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## 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 INTERNATIONAL the main Latin American publication, 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 *Teen & Kids* 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 *MipCancun*, to be held for the first time in the Mexican *Riviera Maya* this November.

Above all, the emergent markets are on the top of the market: Russia, China, India, SouthEast Asia,

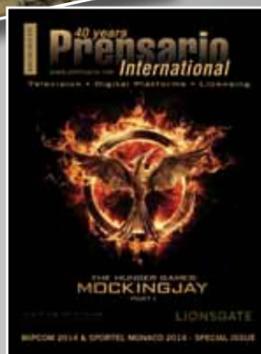
the Middle East is growing very fast, even Africa now is a more suitable market for international players. Co-production cross regional projects, format titans (**Fremantlemedia**, etc.) acquiring formats from unexpected origins... the market is broader these days.

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 INTERNATIONAL for the first time... this publication is based on 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](http://www.prensario.net).

Nicolas Smirnov



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### BIG DRIVER

1 x 2 hrs

Protagonizada por **María Bello y Olympia Dukakis**  
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Producida por Ostar Productions

### SONS OF LIBERTY

3 x 2 hrs or 6 x 1 hr

Protagonizada por **Ben Barnes y Rafe Spall**  
Un grupo de hombres desafiantes y radicales se unen para hacer de Estados Unidos una auténtica nación.

Producida por A+E Studios y Stephen David Entertainment

### UN-REAL

10 x 1 hr

Protagonizada por **Shiri Appleby y Constance Zimmer**  
Una mirada detrás de las cámaras al caos que rodea la producción de un programa reality sobre romance y seducción.

Producida por A+E Studios Productora Ejecutiva: Martí Noxon

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### MIPCOM 2014: MAIN SCHEDULED EVENTS

EVENT	DATE & TIME	PLACE
9 STORY ENTERTAINMENT COCKTAIL PARTY	SUN. 12, 5PM	RÉSIDENCE LA LÉRINA
MEDIA MASTERMIND KEYNOTES: STEVE MOSKO (SONY)	MON. 13, 11.30AM	GRAND AUDITORIUM
TANDEM COMMUNICATIONS PRESS LUNCHEON - SPOTLESS	MOND. 13, 1.15PM	HOTEL MAJESTIC
TVxTWITTER: WHERE THE AUDIENCE COMES TO LIFE?	MON. 13, 3PM	AUDITORIUM A
A LOOK AT ASIA: WHAT DO PLATFORMS WANT?	MON. 13, 3.10PM	CALIFORNIE
MIPCOM WORLD PREMIER TV SCREENINGS: THE BOOK OF NEGROES	MON. 13, 6PM	GRAND AUDITORIUM
MIPCOM OPENING PARTY (REED MIDEM-PROMEXICO)	MON. 13, 7.30PM	HOTEL MARTINEZ
WHAT'S HOT IN MIDDLE EAST	TUE. 14, 9.40AM	CALIFORNIE
FOCUS ON POLAND	TUE. 14, 2PM	CALIFORNIE
MEDIA MASTERMIND KEYNOTES: TED SARANDON (NETFLIX)	TUE. 14, 11.15AM	GRAND AUDITORIUM
MEDIA MASTERMIND KEYNOTES: ANNE SWEENEY (DISNEY/ABC)	TUE. 14, 11.50AM	GRAND AUDITORIUM
DAVID STAPF & ARMANDO NUÑEZ (CBS TV STUDIOS & CBS GLOBAL)	TUE. 14, 4.20PM	GRAND AUDITORIUM
MIPCOM PERSONALITY OF THE YEAR: SIMON COWELL	TUE. 14, 8PM	CARLTON HOTEL
EXPANDING HORIZONS IN NIGERIA: "THE NOLLYWOOD" CASE STUDY	WED. 15, 9.30AM	CALIFORNIE
FILM & TV CROSSROADS: AXEL KUSCHEVATZKY (TELEFONICA STUDIOS)	WED. 15, 10.25AM	GRAN AUDITORIUM
ACQUISITIONS SUPERPANEL: WHAT DO BUYERS WANT?	WED. 15, 12.15PM	GRAN AUDITORIUM
MIPCOM: END OF THE MARKET ROUND-UP	THU. 16, 12.15PM	BLUE LOUNGE (PRESS & NEWS HUB)

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# ALLEGIANCE



## IF IT IS CREATIVE, IT IS MEXICAN

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 18<sup>th</sup> 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 led by the triple "I": Internal market, Infrastructure and Innovation.

Our attractive market is fostering our creative ecosystem. In 2013, Mexico ranked in the 13<sup>th</sup> place of the *Global Entertainment*



Francisco N. González Díaz, CEO of ProMéxico



and *Media 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 10<sup>th</sup> 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

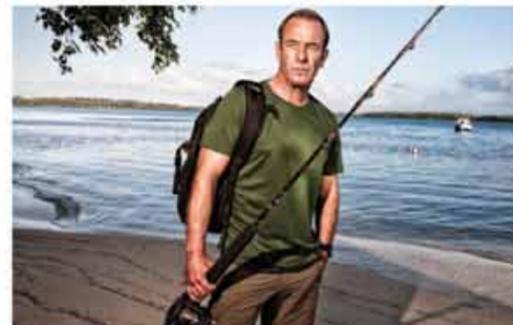
innovation are the key drivers of these industries, and has become the true source of our global leadership in this sector. The talent that emerges from Mexican game developers, filmmakers, TV producers, scriptwriters, publishers, musicians and designers, amongst others, are boosting our industry's success. 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, led 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.

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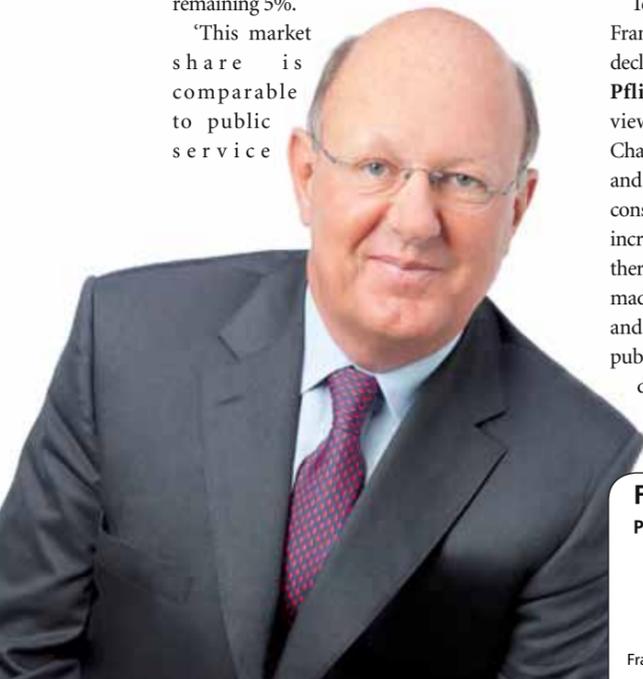
## FRANCE TÉLÉVISIONS: 'OUR NUMBER ONE PRIORITY IS THE DIGITAL OFFERING'

'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 to Prensario the moment of the French public broadcasting group. He continues: 'The digital strategy is moving forward, with all platforms, **francetvinfo**, **culturebox**, **francetv sport**, **francetv education**, **francetv pluzz**, recording growth in audience numbers. This is particularly true on the first one, which now ranks among the top five news offerings 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 2 and 10% for France 3, with the remaining three France 4, France 5 and France Ô making up the remaining 5%.

'This market share is comparable to public service'



Rémy Pflimlin, president and director general, France Télévisions

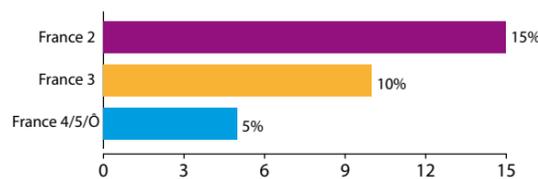
broadcasting in the UK and Germany, whereas FT operates significantly fewer networks than its European neighbors. Furthermore, audiovisual tax in France is only €131, compared to around €175 in the UK and €215 in Germany. Our advertising revenue comes to approximately €320 million per year, i.e., around 10% of the total TV advertising market in France', describes Pflimlin.

'We have enhanced France 4's position with children's programming until 7pm, followed by more experimental timeslots 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 ever 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)



On n'est pas couché is a debate program on France 2, the generalist channel of France Télévisions Group



Plus Belle la Vie is a long running series on France 3, broadcast since 2004

News and sports remain the programs with the 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 sizeable 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 aired 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 a 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.'



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## 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, kabel eins, 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, telenovelas 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'.



Das Bundesliga Magazine, Der letzte Bulle, Anna und die Liebe are top rated programs now available online and worldwide

### P7S1 WELT, FOR GERMANS LIVING ABROAD



Zeljko Karajica, executive director, ProSiebenSat.1 TV

After the launch in North America through satellite TV in 2005, the German media group is reinforcing its strategy towards covering the rest of the world with the web and app, in order to reach the Germans living abroad and missing German-language programming.

P7S1 Welt most recently released was in Latin America. The online service is already available in markets such as Argentina, Brazil, Mexico and Paraguay, for a monthly rate of 7.9 Euros. From now on, the web and app version are available worldwide.

Zeljko Karajica, executive director, ProSiebenSat.1 TV Germany, said: 'Every year, more than 100,000 Germans start a new live outside the country. With this new offer, we believe these people will feel less far from home, and will be able to have access to the best programming from P7S1 on P7S1 Welt'.



Marcel Mohaupt, VP Pay TV, ProSiebenSat1 Media AG



Disney Media Distribution Latin America

## 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* (CCTV), three seasons of *The Voice of China* (Zhejiang Television)



Vivian Yin, chief representative in the UK, Star China, and VP of Starry Productions

and two seasons of *So You Think You Can Dance* (the first broadcast on **Dragon TV**, from SGM, 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 viewer share of 37% in China (from CSM) and CCTV 1'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 internationally distribution through **ITV Global Entertainment (UK)**, and **Yin** is doing an important promotional work in the tradeshow.

'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 musician, 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 month in the record stores, and then become available to be purchased online', she adds.

Record labels are also really interested in



*Sing My Song* had a total season average viewership of 480 million, total viewer share of 37% in China (from CSM) and CCTV 1's ratings increased by 59% compared to previous year. Season 2 starts on December



*The Voice of China* premiered its 3<sup>rd</sup> season last July on Zhejiang Satellite TV and took the top TV rating every Friday night for 4 consecutive weeks

this strategy, as for them 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 (Talpa)* 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: 4.727 per CSM. The highest rating of a single episode (the final episode of Season 1 in 2012) earned a rating of 6.1.



# LAS BRAVO

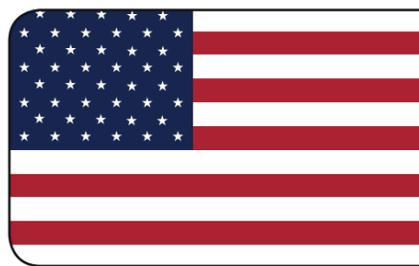
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# SONY PICTURES TELEVISION: 'THE AUDIENCE HAS MADE THEIR WISHES CLEAR'

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



Steve Mosko, president, SPT



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/UniMas 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 UniMas (US Hispanic) and Mexico (Televisa platforms): it is inspired by the real life story of a beauty queen whose alleged connections to the underworld and a romantic affair with an assassin 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 15.4 million total viewers in Live+7. Netflix has acquired the series for what is believed to



NBC's flagship series developed and produced by Sony, The Blacklist, was one of the top scripted series of the US domestic market last season



Señorita Polvora is the first co-production between Sony and Televisa, which will be broadcast in both, US (UniMas) and Mexico (Televisa platforms)



On Dragon's Den US version Shark Tank aspiring entrepreneurs pitch their business ideas to moguls in hopes of landing investment funds

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'.

# FROM DUSK TILL DAWN THE SERIES

## SEASON TWO IS COMING.

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# MIPCOM 2014: 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 niches to generate fresh 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.

## TESTIMONIES, TRENDS, FACTS

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

## STATEMENTS!

**'A NEW GOLDEN ERA STARTS AT THE CONTENT MARKET, WITH DIGITAL PLATFORMS IRRUPTION'**

**Laurine Garaude**, TV Director at **Reed Midem**



**Jeffrey Katzenberg**, CEO at **DreamWorks Animation**



**'THIS IS A GREAT TIME OF UNIQUE OPPORTUNITIES FOR TV WORLD. MOBILE AND DIGITAL ARE ASSETS RATHER THAN THREATS, TO TRADITIONAL TV'**

**Ross Biggam**, Managing Director, Association of Commercial Television in Europe



**'PER EVERY MINUTE PEOPLE DEVOTE ON YOUTUBE, THEY SPEND ONE HOUR IN LINEAR TV'**

# MIPCOM 2014: EL BOWL DE CONTENIDOS DA PARA TODO... ...SI ERES LO SUFICIENTEMENTE LISTO

El Mipcom de Cannes es siempre la gran cita mundial del mercado de contenidos: compra, venta, producción; programas, formatos, co producciones. TV, plataformas digitales, mobile; licensing, advertising, gaming... todo combinado. Se trata de un gran bowl de contenidos, un mercado nuevo mucho más grande y en ebullición por la cantidad de proyectos surgiendo en todo momento, más allá de crisis económicas.

*Prensario* ha seguido los eventos recientes del rubro, con sus anuncios, deals y alianzas 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 enlatado, y las nuevas plataformas frente a las tradicionales. Lo anterior debe acomodarse y buscar nuevos nichos donde crecer, como el enlatado 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 **ReedMidem**, 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 de contenidos tuvieron un buen balance, incluidos los que venían golpeados. Hay fervor por reunirse y promover negocios.

En el mismo mercado, **Jeffrey Katzenberg**, CEO de **DreamWorks Animation**, destacó que la TV tradicional tendrá larga vida. 'Nunca he visto un tiempo con tantas buenas

## CONTENT BOWL



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 meeting 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,

## 'SURPRISING' TRENDS

**SCRIPTED GAINS RELEVANCE VS. NON-SCRIPTED IN THE NEW DIGITAL ERA. AMAZON, NETFLIX, MICROSOFT XBOX, YAHOO! MAINLY PRODUCE FICTION.**

Alpha House, top rated drama series from Amazon



**IN SOME TERRITORIES THIS YEAR, CANNED FOREIGN PRODUCTS GOT UNIQUE RATING SUCCESSES IN FREE TV, DEFEATING OWN PRODUCTION.**

1001 Nights, from turkish Global Agency



**AMONG ALL THE VOD SYSTEMS IN THE WORLD, JUST NETFLIX MAKES MONEY AND ONLY IN THREE COUNTRIES: USA, CANADA AND UK**

House of Cards, two seasons on Netflix



oportunidades para el mundo de la TV. Más allá de los temores, los niveles de consumo de TV tradicional no sólo siguen robustos, sino que se expanden. Mobile y Digital son un activo, más que una amenaza, para la TV tradicional'.

Esto se avala con estudios de asociaciones europeas como **ACT** (estaciones de TV comerciales) y **EGTA** (sales houses) destacando que el verano del viejo continente fue muy bueno para la TV lineal, con 'marcas top en ratings'. Este año estuvo el Mundial de Fútbol, pero ya el año pasado había ocurrido

con programación más estándar. Además, se destacan comparaciones como que por cada minuto invertido en **YouTube**, la gente dedica una hora a ver TV lineal. Y así...

En **MIPTV 2014**, confirmamos otras dos tendencias supuestamente contrarias a la evolución natural: que la ficción gana protagonismo frente al entretenimiento, en la nueva era digital; en VOD y otros nuevos medios, se consumen mucho más ficciones que realities. Y que en varios territorios, latas extranjeras de orígenes no tradicionales tuvieron buenos sucesos de audiencia en TV abierta, ganando

en ratings a la producción propia.

Casos gráficos de esto último se dieron este año en América Latina, donde una serie de Turquía (*1001 noches*, de **Global Agency**) se impuso en el prime time de Chile, una serie de Brasil (*Avenida Brasil*, de **Globo**) se impuso por primera vez en el prime time de Argentina y series de Corea y Rumania lograron muy buenos ratings en distintos territorios.

Pueden ser casos puntuales, casualidad, pero no dejan de mostrar cómo el mercado da pie a sorpresas, oportunidades. Y el avance de países no tradicionales es una tendencia



LINEAR + DIGITAL

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**'IS TWITTER A SOCIAL NETWORK OR A BROADCAST NETWORK? BOTH'**



DEB ROY, CMF OF TWITTER



**'AM I ON TV OR DIGITAL? ALL I CARE ABOUT IS THE CONTENT'**

SHANE SMITH, CEO AT VICE

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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 realities, gameshows, etc. Second, in some territories, canned foreign products got unique rating successes in free TV, defeating own production.

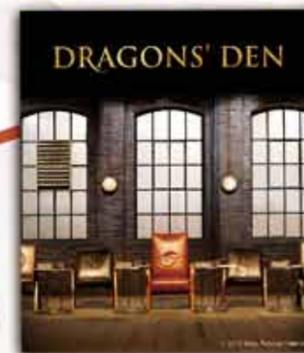
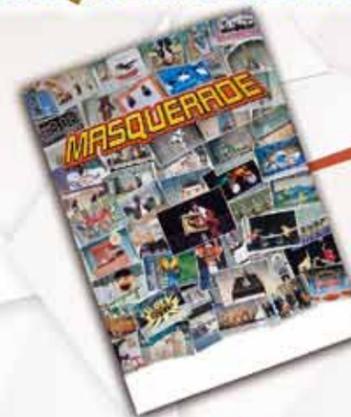
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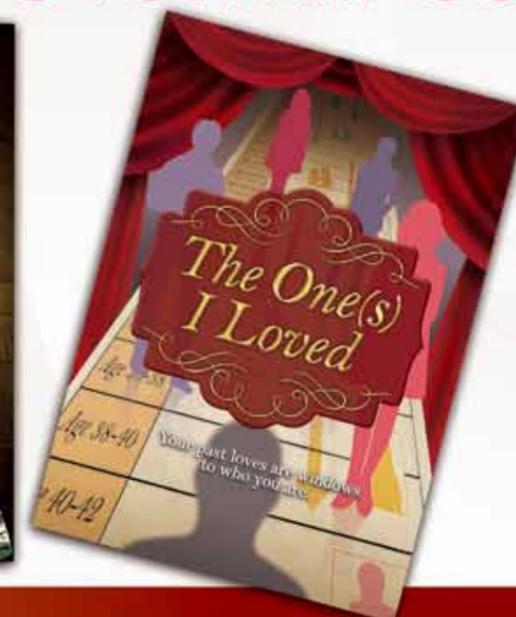
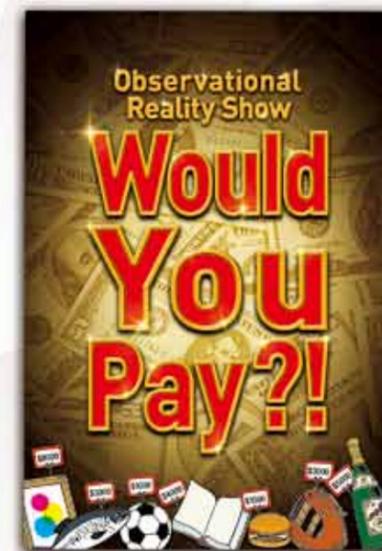
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## NEW CONTENT ROADS ARE OPEN

### FREE TV NEEDS...

- A NEW IDENTITY
- TO KEEP MASSIVE AUDIENCES
- TO INCLUDE THE NEW DIGITAL ERA
- TO INCLUDE NEW PROGRAMMING TRENDS

Rai

TF1

media

### PAY TV NEEDS...

- TO MAKE A DIFFERENCE WITH FREE TV
- TO MAKE A DIFFERENCE ESPECIALLY WITH DIGITAL PLATFORMS
- ORIGINAL, PREMIUM, POSSESSIVE CONTENT.
- FRANCHISE MANAGEMENT

A+E NETWORKS

HBO LATIN AMERICA

Discovery

Turner

### 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

amazon.com

hulu

NETFLIX

YouTube

reach. Just the product costs get increased'.

### 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 must still 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 suscriptores. 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 presentaron 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 tono 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 evento 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 aferrar audiencias, que se justifique pagar el abono. Muchos players están avanzados con esto,

otros recién empiezan.

Los players digitales, por último, necesitan marcar su propio camino en contenidos. Varios 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 decíamos más arriba, tiene mucho de pendiente aún.

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

Nicolás Smirnoff

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**CHRISTIAN MURPHY, SVP INTERNATIONAL PROGRAMMING, A+E NETWORKS:**  
'FOR US THE NON-SCRIPTED CONTENTS ARE THE BIG MATTER, BUT WE EXPECT TO GROW VERY MUCH SINCE NOW WITH ORIGINAL SCRIPTED PIECES: HISTORY TV SERIES, AS *VIKINGS*, AND SPECIFIC DRAMAS FOR OUR TARGETED AUDIENCES'.



**FABRICE BAILL, DIRECTOR ADJOINT DES PROGRAMMES, TF1:**  
'A BIG TREND IS SERIALIZATION, IN DRAMA AND NON-SCRIPTED PROGRAMS. VIEWERS LIKE TO FOLLOW THEIR FAVORITE CHARACTERS AND CONTESTANTS WEEK AFTER WEEK. WE ARE LOOKING FOR A BROADLY-APPEALING, ENTERTAINING AND POSITIVE TONE. PEOPLE NEED OPTIMISM'.

**GYORGY BENEC, NEWS AND PROGRAMMING DIRECTOR OF TV2 GROUP:**  
'COMPETITION ON PRIME TIME HAS BEEN MUCH MORE TIGHT THAN IN THE RECENT YEARS. SMALL CABLE COMPETITION IS EXTREMELY STRONG, WITH 100+ HUNGARIAN SPEAKING CHANNELS. FREE TV'S 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'.



**YULIANA SLASHCHEVA, CEO, CTC MEDIA:**  
'THE LAUNCH OF CTC LOVE HAS ALLOWED US TO INCREASED OUR CONSOLIDATED MARKET SHARE THAT IS ONE OF OUR STRATEGIC GOALS. WITH APPROXIMATELY 0.6% OF ITS TARGET AUDIENCE, IT HAS BECOME A TOP 20 CHANNEL IN ITS TARGET AUDIENCE FROM WEEK ONE'.



**AVI NIR, CEO, KESHET MEDIA GROUP (ISRAEL):** 'OUR SUCCESS IS DOWN TO THE FACT THAT WE KEEP THE AUDIENCE ON THEIR TOES. WE KEEP SURPRISING THEM'.



**GABRIELA SOBRAL, PROGRAMMING MANAGER AT SIC:**  
'DUE TO THE CRISIS IN THE AD MARKET, IT WAS NECESSARY TO CREATE CONTENT CONTAINING INSIDE 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 GREW 54% VS. MAY 2013, ESPECIALLY DUE TO THE COLOMBIAN TELENUELA *LA VIUDA NEGRA*. UNIMÁS IS THE TV CHANNEL WITH YOUNGEST AUDIENCE IN AVERAGE FROM ALL THE U.S. HISPANIC NETWORKS'.



**CARLOS SANDOVAL, MANAGING DIRECTOR, VEO-TELEvisa:**  
'IT IS NOT TRUE THAT THE VOD SYSTEMS CAN'T BE PROFITABLE. THE FAST WAY TO DO IT WOULD BE TO DEAL A COST PER SUBSCRIBER WITH CONTENT PROVIDERS. MOST OF THE OPERATORS PAY A FLAT FEE, AND THERE THE ROI IS SLOW. WE ARE CARRYING OUT A MIX BETWEEN THE TWO MODELS'.

**LUIS PERAZA, EVP ORIGINAL PRODUCTIONS HBO LATIN AMERICA:**  
'APART FROM OUR PREMIUM TV CHANNELS AND *HBO ON DEMAND* SERVICE, THROUGH PAY TV OPERATORS, WE ARE STRONGLY PROMOTING *HBO GO*, TO DOWNLOAD ALL OUR CONTENTS IN ANY MOBILE DEVICE, ANY TIME'.



**EVELYN "LENG" RAYMONDO, VP, INTEGRATED PROGRAM, 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'.



**ERIKA TOTHOVÁ, HEAD OF ACQUISITIONS, TV JOJ:**  
'THE AUDIENCE SELECTS SMARTLY WHAT TO WATCH. WE CAN "KEEP" THEM IF WE AIR CONTENTS THAT BRING SOMETHING DIFFERENT, WELL PRODUCED, FOR THE WHOLE FAMILY AND EMOTIONAL'.



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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 more 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 involved in the international co-production business: that year, *Frank Herbert's Dune* was a three-part miniseries 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 comes first, so we always strive to put the right partners with similar narrative voices together and respectfully work with them to satisfy their creative needs,' highlights Rola Bauer, president/partner of Tandem Communications, which belongs



Rola Bauer, president/partner, Tandem



Tandem: Sex, Lies and Handwriting, co-produced with Lionsgate & ABC (USA), and season 2 of Crossing Lines, co-produced with TF1 Production (France) in association with Sony (USA);

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 garnering increased sales from advertisers. Co-pros offer an alternative to lessening the financial risk while keeping their programming schedules fresh twelve months a year. US audiences have become more open to shows with European content, especially after the success of *Lillyhammer* (Netflix), or *Downton Abby* (PBS)'. Tandem is producing a diverse slate of one-hour drama series co-productions, including *Spotless* (with Rosetta Media for Canal+ Création Originale); *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 Lionsgate and 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 from 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 we are presently doing. We are in co-production with RED in the



BETA

Eric Welbers, managing director, Beta Films



Beta Films: Borgia was co-produced with Atlantique Productions, Canal +, Beta/EOS; Francis of Assisi was co-produced with Ciao Ragazzi, Rai Fiction and Bayerischer Rundfunk

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.

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## BETA FILM

Another German company, Beta Film is widely involved in co-productions: *Borgia* (with Atlantique Productions, Canal +, Beta/EOS); *Francis of Assisi* (Ciao Ragazzi, Rai Fiction, Tellux, Bayerischer Rundfunk); 12-episode series *Hitler* (UFA Fiction); miniseries *Generation War* (teamworx and ZDF), sold to BBC2 and RAI; and the most recent one *Velvet*, a Bambu Producciones (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 *Borgia*, sold to over 40 countries (Sky Italia, Canal+, ZDF, ORF, Cosmopolitan TV, Netflix), or *Gomorra*, now in its second season, and *Grand Hotel* created with Antresmedia 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 line of impact, they are more elaborated, innovative and have a narrative very easy to understand, while the American are focused on TV, they haven't

been developed to be traded on VOD platforms, giving us a place to compete with greater intensity'. Another benefit is 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, Cattleya, Fandango and La 7, the first season of *Gomorra* was sold to Antena 3, while the romance story *Sign Sealed Delivered*, was developed with Hallmark, and *Capitan Alariste* 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, to consolidate the company presence in the US market.

The alliances sealed during 2013 were with the cross-media company Screenz (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 Ignatiev, Co-MD: 'We have changed the focus, and decided to expand into the production of English language content. We do



Irina Ignatiev, co-managing director, Red Arrow



Red Arrow International: 100 Code is a 12-episode drama series created by Oscar winning Bobby Moresco (Crash), and co-produced by Fabrik Entertainment and Swedish Strix Drama

not underestimate German productions, but if we want to expand it is necessary to generate programming that manages to reach other territories. The alliance 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, *Esio Trot*, a family movie starred 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 Entertainment and Swedish Strix Drama; and lastly, the drama series *Bosch* piloted for Amazon Studios, starring Hollywood veteran Titus Welliver (*Argo*) in his first series lead. Green lighted last MIPTV, the production started in August.

## DRAMEDY PRODUCTIONS

From the Czech Republic, Dramedy Productions has been one of the most active companies looking for co-productions partners: its top executives Filip Bobiński, CEO, and Samuele Proietti, head of international affairs, speak fluent Spanish, and they are targeting Latin America. 'We are not limiting our scope to a certain type of co-productions. The country has a combination of beautiful scenery, vintage buildings, top technology resources and financial incentives for movie and TV projects shot here'. All these allows Dramedy to participate not only in the production of contents, but also in its financing: on the series *The Manor House*, distributed by Spanish Imagina International Sales, it covered 25% of the budget, for instance.

'We are interested in product that can be exploited both in CEE and in the rest of the world', adds Bobiński. For the pubcaster Česka Televize, it has developed and produced four seasons of *Wonderful Times*, a series that has been awarded a Golden Nymph prize at the Monte Carlo Television Festival for "Outstanding European



## CO-PRODUCTIONS: ALL ACROSS EUROPE



Dramedy Productions has invested 25% of the budget of the series *The Manor House* (produced for Ceska Televize), which is globally distributed by Spanish Imagina International Sales. Is looking for co-productions with Latin America



Filip Bobiński, CEO, Dramedy Productions

TV series production”.

**Bobiński** warns against cutting corners when producing international TV content:

‘When international formats are produced with budgets lower than required, the original concept and success formula may be destroyed and audience results will be lukewarm, resulting in reluctance at programming departments against innovation.’

By the time this edition was closing, leading German *pubcaster* ZDF and its distribution arm ZDF Enterprises along with Polish *pubcaster* TVP1 announced the co-production of the documentary film *World War II (2x45)*, aired during September on both countries. ZDF Enterprises is responsible for the international distribution.

## CO-PRODUCTIONS: NOW, THE STORY STARTS IN 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*. Moreover, Amazon is now shooting one of their pilots, *The Cosmopolitans*, in Paris.

Along with **Rola Bauer**, the panelists were **Andrew Critchley**, MD, Red Production Co.; **Thomas von Hennet**, VP International Co-Production & Documentaries, ProSiebenSat.1; **Frank Spotnitz**, CEO, Big Light Productions, **Matthew Stillman**, managing director, Stilling 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 drama when the supply went dwindling. There are types of stories that they are not delivering from Hollywood, we need programming that applies to European sensibility’, they agreed.

‘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 bread and butter, 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 is hard to persuade Americans to order European stories’, conclude.

Polish Filmmaker **Agnieszka Holland** spoke at the same market about TV as a ‘contemporary



Now, the story starts in Europe, co-production summit: Thomas von Hennet, VP International Co-Productions & Documentaries, ProSieben Sat.1 (Germany); Andrew Critchley, managing director, Red Production Company; and Rola Bauer, president and partner, Tandem Communications (Germany)

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 3, Atresmedia Televisión

‘Atresmedia se encuentra en un momento óptimo dentro del mercado español. No sólo sus canales principales (Antena 3 y La Sexta) y secundarios (Neox 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 PENSARIO 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 diferencial y cercana al espectador.’

Entre otros programas referentes del grupo están *El Hormiguero*, *Tu Cara Me Suena*, *Ahora Caigo*, *Top Chef*, *El Intermedio*, *Pesadilla En La*

*Cocina*, *Encarcelados*, *El Club De La Comedia*, etc. Además, las series de ficción bajo el sello de *Series Atresmedia*. Explica Molina: ‘Desde el fenómeno de *El Tiempo Entre Costuras* a series diarias como *El Secreto De Puente Viejo* o la nueva apuesta de ficción de *La Sexta*, *Refugiados*, hay series para todos los targets, que no sólo tienen éxito en nuestro país sino que se exportan a otros mercados con una aceptación impresionante. Tampoco se deja de lado la producción ajena y el encontrar un equilibrio es lo que lleva a obtener el favor del público.’

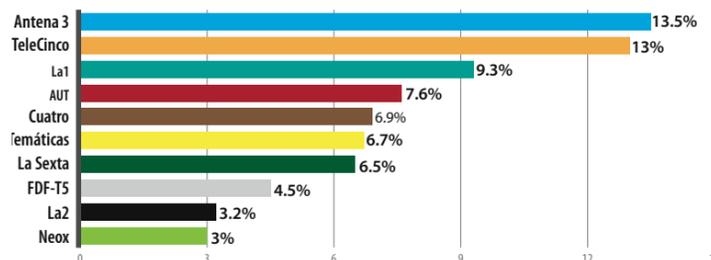
‘Atresmedia está muy involucrada en el desarrollo de nuevos medios y el futuro del mercado audiovisual. No sólo ha sido pionera en nuevas estrategias 360° sino que posee una de las plataformas de distribución de contenidos online y OTT más importantes del mercado: *Atresmedia Player*. Los contenidos 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 su liderazgo.’

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 consigue convertir en “evento” las retransmisiones de modo que se pueda vivir la experiencia de forma simultánea a otros espectadores.’

‘Esto 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

## ESPAÑA: MARKET SHARE EN PRINCIPALES 10 CADENAS (AGOSTO 2014)



Fuente: Kantar



El secreto del puente viejo (Antena 3) y Refugiados (La Sexta) son dos interesantes opciones en ficción, mientras que en entretenimiento están El Hormiguero y Top Chef



mercados de visionado on demand a través de plataformas digitales, además del *Atresmedia Player*, *Atresmedia Digital* ha desarrollado distintas iniciativas como su plataforma de video OTT *Nubeox* que se ha lanzado con éxito, y ya se posicionó como una ‘atractiva y solvente’ opciones entre las ofertas nacionales.

### FUTURO

‘Atresmedia ha sido y es pionera en iniciar nuevas 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, remarcando aún más la importancia de la marca *Series Atresmedia*.’

‘Asimismo, la tercera señal internacional del grupo ¡HOLA! TV —fruto de la asociación entre Atresmedia y los editores de la revista ¡HOLA!— acaba de cumplir un año en el aire llegando a más de 6,2 millones de hogares en Latinoamérica y USA’, concluye Molina.

THE STORY OF A MAN  
WHO SOLD HIS SOUL TO THE DEVIL.



SHOT OF  
GRACE



# SKY ITALY BUILDS THE NEW 'REVOLUTIONARY' CRIME DRAMA TREND



FORMATBIZ



Andrea Scrosati, EVP Programming, Sky Italy

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, STREAM and TELEPIU. In September 2004, a wholly owned subsidiary of NEWS CORPORATION acquired the remaining corporate capital in SKY ITALIA owned by TELECOM 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 28%, which is considerably lower than the Western European average of 46%. Pay TV services are available through Sky Italia's DTH platform offering and a DTT platform operated by Mediaset. There is no cable TV, IPTV has failed to take off so far due to underdeveloped broadband infrastructure and there are no TriplePlay operators in the market.

### SKY ITALIA, IN NUMBERS

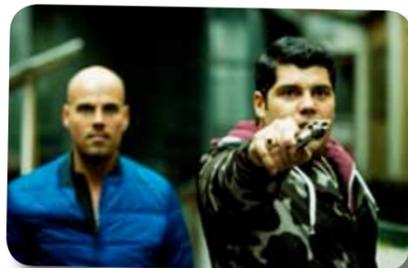
- 4.75 MILLION OF PAY TV SUBSCRIBERS
- OFFERS HD, 3D, OTT AND TRIPLE PLAY
- DISTRIBUTES 170 CHANNELS (62 IN HD)
- ITALIAN PAY TV MARKET: 25% OF PENETRATION
- NEW CO-PRODUCED CRIME DRAMA SERIES (1992-MANI PULITE)
- NEW FICTION AND ENTERTAINMENT FORMATS (ITALIA'S GOT TALENT)

The company leads Italian Pay TV market with approximately 4.75 million subscribers as of March. It offers MySky, HD, 3D Multivision, Sky Go and On Demand, as well as the standalone OTT pay TV product SkyOnline (launched in March 2014), a bundled TriplePlay 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 50 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 21<sup>st</sup> Century Fox (Germany Sky Deutschland and Bskyb) for an adaption of *Diabolik* (10x60)', based on an Italian comic book of the '60 created by Angela and Luciana Giussani. It will be produced by Cattleya and one of the most esteemed Italian art directors Oscar winner,



Gomorra, co-produced by Sky Cinema, was a big international success sold in 60 countries

Dante Ferretti (*The Aviator*, *Hugo Cabret*) will sign the scenography. Another crime series is *1992-Mani Pulite* set during the '90 turbulent Italian political period time and will be broadcast next autumn. It is produced by Wildside, directed by Giuseppe Gagliardi and Gianluca Iodice and will be sold internationally in 2015'.

The executive continues: 'As Pay-TV operator we are used to find hit formats: we have adapted the Israeli drama *Be Tipull/In treatment*, whose first season (35x'25) was produced by Wildside and was a big success; we have announced a second season in May. It is important to offer high quality products in

term of scripted and unscripted formats. For this reason we prefer big proven brands such as *X Factor* that Sky Italia took over the rights in 2011 and the new series will be broadcast on Sky Uno next September (3<sup>rd</sup> edition produced by Sky and 8<sup>th</sup> edition in Italy).

'We took the format and we add value to it with our social media strategy. The first and second seasons were achieving big audience share average for a pay-TV with 6% share. We also renewed the cooking talent show *MasterChef Italy* (3 seasons) and *Masterchef Junior* (2<sup>nd</sup> season will be broadcast in 2015) and we got the rights for *Got Talent*. For the first edition produced by Sky, we are thinking about launching a version closer to the original format, it will be *Italia's Got Talent* with big talents'.

And he concludes: 'We also renewed a second season of the talent cooking show *Hell's Kitchen*, of which first edition broadcast last April on Sky Uno was a big success, and a 2<sup>nd</sup> edition will be broadcast in 2015. We also like to experiment Italian original formats such as *Top dj* (8x50') produced by Yam 112003 (Endemol) for us'.





# RTÉ IRELAND: 'IRISH AUDIENCE HAS MORE OPTIONS AND HIGHER EXPECTATIONS'



Dermot Horan, RTÉ's director of production and acquisitions



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 demographic); 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 in Europe, having a high penetration of digital TV homes with a huge choice of Irish and UK channels, and a relentless appetite for domestic programming.

'Our top-rated shows (drama, soaps, documentaries or sports) are in-house produced. Irish audiences like local themes and local voices. Many of them have access to the UK channels, which air some of the finest and costliest content in the world. As a result, they



RTÉ One most popular show is Octagon Film's Dublin drama Love/Hate, now heading into its fifth series and still pulling in a 50%-plus share, twice the channel average

expect their local programming to be of the standard, say, of the BBC's. That's a conundrum for us, because that level of quality is incredibly expensive', he adds.

'Independent production sector 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.'

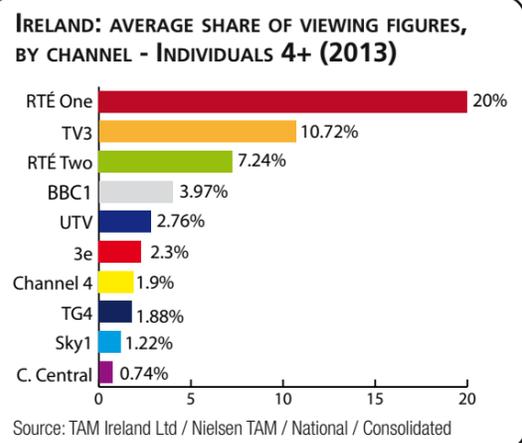
The soap Fair City has run four times a week since 1989 and is still attracting in a 37% share of RTÉ One's primetime audience. 'We can't afford to produce the volume of drama we'd like', Horan says. 'But we are becoming involved in more co-productions, which helps to fill the gap. We know if we air a well-produced drama, they'll always be an audience for it.'

On the non-scripted front, Irish TV institution The Late, Late Show — said to be the world's longest running talk show — remains the broadcaster's flagship program, averaging a 40% share. 'It lasts over two hours and its content reflects what Irish people chat about over dinner or in the pub. So you'll get a celebrity interview, followed by an item about a topical issue, a comedy spot, a bit of music... It encapsulates Irish life', explains Horan.

Local versions of Dragon's Den and The Voice (Screentime ShinAwil) are also doing the business for RTÉ, as is Amino TV/Kite Entertainment's health challenge Fittest Family, which was picked up earlier this year by FremantleMedia for worldwide distribution.

Horan says about 80% of RTÉ One's schedule comprises home-grown product and 40% of RTÉ Two's. The broadcaster acquires content from all the Hollywood majors, with big family films such as Shrek and Madagascar, and romantic comedies aimed at 30-plus women top of its US shopping list. Its top-rated acquired series is Disney's Revenge, followed by "usual suspects" Homeland and CSI.

He identifies documentary as a growing



programming trend. 'Docs have made a real comeback in the last couple of years, particularly ones about local people and issues', he says, citing The Summit that took the "Best Feature Documentary" honours at this year's Irish Film & Television Awards.

New market entrants, media convergence and the march of digital are impacting on RTÉ. January will see the launch of a new commercial channel, UTV Ireland, which will go head to head with us and our chief rival TV3. 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 Operation Transformation.

'As a small country, it makes sense for us 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 provides us with a compelling proposition to take market. Everybody wins', concludes Horan.

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# EUROPE

SPECIAL INTERVIEWS | BROADCASTERS



## MTG ESTABLISHES ITSELF AS A TV AND ONLINE ECO-SYSTEM



Rikard Steiber, CEO MTGx/Viaplay and Chief Digital Officer MTG

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 entertainer 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 AVOD, 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 Ventures, 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 YouTube as one way to market our content, our brands and as a way to drive traffic from there to our own services.'

'One of our investments is in Splay, leading YouTube multichannel network in Sweden that has given us access to over 200 YouTube creators. We partnered with them because we believe that we can leverage YouTube to reach an audience that might be hard to reach on our other platforms. As a media house, we can also offer YouTube stars a presence on our channels.'

MTGx also launched Viagame, a global eSports channel where fans can meet around their passions and watch tournaments with games like Leader of Legends, DOTA2 and Counter Strike. 'During the first weekend, we had over 600,000 unique visitors on viagame.com. We did not promote the site, so 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 complimentary program to Paradise Hotel, as well as unique content like the shows we did with Swedish YouTube star Tejbz testar saker (on Viaplay and TV3 Play). This autumn we have licensed exclusive new TV series for Viaplay: Outlander from Starz, Transparent from Amazon and Houdini from History Channel.'

'It is key to have local own-produced content and exclusive studio deals combined with an efficient eco-system distribution for distribution. 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 Maxdome. 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 compliment 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 AVOD portal', concludes Steiber.

Studio Paradise, a good example of complementary content for TV3 Play in Sweden

## 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 19 million license-fee payers 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.'



Ralph Rivera, director of Future Media and a member of the BBC Executive Board

'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 400 different webs for each show and each channel. It was necessary to find a way to unify them. Three steps should be followed to ensure the presentation of online content unify and efficient: being digital, what means to present content through online platforms; stay connected, where content must have a relationship; and convergence, achieving unify 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 product, a new way of interacting with programming online, through tablets, SmartPhones and PC's. '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.

# THE HONOURABLE WOMAN

A NEW THRILLER FROM WRITER/DIRECTOR HUGO BLICK



Contact:

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David Hanono

VP of Digital Sales

david.hanono@bbc.com

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By ARTEM VAKALYUK

# 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 drew 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 Belorussia. The only one "closed for the others' eyes" market of the region is Turkmenistan, where there are only 5 TV channels, all of which are state-owned.

The most competitive TV markets of the region with the biggest number of national-wide analogue 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 national-wide terrestrial TV channels will double or even triple in the CIS countries. In this article we'll give a short analysis of the three strategic CIS territories from the point of view of current situation on their television markets.

## RUSSIA

The Russian Federation is by far the largest country in the world, with an area of 17,075,400 km<sup>2</sup>. With nearly 142 million people, it is ranked the ninth largest in terms of population. The total number of television households is 53 million while it is estimated that there are 100 million television sets in use.

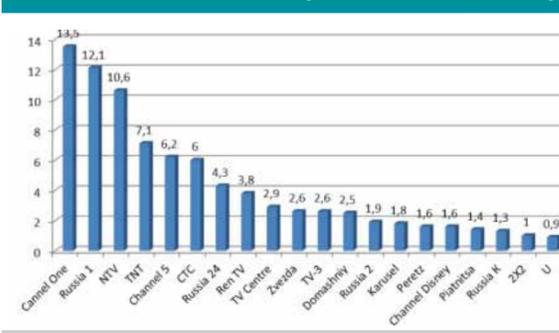
Television is the most popular medium in Russia, with 74% of the population watching national television channels routinely and 59% routinely watching regional channels. There are more than 350 TV channels in total (according to Committee on Communication, Information Policy and

Freedom of the Press).

Local TV market is represented both by state-owned and public TV channels. Currently there are several local TV groups and holdings, operating popular TV networks. They are: **All-Russia State Television and Radio Company, Gazprom Media, National Media Group, CTC Media, Prof-Media, UTV Russia Holding, Moscow Media, RBC, Bridge Media Group** and some others. Some international TV groups are also operating in Russia. They are: **Modern Times Group, Discovery Networks EMEA, Voxell Baltic, TF1 Group, NBC Universal International, Turner Broadcasting System** etc. There are 18 federal TV channels in Russia in total (i.e. channels with the national-wide coverage).

The distribution of the terrestrial channels is the task of the **Unitary Enterprise Russian Satellite Communications Company**, which has 11 satellites, and the Federal Unitary Enterprise **Russian TV and Radio Broadcasting Network** serving 14,478 transmitter sites in Russia (90.9% of the total number). TV and radio channels are broadcast through the terrestrial satellite communications complexes owned by the **Russian Satellite Communications Company** at teleports which ensure the transmission of channels to all five time zones in Russia via the space vehicles of **RTRN**. A total of 22 million households are regarded as potential DTTV users. According to J'son & Partners Consulting, the majority of the newcomers to DTTV will come from among subscribers to analogue terrestrial TV and low channel social TV, as well as urban subscribers to pay TV who wish to connect their second and subsequent TV set to free terrestrial TV. Therefore, the proliferation of DTTV will largely be happening

## TV SHARE RUSSIA - ALL 4+ (JUL. 28-AUG. 3, 2014)



Source: TNS Russia

at the expense of analogue terrestrial and low channel TV, and not at the expense of pay TV. An optimistic by J'son & Partners Consulting sees DTTV audience climb to 15 million households in 2015 and penetration rate reach 27%.

As a result of 2013 (according to J'son & Partners Consulting), 13.3 million (24.3%) of the 54.8 million TV homes in Russia were equipped for DTH satellite reception, making satellite the country's leading platform for digital television. The number of satellite homes across Russia maintains a strong dynamic, increasing by 66% between 2011 and 2013 from 8 million to 13.3 million.

Almost two thirds (64%) of all Russian homes now receive some form of pay-TV service. The report of J'son & Partners Consulting shows cable to be the most popular way of watching pay-TV (18.3 million households, or 33.4% from the total number of TV households in the country), though IPTV gained 1.2 million subscribers totaling 3.7 million homes (6.75% of the total TV market). Remaining 19 million of households are receiving analogue and digital terrestrial signal. In 2014 it is forecasted that DTT platforms will add 800,000 subscribers, cable TV penetration will grow by 200,000 homes and IPTV operators will gain 600,000 subscribers (total number of pay-TV households will grow by more than 1.5 million). Analogue switch off in Russia is planned for 2015.

Russian TV advertising market totaled (according to the Russian Association of Communication Agencies) USD 4.88 billion in 2013 (47.6% of the total advertising market). In 2014 its volume is predicted to increase by 8-10 percent, to 5.2 - 5.4 billion.

## UKRAINE

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km<sup>2</sup> and its population amounts 45.6 million people. There are a total of 16.4 million television households and approximately 24 million television sets in use in Ukraine (according to the National Broadcasting Council of Ukraine). Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 15 channels of that kind in the country.

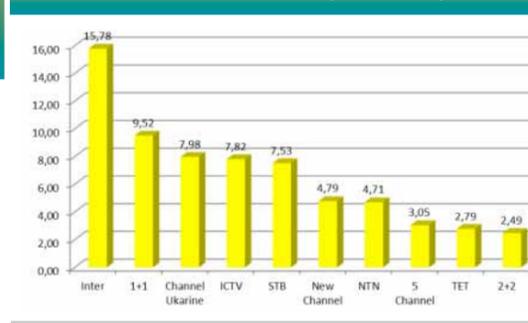
Private TV broadcasters owned by Ukrainian

tycoons play the leading role on the local market. There are four dominant TV Groups in Ukraine: **StarLight Media** (belongs to **Viktor Pinchuk**, operates **STB, ICTV, Novy Channel, M1, M2** and **QTV** channels), **Inter Media Group** (belongs to **Dmitry Firtash**, runs **Inter, NTN, K1, K2, Mega, Enter-film, MTV Ukraine, Pixel** channels), **1+1 Media** (owned by **Igor Kolomoisky**, operates **1+1, 2+2, TET, PlusPlus, Bigudi** and **Unian TV** channels), and **Media Group Ukraine** (belongs to **Rinat Akhmetov**, runs **TRK Ukraine, Football, Football+, Kinotochka, Donbas, Sigma TV, Sphere TV, 34 Channel** and **NLO TV** channels). Government-owned TV channel **First National** is not so popular, as private broadcasters. Nevertheless it belongs to TOP-10 most popular TV channels in Ukraine.

There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned **First National TV** channel is currently underway. Totally there are 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 80 satellite private broadcasters.

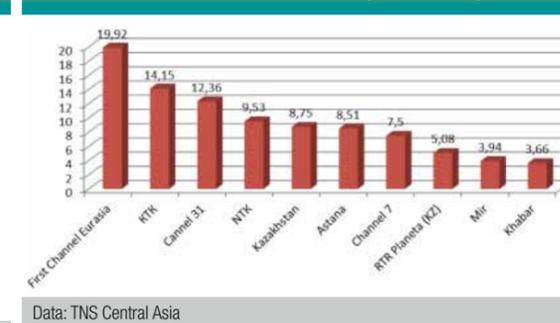
Cable is the most widespread television platform in Ukraine accounting by the end of 2013 for over 5.9 million subscribers (36% of the total television households). The penetration of cable TV has risen near 6% comparing with the results of 2012. The terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 5.4 million television households. Satellite TV coverage in 2013 grew more than 200 thousand households and reached 4.7 million homes (near 29% of the total television households). The majority of satellite households prefer to receive FTA

## TV SHARE UKRAINE - ALL 18+ (JULY 2014)



Source: Nielsen

## TV SHARE KAZAKHSTAN - ALL 6+ (JULY 2014)



Data: TNS Central Asia

channels and not to pay DTH operators for the service. However, the constant growth of the cable and satellite platforms has eroded the terrestrial platform's market share, which has decreased from 75% in 2007 to 63% in 2009 and to 33% in 2013.

All services on the terrestrial platform are currently free-to-air including DTT service from **Zeonbud**, private operator of 4 out of 5 DTT multiplexes in Ukraine. The rest 2% of the households use IPTV and OTT platforms (currently there is no update statistics of these two platforms users) to watch TV.

From the advertising point of view Ukraine is the second largest market in the CIS region after Russia. The total volume of its TV ad market grew 14% in 2013 and amounted \$555 million, plus \$62.5 million of TV sponsorship (data provided by **All-Ukrainian Advertising Coalition**). For this year the market volume was forecasted 10% growth but because of Ukrainian grivna 10-12% deflation in February-March the market 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 4.6 million. The terrestrial television (both analogue and digital) platform

is the primary television delivery platform for almost 30% of television households (though terrestrial TV coverage totals 86% of the population).

Approximately 600 villages do not have access to terrestrial TV signals at all. Cable is used by near 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 city 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 **JWT Kazakhstan**). It is forecasted to grow 12% this year.

Television viewership is remarkably high among young audiences, with viewers younger than 35 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 **YelArna**. According to government statistics there are 116 private channels, and the most popular among them are **First Channel Eurasia, KTK**, 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 mid 2015.



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# EUROPE

SPECIAL INTERVIEWS | BROADCASTERS



## HAPPY CHANNEL, A NEW OPTION IN ROMANIA



Ruxandra Ion, CEO



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 Popescu**, as Programming Director and **Ines Turturica**, as the 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 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, miniseries from top production companies.

**Ion** concludes: 'We have already 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.'

## 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 Muszynski** president of the main production company **ATM Grupa**, who described the evolution of quality production and budget availability that has allowed to roll product of international level.



Celebration of Polish TV Programming: Andrzej Muszynski, president ATM Group; Ursula Piasecka, Sales Director, Monolith Films; Piotr Korycki Member of the Board TVN; and Rod Perth, president & CEO NATPE, with Almira Ravil, SVP of International Sales, Screen Media (USA), winner of the prize (fourth from the right) sponsored by these companies

**TVN Group** is made up of 9 channels: the flagship TVN has 14.1% of market share (March-May 2014); the DTT networks **TVN7** and **TTV** (51% owned by TVN), as well as the thematic networks **TVN24** (news), **TVN Style** (female), **TVN Turbo** (male), **TVN CNBC** (business), **TVN Meteo** (weather) and **ITVN** (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.pl* on **PlayStation3** and **PlayStation4** systems. The first one is already available, but the date of launch on the second one was not announced yet.



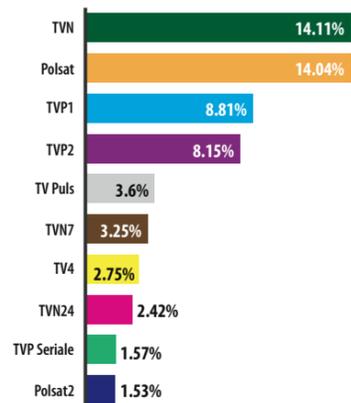
Polish buyers: Adam Urbanowski, acquisition executive, TVN Turbo; Ewa Debrouska, head of film acquisitions department, TVP; Magdalena Chajewska, program buyer, TVP1; and Lukas Kluskiewicz, head of film editors, TVP2

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 can be produced for 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.

### POLAND: AVERAGE AUDIENCE SHARES, 16-49 (MARCH-MAY 2014)



Source: TNS OBOP

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# STAR TV: 'WE ESTABLISH THE RULES OF COMPETITION IN TURKEY'



Omer Ozguner, general manager, Star TV



Doğuş 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 trends 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 to 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 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 (Melek and Hayat Sevince Güzel) geared towards women are our most popular ones. We have two top rated soap operas: Aşkın

Bedeli and Beni Affet. The most popular shows on off prime are the talk show Dada Dandinista and Kim O, created by the most popular young comedians of our time. Vay Arkadaş is a great game show, as well.'

'Our prime time starts at 7.15pm on week days, with the drama series Deniz Yıldızı, while Reaksiyon is an exciting new production that offers action, adventure and romance; Kurt Seyit and Şura, starring Turkey's number one actor Kıvanç Tatlıtuğ, is one of our most important series. Medcezir, Turkish version of The OC, and Aramızda Kalsın are continuing series. We will begin broadcasting two new series in October and November that we know will also be popular in the international market: Paramparça and Kaderimin Yazıldığı Gün, created by O3 Production/MBC (UAE).'

'Gönül İşleri has already created excitement in the sector. Adım Sen Koy, created by Endemol and presented by Turkey's most popular showman Mehmet Ali Erbil, is the most important game show in the prime time period,' adds Ozguner.

'We are a pioneer institution that establishes the rules of competition in the market. While this gives us confidence, it makes us more careful and meticulous. For the past two years a new era began in rating measurements. Targets changed and the numbers increased. In turn, viewer profile changed. People wanted more entertainment and 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. Demands 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. We didn't abandon 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



Reaksiyon is an exciting new series that offers action, adventure and romance, also available on the international market through Global Agency



Aramızda Kalsın is a succesful returning series

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.

### DIGITAL & INTERNATIONAL

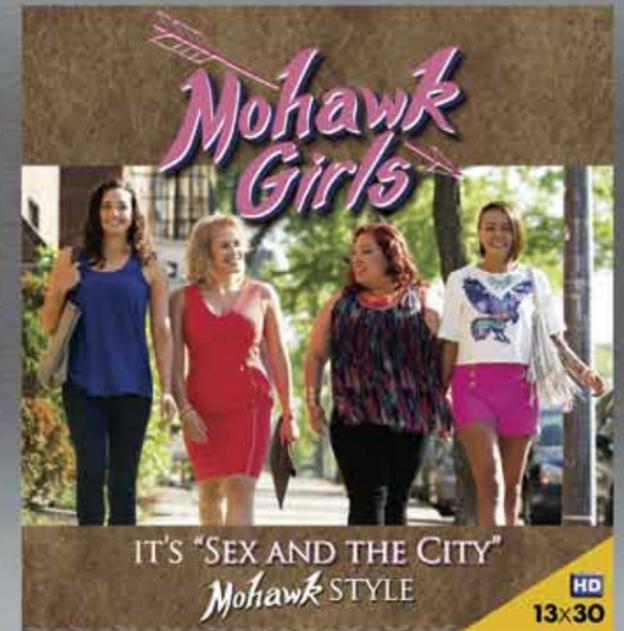
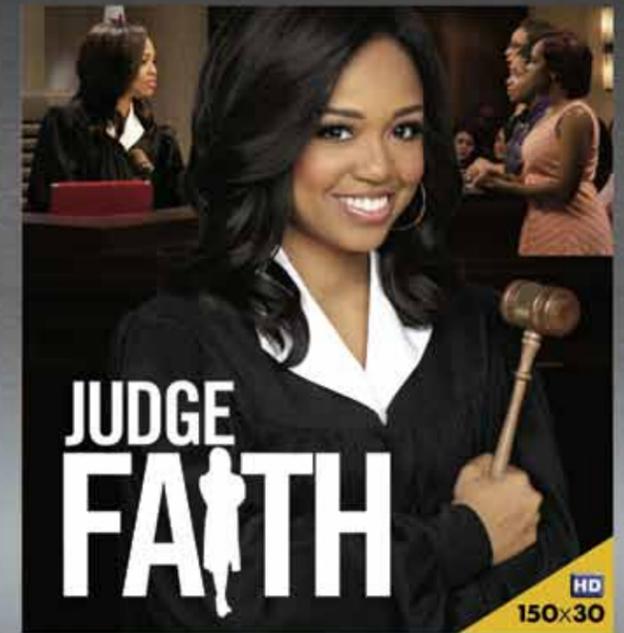
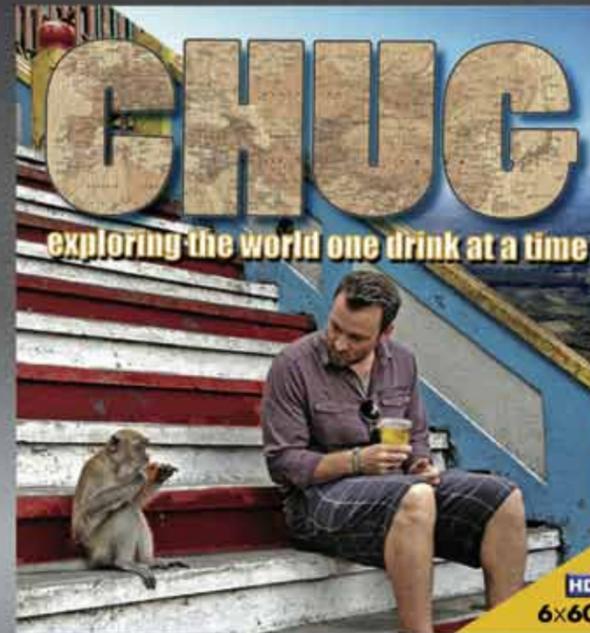
'We are also very assertive when it comes to digital media. Startv.com.tr and our Facebook (3.3 friends) and Twitter (600.000 followers) accounts are the most popular digital medium in the country. The interest we receive for pages that we have opened for our series is another indication that shows our 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 face educated and organized social media followers. They immediately react to things they like or don't like. This sometimes affects our broadcast policy.'

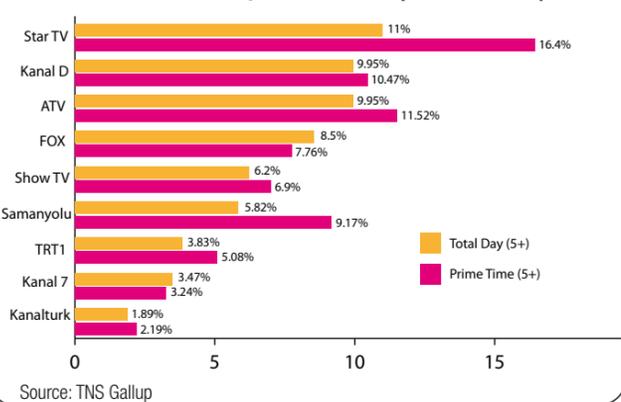
Concludes Ozguner: 'Through Global Agency, we are distributing some of our productions. The most recent sales and deals in the globe were for: Village Girl, Runaway Brides, Reaction and Broken Pieces.'



## Personajes reales y cautivantes



### TURKEY: MARKET SHARE, BY CHANNELS (SEPT. 13-JUN. 14)



# HBO EUROPE: EMOTIONAL STORIES, STRONG NARRATIVES AND CHARACTERS



Antony Root, EVP of Original Programming and Production, HBO Europe



CEETV's STANISLAV KIMCHEV interviews ANTONY ROOT, 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 CE region. However, clearly both public service and commercial broadcasting are very different in this part of the world: public broadcasters dominated until 25 years ago and the commercial broadcasters have been active for a relatively short time. The TV industry in CEE is relatively young. The kind of work that we want to do at HBO Europe, inspired by our colleagues in the US, is very ambitious. There isn't a tradition here of doing HBO's kind of TV fiction locally.

My job is to try and bridge that gap, bringing on local writers, developing local talents, getting people to understand our aspirations, talking to the local creative communities, etc. We are a premium channel and to prosper and success we have to do something different.

**ceetv:** Apart from *Small Time Gangster* in Romania, *Shall We Kiss* in the Czech Republic and *The Pack* in Poland, in which other projects is HBO involved?

**AR:** We are 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* (it won 11 Czech Lions awards). We are absolutely looking to produce other event miniseries. 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 incredibly personal project for her. We knew we were the only company that would do the project on such

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 eyeing 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 coproduction 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 yet is 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?

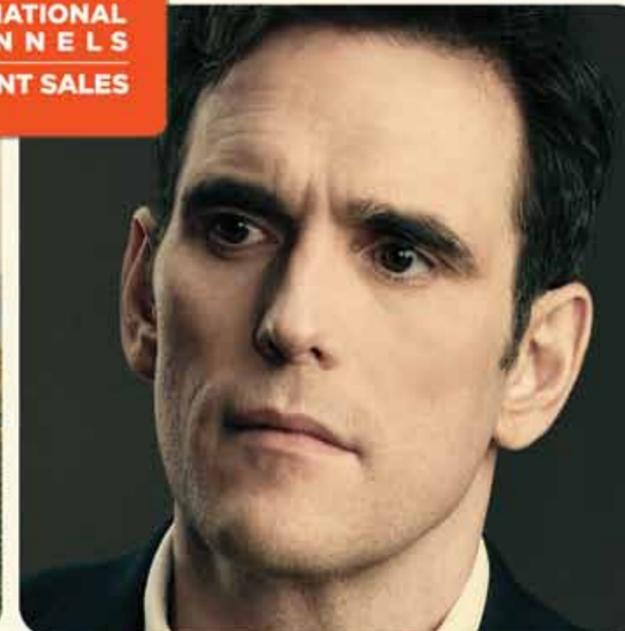
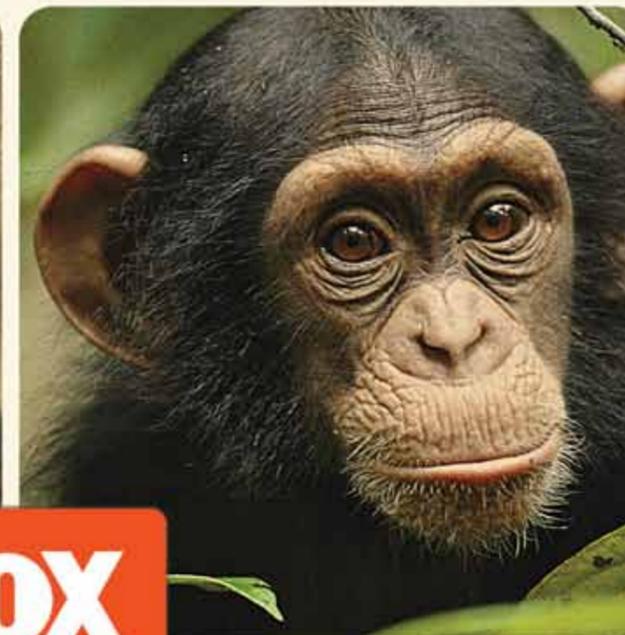
**AR:** We produce documentaries more widely than this: Bulgaria and the Adria region (Serbia, Croatia). Two recent successes: *Deep Love* won the best film award at the Krakow Film Festival. It's a terrific film, very emotional, about a man who liked to dive and who had a massive stroke while diving. Another recent project is a Hungarian film called *Stream of Love* by Agnes Sos, 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 film-makers eye.



The event-miniseries *Burning Bush* narrates a major moment in Czech history: an event in 1969 about the self-immolation of Jan Palach



The Pack in Poland



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# EUROPE

SPECIAL INTERVIEWS | BROADCASTERS



## TV MARKÍZA, SLOVAKIA: LIGHTER AND ENTERTAINING



Silvia Majeska, head of TV at Markíza group

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 **Doma** (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 37% 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 Czecho Slovakia* 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 and they are looking for quality products', describes **Silvia Majeska**, head of TV at **Markíza Group**.

'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 for 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** has a strong position also on the Slovak Internet market with many online projects: VOD platform **VOYO.sk**, TV portal **Markíza.sk**, and news portal **TVNoviny.sk**.

'We have from November 2013 a separate New Media department, which has been established as a part of the newly created *Center of Marketing and Interactivity*', 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'.



Local romantic series *Taste of Love* reached a 31.4% audience share during 1H 2014

## PRO PLUS, SLOVENIA: LOCAL, KEY TO GROW DIGITALLY



Branko Čakrmiš, Programming Director, Pro Plus

**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 **24UR.com**, specialized web portals, and **SVOD VOYO**.

**Branko Čakrmiš**, 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* (51 % average audience share in the sales target group), and the first season of a local adaptation of an Israeli dramedy, *Mother's Day* (30% audience share)'.

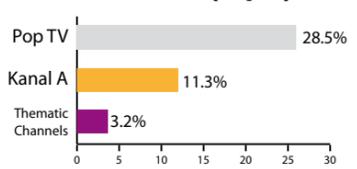
'Slovenes love TV cooking and they had 3 shows to choose: *Secret Chef*, *Ana's Cooking* and *Tastes without Borders*. Our prime-time includes *VIP Show* and *Holly Molly Street*, and both performed with over 30% audience share. We offer a variety of the latest popular international programs including 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 (85%). 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 diversify our offers with previews 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 deliver two additional novelties, weekend shows *Gardening* and *Gorazd's Sweets Shop*'.

### SLOVENIA: MARKET SHARE ON POP TV CHANNELS (2Q14)



Source: AGB Nielsen Media Research



Restaurant's looking for a Boss, on VOYO

## One New Pictures Two New Pictures



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# BULGARIA: TELEVISIONS ON THE CROSSROADS

By HRISTO HADJITANEV \*



Another year of political instability, failed government and corruption scandals created enormous amount of local material for the major broadcasters to cover alongside the world news of Russia's invasion of Ukraine, the Islamic state rising out of the ashes of the Iraqi war and the *World Cup Finals* in Brazil.

It was hot not only on screen, but also behind the curtains of the leading media groups. With reports showing that the TV advertising market has grown by 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 **Darik News** - a major online news provider, together with the biggest local video-sharing network **Vbox7**. Adding these to the mix resulted in profitability compared to the results of competitor **bTV** 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 naturally affected the local leader **bTV**. CEO **Vicky Politova** and programming director **Apostol Penchev**, the team at the top of **bTV Media Group** since 2005, left the company in the beginning of the year together with **Lyuba Rizova**, director of news since the foundation of the private channel in 2000. **Pavel Stanchev**, former manager of **Nova** (2005-2008) with a very successful career outside the country, is the newly appointed CEO of **bTV Group** with long-term head of research and development **Margarita Alexandrova** taking on the position of programming director. A few months later, **Nova's** CEO **Didier Stoessel**

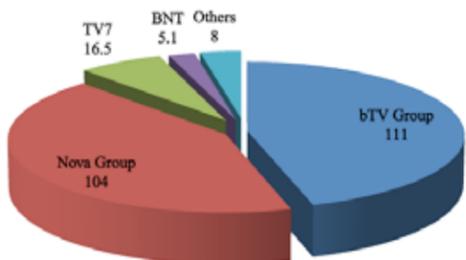
announced that **Politova** would be joining the management team of the latter media group.

This local "Game of Thrones" offered another important episode with long-lasting consequences for the third private player **TV7**. The media is at the brink of a process of liquidation following a huge scandal with its main creditor **Corporate Commercial Bank (CCB)**. The financial institution was closed in June by the Bulgarian National Bank due to incapacity to cover enormous amount of loans given to companies related to **Delyan Peevski**. This gentleman is a controversial politician with strong influence on the press, owner - via his mother - of several of the most read daily newspapers. The CEO of **CCB** and one of the richest persons in Bulgaria **Tsvetan Vasilev**, currently under investigation and on the Interpol wanted list, was the big figure behind the success of **TV7**. Officially owned by the London based financial advisor **Alegro Capital**, **TV7** was deeply involved in the political controversies shaking the country in the last two years. The media, then managed by former journalist **Nikolay Barekov**, was used as an unofficial propaganda channel for the centre-right government of **Boiko Borisov**. After alleged disagreements with **CCB**, also known as "the bank of the power" because of the high amount of public funds concentrated in the institution, **TV7** changed completely its editorial policy and its mode into an outright attack against that same 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 new government and lasting an entire year till its long awaited fall, a month ago. Meanwhile **TV7** was used for the start of new political project.

CEO **Nikolay Barekov's** traveling social

## BULGARIA: GROSS REVENUES OF THE TV NETWORKS FOR THE 1H 2014 IN MILLION EUR

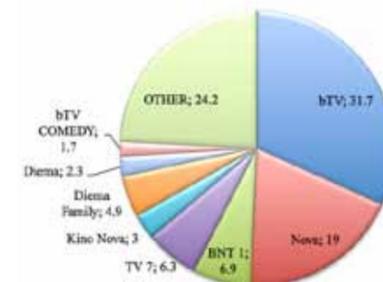


Source: Capital

talk show "Bulgaria without censorship", devised to incite the protests against **Borisov's** government, gave the name of a new political coalition, led by **Barekov**. Thanks to his aggressive populism and criticism of the system, "the party of **TV7**" managed to gain more than 10% popular consent in the last European elections placing **Barekov** in the European parliament.

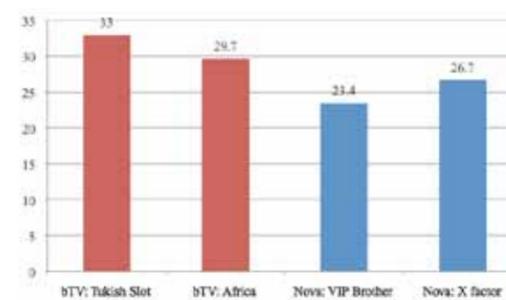
A scandal followed, this time between former friends **CCB's** owner **Vasilev** and press mogul **Peevski**, which resulted in **CCB's** alleged mismanagement of funds with missing document on loans for about 1.5 billion euro. **Barekov** then started aggressive campaign against **TV7** accusing the former employer of owing more than 50 million euro to his production company **No Frame Media** and other producers. All these events led to the current uncertain situation in **TV7**. It's rumored that there are several potential buyers of the media, but at the moment nothing is confirmed. All the case deserves to be mentioned as an example of how one media could be used as a heavy political weapon in democratic Europe

## BULGARIA: LEADING CHANNELS IN PRIMETIME IN THE COMMERCIAL DEMO



Source: GARB 2013

## BULGARIA: AVERAGE SHARES OF THE MAJOR PRODUCTIONS OF bTV AND NOVA IN FALL



Source: GARB 2013

of the 21st century.

Meanwhile, **Nova** decided to challenge once again the official measurement system in Bulgaria. After proposing a very strong fall season in 2013 with *VIP Brother* clashing against heavy competition on the part of **bTV's** Turkish series followed by *X-factor* in battle with the reality show *Africa: Stars gone crazy*, the **MTG**-owned media group was not satisfied with the ratings measured by the official agency **GARB** and started to collaborate with the newly founded local branch of Czech data provider **Mediaresearch**. According to the latter **Nova** television was holding the lead position on the market.

The spring season situation was not as satisfactory for **Nova**: the big success of the second season of "Your face sounds familiar" and the stable performance of **WWTBAM** wasn't enough to compensate the reduced interest for *Dancing with the stars* and the low results of *The Big Hopes*, a local musical talent competition for kids. **bTV** cemented its leadership in primetime with *Bulgaria's got talent* and by strategically stretching the length of the Turkish series from 20.00pm to 21.30pm thus added half an hour additional content for their loyal audience. However, surprising success for **Nova** came with *Destinies at the crossroads*, a local version of **Red Arrow's** format *Familien in blaupunkt* which managed to maintain over 20% of share,

aired against the Turkish series on **bTV**. The good performance of the format, produced by **Hidalgo**, finally opened the niche for other similar projects on a market, resisting for years to experiments with scripted reality content.

Since the announcement of **Nova** that it would recognize **Mediaresearch** (recently bought by Nielsen) as the only trustworthy provider of rating data starting October 2014, we are to witness a rerun of a situation from the past: back in 2011, again initiated by **Nova, GARB** - a division of **GfK Research**, replaced the official agency **TNS** after both agencies co-existed for one year. For the moment the rest of the market continues to sell according to the metrics offered by **GARB**.

The upcoming season will see **TV7** out of the big competition. The financial troubles left many producers without projects and many professionals without a job, a situation that favors **bTV** and **Nova**, now in position to buy **TV7's** productions and production teams at lower prices. According to some experts, including **Nova's** CEO **Didier Stoessel**, there is no place for a third private player on the small Bulgarian market and **TV7's** case is evident proof of that fact. While searching for new proposals and strategies for expansion, this fall the new management team of **bTV** proposes the revival of "Survivor" together with the third edition of *The Voice of Bulgaria*, with the stable presence of Turkish series from 20.00 to 21.30, a move that proved to be effective. **bTV** was pushed to invest in two big reality projects in order not to give too much space to **Nova**, which is going to repeat its successful schedule from the previous fall with *VIP Brother* and *X-factor* as main battle-horses, adding to this a new project, the local version of *Kitchen Nightmares*.

If **bTV** remains the terrestrial leader, **Nova's** channels **Diema**, **Kino Nova** and **Diema Family** hold the biggest pie on the cable and PPV market. **Diema Family**, a channel offering fiction for

*Fourth power*, an ambitious fiction series centered on political scandals and corruption investigation by a team of journalists from an influential newspaper, was expected to be the hit series of the year, but after its impressive start on **BNT**, due to the complicated plot and the big number of characters, failed to keep high the viewers' attention

## BULGARIA: TV CHANNELS WITH AVERAGE DAILY SHARE ABOVE 1.5% IN COMMERCIAL DEMO



Source: GARB

women and housewives, often holds third or a stable fourth position on the market with more than 5% daily average share. Thanks to the matches from *UEFA Champions league* **bTV Action** is the channel that regularly attracts higher numbers, while **bTV Comedy** remains the most stable performing **bTV** branded station.

It was a good year for the state broadcaster **BNT** which managed to monetize the transmissions of the *World Cup Finals* in Brazil. The station produced **Endemol's** weekly format *The best years of our life*, which also scored satisfying results in primetime. Less pleasant was the situation with the local series, produced by **BNT**. The international success of *Undercover* seems to remain an isolated case: the long-expected and very expensive political drama *A fourth power* failed to attract viewers' attention and posed serious questions on **BNT's** fiction strategy.

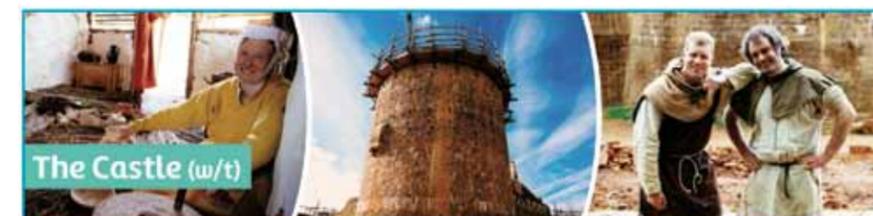
\* The author is a media consultant and head of the "Research and Development" department of Old School Productions.



This year *VIP Brother* in **Nova** is inspired by the socialist past of Bulgaria marking 70 years since the establishment of the regime in 1944. The housemates will live in the Exemplar Home following the orders of a very controlling *Big Brother*.



*Survivor* returns on **bTV** after five years with a season in Cambodia, featuring a battle between two islands, one with surviving celebrities and the other with regular contestants. It will be the strongest proposal of **bTV** together with *The Voice* in Bulgaria



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Julian Geist, communications, Markus Freker, chief officer group content, Wolfgang 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.



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



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



Buyers from ProSiebenSat.1 Media AG, Germany: Kaspar Pfluger, operating manager, and Nicolas Paalzow, managing director

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



Gary Davey, head of programming, Sky Germany



Tom Saenger, head of entertainment at RTL



France: Laurine Mansuy, commissioning editor at ARTE France, Mathieu Bèjot, president TV France International, Benedicte Marchand, head of acquisitions at France Televisions/France O, and Pascale Paoli-Lebailly, Satellifax/Satellimag



Dorothee Horps, acquisitions director, Orange (France) and Alix Goldschmidt, VP Acquisitions of Films & TV Programs, Orange (UK); Didier Ghez, VP International New Media TV Distribution, NBCUniversal, with Guillaume Jouhet and Peggy Charley, from the boutique films and series channels Orange Cinema Series (France)



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



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



Canal Plus, France: Vincent Navarro, head of programming, Rene Saal, acquisitions, Greg Delarue, international, and Xavier Gandon, acquisitions



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



Beverly Shenken, VP Programming, ZoomerMedia (Canada) with ORF Austria: Wolfgang Hofer, programming, Claudia Polak, editor, Andrea Bogad-Radatz, SVP Films & Series, and Mag. Irene Heschl, head of films and series



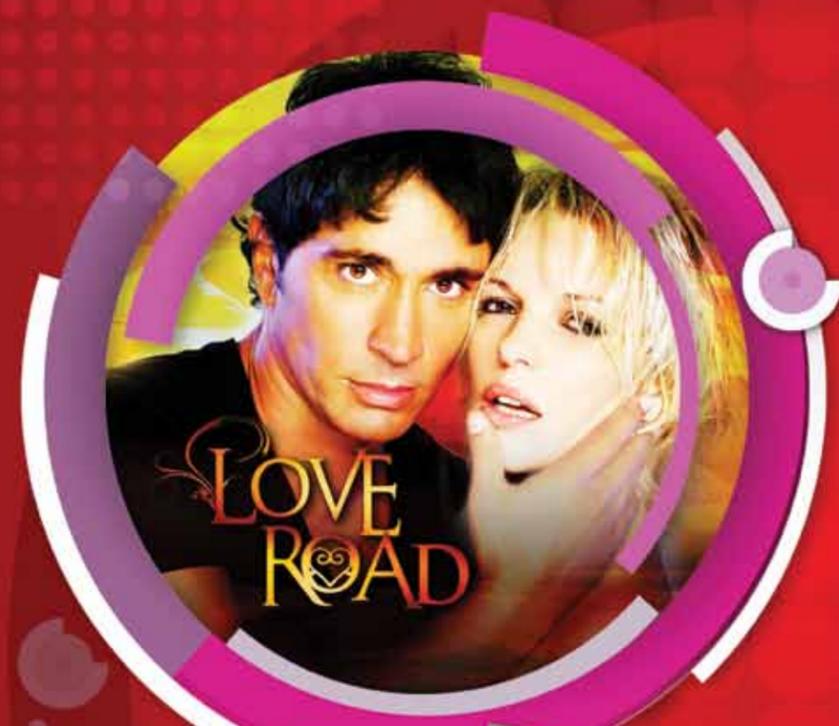
Viasat, UK: Katrina Ivanova, acquisitions manager, Free TV CEE, Girts Licis, acquisitions manager, formats licenses, and Ilze Korjusa, head of acquisitions FTV CEE & Africa



Craig Morris, head of scheduling, and Katie Keenan, head of acquisitions, at Channel Five (UK), with Jeff Ford, content director, Damian O'Hara, head of acquisitions, and Aoife Francis, head of scheduling, the three from TV3 Ireland

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Spain: Daniel Ecija Bernal, president Globomedia; Javier Iriarte, programming deputy manager, Mercedes Gamero, programming director, José Contreras, VP, Lola Molina, Antena director, all from Atresmedia; Ramón Campos and Teresa Fernández, Bambú Producciones



Sergio Calderón, Mónica Iturriaga, Angel López, all acquisitions executives at Mediaset Spain, with Alix Goldschmidt, acquisitions director at Orange/OCS France, Valerie Cabrera from eOne, and Leticia Pérez, acquisitions Mediaset Spain



RTVE, Spain: Alejandro Flores, Television director, and Juan Ignacio Jiménez, acquisitions director



Spain: Carles Manteca i Auber, programming manager, and Carlos Blanch, acquisitions director, both from TV3 Cataluña (borders) with Keith LeGoy, president, International Distribution at Sony, and Jesús Higuera, head of acquisitions at etb



Pilar de las Casas, Chello Multicanal; Pablo Visuales, Fox; Carlos Herrán, acquisitions, and Juan María Romeo, SVP, both from Sony; Eduardo Zulueta, managing director Chello Multicanal



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

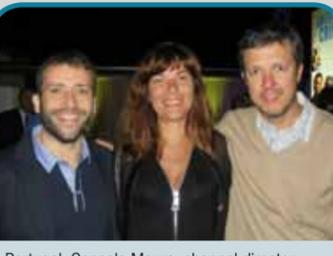


Italy: Fabrizio Salini, head of acquisitions, Fox; Andrea Scrosati, EVP Cinema & Entertainment, Sky; Francesco Nespega, owner of Switchover Media

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



SIC Portugal: Theo Wolf, acquisitions manager, and Vanessa Tierno, head of acquisitions



Portugal: Gonçalo Moura, channel director from Fox Channels Portugal, with TVI, the leading broadcaster: Bruno Lima de Santos, programming director, and Margarida Pereira, head of acquisitions



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



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



Tarmo Kivikallio, head of programme acquisitions, and Johanna Salmela, acquisitions, both at YLE (Finland); Fredrik Luhn, 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



Bente Engebretsen, senior acquisition executive, Benedicte Steinsrud, acquisition 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)

Goran Danasten, head of fiction, and Stephen Mowbray, head of acquisitions at SVT Sweden



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RTL Klub, Hungary: Peter Kolosi, programming director, Blanka Póth, format and co-production manager, and Péter Herman, head of creative



Tibor Forizs, head of program acquisition & scheduling at RTL Klub (Hungary)



Hungary: Andrea Zaras, head of acquisitions, MTVA; Edina Balogh, Sr Acquisitions manager, Sanoma Media/Story 4 & 5; Bianka Balazs, programming director MTVA



TV2 Hungary: Gyorgy Bence, news and programming director; Simon Zsolt, CEO, Yvonne Dederick, deputy CEO; Gabor Fisher, head of acquisitions and strategy; and Katalin Joborun, head of programming and acquisitions



Ukraine buyers: Natalia Liavynets, senior manager, Direct Sight Acquisitions; Oleksandr Zhuravskiy, program director, and Oleksandr Melnychuck, CEO, both at NTN TV



Nova TV, Croatia: Zrinka Jankov, editor in chief, and Nina Mikola, head of acquisitions



Buyers from Croatia: Delo Hadziselimovic, editor-buyer at public TV station HRT, with Marco Doslic, head of schedule and research, Dragana Kos, Acquisitions and Programme Manager, both from RTL Televizija

Polish buyers: Adam Urbanowski, acquisition executive, TVN Turbo; Ewa Debrouska, head of film acquisitions department, TVP; Magdalena Chajewska, program buyer, TVP1; and Lukas Kluskiewicz, head of film editors, TVP2



Elza Strapkova, acquisitions manager, and Peter Chalupa, head of acquisitions, at Markiza TV Slovakia (borders) with Izzet Pinto, CEO at Global Agency



TV Jój, Slovakia: Erika Tothova, head of acquisitions, Eva Dzurovcinova, acquisitions manager

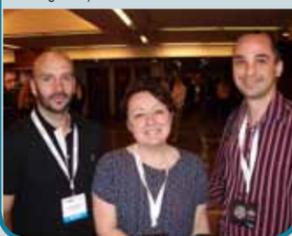


LNK TV, Lithuania: Daiva Andrade Gonzalez, head of content, and Jolanta Jasiene, acquisition manager



bTV, Bulgaria: Apostol Penchev, head of TV, Vicky Politova, general director and chairman of the Board of directors, and Miro Yanev, head of contents

Igor Todorovac, program director, Hayat Plus & Hayat Music TV (Bosnia Hersegovina), Jovica Tojagi, acquisitions RTV Vojvodina (Serbia), and Dragana Banjac, programme manager, Alternativna Televizija (Bosnia Hersegovina)



public; the Disney actor; Sorina Big, acquisitions manager Pro TV (Romania); Petra Bohuslavova, acquisitions executive at TV Nova (Czech Republic)



Telenet from Belgium: Dorien Rausch, Laurence Fine and Siegfried Moens (right border) with the producer of the eOne's series Haven, Lloyd Segan



Myriam Heuze, marketing operations, and Valerie Lardinois, head of acquisitions, both at Belgium public TV station RTBF



Buyers from Medialaan, Belgium: Nico Nulens, head of scheduling & planning TV; Luc Janssens, acquisitions manager TV; Tatjana Vucanvic, from Disney; and RicusJanssegers, program director of TV

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Leading channel from Turkey, Kanal D: Ozlem Ozsumbul, head of Sales and Acquisitions; Emrah Turna and Ezgi Ural, sales executives; and Amac Us, sales and acquisitions specialist



TRT: Ibrahim Eren, deputy director general of the public network (center) with producers, TV directors and actors that work for TRT: Osmar Sinay, director & producer, Husyn Auni Danyal, actor, Biral Guven, director & producer, Ozkan Ipek, producer, and Rasi Ortelin, actor



Star TV, Turkey: Pelin Dogru, acquisitions director, and Can Aycetin, acquisitions authority



Kanal Turk, Turkey: Merve Tufekci, senior acquisitions executive, Baris Turanli, programme manager, and Gaye Arman Bickacioglu



New players: Efe Beserler, senior content manager, and Esra Acar, consumer product manager, at telecommunication company Turkcell, with Sibel Ozorhon, business development director, Calinos Entertainment (Turkey)



TV9, Russia: Inna Neudachnaya, head of marketing department, and Anna Tleuzh, program director



Friday TV, Russia: Maxim Krivitskiy, programming director, and Anastasia Korchagina, head of acquisitions



Alexandra But, head of international, Russian World Studios



Buyers from Star, Greece: Gina Dimitriadis, international acquisitions manager, Nathalie Woodfield, programming director, and Lena Papavasileiou, foreign program assistant



Tatjana Pavlovic, director of international sales and acquisitions at Antenna Group (Greece)



Igor Todorovac, program director, Hayat Plus & Hayat Music TV (Bosnia Hersegovina), Jovica Tojagi, acquisitions RTV Vojvodina (Serbia), and Dragana Banjac, programme manager, Alternativna Televizija (Bosnia Hersegovina)



National TV Romania: Diana Stanciu, acquisitions analyst, Larisa Mohut, acquisitions coordinator, and Anamaria Popa, acquisitions manager.

Mega, Greece: Louis Xenopoulos, head of Greek programming, and Dionisis Kinigos, stock manager



Georgian Association of Regional Broadcasters: Khatuna Mamardashvili, Aleksandre Khutiashvili, Natia Kuprashvili, executive director, and Tamar Karkulia



Switzerland: Andrea Dohmen, programming at SRF; David Amrein, business development, Mediafish; Max Loong, founder at Media Dragon; Christian Betz, senior editor & head of development, Focus TV; and Mike Gut, programming director, S1



Programming & acquisitions from 3+ TV Switzerland: Dominique Aiseo, Christina Goell, Ree Jamm, Karin Schraoer and Alexander Koenig



Buyers from Serbia: Vladana Cirovic, general director, Happy TV, with Dexin Film: Dana and Andeja Petrovic with Ljupka Triunovic

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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** about 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 and comedy remains the genre that travels the most. However the success formats of the 2010s have been dramas: as featured in *The Wit Guide to Scripted Formats 2014*, 48% of local adaptations based on recent formats (launched since January 2010) were dramas.'

'Over the past few years, we noted a diversification of buying and selling territories, drawing a larger "playground": on the one hand, the format market is no longer the privilege of top exporting countries (the hottest scripted formats of the moment come from Turkey, France, Australia, Russia), while at the same time, new destinations are gaining power on the international scene (Latin American formats adapted in the Middle East and India this season, for instance).'

## DIVERSIFICATION

The leading countries in terms of format exportations overall are the USA (focusing on classic titles and big volumes), UK, and Argentina, with Israeli dramas bursting into the scene since 2010, and Germany (with the birth of scripted reality formats). Nevertheless, UK easily remains the most creative territory in

terms of number of formats exported since 2010.

'Beyond the romantic melodramas that made its fame, Turkey is starting to bring some hot thriller formats (*Eternity*, *The End* from **Eccho Rights**) to the international market, and can now boast a wide offer in fiction, which raises interest across all markets: dramas in Europe, epic dramas in

Eastern Europe, melodramas in Latin America (several Turkish formats adaptations currently in development by **Televisa**), remarks **Servy**.

Speaking of format importations, USA, Russia, and Mexico are the historical top buying territories. However, over the past few years, Eastern Europe territories (Ukraine, Russia, Poland), Turkey, Middle East and Asian markets have shown a growing demand for successful formats from Western territories. US networks remain the most active in the search for the next hit format abroad (7 scripted formats slated to be adapted in 2014/2015), with a focus on recent formats.

## SCRIPTED

The executive explains that 'the scripted formats business relies on formulas that have made the unscripted format business a game-changer for the TV industry (lower development costs & time, lower risk taking, concept testing)'. And she adds: 'Still, a scripted adaptation is much more than a "formula" and as the remake of an idea, it needs a good share of rewriting and tailoring to a market's culture and tastes, as well as

a will to invest in local production: let's not forget ready-made series remain a more profitable option for the distributor/broadcaster than a format adaptation in most cases, but acquisitions obviously don't offer the same



Caroline Servy, managing director, The Wit

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.'

Comedy remains the leading genre among format adaptations, with universal reach and straightforward settings (love, work, school). 'However, in tune with the rise of

dramas in the recent years, three subgenres stand out: comedy dramas, detective series and thrillers (originating from a wider range of markets than before) account for the highest number of upcoming projects across the world', highlights **Servy**.

'Tailoring scripted formats to local tastes is a commonly agreed requirement, with more leeway being necessary in some markets like the USA. Remakes can even become an opportunity to tell new stories: *The Bridge* (**Shine International**), transposed from Scandinavia to local issues in the US/Mexico and France/UK, *Prisoners of War* (**Keshet International**) remade according to very different local contexts in the US and Russia.'

'In order to achieve their high ambitions in terms of production values while sharing risks, fiction makers are increasingly looking at co-productions, international pre-sales and new areas of collaboration to finance upscale dramas: sci fi dramas *The Refugees* (first original co-production for **BBC Worldwide** with a European broadcaster, Spanish group **Atresmedia TV**) or **Zodiak Right's** *Occupied* (**TV2 Norway** and **ARTE**) are current examples of those high profile upcoming projects.'

'The scripted Latin American market is also experiencing a recent evolution: beyond the tradition of format remakes within the Latin American continent, telenovelas have reached further developments well outside of Latin America, either via acquisitions (Colombian narconovelas and **Globo's** hit *Avenida Brasil* appearing on prime time grids in France, Spain, the Netherlands) or format adaptations (**Telefe's** *Resistiré* and *Historias de Corazon* commissioned in the Middle East, **Telemundo-TVN's** *Where is Elisa?* adapted in India).'

**Servy** concludes: 'Conversely, this season,

it is worth mentioning that several leading broadcasters in Latin America have seen a sudden rise in popularity of foreign dramas aired as readymade: titles from Brazil (**Globo's**

*Avenida Brasil* craze in all Latin countries), Spain (**Filmmax's** *Pulseras Rojas* in Argentina), and more surprisingly from Turkey (**Global Agency's** romantic drama *1001 Nights* breaking

records in Chile on **Mega**) have become ratings winners in very competitive markets, managing to outperforming local telenovelas or big entertainment shows.'

## THE WIT & THE EMERGING MARKETS

**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 17 new formats from different parts of the world, including Central Europe and Israel, but also 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* (**Armoza**) or *The Extra Mile* (**Studio Glam**) on entertainment, and *Homeland* and *In Treatment*, the US versions of Israeli scripted formats.

Following with music, it is *The Shower* (**Secuoya**), and *Mi mama cocina mejor que la tuya* (**Mandarina/Mediaset España**), both from Spain; two formats showing social experiments *Adam looking for Eve* (**Eyeworks**) and *Utopia* (**Talpa**), both from The Netherlands, a top name on entertainment formats (*Big Brother*,



Mercedes Reinke, Telefe; Alejandro Parra, OnTV; producer and actor Gabriel Corrado; Celina Amadeo, CAPIT; Dario Turovsky, Telefe; Virginia Mouseler, The Wit; Alejandro Borensztein, president, CAPIT; and Beatriz Amadeo, president, Fund TV

etc.), who also produced *The Bully Project* (**Skyhigh TV**) about bullying on school; and *The 7 Weddings* (**Banijay Denmark**), and *Silent no more* (**Tuvalu Media**)

*Mum of the Week* (**Can't Stop Media**), for the access prime time has been adapted in France, Russia, Spain, Italy, UK, Germany, Nordics and Poland, and *My life made in...* (**Upside TV**) are two interesting concepts from France. From the UK, there are three: the game show *Amazing Grey's* (**Eyeworks**) with old people competing with young people; the quiz show *Ejector Seat* (**Endemol**), and *La Mentira* (**Red Arrow**), from Ireland. Lastly, *Dad! Where Are We Going?* (**MBC**), adapted in China, and *Granpas overflowers* (**CJE&M**,

both from South Korea, and the docu-series *Australia Secret Heroes* (**SBS**).

**Mouseler** also referred to the scripted formats, which are growing year to year: they have increased 357% from 2003 to 2013. According to **The Wit** study "Success Stories Around the World", presented by the executive during MIPTV 2014, the most important exporters ever are UK (79), USA (72), Argentina (52), Spain (36) and Colombia (31).

Among the top 5 providers with more formats distributed in 2010-2014 are **Telefe International** (Argentina), the only referent from Latin America with four adaptations of *The Man of your Dreams* and three from *Graduates*. Moreover, the company is among

the top 5 exporters ever with 27 titles, behind **BBC** (29) but ahead of **Sony Pictures Television** (21), **Telemundo International** and **Televisa International** (19 each).

## MOST GROWING GENRES, EVER AND DURING THE PERIOD 2010-2014



## SCRIPTED FORMATS EXPLOSION WORLDWIDE (2003-2013)



With *Prisoners of War* adapted as *Homeland* in the US, the Israeli product jump into the scene since 2010



Remakes can even become an opportunity to tell new stories: *The Bridge* (**Shine International**), transposed from Scandinavia to local issues in the US/Mexico and France/UK



How to Plan an Ancient Mega City (w/t)



Award-winning production team study the blueprints for Rome and Athens



## LIONSGATE EXPANDS IN EUROPE



Peter Iacono, head of Lionsgate International

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 reflect 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 begins to control their life; and



Houdini



Rosemary's Baby

*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 lives of a fictional British royal family who inhabit a world of opulence and regal tradition that caters to any and every desire. The stars walk the red carpet at MIPCOM's *Opening Night* celebration at the Hotel Martinez on October 13, and will attend a special screening of *The Royals* at the Majestic Barriere Hotel at 6.30pm on October 14.

## RIVE GAUCHE: MULTIPLE SALES



Jon Kramer, CEO

**Rive Gauche Television** (USA) has sold several of its titles to broadcasters in multiple territories worldwide, announced CEO **Jon Kramer**. *Happily Never After* to **Blue Ant** (Canada), **Sony Africa**, and additional seasons were picked up by **TV4** (Sweden), **Foxtel** (Australia) and **RTL Netherlands**. *Homicide Hunter 3* (TV4 and Foxtel); *Ice Cold Killers* (TV4 Sweden, Foxtel and RTL); *Elder Skelter* (Foxtel); *Pretty Bad Girls* (CBC Chellozone).

*Buying...* was acquired by **Blue Ant** and **Beeponmedia** (Italy), while *My Crazy Obsession* to **Channel 5** (UK) and **SBS** (Finland), *The Dog Whisperer* to **Voyage** (France) and *Operation Osmin* to **ProFour** (Eastern Europe).

## 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 *Skellig* for **Sky1** (UK), the seven part drama series *Jonathan Strange and Mr Norrell* for **BBC One** along with the upcoming feature film *The Song of Names*.

LEADING TELENOVELA IN SPAIN AND ITALY

# The Secret of Old Bridge

Everybody loves,  
everybody hurts,  
everybody has a secret...



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## TELEvisa: REALITIES AND PASSIONATE STORIES



Fernando Perez Gavilan, VP

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.

Among the top titles of the catalogue is the brand new talent shows *Stand Up* ('120), that turns the current viral phenomena sweeping the web into television stars, and *Little Giants* ('120), one of the most successful Latin America and Hispanic USA talent show for kids. Also launching, the new comedy *Los Gonzalez* (26x'30), available as format mixing fiction and reality about a non-real family that behaves as if it were when they go out to perform hidden camera pranks with real victims.

Regarding telenovelas, the distributor highlights *I Don't Trust Men Anymore* (150x'60), the story of a humble young girl with noble feelings who after her father murder seems compelled to get back to her old job and put up with her boss' harassment, and *Until The End Of Time* (150x'60), based on *Dulce Amor* (LCA/Telefe, Argentina) it follows the love story of a beautiful and distinguished woman in charge of a chocolate maker empire and a simple and generous racing driver.



Los Gonzalez, available as format, mixes fiction and reality

Lastly, *My Heart Is Yours* (150x'60), and *Malquerida* (150x'60) and *The Color Of Passion* (150x'60), three stories about how love can dissolve even the most united family relationships.

## ARGENTINA: 2° ENCUENTRO DE NEGOCIOS DE TV

En la 2° 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 **Valerie Creighton**, presidente del **Canadian Media Fund**.



Dave Murphy, embajador interino de Canadá; Valerie Creighton, presidente del Canadian Media Fund; y Enrique Avogadro, Subsecretario de Economía Creativa de la Ciudad de Buenos Aires

Durante las rondas co-organizadas con el **Buenos Aires Cluster Audiovisual** (BACA), que articula la 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 Qubit TV**, de Argentina.

**Carolina Bertoni**, gerente de Alianzas de Contenidos **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 Guglielmo** describió sus *10 certezas en un mar de incertidumbre*, y enfatizó: 'En el mercado actual no vale la pena producir nada que no sea pensado para otros mercados'.

**Alex Lagomarsino**, de **MediaBiz**, y **Gerardo Brandy**, de **Nippur Media** concordaron: 'Debemos reposar en el talento nacional y crear una industria local evitando que ellos mismos emigren a otros mercados'. Se realizaron además las mesas *crowdfunding*, sobre financiación colectiva de proyectos, y distribución de contenidos en nuevas plataformas.

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).

## POLAR STAR, HIGH-BUDGET ACTION

With over 20 years in the industry, **Polar Star** (Argentina) stands at MIPCOM a catalog 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 Bolivar, the 19th century revolutionary who fought for Latin-American independence from the Spanish empire riding 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 Welles comes *Crossbones*, a compelling 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 reigns over a rogue nation of thieves, outlaws and miscreants on the secret island of Santa Compana.

'Since last years we began to bet in the new media business with VOD and SVOD services', completes **Kargauer**.



Siberia



Liberator, an epic adventure based on Simon Bolivar's life



**ANTI-DRUG SQUAD 2**  
Series - Detective • 1st and 2nd season: 12x100'  
The special police squad is back but criminals are impossible to recognize at the first glance...



**THIS LOVE IS TO BE 2**  
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Generational conflicts and the many challenges of an era teetering on the precipice of modernity.



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**THE FAMILY** HD  
COOMING SOON 3rd SEASON  
Series - Contemporary Drama • 1st and 2nd season: 12x100'  
An engaging family saga packed with drama, emotion and mystery...

**GOLDEN BOY** HD  
Feature Film - Drama 114'

Davide wants to write something good and true. Little does he know that his masterpiece is a true lie.



**Rai Com** VISIT US AT BOOTH R7.D5  
INTERNATIONAL SALES



**SONG 'E NAPULE** HD  
Feature Film - Comedy 114'  
Naples. A policeman piano player, a melodic singer, a dangerous killer and an unexpected end.



**MERCURY FACTOR** HD  
HD AND ORIGINAL ENGLISH VERSION  
Feature Film - Thriller 114'  
A crime, based in Hong Kong about a gang. A passionate love story between an Asian woman and an Italian man!



**A ROSSINI CRESCENDO** HD  
Documentary - 42'  
Rossini through the streets of Rome, Naples, Venice revealing how the culture and music of the past are still alive and resonant in the present

**ANDREA CAMILLERI: THE UNRULED MASTER** HD  
Detective Montalbano's creator recounts his story and his novels.



**MAMMA IMPERFETTA** HD  
Scripted Format  
1st and 2nd season: 50x8'  
Quality, self-deprecating humour and contemporary. An explosive mixture!

## STARZ, FOR SELECTIVE BUYERS



Gene George, EVP Worldwide Distribution

**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 edgy 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 4<sup>th</sup> and it is our first foray 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.



Hit the Floor

According to the executive, the international market continues to be challenging for TV as ad-supported networks continue to struggle but, positively, there are new 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 new series to its slate like *Flesh and Bone*. 'We also plan to look for other high quality non-**Starz** series that can be added to our distribution slate, with an expectation of another 8 to 12 TV movies in 2015', concludes **George**.



Starz is working on season 2 deals for Black

## CANAL 13 CHILE, FREE PASS



Marina del Canto Vergara, VP International Sales

**Canal 13** (Chile) highlights at MIPCOM *Free Pass* (90x'45), its new flagship product. **Marina del Canto Vergara**, VP International Sales: 'It is a new night-time telenovela, dramedy style, which mixes modern comedy with classic drama.'

It also recommends *Gran Truco*, a docureality 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 al Corazon* (200x'20), a format of micro-stories that can be used as capsules between slotted programs and are very successful. In fiction, we have 4 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

**Elisa Ayub**, director of International Contents at **Band Contents Distribution** (Brazil), explains: 'At MIPCOM, our focus is to strengthen even more our relationship with existing customers as well as to 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.'



Elisa Ayub, director of international contents

Heading the slate is *Amazônia Niemeyer* ('52), a fun, heart-warming portrait of the population living along the Belém-Brasília highway, which stretches for over 2,000 kilometers.

On entertainment, she highlights the show *It's All Improvise* (31x'45) and the telenovelas *My Sweet Orange Tree* (101x'38) and *Dance, Dance, Dance* (160x'45).



It's All Improvise

Also, **Band** introduces the special *Rio 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.

Regarding reality series, **Ayub** recommends *Brigitte Bardot* ('25), a show that celebrates **Brigitte Bardot's** arrival to Buzios 50 years ago; *Cabeça a Pvrêmio* ('104), *P-24* (87x'45) and the series *The Amazing Professor Ambrosius' Mansion* (54x'5).

Lastly are the Investigative Journalism show *The League* (121x'45), where four reporters from different sectors of society, analyze themes from different points of view; and the entertainment show *The World According to Brazilians* (76x'60). The best tourist routes of the world narrated by Brazilians living in those breathtaking countries.

# LACOS DE SANGUE



Blood Ties (161x'45')  
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## FREMANTLEMEDIA, CREATIVE & ORIGINAL



Rob Clark, Director of Global Entertainment

**FremantleMedia** (UK) arrives to 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 **Courteney Cox** and **David Arquette** and co-produced by **FremantleMedia North America** and **Debmart Mercury**: it combines the best of pop culture with LOL comedy. Produced by **Mandarina** (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.



My Mom Cooks Better Than Yours, produced by Mandarin

## 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* (4x'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* (6x'75) a family decides to seek their fortune in the hope of ensuring a more dignified life in a small town in northern Italy in the '50s.

*The Devil's Shadow* (1x'100 or 2x'50) 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* (10x'100 or 20x'50), the miniseries 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* (15x'50), 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 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.



Claire McArdle, International Sales Manager



Fury, the Wind of Hope

## TELEMUNDO, WOMEN RULES

**Telemundo Internacional** (USA) presents at MIPCOM its brand new telenovela *Les Miserables* (120x'60), the series *Acero*, *Woman of Steel* (70x'60), and the talent competition *I Am The Artist* (13x'120). All of them have a woman in a key role.

**Esperanza Garay**, SVP Sales & Acquisitions: 'We are now expanding our offer with entertainment formats, such as *I Am the Artist* (co-developed with **Reset TV** Spain and

broadcast simultaneously on **Telemundo Internacional** and **E! Entertainment Television** across Latin America), and **TVN Chile** *Apuesto Por Ti*. Both have the potential to be well accepted. For instance, local versions of Chilean format were very successful on **TC** (Ecuador) and **America TV** (Peru).'

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 *Los Miserables*, Aracely Arambula, and Lucero 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.'

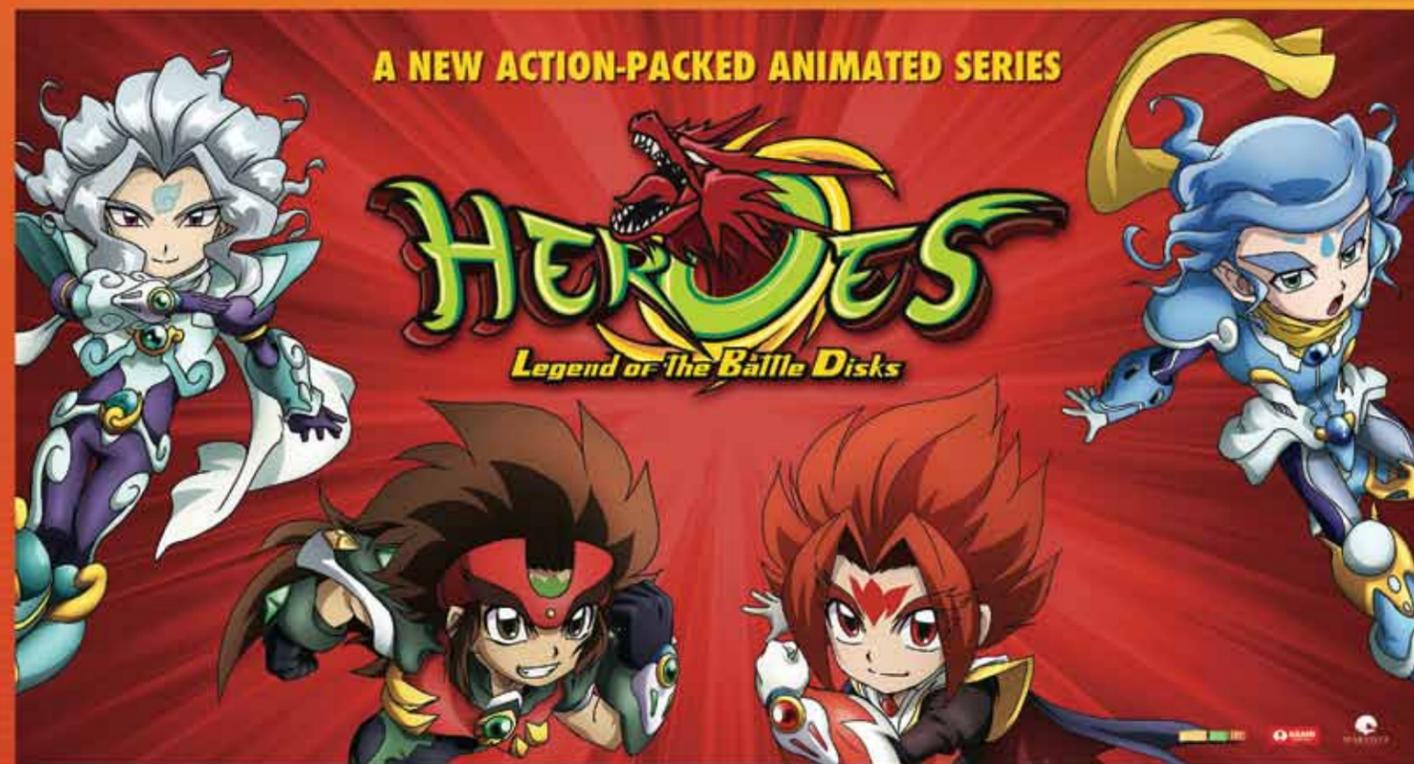
The company also launched **TVN** format *Don't Be Late*, an investigative drama about a mother seeking answers after the mysterious passing of her son, and **SBS Korea** *Loving You a Thousand Times*, about a young woman who will go to great lengths to finance her father's health care.



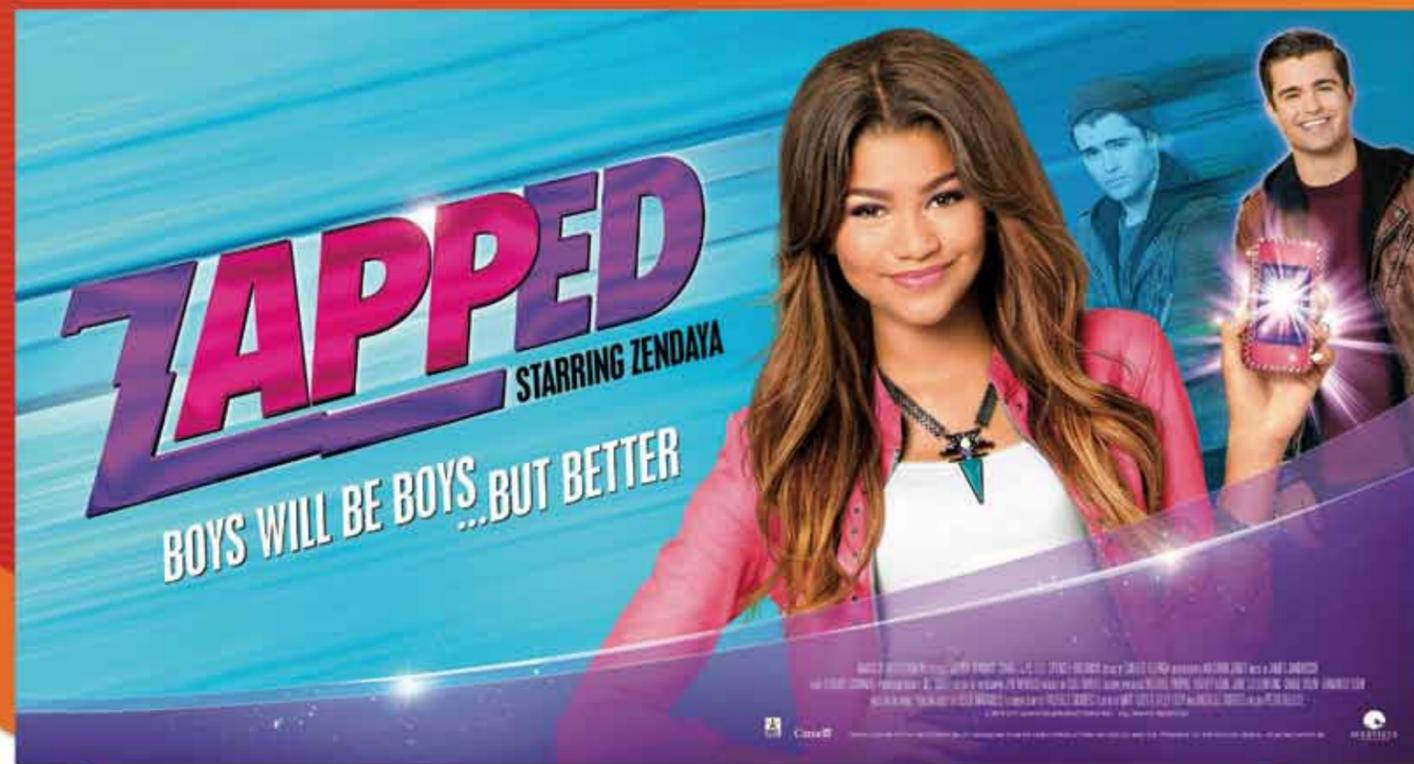
Les Miserables, new at MIPCOM



Esperanza Garay, SVP Sales & Acquisitions, Latin America



26 x 30 EPISODES



2 HOUR FEATURE

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## NEW: A+E STUDIOS INTERNATIONAL



Joel Denton, MD, international content sales & partnerships

'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 mini-series. Some of shows we 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* (10x'60), for **Lifetime** in 2015, and *Sons of Liberty* (6x'60) are some of the first wholly owned scripted shows highlighted under this banner at MIPCOM. The first one has on board Marty Noxon (*Mad Men*)



Un-Real will premier on Lifetime in 2015

show-running and Shiri Appleby (*Chicago Fire*) starring in this dark comedy which looks behind the scenes at the chaos surrounding the production of a dating competition programme, while the second focuses on the revolutionary war from the Boston Tea Party, through to the Declaration of Independence including Ben Barnes (*Chronicles of Narnia*) and Michael Raymond James (*True Blood*), among others.

**Denton** concludes: 'We are also co-producing *Texas Rising* with **ITV** and *The Returned* (based on an original French format *Les Revenants*) with **Fremantle**. **Bob DeBitetto**, president of **A+E Studios** is looking forward to talking with potential partners about co-operating in the scripted space at MIPCOM. We have also been distributing a large number of **Lifetime TV Movies** for several years, and this year we have about 30 new titles.'

## DORI MEDIA HITS THE STREETS



Nadav Palti, president & CEO, Dori Media Group

**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 *Mission is possible* and *The Money Pump*.



Billy the Board, new street game

Regarding series, the slate is headed by the tween drama *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?* (8x'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 *Galis* (166x'30), where a mysterious donation sends three lucky foster home kids to join "Galis", an elite summer camp in a faraway forest. While at first they struggle to find their place amongst stuck-up kids and twisted love triangles, they soon discover it wasn't luck that brought them there, but a sophisticated scheme that leads them on a larger than life adventure.

## TV3, AWARD-WINNING DOCUMENTARIES

**TV3**, the leading public broadcaster of Catalonia (Spain), highlights at MIPCOM and *MIPJunior* a 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.



Teresa Guitart, head of international relations & sales

Both highlight new seasons of the kids 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, **Señal Colombia**. It shows a crazy doctor that discovers the secrets of nature, arts and science for kids', they describe.

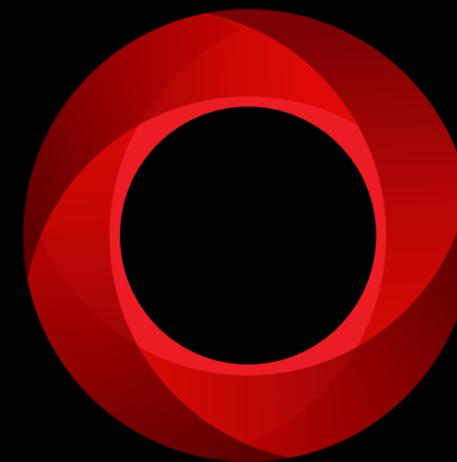
'We have daily soaps in original language (Catalonian) such as *Family Fare*, a 25% share telenovela in its fifth season. It will have a new season as well, totalizing over 1,000 episodes.'

Another genre **TV3** manages are documentaries about music, culture and biographies. *Exaneta* is a 3D documentary about the "human towers" in Catalonia, which have been named

intangible World Cultural Heritage. It also brings the co-production with **TV Brasil** (Brazil) and **Televisión Espanola** (TVE), *Barefoot on Red Soil* that expects to sale worldwide. 'It is a miniseries based on the live of the bishop Casaldaliga at the Matto Grosso in Brazil. It was awarded as "Best Movie" and "Best Script" on the Seoul Drama Awards', conclude **Guitart** and **Carrera**.



Barefoot on Red Soil, awarded at Seoul Drama Awards



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## NBCUNIVERSAL: DRAMAS AND UNSCRIPTED FORMATS



Belinda Menendez, President, NBCUniversal International Television Distribution & Universal Networks International

**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 *12 Monkeys* (13x'60), series based on the 1995 **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 are covert Russian spies deactivated decades ago. *Devil's Playground* (6x'60), a sequel to the 1976 feature film, is a six-part psychological thriller, while *Dig* (1x'120 or 5x'60) is a suspense drama centered on an FBI detective.

Also are the dramas *Girlfriends' 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 Farrell** centered on a hard-living and sexually unapologetic woman and *Mission Control* (6x'30) examines what happens when a strong woman butts heads with a macho astronaut in the race to land on the moon.

Lastly are the comedies *Mr. Robinson* (6x'30), *Mulaney* (16x'30), *Odd Mom Out* (10x'30), *The Unbreakable Kimmy Schmidt* (13x'30) and *Satisfaction* (1x'120 or 9x'60).

**NBCUniversal** also highlights its new unscripted formats including the game show *The 21st Question* (10x'60), the talk show *The Meredith Vieira Show* (160x'60) and the realities *Car Matchmaker* (13x'30), *Euros of Hollywood* (8x'60), *Extreme Guide to Parenting* (6x'60), *Kourtney & Khloe take the Hamptons* (10x'60), *Manzo'D with Children* (8x'30), *My Friends Call me Johnny* (8x'30), *Nailed It* (10x'60), *Sisterhood of Hip Hop* (8x'60), *Town of the Living Dead* (12x'30) and *Wizard Wars* (6x'60).



## ALFRED HABER ROCKS!



Alfred Haber, CEO

**Alfred Haber Distribution (USA)** arrives to MIPCOM with a catalogue compound of musical events and specials headed by the *2014 Latin Grammy Award* ('180), the dazzling celebration that honors the very best in the world of Latin music. 2013's show performers included Pablo Alboran, Marc Anthony, Banda Carnaval, Miguel Bosé, 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* ('120), 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,



Latin Grammy Award

**Alfred Haber** presents *Movies Rock* ('120), 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 **RAI's** special *One of Us*, *Socrates*, *One of Us* ('60), 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.



Fashion Rocks

## FIC, NEW CONTENT SALES DIVISION

**Fox International Channels (FIC)** has launched its new content sales division, bringing together scripted and unscripted, formats, as well as sports, announced **Hernan 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 **FOXLife**.

The sales team is composed by **Prentiss Fraser**, SVP, Global Entertainment; **Germaine Deagan Sweet**, SVP, Factual and Commercial Operations; **Andrew Guy**, SVP, Sports; and **Connie Hodson**, VP, Commercial Affairs, leading the international co-finance strategy to maximise revenue opportunities.

## SONY: OUTLANDER

**Sony Pictures Television (USA)** highlights its drama series *Outlander* (29x'60), produced for **Starz** in the US, and the co-productions with **Televisa**, *Señorita Polvora* (70x'60), to be aired on **Televisa** and **UniMas** (US Hispanic), and *En la boca del lobo* (80x'60) for **RCN** (Colombia).

It also highlights the drama series *Battle Creek* (13x'60), *Powers* (10x'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 *Dragons' Den* ('30-'60).

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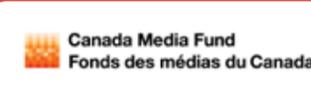
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BY RODRIGO CANTISANO

# CANADA MEDIA FUND: SEARCHING FOR CO-PRODUCTIONS



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 CANADIAN 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 habitants distributed in 10 provinces, 3 territories and 6 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 Canadian Media Fund (CMF), created by Canada's cable and satellite distributors and the Government of Canada, and Telefilm Canada, who 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 a 'go to' destination for production and International

co-production treaties.

According to Valerie Creighton, president and CEO, CMF, 'total production activity generated USD 5.82 billion in 2013. 40% share of total production corresponded to Canadian TV production (USD 2.32 billion) and a 30% of share to foreign location production (USD 1.74 billion)'. Broadcaster in-house production generated USD 1.41 billion in 2013 (a 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 53 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 to 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



Valerie Creighton, president and CEO of the Canada Media Fund (CMF)



Carolle Brabant, executive director, Telefilm

**CANADA: TOTAL PRODUCTION ACTIVITY WAS USD 5.82 BILLION - TOTAL JOBS GENERATED BY THE PRODUCTION INDUSTRY: 132,500 (2013)**



Source: CMF

profile projects', empathizes 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. For 2014 and 2015 the CMF will invest USD 39 million.

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:

### CANADIAN PARTNERS, WORLDWIDE (2009-2013)

Region	Countries	Projects
Latin America	6	17
Europe	19	252
Asia	3	13
Oceania	1	10
Africa	2	7

Source: Telefilm

drama, documentary, children's and youth, and variety and performing arts, with at least one digital media platform; and license fee from Canadian broadcasters. To the support of this kind of content the CMF invested USD 916 million since 2010, which USD 315.6 million where for the realization of projects between 2014 and 2015.

Taking into account the size of the Canadian market, Creighton considers 'crucial' to realize work in conjunction with international both for TV (need to be certified co-productions under official treaties) and digital media (eligible on a case by case basis analysis).

'To encourage the development (and eventual production) - by Canadian producers with international co-producers - of convergent content (TV and related digital media), the CMF gives a budget of 2 million', she explains.

'We believe that audiences everywhere are demanding screen-based content created by Canadians accessible anywhere, anytime and on any platform. Our mission is to foster and

promote the development of the Canadian audiovisual industry providing financial support and administering program funds and coproduction treaties', adds Creighton

### TELEFILM: OUR VISION

Regarding to films, Telefilm, the federal cultural agency devoted to the development & promotion of the Canadian audiovisual industry that administers the CMF, has invested in 2012 \$ 2013 USD 96.8 millions in the production of 74 films. Eight of those films where co-productions between local producers and companies of Germany, France, Switzerland, Belgium, Ireland and China. It also supported 96 films in marketing and 83 festivals: 39 oriented to international films and 44 for local content.

Among the biggest recognitions to Canadian film productions are the nominations of *Incendies* (2011), *Monsieur Lazhar* (2012) and *Rebelle* (2013) to the category of "foreign language film" at the Academy Awards. During last years, 89 films were selection at international festivals in where 27 were awarded.

'Canada's provinces respectively contribute around 20% of the financing for all production in Canada', comments Valerie and adds:

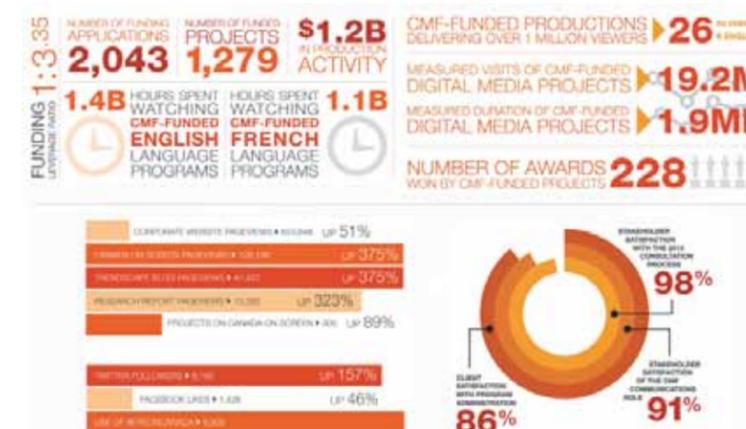
The Canada Media Fund also provides some of the most varied location services

'Foreign producers can access combined federal and provincial tax credits ranging from 37% to 70% on eligible labor or 25% to 30% on local eligible spend.'

Telefilm and the CMF also offer services such as location scouting, relationship management and troubleshooting, LA based marketing, familiarization tours, digital locations library and production guide.

Concluded Creighton: 'Canada is attractive to coproduce for many reasons: first of all we have a strong Government commitment. We also have high-standard, full-service production & post-production facilities; experienced and highly-skilled production crews and talent; variety of financing sources including federal and provincial Tax Credits; physical and cultural proximity to the United States; generally lower location and production costs than in the U.S. and Europe; excellent location services and diverse locations/landscapes and art studios and infrastructure.'

### CANADA: KEY METRICS (2013)



Source: CMF



Starring Academy Award winner Jeremy Irons, *The Borgias* was produced with the participation of the CMF



The Book of Negroes is the new eOne's series produced with CMF support. It will have the international screening launch this MIPCOM 2014

## POWER, WILDLIFE PROGRAMMING



Susan Waddell, CEO

**Power** (UK) is heading to MIPCOM 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* (13x'30 and 10x'30) is an in-depth look at the work done by a team of women and dogs at the cheetah outreach program.

The series has performed well with **LNK Television** (Lithuania), licensing the first two seasons, and **RCS&RDS** (Hungary, Romania) picking up the premiere 2 seasons for its **Digi** channels. Power has already pre-sold season 4 to **Viasat** for its **Viasat Nature** channel in Scandinavia and Eastern Europe and to **Planète+** for its feed into France, French speaking Europe and French speaking Africa.

Furthermore, the British distributor is launching animal conservation documentary series *The Great Penguin Rescue* (6x'30), hosted by animal-enthusiast **Michaela Strachan**. The series 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**, Power's CEO, 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 MIPCOM *The Kalahari Meerkats* (12x'30), a series that takes an intimate look at the **Gosa gang**, a group of rambunctious meerkats located in the Kalahari desert.

Regarding to dramas are movies *Mercenary: Absolution* ('120), an adrenaline fuelled action thriller starred by **Steven Seagal**, and the gripping crime thriller *Badge Of Honor* ('120), as well as the mini series *The Fixer* (2x'120).

Finally 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 adrenalin extreme activity; and *Sheri* ('60), about a woman with Down's Syndrome that has managed to finish school, attain a tertiary degree and become a qualified teacher.



The Cheetah Diaries, wildlife

## GLOBO: TRAIL OF LIES

**Globo TV International** (Brazil) highlights at MIPCOM its telenovelas, including *Caribbean Flower* (120x'60), *Brave Woman* (140x'60), a moving tale of courage and resilience, and *Trail Of Lies* (160x'60), where destiny will unite two lives in a plot of secrets, revelations, and disputes.

It also exhibits the "Best Telenovela" Emmy-winner *Side By Side* (105x'60), the romantic comedy *Tangled Hearts* (120x'60), as well as the miniseries *Next In Line* (5x'45), *Siren's Song* (4x'45), *Suburbia* (8x'45),



Trail Of Lies

**SR** and **RioFilme**, and *Till Luck Do Us Part* ('100), produced with **Paris Filmes**, and its second part ('100), co-produced with **Telecine**, **Paris Filmes**, **Rio Filme** and **Lereby**.

## CONSTRUIR TV, FOCUS ON WORKERS



Alejandra Marano, executive director, at Construir TV

**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 **ITV Inter Medya** (Turkey).

The company introduces at MIPCOM a catalogue of series headed by the third season of *Made in Argentina* (13x'13), 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* (13x'26) 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 world and show the value of sacrifice and the daily commitment necessary to achieve success and public recognition.

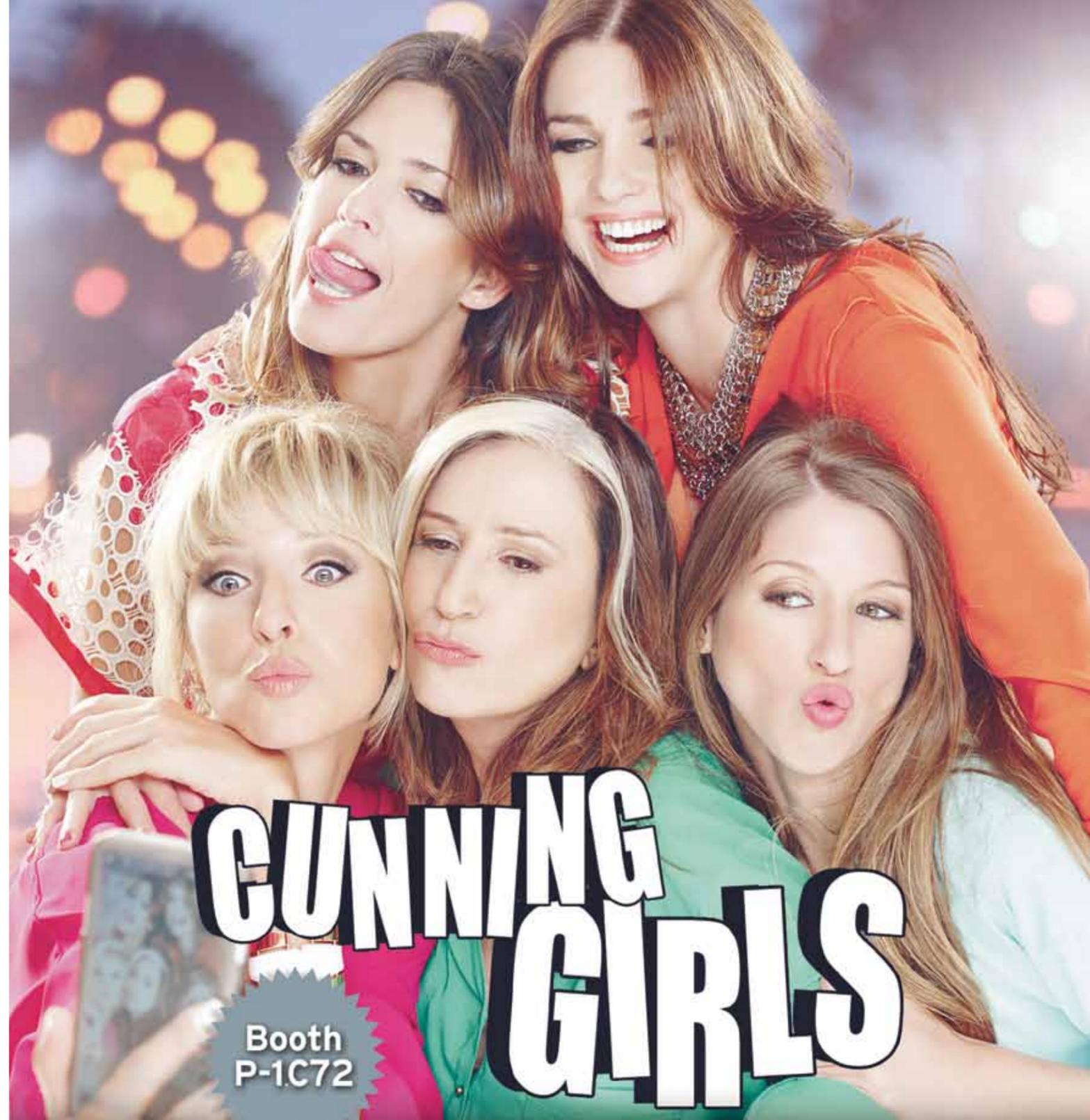


Lastly, at *Enviroment Quixotes* *Art & Work* (13x'26), where a group of people committed with sustainable development and environmental care design innovative solutions for a healthy life, and *In Teamwork*, a series that shows the adrenaline of working against the clock, the problems that come up, the collective response to them and the respect among roles when working in teams.

**Construir TV** is making focus in social media and platforms. It launched an **iPad app** in Spanish and in English, and generated a very active community in social networks. In 2014, it began to focus in work deeper in the area and consolidate as the main channel of work and workers in the world, carrying its postcard screen to all workers, regardless of job and the place each occupies in the chain of value.

*Xingu* (4 HD episodes) and *Bald Mountain* (4 HD episodes).

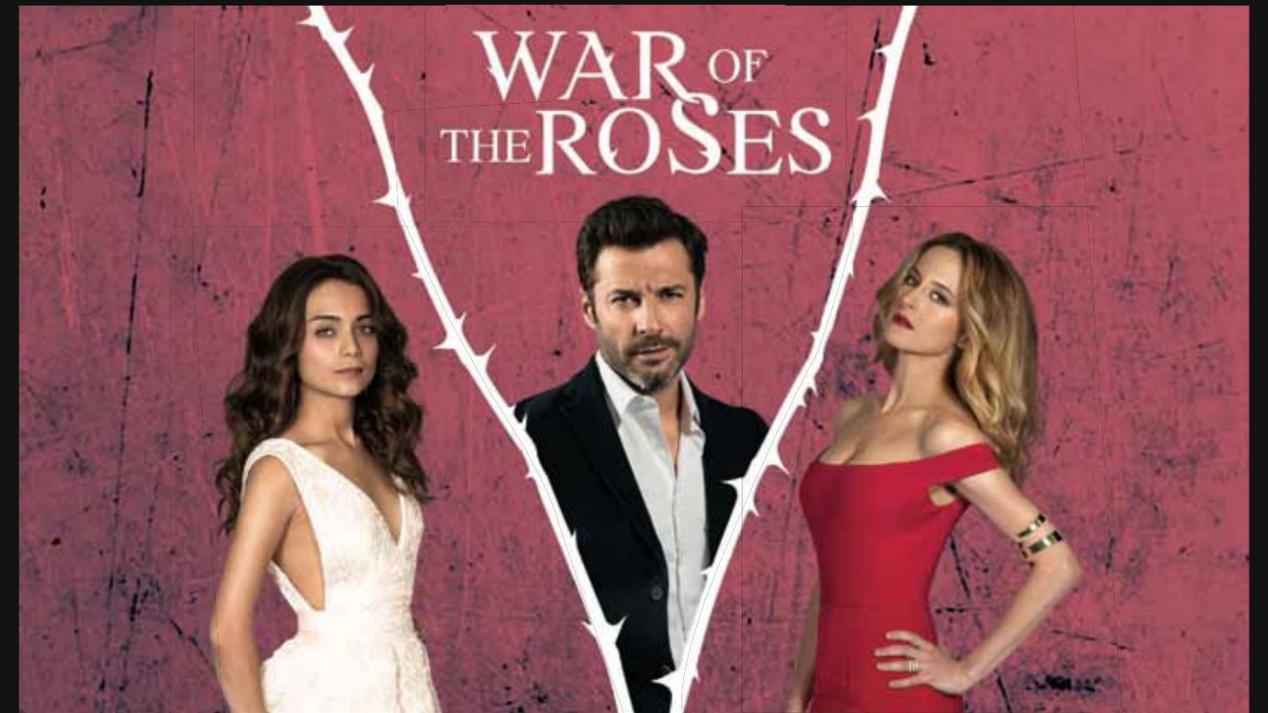
Lastly, the films/miniseries *Time And The Wind* ('115 or 3 episodes), co-produced by **Globo Filmes**, **Panda Filmes**, **Cereja**,



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**KANAL D**

## POPULAR FACTUAL WITH ZODIAK RIGHTS



Elliott Chalkley, VP of Sales

**Zodiak Rights** (UK) highlights at MIPCOM its brand new popular factual series *The Operatives* (8x'60), produced by **Amo** for **TVNZ** (New Zealand), about a former military commandos travel the world bringing poachers and environmental criminal to justice, and *Robson Green Extreme Fisherman* (8x'60), 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* (10x'30), which follows the daily dramas as doggy devotees Matt and Leon open a new Hollywood-style pooch paradise in the British seaside town of Brighton. Lastly, the multi-layered political suspense thriller *Occupied* (10x'45), from **Yellow Bird**, **GTV**—both **Zodiak Media** companies—for **Arte** (France) and **TV2** (Norway).

**Elliott Chalkley**, VP of Sales, about **Zodiak 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: *Deal With It* (**Televisa Mexico**) and *Desafío Fashionista* (**Discovery Home & Health**, second series produced by **Zodiak Latino**).



Robson Green Extreme Fisherman, popular factual/human interest

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 Famous DNA* and extraordinary documentary *My Granny the Escort?*



Occupied, political suspense thriller

## 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 line up for the next season, broadcasting the best Argentine movies of all times. *Cine de los grandes Estudios* brings the "Golden Era" of Argentine cinema, offering titles from directors such as Mario Soffici, Jose Luis Bayon Herrera, Francisco Mujica, Lucas Demare, Enrique Cahen Salaberry and Carlos Schlieper, among others.

*Cine de Autor* broadcasts the movies outside the commercial circuit, while *Cine Lationamericano* brings the movies of the most prestigious Latin American directors such as

Jorge Sanjines, Tomas Gutierrez Alea, Patricio Guzman, etc. *La Camara Lucida* proposes the documentaries movies *Militantes*, *El Estado en Cuestion*, *Territorios*, *Los dueños de la tierra*, *Raices*, *Ferrovias*, *Trayectorias* and *Nuestro Tiempo*.

*Miradas* – *Cine de Autor* offers the best productions from international directors: Akira Kurosawa, Leopoldo Torre Nilsson, Jean-Luc Godard, Luis Buñuel, Krystof Kieslowski, and Michelangelo Antonioni. *A Sala Llena* bring the ever top rated Argentine movies, and there is a new season of *Una que sepamos Todos* with musical movies and concerts of the greatest



Eduardo Raspo, director, and Natalia Honikman, production coordinator, received with INCAA TV team a Condor de Plata Award

music popular idols.

**INCAA TV** has received a *Condor 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 Raspo, director.

## 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 Garelick's film *The Wedding Ringer* on January 2015.

The company is currently developing new TV series alongside industry luminaries, with projects that include *Gangs of New York* with **Martin Scorsese** and **Robert Rodriguez's** *From Dusk Till Dawn: The Series* (10x'60 & 13x'60), 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*. Also *Sense8* (TV), *Mr. Holmes*, Frank Miller's *Sin City*, *Sin City: A Dame to Kill For*, *Kill Bill Vol. 1&2*, *Spy Kids*, *Scary Movie*, *Gone Baby Gone*, *Like Water for Chocolate*.



From Dusk Till Dawn, two seasons available



Joe Patrick, EVP, Worldwide Television



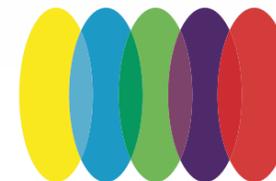
The Secret Life of Walter Mitty, from Samuel L. Goldwyn library

Lastly, the **Revolution Studios** library with *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *America's Sweethearts*, *Maid in Manhattan*, and **Samuel L. Goldwyn** titles: *Guys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Wuthering Heights*, *The Bishop's Wife*.

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DUBBING



SBT, Brasil: Eron Reigota, jefe de producción, Fernando Pelegio, director artístico, y Richard Vaun, asesor del borrador

Buyers de Globo TV Brasil : Susy Ubung, directora de contratos, Paulo Mendes, director de adquisiciones, y Ramona Bakker, gerente de producción internacional



Rosania Lopes, program coordinator de TV Globo, Brasil



Globosat: Juliana Martins y Marcos Milanez, ambos managers de content, research & acquisitions



Ariel Dasgal, director de OiTV (Brasil)



Fernando Sugueno, director de programación, junto a Jacqueline Cantore, adquisiciones de A+E Latin America



Brasil: Paulo Franco, VP de Programación y Producción de FOX Brasil con Rede Record; Hiran Silveira, director de adquisiciones y relaciones internacionales, Bianca Russo, coordinadora de apoyo y caracterización, Mafrán Dutrá,



Goyo García, director de programación de Rede TV! (Brasil)



Viacom Media Networks Latin America, en pleno: Federico Cuervo, SVP, head of brand, Comedy Cental; María Iregui, SVP Programación & Producción, MTV LA; Migdalis Silva, VP de programación y adquisiciones; Marisol Amaya, Senior Director, y Tatiana Rodríguez, SVP programación & servicios creativos, Nickelodeon; y Tiago Worcman, VP MTV Brasil

Canal 22, México: María Isabel Vargas Prieto, directora de programación, y Ana Cruz Navarro, subdirectora general de producción y programación



Programación y adquisiciones de Azteca México y Comarex: Roberto Romagnoli, Rodrigo Fernández, Pedro Lascuirain, Carmen Pizano (Comarex), Guillermo Bouchot, Tatiana Gallegos, Ernesto Ramirez (Comarex), y Ricardo Coeto



Televisa, México: Belinda Menéndez, presidente, y María Sánchez-Munoz, SVP para América Latina, ambas de NBC Universal, junto a Elsa Vizcarra, VP programación de Televisa, Karina y Ana Lidia Montoya, adquisiciones de Televisa Networks; arriba: Adrián Echegoyen, Jaime Aguilar, adquisiciones, Carlos Sandoval, MD, VEO, y Rubén Jácome, director adjunto, Imagen Corporativa, Televisa



Once TV, México: Mayolo Reyes Ballesteros, director de estrategia, Rodrigo Moctezuma, jefe de adquisición de contenidos



Chello Latin America: Marcello Coltro, EVP & COO, Wilma Maciel, asesora de contenidos y programación, y Yanace Ojito, programming manager, MGM

HBO Latin America: Silvia Pérez, Javiera Balmaceda, Gustavo Grossmann, Jesús Rodríguez, Eva Villarreal, Marienri Miethe y Alexandre Salas



Sony: Nathalie Lubensky, SVP channels, Latin America; José Rivera Font, VP y gerente general, Eduardo Arias, director programming Crackle; Maryann Pasante de Lionsgate; Carolina Padula, head of acquisitions, Sony Latin America



Jennifer Barany, Katherine Weinstein y Alessandra Castanho; completa Eduardo Arias, director de programación de Sony/Crackle/Kaiixt



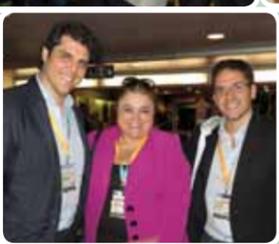
Hortensia Quadreny (Latin America) Rachel Falleroni, ambas adquisiciones de Discovery Networks; María Badillo, compras en Viacom; y Claudia Changui, adquisiciones Discovery Latin America



Discovery Latin America: Flavio Medeiros, head of acquisitions, y Paul Lamb, SVP business and legal affairs



Albavisión, USA: Marcela González, Analida López e Ignacio Barrera



Univisión, presente en Cannes: Carlos Bardasano, VP programming Unimás, y Sandra Mester, SVP programación y operaciones de Univisión, con Gonzalo Cilley de Resonant Argentina



Cecilia Mendonça, general manager Disney Channels Latin America, y Jorge Edelstein, director de desarrollo de Disney Channel y Disney XD

Walter Sequeira, gerente de adquisiciones de filmicos de Artear (Argentina)



Programación de Artear Argentina: Pablo Codevila y José Coco Fernández



Buyers de Telefe, Argentina: Guillermo Borensztein, director de coproducciones, Mercedes Reincke, I-D, y Tomás Yankelevich, director global de contenidos



INCAA TV: Eduardo Raspo y Natalia Honikman, Argentina

Martín Martínez y Sebastián Mellino, Once Loops (Argentina); Sergio Pizzolante, El Networks Latin America; con Eduardo Ruiz, Isabel Quinteros, Beatriz O'Higgins y Hulda Acevedo, A+E Networks Latin America



Chile: Jaime de Aguirre, director ejecutivo, y María de los Angeles Ortiz, directora de programación, ambos de Chilevisión, con Mauro Valdes, director ejecutivo, y José Miranda, productor ejecutivo, ambos de TVN



Eduardo Tironi, director general de Endemol Chile, con Canal 13 de Chile: Sofía López Ovalle, subgerente de programación extranjera, y Francisco Espinoza Escobar, gerente de programación y planeamiento



VTR Chile: Francisco Guijón, gerente de programación, y Ana María Núñez, subgerente de programación



Joe Uva, presidente de Telemundo, con Marcos Santana, presidente de Telemundo Internacional



Jesús Torres Viera, EVP, Programming Content de Telemundo



RCN, Colombia: Sara Gutierrez, directora de programación, Ricardo Cruz, director de adquisiciones



Caracol TV, Colombia: Gonzalo Córdoba, presidente, Juana Uribe, vicepresidente, y Camilo Acuña, VP de programación



Ricardo Costianovsky, CEO, y Tomás Darcyl, presidente, ambos del Grupo Telefilms (bordes) junto a una nutrida presencia de players new media en su screenings: Julián Rodríguez Montero, adquisiciones de Telefónica Digital (España), Carolina Vianna, adquisiciones de Netflix Latin America; Antonio Barreto, CEO de DLA-Clarovideo, y Jessica Rodríguez, VP Content Acquisitions, Netflix Latin America



Mega Chile: Patricio Hernández, gerente de programación, y Juan Vicente, head of acquisitions



UCVTV de Chile: Enrique Aimone, CEO, y Carlos Poirrier, gerente de programación



Adquisiciones de City TV, Colombia: Lorencita Santamaría, Juan Manuel Castañeda, Olga Navarro



Claudia Rodríguez, RTVC/Señal Colombia



Perú busca formatos: Eric Jurgensen, CEO/director de programación América TV; Cecilia Gómez de la Torre, gerente de programación, Frecuencia Latina; Luis Camacho, director de imagen, América TV; Susana Umberto, gerente de producción, y Andrés Badra, gerente general, Frecuencia Latina



Tigo/Millicom, nuevo player OTT/TV cable en América Latina: Farid Mádjé, head of programming OTT; Mónica Piriz, acquisitions for linear + OTT; Louise Ernst, head of programming, Pay TV channels



Turner Latin America: Francisco Morales, director de negocios, Daniela Vieira, directora de contenido de Cartoon Network Brasil, y Pablo Zuccarino, VP/ Channel Manager, Cartoon Network y Tooncast

Fox: Samuel Duque Roza, Samuel Duque y Eduardo Navas, FoxTelecolombia (bordes); Gonzalo Fiure, Jorge Stamadianos, Gabriela Gil y Sandra Morales, Fox International Channels Latin America; Dave Smith, consultor independiente; y Richard Rorhbach, FIC Latin America



Adriana Ibáñez, ahora independiente, con Edna Orozco, director of scheduling & acquisitions, Javier Szerman, VP content development, ambos de Mundo Fox, USA



Fox Channels Latin America, adquisiciones para kids: Camille Essury y Fernanda Tocchi



Turner Latin America, programación y adquisiciones: Alexandra Barrera (Warner Channel), Analía Polloero, Barbara Limoncelli, Martín Crespo, Sandra Sufar, Marcelo Tamburri, Eloine Pereira y Mariano César

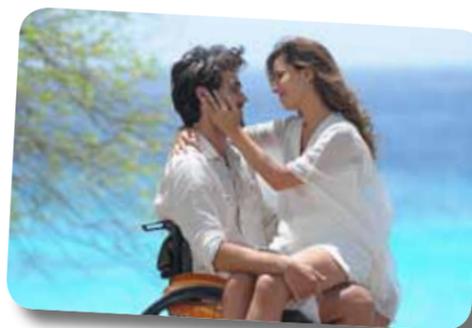
## RECORD TV, FOCO EN PRODUCTO ÉPICO/BÍBLICO



Mafrán Dutra, Presidente del Comité Artístico

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 Dutra, presidente del Comité Artístico de Record TV, explica: 'Nuestra programación tiene como base el trípede información, entretenimiento y cultura, con 16 horas de periodismo diario y entretenimiento en vivo, con períodos



Victoria es una de las telenovelas más exitosas de Record

estratégicos dedicados a programación regional, lo que nos lleva aún más cerca del público.

'Estar en vivo nos da 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 esta índole son La Reina Esther, Sansón 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 miniserias épicas, reality shows, programas de auditorio y espectáculos 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



Reporter Record, periodístico



Los Milagros de Jesús es la más reciente producción bíblica de Record, que ha funcionado muy bien tanto en Brasil como en el exterior

medios de comunicación, Pay TV y nuevas oportunidades de entretenimiento', indica Dutra, y añade: 'El contenido sostenible tiene que ofrecer entretenimiento de calidad, información con credibilidad y la capacidad de interactuar con el público.'

'Pensando 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 monitorizar el conocido índice de audiencia, también estamos monitoreando lo que llamamos "interencia" (integración de audiencia de la TV + Internet) de cada programa', concluye Dutra



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## Formatos de Entretenimiento

### Apuesto por ti

'Si tienes habilidades extraordinarias y sorprendentes, muéstrales de lo que eres capaz'. Con esta invitación el programa presenta un sinnúmero de hazañas y pruebas que sólo algunos son capaces de ejecutar. Un jurado decidirá cuánto apuesta en dinero por la proeza que cada concursante ofrece realizar.



### Calle 7

Programa diario de desafíos y eliminación dirigido al público más joven. Los integrantes de dos equipos mixtos pasan por una serie de entretenidas pruebas físicas con el fin de no ser expulsados y ganar un gran premio final. Durante el desarrollo del ciclo de competencias, se va conociendo parte de la vida, romances y conflictos entre los jugadores de cada equipo.



### Juga 2

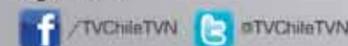
Programa de entretenimiento en el que los famosos deben jugársela para cumplir el sueño de un personaje anónimo mediante pruebas y juegos. Dos famosos son los capitanes estables de dos equipos integrados por conocidos rostros de televisión que, junto con el personaje en cuestión, luchan en juegos deportivos con destreza y algo de picardía, para conseguir el dinero que hará realidad la ilusión del concursante.

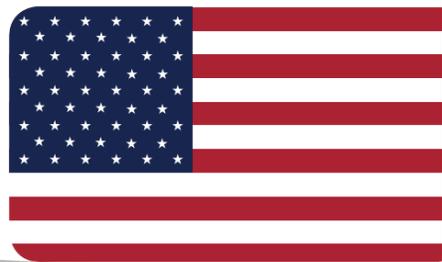


MIPCOM 2014

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## LAS "SUPER SERIES" POSICIONAN A TELEMUNDO



Jesús Torres, jefe de programación, Telemundo Network

'Telemundo se convirtió recientemente en el canal de habla hispana de más rápido crecimiento en durante junio, mejorando su desempeño del prime time de lunes a viernes en un +39% respecto a mayo entre adultos 18-49. También obtuvimos un share de 31% entre las tres principales cadenas de habla hispana, el más alto en la historia desde que la cadena se mide en los people meters'.

Jesús Torres, jefe de programación, Telemundo Network, describe a PENSARIO el momento de la segunda cadena más importante del US Hispano. Y continúa: 'Todo esto gracias a sus principales programas al aire como la segunda temporada de *El Señor de los Cielos*, que ha venido promediando por encima 1.2 millones de adultos 18-49, y que en la última semana de agosto ha alcanzado a ser el programa #1 en su horario, independientemente del idioma'.



En entretenimiento, el final de *La Voz Kids* II final ocupó el primer lugar entre todos los canales de habla hispana con 2.6 millones de televidentes, un 18% por encima de su competidor más cercano



Señora Acero, nueva súper serie de Telemundo, que también está promoviendo en el mercado internacional

También están la segunda temporada de *La Voz Kids*, cuyo final ocupó el primer lugar entre todos los canales 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, suspenso 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 Telemundo, como por ejemplo adquiriendo derechos de la FIFA desde 2015 hasta 2022. También se puede observar en el lanzamiento de nuevas teledifusoras por parte de otras cadenas en inglés'.

'La audiencia hispana busca cada vez más programación original y relevante. La meta es evolucionar y ofrecerles ese contenido con el cual se identifican y mantienen ese nexo con su cultura hispana. Es por eso que estamos haciendo un gran esfuerzo con las súper series como *El Señor de los Cielos*, y los reality shows como *Yo Soy El Artista* y *La Voz Kids*, además de adaptaciones de grandes obras literarias, como lo es *Los Miserables*, próxima a estrenarse'.

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 Talpa y Reset 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 transmitió simultáneamente en USA a través de Telemundo y en Latinoamérica, a través de E! y la señal de TV Paga Telemundo Internacional', completa.

### FUTURO

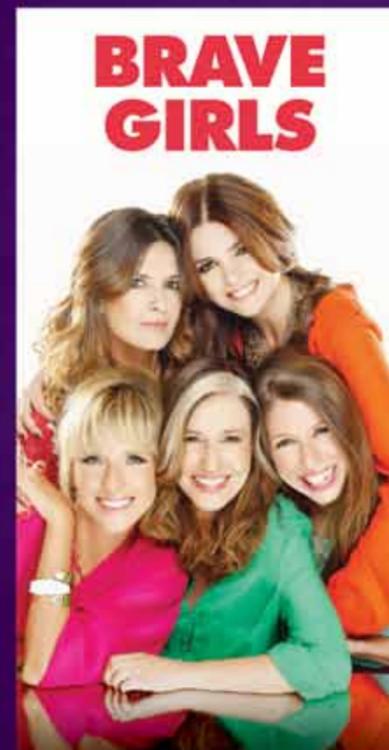
'A futuro, nuestros planes son, entre otros, seguir desarrollando las "súper series" para el slot de las 10pm y los grandes realities para el prime time de los domingos, sin dejar de darle prioridad al resto de nuestra parrilla. Entendiendo la importancia de los medios digitales y redes sociales, nuestro equipo ha desarrollado estrategias 360° alrededor de nuestra programación, principalmente las novelas del prime time y los reality shows, asegurándonos no sólo 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 engagement único con nuestra audiencia que trasciende la pantalla'.

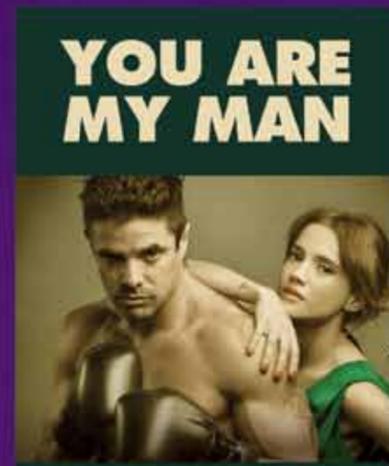
Concluye Torres: 'Más recientemente, se llevó a cabo la primera cumbre de redes sociales #YoSoyElInfluencer, para apoyar el lanzamiento del tan esperado mega-reality, *Yo Soy el Artista*. Esta cumbre se organizó en sociedad con LatinWE, y contó además con celebridades de las redes sociales, ejecutivos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

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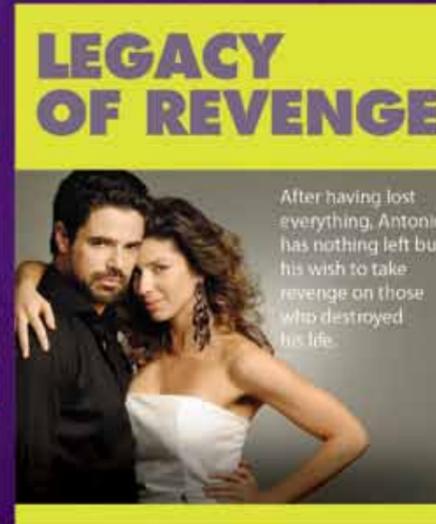


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Recently separated and father of 5, Juan will try to reassemble his life with the help of his best friend, Felix. Both will be attracted to the same woman, Aurora. But Juan falls in love.



## LEGACY OF REVENGE

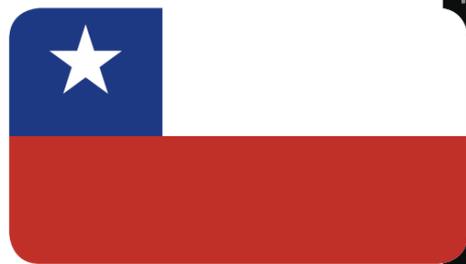
After having lost everything, Antonio has nothing left but his wish to take revenge on those who destroyed his life.

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# MEGA, CHILE: 'ES EL MOMENTO DE DAR EL SIGUIENTE PASO, HACIA LA FICCIÓN LOCAL'



Patricio Hernández, director ejecutivo, Mega

Hernández en diciembre) pero que en su momento fue rechazado por considerarse de alto riesgo.

'Cuando nos mudamos a Mega, las necesidades eran otras: el canal estaba cuarto con la pantalla muy fría y debíamos renovar la grilla. Necesitábamos un producto estelar envasado para el prime time que nos permitiera afianzarnos y planificar nuestra producción in-house.

Ese producto llegó de la mano de Turquía, después de realizar un *focus group* con 10 producciones de distintos orígenes.

Un acuerdo pionero con

**Global Agency** permitió que Mega se ocupara de las traducciones del libro turco al español y se encargara del doblaje (a través de la casa D.I.N.T.). *Las mil y una noches* no sólo se convirtió en el programa más visto de Chile, sino en el más visto en todo lo que va del año (el 24/8 alcanzó 46,1% de share y 34,9 de rating hogar), condición que aún conserva, superando a las teleseries y producciones de prime time de la competencia.

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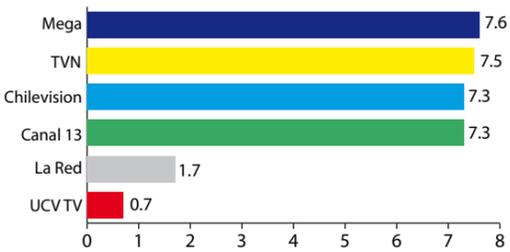
## ESTRATEGIA

Esta serie le ha permitido a Mega ser desde abril el canal número uno del mercado, totalizando de enero a agosto 7,6 puntos de rating hogar. El éxito siguió con *Fatmagul*, de **Kanal D**, también programada en prime time. 'Hay muchos más capítulos por emitirse de ambas, y creemos que nos posicionaremos primeros hasta fin de año', pronostica Hernández.

'Ahora, debemos dar el siguiente paso en nuestra estrategia: este mes estrenamos *Pitucasin lucas*, la primera telenovela generada y producida internamente, que emitiremos a las 8pm, y a la que le seguirá *Fatmagul*. Es una comedia familiar de 120 episodios.

El plan hacia delante es tener más ficción local en pantalla: 'Desde 2015, el área liderada por **María Eugenia Rencoret**, directora de dramáticos (y con un exitoso *track record* desde TVN) tendrá por objetivo producir

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



Fuente: Time Ibope Chile

seis telenovelas al año, que emitiremos en tres horarios franjeados: dos de ellas irán en off prime y una al prime time. Junto con ello, reforzaremos el área de entretenimiento con el clásico *Morandé con Compañía*, un nuevo reality internacional, y renovaremos el área de noticias.

## MERCADO Y AUDIENCIA

La audiencia, según el ejecutivo, está cada vez más exigente. Como un 75% de la población accede a TV paga y contenidos digitales a través de Internet, 'exige la calidad en producción que allí ve en la TV local', dice Hernández. De lunes a viernes, TV abierta concentra el 29,9% del encendido frente al 15,5% de la TV paga, mientras que los fines de semana (sábado y domingo) la relación es de 22,4% y 20,6%, respectivamente.

Hay una 'exigencia mayor' en costos y competencia, que se da en el contexto de una 'desaceleración económica' que atraviesa el mercado. 'Tenemos márgenes más acotados 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 ésta obliga a los canales a producir un canal TDT en HD desde el año próximo, exige 4 horas de programación cultural por semana, y permite el ingreso de nuevos players.'

¿Hay espacio para nuevos canales? Hernández concluye: '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 albergó cientos de canales TDT cuando fue el apagón analógico y, tras algunos años de crisis, muchos de ellos tuvieron que cerrar', finalizó el ejecutivo.

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 anualizado entre enero y agosto.

Hoy **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 en prime time un producto enlatado de origen turco: *Las mil y una noches*, de **Global Agency**, ha marcado un antes y un después de la industria local y, tal vez, latinoamericana.

Explica Hernández: 'Supimos de la serie en MIPCOM 2012, mientras buscábamos historias atractivas para adaptar en **Canal 13**, que en ese entonces era líder del mercado. Era un proyecto súper atractivo que manejábamos con **Juan Ignacio Vicente** (actual gerente de contenidos internacionales de **Mega**, a donde se mudó con



Las mil y una noches, dos series turcas de éxito en Mega

Pitucasin lucas, nueva telenovela de producción nacional



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# IAB Now ARGENTINA: LAS ESTRATEGIAS DIGITALES DE ARTEAR Y TELEFE



Tomás Yankelevich, director de contenidos globales de Telefe, Adrián Suar, director de programación de El Trece, Ernesto Martelli, director de marketing de La Nación, Darío Gallo, Clarín; y Sebastián Campanario, moderador

Durante la edición 2014 de IAB Now, organizado a fines de agosto por el Internet Advertising Bureau (IAB) en Buenos Aires, Argentina directivos de los principales canales abiertos Telefe y El Trece, y de los diarios nacionales La Nación y Clarín compartieron con anunciantes, 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 Pol-ka 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 debían juntarse las diferentes plataformas, hoy es difícil pronosticar lo que va a pasar, pero creo que siempre el contenido va a ser protagonista', dijo.

'Hoy, tenemos que luchar con todas las armas para que el público nos vea a una hora en televisión', señaló en referencia a las nuevas herramientas para atraer a la audiencia. 'El

público quiere saber lo que pasa en la televisión, extenderlo a las redes sociales y recibir una respuesta. En ese sentido, este año desarrollamos una aplicación con Mis Amigos de Siempre, que permitía la interacción con los personajes y acceso a material extra. Guapas tiene usuarios de Twitter manejados por los personajes que interactúan en vivo

mientras transcurre el programa', añadió.

Además, destacó El Trece.tv, donde millones de usuarios acceden a contenidos que se generan a diario. 'Seguramente vamos a encontrar cosas nuevas. Los productores de ficción nos tenemos que adaptar a las nuevas formas de ver televisión y eso nos va a agrandar como industria. El futuro es multiplataforma, todos los contenidos van a salir por todas las pantallas, lo cual hoy se facilita mucho con la ficción', concluyó.

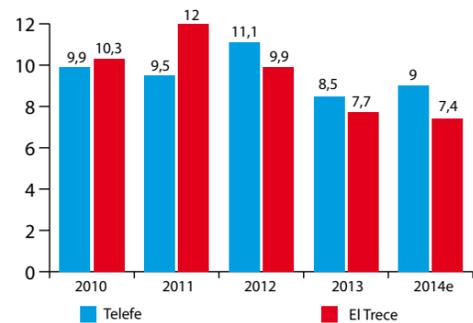
Telefe es quizás el canal más adelantado en desarrollos digitales. A la experiencia de Aliados, que tuvo un éxito notable en digital incluso superior a los niveles de audiencia en televisión, se suman nuevas aplicaciones y programas para el año que viene. Tomás Yankelevich, director de Contenidos Globales, dijo: 'Desde que entré al canal, siempre me preocupó lo digital; hoy tengo ese segmento bajo mi paraguas y hacemos un gran esfuerzo para

ampliarlo. Creamos un programa básicamente digital, Aliados, que logró ser la segunda palabra más mencionada en redes sociales en 2013'.

'Eso nos llevó a redoblar la apuesta. Si bien en TV no tuvo el resultado esperado, fue gracias a este producto que el sitio web pasó del 36° al 3° lugar en entretenimiento. Su desempeño digital, con sólo una hora de contenido semanal, tuvo el mismo desempeño que nuestro "tanque" del año pasado, que fue Avenida Brasil', explicó.

'El objetivo original era tener contenido en la pantalla y expandirlo. Sin la ampliación y unificación que permite la TV abierta, los contenidos no podrían llegar a todo el mundo. La licencia de televisión genera los mayores ingresos,

### ARGENTINA: EVOLUCIÓN DEL RATING EN LOS DOS CANALES ABIERTOS LÍDERES (2010-AGOSTO 2014)



Fuente: Revista Noticias, en base a datos de Ibope Argentina

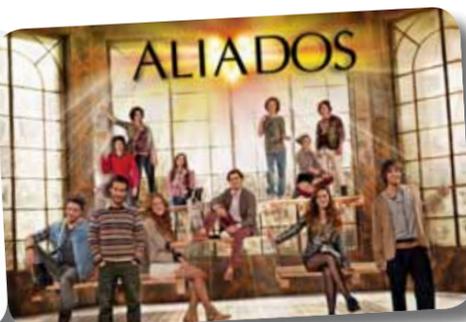
que sirven para reinvertir en el futuro. Hoy no tenemos grandes ganancias en otras plataformas, pero la torta publicitaria es una sola y tenemos que crecer y generar contenidos para todo tipo de pantallas y para el exterior'.

En cuanto a las novedades de Telefe, contó: 'Estamos desarrollando la aplicación MiTelefe, que permitirá a cada usuario organizar el contenido como quiera y viralizarlo. Nuestra preocupación no es cómo generar contenido, sino cómo monetizarlo'.

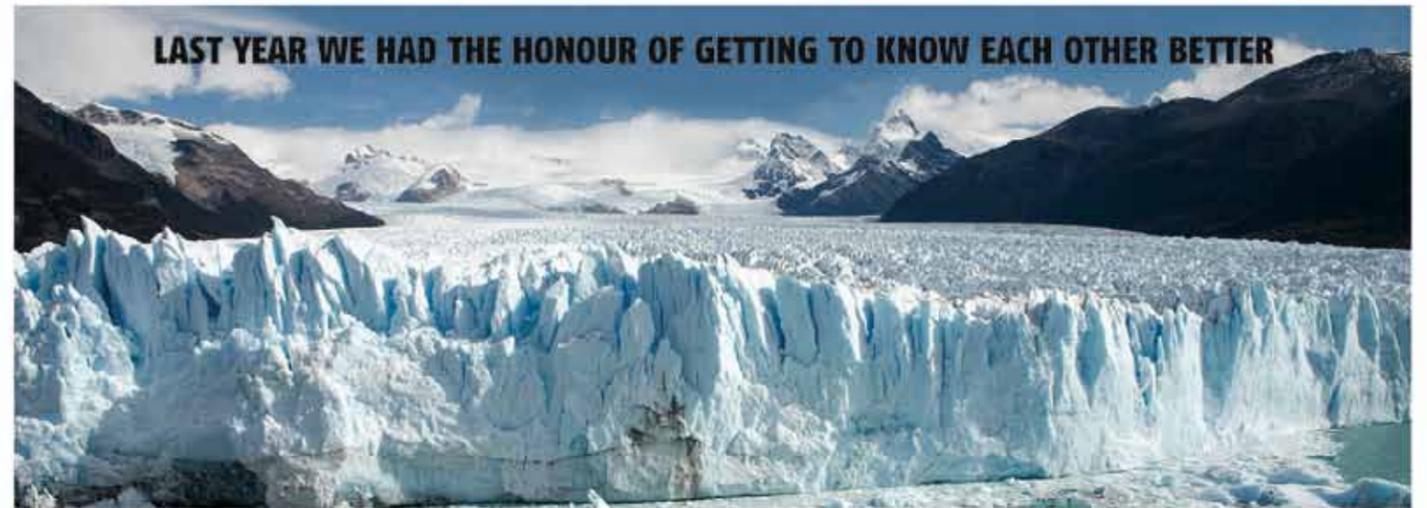
'Tenemos como objetivo tener el 80% de la programación en plataformas digitales en todas sus formas. También compramos en el exterior formatos que permitan explotar esto. Recientemente compramos Rising Star (Keshet), un talent show con interacción absoluta donde el público es el jurado, y genera engagement automático'.



El Trece: Guapas tiene usuarios de Twitter manejados por los personajes que interactúan en vivo mientras transcurre el programa



Telefe: Si bien en TV Aliados no tuvo el resultado esperado, gracias a él telefe.com pasó del puesto 36° al 3° lugar en entretenimiento en 2013



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## CARACOL TV, COLOMBIA: 'HISTORIA, CULTURA E IDIOSINCRASIA'



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, ocho 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 a 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*

*llamo* y la coproducción con Warner Channel y Telemazonas (Ecuador) *Mentiras perfectas*, adaptación de la serie norteamericana *Nip Tuck*, cuyo final registró altos niveles de audiencia, destaca.

'También se ubican en los primeros lugares la segunda temporada del reality *Colombia's 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 (7pm)'.  
¿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 ídolo* y *La ronca de oro* resaltan valores positivos, por que reviven la vida y obra de



La Ronca de Oro es uno de los programas más visto de la TV colombiana

cantantes muy queridos, no solo en Colombia sino en varios países, gracias al legado 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 historia colombiana y 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'.

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## LA EVOLUCIÓN DE FWTV



Gloria Vailati, cofounder y gerente general

FansWorld comenzó en noviembre de 2013 como un sitio web enfocado a fanáticos de deporte, entretenimiento y música que podían acceder a contenido específico y relacionarse como una red social. Tras la consolidación, a comienzo de este año la compañía vislumbró cambios en el consumo y decidió dividir sus unidades de negocio en dos: FansWorld.com quedó como la red social, donde los fanáticos interactúan, y FansWorldTV.tv como el primer canal web TV de América Latina con contenido pensado exclusivamente para Internet.

Gloria Vailati, co-founder, explica: 'Hoy tenemos 1.5 millón de visitantes únicos y esperamos alcanzar 3 millones a fines de año. Un 60% del tráfico es de Argentina, un 30% del resto de América Latina y un 10% del resto del mundo. Lanzamos una app para móviles (iOs y Android) y pronto tendremos una para tabletas'.

'El modelo es ofrecer contenidos universales que puedan estar disponibles en todo el mundo. Hay que salir de la lógica de producir pensando en TV tradicional y localizada. Han cambiado los paradigmas, y la "TV social" gana espacio: la unidireccionalidad de los contenidos es reemplazada por la experiencia interactiva y participativa. En 2015 el gran objetivo será abrir oficinas en Miami y expandirnos a otros países de habla hispana, resalta la ejecutiva.

Desde su lanzamiento en junio pasado, FWTV.tv produjo cerca de 10 programas que tienen una importante comunidad online. El área la lidera Sol Tossounian, directora de contenidos. Además del programa insignia FW en vivo con Dalma Maradona (más de 100 emisiones y +150k seguidores en Facebook/Twitter), ese mes se lanzaron CoCine (cocina + cine, con emisiones en vivo los martes), Music On (pastillas de '5 + entrevista semanal de '30) y En Cortos (cuya primer versión fue para el Mundial Brasil 2014).

En agosto llegó Arrob@n, con Diego Ripoll y referentes de las redes sociales, y en septiembre Lado M (femenino) y Login (tecnología, con Santiago do Redo). Tendrá además FansWorld Sellos, que emitirá conciertos online (dos de acá a fin de año) y otros contenidos disponibles como FWTV Deportes (cápsulas, detrás de escena).

La compañía sumó recientemente a Nora Seone, ejecutiva de amplia experiencia en la industria, que viaja a MIPCOM a promover el programa de "Productores Asociados", que busca sumar contenido de terceros a quienes FWTV.tv les ofrece una solución 360°, incluyendo la generación de micrositios, herramientas interactivas (votación en vivo) y el back office (Kaltura), bajo el modelo de revenue share.

'Nuestra evolución ha sido notoria. Sin mucha promoción hemos logrado posicionarnos como una opción de entretenimiento 100% digital. Hacia fines de año pensamos tener entre 20 y 30 programas de producción propia y de terceros disponibles. Y hemos captado la atención de grandes marcas como Garbarino, Carrefour, Kraft, Movistar, Personal, Claro y Nokia, entre otros, que están muy interesadas en nuestra plataforma', completa Vailati.



## VIVOPLAY: 35.000 SUSCRIPTORES



Carlos Hulett, CEO

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 crecido en un promedio de 2.500 usuarios mensuales, cerrando el 4 de septiembre en 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, CEO: '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'.

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 los principales generadores y distribuidores de contenidos de la región', aclara Hulett.

En relación a los acuerdos, la compañía cerró con Tele-mundo, Caracol, Telefe, Canal 13 de Chile, Meridiano y Cines Unidos en Venezuela, y están en negociaciones con otros. 'Para fines de este año contaremos con un crecimiento importante en la oferta, y así apalancar el lanzamiento global', completa.

A futuro el objetivo de la compañía es tener oficinas en las principales capitales de la región, donde podrá sellar alianzas con productoras locales que le permitan desarrollar contenidos para VIVOPlay. 'La producción local es un gran diferenciador. Sobre todo porque, al ser plataformas móviles, éstas deben estar ligadas a la actualidad que ofrecen los programas informativos y de opinión', finaliza Hulett.

## XFINITY TV, USA: EL OTT MÁS COMPLETO

Comcast, principal operador de TV paga de USA, lanzó en 2013 su servicio de OTT xfinity TV, que ofrece canales lineales, contenido on demand, deportes y noticias. El servicio hoy supera el millón de usuarios.

'Ofrece acceso completo a contenido on demand por un costo fijo mensual. Es una plataforma que integra una oferta completa de contenido suelto de NBCUniversal y de otros estudios, además de canales lineales, deportes y noticias', explican Paul Rushforth, director de innovación, y

Michael Ibrahim, gerente de producto, operaciones y servicio técnico de NBCUniversal.

El sistema atrae un 60% más de audiencia que la TV lineal de los paquetes de canales de Comcast, según indicaron los ejecutivos, quienes añadieron: 'Ofrece integración con redes sociales, como Twitter, donde la audiencia puede twittear y ver los trending topics, mientras mira TV. Además, puede accederse desde cualquier dispositivo que tenga conexión WiFi.

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Armando Rodríguez, VP & Managing Director de Yahoo! Latin America y US Hispano

Yahoo! está desembarcando fuerte en América Latina y el mercado US Hispano, a través de acuerdos que está cerrando con players globales y regionales del negocio de contenidos, y anunciantes a quienes les ofrece su plataforma publicitaria. Con equipos comerciales en Miami, Buenos Aires, Sao Paulo y México DF, ofrece a clientes un balance 'entre lo que requiere un anunciante y lo que buscan usuarios', dice **Armando Rodríguez**, VP & MD, **Yahoo! Latin America y US Hispano**.

De los 800 millones de usuarios globales, **Rodríguez** explica que más de un 50% usan dispositivos móviles. En total son 450 millones, un crecimiento del 100% en los últimos dos años y 36% frente a 2013. 'Es aquí donde ponemos los mayores esfuerzos en desarrollo: aplicaciones, contenidos y servicios. Tuvimos varios casos de éxito en USA, y esperamos trasladarlos a América Latina, donde hay gran potencial'.

Yahoo! adquirió a finales de 2013 el sitio de *microblogging* **Tumblr**, que le permitió alcanzar usuarios jóvenes en categorías que antes no cubría. A comienzo de año, **Marissa Mayer**, su CEO, anunció planes para producir 2 series originales, siguiendo la tendencia iniciada por **Netflix**, **Hulu**, **Amazon**, entre otros. **Rodríguez** concluye: 'Cerramos un acuerdo con **Live Nation** en USA para la transmisión en vivo de diferentes conciertos todos los días a lo largo de un año'.

YOUTUBE, HACIA LA GENERACIÓN C



Carolina Bertoni, gerente de Alianzas de Contenidos YouTube para Argentina y Chile

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 grande entre 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 *multipantalla* y más allá de los horarios (slots en términos televisivos). Hay que diferenciar entre "audiencia" y "fans". La primera "se va" una vez que termina el show, el fan, no. Construye, es un consumidor activo; se convierte en talento (Susan Boyle, etc.); es agradecido (videos 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 Coreano (*Gangam 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) coloquial; 3) interactivo; 4) consistente; 5) enfocado; 6) sostenible; 7) detectable; 8) accesible; 9) colaborativo; 10) inspirador.

MÉXICO: SONY LANZA VIDEO UNLIMITED



Michael Aragon, VP y gerente de Global Digital Video and Music Services en Sony Network Entertainment International

**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 smartphones 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 programación de las televisoras nacionales **Televisa** y **Azteca**. El catálogo de contenidos está dividido en más de 10 categorías, incluyendo acción, comedia, drama, etc.

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## TV PAGA EN LATINOAMÉRICA: EL CAMINO ES LA PRODUCCIÓN ORIGINAL

PRENSARIO publica en esta sección especial varios casos de éxito de producción original en la TV paga en América Latina, una tendencia que se afianza y sigue expandiéndose a canales que tradicionalmente no apostaban a producir en la región.

### HISTORY SE REINVENTA



**History Latinoamérica** pasó de ser un canal de documentales a uno de entretenimiento, sin perder su ADN anclado en la historia. La primera parte de la estrategia empezó hace tiempo en USA, donde produjo cada vez más contenido que tangencialmente toca la historia.

**Miguel Brailovsky**, SVP y gerente general de **History**, explica que estas series y especiales, que vienen de USA, son parte de una de las dos vías de estrategia de contenido. 'Buscamos reforzar series que ya están instaladas como *El Precio de la Historia* y *Cazadores de Tesoros*, pero también apostamos a la producción original.'

'History tomó la decisión el año pasado de realizar únicamente proyectos que cuenten de manera inédita un acontecimiento histórico, y la mejor manera de hacerlo es centrándonos en la perspectiva de los protagonistas.'

Así, surgieron la miniserie *Guerras Mundiales*, por los 100 años de la Primera Guerra Mundial, o por los 100 años del Canal de Panamá. Rodada en Argentina, México, Colombia y Brasil, el especial *Continente Nazi* es el resultado de una investigación realizada por **History** y coproducida junto a **Snap TV**, sobre la red nazi instalada en América Latina por orden de Hitler durante la Segunda Guerra Mundial.

Va a estrenar también el especial *Power*, producido en Buenos Aires que relata la lucha de los grandes poderes económicos contra las alternativas de energía renovable. Y está terminando uno sobre la realidad actual e histórica de la búsqueda del oro en Colombia.

### DISCOVERY SE ADAPTA A LOS CAMBIOS

**Discovery Networks Latin America/U.S. Hispanic** anunció que su portafolio de canales superó los ratings más altos en su historia durante el IH 2014 con un crecimiento de audiencia del 18% en horario estelar entre personas de 25-54 años.

El anuncio coincide con los 20 años del grupo en la región y la inauguración de las nuevas oficinas en Buenos Aires. **Carolina Lightcap**, jefe de contenidos y gerente general de **DNLA/USH** Cono Sur, destaca: 'El objetivo es ajustar la oferta de programación a los gustos locales'. Así, se abrieron departamentos de contenido en cada región, sumando a **Mónica Pimentel** en Brasil; **Joe Saylor** para el US Hispano, y **Ángela Recio Sondón** en compras; **Claudia Chagui** en Colombia; y **Gerardo López Gallo** en México.

'Una vez conformado el equipo, alineamos las estrategias. Se requirió de una artesanía local para adecuar la programación a los gustos de los consumidores. Nuestra librería nos permite tener a disposición todo el material que necesitamos: invertimos más de USD 1.300 millones al año en contenido, tanto en enlatado como en producción propia', dice **Lightcap**. Entre los principales programas de producción local están *Desafío de Budy*, localizado para Latinoamérica, *Desafío Fashionista* en México, *Doctor Salvagem* y *Dual Survivor* en Brasil.



Desafío Fashionista en México

### HBO, ORIGINAL EN TODA LA REGIÓN



**HBO Latin America** tiene para la segunda mitad de 2014 dos importantes novedades de producción original en América Latina: por una lado, la segunda temporada de *El Negocio*, serie de 13 episodios producida en Brasil con **Mixer**, que tendrá emisión en diversas plataformas, con el primer episodio disponible en **HBO Go** y **HBO On Demand** y luego en **HBO/MAX**.

Y por otro lado, inició grabaciones de la nueva producción original *El Hipnotizador*, rodada junto a **RT/Features** en Montevideo (Uruguay) y basada en el cómic argentino del mismo nombre, creado por Pablo De Santis y Juan Sáenz Valiente. Está protagonizada por Leonardo Sbaraglia, que interpreta a un misterioso y solitario personaje que tiene poderes hipnóticos, y contará con 8 episodios de una hora.

En cuanto a nuevas producciones originales, está la segunda temporada de *Sr. Ávila y Dios Inc* (México), y *Magnífica '70* (Brasil). 'La producción e inversión en estas series son parte de nuestro objetivo de ofrecer contenido de alta calidad, temáticas importantes y sobre todo, resaltar el extraordinario valor de la producción y del talento de Latinoamérica', resalta **Luis F. Peraza**, presidente de **HBO LA Networks**. Otras producciones han sido *Capadocia* (México), *Prófugos* (Chile), *Psi, Alice, Mandrake, Hijos del Carnaval* o *Mujeres de Fases* (Brasil), y dos temporadas de *Epitafios* (Argentina) en sociedad con productoras locales.



El Negocio y El Hipnotizador

### FOX, MÁS COPRODUCCIONES EN LATAM



Sitiados y Palabra de Ladrón

Tras 85 días, más de 1.000 horas de grabación, 1.600 horas de pre-producción y la participación de 2.120 actores y un equipo de producción de 300 personas, finalizó el rodaje de *Sitiados*, coproducción internacional entre **FOX International Channels Latin America** y **Televisión Nacional de Chile** (TVN). Ambientada a fines del siglo XVI, tiene como escenarios a la Araucanía chilena y un fuerte de más de 600 metros cuadrados construido especialmente en el ex aeropuerto de Cerrillos en Santiago de Chile. La serie requirió de la confección de más de 300 trajes y 100 armaduras.

Está protagonizada por el colombiano **Andrés Parra** (*Pablo Escobar*), la mexicana **Marimar Vega**, los chilenos **Benjamín Vicuña**, **Gastón Salgado** y **Francisco Melo** y la argentina **Macarena Achaga**; contó con la dirección de Nicolás Acuña y está basada en una idea original de **Carmen Gloria López**, a cargo de los guiones junto a Wilfredo Van Brook. Serán ocho capítulos de hora, que se verán en 2015 en **Moviecity** para América Latina y en **TVN** en Chile.

Además, **FIC Latin America**, el **Ministerio de Tecnologías de la Información y las Comunicaciones de Colombia** (MinTIC) y el canal regional **Teleantioquia** estrenaron en septiembre *Palabra de Ladrón*, serie de ficción filmada en Colombia y protagonizada por Manolo Cardona (*El cartel de los sapos*) y la mexicana Ana Claudia Talancón. Serán 13 episodios de una hora que se emitirá primero en **MundoFox** para toda América Latina.

### UNIVERSAL, HACIA LA PRODUCCIÓN LOCAL



**Universal Networks Latin America** comenzó este año a producir localmente en la región para potenciar la distribución de sus canales **Universal Channel**, **Studio Universal** y **SyFy**. La primera experiencia fue *Studio Movie Plus*, una serie de cápsulas con versiones para Latinoamérica, Cono Sur y Brasil grabada en Buenos Aires, bajo el liderazgo de **Christopher Lorenzo**, director de programación.

*Studio Movie Plus* es el resultado de un proceso de búsqueda de oportunidades de proyectos para generar contenido original iniciado una vez que se consolidó el trabajo conjunto con **Telemundo** en Estados Unidos, señala el ejecutivo, quien adelantó que el proceso de producción propia continuará porque el objetivo 'es seguir apostando en la región'.



Studio Movie Plus

### COLOMBIA: PÚBLICO + PRIVADO

**María Carolina Hoyos Turbay**, viceministra general del **Ministerio de Tecnologías de la Información y las Comunicaciones** (MINTIC), anunció a comienzos de año varios acuerdos de producción original con empresas privadas, con el objetivo de potenciar la TV pública regional.

Se destacan los de **Viacom International Media Networks The Americas**: la docu-serie *Catfish Colombia* (7 episodios), que estrenó el 26 de septiembre en **Telecafé**, y el *Kids' Choice Awards* para **Telecaribe**.

'Buscamos reforzar contenidos con programación original atractiva para el público infante-juvenil. Son dos grandes blockbusters que tienen un doble propósito: enfocarnos a los niños y ofrecerles entretenimiento de calidad, y apostar a las plataformas digitales', señala Hoyos Turbay.

Otros acuerdos han sido con **FIC Latin America** (*Palabra de Ladrón*) y **Discovery Networks** (*Plaza Sésamo*). 'En 2013 invertimos más de USD 4 millones en coproducciones, poniendo especial énfasis en la transferencia de conocimiento y buenas prácticas. En cuatro años, se invirtieron USD 6,22 millones en contenidos multiplataforma, mejorando la programación y parrillas de los canales públicos con producciones de calidad internacional', concluye.



Catfish se coproducirá con Viacom para Telecafé

### TELEMUNDO INTERNACIONAL/E!: Yo Soy El Artista



El show de talento *Yo Soy el Artista* estrenó simultáneamente en septiembre en **US Hispano** en **Telemundo**, y en **E! Entertainment Television** para TV paga en América Latina. Ambas compañías se unieron en esta alianza de emisión, promoción y comercialización de este show, co-desarrollado y coproducido entre **Telemundo** y **Reset TV** (España), de Toni Cruz y Josep María Mainat

'Este formato revolucionará el género de reality show musical', dijo **Karen Barroeta**, SVP de cable internacional y gerente general de **Telemundo Internacional**, mientras que **Sergio Pizzolante**, EVP y gerente general de **E! Networks Latinoamérica** añadió que esta es la segunda vez que trabaja con la cadena hispana, tras el éxito de *Erika, casi late night*, que se produjo y emitió bajo el mismo esquema de alianza promocional.

*Yo Soy El Artista* es un nuevo concepto de competencia de talento con 120 participantes que deberán convencer a un panel de 100 influyentes personajes para luego enfrentar a Lucero, la presentadora del show y cinco jueces (Luis Fonsi, Olga Tañón, etc.). **Telemundo Internacional** distribuye el formato en todo el mundo.



Yo Soy El Artista



### GLOBOSAT Y CARACOL, JUNTOS PARA EL US HISPANO

**Globosat** y **Caracol TV** firmaron un acuerdo de entendimiento, que prevé el lanzamiento en 2015 de un canal de TV Paga en español en el US Hispano, compuesto actualmente por 55 millones de personas. 'Hemos acumulado a lo largo de 23 años una gran experiencia en el lanzamiento de canales de TV paga junto a grandes grupos internacionales', dijo **Alberto Pecegueiro**, director general de **Globosat**. 'Globosat es

el socio que todos queremos tener en este proyecto de largo plazo y con el cual buscamos fortalecer nuestra actual presencia en ese mercado', añadió **Gonzalo Córdoba**, presidente de **Caracol TV**.



Gonzalo Córdoba, presidente de Caracol, y Alberto Pecegueiro, director general de Globosat



### BRASIL: 18,8% MÁS DE CONTENIDO BRASILEÑO EN TV PAGA

El contenido local en la TV paga de Brasil registró un crecimiento del 18,8%, y un aumento del 97,1% en canales extranjeros desde la sanción de la *Ley SeAC* N°12.485, según informó la Superintendência de Análise de Mercado de la **Agencia Nacional de Cine** (Ansine).

El estudio complica información desde marzo 2012 a diciembre 2013. Si bien la cantidad de horas de producción local dentro de espacio usualmente ocupado por contenidos extranjeros equivale casi al doble en relación a 2012, la presencia de formatos brasileños es todavía restringida en la mayoría de los 20 canales evaluados, y representa tan sólo un 7,5% del total.

Los únicos 3 canales nacionales que superan el 50% de programación brasileña son **Canal Brasil** (97,8%), **Multishow** (83,3%), y **GNT** (51,4%), estos dos últimos de **Globosat**. El que más incorporó fue **GNT** (38,1%), mientras que los otros se mantuvieron estables (1,4% para **Canal Brasil**, y 0,6% para **Multishow**). En los 17 restantes hubo un significativo aumento en el número de horas brasileñas, especialmente en octubre, noviembre y diciembre 2013.

Si se compara con 2010, el crecimiento fue del 141,4%, promovido por el artículo de la ley que exige a los canales una cuota mínima de 3 horas y media con producción brasileña, obligatoria desde septiembre de 2013.

THE DRAMA SERIES THAT NEVER GET OLD



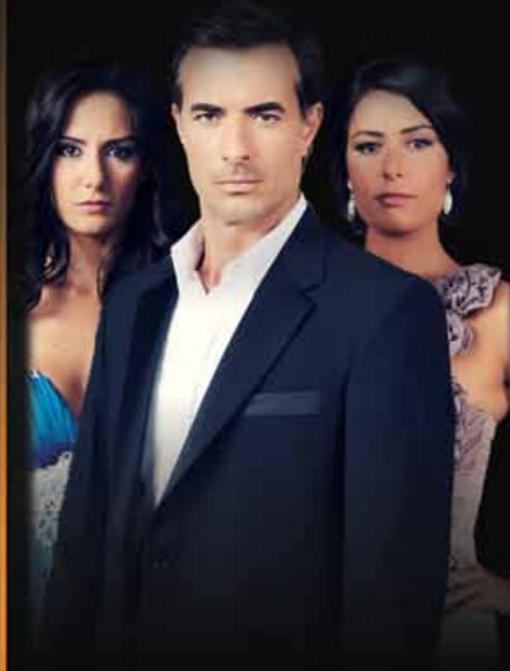
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Atv was awarded with a top quality medal – QUDAL by ICERTIAS in the category of TV Networks, offering the highest quality content in Turkish market.

## DISNEY, FOCO EN FORMATOS



Ben Pyne, presidente de distribución global, y Fernando Barbosa, SVP, Latin America

**Disney Media Distribution (USA)** promueve en MIPCOM los formatos de las series de ABC, incluyendo *Brothers and Sisters*, *Desperate Housewives*, *The Golden Girls*, *Amazing Race*, *Extreme Makeover*, *Duetsy The Crew*. Entre los principales sucesos 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 International 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 Barbosa**, SVP distribución & producciones originales, hace lo propio para la región y, desde este MIPCOM, comienza 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 súper estudio tras haber sumado a **Lucas Film**, **Marvel**, **Dreamworks**, además de **Disney**, **ABC Studios**, **ABC Family**. **Barbosa**: ‘Seguimos fuerte con las producciones locales y películas, pero ha crecido exponencialmente la inserción de series americanas. En canales como **Sony**, hemos tomado gran protagonismo. Tenemos estrategias diferenciadas para abierta, cable y online’.

‘Depuramos la oferta para facilitarle la labor a los clientes: pasamos de 25 a 12/13 películas. Con los nuevos sellos tenemos casi 20 títulos disponibles: hay producto como nunca pero la oferta es muy seleccionada’, completa. En producciones locales, están *Amazing Funniest Videos* (**Turner**); *El Laberinto de Alicia*, (RCN Colombia con libro de **TVN Chile**), y comenzamos a rodar *Brothers & Sisters* (Colombia).



Desperate housewives, exitosa versión de Turquía

## WWE NETWORK, RENOWNED

**WWE (USA)** renews its structure with the objective to expand in regionally and to allow its brands to reach more windows. As a celebration of its thirty years in the industry, the company has updated its logo design to embrace its latest initiative, the **WWE Network**.

During May it was announced that **Frank Uddo** was named SVP, Global Content Distribution. The structure for Latin America includes **Emilio Revelo** as SVP of Distribution Latin America, **Rodrigo Fernandez**, VP for Mexico and **Adelyn Ruiz-Lopez**, managing of relationships with affiliates.

**Revelo** explains: ‘We still see much space to growth in pay TV and OTT systems, where we are just in USA. Latin America is seeing the launch of many services where we want to be. On a panregional level, we have an agreement with **Claro Sports** —sport channel of **America Movil**— for the region and with **Multipremier (MVS)**, which is airing *Total Divas*, our most recent production. In México we are with **PCTV** and **MVS (Raw live)**, and **Televisa** and **Azteca**, in free TV’.

Regarding to markets, **WWE** is focusing in the growth in Argentina, Colombia, Brazil and Uruguay as main objective for 2014. ‘We have signed a deal with **TV6** (Trinidad & Tobago) to air six hours of content in prime time for three years’, completes the executive.

The company has also closed a deal with **Fox Sports Latin America** for five years to include 480 hours of content in 56 million households both in Fox Sports channels and the premium offer. Among the top titles it includes are *WWE Monday Night Raw*, *SmackDown*, *Main Event*, *NXT* and *WWE Vintage Collection*, weekly aired in **Fox Sports**, **Fox Sports 2** and digital platform **Fox Play**.



Total Divas, on air in Mexico



NXT

## ATRESMEDIA TV



Jose Antonio Salso, Head of Acquisitions and Sales

**Atresmedia Television (Spain)** launches at MIPCOM its brand new prime time drama series *No Identity*, which shows a strong story of revenge that will captivate the audience, and it is presenting the new season of *Sing along*, a *dramedy* where a karaoke pub and the music will put a smile on people while they struggle to overcome hard times. Second series of both are confirmed.

*No identity* (9x'90) tells the sad story of a

young lawyer who discovers she was a victim of an international illegal adoption network, while *Sing Along* (14x'70) narrates the story of a girl that is being forced to return to the neighborhood where she grown up, after learning that her sister is suffering from a terminal illness.

The distributor also highlights *The old Bridge's Secret* (15 seasons of 65 episodes each), where a women destiny leads her to cross paths with landowner and stepmother of her ex-lover and father of her son.

‘After the excellent ratings it has achieved in Italy, we have received a lot of interest from international

buyers, especially from Eastern Europe. More than 900 episodes are already produced and the series is still on the air in Spain. MIPCOM is a great opportunity to reach new markets for the show’, says **Jose Antonio Salso**, Head of Acquisitions and Sales.

‘After the good results of our scripted series, our main goal at this market is to consolidate the presence of **Atresmedia** series in the international market’, he concludes.



The old Bridge's Secret, very successful in Italy

# UMUTSUZ EV KADINLARI

DESPERATE HOUSEWIVES



Disney Media Distribution Latin America



## TELEFILMS, UN INDEPENDIENTE INTEGRAL



Tomás Darcyl, presidente

El Grupo Telefilms (Argentina) atraviesa un gran momento en el mercado: por una lado, **Diamond** (la división de distribución para cines) abrió su más reciente oficina en Bogotá (Colombia) completando seis en toda la región, y por otro, continúa invirtiendo fuerte en las mejores producciones de diversos géneros.

**Tomás Darcyl**, presidente: 'Estamos muy bien posicionados en todas las líneas de negocios. 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 apostar a un buen equipo de trabajo.'

**Diamond** cubre 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 ofrecemos a nuestros clientes', añade **Darcyl**. En MIPCOM, lanza *Paddington*, una comedia infantil sobre un oso peruano que viaja a Londres protagonizada por **Nicole Kidman**, que se estrena en Navidad en USA a través de **The Weinstein Company**.

'En el género infantil venimos con varios aciertos: *Los Caballeros del Zodiaco* se estrenó en Brasil y Argentina, y en más de 600 salas en México. Y la animación *Locos por las nueces* obtuvo 800.000 espectadores sólo en sus primeras 3 semanas de exhibición en México y le fue muy bien en Argentina', señala **Darcyl**.

Otro gran título será *Imitation Game*, que narra la historia del matemático Alan Turing, responsable de descifrar los códigos secretos de los nazis durante la II Guerra Mundial, pero condenado por su homosexualidad por el Gobierno Británico. También *Nightcrawler*, un thriller de suspenso sobre un joven que descubre el mundo del periodismo criminalista en la ciudad de Los Ángeles, que tuvo muy buena crítica en el Festival de Cine de Toronto.

'Ambas películas tendrán importantes nominaciones a los Premios Oscar, sobre todo en "Mejor Actor" con **Benedict Cumberbatch** (*Imitation Game*) como **Jake Gyllenhaal** (*Nightcrawler*); confía **Darcyl**. También tiene la comedia romántica *The Age of Adaline* (**Lionsgate** en USA) con **Harrison Ford**, y dos películas de terror: *La Dama de Negro - Ángel de la Muerte* (segunda parte), que estrenará **Relativity** en USA en febrero; la primera edición tuvo 2,75 millones de espectadores en México. Y *The Vatican Tapes*, que se estrena en febrero/marzo en USA.



Nightcrawler and Imitation Game, grandes lanzamientos

## MANNAM MEDIA: DE COREA AL MUNDO

**Mannam Media** (Corea) presenta en MIPCOM un catálogo de series encabezado por el drama histórico *Empress Ki* (50x'75), donde el amor, la política y las ambiciones de dos países en disputa se encontrarán y volverán a desatar el conflicto.

*Flame of Desires* (50x'75) narra la historia del éxito y la devastación de una familia chaebol donde un artista y una popular actriz que al verse envueltos en un escándalo que los obliga a casarse. En *Generation of Youth* (50x'75) 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

Flame of Desires

tras ser acusado de la muerte de su propio padre.

Protagonizada por **Yoon Kye-sang**, *The Full Sun* (16x'75) sigue a un estudiante trabajador que busca tan solo una vida honesta para sí mismo hasta que accidentalmente se enreda en uno de los atracos de su padre la noche de una apertura de la exposición joya glamorosa.

Finalmente, la distribuidora destaca el drama *Very Good Times* (50x'75), donde un joven inteligente y astuto de una familia muy humilde regresa a su casa luego de 14 años y tras convertirse en un fiscal exitoso. En su regreso se reencontrará con su primer amor y este amor volverá como lo hizo él.



Sebastián Choy, presidente

## 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 *Caméra 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, Fonko, Dark Side*. Regarding sales, **van Messel** says: '*Trespassing Bergman* (107'/6x'45), *Death* (5x'52) and *Contact* (10x'26) were sold to **Globosat** (Brazil), while the first one to **NKS** (Russia); *Project Wild Thing* ('54/'80) to **NHK** (Japan) and *Ushuaia 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 production internationally while we continue to distribute non-fiction globally and build national outreach as well', concludes.



Esther van Messel, CEO



24 Hours Jerusalem, new doc

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## INTRUDERS AT BBC WORLDWIDE



Fred Medina, EVP Latin American, BBC Worldwide de Channels

**BBC Worldwide** (UK), commercial arm and subsidiary of **BBC**, highlights at MIPCOM its catalogue of brand new series and formats headed by the eight season of its most representative brand *Doctor Who* (12x'50), introducing Peter Capaldi as the 12<sup>th</sup> Doctor.

Stared by John Simm and Mira Sorvino, *Intruders* (8x'45) is a suspense series about a secret society dedicated to the quest for immortality. At *The Honourable Woman* (9x'50) a woman turned into Baroness must face the forces that conspire against her once she get a very lucrative deal with a Palestine businessman who will be killed.

Regarding science, *Life Story* (6x'50) 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* (5x'50), about the story of the humanity, told through the answer of the biggest questions; and *How to Build a Planet* (2x'60), a coproduction between BBC and Science Channel.

From lifestyle slate, the company highlights *Katherine Mills: Mind Games* (4x'50), *Rachel Khoo's Kitchen Notebook: Cosmopolitan Cook* (10x'25), *Rachel Khoo's Kitchen Notebook: London* (10x'25) and *Junior Doctors USA* (6x'45).

Other top titles are the new entertainment format *Tumble* (6x'80), *Foo Fighters: Sonic Highways* (8x'60), about the 20<sup>th</sup> birth of one of the most iconic bands of the USA; Brit Awards 2015 ('90), hosted by the comedian James Corden; and the special *Artifact* ('104), a documentary that explores the complex situation 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 *Alan Carr Chatty Man: Series 12* (15x'45) and *Friday Night Dinner: Series 03* (6x'24), both produced for **Channel 4**.



Intruders, stared by John Simm and Mira Sorvino

## RTÉ GLOBAL, IRISH FORMATS



Michelle Spillane, director

**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 5<sup>th</sup> season; and *Amber*, which chronicles a harrowing two-year search for a missing teenager.

It also has format such us 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

## TVN CHILE, APUESTO POR TI

Apart from the successful telenovelas, distributed as finished or format worldwide by **Telemundo Internacional** (USA), **Television Nacional de 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 Piwonka**, 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, originals, with rhythm and can work really well in the most demanding TV markets', they remark.



Apuesto por ti, which had a great premier in Chile at the beginning of the year, is 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 360° 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 teleseries *Vuelve Temprano*, which narrates the story of an openly news reader that suffers the disappearance and murder of her son.



Ernesto Lombardi, manager of international business (center), with Luis Guillermo Camacho and Eric Jurgensen, from America TV Peru, during the last edition of LA Screenings in may

Is the case of *Apuesto por ti*, about people with extraordinary activities that surprise visually, which has been

pilots from Irish independent producers. Our target territories have traditionally been the English-speaking markets but now, 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**.

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## FREMANTLE PRODUCTIONS, TOWARDS SCRIPTED



Daniela Busoli, CEO

**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 hours of local content—, something that has

benefited independent producers', she explains 'This Law affects directly to our agreements for PayTV to cover required fees but we found in Brazilian co-productions a possible solution. We are developing realities like *My Man Can*, *Take Me Out* and *Password*, among others. A couple of years ago, in the pay TV market you could find niche products, it was not as developed as it is today but now the story is different.'

'Companies seek entertainment content, which has to be mostly popular, so we are launching formats like *My Mom Cooks Better Than Yours*, a fast paced culinary game show coming from **Mandarina** (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 talent 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.'



Master Athletes

## MIGRÉ, EN CANNES



Ana Montes y Marcelo Camaño

La *Usina de MIGRÉ*, area productora de **Migré Asociación de Autores** (Argentina), presenta por primera vez en MIPCOM los libros de autor de su catálogo 2014, que incluye series de ficción, telenovelas y documentales. Asisten al mercado los gerentes artístico-comerciales **Marcelo Camaño** y **Ana Montes**, además de **Cecilia**

**Guerty**, del equipo coordinador.

Migré debutó con gran repercusión en Natpe Miami y posteriormente asistió a Río Content Market (Río de Janeiro) y a MicSur (Mar del Plata). 'Tuvimos muchas reuniones en los mercados 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 (telenovelas, infanto-juveniles, series y miniseries) de 57 autores argentinos consagrados y noveles, y obras de base de Alberto Migré.



## MIPCANUNCUN: NOVEMBER 19-21



Buyers from 26 Latin American broadcasters have already confirmed their presence for the inaugural Latam TV Buyers' Summit **MIP Cancun**, 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**, **Encipta**, **RedeTV!**, **Telecine** (Brazil); **Telelatino** (Canada); **Novazul** (Dominican Republic); **RTVE**, **Telerama** (Ecuador); **RCN** (Colombia); **Cadenatres**, **Canal 22**, **Azteca**, **Televisa**, **TVUNAM**, **Claro TV**, **Películas En Pantalla** (Mexico); **Medcom** (Panama), **Panamericana** (Peru); **TNU**, **Monte Carlo TV** and **Saeta** (Uruguay).

**Laurine Garaude**, 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.'

## BREAKTHROUGH

**Breakthrough Entertainment** (Canda) has teamed up with **Nickelodeon**, and Canadian network **YTV** for the live-action buddy-comedy series *Max & Shred* (26x'30) that premiered on **Nickelodeon** (US) on October 6 at 7.30pm, and the following day on **YTV**. This original series is being produced by **Breakthrough** with the financial participation of **Shaw Rocket Fund**.



## FINISHED PROGRAMS



<b>INTO THE WOODS</b>		<b>PSYCHOLOGICAL THRILLER MINISERIES</b> 4x100' Also available as scripted format
<b>THE DEVIL'S SHADOW</b>		<b>DOCU-FICTION TV MOVIE or MINISERIES</b> 1x100' or 2x50'
<b>Fury the Wind of Hope</b>		<b>DRAMA SERIES</b> 6x75' Also available as scripted format
<b>Prettier than ever</b>		<b>LIFESTYLE</b> Season 1 - 8x50' Season 2 - 7x50' Also available as unscripted format
<b>ANTIMAFIA SQUAD</b> Now in Season 6		<b>MAFIA SERIES</b> 10x100' Also available as scripted format

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# SCRIPPS NETWORK, TRAVEL AND ADVENTURE



Hud Woodie, VP, International Program Licensing & Distribution

**Scripps Networks International (USA)** launches at MIPCOM its brand new travel show *Hotel Amazon* (6x'60), produced by **Crazy Legs Productions** for **Travel Channel**, which tells the story of longtime 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* (6x'30), produced by **Indigo Films** for **Travel Channel**, takes a trip inside America's most enormous and technologically advanced Mega Mansions; on *Salvage Dawgs* (52x'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.

*Backroad Gold* (8x'30), produced by **BCII** for

**Travel Channel**, follows a car garage owner as he scours the highways and small towns of America in hopes of turning life into refurbished treasures. And *Monumental Mysteries* (40x'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 & EMEA: *Reza Spice Prince of Thailand* (7x'30) and *Reza Spice Prince of Vietnam* (8x'30) are on air from October 6<sup>th</sup>, while *Siba in the Kitchen* (working title, 5x'30) 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**

BOOTH #P4.C13



Hotel Amazon, new travel show at MIPCOM

## TERRANOVA, COOPERATION

At MIPCOM 2014, **Terranova** (France) and **Autentic Distribution** have granted each other exclusive distribution rights over their catalogues 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 **Terranova'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 presales activities.

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

is already part of the operator line-up. The Hungarian launch strengthens the partnership announced last June, that saw the two first networks debuting on the M7-owned satellite platforms in the Netherlands, Belgium, Slovakia and the Czech Republic.

# MEN CRY TOO WITH CARACOL

BOOTH #P-1.G25



Lisette Osorio, VP International

Heading **Caracol TV International** (Colombia) slate at MIPCOM is the new series *Fugitives* (40x'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 *Shot of Grace* (60x'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 *Men Cry Too* (40x'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 *he Challenge Morocco* (80x'60) in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money.

Finally, **Caracol TV** continues to presenting at MIPCOM *The Dark Widow* (80x'60), the story about a woman with an angelic beauty but with very dark secrets produced by **RTI Television** for **Caracol Television** and **Televisa**, and *The sweetest love* (124x'60), the Colombian



Fugitives

version of the **Telefe/LCA** format. Lack of money, detractors and unexpected debts on account of a house will force to 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.

1

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## FDI AND SUPPORT TO FEDERAL CONTENT



Paula Kuschnir in representation of FDI at MIPTV

Created in 2012, **Federal Distribución 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 MIPCOM to show a 300 hours' 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), Rio Content Market (Brazil), MIPTV and MIPDOC in 2014.

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

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## KANAL D, GOING FORWARD



Ozlem Ozsumbul, Head of Acquisitions and Sales

In 2014, **Kanal Sales Team** (Turkey) reaches new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay. Its titles had good results where they broadcasted, and now it aims to keep that success and try to become one of the best Turkish content providers.

Explains **Ozlem Ozsumbul**, head of acquisitions and sales: *'Time Goes By, Mercy, Fatmagul and Secrets* reached new territories. We made some deals for our format *My Partner Knows*, which will be in Europe soon. We are bringing 10 new shows to MIPCOM: *The Outsiders, War Of The Roses, Bandits, Sorrow*. One of our main goals is sustainability, providing what our colleagues need; second, reaching new territories.'

The executive is really happy for *Fatmagul* success in Mega Chile. She continues: 'We grew up in Latin world and Latin telenovelas. So we know them very well that's why we always believed that we can understand each other. After Chile and Uruguay, our next stop will be Argentina, Mexico and Colombia. In 6 months we will be in 10 different territories in Latin America plus US.'

'We have some important plans and targets for near future. We are still working in Central Eastern Europe, Middle East and North Africa. We will focus on definite needs with our availabilities. So Central Europe, Africa and America are our new targets now with our huge catalogue. We want to share what we have and what we did with them now. Providing them the best content for their needs is our first aim', concludes **Ozsumbul**.



The Outsiders & Bandits

## SNAPTV, NEW PLATFORMS



Ariel Tobí, president

**Ariel Tobí**, president at **SnapTV** (Argentina), describes: 'This year we strengthened our distribution division, acquiring 7 new titles for Latin America, such as *Vampire Sisters 2, Alone For Christmas, My Mother's Future Husband, Hocus Pocus, Les Pee Wees, My African Adventure* and *Bobby & The Ghostbusters*, all 2013 and 2014 international productions, and over 80 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 200 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 MIPCOM, it highlights *Zapped*, new **Disney's** original production starred by **Zendaya Coleman**, and the family comedies *My Dad is Scrooge* and *12 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 **Brittany Murphy, 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 **Tobí**.



Zapped, new Disney's original production

## GET ENTERTAIN WITH NTV!

**Nippon TV** is the leading Japanese broadcaster that produces all genres of programs ranging from news, documentaries, sports, dramas, entertainment shows to animation, which are also available for international distribution. **NTV** is the house of top rated Japanese format *Dragons' Den*, globally distributed by **Sony** and sold in 25 countries.

'For MIPCOM, we bring a wide variety of shows, including two brand new formats *The One(s) I Loved* (11x'60 to '120), a love chronology where celebrities truthful qualities are revealed through being reunited with past relationships, and *Would You Pay?!* (7x'120), an observational quiz show format in which guests have to determine if anyone would buy out-priced products when sold at misplaced locations.

Also, two new animated series *Parasyte - the maxim* (24x'30), the story of an ordinary high school student who is suddenly attacked by a parasite that flew down to Earth, and *Laughing Under the Clouds* (12x'30), which follows three brothers who take on the task of guarding a prison. Lastly, the police drama series *ST MPD Scientific Investigation Squad* (10x'60') and the crime series *The Files of Young Kindaichi Neo* (8x'60 + '120'), based on a renowned Japanese mystery manga series.

'We have many popular animated series for young adults such as *Death Note* and *Hunter x Hunter*. Our scripted and non-scripted formats have had success in Asia, Europe and the US, and we feel that many of them would also fit into the Latin American market. We are looking to sell our scripted formats there, as well, along with our family entertainment formats. We are also seeking opportunities for co-developments and co-productions with international companies', concludes **Chino**.



Shigeko Chino, senior director, international business development, NTV



The One(s) I Loved, brand new format



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## GRB: BOUNDARY-PUSHING, PROVOCATIVE



Liz Levenson, director of International Sales & Acquisitions

GRB Entertainment (USA) is celebrating its 29<sup>th</sup> successful year as one of the leading global independent production and distribution companies, bringing boundary-pushing, provocative programming, including *Untold Stories of the ER* with 9 seasons on Discovery, *Showdown of the Unbeatables* for National Geographic, *Pregnant and Dating* for WEtv, and the Emmy-award winning series *Intervention* for A&E.

Liz Levenson, director of international sales & acquisitions: 'We have seen tremendous growth in several key regions, including Latin America and Africa. We are looking to expand our sales efforts throughout Latin American, 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* (100x'30), from Tyler Perry Studios and OWN, following 3 couples who are at various stages of their relationships; *Twisted Tales of My 9 to 5* (3x'60); the new scripted dramatic comedy *Mohawk Girls* (13x'30); *Judge Faith* (150x'30) and travel show *Chug* (6x'60).



Travel show Chug

The distributor also offers *American MC* (7x60), which aims to ride a diverse crew on a quest to see if they have what it takes to create a real Motorcycle Club, *Cropsey* ('60), where two filmmakers delve into the mystery behind five missing children, and the hilarious clip show *Camp Stew* (10x'30). 'We are very excited about the brands we have been able to build successfully around the world: *King of Thrones*, *Bar Hunters*, *Deep Fried Masters*, *The Haves & The Have Nots* and *Love Thy Neighbor* (MNET, Africa), and *When Ghosts Attack* and *Killer Legends* (Foxtel, Australia)', concludes Levenson.

BOOTH #R9.A30

## MGM, NEW SVP INTERNATIONAL



Matt Vassallo, SVP International TV Distribution

MGM International Television Distribution (USA) announced that it has appointed Matt Vassallo as SVP, International Television Distribution, Free TV Sales & Strategy and Latin America. The news was revealed by Chris Ottinger, president, International Television Distribution and Acquisitions.

Coming from Shine International, Vassallo has replaced Vinicio Espinosa, 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.

## RAI: 20% OF SALES GROWTH



Mattia Oddone, Head of Cinema and TV International Sales

Rai COM (Italy) global sales has grown by 20% in 1H2014 compared to previous year, including long series (25% of total hours sold), genre films (10%) and art house films (13%). Mattia Oddone, head of cinema and tv international sales: 'At MIPCOM we highlight *The Family 3* (6x'100), which continues the mystery-shrouded life of the Rengoni family, and the crime series *Anti-Drug Squad 2* (6x'100)'.  
Docs such as *Mafia Kills Only In Summer* ('90) is a dramatic comedy narrated through the childhood memories of the protagonist, and *Italy In A Day* (77'), the Italian edition of Ridley Scott project, directed by Academy Award winner Gabriele Salvatores that recounts a single journey in Italy making use of 627 of 44.197 film clips submitted by amateurs.

'We have also started to boost our animation catalog with new acquisitions: *Star Key* (26x'26); *Dixieland* (26x'4); *Bing And The Stars* (52x'5). Our top product is *Pio The Chick* (52x'6), co-produced with Indian company DQ Entertainment and in collaboration with RAI Cinema', adds Oddone. Also, drama series such as *Mamma Imperfetta*, *Maradona*, *Young Montalbano* and the Italian cinema classics restored in HD *Pinocchio*, *Nostalgia*, *The Swindlers*.

Rai COM has a library dedicated to Latin American containing about 200 hours of new and less recent products dubbed in Spanish: miniseries *Saint Augustine* (2x'100), co-produced by Rai Fiction, Lux Vide, Eos Entertainment, Rai Trade and Grupa Filmowa Baltmedia; *Frederick Barbarossa* (2x'100 or '120), produced by Martinelli Film with Rutger Hauer; *Anti-Drug Squad 1* (6x'100), among others.

'We have distribution deals with HBO, Telefilms, RMVistar and the newly formed AMC Networks. We have intensified our involvement in the big international film festivals: *Rio de Janeiro Film Festival* (September), *Sao Paulo Festival* (October), in Brazil, and *Morelia Film Festival* (Mexico)', concludes Oddone.



The Family 3, new season

## BEYOND, CULTURAL DIVERSITY

BOOTH #R7.B16

Beyond Distribution (Australia) is launching twelve new titles at MIPCOM, together with 140 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: '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 *Bogan Hunters* (10x'30) and *Kinne* (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 biomimicry *Wild But True* (13x'30), etc.

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## 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 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 Estilista* (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* (121x'60), centered in a woman that thinks she is in love with her husband until her brother in law seduces her, and *Who Killed Patricia Soler* (120x'60). Produced by RTI, *Who Killed Patricia Soler* 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 emporium 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 dignity in front of the group who hatched the plan to sink driven by contempt and lust for power.



Story of a Drug Lord 3, produced by FoxTelecolombia



El Estilista

BOOTH: TENT

## BANIJAY: SUPER STAR DING DONG IN BRAZIL



Sebastian Burkhardt, Head of Sales

Sebastian Burkhardt, Head of Sales at Banijay International (UK), announced the license of the shiny floor musical entertainment format *Super Star Ding Dong* to TV Globo in Brazil. Originally created by Vision Independent Productions, the 13x'40 series will be produced in-house by TV Globo's production team for live transmission later this year, to be aired as a segment of *Domingão do Faustão*, one of the biggest entertainment show which airs in primetime from 6pm to 9pm every Sunday.

BOOTH # P-1.K51

## 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 Bollyworld gives more 100,000 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 Uchil, 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 *Son-in-law*, health series *Workout from within* with Jeff Halevy, wellness shows *Naturally Beautiful & The Art of Living Gallery*. Other top shows are the travel series *Hot on Trail* (20x'30, English), fitness *Rock Your Yoga* (65x'30), and the cookery & food program *Peggy's Kitchen Cures* (39x'60).

Also, the romance series *Kumkum Bhagya* (105x'30), and the family stories *Doli Armano Ki* (200x'30, format available) and long series *Pavitra Rishta* (1,300x30), who talks about the strong emotional bond that every daughter shares with her mother.



Sunita Uchil, global head of syndication



Rock your Yoga

BOOTH #R7.E2

## CBS STUDIOS INTERNATIONAL

Armando Nuñez, president and CEO, CBS Global Distribution Group, and David Stapf, president, CBS Television Studios, offer a *Mastermind Keynote* on October 14 at 4.20pm at the Grand Auditorium, about *The Global Quest for Original Content*, highlighting the rise of "event series programming", digital distribution, CBS's programming strategy, etc.

At MIPCOM, distributor highlights its 13x'60 drama series *CSI: Cyber*, *NCIS: New Orleans*, *Scorpion*, *Madam Secretary*, *Jane the Virgin*, *The Messengers*, *Members Only*, *The McCarthys*, as well as *The Dovekeepers* (4x'60) and the comedy *The Odd Couple* (13x'30).



CSI: Cyber



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## ATV SEEKS NEW HORIZONS



Ziyad Varol, head of sales

ATV (Turkey) brings to MIPCOM with high-end drama titles, including the series *Sıla*, *Unutulmaz* 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 Varol**, 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 strategies.'

'*Sıla* and *Unutulmaz* are two best-sellers and have characteristic 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.'

According to **Varol**, the Turkish TV market 'evolved towards high quality productions over time and internal demand has increased'. He highlights that many classic TV series were produced and this captivated international attention: 'Turkish market was able to convert this internal success into an external one.'

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 superior quality. Diverse culture contributes to creation of fascinating stories where the traditional and modern lifestyles merge. This adds Turkish products, the ability to attract different markets', he adds.

And he concludes: 'ATV is always open to new opportunities. On top of strong presence in Europe, Balkans and Middle East, we are now facing towards new markets, namely Latin America and Russia.'



The Noble of Today, highlighted at MIPCOM

## SHINE APPOINTS SVP FOR AMERICAS



Ted Bookstaver, SVP, Head of Americas

**Shine International** (USA) announced the appointment of **Ted Bookstaver** to the role of SVP, Head of Americas. Coming from **Eyeworks 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.

## 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'. **Othniuska Cedeño**, CEO of Miami-based **ONY Productions** (USA) describes the new projects of this production and distribution company that is attending MIPCOM for the first time, and with a booth.

She continues: 'In a very short time, we have completed 52 episodes of a talk show named *Intimo en mi Cocina...con las Estrellas*, which has been premiered on pay TV channel **Venevision Plus** reaching all Latin America, apart from the teen series *Candela* shot in Mexico (more information about it on the Kids MIPCOM edition)'. Other projects from **ONY Productions** are *Entre Mujeres* (talk show), *Dime cuanto pesas* (reality), *Modelo de Juventud* (interactive & mobile reality), *Qué vale más el amor o el dinero*, *El ultimo adios* (docu-reality), *Trans Reales* (docu-reality), *El escritor* (reality), *Bitch Who* (underground reality), *Who's Next* (extreme sports reality), *El show de la vieja* (contest), *Ay Mama* (competition reality), *Cuando sea grande* (kids), *Hablan los pequeños* (kids), *Deco Extremo* (fashion), *Pequeños entre estrellas* (Hollywood), *Cara a cara con la verdad* (talk show).

**Cedeño** concludes: 'We are in the early stages of development. We have 22 show/formats/feature films in development. As we get close to 2015, we will begin the selection process for the six or seven projects we will produce. We are a very flexible company, and as the markets continue to grow, and different platforms begin to develop, we want to be ready to meet the various needs in the development and production of content. We are open to all opportunities.'



Othniuska Cedeño, CEO



Intimo en mi cocina

## 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+ Création Originale**. Actors Marc-André Grondin, Denis Ménochet, Brendan Coyle, Miranda Raison, and Donald Sutherland (*Pirate's Passage*) join **Jonas Bauer**, executive producer, & EVP/Partner, and **Rola Bauer**, President/Partner, **Tandem**, as well as **Fabrice de la Patellière**, director of French Drama and Co-Productions at **Canal+**, and **Dominique Jubin**, deputy director of French Drama and Co-productions, **Canal+ Création Originale**



Spotless

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# 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, it includes diverse topics such as transition to DTT, growth of the IPTV, evolution of the SVOD providers, the impact of Social Media/Second Screen on the audiovisual market, the apps development, and the new streaming and 4K technologies.

PricewaterhouseCoopers' *Global Entertainment Outlook 2010-2014* estimates that within the next five years it will be proved how digital technologies have increased their domain in every segment of the 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", it says.

"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 with the customer; 3) economies of scale and scope promote aggressive synergies; 4) speed of decision-making and execution, assuming risks and managing their impact; 5) agility in talent management; 6) ability to monetize brands and rights across platforms; 7) and strong capabilities in partnership structuring.

## INTRODUCTION

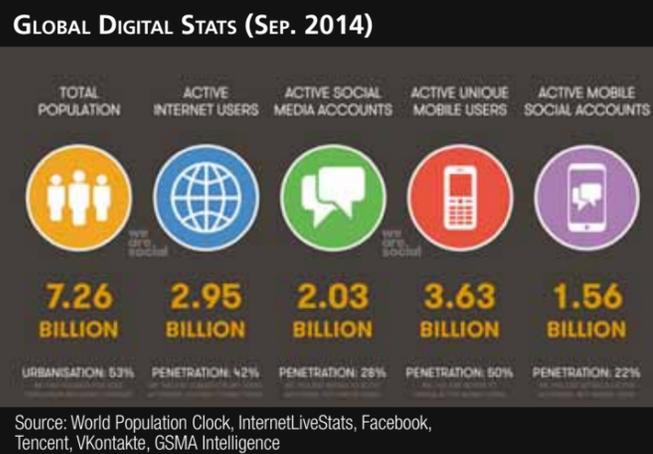
The global market for online video was born with YouTube, when the "19 amateur video *Me At The Zoo* was uploaded back in April 2005. "Nine years on and a sophisticated industry is

emerging that can be divided into 3 broad areas: the game-changing linear OTT (meaning using Internet to bypass cable and satellite operators) TV services such as Netflix and Hulu; the video-sharing sites YouTube, Vimeo, Dailymotion and the MCNs that affiliate with them like Maker Studios; and the web portals that offer Yahoo! and AOL, whose multiple services include video production and delivery", describes MIPTV/MIPCOM report *Building the new digital content market*.

"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 between 2010 and 2020 to 1.68 billion or up by 185%, according to a report from Digital TV Research. Same source estimates that the digital TV total will climb by 131 million in 2014 alone. Global digital TV penetration will reach 97.9% of TV HHs by end-2020 and 67.7% at end-2014. By 2020, 94 countries will be completely digital compared



cable, DTH or IPTV) will acquire an additional 292 million. Pay 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 33.6% of the world's TV households in 2020 (up from 20.9% in 2013). Digital cable TV penetration will exceed 50% of TV households in nine countries by 2020, with Belgium leading at 64.9%, adds the report.

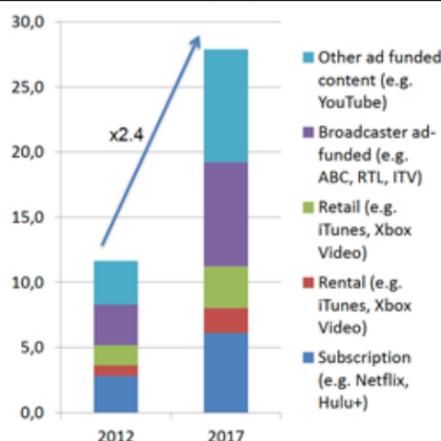
About 26.4% of homes will be primary FTA DTT at end-2020, up from 10.5% in 2013. By 2020, FTA DTT penetration will exceed more than half the TV households in 41 countries. Regarding regions, Asia Pacific will grow more than double between 2013 and 2020, with 88 million added in 2014 alone. The region will supply 501 million (66%) of the 762 million digital TV household additions between 2013 and 2020.

"China will boast 460 million digital homes by end-2020 (27% of the global total); India will add 118 million digital TV homes (2013-2020) and overtake the US to take second place in 2015. And Brazil will take fourth place and Russia fifth by 2020 — both of which will more than double their digital TV totals. Watch out for Indonesia, which will leap to seventh place, by adding 42 million digital TV households", it concludes.

## 4K

A recent report from BI Intelligence looks at the rise

## GLOBAL ONLINE VIDEO SERVICE REVENUE 2012-2017 (\$BN)



of 4K TV and how adoption will trend over the next few years. Some of the key trends the study explored are: 1) 4K-capable TVs will be in 10% of all North American households by year-end 2018. It forecast that this number will reach 50% by the end of 2024, just 10 years from now; 2) prices for 4K TVs are falling fast, dropping by about 85% worldwide in just two years: China has the most accessible price points.

3) data from IHS finds that 4K TV shipments reached over 1 million per month in March 2014 and should top 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 7,851 in 2012 to USD 1,120 in 2014; 4) the first wave of 4K content will become available on streaming services like Netflix, Amazon Instant, and YouTube. But we also look at how cable and traditional TV broadcasters will adopt the new format, and the obstacles they face; 5) we also look at manufacturers' market share for 4K TV shipments, a market heavily dominated by low-cost Chinese manufacturers.

## SVOD

In the OTT linear-TV sector, Netflix has proven it can be a profitable business. Today, it is the world's biggest subscription-funded international on-demand streaming platform ended 2Q 14 with 50.05 million members in 40 countries — of which 47.9 million are paying their subscription — with the total projected to grow to 53.74 million in Q3. Its total revenues in the second quarter amounted to USD 1,146 million, while the contribution profit was USD 227 million. Internationally, it had 13.80 million members, with the total projected to rise to 16.16 million in Q3.

Co-founder and CEO Reed Hastings said recently: "There is tremendous adoption of on demand in markets such as Argentina, Brazil, Finland and the UK. Although we launched in Germany, France, Austria, Switzerland,

Belgium and Luxembourg — markets with a combined total of 60 million broadband households — in September, we still only be addressing around a third (271 million of 728 million) of current global households. Ted Sarandos, Netflix CCO, added that local content now accounts for 10-20% of the company's output but may increase in some markets in the future.

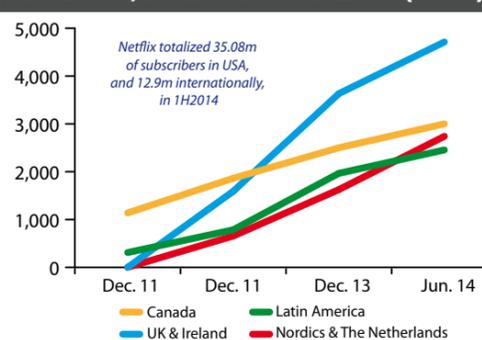
During CTAM Eurosummit in Copenhagen (Denmark), Hastings stated that Netflix expected to 'achieve penetration of a third of homes seven years after launch', published broadbandtvnews.com. "Extrapolating from this projection, Digital TV Research estimated that the operator is aiming for 104 million international subscribers by 2020, just for the countries where it has already launched", concluded the article.

The UK's first study has revealed the most watched shows on SVOD services. GfK sampled video streams between mid-December 2013 and the end of March 2014 describes the figures that place *Breaking Bad* (11.9% of all streams) at the top of the table followed by *Dexter* (4%) and *Prison Break* (3.5%). Netflix original commission *House of Cards* (3.1%) is fourth. All the shows featured in the Top 10 are US-imports; four were originally shown on a mainstream channel.

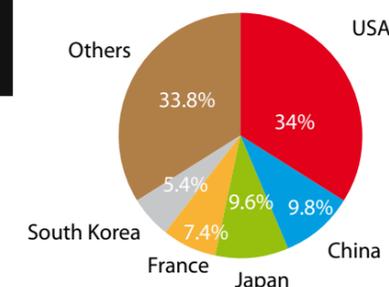
## SOCIAL MEDIA/SECOND SCREEN

TV viewing used to be an experience strictly between viewer and show. The rise of *Social TV* has changed that relationship, and according to a study by Nielsen, more and more Americans are quickly warming up to this new behavior. With tablets, SmartPhones and laptops at their side, TV viewers can follow their favorite shows, share content and connect with fellow fans before, during and after a program. As a

## NETFLIX: INTERNATIONAL PAYING SUBSCRIBERS EVOLUTION, BY REGIONS — IN MILLIONS (1H14)



## IPTV GLOBAL REVENUES, BY COUNTRIES (2020)



result, this phenomenon is not only affecting the consumer TV experience and program development, but also proving to be a valuable opportunity for advertisers to tap into and leverage the momentum of social conversations.

TVxTwitter 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 were 'more aware' of TV programs due to their social media interactions in a year over year comparison from 2012 to 2013. In fact, in 2013, 15% said they enjoyed watching TV more when social media was involved. And when it comes to viewing content, 11% said they watched more live TV, and 12% recorded more programs in 2013 alone. In addition, data from Nielsen's 1Q 2014 *Cross Platform Report* shows that the average adult aged 18 and over now watches 5 hours and 10 minutes of live TV and 34 minutes of time-shifted TV per day in the US

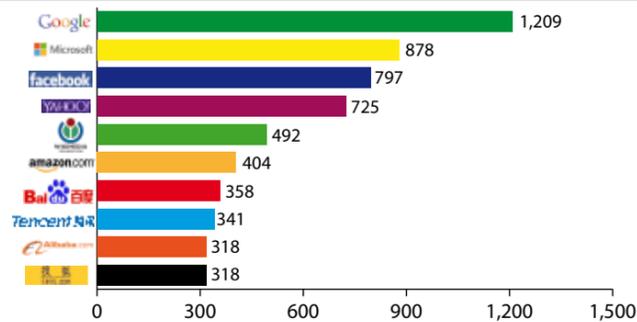
## STREAMING

Among US broadband households with a streaming media player, 44% use a Roku player the most versus 26% that use Apple TV the most, according to new research from Parks Associates. The report, *The Evolving Market For Streaming Media Devices*, showed that more than 25% of US households will have a streaming media player by 2015, with continued robust sales and new entries such as Amazon 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 used Roku most and 24% used Apple TV most.

Amazon started the global expansion of its STB Fire TV that has recently arrived to UK and Germany to compete with Apple, Roku and Google.

## INTERNET TRAFFIC CONTROL - IN MILLIONS OF WORLDWIDE UNIQUE VISITORS OF WEB PROPERTIES OWNED BY THE FOLLOWING COMPANIES.



## WORLDWIDE POPULATION (2014)

CHINA	1.4B
FACEBOOK	1.3B
INDIA	1.2B
TENCENT	1B
WHATSAPP	0.6B
UNITED STATES	0.32B
LINKEDIN	0.3B
TWITTER	0.28B

Source: private sources

## TELEFE: SURPASSING MARKET ISSUES



Daniel Otaola, content distribution manager

At MIPCOM, **Telefe International** (Argentina) promotes the new titles *Love Road* (150x'60) and *Legacy of Rock & Roll* (150x'60), as well as *Dear Daddies* (150x'60) and *We are family* (180x'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 *Graduates* and *Los Roldan*. Other important deal is the hub we have built to produce regional versions of *Raid the Cage* (Sony)'.

In Cannes the company is promoting two seasons of *Allies* (40x'60), a 360° project that introduces an innovative multiplatform format aired weekly in **Telefe** with complemented daily emissions of '7 webisodes on [telefe.com/aliados](http://telefe.com/aliados). *Taxxi, crossed hearts* (66x'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'60) 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 regional tradeshows. 'We have attended Natpe Europe last June in Prague. It is a region where we have much potential with our products, even the Turkish series are strong. We have some re-run of our traditional titles in some strategic markets. We are betting in all the regions and territories, in order to maximize all our business areas: formats, finished product and our 24-hours TV network **Telefe Internacional**', concludes **Otaola**.



Legacy of Rock & Roll, new at MIPCOM

## SECUOYA CONSOLIDATES



Carlos Benito, head of international development

**Grupo Secuoya** (Spain) consolidates its international presence after having acquired 51% of the shares on the Peruvian production company **Imizu**. 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 MIPTV already sold in 15 markets including **CTC** (Russia, Belarus, Kazakhstan, Moldavia), **Wellenreiter** (Germany), **Collins Avenue** (USA), **Sparklin Media** (China), etc.

It also launches the survival reality show *Surviving the wolfpack* (8 episodes), the fiction series *Vive Cantando* —now on its second season on **Antena 3**— and *Algo que celebrar*. **SCD** offers prestigious documentaries such as *Tribes*, 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 expands, starting with our 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**.



The Shower, sold in 15 countries



Visit us at MIPCOM 2014, Booth R7J15  
[www.secuoyadistribution.com](http://www.secuoyadistribution.com)

## ZDF, THE BEST MIX

**ZDF Enterprises** (Germany) brings to MIPCOM/MIPJunior wide portfolio including kids properties such as the animated series *H2O Mermaid Adventures* (52x'24), *Marcus Level* (52x'13) and *Skinner Boys* (26x'24), as well as the crime and suspense dramas such as *The Team* (8x'60/4x'115), *Tellus* (6x'50) and the second season of *The Fall* (6x'60/3x'90).



The Team, drama

PRENSARIO INTERNATIONAL

From **ZDFE.factual** offers *Apocalypse Neanderthal* ('90/2x'50), *Last Secrets of the Third Reich*, season 2 (5x'50) and *Ascent of Civilization* (3x'50). Lastly, **ZDFE.entertainment** line up launches the quiz show *Quiz Champion* ('150).

## 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 *Fail Army* (20x'30).

## AZTECA/COMAREX, BALANCED OFFER



Marcel Vinay Jr., CEO

Through **Comarex**, **Azteca** (Mexico) launches at MIPCOM its brand new telenovelas *Girls Only* (120x'60), *Un Escenario Para el Amor* (120x'60) and *The Man of Your Dreams* (13x'60), an adaptation of the Argentinean version of the series produced by **Telefe**, *I'm Your Double* (45x'60) and *A Love to Remember* (135x'60).

Other top titles are *Lucky Me* (140x'60), *Forbidden Love* (90x'60), *The Agency* (105x'60) and *Destiny* (105x'60). Regarding series, *The Other Side Of The Soul* (124x'60), and the reality show *La Academia Kids* (17 weeks) that seeks to discover the child artists of tomorrow, and the telenovelas *Timeless Love* (150x'60) and *The Kings* (125x'60).

From the independent catalogue, **Comarex** highlights *Kitchen To Fame* ('30), a cooking reality show that follows 14 cooks with no professional experience as they compete to win big prizes, and the second season of *Niñas Mal*, a youth drama produced for **MTV Networks**. From the same producer, it brings *Senior Year* (70x'60), *Popland!* (70x'60), and three seasons of *Grachi* (75x'60, 81x'60 50x'60), produced by **Nickelodeon**.

From Italian **Mediaset**, *Mystery Island* (60x'100), the story of a dynamic and rational Police Inspector in charge of the investigation of a series of disturbing and inexplicable murders, and *Angel Face* (8x'50). Lastly, the *transmedia* format *Conectados* (24x'60), from **New Sock** (Argentina).



Girls Only, brand new telenovela

## SIC: EUROPEAN HD TELENOVELAS



SIC Content Sales team: André Silva, Cindy Barardo, João Pedro Nava, Carlota Vieira and Rafael Silva

**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* (322x'45 or 161x'45) starred by **Diogo Morgado**, a Portuguese awards-winning actor, worldwide recognized for its role on *The Bible*. It is a co-production between **SIC** and **TV Globo** (Brazil), executed by **SP Televisao**.

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, *Dancin' Days* (336x'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 Rose* (220x'45 or 164x'45) is full of glamour, humor and hope, *Perfect Heart* (180x'45 or 140x'45), and *Winter Sun* (316x'45), 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.



The newest title from SIC, Mar Salgado, is part of The Wit - Fresh TV

## ICEX: ANIMATION, FICTION, FORMATS AND DOCS



Javier Yraola, director, Fashion, Interiors & Cultural divisions at ICEX

**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 Yraola**, 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 Kitchent** (*Pirata & Capitano*, 52x'11), **Baleuko** (*Blackie & Company*, 26x'11), **BRB** (*Filly Funtasia*, 26x'30), **Clay Animation**, **EDEBE** (*Cocorico*, 26x'13), **Imira** (*Planet Play*), **Milkymoustache**, **Motion Pictures** and **Veralia** (*Magic Mania*, 26x'12) y **Somuga** (*Yoko*, 52x'12).

Regarding fiction, **Boomerang TV** offers *The Secret Of Old Bridge* (17 seasons, 65x'50) and *The Time In Between* (8x'90/11x'70/17x'45); **Comercial TV**, *Bandolera* (534x'45) and *Obra 67* ('108); **Grupo Ganga**, *Remember When* (234x'75); and **Mediaset España** the comedy *Pepe's Beach Club* (10x'70). On documentaries, **Medina Media** launches *The Sea Chef* (13x'50); **Onza Distribution**,



Filly Funtasia, animation

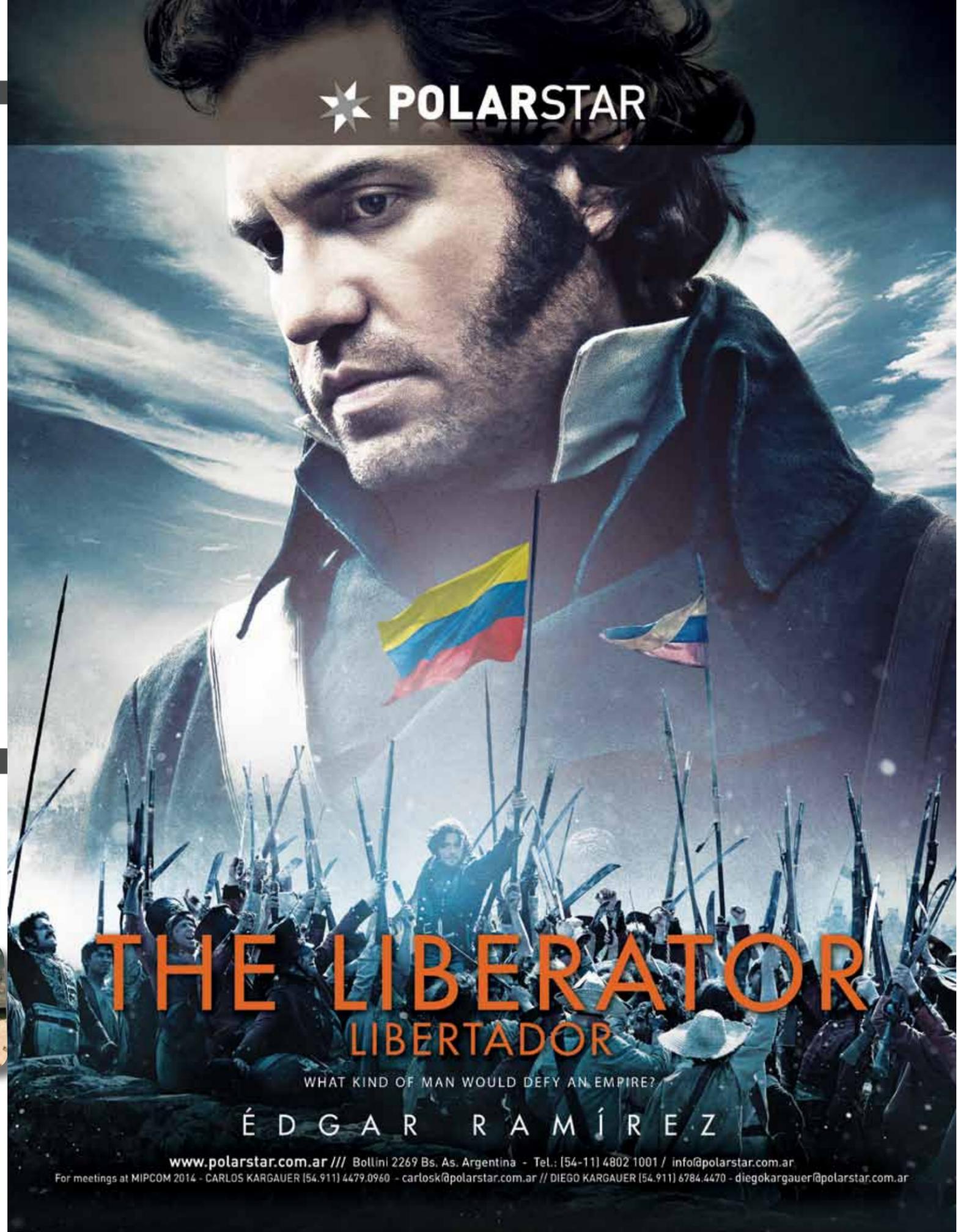


Bandolera, series



Don't Say it, Bring It!, format

*Genocide in the Jungle* ('45); **Rays of Sunshine**, *Majorca is not magalluf!* ('60). Also, the format *Don't Say it, Bring It!* ('30), from **Phileas Production**, the feature film *Thesis* ('126), from **Sogepaq**, and the TV and web series *The Seed of Freedom* (10x'15), from **Imagina International Sales**.



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## SING, PLAY AND DATE WITH GLOBAL AGENCY



Izzet Pinto, CEO

**Global Agency** (Turkey) keeps demonstrating why it has become a leading distributor in all genres. Apart from the high end Turkish series, the company is enlarging its 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 *Stand By Me* (2 hours), an 18-week hot new duet project where the celebrity jury members are also 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 on 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 to increase the value of their item with each trade.

Regarding drama, Global Agency launches at MIPCOM a weekly 1-hour drama series *Reaction* (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 is 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).



Love is calling

## EONE: DRAMA & ACTION

**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* (10x'60), from **AMC**: it is an intriguing, adrenaline-filled depiction of the American dream in the 80's and the dynamic people that made this era an unforgettable decade of rebellion and reinvention.

The distributor is also highlighting *Matador* (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**, is an event mini series that will be ready in 2015 but it was selected as MIPCOM's 2014 World Premiere TV Screening Event, scheduled for October 13 at 6pm 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 loss, 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* (10x'60), *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*, *Rogue* and *Hell on Wheels*.



Stuart Baxter, president, eOne Television International



Halt and Catch Fire

## 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* (5x'65), where 12 celebrities have to compete to be the best pole dancer. It was produced by **Teve Media Group** for **RTL5**, and both companies are taking the global distribution together.



Géraldine Gonard, COO  
PRENSARIO INTERNATIONAL

COO: 'It is a prime time entertainment TV show, with athletic performances and dancing. It was launched on September 14<sup>th</sup> and doubled the channel's rating in its time slot by achieving more than 10% share in the 20-35 year old target'. The Spanish distributor is also bringing to MIPCOM the web series *Starting Over* (10x'15) where seven young people decide to leave the city to start a new life in a deserted village; the drama TV movie *The Marina Café* ('85), set in a fishing village bar in the early 20<sup>th</sup> century, where life is tough and monotonous.

Lastly, the dramedy series *B&B* (16x'70), a professional drama set in the news room of a



Celebrity Pole Dancing

weekly magazine where all the members of the team will have to face different conflicts in the personal and professional fields; and *The Manor House* (22x'50), a drama series produced by **Dramedy Productions** for **Ceska Televis** (Czech Republic Public TV channel). This family saga mixes a unique blend of genres: melodrama, crime investigation and mystery.



TV Series

The Seed of Freedom  
Drama - Web Series - 10 x 15'



TV Series

B&B  
Dramedy - 29 x 70' - New 2nd Season



TV Movies

The Marina Café  
Period Drama - 85'



Documentaries

Fast Track Injustice  
Social - 54'



TV Programs

The Target  
Fact Check - 53 x 70' - New 3rd Season



Feature Films

A Night in Old Mexico  
Drama - 110'

## ALL3MEDIA: RED ROCK



Louise Pedersen, managing director

**all3media international** (UK) brings to Cannes a mix of factual programming and drama series, apart from its entertainment formats catalogue. Heading is *Red Rock*, the new hybrid of drama and soap co-produced by **Element Pictures** (Ireland) and **Company Pictures** (UK).

Set in the fictional Dublin town of Red Rock, the half hour series centers on the lives of two families and the police precinct at the heart of this conflicted community. It will be premiered on **TV3** Ireland. For **Jeff Ford**, commissioner TV3's group director of content *Red Rock* is the 'most ambitious' venture to date and one that will surely come to define the broadcaster. 'We have the best possible team in place and I have the confidence that it will be a great success in Ireland, as well as globally,' he adds.

**Louise Pedersen**, managing director, **all3media international**: 'This is a strong, character-driven ongoing primetime drama with appeal to drama audiences around the world. The feel of *Red Rock* is very modern, but the approach to the drama is classic story-telling, creating in many ways an exciting new genre hybrid.'



Red Rock, new drama

All3media is also launching at MIPCOM a catalogue headed by *The Missing* (8x'60) a poignant story of hope and conviction, and the series *The Brokenwood Mysteries* (4x'120). Among unscripted factual show, it highlights *Algorithm* (1x'60), a brand new man-versus-machine gameshow produced with TV3. Lastly are *Bad Robots* (6x'30) and *Air Rescue* (6x'30).



Algorithm, new unscripted factual show

## MARVISTA, A STRONGER MOVIE SLATE

**MarVista Entertainment** (USA) brings one of its strongest movie slates to date to MIPCOM, 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 Till Christmas* 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*.

The drama *The Brittany Murphy Story* 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 Scrooge* and *Zapped*, both oriented to family and teen audiences. Lastly, *Heroes: Legend of the Battle Discs* (26x'30), the animated series directed by Masahiro Hosoda (*Digimon*, *Yu-Gi-Oh*).

**Fernando Szew**, CEO of **MarVista**: 'We continue our commitment to making an impact on children's programming with superb content. *Heroes: Legend of the Battle Discs* was written, directed and produced by a top calibre team with a solid track record of delivering top quality and hugely successful programming in this genre of boys action adventure, and we look forward to debuting it to potential partners at **MIPJunior**'.



Fernando Szew, CEO



10.0 Earthquake

## PAY ATTENTION TO FILMAX DRAMA

**Ivan Diaz**, head of the international division at **Filmax** (Spain), explains: 'We quickly 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

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 MIPCOM, it is launching a new drama *I Know Who You Are* (10x'52), 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 crime 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



*Red Band Society* premiered this fall on **FOX US** 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), *Transsiberian* (**Woody Harrelson**), horror franchise *REC* or the animated *El Cid*, *Donkey Xote*, *Snowflake* and *The Hairy Tooth Fairy*.



Ivan Diaz, Filmax, with Josa Miranda and Eduardo Cabezas, TVN Chile, who has adapted the local version of *The Red Band Society*



## Castalia Communications

Contenidos que impactan.

'Con 22 años en el mercado y el know how en venta de canales, nos damos paso a seleccionar los mejores contenidos internacionales para venta y representación en Estados Unidos y Latino América', Miguel Torres Bohl, Vicepresidente y líder en el área de distribución de contenidos comparte los títulos que están manejando en el mercado y la gran aceptación que han tenido, 'La variedad de títulos que manejamos permite estar en diferentes pantallas con lo mejor de la cultura, animación, novelas, ciencia y tecnología. Sabemos que la demanda televisiva es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televidentes'.

Castalia Communications Corp. destaca en Mipcom un variado catálogo de telenovelas, animes, documentales y series en los que incluye: "Garage Gold" y "Tasters" para llevarnos al mundo del automovilismo desde los garajes de los grandes coleccionistas, hasta los probadores de nuevos modelos en el mercado. Adentrándonos en ciencia y tecnología presentamos documentales como: "Mega Speed", "Mega World" y "Mighty Ships", que nos atrapan con su contenido sobre: los vehículos mas veloces del mundo, el magnífico adelanto científico de los países considerados potencias Mundiales, y la majestuosidad de las grandes embarcaciones respectivamente, todo ello de la mano de **EDI Canadá** el brazo productor de **Discovery Canadá**.

Acercándonos al mundo del animé y cultura con "Romance of the Three Kingdom": título basado en un libro del mismo nombre que ha sido calificado como el más leído en toda China; además, conquistarnos por el paladar con la serie "A Bite of China", que con 7 capítulos en HD muestra la importancia de la cultura culinaria en China; y que decir de los adelantos en la construcción con "China's Mega Projects": el documental sobre 5 de los magno proyectos de ingeniería más importantes de la China, ambos con el sello de garantía de **CITVC**; hasta conquistarnos como en épocas antiguas por el estómago con las sensacionales series de cocina: "Chef set", "dulces secretos" y "Recuerdo de cocina" de calidad peruana de renombre internacional.

Finalizando con 5 series de **The Museum Channel** como: "Within the Frame: (1x20)" el programa que revela los secretos de célebres obras maestras hechas por grandes pintores famosos; "An hour with: (4x60)" muestra la retrospectiva de las mejores obras de un pintor célebre de la época, iniciando desde los bocetos hasta llegar a las obras maestras finales; "Masters & Composers: (4x60)" Un mágico encuentro entre pintor y compositor de una misma época, nunca antes creada; "Exhibition: Impossible: (4x60)" crea una exposición temática de arte que no podría existir en el mundo físico y "PhotoBooth: (4x60)" fotografías extraordinarios que invitan a descubrir sus imágenes instantáneas de momentos que enmarcan nuestras vidas y que lo transportarán a los museos más grandes e impresionantes del mundo, donde se encuentran las más grandiosas obras maestras, todas ellas en alta definición para no perder de vista ningún detalle, ¡es como estar ahí, pero visto desde la comodidad de tu hogar!.

## FIC LATIN AMERICA: VARIETY

FOX International Channels (FIC) introduces at MIPCOM 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 Ladrón* and *Cumbia Ninja* on its second season.

It also highlights the new lifestyle formats *El Mejor de los Peores*, *Lucha de Reinas*, *Quiero un Cambio*, *Novia a los 40*, *Motochefs* y *A Puertas Cerradas*, among others. Regarding factual, it brings *Tabu Latinoamerica*, *Lider de la Manada (Cesar Milan)*, *Obsesion* and *Domador de Caballos*. Kids' content includes the **BabyTV's** series *Tulli Charlie y los números*, *Henry tiene hambre* and *Dulces sueños*.

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* (60x'60) and the reality *Super Cerebros*', describes **Spielmann**.



FIC Latin America launches its International Distribution Division: Edgar Spielmann, EVP and COO, Ana Maria Barreto, marketing director, and Sebastian Snaider, VP Sales of Contents

## KESHET, CLEARLY FOCUSED

'There is an increasing business in Latin America and Asia: **Globo Brazil** will premier the second season of *Superstar (Rising Star)*, and **Telefe** has bought it for Argentina. In Asia, our finished catalogue is doing very well with sales in China and South Korea; **RCTi** (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 request more interactive and entertainment formats. Six of our series are on air in the US (*Allegiance* in NBC, based on Keshet's *The Gordon Cell*), while **Globosat+** has premiered *Prisoners of War*,

*Rising Star* 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 MIPCOM, it launches the brand new talent show *Not A Star Yet*, produced by **Wu Tong** for **ZJTV** (China); *Help! I Can't Cook* is humour-packed primetime reality show in which celebrities face their fear of the kitchen, produced by **Gil Productions** for **Keshet** Israel; and *Master Class* is the highest-rated music talent show in Israel to date, attracting a 48% audience share.



Kelly Wright, international sales director, and Karina Dolgiej, sales director, Latin America, during their road trip to Latin America



Not A Star Yet is a new talent show produced by Wu Tong for ZJTV (China)



Cumbia Ninja 2, was presented on september at Fox

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

## SUSPENSE & HORROR ON VISION FILMS

**Vision Films** (USA) highlights at MIPCOM five new films, headed by *The Identical* ('107), starred by Ashley Judd, Amanda Crew, Seth Green and Joe Pantoliano, about twins separated at birth: one rises



God Loves Caviar

to rock stardom, and the other becomes the identical.

*A Gift Horse* ('90) is a family drama about the tragedy that strikes a 10-year-old girl's family, and how she rises above and turns a broken horse into a true champion. *God Loves Caviar* ('101) is directed by Iannis Smaragdīs and starred by Catherine Deneuve, John Cleese, Sebastian Koch, Juan Diego Botto: it is about the epic journey of Ioannis Varvakis spanning decades and continents, from a humble Greek pirate to a legendary hero.

The lineup includes the horror film *Fear Clinic* ('90); once inside the Fear Clinic, the chamber

designed to help people get over their worst fears, instead makes their nightmares become real. Directed by Robert Hall, the film is starred by Thomas Dekker and Robert Englund, among others.

Lastly, *Clarity* ('92) is the story of a mother who embarks on a search to save her daughters life but ends up putting all their lives in jeopardy; it's starred by Dina Meyer, Maurice Compte and Nadine Velazquez and directed by Peyy Raz.



Lise Romanoff, managing director

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AUDIOVISUAL FROM SPAIN

By RODRIGO CANTISANO

# SHINING EMERGIN MARKETS: TURKEY, ISRAEL AND SOUTH KOREA



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

## TURKEY, HIGH BUDGETS 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 telenovelas): in Chile, the series *1001 Nights* (Global Agency) and *Fatmagül* (Kanal D) have reached the biggest levels of audiences on local the prime time of leading broadcaster *Mega* (see more information on Patricio Hernandez's interview in this edition). After this success, other Chilean (Canal 13, for instance) and Latin American broadcasters are paying attention to this product.

For **Izzet Pinto**, CEO, **Global Agency**, the high 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 750,000 per chapter', he explains.

**Özlem Özşümbül**, 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*, *Mercy*, *Fatmagul* and *Secrets* had good results where they have been aired. We want to keep that success and try to be one of the best Turkish content providers with our quality productions for many years.'

**Ziyad Varol**, 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 market evolved towards high quality productions over time and internal demand has increased. Many classic TV series were produced and this captivated international attention.'

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

**Varol** and **Pinto** agree that the Turkish market is shaped by a local 'ferce' competition. 'Rating

measurement is the key player and effects 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 **Varol** adds: 'Turkish dramas and own produced programs are preferable for the local audience. The market is dominated with strong prime time TV series and only successful ones can survive.'

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



Kanal D's *Fatmagul* and Global Agency's *1001 Nights*, two of the top rated shows on *Mega Chile*, while *ATV's Sila* is a series that has perfectly fit for new target markets

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.

As examples of international success, **ATV's** executive highlights *Sila* 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 **ITV Inter Medya**, whose international hits are the super production *20 minutes* (mix drama and crime) and the love story *Black Rose*, both sold in Eastern Europe; **Calinos**, one of the pioneer Turkish companies attending the international markets through its CEO, **Firat Gulgen**, who announced in March the launch of its Pay TV network **DramaTiVi**, and a deal to distribute **Show TV's** products in order to expand the Turkish series worldwide. And the public broadcaster **TRT**, well known for its period drama series.

## ISRAEL, THINK INTERNATIONALLY

The need to expand into new markets

## THE NUMBERS OF ISRAEL (2013-2014)

- 8 MILLION INHABITANTS, BUT ARABS 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/IBA/IETV), TWO COMMERCIAL CHANNEL 2 (RESHET & KESHET), AND CHANNEL 10
- MULTICHANNEL (100+) WITH 3 COMMERCIAL BASED CABLE CHANNELS (A MUSIC CHANNEL, A RUSSIAN SPEAKING CHANNEL AND AN ARABIC SPEAKING CHANNEL NOW IN TRAIL BROADCASTING) PROVIDED 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 100,000 PER HOUR FOR A TV SERIES; USD 150,000 PER HOUR FOR A DOCUMENTARY FILM

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

generated by the limited local market has led Israel to become one of the most promising content and format producers in recent years.

**Nadav Palti**, CEO, **Dori Media**, one of the largest exponents in Israeli content, explains: 'The Israeli market is very small, with limited number of broadcasters and platforms which makes production budgets relatively low. To be picked by a broadcaster, production companies and creators have to be very creative and innovative so their idea will stand out and finally be chosen.'

'The little local demand requires us to think internationally from the initial stages thus allowing the possibility to go directly worldwide without the need to be first produced and aired on a local screen', adds **Palti** who highlights the production of *Smart Face*, a format created in 2012 which sold over 1500 episodes in over 30 countries around the world but was never produced in Israel or aired there.

**Armoza Formats**, the pioneer of Israeli formats sold abroad, signed 135 new international deals in 2013 involving 37 formats across all genres. **Avi Armoza**, CEO, comments the three reasons why the world has its eyes on Israeli formats: 'First of all, Israeli culture is characterized by taking risky

decisions in every sense, and formats industry is a business where you can never know 100% that a format will be a success and'.

'The second key factor lies in the budgetary restrictions of the market: while the Israeli market doesn't work with the same budget levels as other countries, the viewers are accustomed to seeing incredibly well-produced shows and that give us the experience and knowledge on how to

be creative with our solutions and produce cost-effective shows that still have the appearance of big budget productions.'

'And the third reason is more specific to the dramas that are coming from Israel: 'The storytelling is very ingrained into the culture, and this combined with energy and a desire to break out into the world, pushes creators to new heights', remarks **Armoza**.

'What makes Israel different from other markets is in part its temperament. We have a somewhat impatient and demanding audience, which keeps us on our toes and forces us to innovate and take risks. Our audience is also very tech savvy and diverse in terms of cultures and age range. All these factors mean that normally if something does well in Israel, there's a good chance it will do well elsewhere', adds **Keren Shahar**, general manager

distribution, **Keshet International**.

'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 **Shahar** 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 **Charle Ebersol**.

In the last few years Israeli content has traveled well around the world and become very popular with dramas like **Dori Media's** *Betipul*, the original format of **HBO's** *In Treatment* (it also has a Spanish version on **TV Publica** Argentina), and **Keshet's** *Hatufim*, 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: it closed deals with **CCTV** in China (it broadcasts three **Armoza's** formats, including the third season of *Upgrade*); **Telefe Argentina** (*Do me a favor* premiered on Argentina); and **TF1** 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 People's Choice is the result of a strategic co-development partnership between **Armoza** and French broadcaster **TF1**; *In Treatment*, **HBO** adaptation of **Dori Media's** *Bitipul*; and *Homeland*, **Keshet's** top fiction format sold and adapted in the US



## TURKEY: CONTENT EXPORTATION EVOLUTION, IN MILLIONS (2011-2013)



Source: local sources

## SHINING EMERGIN MARKETS: TURKEY, ISRAEL AND SOUTH KOREA

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

### 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 SBS International has a distribution deal with Telemundo International (USA), being Starway to Heaven one of the most successful series aired all across the Latin region. 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 internacionalization of the Korean product are the brooascasters KBS, MBC, JTBC and CJ E&M, whose series, entertainment formats and docu-realities are conquering new markets in the US and Europe. The Government has also become a key player backing 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 Content Agency (KOCCA), attend the most important worldwide trade shows.



What happens to my Family? is a top rated drama series on KBS2, while Stairway to Heaven was one of the most successful SBS drama series in Latin America, distributed by Telemundo



its status as a distinctive player in Asia and has become a competitive force in the globalized market.

A clear 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 newest 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 outreach, KBS World 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 histories full of creativity and imagination. As a result, fantasy historical series were created. Some of the most representing drama series are Dae Jang Geum (MBC), exported to over the 60 and with reruns still being aired,

Damo (MBC), Heo Joon (MBC); Emperor of the Sea, exported to eight countries; Jumong, The Kingdom of the Winds (KBS) and Chuno (KBS2), among others.

Bae continues: 'In order to generate synergy from international collaboration, KBS aim to seek out common elements while recognizing diversity and

### KOREA: TOP 10 K-DRAMAS (AUG. 25-31, 2014)

Rank	Program	Channel	Ratings (%)
1	Jang Bori is Here!	MBC	31.6
2	What Happens to My Family	KBS2	24.1
3	My Dear Cat	KBS1	23.2
4	Two Mothers	KBS2	18.6
5	MaMa	MBC	15.3
6	Mother's Garden	MBC	13.7
7	Cheongdam-dong scandal	SBS	12.5
8	Night Watchman's Journal	MBC	12.2
9	Everybody, Kimchi!	MBC	11.4
10	Gunman in Joseon	KBS2	11.2

Source: AGB Nielsen Media Research Drama

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 (tvN) 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 service sector.'

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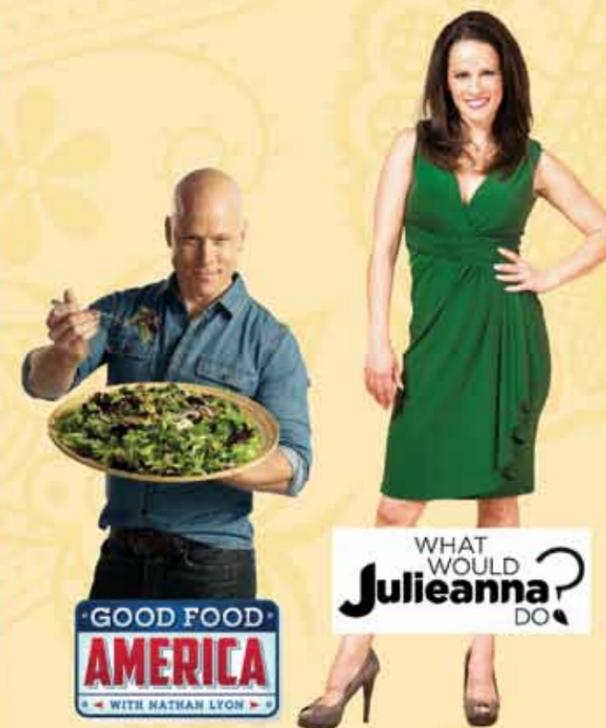
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## CHINA & JAPAN: MYSTERIOUS SUMMER, THE FIRST CO-PRODUCED INTERNET-BASED DRAMA SERIES



Ma Dong, Chief Contents Officer, iQIYI, and Mamiko Maekawa, senior executive director, International Department, Fuji Television

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* (15x'30), which has its *World Premier* 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 **Fuji TV's** creativity and predominance in drama production crossing borders, also its ability to generate additional revenue internationally in 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 *Mischievous Kiss* was distributed in China last spring simultaneously to its broadcast in Japan, and immediately became an online hit exceeding 50 million views total. His SNS followers count over a million in China proving his overwhelming popularity as he is frequently referred to as the "Male God" by his fans.

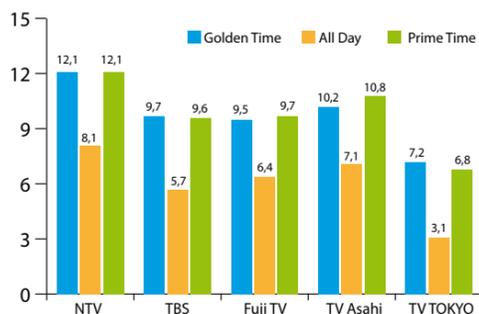
The series World Premiere was held on August in Beijing. There, **Ma Dong**, Chief Contents Officer, **iQIYI**, said: 'We were fortunate to work with a great group of staff, especially with director **Satoshi Kubota** who supervised the successful Japanese TV drama *Tokyo Tower* (2007). The cast is also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

**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

JAPAN: RATING FIGURES, BY CHANNELS (APRIL-JUNE 2014)



Source: Video Research

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 35 countries within the North, Central and South America. This is a rare 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.



Mysterious Summer is composed of 15 half hours and was seen in China, and North, Central and South America, through Dramafever who acquired the rights

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## CONTENT MALAYSIA, THE ASIAN INDUSTRY MEETS HERE



Datuk HJ Mohd Affendi, Chairman of FINAS, and Dato' Kamal Khalid, Chairman of CCAM



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.



Malaysia as 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'.

**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'.

The newly created market included conferences, master-classes 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

On September 17-19 at Mandarin Oriental Hotel in Kuala Lumpur, the **Ministry of Communications and Multimedia (KKMM)** held *KL Converge*, the telecommunications and broadcasting conference. At the same place, the **National Film Development Corporation of Malaysia (FINAS)** and

### ASTRO & PIMS SIGNED FIVE-YEAR DEAL

**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'.

'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

between these companies to provide comprehensive production services, combining the state-of-the-art PIMS with experienced and cost-effective technical crew, as well as with experienced and proven management'.

**Datuk Rohana Rozhan**, CEO, **Astro**, added: 'We are a firm believer that Malaysia and Malaysians should be a creative force to be reckoned with, not only on this region but also globally. We also believe



Datuk Seri Ahmad Shabery Cheek, Communication and Multimedia Minister of Malaysia, with Henry Tan, COO, Strategy, Content & Marketing, Astro; Rezal Rahman, CEO, PIMS; Dato' Rohana Rozhan, CEO, Astro, and Michael Lake, CEO, PIMS

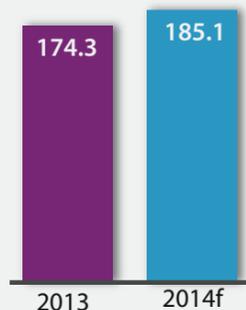
that this collaboration would play a pivotal role towards making this a reality'. To date, **Astro** has produced 50,000 hours of TV content in all genres and in various languages, as well as producing its own 24-

hour **Astro Arena** sports and **Astro Awani** news channels. It produces +9,000 hours in-house and subtitle or dub over 20,000 hours annually.

**APSB** has produced in Malaysia for international studios: the Australian version of *Hi5*, *Still Standing* for **NBC** and **MBC**, *Ben 10 Game Show* for **Turner International**, *Ultimate Fighting Championship* for **WSG Singapore**, *Asia's Next Top Model* for **Active TV** and **Fox International**, and many more.

**Rezal A. Rahman**, CEO of PIMS concluded: 'We are committed 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 Outdoor Broadcast (OB) truck'.

**MALAYSIA: CONTENT EXPORTATION EVOLUTION (2013-2014f)**  
IN MILLION OF US DOLLARS



Source: Communication and Multimedia Ministry

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## GMA, THE PHILIPPINES: FAMILY/RELATIONSHIP DRAMAS



Roxanne Barcelona, VP GMA Worldwide



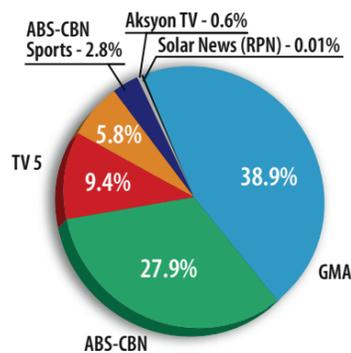
'GMA's aspiration is to consistently raise the bar when it comes to the production of high quality programming. We recognize the value of momentum in this industry and we make it a point to maintain ours through innovation and unwavering excellence year by year. This translates to local audience loyalty and increasing demands in our international markets.'

Roxanne Barcelona, VP GMA Worldwide, continues about the top shows in The Philippines: 'The Other Mrs. Real and My Destiny are the top shows, ranging between real life marital/relationship issues and real life family matters. Based on their high ratings and the number of similarly themed dramas that GMA produces, it is safe to say that we broadcast mostly family/relationship dramas. However we still endeavor to maintain a relatively balanced and well rounded array of programs.'

She continues: 'The Filipino audience gravitates towards good stories and talented artists. Be it in the context of family, romance or fantasy, the one constant is the demand for a compelling narrative. Also, they are steadily evolving, growing more mature when it comes to recognizing good acting performances, the presence of production value and writing creativity.'

Broadcaster is well aware of the digital media race. Barcelona comments: 'We are confident that steps are being taken to ensure that GMA will remain competitive in new and up-coming platforms as well as uphold its international standards compliance.'

### THE PHILIPPINES: MARKET SHARE, BY CHANNELS AUGUST 12 (2014)



Source: Nielsen Phils. TAM (Arianna) - Mega Manila Data Total Day (6am - 12mn) - Note: Based on overnight rating

## 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+ENetworks|TV18 & ETV 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, Rishtey, 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 extensively distributed across Eastern European countries (Serbia, Macedonia, Bosnia, Kosovo, Montenegro, Croatia among others), CIS Countries (Kazakhstan, Azerbaijan, Georgia), Pakistan, Kenya, Ivory Coast, Canada, Mauritius, Israel, Sri Lanka, 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 soaps & drama series in local languages in these 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 in the Hindi entertainment genre and has been known for bringing in most differentiated drama series, while MTV India's local productions have taken the iconic stature and its shows like *Roadies* & *Splitsvilla* have become cult properties not only in India but are now being adapted by many international production houses', concludes Gandhi.



Gaurav Gandhi, Group COO, Indiacast Media



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CEO, Keshet International, Israel

Robert Gilby  
Managing Director, The Walt Disney Company (Southeast Asia), Singapore

Ricky Ow  
President, Turner International Asia Pacific, Hong Kong SAR

Taka Hayakawa  
General Producer, FUJI Television Network, Japan

Vincent Martin  
Executive Vice President, Dailymotion, Asia Pacific, Singapore

Nicholas Wodtke  
Vice President, Media Solution Center, Samsung Electronics, Southeast Asia & Oceania

Tracy Forsyth  
Genre Director, BBC Worldwide, United Kingdom

Liu Xichen  
President & CEO, 3C Media, China



So Fujinuma  
General Producer, FUJI Television Network, Japan

Maria Kyriacou  
Managing Director, ITV Studios Global Entertainment (ITVS GE) and Rest of World Production, United Kingdom

Myleeta Aga  
SVP and GM India and Content Head Asia, BBC Worldwide, India

Tim Crescenti  
President, Small World International Format Television, USA

Kim Tae-ho  
Producer, Munhwa Broadcasting Corporation (MBC), South Korea

Gautam Anand  
Director, YouTube Partnerships & Operations, Google / YouTube Asia Pacific, Singapore

May-yi Lee  
Director, Factual Content Production National Geographic Channels Asia, Taiwan & China

Park Joon Hwa  
Producer / Director, tvN, CJ E&M, South Korea

## ANIMATION LAB



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## OSN, MENA: 'THE APPETITE IS GROWING FOR LOCALLY RELEVANT CONTENT'



Khulud Abu Homos, EVP of Programming & Creative Services, OSN

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, offering blockbuster movies (100 uncut and uninterrupted premieres a month), top rated series, sports, documentaries, news, kids entertainment and live talk shows. All content is subtitled in Arabic and is available with a dual-language EPG.

OSN operates 46 HD channels and is currently the only network offering a full HD bouquet of channels as well as 3D entertainment. It was also the first to launch the OSN DVR HD; the region's first online TV platform, OSN Play; the first on 3D, HD, Internet enabled satellite receiver and recorder, OSN Plus HD and the first VOD service. Last May, it launched Go by OSN, a premium online TV service providing subscribers access to thousands of hours of content, contract and commitment-free.

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'.

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 Yahala 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'.

'The focus is on drama brands and formats with social relevance to vital issues in MENA, like the Italian format *You got mail* that was adapted and focuses on forgiveness as a virtue. *Al Mousama Karim* was headlined by George Kardahi and brought human-interest stories to life. Another self-developed concepts was *The Boss* and *Saudi Doctors* that incorporates elements from international shows however are significantly relevant to local and regional preferences while also tackling bold and edgy issued 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 story lines with an increasing appreciation and acceptance of 'out of the box' concepts. There is a further move



The Boss is an in-house production that incorporates elements from international shows, which are relevant to local and regional

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* when we provide previous season box sets alongside the day/date airing of the latest season. OSN has also offered full seasons of *House of Cards* via its digital services, as well as the latest season of *Homeland* and *Downtown Abbey* airing close to their US/UK emission, while also offering full season box-sets of all previous seasons of these shows'.

Homos concludes: 'The expansion will come with creating enhancements to the viewing options presented to viewers with *second screen* experiences, live studio based and daily shows that bring interactivity with the viewers. The future is engaging via content and getting viewers to engage with the content, integrating social media elements and interactivity. Furthermore personalizing the viewing experience will be a key aspect to TV viewing albeit via multiple connected devices'.



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## MTG AFRICA: 'WE WANT TO SHAPE THE FUTURE OF AFRICAN ENTERTAINMENT'



Joseph Hundah, EVP of the Group's African operations

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 released 4 factual 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** brings a new entertainment experience providing a good mix of content created by Africa's top production houses, own productions and top US content. The country completed the analogue shut down, which gives us an equal playing field with the established channels. Our distribution partner, **StarTimes**, has the best and most reliable reach in the country,' he adds.

'Our **Viasat**-branded channels are broadcasted by several platforms in 6 countries: Nigeria, Kenya, Uganda, Tanzania, Rwanda and Malawi. We also have **Trace Urban** (urban music and culture), **Trace Africa** (African

urban and world music), **Trace Sports Stars** and recently launched **Trace Toca** (Portuguese speaking music channel available in Angola and Mozambique).'

'We are commissioning content from MAP and local producers for both of our FTA channels. In Ghana, 25% of the grid is in-house produced, but the acquired content also includes local productions. In Tanzania, 30% is own-produced, though our acquired content also includes Tanzanian and Swahili language content from neighboring countries. We aim to have at least 60% of the content on TV1 produced in the East Africa region.'

'In Tanzania we have already started our first seasons of own productions with localised versions of *The One Show* and *Boys Boys* that had already proven their success on **Viasat1** in Ghana. We also have daily news, produced in our on-ground-studio with reporters sending stories from all around Tanzania. In Ghana top shows are the local dramas/sitcoms *Adams Apples* and *Bema Nkwan*, Nigerian's *Tinsel* and *Clinic Matters*, US series & movies, formats (*Got Talent*, *X-Factor Nigeria*), etc. In Tanzania, *Siri Ya Mtungi* (drama), *Siri Toba* and *Changes* (Kenyan family drama), US content and local productions: *Musiki Na Wewe*, *Boys Boys TZ*, *The One Show TZ*, *The Package TZ*.

**Hundah** 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 400,000 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 along key demographic group, 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**.



Localized versions of *The One Show* and *Boys Boys* had been successful on both, **Viasat1** Ghana and **TV1** Tanzania

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Youku Tudou, China: Sunny Zhu, Chief Content Officer, and Jean Shao, director international communications

Star Media China: Frank Gu, formatting advisor, associate director, Starry Production; and Vivian Yin, VP, Starry Production and chief representative in the UK of Star China



Summer Zheng, Director of Formats, Strategy Development Centre, Zhejiang Satellite TV, China



Beryl Yan, Head of Programme Strategy Department, R & D Center, Hunan Satellite TV, China

Shenthil Ranie, Content Licensing Manager, Entertainment, Samsung, Singapore



SingTel, Singapore: Harold Chan, senior manager, acquisitions & marketing, and Gunasegaran Kaliannan, Deputy Director



Thailandia: Tanongkiat Budthasaen, de Partnerlink; Nicha Suebwonglee, head of content, and Wayne Change, Chief Content Acquisitions, both from Ploenjitmedia, new VOD platform in the country; Phiroon and Namir Pihakendr, both from Energy Earth Public Company



Khamdy Bounleutay, programming executive, Laos National Television; Marcel Gomez, senior program manager, AIB (Malaysia); Surasak Hunsachaleekon, senior program officer, NBT (Thailand); Khway Atiya, programming, TVK (Cambodia); David Pandarakannu, assistant programming manager, Television, Vasantham (MediaCorp, Singapore); and Sariman Bin Abdullah, secretariat, local program, RTM (Malaysia)



Matthew Perry and Thomas Lennon, stars of CBS' The Odd Couple, with Asian buyers: Lanny Huang, MD, Playboe TV Asia-Pacific (Hong Kong); Kwan Lay Hoon, director of acquisitions, and Joy Oily-Tan, VP acquisitions, MediaCorp (Singapore); Jeremy Kung, CEO, TM Net (Malaysia), and Lim Pahn, Thaole Entertainment (Vietnam)

Phan Hong Linh, director, Thaole Entertainment (Thailand), Anand Roy, head of acquisitions, programming, and Leslie Lee, director of programming, The Walt Disney Company Southeast Asia



Channel 7, Thailand: Penduah Wattanachkanun, international program acquisitions, Nichamon Puavilai, acquisitions executive, Krissada Tirshnananda, head of international program acquisitions



Astro Malaysia: Khairul Anwar Salleh, VP, Malay Customer Business; Agnes Rozario, VP content group; Peter Tan Hon Meng, VP, Content Investments



Malaysia: Airin Zainul, group general manager, ntv7 & 8TV, Seelan Paul, CEO, Television Networks, Sherina Mohamed Nordin, group general manager, TV3 & TV9, Media Prima Group; Chen Khen On, content manager assistant, TM; and Cheng Imm, general manager, TV3, Media Prima Group



True Visions, Thailand: Nisa Sittasrivong, acquisitions manager, Arthit Pro, director, programme acquisitions & Localization, and Attaphon Na Bangsang, Chief Programm & Content Officer (borders) with Robert Tam, manager program distribution, The Walt Disney Company



GMA The Philippines: Vicky Rivera, acquisitions; Roxanne Barcelona, international head; RJ Cuevas, writer, and Lilybeth Reasonable, acquisitions

Win Naing, Senior Executive General Manager - Content, Shwe Than Lwin Media (STLM) - SkyNet, Myanmar



Dinh Thi Nguyet Anh, program acquisitions manager, and To Anh Nguyet, CEO's assistant, Today TV (Vietnam) with Jahaliah Hasan, manager acquisition, TV3 (Malaysia) and Lway Soe Soe, strategy and planning promotion, MRTV-4 (Myanmar)



Cambodia Broadcasting Service: Ieng Kimsreng, head of programming, Kou Serey Ratha, executive assistant, and Bernard Anthony, COO



Sarah Kwek, manager of programming, Discovery Networks Asia-Pacific, and Nara Chia, Content Consultant, Widget TV



RTB, Brunei: Dk Salbiah Ag Hj Pátra, Channel Manager, RTBS; Hajah Aisah Haji Jaafar, acquisitions manager, and Pg Mahari Rajak, deputy director



Robert Tam and Carol Sun, from Disney Pan Asia and Southeast Asia, with Michelle Schofield, SVP programming, A+E Networks Asia, and Heather Jones, VP of programming, A+E Networks UK

Japan: Hiro Seki, director, Naoki Nakamura, manager, BMS; Daisuke Miyanaga, president, Plandas; Mie Horasawa, CBS Studios; Miho Ikuno, Chief programming division, TV Asahi; Toshiharu Tanio, manager programming division, Nippon TV; Ai MORIZANE, general



Asian buyers: Dave Lee; Gae Yong, Fox Channels Korea; Shin Bong Kang, Disney Korea; Sun Moon, Fox Asia; and Josh Ha, from Disney Korea



Australia & New Zealand broadcasters: Len Downs, acquisitions; Paul Anderson, COO, Beverly McGarvey, Chief Programming officer, Daniel Monaghan, programming associate, and Azar Marashian, acquisitions, all from Network Ten (Australia), with Mark Caulton, programming at TV3 (Zew Zeland)



BBC Worldwide Asia: Pruthvi Pandit, acquisition manager, Melanie Owen, senior acquisitions manager, Daphne Kang, manager, programming, and Ryan Shiotani, VP Programming



Kompas TV, Indonesia: Julie Wibowo, program acquisition manager, and Ayu Ivonne Khania Utami, acquisition section head.



B Channel, Indonesia: Lanny Rahardja, president director, and Olivia Denny, acquisitions executive



Taiwan: Ching Swen, EVP, TBS/Taiwan Broadcasting System; Min Chao, Deputy Managing director, and Ming-Te Wu, VP, both from Chunghwa Telecom; James Chang, EVP, Tempo Mass Media; Sunny Ho, from Union Coole



BBC Worldwide Asia: Pruthvi Pandit, acquisition manager, Melanie Owen, senior acquisitions manager, Daphne Kang, manager, programming, and Ryan Shiotani, VP Programming



RCTI, leading Indonesian broadcaster: Firiady Kusmara, acquisitions manager, and Devi Noviana, Head Section of International Acquisition



Amac Us, sales & acquisitions at leading Turkish broadcaster Kanal D, with Abdul Raouf Oria, deputy managing director, and Hayat Yaghubi, channel manager, TV1 Afghanistan



Star TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CBS; Akhil Mehra, commercial; Kevin Vaz, English cluster; and Rasika Tyagi, content for English channels



Hassan Al-Hamdan, general manager, production and programming, Saudi Broadcasting Corp.



Telzva TV, TV station from Tunisia: Zouhir latif, president and director general, Amel Smaoui, director of programming, and Nefissa Najjar, owner of the channel



MBC: Lina Matta, channel manager, MBC4/MBC2/MBC Max, Mia Edde, acquisitions manager, Tareq Falah Al Ibrahim, Channel Manager, MBC Drama and coordinator manager at MBC1, Fadia Azzam, acquisitions manager, and Fadi Ismail, group director, Drama, MBC



Brianne Bonney, sales director at Global Agency, with executives from pan regional pay TV platform OSN (JAE): Ozge Conduroglu, acquisitions, Aya Medhat, digital executive, Nuha Mohieddin, acquisitions, and Ibaa Halal, acquisitions executive



Assel Nukisheva, program director, and Ainur Nussipbecova, chief content acquisitions & sales, Channel Seven (Kazakhstan)



NTK, broadcaster of Kazakhstan: Talgat Dairbekov, advisor to GM, Saida Igenbek, general director, and Gulnara Sazanbaeva, program director



Middle East: Jamal Douba, Media Link International (Lebanon); Amal Toyato, MBC Group (UAE); Christian Gemayel, mtv; Khalil Homeissy, Studio Vision (Lebanon); Joseph Hussein, operation manager, Bright i, and Nidal Garcia, president, Lucha Distribution, all of them from Lebanon



Middle East: Malak Harb, acquisitions and sales, Media TV Plus (Lebanon), Sheren Magdy, general manager, Stars (Egypt), Abdalla Al Echlah, head of drama production, Dubai Media Inc. (UAE), Eslam Mosaad, senior acquisition executive at Arab Radio and TV Network (ART)

## APPLICASTER: INTERACTIVITY, INTEGRATION



Jonathan Laor, CEO

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 *Survivors* (**Mediaset**) 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 show, 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.



CrossMates implemented for Ciega a Citas show (Mediaset)

An additional recent success is **CrossMates** digital format, for boosting interactivity, and transmedia experiences for audiences worldwide. So far, CrossMates has been successfully working at **Televisa**, **Univision** and **Mediaset Spain**, demonstrating growth for promoted brands, app downloads, and social activity around the show. Recently, we have celebrated yet another large broadcaster that selected CrossMates, **MediaCorp** in Singapore.

At MIPCOM, the company introduces new tools that are going to be revealed in a special event at the end of the first day of the conference, Monday, October 13. 'Our solutions and products span all TV genres, news, sports, kids, entertainment and scripted shows', concludes.

## FRANCE & CANADA RECEIVE ARMOZA



Avi Armoza, CEO

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 *Tied to Mom* 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* (40x'30), 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 Odds* 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.

# 3,500 HOURS

TV SERIES - FACTUAL - TELENOVELAS - DOCU - REALITY TV - CARS - LIFESTYLE



## FORMATS

FICTION - GAME-SHOWS - REALITY



## TRINITY, A COMPANY IN EXPANSION



Mariano Puig, president

Founded in 2009, **Trinity Distribution & Production** (Argentina) is a distribution and production company based in Buenos Aires that is growing in the international markets. Successor of the legendary programming catalogue of **Cintelba** it increases its content offer year to year for the Argentine

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.



## LOVE & PASSION WITH ARTEAR



Luciana Egurrola, Senior Sales Executive

**Artear Internacional** (Argentina) highlights the series produced by **Pol-ka** for **El Trece** Argentina, headed by *Cunning Girls* (160x'60), 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.

*Dissemblers* (160x'60) centers in a prestigious lawyer who was disbarred thus keeping him from the law practice for a while. But, he decides to re-establish his old firm with new associates: a young 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 well kept secret; and a womanizer, charming ambitious professional ambulance chaser of questionable morals.

In *Same Old Friends* (160x'60) three friends that met at an early age that find each other almost ten years later and try to rebuild the friendship that once brought them together. In *My Love for You* (250x'60), life with other people tends to be a little complicated. However, for janitors, the



Same Old Friends

lives of the people in their building are part of their own stories.

Lastly are the telenovela *Somebody to love Me* (185x'60), 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* (140x'60), a story full of love, hate, lies and struggle between social classes.

## MURGA, INTERNATIONAL APPROACH



Fabio Prepelitchi y Martin Mariani, socios en Murga

**Prepelitchi** and **Martin Mariani**, who have already closed strategic deals in many regions. At MIPCOM, it aims to extend its international approach.

'In 2 years, we have closed agreements in USA, Latin America and 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 realities, as well as scripted: comedy, drama, miniseries and telenovelas', summarizes **Prepelitchi**.

Classic titles such as *Matrimonios y algo mas* or *Camaras de Seguridad*, together with *Tuneame la nave* and *Cambiamela Casa* (**West Coast Customs**

## RECORD, BIBLICAL STORIES



Delmar Andrade, director of International Sales

**Record TV Network** (Brazil) promotes at MIPCOM its biblical series *Miracles of Jesus* (18x'50) 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 *Sins*, the 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* (38x'60) 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* (163x'45). The most successful series in 2013 was undoubtedly *King David* (30x'60), 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 *Jackpot!* (234x'45), the story of a group of friends who become millionaires in the New Year's Eve; in *The Law and the Crime* (21x'60), is a high-society woman who decides to study and become a police commissioner after her father being murdered in a robbery; and *The Slave Isaura* is the story of an slave's daughter educated by the wife of a Commender, who always wanted to have a daughter, but still treated as a slave.



Miracles of Jesus, continue the Bible series



The format of Jorge, drama series from Tostaki Producciones for TV Publica, was sold to Chile and USA

México), or the series *El Paraíso* and *Fronteras* (**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 **Olympusat** and 80 hours by **DLA-Clarovideo**. We are increasing our business on digital platforms through **Murga Digital**: we closed deals with **VIVOPlay** (Latin America), **Walooka** (France) and **Video Global**.

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## SOMOS, MULTI ORIGIN PRODUCTS FOR WORLDWIDE AUDIENCES



Luis Villanueva, CEO

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

The key Turkish telenovela is *Ezel* (120x'45), that follows a young man who is framed by his friends and fiancé 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 *Cost of Love*, a drama about the kidnap of a little boy and the confusion that it generates when he return safe as if nothing had happened.

Explains **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 product and that gives to Somos the chance to consolidate these products as has happened in the world so far.

The company continues with the distribution of *11-11: En Mi Cuadra Nada Cuadra*, co-produced with **Nickelodeon** Latin America, and the unitary series *Secrets*, composed of 21 drama, thriller, suspense, and comedy episodes. 'Each episode is produced by **Ecuavisa** (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*,



*Ezel* has been sold in over 45 countries



11-11: En Mi Cuadra Nada Cuadra, co-produced with Nickelodeon Latin America

a game show where sports superstars are finally beaten by amateurs. Lastly, the company recently signed a contract with independent movie distributors such as **Shoreline Entertainment** 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** concludes: 'Nowadays, watching how TV in the world is changing, industry members has much interest in supplement the sales structures with partners with specific strengths in certain areas and increase the penetration of the catalogs. This MIPCOM edition is another great opportunity to offer our content and explore new business opportunities with old and new partners thanks to our strong catalogue.'

BOOTH #A0.21

## MEDIABIZ: KNOW HOW & NETWORKING

Led by CEO **Alex Lagomarsino**, **Mediabiz** (Argentina) is a business agent 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 fiction producer in Argentina, who highlights for the global market formats such as police series and comedies. In *Brave Girls* (120x'60), five



Brave Girls



Alex Lagomarsino, CEO & Partner, and Virginia Berberian, International Business Director

centers in a town dominated by evil where a man's life becomes a tragedy when his wife is sacrificed.

*Left On The Shelf* (36x'60) is a drama about three sisters haunted by memories of their dead mother, and *More Than Partners* (115x'60), 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* (220x'60) 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* (287x'60) is a dramedy that follows a recently separated and father of five.

Lastly, introduces *From Bed To The Living Room* (26x60), which narrates stories of different couples in the intimacy of love and the paper formats *The Conspiracy Of The Witches* ('120), *Golden Love* ('120) and *Ambitions* ('120).



BOOTH # R7.J7

## TRICON: ALL IN ONE

**Tricon Films & Tricon Television** (Canada) continues building its production and distribution business. At MIPCOM, it launches a new comedy series from **Pivot** called *Human Resources* (10x'30), as well as **IFC's** *Garfunkel & Oates* (8x'30).

In factual, the new series *Custom Built* (13x'30) is presented as well as a 5-part documentary series *The Restorers* (5x'60). On Kids & Family, there is the pre-school animated series *Shutterbugs* (52x'11) and the live-action reality series *Mission: 4Count* (8x'30)

**Jon Rutherford**, EVP Distribution & Business Development: 'We closed a global deal for **Wetv's** new drama series *The Divide* (8x60') which will be broadcast at the end of the year in over 140 countries (Latin America, France, Europe, Asia). **Pivot's** variety series starring **Joseph Gordon-Levitt** called *HitRecord on TV!* (16x'30) and **IFC's** mini-series *The Spoils of Babylon* (6x'30) have also been sold across Latin America.'



Jon Rutherford, EVP Distribution & Business Development

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## CISNEROS, BROADER



Cesar Diaz, VP  
Helen Jurado, senior director of sales and business development

**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 new titles, the distributor 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 Diván* of Ibéyise Pacheco; *Sweet Thing* (140x'45) tells the story of two families living in almost opposite worlds, while *Emerald Heart* (120x'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*, *Always Sara*, *Flamenco*, *Galan's Murder*, *The Perfect*. Also, *Non-Dialogue Comedies* (1,500x'30), one of the largest libraries of programming and sitcoms without dialogue in the industry from the leading production houses of the genre; *Extreme Sports* (+100 hours); *Animal Atlas* (234x'30);

*Hacienda Heights* (26x'30 or 13x'60); *Inside Football* (34x'30); and the series *Beauty Pageants & Realities*.

Lastly, **Cisneros Media** has announced two productions from Miami-based **Venevision Productions** for **Univision** (US Hispanic): the talk show *El Palenque de Enrique Santos* for **UniMas**, and the new teleseries *Ruta 35, la valvula de escape*, executive produced by **Cristina Palacio** in collaboration with Univision.



Secret Love

## SMILEHOOD, TRANSMEDIA CONTENT

Focused in 360° and *transmedia* content, **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 or 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 Chapell** 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 Roxi*, 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.'



Silvana D'Angelo, director, Smilehood Media



According to Roxi, originally created as an internet series will have its TV version



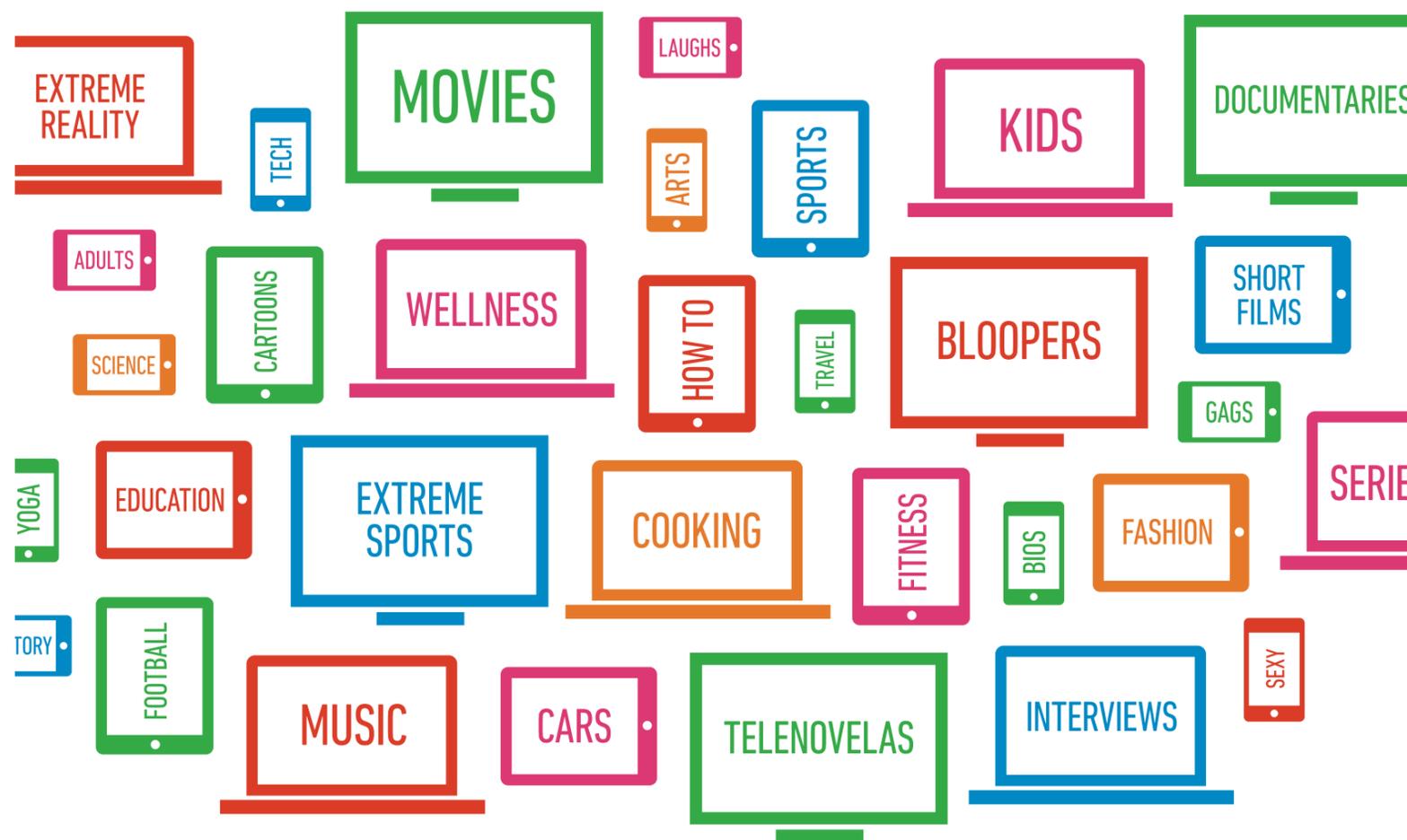
A Bite of China

*Mega Projects*, a documental about the 5 biggest engineering projects in the country, both produced by **CITVC**. Also are the culinary series *Chef Set*, *Dulces Secretos* and *Recuerdo de cocina*, about Peruvian food.

Lastly, there are five series of **Museum HD** (from French channel **Purescreens HD**): *Within the Frame* ('20); *Anhourwith* (4x'60); *Masters&Composers* (4x'60); Exhibition: *Impossible* (4x'60); and *Photo Booth* (4x'60).

# CONTENT ACROSS ALL SCREENS

NEW MEDIA CATALOGUE VOD-SVOD-MOBILE-IPTV



## 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 through 22 years of business', explains **Miguel Torres Bohl**, VP.



Miguel Torres Bohl, VP

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, scientific breakthrough of the countries considered "World Powers" and the majesty of the great vessels, respectively, produced by **EDI Canada**, the producer arm of

**Discovery Canada**.

The anime catalogue includes *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*

## ITV INTER MEDYA: TOP TURKISH SERIES



Can Okan, president & CEO, and Ahmet Ziyalar, managing director

ITV Inter Medya (Turkey) is a good example of Turkish content diversification and expansion: its catalogue includes from 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 **Beelink**, which already have four of our titles to distribute.'

At MIPCOM, the company introduces the most recent drama series catalogue, headed by *Black Money Love*, a breathtaking story full of mystery and romance between a young cop and the daughter of a tycoon, *Stolen Life* and *In Between*. 'As most of the top quality Turkish dramas, these titles have fascinating stories, high production values and great acting. According to our past experiences, we can easily tell that all three titles have a great appeal for the international market', emphasize Okan and Ziyalar.

The distributor also presents the dramas *Black Rose* (113x'42), *Law of the Land* (51x'45) and *The Cost of Love* (194x'48). ITV is also putting special emphasis in Latin America, where it has sold a format right. 'We have fully

dubbed our catalogue in Spanish and we are focusing on the smallest territories, where we believe we have more opportunities. In CIS countries we are doing well in Ukraine and regional channels of Russia. And we are starting with Baltics, who are demanding more Turkish products', complete the executive.



Black Money, a story of mystery and romance

## RTVE, THE NAME OF SPANISH FICTION

Radiotelevisión 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 Atlantis**. Launched first on Telefonica's **Movistar TV** on de-



Rafael Bardem, deputy program sales director, with all RTVE sales team last MIPTV

mand 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.

Lead by **Marta Abad**, commercial director, **Rafael Bardem**, deputy program sales director, and **Maria Jesus Perez**, deputy channel sales director, RTVE also presents the third and last season of the multi-awarded *Isabel*, which recreates the arrive of Columbus to the new world and where monarchs must face misfortune people as kings and parents without losing sight of its main objective: to unify the crowns of Castile and Aragon into a single heir.

'The extensive catalog of the company includes Spanish TV movies and new titles that reinforce our position in the Spanish fiction, with titles such as *Prim, el asesinato 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 Cooperante in the India and its fight to help the disadvantaged', explains the executive, and concludes: 'The detective series *Los Misterios de Laura*, sold to NBC; *Ana y los siete*, sold in Portugal, Chile, Italy and Mexico; and *Sanfermines*, aired through TVE for over 30 years.'



Victor Ros, new fiction

BOOTH # P-1.J7

## 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* (52x'30), *Rebel Without a Kitchen* (26x'30), *Nomads of the Serengeti* (5x'60, 4K),



Solange Attwood, SVP, International, and Gwen Jones McCauley, director, international sales



which takes the viewer on an exhilarating trip through the Serengeti (Tanzania), *Backroad Bounty* (13x'60), where two men visit garage sales, private collections and old barns, and *Dino Hunt* (4x'60), 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



Backroad Bounty, factual entertainment

international buyers', say **Solange Attwood**, SVP, International.

'**Blue Ant International** has more than doubled its diverse 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.



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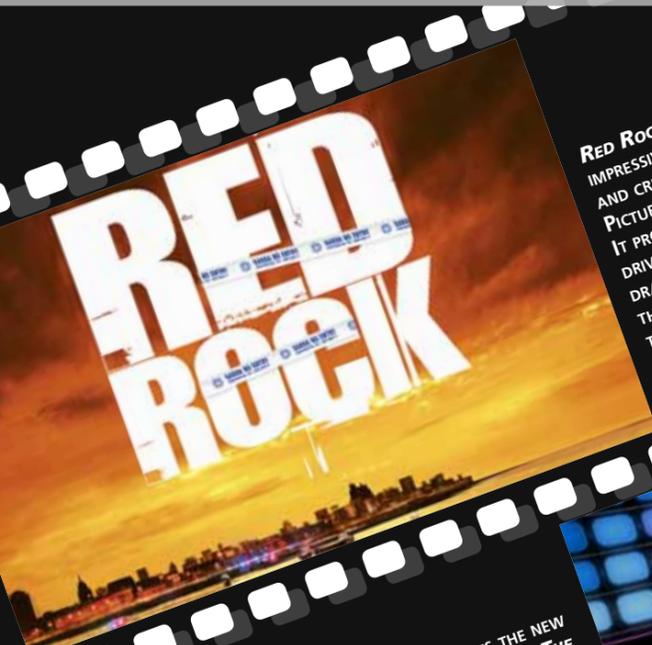
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**Red Rock** is a brand new series offers an impressive combination of renowned production and creative talent from Producers Element Pictures (Ireland) and Company Pictures (UK). It promises to result in a strong, character-driven ongoing primetime drama with appeal to drama audiences around the world. The feel of the series is very modern, but the approach to the drama will be classic story-telling, creating in many ways an exciting new genre hybrid.  
Distributor: All3Media International (UK)

The distributor 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.  
Distributor: Armoza Formats (Israel)



From Executive Producer Robert Rodriguez and Roberto Orci, **Matador** (13x60) is an action-adventure series starring a DEA agent from East Los Angeles who has been recruited by the CIA to investigate the LA riot soccer team by going undercover as one of their players. The series features an international cast including Gabriel Luna; Alfred Molina (The Da Vinci Code); Whelan; Neil Hopkins (Bones); and Tanc Sade (90210).



Betting on formats, the distributor launches at MIPCOM its brand new prime time talent show **Stand Up '120**, which turns the current viral phenomena sweeping the web into television stars: parent-children duos now show what they have got in a TV studio in front of a strict jury, the public. Distributor: Televisa Internacional (Mexico)



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MIPCOM & MIPJunior 2014 - SPECIAL ISSUE



# OUR KIDS & TEENS NEED MORE ATTENTION

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 360° 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 to be 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 when 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.

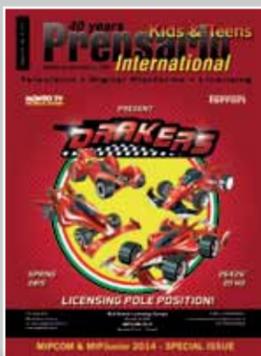
OK, let's see what these MIPJunior and Mipcom get as new...

*Nicolás Smirnoff/Director*



## MIPJUNIOR 2014: MAIN SCHEDULED EVENTS

EVENTS	DATE & TIME	PLACE
INNOVATIVE CHILDREN'S & YOUTH CONTENT FROM CANADA (CMF-TELEFILM)	SAT. 11, 10.30AM	AGORA ROOM
MIPJUNIOR NETWORKING LUNCH (IN PARTNERSHIP WITH SABAN BRANDS)	SAT. 11, 1PM	PARTY ZONE
THE LATEST AND BEST-SELLING SPANISH ANIMATION FOR KIDS	SAT. 11, 4.15PM	AGORA ROOM
THE DIGITAL STRATEGISTS SHOW & TELL	SAT. 11, 2.15PM	AGORA ROOM
MIPJUNIOR WORLD PREMIERE TV SCREENING: THUNDERBIRDS ARE GO!	SAT. 11, 5.45PM	AGORA ROOM
MIPJUNIOR OPENING PARTY (IN PARTNERSHIP WITH ProMEXICO)	SAT. 11, 7PM	PARTY ZONE
VIEW FROM THE TOP: WHAT DO BUYERS WANT?	SUN. 12, 9AM	AGORA ROOM
MIPJUNIOR INTERNATIONAL PITCH	SUN 12, 10AM	AGORA ROOM
REBEL RULES (GARY MARSH, DISNEY CHANNELS & DAVE FILONI, LUCASFILM)	SUN 12, 11.15AM	AGORA ROOM
DISCOVER THE NEW BEST KIDS CONTENT FROM MEXICO	SUN 12, 12.30PM	AGORA ROOM
WHERE WILL YOUR NEXT CROSS-MEDIA PARTNERSHIP TAKE YOU?	SUN 12. 4.45PM	AGORA ROOM
DREAMWORKS PARTY	SUN 12, 6.30PM	CARLTON HOTEL



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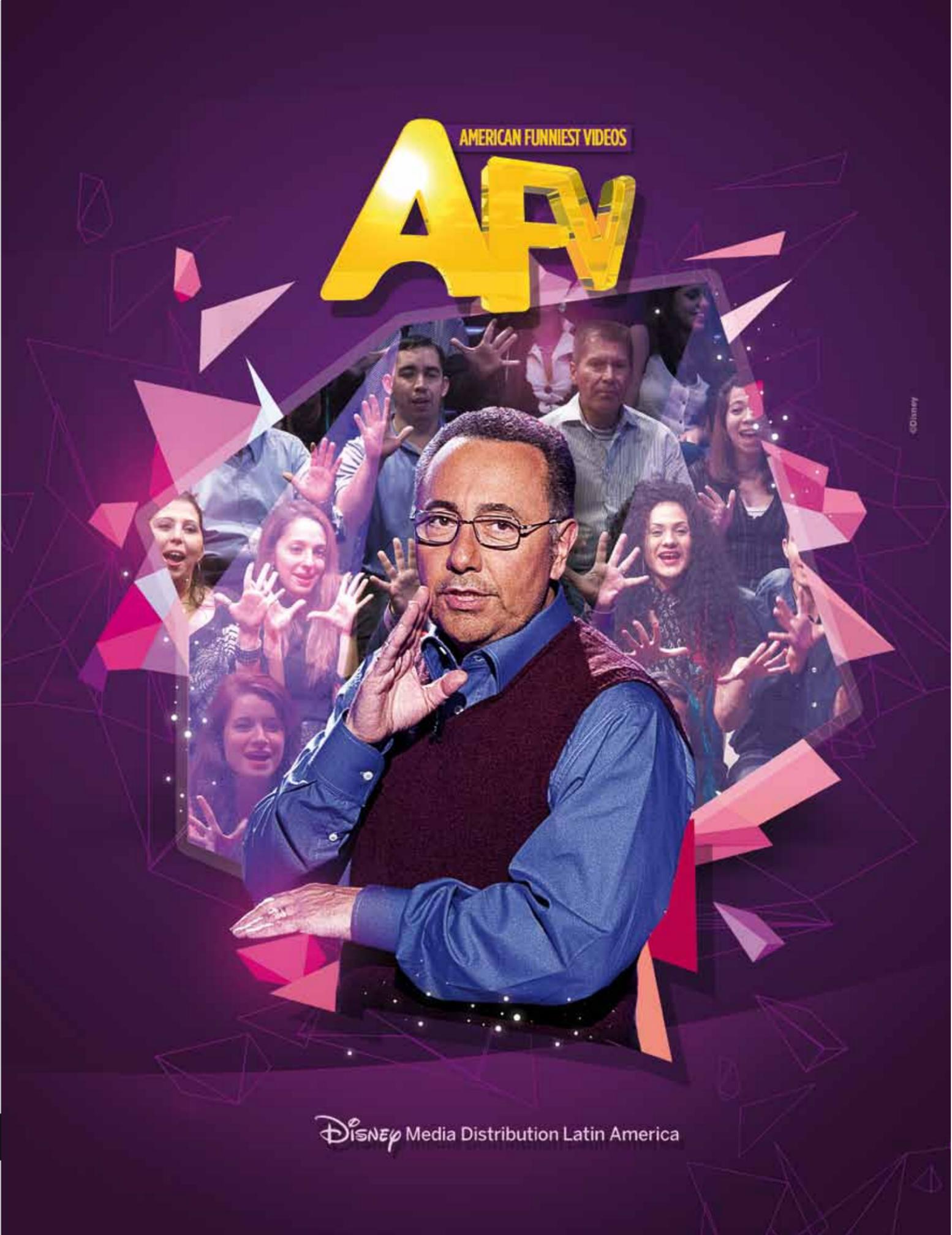
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# EURODATA: CHILDREN'S VIEWING HABITS ARE CHANGING

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 screen 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 same period just 5 years ago, 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 shares from January to June 2014 compared to July-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 differ regarding this trend, where the smallest youth channel **ProSieben Maxx** gained 0.2 points compared to the previous semester, to reach an average market share of 1.0% for its broadcasting hours on children 3-13. The channel wins



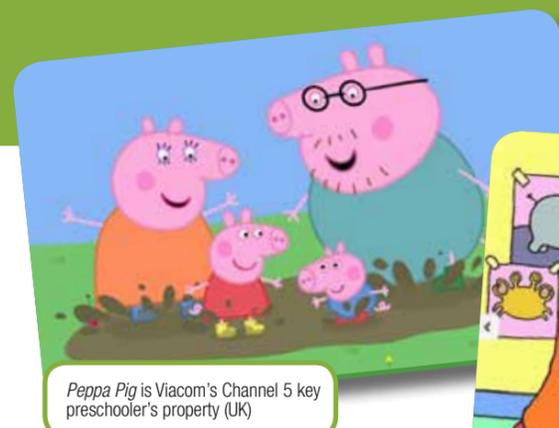
Yu-Gi-Oh!, a flagship show on ProSieben Maxx (Germany)

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 antennae in January 2014. **Super RTL** whose grids were previously partly 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 shares 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 2.1 points on its market share compared to July-December 2013. The channel relies strongly on imported titles to achieve its performances, notably *Vic the Viking*, its number one show that gained a market share of 12.9% on 4-14 year olds over the period January to June 2014. This rise in market share was undoubtedly strategic: the weekend block, which performed less on 4-14 year olds, has disappeared this semester to give



Vic the Viking is the #1 show on Rai 2 (Italy) that gained a market share of 12.9% on 4-14 year olds over the period January to June 2014



Peppa Pig is Viacom's Channel 5 key preschooler's property (UK)

priority to its strong weekday block aired in the mornings.

In Spain, the youth-orientated channel **Neox** was the only generalist 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 channel in Spain last semester.

**Neox** 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 schedules: *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 4-12 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 trio form a clear lead above the other channels in the country, yet the children's programming



France 5 (France) is betting on strong preschooler properties, such as T'Choupi à l'école

on **Neox** places it in 4th position, allowing the channel to also lead ahead of the other children's channels in the country.

In France and the UK, the generalist channels with a pre-schooler 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 5** has grown to an average market share of 10.5% on 4-14 year olds for its children's blocks despite the undergoing 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 **Gulli** by **Lagardère**, buying the remainder from **France Télévisions**, the group is rebranding channel **France 4** as a youth channel. The latter

obtained a 0.5 point increase

on total day to a 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



Turbo FAST, from DreamWorks, was aired on Super RTL (Germany)

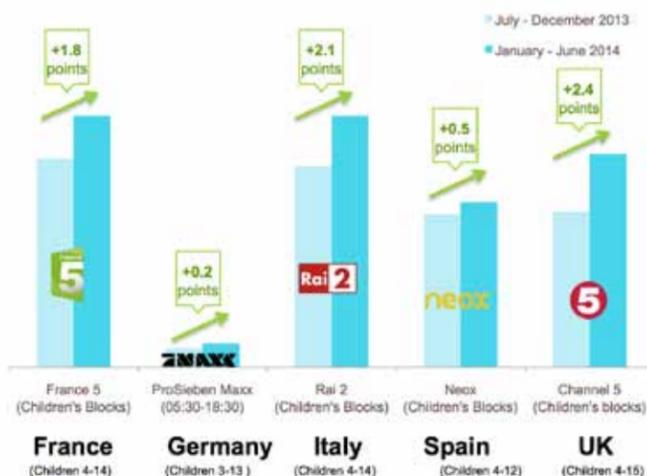


share for its broadcasting hours of 9.4% on children 4-15. **Channel 5's** youth programming has resisted, increasing its market share by 2.4 points for an average

market share of 8.9%. 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.

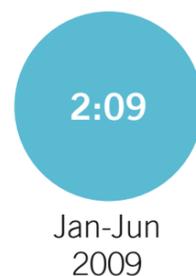
Television is in the middle of a big shakeup, the children's market is no exception, as new models for taking content to the young viewer become increasingly viable. TV, however, has a unique place in children's hearts. While they certainly expect to find their favourite characters across a wide spectrum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

## ANNUAL AVERAGE DAILY VIEWING TIMES EVOLUTION (1H09-1H14) – WEIGHTED DAILY VIEWING TIMES ON THE TOTAL CHILDREN TARGET IN FRANCE, GERMANY, ITALY, SPAIN AND UK



Source: Eurodata

## MARKET SHARES' INCREASES ON CHILDREN'S PROGRAMMING AMONG TOTAL CHILDREN IN STRATEGIC EUROPEAN TV MARKETS (2013-2014)



Source: Eurodata

Source: Eurodata TV Worldwide – Kids TV Report 2014 – Copyright Eurodata TV Worldwide / AGF – GfK Fernsehforschung / Auditel / BARB / Kantar Media Spain / Médiamétrie

# WHAT DO KIDS' BUYERS WANT?

PRENSARIO highlights below the comments of top kids programming buyers, gathered by REED MIDEM'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.

## ABC TV (AUSTRALIA)



Deirdre Brennan, Head of Children's Television

**Buying:** animation, preschool, tween & teens; arts, music & culture; documentary for kids, education, game show, interactive, live action.

**Territories:** Australia/New Zealand

## RTVE – CLANTV (SPAIN)



Yago Fandino Lousa, Children Content Manager

**Buying:** animation, preschool, kids, game show, interactive, live action.

**Territories:** Europe

## DR-DANISH BROADCASTING CORPORATION (DENMARK)



Kirstine Vinderskov, Channel Editor for Children

**Buying:** Discovery, documentary for kids, feature film, interactive, live action.

**Territories:** Europe, North America, Australia/New Zealand

## YLE FINNISH BROADCASTING COMPANY (FINLAND)



Vicky Schroderus, Acquisition Executive

**Buying:** animation, tween & teens, interactive.

**Territories:** Europe

## BBC-CBBC (UK)



Lucy Pryke, Acquisitions and Animation

**Buying:** animation for kids, tweens & teens, live action

**Territories:** Europe, North America, South America, MENA, Asia, Australia/New Zealand

## CANAL+ (FRANCE)



Chrystel Poncet, Senior Acquisition Executive

**Buying:** animation, preschool, kids, tween & teen, family, documentary for kids, interactive.

**Territories:** Europe

## GROUP TF1 (FRANCE)



Yann Labasque, Director of youth Programs

**Buying:** animation, preschool, kids, interactive.

**Territories:** Europe.

## KIKA (GERMANY)



Sebastian Debertin, Head of Fiction, Acquisition & Co-Production

**Buying:** animation, preschool, kids, tween & teens, family, arts music & culture, documentary for kids, education, feature film, interactive, live action.

**Territories:** Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand

## RTL DISNEY FERNSEHEN GMBH (GERMANY)



Karen Mitrega, Head of Children's Content

**Buying:** animation, preschool, kids, family, education, feature film, interactive

**Territories:** Europe

## SUN TV NETWORK (INDIA)



Kavitha Jaubin, Cluster Head-Kids Channels

**Buying:** animation, preschool, kids, tween & teen, family, education, feature film, game shows, interactive, live action.

**Territories:** Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand

## RTE (IRELAND)



Sheila de Courcy, Controller, RTEjr and Cross Divisional Head of Children Content

**Buying:** documentary for kids, interactive, live action.

**Territories:** Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand

## CANAL 22 (MEXICO)



Ana Cruz Navarro, VP of Production and Programming

**Buying:** animation, preschool, kids, family, arts music & culture, discovery, documentary for kids, education, interactive, live action.

**Territories:** Europe, North America, South America, Middle East/Africa, Asia, Australia/New Zealand

## GOOGLE/YOUTUBE (USA)



Tara Sorensen, Head of Kids' Programming

**Buying:** animation, preschool, kids, animation, family, live action

**Territories:** North America

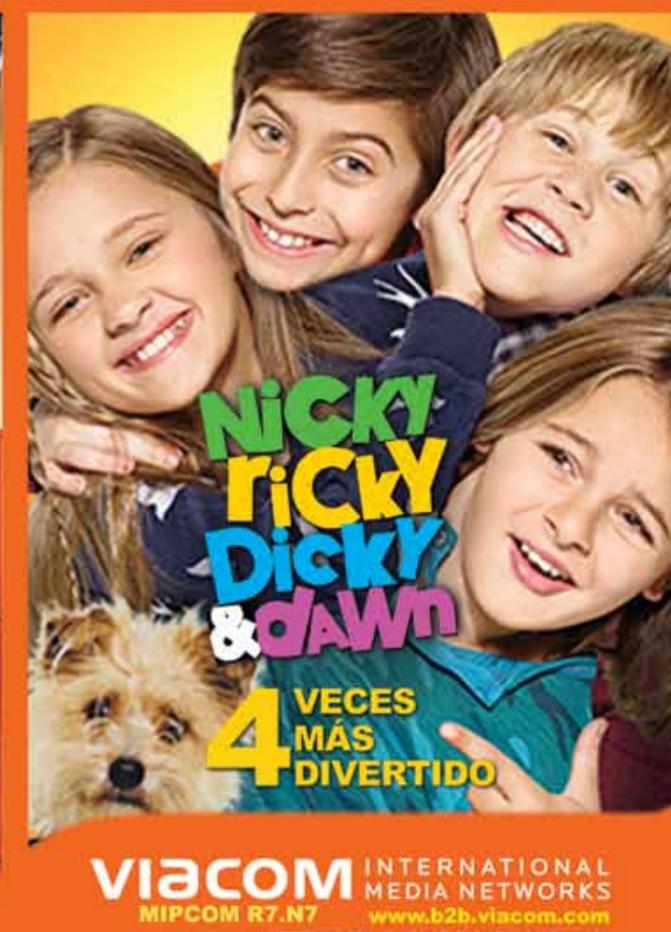
## NICKELODEON LATIN AMERICA (USA)



Migdalys Silva, VP of Programming & Acquisitions

**Buying:** animation, preschool, kids, tween & teen, interactive, live action.

**Territories:** North America, South America



## TV TOKYO: THE JAPANESE ANIMATION ON TOP

'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 production, 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 appetite for self-contained episodic comedy series and, of course, an increase of TV viewing on smaller screens', he stands.

'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, electronic gaming, toy, etc. As the only GE network with kids' programming every mor-

ning seven days a week as well as every evening six days a week Sunday through Friday, we dedicate ourselves to entertaining our audiences not as passive consumers of media contents but as active participants in 360° 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.'

That's why programs such as 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 *Inazuma 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 500,000 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**.

### FUTURE

'Though the Japanese market is quite self-sufficient, we pursue opportunities in both



*Yokai Watch* is the new Japanese property, whose series has become a social phenomenon in Japan since the beginning of the year. The tickets sale in July for the movie to be premiered in Christmas 2014, resulted in 500,000 tickets sold in just a few hours

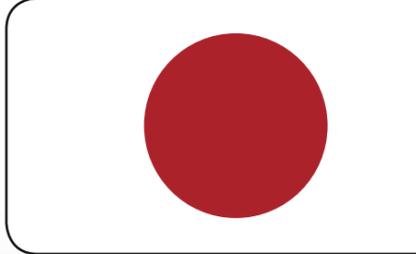
home-grown productions and international projects. **TV TOKYO** pioneered in engaging in Japanese-Chinese collaboration with *Train Heroes* last year, followed by *Nano Invaders* this year. We distribute *Calimero* all over Asia, which is a Franco-Italo-Japanese coproduction.'

'Many of our series are based on existing IPs but we have started creating original short series with strong characters. The dialogue-less *Carino Coni* 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**.



TV TOKYO pioneered in about Japanese-Chinese collaboration with *Train Heroes* last year, followed by *Nano Invaders* this year



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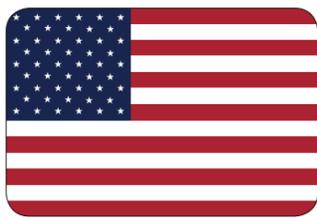
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Yukio Kawasaki, general manager, Animation Division, TV TOKYO





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## DREAMWORKS: 'KIDS ARE FASTER AND MORE ENTHUSIASTIC'



Margie Cohn, head of television, DreamWorks Animation



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 a transition from a company that made movies, to a branded entertainment company', describes Margie Cohn, head of the TV division.

She continues: 'We will produce for Netflix 300 hours of programming (+1,100 episodes) to be distributed in the

40 markets they operate, and we are partnering 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 Dinotrix.

'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 adopting 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 much a distinction as adults do between what is "traditional" and what is "new" TV, and that makes a huge difference for both, producers and broadcasters. They are less inclined to see programming that airs on a linear broadcaster as "better" or "premium" programming, or to view digital content as somehow inferior. What they care about is whether it is fun, engaging and relevant, and something that they want to talk about and share with their friends. As producers, we realized they have to be at home both on traditional broadcasters as well as on non-linear platforms.'

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.



All Hail King Julien and The Adventures of Puss In Boots will be available on Netflix and Super RTL Germany

## ZODIAK KIDS, BRINGING THE RIGHT PARTNERS

Zodiak Kids is the global independent leader in kids entertainment, combining Zodiak Media's 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, ABC (Australia), Rai (Italy) and BBC (UK), and commercial TFI, Lagadere and CiTV 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 Zack & Quack, Lolirock and Extreme Football. At MIPJunior, we launch Get Blake, Tumble Leaf, Creative Galaxy, Millie Inbetween and series 4 of Horrid Henry', concludes Cau.



Cecile Cau, VP of Sales, Zodiak Kids



Tumble Leaf & Millie Inbetween, new shows for MIP Jr.



Una historia de la exitosa escritora Patricia Maldonado

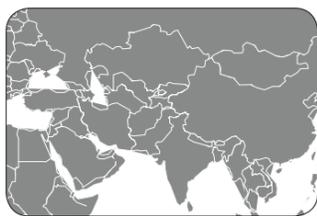
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## MBC3, MIDDLE EAST: LOCAL PRODUCTION IN ARABIC LANGUAGE



Ashraf Younis, senior channel manager, MBC3



**MBC3**, the leading Pan Arab children's edutainment channel, is a free-to-air channel launched in 2004 covering the MENA region. **MBC3** SOA (Share of Audience) in Kingdom 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.

creating the quality viewing

The channel focuses on local production in Arabic, from edutainment, to game shows, and reality shows, while also continuing its various long-standing international studio deals and partnerships for acquiring the best animations. Top primetime productions are *Eish Safari*, a children reality program, *Tassali Ahla Alam*, 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 50% of the population in the MENA region is under the age of 15, it still remains a rather competitive market. Today's kids channel viewers are tomorrows 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 10 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 & *tweens*. 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 as it offers a different experience, one should not deny the importance of other OTT platforms which have rapidly expanded. In my opinion, they are complementary and not a replacement to TV experience. It is however important to be at all kids' touch points.



*Banat W Bass*, a lifestyle show catered to young girls



*Eish Safari*, a children reality program

## DISCOVERY KIDS ASIA-PACIFIC: SMART & FUN

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 is 'smart fun', and the channel offers programs that educate and entertain at the same time', says **Kevin Dickie**, SVP, Content Group, **Discovery Networks Asia-Pacific**.



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 biomimicry and will feature Robert Irwin, 10-year-old 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 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 14s 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 us 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** is shaped by this insight', concludes **Dickie**.



*Kids Vs Film* is a locally-produced hit premiered last year



## CN ITALY: FUNNY, ORIGINAL AND ENGAGING

**Turner Broadcasting System** in Italy is leader in the kids' TV business, being also the 6th editor for audience on total TV. It operates two free-to-air kids brands: **Boing** and **Cartoonito**; two Pay TV channels, **Cartoon Network** and **Boomerang** and the top brand worldwide news channel **CNN**.

**Boing** is #1 kids channel for audience and for awareness, while **CN** and **Boomerang** are distributed on linear and non linear on



*Uncle Grandpa* and *Steven Universe*, two own produced comedies that are working really well

**Sky**, **Mediaset**, **Telecom Italia**, and available anywhere anytime. Web and apps of the brands are well distributed in the market. **Turner**, also in Italy is an innovative and well-established multimedia company.

**CN Italy** was born in 1997, and since 1998 it's in Italian language. It broadcasts 24 hours with animation and live action TV series as **Cartoon Network Studio** productions, *Ben 10*, *Lo Straordinario Mondo di Gumball* (*The Amazing World of Gumball*), *Adventure Time*, *Uncle Grandpa*, *Steven Universe*, *Clarence* and *Regular Show*, and international acquisitions such as *DreamWorks Dragons: I Cavalieri di Berk* (*DreamWorks Dragons: Riders of Berk*).

It is available on **SKY Italy** (channel number 607), and **CN+1** (channel 608) reproduces the same programming an hour later. The channel is available on the DTT kids package *Mediaset Premium Kids*. **CN** is also on **Cubovision** as *Cartoon Network On Demand*, and on **Cartoonnetwork.it** more than 20 *minisites* containing games, downloadables and videos, in addition to contests and *Cartoon Network Gang* community, are available.

**Cecilia Padula**, content director, explains: 'We have very strong comedy shows, all our originals are working really well: *Adventure Time*, *Gumaball*, among others. We recently launched three new comedies that are growing strong: *Uncle Grandpa*, *Steven Universe* and *Clarence*. The challenge for us is to find shows that could complement those titles. This means: funny, original and engaging comedy for kids 6-10, character driven'.



Cecilia Padula, content director

'Italian kids love animated comedy and sitcoms, but boys are also loving adventures shows. Tradeshows are still crucial for us to understand trends and opportunities; we can share ideas and do international networking. We also take this opportunity to explain our needs and bring our experience to the producers', she concludes.

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As seen on: MNC TV, TV3, UTV, CN

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# WHAT'S GOING ON THE KIDS & TEEN MARKETPLACE?

## INTERNATIONAL CO-PRODUCTIONS

Korea Trade-Investment Promotion Agency (KOTRA) and Korea Creative Content Agency (KOCCA) organized the 5<sup>th</sup> edition of the *Korea Brand & Entertainment Expo* (KBEE) held in Sao Paulo, Brazil, and attended by 250 companies (200 overseas and 50 from Korea) and 200 buyers.

Argentine animation producer **Astrolab Motion**, headed by **Federico Badia**, announced a season 2 of the series *Mind-Blowing Breakthrough*, co-produced with Korean **Grafizix** for the public broadcaster EBS. 13 new half-hours will be produced,

and it will include Argentine DTT channel **TEC TV**.

Series 1 was a success in Korea, becoming #1 show on the channel kids' slot at 6pm. Now the companies are closing sales on its respective territories (**Astrolab** in Brazil, and **Grafizix** 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.

PRENSARIO publishes below some interviews with key players in different areas, including licensing, merchandising, new media and social networks, but also from the traditional TV that still has a strong position in the global kids business. In that sense, it is highlighted the domestic and international co-productions as a way of generating better (quality) projects and reaching more markets.



Federico Badia, president of Astrolab, and Tony Hong, managing director of Korean producer Grafizix, signed the second season of the series during KBEE in Sao Paulo with the presence of KOCCA president, Hong Sang Pyo and KOTRA VP, Kim Byung Kwon (borders) and Angel Mele, director of Programming and Production of the Argentine DTT channel TEC TV

## 3D/LIVE ACTION EDUTAINMENT 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 group manages a 3D and augmented reality newspaper for kids (**Kids News**) and the videogame **Creápolis**.

'And now we have the 3D live action series *Los Creadores*, which is a result of a strategic alliance of **Aula365 Studios**, the main scripted producer in Argentina **Pol-ka**, the animation production company **Encuadre** (Argentina) as well as **Dosve Motion Arts**, **Metronomo Music**, and **DNA Studios'** highlights **Pablo Aristizabal**, CEO at **Competir**.

'There are other five studios working on the 3D effects, 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 will be learning by doing', he adds.

Over 300 minutes of 3D have been produced

for the three seasons of the series targeting *tweens* (6-12 years old), which will be premiered on **Telefe** (Argentina), and it is planned to be distributed internationally as well. 'We are in process of defining an international distributor. The first 13 episodes will be on air by November, and the second and third seasons will be broadcast since March 2015', concludes **Aristizabal**.



*Los Creadores* will be premiered next month and will have three seasons of 13 episodes each. Over 300 minutes of 3D content have been produced for the series, adding an spectacular Live Action production as well

## 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*, *Sandra*, *Detective de Cuentos*, *Lola & Virginia*, *Saari* and *Vitaminix*.

Five free episodes are available from each series and then the user has the choice to subscribe to watch the rest of the series. Samsung platform will release new apps from Imira, based on its original productions. **Sergi Reigt**, CEO, **Imira**: 'We want to be one step ahead in this competitive scenario and rapid evolution of the content industry. We must be in all platforms'.



Pablo Aristizabal, CEO at Competir

## THINK 360°

'Consumers change from border to border: we would never compare the habits of Hispanics living in the US, with Mexicans and Latin Americans. Even all of them share the same kind of culture basis and language, they are 3 different audiences'.

**Maca Rotter**, executive director, **Televisa Consumer Products** (Mexico), adds: 'The trend is to think, create and develop around 360° strategies based in multiplatform projects. But also, the creation of co-productions or partnerships, joining efforts of quality and experience, is making worldwide multi-strategies happen. Multiplatform/360° projects should keep in mind the importance about their community (consumers, fans, public, etc) and how deep is engagement'.

'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



*El Chapulin Colorado*, the brand new property from Televisa

business all over the world'.

**TCP's** #1 property for board games is a TV contest shows, while *Hablado Sola* is a top lifestyle property born from a book and growing strong in social media: +2.2 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 Chapulin 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.

## VOD, APPS, GAMES, 4K

Founded in 2011, over the last few years **ToonGoggles** has evolved to a full service of over 5,000 episodes and 600+ MAUs, with games and the new TG Radio, which streams over 8 million kid friendly songs. 'We have been recognized by **Qualcomm** as the world's first 4K Mobile Streaming Service', explains **Brendan Pollitz**.

Although its primary territories are 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 versions of the app for devices including **Samsung**, **Seiki** and **Sony**. 'We recently were ranked #1 in Kids in the **iTunes Store** and #9 in Entertainment, and we are promoted on devices including **Roku**, **Vizio**, **Panasonic** and **Western Digital**', he adds.

'When we license shows, we look for high-energy concepts with episodes under 5 minutes: comedies are always successful. We'd love to produce original content, so we're actively pursuing co-production offers at the moment for this. Media landscape has shifted dramatically and we have had to stay creative to ensure that our business has grown and been successful'.

'VOD is now a key part of home entertainment and will continue to grow as technology develops. The entertainment industry is growing closer together: TV shows are now released on VOD rather than through a network. We believe that this will continue, as audiences grow more accustomed to having the content they want on their time', **Pollitz** concludes.



Brendan Pollitz, creative director, ToonGoggles

## LICENSING + ENTERTAINMENT + TECH

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 opportunity 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 maximize other business opportunities'.

**Exim Entertainment** creates, produces and executes for all Latin America and Hispanic USA territory shows for the most successful children's characters, while **Exim Tech** establishes a way of communication with consumers using social media that are great tools of price/value to generate highly effective contact.

'Our mission is to accompany the process throughout the life cycle of the brand, along with providing the best strategy to reach consumers, maximizing exposure and supporting licensing programs and promotions', remarks **Diego Barassi**, managing director, **Exim Tech**. 'Making a long story short, we create and implement meeting points off line and on line in order to achieve unique experiences, becoming somehow *The Target Connection* for the consumer', concludes **Hofman**.



Elias Hofman, founder & president

## 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 Robots in Disguise* (78x'22), 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* (78x'22) 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* (78x'22), 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* (117x'22) follows Twilight Sparkle who through 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* (2x'72), 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 she 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.



Sheetal Merchant, sales director



Transformers Robots in Disguise

## MOTION PICTURES: PUMPKIN REPORTS

Tony Albert, CEO, Motion 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 MIPJr the company has the exclusive premiere of the first 13 episodes of its latest project: *Pumpkin Reports* (52x'11), 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 broadcasting side, and the Italian Sample 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 (Telemundo and Netflix) through Italian Rainbow; Kemyon TVE and Rai; and Glumpers in Nickelodeon, Televisa and RTP.'

Mas concludes: 'We are facing a new and ambitious challenge with two big formats for the tiny audiences: MyaGo (104x'5'30), a brand created by Irish studio Wiggleywoo, and Lulahoop (52x'7), 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.



Xavi Mas y Tony Albert



Pumpkin Reports

## DHX AND CBEEBIES: NEW TELETUBBIES

DHX Media (Canada) announced it plans to produce 60 brand new Teletubbies episodes for CBeebies. Award-winning UK production company, Darrall 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 is still entertaining and engaging preschool audiences worldwide.

Steven DeNure, president and COO of DHX Media: 'Kids' entertainment of this caliber captivates generation after generation so we believe there is considerable demand for an enhanced, contemporary version.'



Teletubbies

## GBI, EXCLUSIVE SALES REPRESENTATIVE FOR LATIN AMERICA

Genius Brands International, which provides content for toddlers to tweens, has entered into an exclusive representation agreement with Zasha Robles' Spiral 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 *Baby Genius* (including 500 songs, 125 music videos, and music-based toys, etc.); *Secret Millionaire's Club*, created in partnership with and starring an animated Warren Buffett (airs on the Hub Network USA); and Stan Lee's *Mighty 7*, produced by Stan Lee Comics, a joint venture among GBI, Stan Lee's POW! Entertainment and Archie Comics; and *Thomas Edison's Secret Lab* that demonstrates how much fun science can be.



Thomas Edison's Secret Lab

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## ONY: CANDELA

After a great launch at the beginning of the year, **ONY Productions**, headed by its CEO, **Othniuska Cedeño** is attending MIPCOM with important news regarding its original productions, which includes reality shows, talk shows, docu-series, and the teen series **Candela** that is the big release in Cannes.

Explains **Cedeño**: '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. **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 Maldonado** (*Rebelde Way, Cinderella*) and represents the first production alliance with **Usina de Migre**, a group of authors and content creators from Argentina. It counts with the supervision of the prestigious producer **Arnaldo Limansky**, VP Drama and Fiction, at ONY Production, and the music will be provided by **Once Loops's** 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.

**Cedeño** concludes: 'Our series specific target audience are pre-teen 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.'



Othniuska Cedeño, CEO, Hugo Devana, VP Content & Production, and Arnaldo Limansky, VP Drama and Fiction, Ony Productions, with Patricia Maldonado, author of *Candela*, and Ana Montes, member of MIGRE Asociacion de Autores



Candela

## DISNEY: DE TURQUÍA CON AMOR

**Disney Media Distribution Latin America** (USA) sigue dando que hablar este MIPCOM con más lanzamientos de producto en diversos géneros y targets. En este mercado comienza la distribución para América Latina de las versiones turcas de sus famosas serie, adaptadas localmente ese país.

En relación al producto infanto-juvenil, encabeza *According to Jim*, producida y emitida en el canal infantil **Kanal D Fan**, cuya versión original — protagonizada **James Belushi** y emitida en **ABC** (USA)— relata la vida de un padre de tres hijos que busca maneras alternativas de conseguir cosas, que no le impliquen demasiado esfuerzo.

También está la serie animada *Star Wars Rebels*, que en América Latina estrenará el 18 de octubre **Disney XD**, sumándose al estreno global: se emitirá en 34 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*.

La serie animada continúa con la épica tradición de la legendaria saga *Star Wars*: se desarrolla en una época oscura, cuando el malvado Imperio Galáctico afianza su poder en la galaxia. Y anticipa el estreno de *Star Wars Episodio VII*, que **Disney** tiene previsto para 2015.

Por otra parte, **DMD Latin America** cerró recientemente un acuerdo con **HBO Latin America**, que seguirá teniendo en exclusiva los derechos de estreno en TV paga premium para sus canales **HBO** y **MAX**, de las películas familiares de **Disney**, **Pixar**, **Marvel** y **Lucasfilm**, incluyendo *Thor: The Dark World*, *Captain America: The Winter Soldier*, *Muppets Most Wanted*, *Saving Mr. Banks*, *Frozen* y *Maleficent*. El acuerdo contempla derechos para **HBO GO** y **HBO On Demand**, y derechos a la extensa lista de películas clásicas estelares **Disney** para los canales premium de **HBO Latin America** y **Cinemax**.



Fernando Barbosa, SVP, Latin America



According to Jim, versión turca

## ANIMASIA: CHUCK CHICKEN



Edmund Chan, managing director

As one of the leading studios in Asia, **Animasia Studio** (Malaysia) is introducing its latest series at MIPJr: *Chuck Chicken* (52x'11), *Harry & Bunny* (78x'7) and *Kung Fook College* (52x'11), among many others.

On the first one, the Golden Egg Securities is the #1 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 trusted 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* (26x'22), where monsters of the alphabet go through new and fun things; *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.



Chuck Chicken, action series



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## 9 STORY, ANIMATED COMEDIES



Federico Vargas, director of Distribution at 9 Story Entertainment

**9 Story Entertainment** (Canada) continues betting in Latin America with its director of Distribution, **Federico Vargas**, attending the main tradeshows (NATPE Miami, Rio Content Market, LA Screenings) dedicated to the region. He explains: 'Latin America is an important area of focus: 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 highlights the animated comedies *Camp Lakebottom* (52x'11+ 52 new episodes available in 2015), and *Numb Chucks* (52x'1+ 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.

*Nerds and Monsters* (40x'11 + 40 new episodes next year) tosses 3 nerdy kids and a thick-headed football star on a fantastic uncharted island, while *Daniel Tiger's Neighbourhood* (130x'11) features a shy but brave 4-year-old tiger who lives in the Neighbourhood of Make Believe.

'We have closed many deals including **Disney Latin America**, which came on board for the second season of *Camp Lakebottom*, and **Cartoon Network** that licensed the animated comedy *Numb Chucks*. We are pursuing regional SVOD players, new and existing Pay TV partners and are focusing on growing our Free TV base. We are now well positioned and looking forward to expanding our businesses', concludes **Vargas**.



Second season of *Camp Lakebottom* will be ready next year, and was already sold to Disney Latin America

## ONCELOOPS, FROM MUSICAL SERVICES TO ORIGINAL CONTENT



Sebastián Mellino, president, OnceLoops, and Sergio Pizzolante, EVP & general manager, E! Entertainment Television

**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 has launched its first TV series, *Wake up*, a musical-teen series that has been the first content project of **Coca-Cola Latin America**, also with **E! Latin America**. Now it is developing formats and a second TV series.

**Sebastián Mellino**, president: 'We provide a global service about music for prime time production companies. Not only soundtracks,

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

## SMILEHOOD MEDIA: POSITIVE VALUES SERIES

**Smilehood Media** (Argentina) introduces at MIPCOM its catalogue of original comedies, teen series, kid's entertainment and live-action, among others, highlighting its preschool property *Plim Plim, a hero of the heart* (60x'7 or 24x'21), whose main goal is to promote human values. It has been sold to over 35 territories, including **Discovery Family** (USA), **Tiji Russia** and OTT services like **Netflix** (Latin America) and **Direct TV USA**, etc.

Co-produced between **Once Loops**, **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 realize 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 Maldita**, **Nightsun** and **Smilehood**.

Lastly, **Smilehood** will be promoting in Cannes the 3D educational animated pre-school series *Pispas* (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 world to play with his friends, three girls and three boys from different cultures, whom she will take through fantastic worlds to live fascinating adventures accompanied by other curious characters.



Silvana D'Angelo, director



According to Roxi, comedy



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## MONDO TV FOCUSES ON THE EMERGING MARKET

Even 2012/2013 and 1H14 has been tough, there are good news from Italian animation producer **Mondo TV**, and many new partnering on several co-productions that is showcasing this 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* (26x'26), as well as *Drakers* (26x'26), the second season

of *Dinofroz* (26x'26), *Suzy Zoo* (26x'2) and *Bug Rangers* (52x'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 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 major 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 in our way of selling and placing our programs', concludes **Corradi**.



Matteo Corradi, CEO, Mondo TV



Sissi The Young Empress, new title for MIPCOM



Sissi The Young Empress, new title for MIPCOM

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## BIG BAD BOO: 1001 NIGHTS

**Big Bad Boo** (Canada) showcases at MIP Jr. its series *Mixed Nutz*, *1001 Nights* and a new preschool show *Lili and Lola*, 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 **Oznoz.com**, who offers contents in multiple languages: *Sesame Street*, *Bob the Builder*, *Thomas*, and *Nelvana's* entire library available in French, Chinese, Arabic, Persian and Japanese.

**Shabnam Rezaei** and **Aly Jetha**, presidents: '1001 Nights is our most recent series sold in Canada (**Teletoon** and **CBC**), Europe (**ORF**, **Children's Channel Israel**, **RTP**, **MTV3**, **RTBF**), America (**Discovery Kids**, **Gloob**, **TV Jamaica**), and Asia/MENA (**Disney**, **JCC**, **eJunior**). It is in 15 languages and 80 countries, and has won 4 LEO awards with 11 nominations. We have so far produced 52x'11 episodes and 10 comic books.'



Aly Jetha and Shabnam Rezaei, presidents, Big Bad Boo



1001 Nights, on air in over 80 markets

## ZDF/GOLDBEE, THE BEST ANIMATION FOR KIDS

**ZDF Enterprises** (Germany) introduces a rich slate of kids programs such as the brand new adventure series *Lassie and Friends* (26x'22), co-produced by **ZDFE**, **DQ Entertainment** (India), and **Superprod Production**; *H2O Just Add Water's* spin off *Mako Mermaids* (52x'26), with **Network Ten**, **ZDF**, **ZDFE** and **Netflix** on board; and *Marcus Level* (52x'13), co-produced between **Mondo TV France**, **ZDFE** in collaboration with **TF1**.

*The Skinner Boys* (26x'22) is a comedy, action, adventure series about 3 brothers and their spirited teenage cousin, co-produced by **Telegael**, **Top Draw**, **Super RTL**, **Channel Nine** and **ZDFE**. Lastly, *The New Adventures of Peter Pan* (26x'22), *The Jungle Book* (104x'11+'60), international live action teen hit saga *WolfBlood* (39x'26)

now in its third season, and brand new *Sam Fox Extreme Adventures* (26x'26).

**Christophe Goldberger's GoldBee** is in charge of sales in Latin America. He recommends for the region buyers *Peter Pan*, *The Jungle Book* and *Mako Mermaids*, among other titles.



Peter Pan

## VIACOM, PREMIUM PRE-SCHOOL SERIES AND FORMATS

**Viacom International Media Networks (VIMN)** comprised of many of the world's most popular multimedia entertainment brands, including **MTV**, **Nickelodeon**, **Comedy Central**, **BET**, non-premium **Paramount Pictures** branded channels, **VH1**, **VIVA**, **MTVHD**, **The Music Factory (TMF)**, **COLORS**, **Game One** and **Tr3s: MTV, Musicá 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!* (20x'30), a brand-new series that follow 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* (20x'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* (12x'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 a abducted her as a child.

**VIMN** launches the format *Ex on the Beach*

(8x'60), and the studio entertainment series *Snack-Off* (12x'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* (7x'30), **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.



Pierluigi Gazzollo, COO, VIMN



Finding Carter



Dora and Friends: Into the City!

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**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)

TARGETED TO GIRLS BETWEEN 6 AND 11 YEARS, **LITTLEST PET SHOP** (78x'22) IS AN ANIMATED COMEDY-ADVENTURE THAT CENTERS ON THE LIFE OF A FUN-LOVING TWEEN GIRL, BLYTH AND THE FANTASY ADVENTURES OF THE PETS THAT SHE CARES FOR. DISTRIBUTOR: HASBRO STUDIOS (USA)



THE ANIMATED COMEDY **NUMB CHUCKS** (52x'1+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 FAMILY SERIES THAT DEBUT IN THE MARKET AVAILABLE AS BOTH, FORMAT OR 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. DISTRIBUTOR: VIACOM INTERNATIONAL MEDIA NETWORKS THE AMERICAS (USA)



THE SECOND BIG LAUNCH OF THE COMPANY AT MIPCOM/MIPJUNIOR IS THE ANIMATED PRESCHOOLER SERIES **SUZY ZOO** (26x'2), BASED ON THE US SUCCESSFUL PROPERTY. DISTRIBUTOR: MONDO TV (ITALY)



**PISPAS** (26x'10) IS A 3D EDUCATIONAL ANIMATED PRE-SCHOOL 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)



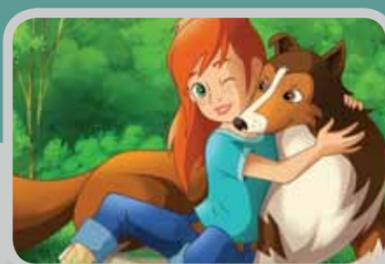
AIRE ON RTP PORTUGAL AND OTHER EUROPEAN BROADCASTERS, **GLUMPERS** (104x'2) NARRATES THE STORY OF A GANG, A GROUP OF FRIENDS LIVING TOGETHER WHOSE OPPOSITE AND EXTREMELY STEREOTYPED FEATURES WILL INTERACT CONTINUOUSLY. DISTRIBUTOR: MOTION PICTURES (SPAIN)



CREATED BY PATRICIA MALDONADO (*CINDERELLA, REBELDE WAY*) **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)



EL DISTRIBUIDOR LANZA LA VERSIÓN TURCA DE LA SERIE **ACCORDING TO JIM**— QUE HIZO MUNDIALMENTE FAMOSA JAMES BELUSHI— QUIEN MUESTRA A UN PADRE QUE BUSCA MANERAS ALTERNATIVAS DE CONSEGUIR COSAS, QUE NO LE IMPLIQUEN DEMASIADO ESFUERZO. DISTRIBUYE: DISNEY MEDIA NETWORKS LATIN AMERICA (USA)



CO-PRODUCED BY ZDF ENTERPRISE, DQ ENTERTAINMENT INTERNATIONAL (INDIA) AND SUPERPROD PRODUCTION, **LASSIE AND FRIENDS** (26x'22) IS THE BRAND NEW ADVENTURE SERIES AT MIPCOM/MIPJUNIOR. DISTRIBUTOR: ZDF ENTERPRISE

# Any ideas how to make him smile again?

## KidsTV REPORT

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