnership with TF1 Productions (France), the show takes audience engagement to the next level, a revolutionary live event where the viewers at home are the game. The series is produced by a Production Company (France).

Distributor: armoza

Formats (Israel)

Betting on Formats, the distributor launches at MIPCOM Its brand new Prime Time Talent Show Stand Up (’120), which turns the current viral phenomenon sweeping the web into television stars: Parent-Child duos now show what they have got in a TV studio in front of a strict jury, turning the public into influential judges.

Distributor: televísis International (Mexico)

MaTador (13x’60) is an Action-Adventure Series starring a DEA agent recruited by the CIA to investigate the largest soccer team by going undercover as one of its players. The series is produced by Telefóica, Televisión Española, Media Control, Televisión Española, and Televisión Española (Spain).

Distributor: all3medial International (UK)

Los Caballeros Del Zodiaco: Leyenda Del Santuario

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+54 11 5532-6000 WWW.TELEFILMS.COM.AR TELEFILMS@TELEFILMS.COM.AR
For us, it was a great idea to create this special supplement focused on kids & teen programming. We began generating it at Mipcom/MIPjunior 2012, and it has been growing market by market from that moment about big players participating, information quality and especially, buyer acceptance.

It is the only genre we devote a specific supplement. Why just kids & teens? Because the segment has a good amount of companies involved and own rules that are different from the global market… very interesting to tell separately.

The 360º development potential, the synergy with the new digital platforms, advertising and gaming businesses, the changing audience… the kids & teens segment run them better. Many people want to be present with products because it seems easier to recover the investment and to gain popularity. Not always, of course.

During the pages of the supplement, we tell the main trends & news of the segment. What can we mention as interesting tips? The buyers say that most of the products offered are very similar each other, and it is difficult to fulfill niches/hobbies they want to do something different.

For instance, for teens it is full of live action comedy & musical series, but if you want black humor animation, it is not so easy. Pre-school programming is very demanded, but if you want for this target live action instead of animation, be patient.

The main challenge we see for the segment is the acceleration of the audience. More and more, younger kids want to see elder-targeted programs. My 6 years old daughter watches tween programming, my 9 years old son wants to watch teen programs, and so on. So there are progressively less space for various types of products. And the trend, with Internet and mobile, promises to get faster.

OK, let’s see what these MIPJunior and Mipcom get as new.

Nicolás Smirnoff/Editor
The first half of 2014 brought some important changes to the main European kids’ TV markets, with the arrival of new challengers, mainly from channels dedicated to kids. But changes are not unknown in these markets, where the trends and viewing habits have been evolving over the recent years, with the arrival of new technologies. With their curiosity, children are the first to take advantage of this to find their favorite TV shows through different screens.

From January to June 2014, children in the key European markets of France, Germany, Italy, Spain and the UK spent an average of 2 hours and 6 minutes watching the television screens per day. This figure represents a drop of nine minutes per day compared to the first semester 2013. This decline should not be over emphasized: comparing this figure to the period January to June 2009, children were watching on average 2 hours and 9 minutes of television per day, only 3 minutes more than the first half of this year. We also need to remember that despite the proliferation of content available through other screens, the vast majority of TV content is still viewed via the traditional set.

Generalist TV channels from leading groups in the European market frequently offer second screen content to extend children’s experience through dedicated apps, websites and viewing platforms, in order to draw in audiences.

### Generalist Channels on Top

Across France, Italy and the UK, the youth programming blocks scheduled on generalist channels saw a great rise in market share from January to June 2014 compared to January-December 2013; greater than on children’s channels where growth has been strongest over the previous years. This phenomenon may partly be explained by the lower number of generalist channels to offer children’s programming, with most groups opting to concentrate their kids programming on specialized youth-themed channels; and the strength of local groups.

Germany was the one market to regard this trend, where the smallest youth programming blocks scheduled on generalist channels saw a great rise in market share from January to June 2014 compared to January-December 2013. This rise in market share was undoubtedly strategic: the channel wins its top 3 best-performing programs. The other children’s channels shares were slightly eroded with the entrance of a German version of Disney Channel on the digital free-to-air antenne in January 2014. Super RTL’s grids whose were previously perfectly composed of Disney programming, has concluded an output deal with DreamWorks for exclusive broadcasting in the country of key animation, including animated series Dragons and Turbo FAST.

In Italy, Rai is the strongest television group on children in the country, based on market share for its children’s channels. The group racked up a 10.2 % market share of its kids channels combined. Rai Gulp and Rai Yoyo. The children’s programming aired on Rai 2 allowed the channel to gain 1.5 points on its market share compared to the previous semester. The channel relies strongly on universal animated sitcoms for its schedule. The Simpsons was both the most rated and top show on the channel from January to June 2014. Despite the handsome performance of its youth programming gathering an average market share of 6.9% on 4-14 year olds over the semester, the country’s youth market is still dominated by Clan with a market share of 15.8%, followed closely behind by Boing and Disney Channel. The two channels have a pre-school skew have gained the greatest increase in market share on their total children audiences.

In France and the UK, the generalist channels with a pre-school skew have gained the greatest increase in market share on their total children audiences.

In France, the Disney Channel is the only channel, which aired a significant number of hours of children’s programming. It saw the performances of its blocks increase the most compared to any other children’s channels in the country. The channel airs older teen programming in the evening and during the night, the day time scheduling is dedicated to children. However, the channel is more or less gender neutral and relies strongly on universal animated sitcoms for its schedule. The Simpsons was both the most scheduled and top show on the channel from January to June 2014. Despite the handsome performance of its youth programming gathering an average market share of 6.9% on 4-14 year olds over the semester, the country’s youth market is still dominated by Clan with a market share of 15.8%, followed closely behind by Boing and Disney Channel. The two channels have a pre-school skew have gained the greatest increase in market share on their total children audiences.

In the French market, generalist channels dominate children’s viewing. Viewing on France 2 has grown to an average market share of 10.5% on 4-14 year olds for its children’s blocks despite the underlying transformation among the France Télévisions group. The channel’s strategy lies on the scheduling of strong preschool programs such as T’Choupi à l’école and The Tale of Peter Rabbit. Indeed, since the recent acquisition of the channel Canal + by Lagardère, buying the remainder from France Télévisions, the group is rebranding channel France 4 as a youth channel. The latter obtained a 3.5 point increase in total day share to 2.5% average total day market share this semester and 1.0 point on its children’s programming.

In the UK, however, youth channels dominate children’s viewing. CBeebies from the local dominating group BBC has grown further ahead this semester with a rise of 1.0 point to reach an average market share for its broadcasting hours of 9.4% on children 4-15. Channel 5’s youth programming has resisted, increasing its market share by 2.4 points for an average channel’s market share of 8.8%. The channel is one of the last remaining generalist channels in the country to air significant children’s programming and to achieve significant shares on children’s targets. This increase will be welcome news to the channel’s new acquirer, Viacom, who has recently announced to increase the channel’s annual budget, starting with children’s programming. The channel is already home to international favourite Peppa Pig, the most diffused program on the channel.

Television is in the middle of a big shakeup, the children’s market is no exception, as new models for taking content to the young viewer become increasingly viable. TV, however, has a unique place in children’s hearts. While they certainly expect to find their favourite characters across a wide spectrum of screens and content providers, the vast majority of TV content is still viewed via the traditional set.
## What do Kids’ buyers want?

Prensario highlights below the comments of top kids programming buyers, gathered by Rino Munno’s *What do Kids’ buyers want?* published at MIPTV 2014. Acquisitions and programming executives from TV channels from Europe, Asia, Latin America and Middle East highlight the main genres and type of contents they are buying in the international market and for which territories.

<table>
<thead>
<tr>
<th>Channel</th>
<th>Country/Region</th>
<th>Buying:</th>
<th>Territories</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>(Australia)</td>
<td>animation, preschool, tween &amp; teens; arts, music &amp; culture; documentary for kids; education, game show, interactive, live action</td>
<td>Australia/New Zealand</td>
</tr>
<tr>
<td>RTVE – ClanTV</td>
<td>(Spain)</td>
<td>animation, preschool, kids, game show, interactive, live action</td>
<td>Europe</td>
</tr>
<tr>
<td>YLE Finnish Broadcasting Company</td>
<td>(Finland)</td>
<td>animation, tween &amp; teens, interactive</td>
<td>Europe</td>
</tr>
<tr>
<td>BBC-CBbc</td>
<td>(UK)</td>
<td>animation for kids, tweens &amp; teens, live action</td>
<td>Europe, North America, South America, MENA, Asia, Australia/New Zealand</td>
</tr>
<tr>
<td>DR-Danish Broadcasting Corporation</td>
<td>(Denmark)</td>
<td>animation; feature film, interactive, live action</td>
<td>Europe, North America, Australia/New Zealand</td>
</tr>
<tr>
<td>Canal+</td>
<td>(France)</td>
<td>animation, preschool, kids, tween &amp; teen, family, documentary for kids, interactive</td>
<td>Europe</td>
</tr>
<tr>
<td>Group TF1</td>
<td>(France)</td>
<td>animation, preschool, kids, tween &amp; teen, interactive</td>
<td>Europe</td>
</tr>
<tr>
<td>Kika</td>
<td>(Germany)</td>
<td>animation, preschool, kids, tween &amp; teens, family, arts music &amp; culture, documentary for kids, education, feature film, interactive, live action</td>
<td>Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand</td>
</tr>
<tr>
<td>RTL Disney Fernsehen GmbH</td>
<td>(Germany)</td>
<td>animation, preschool, kids, family, education, feature film, interactive</td>
<td>Europe</td>
</tr>
<tr>
<td>Sun TV Network</td>
<td>(India)</td>
<td>animation, preschool, kids, family, education, feature film, game shows, interactive, live action</td>
<td>Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand</td>
</tr>
<tr>
<td>RTE</td>
<td>(Ireland)</td>
<td>documentary for kids, interactive, live action</td>
<td>Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand</td>
</tr>
<tr>
<td>Canal 22</td>
<td>(Mexico)</td>
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<td>North America, South America, Middle East/Africa, Asia, Australia/New Zealand</td>
</tr>
<tr>
<td>Google/YouTube</td>
<td>(USA)</td>
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<td>North America, South America</td>
</tr>
<tr>
<td>Nickelodeon Latin America</td>
<td>(USA)</td>
<td>animation, preschool, kids, tween &amp; teen, interactive, live action</td>
<td>North America, South America</td>
</tr>
<tr>
<td>RTL Disney Fernsehen GmbH</td>
<td>(Germany)</td>
<td>animation; feature film, interactive, live action</td>
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<td>Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand</td>
</tr>
</tbody>
</table>
Japanese animation means diversity: 1) series for small children, 2) action and comedy series with licensing potential, and 3) targeted programming for teenagers and young adults. We have particular strength in the second and third categories. While Western animation is shifting toward 3D productions, Japan remains firm with 2D. Recent Western productions focus on character-driven comedies but many of our hit series are in the action-adventure genre. I think it is important to keep our identity by doing what we are good at, while also digesting new trends and following them in our own ways.

It is very interesting for Prensario to hear the most important trends of the animation industry from Yukio Kawasaki, general manager, Animation Division, TV TOKYO, a leading Japanese broadcaster specialized on the production and worldwide distribution of high end animations products. There is a rise of 3D SGI, a growing worldwide distribution of high end animations broadcaster specialized on the production and creation Division, a leading Japanese TV TOKYO.

Prensario It is very interesting for to hear the "Japanese animation means diversity: 1) premium interview | broadcasters"

TV TOKYO: THE JAPANESE ANIMATION ON TOP

"Our strength lies in its ability to manage multi-platform promotion, working in a team with key players from across all media and product categories, be it publishing, music, electronics gaming, toy, etc. As the only GE network, with kids’ programming every morning seven days a week as well as every evening six days a week Sunday through Friday, we dedicate ourselves to entertaining our audiences as passive consumers of media contents but as active participants in 3D experiences in their everyday life. Our high-quality programming plays a central role in offering children a forum of communication and conversation, at school and at home.

"There's why programs such us the long-running franchises Pokémon, Yu-Gi-Oh! and NARUTO continue enjoying a stable popularity both domestically and internationally. One new series you should keep your eye on is Yokai Watch: launched in January, it quickly became a social phenomenon, remarks Kawasaki. And he adds: 'It is the third series to come out of our collaboration efforts with Level 5, an independent developer and publisher of videogames known for its creativity. We already worked together on Jumouzu Eleven and LBX over the last 7 years to a great success.'

Yokai Watch manga series and a videogame were launched in 2013 and became quite popular, but it exploded with the arrival of the TV show and toys, says the executive. It is a hilarious nonsense comedy for the whole family but at the same time it is educational without being preachy.

"It is unique in that the mission of the protagonist is try not to fight with enemies but to make friends with mysterious beings such as ghosts and monsters that are called "yokai" in Japanese. By talking to creatures that often look creepy at first glance, the boy finds out why they are causing problems and persuades them to change their behavior. And he does that with the help of other yokai who already chose to become his friends.'

"We are also producing a movie version for Christmas this year, and when we started selling advance tickets in July, we sold over 200,000 tickets in just a few hours. Many toy items are always sold out. I am always asking our partners to increase production capacity to meet the market demand, as seeing children’s happy faces is what keeps us energized,’ comments Kawasaki.

Home-grown productions and international projects. TV TOKYO pioneered in engaging in Japanese-Chinese collaboration with Train Heroes last year, followed by Nono Invaders this year. We distribute Calmuru all over Asia, which is a Franco-Italo-Japanese coproduction.’

"Many of our series are based on existing IPs but we have started creating original short series with strong characters. The dialogue-less Curso Core is a good example. Another focus for us is diversification of distribution. We were among the first to offer our programs internationally on a simulcast basis, working with leading players such as Crunchyroll in California and Youku Tudou in China.

"Only after a mere five years, online distribution now represents a large part of our business. Licensing of our characters and stories for use in online and social gaming is a rapidly growing business area and we would like to expand our activities there too,’ concludes Kawasaki.

Yukio Kawasaki, general manager, Animation Division, TV TOKYO.

"I think it is important to keep our identity by doing what we are good at, while also digesting new trends and following them in our own ways.

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Yukio Kawasaki, general manager, Animation Division, TV TOKYO.
**DreamWorks: ‘Kids are faster and more enthusiastic’**

DreamWorks Animation TV division started in 2013 with a single series. One year after, it has nine series in active production with four more ready to start. When I joined the company, DreamWorks was in transition from a company that made movies, to a branded entertainment company, says Margie Cohn, head of the TV division.

She continues: ‘We will produce for Netflix 500 hours of programming (1,100 episodes) to be distributed in the 40 markets they operate, and we are partnering with Super RTL (Germany), who will be airing our series. The first programs under these deals are Turbo FAST, ALL Hail King Julien and The Adventures of Puss In Boots, but there will be more. We are producing a new Dragons series, based on How to Train Your Dragon films, and we are deep into production on our first original TV series, which is called Dinotrux’.

‘The changes that have taken place in kids’ entertainment in just the past few years have been enormous, and they have equally enormous consequences. Kids have been faster and more enthusiastic about adapting different viewing patterns than any other audiences. Whether it’s a Smartphone, a tablet, a laptop, a game console or a traditional TV, they consider it all to be TV. ‘They don’t make as a distinction as adults do between what is “traditional” and what is “new” TV, and that makes a huge difference in kids’ entertainment’.

‘From a business point of view, this means that we have to make sure that the best shows you can, and the right partners and show together is the key’.

**Zodiak Kids, bringing the right partners**

Zodiak Kids, the global independent leader in kids entertainment, is combining with Illumination Entertainment to form the best-in-class shared-ownership production company and licensing group to bring the world’s most beloved characters to life. Zodiak Kids’ dedicated kids production companies, consumer products and sales division. It encompasses production companies Marathon Media and Tele Images Productions (France) and The Foundation (UK), and it distributes its programming through Zodiak Rights.

Cecile Cau, VP of sales: ‘In the past 18 months, the kids’ programming market has undergone dramatic changes due to the consolidation of the activities of digital partners such as Netflix and Amazon. However, linear programming through a classic TV channel or through a catch-up service on an affiliated platform still remains very important as parents would only trust certain platforms and channel brands’.

‘Comedy remains very strong and is required by many channels when they are looking for kids shows. We are always looking at gender-neutral shows and also reviewing heritage brands to widen our portfolio. Series with strong curriculum, notably STEM, is becoming a pre-requisite for some younger skewed shows’.

‘We are looking at how we make local shows work globally and vice versa. We have strategic partners with public TV networks France TV, ARD (Australia), Rai (Italy) and BBC (UK), and commercial TF1, Lagardère and GTV alongside the three global networks such as Disney, Nickelodeon and Cartoon Network. More recently with Amazon and other digital partners’.

‘We want to find the best platform and partner in a given territory that shares the same belief and vision for a show or brand so that we can all benefit by co-developing and co-producing it. It can then deliver a very strong ratings winner for the local channel and their audience, but benefit both sides with a global hit. Discovery and Sprout are further examples that we enjoy collaborating with to deliver success globally and locally. Co-production has become a means to an end in terms of financing kids content. Bringing the right partners and show together is the key’.

‘We are looking to increase our local presence in the Latin America to be more on ground. We invested more towards how we manage our business in Asia and China last year, which we are now building upon this year. Top shows of this year are Zazz & Quack, Leblanc and Extreme Football. At MIPJunior, we launch Get Blake, Tumble Leaf, Creative Galaxy, Millie: Inbetween and series 4 of Horrid Henry, concludes Cau.’

‘The most important thing always is to create great programs. Make the best shows you can, and great content will rise to the top both in traditional and in digital formats. Ultimately, the best content is what people want to watch, and then talk about, and whether that’s kids talking about it on the playground, teenagers discussing it and sharing clips on social media, or adults recommending it to other adults, the way to ensure it will be consumed is to make it great.’
Kids Vs Film, a lifestyle show on mbc3, middle east: to be at all kids’ touch points.

The kids TV market in the MENA region includes 10 mainstream channels and one free-to-air channel launched in 2004 covering the MENA region. MBC3 (Share of Audience) in the region of Saudi Arabia is 26.6% (among kids 4-14 years old). It delivers a programming mix of children’s education and entertainment that connects with and stimulates the imagination of Arab kids aged between 3 and 13 years old as well as time with their parents, production in Arabic, from education, to game shows, and reality shows, while continuing its various long-standing international deals and partnerships for acquiring the best animations. Top prime time productions are Esh Safar, a children reality program, Tassal. Afla alain, live game show with MBC3 presenters, Banat W Bass, a lifestyle show catered to young girls, Zoo Time, an adventure show for kids, and Soccer Academy, a football techniques teaching show.

Ashraf Younis, senior channel manager, MBC3, explains: ‘In spite of the relatively smaller advertising revenue within the children’s entertainment realm, and seeing that 30% of the population in the MENA region is under the age of 15, it still remains an attractive and competitive market. Today kids channel viewers are tomorrow’s GEC (General Entertainment Channel) news, music and sports channel viewers. Competition is healthy and benefits all parties.’

‘The kids TV market in the MENA region includes ten mainstream channels (both FTA and cable). Some are more GEC and others are thematic. Content for kids is generally around the three main categories: pre-school, school aged & teens. The offering covers the genres of action, adventure and comedy both dialogue and non-dialogue based.’ he adds.

‘While linear TV will continue to be the source of collective viewing, it offers a different experience; one should not deny the importance of ODD (Over the Digital Domain) which have now reached maturity. In my opinion, they are complementary and not a replacement to TV experience. It is however important to see at all kids’ touch points.

In terms of positioning, Discovery Kids is the only channel in the Asia Pacific market, offering edutainment content to school age kids between the ages of 6-12. It is what the younger sibling to Discovery Channel would look like: the brand promise’s smart and fun, and the channel offers programs that educate and entertain at the same time,’ says Kevin Dickie, SVP, Content Group, Discovery Networks Asia-Pacific.

The programming is tailored to school age kids (6-12) through content that sparks their curiosity and helps develop their cognitive, social, emotional and personal skills’, he explains. Discovery Kids also brings families together as many of the shows are intended for co-viewing with parents.

Dickie continues: ‘Majority of our programs are acquired from various worldwide sources, balanced by an increasing number of them commissioned or produced regionally for the local audience. One of our original local productions, Wild But True, focuses on the fun of biornocuity and will be also the 60th son of the original Crocodile Hunter Steve Irwin, in his international TV debut. This title will premiere in late 2014.’

‘We have also produced locally our hit series Kids Vs Film, where kids learn what goes into the making of a TV documentary by creating their own Discovery Channel-style short film under the guidance of a professional film and production crew. It first premiered in May 2013, and in its second season aired earlier this year. The series is shot in Singapore and Malaysia and featured kids from these two markets.

The kids market is a high potential sector in Asia-Pacific, with over 50% of the world’s under age 14 located in this region, and India having the largest kids population in the world, at over 420 million. In the TV landscape, there is a gap in the market for edutainment programming targeting older school going kids between the ages of 6-12’

‘Our research has shown that there is an appetite among kids and parents for TV content that is fun and enriching, that stimulates learning and imagination within a safe environment that parents can trust. The launch and ongoing development of Discovery Kids shaped by this insight’, concludes Dickie.
what’s going on the kids & teen marketplace?

INTERNATIONAL CO-PRODUCTIONS

Korea Trade-Investment Promotion Agency (KOITRA) and Korea Creative Content Agency (KOCCA) organized the 18th edition of the Korea Brand & Entertainment Expo (KBEE) held in Sao Paulo, Brazil, attended by 250 companies (200 overseas and 50 from Korea) and 200 buyers. Argentine animation producer Astralab Motion, headed by Federico Badia, announced a second episode of the series Mind-Blowing Breakthrough, co-produced with Korean Graufide. For the public broadcaster EBS 13 new half-hours will be produced, and it will include Argentine DTT channel TEC TV. Season 1 was a success in Korea, becoming #1 show on the children’s slot at 6pm. Now the companies are closing sales on its respective territories (Astrolab in Brazil, and Graufide in Malaysia, China and Thailand). Season 2 will be on air this year on TEC TV, many ancillary businesses have been done: 2 board games with augmented reality in Korea, interactive events in Museums, apps, books. The idea is to reproduce this business model in each territory that broadcast the series.

3D/live action Entertainment Series

Launched in 2008 by the Argentine developer Competir, Aula365 is an educational transmedia social network aimed at kids of 6-14 years old, which includes over 4,000 multimedia and interactive resources. With presence in Argentina, Colombia, Chile, Uruguay, Brazil, Peru, Mexico and Spain, the platform manages a 3D and augmented reality newspaper for kids (Kids News) and the videogame Creaplo. ‘And now we have the 3D live action series Los Creadores, which is a result of a strategic alliance of Aula365 Studios, the main script producer in Argentina Pol-ka, the animation production company Encuentro (Argentina) as well as Daave Motion Arts, Metronomo Music, and DNA Studios’ highlights Pablo Aristizabal, CEO of Competir.

There are other five studios working on the 3D series, and the executive producer is Victor Tevah, Institutional Relations and New Projects Director at Pol-ka. Our message to children is believe in you and create, so you never can compare the habits of Hispanics living in the US, with Mexicans and Latin Americans. Every one of them share the same kind of culture basis and language, they are 3 different audiences.’

Maca Rottier, executive director, Televisa Consumer Products (Mexico), adds: ‘The trend is to think, create and develop around 360° strategies based in multiphatform projects. But also, the creation of co-productions or partnerships, joining efforts of quality and experience, is making worldwide multi-strategies happen. Multiphormato 360° projects should keep in mind the importance about their community (consumers, fans, public, etc) and how deep engagement is. Businesses are more and more focused in people, emotional links are every time more important to any strategy, the purchase decision making is so competitive that the licensing business became a key differentiator from products to services all ages. Now a strategy can come from any of the 360°, is not a movie who creates a licensing business, is not a series or just an app, could be a book, could be a video game, could be a cat in a picture on Instagram, could be anywhere in the cycle and from there give birth a very profitable business all over the world.’

TPC’s #1 property for broadband is a TV contest shows, while HalfWay Sola is a top lifestyle property born from a book and growing strongly in social media: 12.2 million Facebook fans and a YouTube channel with produced contents by Televisa, whose evergreen brand El Chavo continue being #1 portfolio brand, leading several product categories and territories, including US and Latin America. Now, the company is preparing El Chapulín Colorado.

‘Licensing business is becoming more specialized, competitive and with a narrower market share. Then, the future should be in the accurate design of more strategic licensing programs based on specific niche markets, as part of a global vision where there are no borders and at the same time, there will be always specific needs for every community,’ she concludes.

Towards New Media

Spanish producer and distributor Imira Entertainment announced the launch of Imira Play, a global & multilingual platform that offers kids content through Samsung SmartTVs. The app includes five original series available in English and Spanish: Lucky Fred, Sanbas, Detectives de Cuentos, Lola la Batalladora and the荣获 by Qualcom as the world’s first 4K Mobile Streaming Service, explains Brendan Pollitz. Although its primary territories are the US, Canada, UK, Germany and Spain with 2 million users, it is available worldwide for Android, iOS, Windows 8 and it has more than 30 countries.

VOD, apps, games, 4K

Founded in 2011, over the last few years TomstGoggles has evolved to full service of over 5,000 episodes and 600+ MAUs, with games and the new TPCBell, a multi-award winning kid friendly songs. ‘We have been recognized by Qualcomm as the world’s first 4K Mobile Streaming Service,’ explains Brendan Pollitz. Since its beginning, back 32 years ago in Argentina, Elias Hofman, founder & president at Exim, in order to succeed in acquiring the rights of certain brands and get business going had to develop an aggressive strategy to help licensors to secure exposure for their brands on terrestrial TV. Hofman continued with other activities such as stage shows, premium catalogues to supply promotions’ needs and more recently a digital division. ‘We focus on strategic partnerships and properties that really resonate in Latin America, and we aim to present and offer the best opportunities in different licensing areas such as entertainment, sports, arts, lifestyle, digital’.

‘We will continue to explore other business opportunities together with third party companies. Our established network and team of professionals should be focused primarily on licensing and building retail partnerships, while our business partners will continue to help us to maximize other business opportunities.’

Exim Entertainment creates, produces and executes for all Latin America and Hispana USA territory shows for the most successful children’s characters, while Exim Tech establish a way of communicating with consumers using social media that are great tools of price/value to generate highly effective contact. ‘Our mission is to accompany the process through strategic partnerships with consumers using social media, providing the best strategy to reach consumers, maximizing exposure and supporting licensing programs and promotions,’ remarks Diego Barraza, managing director, Exim Tech. ‘Making a long story short, we create and implement meets by line and off line in order to achieve unique experiences, becoming somehow The Target Connection for the consumer,’ concludes Hofman.
**Pumpkin Pictures:**

Tony Albert, CEO, Pumpkin Pictures, explains: ‘Our strategy over the last years has been giving relevance to our catalogue through worldwide sales, while settling the foundations of our new line up with titles we feel are going to fit in the market in the next few weeks.’

At this MIP’22, the company has the exclusive premiere of the first 13 episodes of its latest project, *Pumpkin Reports* (52x11’), which has generated good expectations in the market. The series will see the light by the end of next Spring and we count with important partnerships such as TVE, TV3, Rai or Gloops in the broadest field, and the Italian Sampus and Malaysian Young Jump as companions in the whole production process, explains Xavi Mas, director of development and co-productions.

Albert: ‘We’ve been able to expand the list of clients and territories with all the titles in our back catalogue not only on TV rights but also VOD and ancillary rights, such as trains, planes and hotels. We closed deals in Latin America (Telemanos and Netflix through Italian Rainbow, Ariswo TVE and Rai), and Gloops in Nickelodeon, Televisas and RTP’. Mas concludes: ‘We are facing a new and ambitious challenge with two bag formats for the tiny audience. Motoar (104x27’30), an brand created by Irish studio Wiggleywoo, and Zafashop (52x7’), which we are now developing and co-producing with Barcelona-based BAMF Productions’.

Pumpkin Pictures is exploring new challenges, coming to the market with the most ambitious project, White Dragons, a live-action adventure franchise co-created with Diagonal TV (Endemol); the first season will be White Dragons and the Secret Crypt of Gaudi, and will be a series with all the elements that made adults get hooked to live-action series lately but focused in teens.

**Motion Pictures: New Teletubbies**

DHX Media (Canada) announced it plans to produce 60 brand new Teletubbies episodes for CBeebies. Award-winning UK production company, Darrell MacQueen, is on board. The new series features the same well-loved characters and styling but will be visually enhanced, bringing a refreshed and contemporary look and feel to one of the world’s most well-known properties, which was created to visually enhanced, bringing a refreshed and contemporary look and feel to one of the world’s most well-known properties, which was created to captivate generation after generation so we believe there is considerable demand for an enhanced, contemporary version.

**Hasbro Studios: World-Class Brand Series**

Hasbro Studios (USA), the production division of Hasbro Inc., introduces in Cannes its catalogue of animation series for kids based on some of the Hasbro’s world-class brand.

Among the most the newest series, the company highlights at MipJunior Transformers Rescue Bots in *Disguise* (78x22’), an animation series targeted to 6 to 10 years old boys that follows the story of the Transformers years after leave of the Autobots of the Earth and the summoned of Bumblebee by Optimus Prime to save Earth from a new faction of Decepticons.

Also based on Transformers’ brand, *Transformers Rescue Bots* narrates the adventures of four young Transformers and their human counterparts, tasked by Optimus Prime to study the ways of humanity and protect the city.

Targeted to girls between 6 and 11 years, *Hasbro launches Littlest Pet Shop* (78x22’), an animated comedy-adventure that centres around the life of a fun-loving tween girl, Blyth and the fantasy adventures of the pets that she cares for.

My Little Pony Friendship is Magic (117x12’2) follows Twilight Sparkle who funny, offbeat experiences and exciting, enchanting adventures, learns about the most powerful magic of all, the magic of friendship, while *My Little Pony Equestria Girls* (24x72’), oriented to 6 to 12 years girls, narrates the persecution of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning her into a human teenage girl.

Most of the shows currently run on the HUB, the new TV network that was created by the joint venture between Hasbro and Discovery Communications.

**GBI, exclusive sales representative for Latin America**

Genios Brands International, which provides content for toddlers to tweens, has entered into an exclusive representation agreement with Zasha Robles’ *Spirit International*, which is responsible for launching company’s animated series across all media throughout Latin America. All this is under the supervision of Andrew Berman, SVP, Global Content Sales, GBI.

Among GBI’s content portfolio to be represented by Spiral International are: *Glumpers* in Spanish; *Mighty 7*, produced by Irish studio Wiggleywoo, and Zafashop (52x7’), which we are now developing and co-producing with Barcelona-based BAMF Productions’.

Motion Pictures is exploring new challenges, coming to the market with the most ambitious project, *White Dragons*, a live-action adventure franchise co-created with Diagonal TV (Endemol); the first season will be *White Dragons* and the *Secret Crypt of Gaudi*, and will be a series with all the elements that made adults get hooked to live-action series lately but focused in teens.
**ONY: CANDELA**

After a great launch at the beginning of the year, ONY Productions, headed by its CEO, Othniuska Cedeno, attending MIPCOM with important news regarding its original productions, which includes reality shows, talk shows, documentaries, and the teen series Candela that is the big release in Cannes.

Explain Cedeno: “Our company is going through a great moment. We are currently executing our strategy to produce TV shows and feature films. We have about 21 shows or formats in the developing process for 2013. Candela is a big production and we are happy to make it available for the international market since MIPCOM.

Candela tells the story of a rebel teenager that wants to be a singer and be part of the greatest musical shows. Her mother never told her that her father was alive. Shot in Mexico, the series was written by Argentine author Patricia Malomado (Rebeldía Vieja, Cinderella) and represents the first production alliance with Usinas de Migré, a group of authors and content creators from Argentina.

With the supervision of the prestigious producer Arnaldo Limansky (VP Drama and Fiction, ONY Production, and the music will be provided by Once Loops’ president, Sebastian Mellino (Violetta, Latin American idol)).

‘So far, we are expecting to broadcast the series in Argentina, Mexico, Peru and Chile. Candela could be adapted to all broadcast markets (over the air, cable, internet, on demand, streaming, etc.). Our expectations are to cover worldwide markets, specially Latin America, Europe and Asia,’ she remarks.

Cedeno concludes: ‘Our series specific target audience are pre-teens and teens, even thought, Candela has mass appeal. We count with great actors and actresses, as well as, first class production personnel. Our production values are at the same level as the best producers.’

**Disney: de turquía con amor**

Disney Media Distribution Latin America (US) sigue dando que hablar este MIPCOM con sus más nuevos lanzamientos de producto en diversos géneros y formatos. En este mercado comenzó la distribución para América Latina de las versiones turcas de sus más famosas serie, adaptadas localmente ese país.

En relación al producto infanto-juvenil, encabeza Disney Media Distribution Latin America: The Winter Soldier, que Disney Latin America estrenará el 18 de octubre Disney XD, sumándose al estreno global: se emitirá en 5 idiomas, en 163 países para más de 400 millones de hogares. Previamente, el canal emitió la película Star Wars Rebels: la chispa de una rebelión.

El acuerdo contempla derechos para HBO, Disney, y derechos a la extensa lista de películas clásicas estrellas de Disney para los canales premium de HBO Latin America y Cinemas.

**Animasia: Chuck Chicken**

As one of the leading studios in Asia, Animasia Studio (Malaysia) is introducing its latest series at MIPJr Chuck Chicken (52x21), Harry & Bunty (72x7) and Kung Pow College (52x31), among many others.

On the Golden Egg, the 41 security service on a land filled with chaos, mayhem and birds and offers protection from thieves and bandits. On every episode of the second one it is featured the conflict between a magician and its rabbit in their daily life. Lastly, on the third one a martial art fanatic is a super fan of Kung Fu and, after years of trying, he finally enrolls in the highest degree of Kung Fu study in the Royal College of Kung Fu.

Edmund Chan, managing director: “These great concepts have strong storylines and unique character design and are targeted for kids age 7-11. We would like to meet and discuss with potential buyers, distributors, and investors to explore co-production opportunities with us. On the other hand, we are also a treated work for hire studio that delivers high quality animation services; therefore if there are producers out there looking for good studios to support their show, they should consider Animasia as your partner in Asia. Other top titles from the company highlighted in Cannes are ABC Monsters (26x22), where monsters of the alphabet go through new and fun things; Supa Strikas (39x22) follows the adventures of the world’s greatest football team as they travel the globe in search of the ultimate prize: the Super League Trophy.
9 Story, animated COMEDIES

9 Story Entertainment (Canada) continues betting in Latin America with its distribution of, Federico Vargas, attending the main trade shows (NATPE Miami, Basis Content Market, LA Screenings) dedicated to the region. He explains: ‘Latin America is an important area of focus as we are servicing the territory directly and have a terrific portfolio of programming available in both Spanish and Portuguese. We will be attending the same markets in 2015 again, and undertake several sales trips within the region to further build relationships’.

At MIPCOM, the company highlighted the animated comedies Camp Lakebottom (52x’11 + 52 new episodes available in 2015), and Numb Chucks (52x’11 + 52 new episodes for 2015), as well as the animated preschool series Peg + Cat (80x’12) that follows an adorable spirited little girl and her sidekick as they encounter unexpected problems that require fun and creative solutions.

Second season of Camp Lakebottom will be ready next year, and was already sold to Disney Latin America. Now it is developing formats and a second TV series.

OnceLoops, EVP & general manager, OnceLoops, and Sergio Pizzoti—already sold to Disney Latin America—will be promoting in Cannes the 3D educational animated preschool series Papis (26x’10), produced by Diversidad Visual (Spain). It narrates the adventures of a friendly van that, transformed into a spacecraft, arrives flying from the stars to play with his friends, three girls and three boys from different cultures, whom she will take though fantastic worlds to live fascinating adventures accompanied by other curious characters.

Smilehood MEDIA: POSITIVE SERIES

Smilehood Media (Argentina) introduces at MIPCOM its catalogue of original comedies, teen series, kids entertainment and live action, among others, highlighting its preschool property Plim Plum, a hero of the heart (60‘7 to 24‘23), whose main goal is to promote human values. It has been sold to over 30 territories, including Discovery Family (USA), Tiji Russia and OTT services like Netflix (Latin America) and Direct TV USA, etc.

Smilehood’s co-produced between OnceLoops, Coca Cola TV, Warner Chappell, Wake up with no make up (13x’60) is the story of a group of young people who decide to start an ambitious project in an old firehouse inherited. Eventually they’ll learn that creating a band and transforming that old fire station in the place they imagined wasn’t as simple as they thought.

Other highlight of the distributor is the comedy According to Roxi, as web series (8x’10) and TV series (26x’22), centered in a politically incorrect mother on a mission to emerge unharmed from the devastating experience of motherhood. The TV series adaptation was produced by La MalDi ta, Night and Smilhood.

Lastly, Smilehood will be promoting in Cannes the 3D educational animated pre-school series Papis (26x’10), produced by Diversidad Visual (Spain). It narrates the adventures of a friendly van that, transformed into a spacecraft, arrives flying from the stars to play with his friends, three girls and three boys from different cultures, whom she will take though fantastic worlds to live fascinating adventures accompanied by other curious characters.

Take up will be making a second season and has already sold to Disney Latin America.

OnCELOOPS, FROM MUSIcAl SERVICES TO ORIgINAL CONTENT

OnceLoops (Argentina) involves an opportunity in the market: the company has been providing for 12 years musical and production services for the leading production companies in Latin America. Recently, it has launched its first TV series, Wake up with no make up, a musical-teen series that has been the first content project of Coca Cola Latin America, also with E1 Latin America. Now it is developing formats and a second TV series.

Sebastian Molino, president: ‘We provide a global service about music for prime time production companies. Not only soundtrack, etc., but also original songs, castings, coaching of participants for talent shows, etc. We have participated for instance in great regional successes as Violetta, Operación Triunfo, Latin American Idol, Singing for a dream, Your face sounds familiar, etc. With Endemol, Ideas del Sur, Fremantlemedia, Polka/Disney’.

‘With this expertise, we are capable enough to go to the next level and to produce original content for the world. The first experience was very good for us, as Wake up has generated extremely good comments everywhere, due to be fully fresh and with very good production quality. The first season has 13 episodes and 56 songs, most of them well known globally. The series is like Glee but made in Latin America. Coca-Cola wanted to promote its values to young audiences.’

The new products are planned to launch at MIPCOM, in January 2015. ‘We will have both entertainment formats and fiction series, to target different customers. We expect to have soon a good own catalogue of products and to gain a position in the market. The priority is to generate very original products. Please check Wake up and you’ll see what I am talking. Smilehood Media (Argentina) distributes Wake up with no make up in the international market.'
MONDO TV focuses on the emerging market

Even 2012/2013 and 2014 has been tough, there are good news from Indian animation producer Mondo TV, and many new partnering on several co-productions that is showing the MIPCOM. Explains Matteo Corradi, CEO: “The most important is our approach to emergent markets, who are really standing on their feet in a very fast way: from Asia to South America, passing through Africa”.

At this market, the company brings its new shows Sissi The Young Empress (26‘26), as well as Drakers (26‘24), the second season of Dinofroz (26‘26), Suzy Zoo (26‘24) and Bug Rangers (52‘11). Dinofroz is currently on air in France on GULLI (Groupe Lagardere), and Mondo TV closed a deal with Al Jazeera Children Channel in the Middle East for a couple of programs.

Various deals are taking place in the Middle East on the Turner kids library we syndicate across in that region since 2012, and it is being a successful indeed. We also signed an important distribution deal with Nippon Animation, the largest animation producer in Japan: we will be taking many of their most popular classic titles to Eastern Europe and the Middle East”, adds Corradi.

He continues: “Chinese and Asian market is our focus these days and we are working on various kind of partnership in there, either for co-producing and for placing our programs on the Internet and digital platforms, which are so many”.

‘During all these years we have structured a very strong team, well connected and active in every market and festival. We all know that the digital platforms are changing the way of people watching TV… we should also change us on our way of selling and placing our programs’, concludes Corradi.

ZDF/GoldBee, the best animation for kids

ZDF Enterprises (Germany) introduces a rich slate of kids programs such as the brand new adventure series Lunte and Friends (26‘22), co-produced by ZDFE, DJQ Entertainment (India), and Superprod Production; JELLO by Aldo Novi’s spin off Make Mermaids (52‘26), with Network Ten, ZDF, ZDFE and Netflix on board; and Marcus Level (52‘13), co-produced between Mondo TV France, ZDFE in collaboration with TFI.

The Skinner Boys (26‘23) is a comedy, action, adventure series about 3 brothers and their spirited teenage cousin, co-produced by Telezeg, Top Draw, Super RTL, Channel Nine and ZDFE: Lastly, The New Adventures of Peter Pan (26‘22), The Jungle Book (104‘11+50), international live action teen hit saga WolfBlood (29‘26)

now in its third season, and brand new Sam Fox Extreme Adventures (26‘28).’

Christophe Goldberger’s GoldBee in charge of sales in Latin America. He recommends for the region buyers Peter Pan, The Jungle Book and Mako Mermaids, among other titles.

Viacom, premium pre-school series and formats

Viacom International Media Networks (VIMN) comprised of many of the world’s most popular entertainment brands, including MTV, Nickelodeon, Comedy Central, BET, non-premium Paramount Pictures branded channels, VH1, MTV2, VH1 Hip Hop, The Music Factory (TMF), COLORS Game One and Telis MTV, Musica y Mas, a channel for US Hispanic audiences. VIMN’s International Programme Sales (IPS) attends Mipcom, where the company highlights specially six new products available.

Among them, stands out pre-school Dora and Friends: Into the City! (20‘30), a brand-new series that follows the protagonist as she embarks on new adventures with new friends. Along 14 years, Dora’s brand has generated over USD12 billion in worldwide retail sales to date.

Also, the live-action TV series Henry Danger (20‘30), produced by Dan Schneider (Sam & Cat, Victorious, iCarly), follows a 13-year-old boy who lands a part-time job as a sidekick-in-training, and the entertainment format Finding Carter (12‘60) MTV’s latest drama addition that narrates the story of a young girl who has a perfect life with her single mother until one night at a party a police bust reveals that her mother had abducted her as a child.

VIMN launches the format: Ex on the Beach (86‘60), and the studio entertainment series Stuck-Off (12‘30), a cooking competition show which takes mundane munchies and elevates it to a fully baked art-form. Lastly, the brand new dating format Undercover Cupid (7x30), Nickelodeon’s brand new original family series, will debut as both a format and finished series. In each episode one teenager will choose three potential partners for their mother or father to date with the help of the host.

BIG BAD BOO: 1001 NIGHTS

Big Bad Boo (Canada) showcases at MIP’13 its series Al sat, 1001 Nights and a new preschool show Lift & Link, currently in production as a Canadian Media Fund project at the company’s studio in Vancouver; it has mobile and website gaming elements that compliment the brand.

BBB is also promoting the online channel - Oozoo.com, which offers contents in multiple languages: Sesame Street, Bob the Builder, Thomas, and Nebrans’ entire library available in French, Chinese, Arabic, Persian and Japanese.

Shubnam Rezaei and Aly Jetha, presidents; ‘1001 Nights is our most recent series sold in Canada (Teletoon and Tele), Europe (ORF, Children’s Channel/RTV MijCI), RTBF (France & Discovery Kids, Ghobi, TV Jaime), and Asia/MENA (Disney, JCC, Alhambra). It is in 15 languages and 80 countries and has won 4 LEGO awards with 11 nominations. We have so far produced 52×11 episodes and 10 comic books’.

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Finding Carter

1001 Nights, 26‘26 in over 60 markets
Supa Strikas (39x'22) follows the adventures of the world's greatest football team as they travel the globe in search of the ultimate prize: the Super League Trophy. Distributors: Animasia Studio (Malaysia).

Littlest Pet Shop (78x'22) is an animated comedy-adventure that centers on the life of a fun-loving tween girl, Blythe, and the fantasy adventures of the pets that she cares for. Distributor: Hasbro Studios (USA).

Numb Chucks (52x'15; 52 new episodes for 2015) tells the story of two half-witted woodchuck vigilantes that use their non-existent kung-fu skills to protect the lives of all the citizens. Distributor: 9 Story Entertainment (Canada).

Undercover Cupid (7x'30) is Nickelodeon's brand new original series that tells the story of a young girl who helps her mother pick out the most eligible and promising boyfriends to date with the help of the host. Distributor: VIACOM International Media Networks The Americas (USA).

Suzy Zoo (26x'2), based on the US successful property, is the second big launch of the company at MIPCOM/MIPJunior. Distributor: Mondo TV (Italy).

According to Jim — made internationally famous by JaMes beluschi — is an animated comedy that tells the story of a father that seeks alternative ways to make money that don’t involve too much work. Distributor: Disney Media Networks Latin America (USA).

Glumpers (104x'2) is a gang of friends living together whose opposite and extremely stereotyped features will interact continuously. Distributor: Motion Pictures (Spain).

Pispas (26x'10) is a 3D educational animated preschool series produced by Diversidad Visual (Spain) that tells the adventures of a friendly van that, transformed into a spacecraft, arrives flying from the stars world. Distributor: Smilehood Media (Argentina).

Candela (80x'60) is a brand new teen series that tells the story of a rebel teenager that wants to be a singer and be part of the greatest musical shows. Distributor: ONY Productions (USA).

Lassie and Friends (26x'22) is the brand new adventure series at MIPCOM/MipJunior. Co-produced by ZDF Enterprises, DQ Entertainment International (India) and Superprod Production, Lassie and Friends is a brand new modern adventure set in the world of the famous blue-liverd dog. Distributor: ZDF Enterprises.