SAS
WHO DARES WINS

5 x 60’ MINNOW FILMS FOR CHANNEL 4

A TEAM OF ELITE EX-SPECIAL FORCES SOLDIERS...
PUSH ORDINARY MEN TO THE LIMIT...
IN THE WORLD’S TOUGHEST MILITARY ENTRANCE PROCESS.
MOST WHO START WILL NEVER FINISH

Contact:
eliot.chalkley@zodiakrights.com

Prensario International
www.prensario.net
TELEVISION • DIGITAL PLATFORMS • LICENSING

MIPCOM 2015 SPORTEL MONACO 2015 - SPECIAL ISSUE
Mipcom, content business changes on real time

Content business continues at Mipcom (its main event of the year) with its two faces: on one hand, advertisement pies keep flat and most of the markets in the world have more problems (production costs up, etc.) than good news. But on the other hand, many people say that content market is in a new Golden Era, due to the irruption of digital platforms.

Can Mipcom tell us which face is wider? Of course not, contradictions are a strong icon of current times. But it will provide very important indicators about how the market evolves to a better future for many people in the industry.

For instance, at MIPTV a programming gap was stressed between U.S. scripted production and Europe. The former is producing more cable-alike programs, the latter wants traditional free TV series. So, there is a big opportunity for independents and fiction companies from the world, to fill the blank.

Also, there are new genre twists in entertainment formats, digital platforms are scheduling new business models to vary Netflix SVOD one. There are new production hubs appearing, different Governments are launching production support plans. It is important to be informed, first of all.

The relationship between content and technology is just starting. We dedicate our main report to tell what is coming, based in our experience on enterprise information technology business: Cloud, Bring your own device, Internet of Things, Social networks… the report is very interesting to read.

About Prensario, this is not another Mipcom issue. We provide three editions for the show: our Mipcom edition, a special Kids-Teens issue and Turkey Country of honor special edition. Please look for them separately in Cannes.

The latter follows our ‘Country of honor’ editions of the last two years, but it is the first time of a no Latin country… we are really proud of this development, it is a new step ahead in our worldwide expansion.

Prensario started in Latin America, but the last 15 years turned to a strong worldwide publication, with capillary feedback from buyers of all regions. See you at The Palais and in our Mipcom online daily reports.

Published by Editorial Prensario SRL
Lavalle 1569, Of. 405
C1048 AA K
Buenos Aires, Argentina
Phone: (+54-11) 4924-7908
Fax: (+54-11) 4925-2507

In the U.S.:
12307 SW 133 Court - Suite #1432
Miami, Florida 33186-USA
Phone: (305) 890-1813
Email: info@prensario.com
Website: www.prensario.net

Editor:
Nicolás Smirnoff


Print & Online
Apart from this Prensario print issue, you can follow Mipcom through our online daily reports, day by day at our website www.prensario.net or receiving our daily newsletter service. If you want to receive the latter, please contact info@prensario.com.
ITO, Turkey: ‘Our drama series rise has just begun and our success will grow’

The Istanbul Chamber of Commerce (ITO) has been participating of MIPCOM since 2011 and it believes that this fair is the heart of this industry. A year ago, it was selected by Reed Midem as the main organizing body of Turkey Country of Honour for MIPCOM 2015. İbrahim Çağlar, chairman, ITO, explains: ‘This is an important issue for our Chamber. We have been preparing for the fair for over a year in order to show Turkish TV sector’s strong presence. Our 300sqm Home of Turkey tent is a lively and colorful area with giant screens, panel discussions, surprise shows and autograph sessions of our artists. Moreover, there is an over 100sqm Turkey stand, where the participants can meet our producers and artists in person and all our bilateral meetings will take place in this stand. I believe in 2015 the Turkish Pavilion will be MIPCOM’s heartbeat.

‘As a result, the sectorial representatives who are involved in film and TV business all over the world have the opportunity to witness the Turkish TV industries strong presence, which opens new gateways for cooperation. Today, Turkish TV series are being screened through a vast geography including nearly 100 countries from Latin America to the Middle East, Balkans and North Africa’, he adds.

‘The reason for Turkish TV series to reach a vast amount of audience spread over the world seems to be our polyphonic cultural mosaic. Discovering new stories bridging both Eastern and Western values attracts the audience. One of the strongest TV series producers of the world, Latin America, has become one of the top importers of Turkish TV series. This rise has just begun and our success will grow. I advise the investors not to miss this opportunity’. "Above all, our qualified human resource is a great advantage. Thanks to the academical educational background we have well-supported and selective actors and actresses. Turkey has a young population keeping up with contemporary developments and adopts new attitudes towards changes quite easily. We use social media effectively. The reality shows on the TV attract great attention. Regarding TV sector, Turkey is the second fastest growing country in the world after China. Therefore, Turkey’s industry harbors big opportunities’. ‘Istanbul is a center of attraction in itself. By a 3-4 hour flight one third of the world population is reachable. For those who want to do business in Turkey, the bureaucratic processes are simplified to a great extent. By an application to the Ministry of Culture and Tourism, General Directorate of Cinema, the necessary permissions can be obtained within a short period of time. Tax refunds are provided. There are direct financial incentives as well. Foreign investors can make co-productions easily’, remarks Çağlar.

About the future of Turkish industry, challenges and objectives, the executive says: ‘Our series are getting a lot of attention both in the Balkans and the Middle East. This is understandable given the cultural and historical closeness of these regions. But what makes us happy indeed are the format based collaboration offers, received from Latin America and Far East. We are expecting increasing developments on this subject. However, we are still not visible enough in American market and our main objective is to make long-term collaborations for this market’. ‘Alongside, Turkey is located in a region which hosted many different civilizations (Byzantine, Ottoman, Hittites, Urartians.). In Turkey you can find the unique harmony of traditional and modern. It is a natural stage-plato for both epoch films and series as well as contemporary productions. Most importantly, tourism and telecommunication sectors are also aware of the power of TV market. Within this framework, we believe that sectorial collaborations, both at the local and international level, will increase’. ‘As mentioned before, today our export amount is USD 200 million. However our goal for 2023, which is 100th anniversary of the Turkish Republic, is to reach 1 billion dollars’, concludes the executive.

Turkey at a glance

Turkey is the second fastest growing country in the world after China regarding TV sector. The number of national and local stations in Turkey are 258 and 50 TV series are screened per week.

Today, export amount is USD 200 million and the goal to reach is USD 1 billion in 2023. The sector exports increase with a rate of 4.54% on average in the world, whereas Turkey’s exports increase rate is 200%.

Advertisement expenditure in Turkey amount to 3 billion USD and its 52% belongs to TV advertisement.

Turkish film industry is making a distinguished name for itself now. It has films awarded at Cannes Film Festival, The International Federation of Film Critics and Australia Cinema Awards.
With the TV offering becoming increasingly fragmented, French leading broadcaster TF1 is no longer simply the well-known channel, but an ‘entire galaxy of channels’, namely TF1, TMC, NT1 and HD1, explains Fabrice Bailly, head of programming of TF1, who describes the start of the year taken a 27.5% audience share and 32% of women purchasing decision-makers under 50.

‘TF1 has a unique position. It is a premium channel with headlining programmes and major entertainment, news and sports shows. It is also the leading private player in terms of creativity with a comprehensive offering of French drama, films and series. Prestigious productions are on a roll at TF1, with 3 top-notch miniseries, Le Mystère du lac, Une chance de trop and Le secret d’Elise. We also have, currently in production Sam, a 52-minute, 6-episode series. Returning for its sixth season, the French drama Perfide is now a TF1 classic and has proved immensely popular with viewers, scoring record ratings of up to 8.2 million viewers. The show has notably been purchased by Spain and Germany. The channel continues to boast a strong line-up of American series, with the broadcast of the final season of The Mentalist this autumn, together with the second season of Blacklist and the debut of the major new series Gutman, and Zoo, based on a best seller by James Patterson.

On the entertainment side, other shows airing this autumn include the new seasons of The Voice, The Voice Kids and Danse avec les stars, as well as Survivor, the NRJ Music Awards and the 2016 Miss France beauty pageant. “Our offering will also be enhanced by new formats, including Puppet show, a marionette talent contest by Talpa, and an extremely promising documentary series called The Secret Life of 4 Year Olds”, adds Bailly.

Regarding digital, the executive remarks that the TF1 group continues to focus in this area, and explains further: ‘The subsidiary e-TF1 proposes a comprehensive catch-up TV service, MTF1, along with MTF1/News, for continuous programming, and MTF1/VOD, a particularly strong line-up of VOD content. A broad range of websites based on the TF1 group are also being developed, including WAT, for sharing video content, and TFOU, dedicated to children (see interview on the MIPJunior edition).’

‘The Group continues to roll out new projects, such as the renewal of the MTF1 digital brand, which since this year has grouped all the content of the Group’s four freeview channels, TF1, TMC, NT1 and HD1. Consumers now have free access to the entire replay offering of the four channels’, concludes Bailly.

TF1, an ‘entire galaxy’ of options

FRANCE: AUDIENCE & ADVERTISING SHARE, PER GROUPS (JAN.-AUG., 2015)

<table>
<thead>
<tr>
<th>Source: Mediametrie – Mediamat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audience</strong></td>
</tr>
<tr>
<td>TF1 Group</td>
</tr>
<tr>
<td>France Télévisions</td>
</tr>
<tr>
<td>M6 Group</td>
</tr>
<tr>
<td>NRJ Group</td>
</tr>
<tr>
<td>Others</td>
</tr>
</tbody>
</table>

Regarding digital, the executive remarks that the TF1 group continues to focus in this area, and explains further: ‘The subsidiary e-TF1 proposes a comprehensive catch-up TV service, MTF1, along with MTF1/News, for continuous programming, and MTF1/VOD, a particularly strong line-up of VOD content. A broad range of websites based on the TF1 group are also being developed, including WAT, for sharing video content, and TFOU, dedicated to children (see interview on the MIPJunior edition).’

‘The Group continues to roll out new projects, such as the renewal of the MTF1 digital brand, which since this year has grouped all the content of the Group’s four freeview channels, TF1, TMC, NT1 and HD1. Consumers now have free access to the entire replay offering of the four channels’, concludes Bailly.
Televisa Digital: ‘Dejamos de ser una UDN para ser el ADN del grupo’

Manuel Gilardi, VP Digital y Nuevos Medios del Grupo Televisa, destaca a Prensario Internacional su trabajo en el segmento digital: ‘No hay un solo proyecto del Grupo Televisa que en el que desde el inicio no se concibió el componente digital (redes sociales, videos virales, etc.). Es un cambio filosófico: Internet dejó de ser “otro” negocio y ahora es una extensión del core business de la compañía, es que se generador de contenidos’.

Con tres años al frente del área digital, Gilardi hoy dirige un equipo de 120-150 personas. Sin embargo, enfatiza que el cambio principal no es cuantitativo, sino cualitativo. ‘No hemos crecido tanto como se tiene en cuenta el número de empleados. Si hubo un cambio de estructura dejamos de ser una UDN (Unidad de Negocios) a pasar a ser el ADN del grupo. Esto significó estar integrados y dejar de funcionar como un órgano separado’, indica.

El cambio es más profundo aún. Prosigue: ‘No hay un solo proyecto del Grupo Televisa que en el que desde el inicio no se concibió el componente digital (redes sociales, videos virales, etc.). Es un cambio filosófico: Internet dejó de ser “otro” negocio y ahora es una extensión del core business de la compañía, es que se generador de contenidos’.

¿Qué género funciona mejor en el mundo digital? ‘Cero que estamos en un paradigma equivocado, pensando en variables de otra época. Nosotros preferimos hablar de ventas/pantallas, no de géneros ya que estos no están muy afectados por el tiempo’. ¿Qué género funciona mejor en el mundo digital? ‘Cero que estamos en un paradigma equivocado, pensando en variables de otra época. Nosotros preferimos hablar de ventas/pantallas, no de géneros ya que estos no están muy afectados por el tiempo’.

‘La mayoría de la población en América Latina está por debajo de los 18 años (a la inversa de Europa donde hay la misma cantidad de jóvenes que de viejos), mientras que la clase media crece rápido, contando todos los países, el PIB per cápita es mayor que China’.

‘¿Grupo Televisa compite o se complementa con gigantes como Apple, Facebook, Twitter, Google? ¿Somos frenemies en esta lógica de amigo-enemigo? Lo que está claro es que llegaron para quedarse, pero con eso un desafío no producen contenido, son básicamente plataformas tecnológicas. Ahí hay una complementación única, que ya estamos aprovechando: Tenemos muchos puntos de contacto. No es el mismo caso de Netflix, que es un sistema cerrado y cuyo principal driver para suscribirse es la producción original’, aclara el ejecutivo.

Con tres años al frente del área digital, Gilardi hoy dirige un equipo de 120-150 personas. Sin embargo, enfatiza que el cambio principal no es cuantitativo, sino cualitativo. ‘No hemos crecido tanto como se tiene en cuenta el número de empleados. Si hubo un cambio de estructura dejamos de ser una UDN (Unidad de Negocios) a pasar a ser el ADN del grupo. Esto significó estar integrados y dejar de funcionar como un órgano separado’, indica.

El cambio es más profundo aún. Prosigue: ‘No hay un solo proyecto del Grupo Televisa que en el que desde el inicio no se concibió el componente digital (redes sociales, videos virales, etc.). Es un cambio filosófico: Internet dejó de ser “otro” negocio y ahora es una extensión del core business de la compañía, es que se generador de contenidos’.

¿Qué género funciona mejor en el mundo digital? ‘Cero que estamos en un paradigma equivocado, pensando en variables de otra época. Nosotros preferimos hablar de ventas/pantallas, no de géneros ya que estos no están muy afectados por el tiempo’. ¿Qué género funciona mejor en el mundo digital? ‘Cero que estamos en un paradigma equivocado, pensando en variables de otra época. Nosotros preferimos hablar de ventas/pantallas, no de géneros ya que estos no están muy afectados por el tiempo’.

‘La mayoría de la población en América Latina está por debajo de los 18 años (a la inversa de Europa donde hay la misma cantidad de jóvenes que de viejos), mientras que la clase media crece rápido, contando todos los países, el PIB per cápita es mayor que China’.

‘¿Grupo Televisa compite o se complementa con gigantes como Apple, Facebook, Twitter, Google? ¿Somos frenemies en esta lógica de amigo-enemigo? Lo que está claro es que llegaron para quedarse, pero con eso un desafío no producen contenido, son básicamente plataformas tecnológicas. Ahí hay una complementación única, que ya estamos aprovechando: Tenemos muchos puntos de contacto. No es el mismo caso de Netflix, que es un sistema cerrado y cuyo principal driver para suscribirse es la producción original’, aclara el ejecutivo.
JSBC, and the internationalization of Chinese industry

Established in June 2001 out of merger and acquisition, Jiangsu Broadcasting Corporation Group (JSBC) runs 15 TV and 10 radio channels, 1 newspaper and 5 periodicals, plus IPTV, mobile TV, CMMB, Web TV stations and other online TV portals, other media and cultural industries. In the last years, it has become one of the most powerful and influential players and pacesetters of China’s media and cultural industry.

Jiangsu Satellite Channel, leading channel of the group, covers a population of over 1 billion in Mainland China, Hong Kong, Macau, Taiwan Province as well as North America through Direct TV. Jiangsu International Channel, launched on Great Wall Platform, covers 6 continents. JSBC co-launched in 2015 with PCCW the Pay TV channel Jelli covering Malaysia, Hong Kong and Thailand, aiming to mold it as the best entertainment channel in Chinese-speaking market.

The flagship network has been ranking first in both coverage and audience rating at prime time slots nationwide ever since the beginning of 2012. As a group, JSBC produces a variety of contents, including news, current affairs, drama, feature films, documentaries, reality shows, quiz shows, music, infotainment, talk shows, lifestyle, sports, animation, children and educational programs, etc.

It has created several own produced blockbuster shows, including the matchmaking show Perfect Match, which remains the #1 non-seasonal TV show in China, receiving acclamations among domestic and overseas Chinese communities; the music program Celebrity Battle won the Award for Best Music Program at Asian Television Awards 2014; the format Super Combat Teams attracted many international buyers at MIPTV 2015; and the Fight for Her that won acclaims. Also, it has produced international formats in China: King of Masked Singer, The Brain, We Are in Love, Sacred China, Who’s Still Standing, My Man Can, Music Ref, among others, as well as Chinese TV dramas and feature films.

The series Perfect Match has beaten other outstanding competitors and won for the Best Drama Series at Asian Television Awards 2010. The JSBC-invested feature film Black Coal, Thin Ice, won the Golden and Silver Bear Awards at the 64th Berlin International Film Festival, while the documentary I Never Knew that about China was aired in many countries and regions and attracted international attention to China.

Yuanyuan Qiu, president of Jiangsu Broadcasting Corporation International Company (JSBCI), explains: ‘Chinese media and culture industry is witnessing dramatical growth. But, still the international influence of Chinese content does not match the international status of China mainly due to culture differences. In the international field, is still very difficult for global viewers to accept merely dubbed or subtitled Chinese content’. ‘We have to better understand the preferences and provide targeted products for the niche market through local operators. Two good examples are Perfect Match and Super Combat Teams, which have taken into consideration international factors and preferences on its research, development, production, marketing and distribution’, she says.

The first one has been aired at SBS Australia prime time for 3 years, and the second one was highly recommended by Scandinavian prodco TREASURE, as well as Scandinavian prodco TVNord to co-produce the local versions in those markets.’

Future of internationalization of the Chinese media industry is beyond expectation and it is our hope that we can be China’s pioneers of media business expansion’, adds Qiu. JSBCI is planning to expand the business focus to format research and development, content production and investment as well as overseas platform operations. She stands: ‘With our keen awareness and understanding of the global consumptions, and the local versions of the shows, we believe that the local markets in those markets could be China’s pioneers of media business expansion’, adds Qiu.

JSBCI has signed a pre-sell contract with MTG-owned Scandinavian prodco NICE and German prodco THERM to co-produce the local versions in those markets.

Yuanyuan Qiu, president of Jiangsu Broadcasting Corporation International (JSBCI), explains: ‘Chinese media and culture industry is witnessing dramatical growth. But, still the international influence of Chinese content does not match the international status of China mainly due to culture differences. In the international field, is still very difficult for global viewers to accept merely dubbed or subtitled Chinese content’. ‘We have to better understand the preferences and provide targeted products for the niche market through local operators. Two good examples are Perfect Match and Super Combat Teams, which have taken into consideration international factors and preferences on its research, development, production, marketing and distribution’, she says.

The first one has been aired at SBS Australia prime time for 3 years, and...
VOX: digital, co-productions, in house developments

As part of Mediengruppe RTL Deutschland boutique of channels, VOX was launched in 1993. It is now the fourth biggest German private television channel, right after RTL, ProSieben and Sat.1, and it offers a complete range of relevant TV genres.

Bernd Reichart, CEO, VOX, explains to Prensario: ‘Our daytime and prime time entertainment program primarily consists of a large variety of in-house productions. With top TV formats as Sing meinen Song – Das Tauschkonzert we reach up to 2.58 million viewers and a very good audience share of up to 13.1% in our relevant demographic of 14-to-59 year-olds in the current season. On average our audience share of viewers aged 14 to 59 is at 6.8%’. He continues: ‘70% of our programs are in-house productions. The remaining 30% are US Blockbusters and high-quality US-series such as Outlander (Sony), which was successfully launched in May, or crime TV-series as How to Get Away with Murder (Disney-ABC) that have started last month’.

About the German TV Market, Reichart says: ‘The advertising market is very stable and German television continues to gain advertising market share. Consequently, this permits us to continue to invest a large amount of money in our program mix’.

Regarding our viewers, he observes huge curiosity for new and innovative formats. The executive highlights: ‘Last year we succeeded to satisfy this curiosity with breakout hits like Sing meinen Song – Das Tauschkonzert and Die Höhle der Löwen. Especially the first one proved that fans are deeply engaged in successful TV-brands. Its first season already generated two very successful albums. The compilation of the second season immediately entered #1 in the German charts. Moreover, both seasons were a big hit in social networks and on online-platforms’.

‘With the German adaption of the British format The Great British Sewing Bus, we would like to surprise our viewers again. Certainly, we hope that it will evoke similar enthusiasm’, he completes.

As digital media expands and diversifies, Reichart says: ‘I like the quote “A hit is a hit. If a format is successful it will be successful on other platforms as well. Hence, we offer all our formats on VOXNOW.de for free, even 7 days after their broadcast on TV. In addition to that, we also produce a special content for online-platforms. For example there is a new comedy-series on Clipfish with one of our VOX-characters: Detlef Steves. He is well known for his appearances in numerous docuseries’.

Future? He remarks: ‘In the near future there will be an increased focus on in-house productions and in-house developments as they already represent 70% of the program. In respect of TV-series we will increasingly rely on co-productions such as our alliances with TF1 and NBCUniversal’.

‘Consequently, on one hand we can be more independent of US Studios and on the other, we can ensure to hold a decent set of rights on such properties in our territory.”
Mipcom is the main annual event of content business, October 4-8 in Cannes, France. The great issue today is the confluence between traditional media industry, with TV on the top, and the digital boom, with new VOD platforms on the front but also every technology development that enriches customer experience. Advertising, Gaming, everything is involved. Prensario, apart from this media publication, has also a leading magazine in Enterprise information technology (IT) segment. It is very interesting to check the big new trends in that market, and take them to content business.

Mipcom 2015: Content & Technology, the new scenarios take shape

Prensario

Mipcom 2015: Contenido & Tecnología, los nuevos escenarios toman forma
A couple of events ago, Nadav Palti, CEO at Dorimedia (Israel) made us a smart comment: ‘In Hebrew language, content and software are expressed with the same word. In fact, software is the female of content. In Israel our content business grew up with technology embedded, that’s why we are strong now in the new age of multipatform entertainment formats’.

According to international experts, today technology must applies to content not as something complementary that can be dropped, it must be embedded in the ADN of the content, must give it its reason to be. In some programs, Internet and chats do the same that telephone and SMSs did in the past. In others as Rising Star from Keshet Israel, social networks make candidates classify or not, in real time… it is a new world, with content & technology integrated.

So, let’s proceed with the comparison between IT enterprise industry (hardware, software, services) and content business…

Cloud, everything ‘as a service’

In enterprise technology business, the big matter this decade is the Cloud: added to traditional world, we have now a virtual environment generated by all the people and companies connected to Internet, that create a parallel community with its own rules. To go everywhere at once, unlimited simultaneous actions, real time collaboration between...
people in far locations, etc. This is changing enterprise business from end-to-end.

The products of a company are sold now not only in the physical world (a box to deliver, installed on customer location, etc.) but also through Internet, ‘as a service’. The customer pays per use or a period fee (monthly, etc.), and he doesn’t need a first big investment, as in the traditional environment. Remote updates of the product can be made easily, you avoid physical problems as stock availability, etc. Also, the market is not local any more, it gets global: everyone can connect everyone.

In content business, obviously, this trend shows a strong effect. The distribution of contents in DVD goes online; TV cable and satellite operators deal today with many new OTT, IPTV players, which from one country, can reach anywhere if they have the proper legal and logistic assets solved. Broadband is today the air to breathe, to provide better services.

Inside content industry, all types of services are being improved, due to Cloud environments. Production, creative, post-production, distribution services are all more remote, immediate and efficient than in the past. And viewer feedback also is getting based on cloud matters, with social networks. Content business is pushed to be more global… a new market is to emerge, while broadband infrastructure is expanded. More and more segments of the market will be provided ‘as a service’.

Bring your own Device
Another big trend of enterprise IT market is BYOD, ‘Bring your own device’. This means that with the rise of notebooks, mainly smartphones and tablets, enterprise executives prefer to use their own devices, instead of the ones provided by their companies. This also means big challenges of operations and IT security, because the users take the devices home with work information, can loose them, share work and personal files, download not checked files, etc.

In content, this trend appears in the ‘on demand’ fever, especi-
MAIN REPORT

tivo. Esto quiere decir que con el auge de las notebooks, smartphones y tablets, los ejecutivos de las empresas cada vez más usan sus propios equipos en lugar de los que les dan para trabajar. Esto genera enormes desafíos de operativa y seguridad, porque los usuarios se los llevan a sus casas, los pueden perder, comparten la información de trabajo con la personal, bajan archivos no chequeados, etc.

En contenidos, esto se ve con el auge del on demand, y la tendencia de los usuarios a armar su propia programación. En lugar de ver canales fijos como en el pasado, van eligiendo no sólo programas sino también sistemas para armar su propio ‘combo’. Por ejemplo, free TV + Netflix + Internet. PRENSARIO estudio esto un par de informes atrás, y lo denominó BYOP, ‘Bring your own programming’, jugando con la tendencia de TI. La simultaneidad no es casualidad, es un hecho.

INTERNET OF THINGS

Muy nuevo en el IT enterprise es Internet of Things: que los productos y objetos de la vida cotidiana empiezan a incluir chips y sensores, y se hacen cada vez más inteligentes, interactuando a través de la red con nosotros o un sistema central de administración. En estas ‘smartphones’ o ‘smart things’, si uno quiere llamar a un horno u un lavavajillas, no tiene que llegar al lugar; basta que lo haga a través de Internet.

In this context, we see this trend directly on Smart TV sets and interactive TV as a whole. The users have more and more options of applications, twists, to interact with the old screen. For instance, if they are watching a football match, with a couple of clicks in the remote control they can buy on real time shirts of the team or tickets for the next match. Or when they are watching HBO’s Game of Thrones, to go deeper in its magic world or check independent stories written about.

Social Networks

Son el otro gran golpe reciente de la industria IT. Con ellas, por primera vez en la Historia, se ha invertido el sentido de la comunicación masiva. Antes siempre iba de los proveedores a los usuarios; ahora estas pueden no sólo contestar, sino desatar tendencias, cambios y procesos.

For companies this is a new key factor, because when they launch a daily products and objects start to include chips and sensors, to get smarter. They begin to interact through Internet with us or with a monitoring/administration system. So, it is said that in the near future, you’ll be able to phone your oven to warm the dinner for just the moment you arrive. About enterprise features, it lets for instance one of hundred of printers of a company, to ask for new ink or machine repairs, when a problem happens; or a logistic firm can monitor the temperature of its products while they are driven in trucks, to assure quality, etc.

In content, we see this trend directly on Smart TV sets and interactive TV as a whole. The users have more and more options of applications, twists, to interact with the old screen. For instance, if they are watching a football match, with a couple of clicks in the remote control they can buy on real time shirts of the team or tickets for the next match. Or when they are watching HBO’s Game of Thrones, to go deeper in its magic world or check independent stories written about.

Social Networks

They are the other recent big hit of the IT industry. With them, for the first time in History, it is inverted the flow of massive communications. In the past, it was always from providers to users; now these ones can not only answer, but also generate trends, changes and processes.

For companies this is a new key factor, because when they launch a

tivo. Esto quiere decir que con el auge de las notebooks, smartphones y tablets, los ejecutivos de las empresas cada vez más usan sus propios equipos en lugar de los que les dan para trabajar. Esto genera enormes desafíos de operativa y seguridad, porque los usuarios se los llevan a sus casas, los pueden perder, comparten la información de trabajo con la personal, bajan archivos no chequeados, etc.

En contenidos, esto se ve con el auge del on demand, y la tendencia de los usuarios a armar su propia programación. En lugar de ver canales fijos como en el pasado, van eligiendo no sólo programas sino también sistemas para armar su propio ‘combo’. Por ejemplo, free TV + Netflix + Internet. PRENSARIO estudio esto un par de informes atrás, y lo denominó BYOP, ‘Bring your own programming’, jugando con la tendencia de TI. La simultaneidad no es casualidad, es un hecho.

INTERNET OF THINGS

Muy nuevo en el IT enterprise es Internet of Things: que los productos y objetos de la vida cotidiana empiezan a incluir chips y sensores, y se hacen cada vez más inteligentes, interactuando a través de la red con nosotros o un sistema central de administración. En estas ‘smartphones’ o ‘smart things’, si uno quiere llamar a un horno u un lavavajillas, no tiene que llegar al lugar; basta que lo haga a través de Internet.

In this context, we see this trend directly on Smart TV sets and interactive TV as a whole. The users have more and more options of applications, twists, to interact with the old screen. For instance, if they are watching a football match, with a couple of clicks in the remote control they can buy on real time shirts of the team or tickets for the next match. Or when they are watching HBO’s Game of Thrones, to go deeper in its magic world or check independent stories written about.

Social Networks

Son el otro gran golpe reciente de la industria IT. Con ellas, por primera vez en la Historia, se ha invertido el sentido de la comunicación masiva. Antes siempre iba de los proveedores a los usuarios; ahora estas pueden no sólo contestar, sino desatar tendencias, cambios y procesos.

For companies this is a new key factor, because when they launch a daily products and objects start to include chips and sensors, to get smarter. They begin to interact through Internet with us or with a monitoring/administration system. So, it is said that in the near future, you’ll be able to phone your oven to warm the dinner for just the moment you arrive. About enterprise features, it lets for instance one of hundred of printers of a company, to ask for new ink or machine repairs, when a problem happens; or a logistic firm can monitor the temperature of its products while they are driven in trucks, to assure quality, etc.

In content, we see this trend directly on Smart TV sets and interactive TV as a whole. The users have more and more options of applications, twists, to interact with the old screen. For instance, if they are watching a football match, with a couple of clicks in the remote control they can buy on real time shirts of the team or tickets for the next match. Or when they are watching HBO’s Game of Thrones, to go deeper in its magic world or check independent stories written about.

Social Networks

They are the other recent big hit of the IT industry. With them, for the first time in History, it is inverted the flow of massive communications. In the past, it was always from providers to users; now these ones can not only answer, but also generate trends, changes and processes.

For companies this is a new key factor, because when they launch a

INTERNET OF THINGS

Muy nuevo en el IT enterprise es Internet of Things: que los productos y objetos de la vida cotidiana empiezan a incluir chips y sensores, y se hacen cada vez más inteligentes, interactuando a través de la red con nosotros o un sistema central de administración. En estas ‘smartphones’ o ‘smart things’, si uno quiere llamar a un horno u un lavavajillas, no tiene que llegar al lugar; basta que lo haga a través de Internet.

En contenidos, el reflejo directo de esto sin duda son los Smart TV y la TV interactiva en general. Los usuarios cada vez tienen más aplicaciones, botones para interactuar con la vieja pantalla. Si ven un partido de fútbol, que puedan clickeando comprar camisetas del equipo a entradas para los próximos encuentros; o al ver ‘Game of Thrones’ de HBO, puedan buzear en tiempo real en los mundos de la historia y toda la bibliografía creada alrededor.

REDES SOCIALES

Son el otro gran golpe reciente de la industria IT. Con ellas, por primera vez en la historia, se ha invertido el sentido de la comunicación masiva. Antes siempre iba de los proveedores a los usuarios, hoy estos pueden no sólo contestar sino desatar tendencias, cambios y procesos.

For companies this is a new key factor, because when they launch a
todo tipo de corrientes y procesos. A las empresas esto es crucial, porque cuando lanzan un producto o servicio, los comentarios de las redes pueden definir el éxito o el fracaso, o aportar datos para cambiar el destino en el momento. Las firmas grandes han creado estructuras para rastrear las redes, y contrata ‘community managers’ para manejar la interacción. Un manager hábil puede transformar una ola de quejas, en sensaciones positivas, si muestra comprensión, reacción rápida y servicio.

It is not necessary to stress how much this applies to content market. Social networks have generated unique interaction between the audience with actors, directors and producers. Beyond rating figures, real time feedback is a huge, new pillar to manage. Also, debates, scandals can be used as tools to gross the success of content.

There are digital TV services companies as Applicaster, that have created applications to systematically use social network inside content, both fiction and entertainment. They generate extra multiscree products or before-untalkable options, as a viewer calling a fiction actor on real time, to tell them what to do during a plot challenge.

A new Universe

As an outcome, the important thing to stress is that, with all of these trends going forward, content business evolves towards fully disruptive scenarios. What today seems to be edging or innovative, in few years can be common or just an early step of deeper ones. We are not talking about SciFi future, we talk about the logical evolution of matters already held now.

Let’s combine in a fast exercise, the four big IT trends we’ve stressed: with Cloud, a lot of touchable products will be able to be delivered ‘as a service’, remotely; with BYOP, the users (ex viewers) decide on every step what they take; with Internet of Things, every object gets smart and interacts with us; with social networks, communications turn multi-way, every direction on real time. What a world we’ll have…

Mundo Fox (U.S. Hispanic es fuente de oportunidades con la consolidación de nuevos canales, tradicionales y digitales totalmente disruptivos frente a lo actual, donde mucho de lo que hoy parece innovador, será cosa sencilla en el futuro, el primer paso de desarrollos mucho más profundos. No hablamos de futurología sino de seguir lo que ya existe. Creemos en un ejercicio rápido las cuatro tendencias IT marcadas: con el Cloud, mucho lo que hoy son productos físicos podrá entregarse ‘como servicio’ en forma remota; con el BYOP, los usuarios deciden a cada paso qué tomar; con Internet of Things, todo lo inerte se vuelve inteligente e interactúa; y con las redes sociales, las comunicaciones se vuelven multivía hacia todas direcciones en tiempo real. Qué mundo nos espera…

UN NUEVO UNIVERSO

Como balance, lo importante para marcar es que con todo esto que avanza, el mercado de contenidos evoluciona hacia nuevos ámbitos
Content market, new opportunities to take in mind

The content events of this year, especially MIPTV, have stressed new or progressive market opportunities, which are important to mention facing this Mipcom. Here you have…

— A programming gap has appeared between the U.S. production and Europe. Due to pay TV competition, free TV and U.S. studios are producing more cable-alike content, and this is not good for big European broadcasters, which like more traditional free TV genres. A direct response has been the announcement at MIPTV of a co-production deal for new genres. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

— We are in a great moment for fiction. Though entertainment formats continue as the main target for most of the industry, today the big format players are making focus on scripted, as Fremantlemedia, ITV, Zodiak, Shine Endemol, etc. and also traditional factual channels as A&E, Discovery, etc. They say that fiction is the new thing, with more growth potential. This opens too many opportunities for emergent markets with fiction tradition, and it is a pillar of the new digital era, as digital VOD platforms are clearly focused on scripted pieces.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

Last MIPTV focused on the Nordic: Anne Wengela, director of programs, SVT; Gunter Almgren, CEO and president, TF1; Anders Jensen, EVP of the MTG’s Scandinavian free TV & cable operations, and Magnus Wandel-son, EVP Creations, all from Sweden, and Hikki Rotkom, CEO MTV Media from Finland (copyright: Reed Midem)

— A programming gap has appeared between the U.S. production and Europe. Due to pay TV competition, free TV and U.S. studios are producing more cable-alike content, and this is not good for big European broadcasters, which like more traditional free TV genres. A direct response has been the announcement at MIPTV of a co-production deal between NBCUniversal Productions (USA) and RTL (Germany) to generate 3 proced-ural TV series (as Columbo, etc.) in English and in USA, during two years. It is the genre claimed in Europe, which is hardly produced now in America. This trend opens strong opportunities for fiction players of the world, to fill the gap.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

— We are in a great moment for fiction. Though entertainment formats continue as the main target for most of the industry, today the big format players are making focus on scripted, as Fremantlemedia, ITV, Zodiak, Shine Endemol, etc. and also traditional factual channels as A&E, Discovery, etc. They say that fiction is the new thing, with more growth potential. This opens too many opportunities for emergent markets with fiction tradition, and it is a pillar of the new digital era, as digital VOD platforms are clearly focused on scripted pieces.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

— We are in a great moment for fiction. Though entertainment formats continue as the main target for most of the industry, today the big format players are making focus on scripted, as Fremantlemedia, ITV, Zodiak, Shine Endemol, etc. and also traditional factual channels as A&E, Discovery, etc. They say that fiction is the new thing, with more growth potential. This opens too many opportunities for emergent markets with fiction tradition, and it is a pillar of the new digital era, as digital VOD platforms are clearly focused on scripted pieces.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

— We are in a great moment for fiction. Though entertainment formats continue as the main target for most of the industry, today the big format players are making focus on scripted, as Fremantlemedia, ITV, Zodiak, Shine Endemol, etc. and also traditional factual channels as A&E, Discovery, etc. They say that fiction is the new thing, with more growth potential. This opens too many opportunities for emergent markets with fiction tradition, and it is a pillar of the new digital era, as digital VOD platforms are clearly focused on scripted pieces.

— There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, ‘back in time’ shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.
European drama: co-production is a hot topic

Co-production has become a key word in the nowadays-audiovisual industry. All across the globe, companies join forces to co-develop, co-finance and co-produce different types of shows, from drama series to documentaries, movies and kids series.

This has been happening for many reasons, but there are on top: first, to gather funds from many parts allow the producers to have a better quality product; second, to have different countries working all together helps the project to be screened in different territories, third, the alliances are not anymore linked (broadcasters-producers; producers-distributors); they include a whole community of players increasing and diversifying the number of players involved in a project.

Producers are interested in putting their stories on the table; broadcasters looking for fresh ideas for their channels; and distributors searching the next big hit to sell. It is definitively a win-win situation for everybody.

All this without mentioning the dynamic digital platforms, which are very active in all the stages, but specially in producing and broadcasting (VOD, SVOD, Streaming, Mobile); as well as the 360-degree developers: licenses, merchandising, live shows, music, etc. This is something very common on the kids market.

During NATPE Europe, held in June in Prague, the organizer gathered the top broadcasters from UK to talk about this hot topic: Ben Donald, executive producer, international drama, Channel 4; Simon Maxwell, head of international drama, BBC Worldwide; Anne Mensah, executive producer, international drama, Sky Television; and Eric Welbers, producer, international drama, Sky Television (France), as the broadcaster-producers; producers, and distributors have worked for the first time ever.

All of them remarked that this is a ‘great time’ for international co-productions, and exemplified: Humans, which gathered Channel 4 and AMC (USA); Penny Dreadful, in which Sky and Showtime joined; and The Refugees, whose British BBC and Spanish La Sexta have worked for the first time ever.

Chelli: ‘Versailles has cost €27 million and had several partners involved, starting with us, as producers, Canal + (France), as the broadcasters, and Zodiak Rights (UK) as distributors. We generated a very successful high-end period production thanks to this alliance, assembling strategic pieces all together.’

Maxwell said that Humans is a sci-fi thriller that had 3.2 million of viewers during the premiere in June 21. ‘We are planning to continue with this strategy, looking for global partners. We aim to produce 2-3 projects per year, always interested in edgy and risky productions, which is our focus’, he added.

Mensah believes that co-production is a ‘natural way’ of evolution of the content business. ‘Penny Dreadful was a huge success in both, the US and UK, as well as internationally. Sky Atlantic is now working on The Last Panthers, the second coproduction with Canal + (after The Tunnel), which is being shot in the Balkans 50% in English and 50% in original language. It is developed and co-produced by Haut et Court TV (The Returned) and Warp Films (‘71, This is England)’.

Donald highlights the first co-production with Spain, The Refugees. ‘There are more pan-European co-productions, and we are planning new ventures and alliances in other territories. We have found great ideas and partners to work with’.

All the executives agreed that there must be ‘British elements’ to first satisfy the local audience. ‘Creative is first, finance later’, they remarked. Welbers, who was involved in the international production area of Beta Film (Germany), said: ‘There is a larger competition from the distributors to get the global rights of co-produced series. Now it is much more complicated to get those rights.

And he concludes about the German market: ‘The German market is different, as we now have Netflix, HBO and TNT on one side, and the 90% of national broadcasters on the other, depending on the US series. Public TV is very active, as well. Even that, the projects for international co-productions continue strong.’
In a series of interviews made by BBC Worldwide to strategic executives from different areas of the BBC, Prensario publishes below the one to Jessica Pope, executive producer, BBC Drama Production, who speaks about cost, ideas and the necessary passion to tell a story, as well as about The Musketeers.

‘Programs don’t have to be expensive to work and be important to viewers. It is not so much about the cost, but the ambition of the idea and the passion with which the filmmaker wants to tell the story. TV is becoming a truly global medium. For example, 5 years ago in the UK, it was still very much a domestic market but recently we have become more familiar and comfortable with stories from other cultures’, she remarks.

‘This is also influenced by how consumption habits have changed. Nowadays, it is much easier to gain access to content from other countries, you can download programs from Australia, Denmark or USA at the same time. It is up to us as program makers to embrace this ‘freshness’ and see it as an opportunity. We want to be ambitious with the drama content we are producing. We want to create content that resonates with a number of different cultures and bring our expertise in storytelling to other places’.

About The Musketeers, in which Pope is working on season 3 until November, she says: ‘It is hugely successful around the world because first and foremost it is already a brand, thanks to the well-known novel which many people have read or are familiar with. But more than that, the core story of The Musketeers is a human one. It is a story about heroes, bravery, courage, honor, and love. It has a very optimistic feeling to it, which people respond well to’. ‘Drama is about creating emotion. It is about making people feel things which I believe the show does. On top of that The Musketeers has a lot of action, it’s almost in the action genre. It is a perfect piece of television, building on a story that people know through their own tales from Latin America to Germany and hopefully we have reinvented it in a way that makes it relevant for this century and viewers globally’.

‘There are many unique qualities of the BBC. Pope enumerates: ‘We’ve been doing it for a long time and have some of the best writers in the industry — it is that expertise that really feeds into how well we tell stories. There is also a very large talent base that we can draw from in the UK’. ‘The other thing that makes the BBC special is that it is not a commercial broadcaster. The stories we can tell aren’t necessarily restricted by sales or audit figures. Many other broadcasters for example don’t invest in short-form drama however we can also tell the smaller stories, create long-form content or produce one-off movies’.

‘Overall, it is important to offer scale and ambition to audiences. Today’s viewers are very sophisticated, for example they are influenced by the production value of big blockbuster action movies, and it is difficult for television to level with that. Where it can compete, is to create a content experience that brings audiences back week after week, that has a lot action and humor and is fun for viewers to watch. However, programs don’t have to be expensive to work and be important to viewers’, concludes Pope.
EUROPE

MediaSet España: televisión viva, en directo y conectada con el público

Patricia Marco, directora de Antena, Mediaset España

MediaSet España fue en junio el grupo televisivo líder en España con 31,5% de cuota de pantalla, mientras que su canal insignia Telecinco ha sido la cadena más vista de la temporada 2014-2015 (1 de septiembre de 2014 a 30 de junio de 2015) con un 14,8% de cuota de pantalla, seguida de Antena 3 (13,5%) y La1 de TVE (10%), de acuerdo al balance del curso publicado por Barlovento Comunicación sobre datos de Kantar Media.

Patricio quiso conocer las claves de ese liderazgo (10 meses consecutivos en el primer puesto), y para eso entrevistó a Patricia Marco, directora de Antena de MediaSet España: ‘Somos un grupo de canales dirigido a un público diferente cada uno de ellos, que se complementan en contenidos y target para sumar audiencia, oferta e inversión publicitaria. Entre todos sumamos un soporte de comunicación de gran solidaridad y variedad. Hemos cerrado la temporada televisiva con un liderazgo histórico del 31,5% de share’.

Prosigue: ‘Telecinco tiene una propuesta que se orienta al éxito, con programas como El Príncipe (26,1%) y Los Nuestros (10,1%). En entretenimiento, está dirigida a un público infantil (4-12 años)’. Respecto a los temáticos, combinamos los quick repeat de nuestros formatos más destacados de Telecinco, así como en televisión, en programas como El Príncipe, Divinity y, de acuerdo al balance del curso publicado por Barlovento Comunicación sobre datos de Kantar Media.

Quién quiere casarse con mi hijo, dating show de Cuatro

Hemos cerrado la temporada televisiva con un líderazo histórico del 31,5% de share’. Hemos cerrado la temporada televisiva con un liderazgo histórico del 31,5% de share’.

Prosigue: ‘Telecinco tiene una propuesta que se orienta al éxito, con programas como El Príncipe (26,1%) y Los Nuestros (10,1%). En entretenimiento, está dirigida a un público infantil (4-12 años)’.

Respecto a los temáticos, combinamos los quick repeat de nuestros formatos más destacados de Telecinco y Cuatro, junto a la línea principal de series y cine y factuales dirigidos a cada tipo de público/canal’.

Sobre el mercado, indica: ‘Nuestro público desea que le cuenten historias cercanas con las que se sientan identificados, pero también que le sorprendan. Tenemos una exigencia permanente hacia la innovación y la renovación. El espectador español se decanta mayoritariamente por el consumo en pantalla de televisión, aunque cada vez empieza a ser más usual el consumo a través de internet’.

En MediaSet ha sido un éxito la plataforma Mitele+, en que ha tenido 6 millones de navegadores únicos mensuales y se ha visiónado 61 millones de vídeos al mes a través de Mitele+, Telecinco.es, Cuatro.com y Divinity.es, así como 10 millones de sesiones de TV en directo mensuales (datos Omniture auditados por OJD). El consumo diferido (Time Shift) todavía es muy poco relevante en el mercado español.

‘Estamos evolucionando a la creación de contenidos convergentes en multipantalla. Crear la programación que nos mantenga en el liderazgo del sector para las marcas en TV, Internet y móvil es el objetivo principal. Nuestro contenido es demandado por otras plataformas y desde hace años y su venta forma parte de nuestra línea de negocio, así como la producción audiovisual Campeonatos del Mundo de Moteclismo para Movistar+ o la venta de publicidad para terceros’, concluye Marco.
VGTRK, the classic Russian stories with a twist

Julia Matiash, director of FERC Sovtelexport

Formed in 1990, Russia Television and Radio (VGTRK) is the largest public service media corporation in the Russian Federation, including 3 national channels such as Russia 1, Russia 24 and Russia K with the total audience coverage of 170 million viewers in 2014, and a worldwide TV channel RTR Planeta.

The flagship channel Russia 1 with 24-hour broadcasting all over Russia has a daily audience of 25 million viewers. The program includes variety of genres: news, feature, series (historical drama, drama, military drama), documentaries, TV shows, talk shows. Russia 24 is a 24-hour news channel with a daily audience of 11.5 million viewers, covering domestic and international news, politics, art, sport, life style and etc.

Cultural channel Russia K focuses on the events of cultural life, its daily audience is 8.5 million viewers. This is the only one channel in Russia without any advertising. Main programs of the channel are performances of international jazz, opera, ballet stars, masterpieces of international cinematograph. And RTR Planeta is the leading supplier of top-quality programming to 30 million Russian-language audience worldwide. It has become a world-recognized trademark for excellence and viewer satisfaction.

VGTRK is one of the major content producers of various genres: features, series, documentaries, TV-talks, talk shows, news. Julia Matiash, director of FERC Sovtelexport, explains: The best series of 2014’s season in Russia was Ekaterina (10x’44), a romantic costume drama about the private life of young empress Ekaterina II, which was successfully broadcasted on prime time in November on Russia 1. The series has been watched by more than 6 million Russian viewers, and the project was acknowledged as the best series of the season and gained a number of national awards. It has been sold in Bulgaria, Mongolia, Serbia, Slovakia and Mexico, being this former deal closed by Smilcheck Media, who has the distribution rights for Latin America. ‘The Demons (4x’60-70) is a psychological thriller released on Russia 1 in May 2014 and the air on Russia K took place in June. It has been watched by more than 3 million viewers, gaining a huge number of national awards. The series was sold to Bulgaria, Cyprus, Slovakia, China and USA. Fyodor Dostoevsky (8x’44) is a classical drama based on the unorthodox life of the mysterious and tragic Russian writer Dostoevsky. More than 3 millions of Russian viewers have watched it. It was acquired by Israel, Turkey, Greece, Cyprus, Bulgaria, Slovak, Slovenia, Serbia, France, Germany, Spain, Portugal, Brazil, Mexico, USA and China.

‘Regarding trends, she says that in Russia, high-quality series with less quantity of episodes and authentic documentaries are in demand. The niche-targeted audience is in focus, the competition for the viewers is getting fiercer’. About the international expansion of Sovtelexport, she adds: ‘We are presenting the newest international line up at MIPCOM. Our strategy is always based on the following factors: a) only the highest quality content with a high commercial potential; b) thorough pre-sale preparation of each catalogue entry and a number of advanced marketing technologies; c) cooperation with the leading media players’. ‘This year, we have started cooperation with one of the biggest distribution companies of Latin America Smilcheck Media. Our gorgeous drama Ekaterina was chosen as the flagship project to appeal to that region. This collaboration has already opened new horizons for STE and we are expecting more results and strengthening of our positions on the market. The whole generation in Russia has been brought up watching Latin America series, now we are presenting the Russian series to Latin America audience. For sure, this cultural exchange will make us closer to each other despite a long distance’, concludes Matiash.

Smilcheck Media is a romantic costume drama about the private life of young empress Ekaterina II, which was seen by 6 million persons around the globe. In Latin America, Smilcheck manages the distribution rights for the region.
According to Jette Nygaard-Andersen, EVP of Nordic Pay TV at MTG, Pay TV continues to show a ‘healthy growth’ in the region with an increase of sales of 8% in Q1-Q4, and from 15% to 19% of the EBIT during the same period. ‘However, the digital services, especially IPTV, have been boosting hugely during the last years, both in options for consumers and business opportunities’, she remarks.

Consumption of Internet, games and content through mobile devices has seen a substantial growth compared to conventional platforms such as the cinema, radio and print. In the last 10 years, Nordic countries have seen a growth of 20% of the IPTV subscribers and open fiber connected homes expected to continue growing up to 50% before 2018. ‘We are on track with the plan to transform our business and drive the industry’s digital transition’, resumes Nygaard-Andersen, who highlights the evolution of its online services under Viaplay brands: ‘Our Play channels subscribers grew 91% since 2013 but we still have a large potential in the region, with an addressable market of 12m households in Sweden thanks to the SVOD penetration. In one year SVOD subscribers grew a 33% in Nordic, reaching 3.5 million of households’.

Following this concept, two elements have become the best partners: content and technology. She believes Viaplay will make MTG revenues and market share to growth: ‘We offer a product in as much as possible platforms — we have strategic partnerships with Samsung, Xbox-Microsoft, Sony-PlayStation — and with the best content, such as premium sports, in which we lead, as well as a unique collection of kids, movies and series on Viaplay Premier’. What is clear is that TV business is changing, and that has obligated MTG to analyze new strategies to reach these new consumers. The large migration of youth audiences from linear TV to digital media, which in 2014 saw a drop of 7% on viewers of 15 and 49 years and 13% in the target 15-24, generated an increase of content demand but it didn’t met higher prices, producing a significant imbalance in the business. Anders Jensen, EVP of Scandinavian Free TV and Radio, explains: ‘Besides of increasing prices, we need to extend pool of ad hoc clients, offer more sales packages and accelerate the digital business’.

‘TV is still King. It showed a return on investment of 1.8 points in 2014, being the most profitable platform over radio (1.6), press (1.5), online display (0.9) and “out of home” (0.5)’. In terms of reach, it has the superior percentage with almost a 90% of reach, even more than the total of Internet, Google, Facebook, Youtube and Twitter. The executive is conscious that is important to recover the youthful audience and capitalize the growth of OTT video consumption, which has increased a 7% between 2011 and 2014. Thus, the Group decided to bet for the AVOD platform that provides consumers free-to-access content in exchange for viewing ads. Between 2010 and 2014 AVOD service from MTG grew a 33%, achieving a 38% of the market share in the Nordics. ‘If we want to remain in pole position in this digital transition, we need to think beyond linear, establish new sales co-operations and work smarter’, he highlights.

The new viewer habits in the Scandinavian territories, based on two reports from Modern Times Group (MTG).
Nova TV, 15 years of success

Nova TV is the first commercial television network in Croatia, celebrating this year its 15th Anniversary. The group runs two national FTA channels, the flagship Nova TV and the specialized one Doma TV, as well as the pay channels Mini TV and Nova World.

George Makris, program director: ‘We are the most watched media group in Croatia and both FTA channels hold the leading position, each in its own segment. Nova TV is the most watched generalist channel, while Doma TV has the highest audience share among specialized channels. Four years ago we have developed and launched the first SVOD platform, OYO. We were the first ones to adapt locally, global trends’. ‘We have achieved business success with the most watched and independent news program, as well as with our in-house production of high value domestic programs. This has always been our goal, not only to achieve popularity, but also to encourage the development of domestic content, which, thanks to our implementation of global trends and local knowledge, does not lag behind the most popular foreign products when it comes to quality and content. Nova TV group also invests in the production of foreign licensed formats, such as Your Face Sounds Familiar (54% audience share, most watched program in 2014), MasterChef and The Farm, etc. Nova TV has also sold its content to other markets: humor series No Matter What (45% audience share, the most watched TV series in Croatia in 2014 and 2015), has been sold in more than 30 countries around the world, either as a format or as a finished product. The series is among highest rated programs of leading channels in Serbia, Bosnia and Herzegovina and Slovenia. Second season started in September in Croatia. Laura’s Choice achieved the biggest success so far, as we have sold it in nearly 40 countries worldwide’, adds Makris. ‘Media market in our country has been in a crisis for years now and its recovery will depend on the development of the economy. TV is still the queen of all media, with the highest added value for every advertiser. TV consumption is constantly growing, and in Croatia it is one of the highest in Europe. It is the only medium with a high-quality measurement in the local market that reaches each target group, combining 3 important elements: reach, spread and emotions’. Trends? Answers Makris: ‘High-quality production combined with humor currently works best. The most watched programs in the country are entertaining talent studio shows and domestic series from our own production. Formats like MasterChef on Nova TV, and The Voice on HTV had good results. Daily reality shows such as The Farm and Big Brother have not been aired for the last several years, but this fall they will still have a comeback. Generally speaking, local daily fiction shows, big entertainment shows, daily reality shows and important sport events are key genres that drive the program schedules’. Regarding digital, Makris concludes: ‘There are many challenges regarding online and social media that we face as a multimedia group. Nova TV successfully operates numerous web portals and social media profiles, as well as SVOD OYO, which complements to TV as it enables the audience to watch TV shows before they air on TV and it offers them the option to watch the content they might have missed. There are also numerous movies, documentaries and TV shows’. Nova TV has also sold its content to other markets: humor series No Matter What (35% audience share, the most watched TV series in Croatia in 2014 and 2015), has been sold in over 30 countries around the world, either as a format or as a finished product. Second season started in September. First season reached 35% audience share and it was also sold in over 30 countries. Nova TV, 15 years of success

Second series of No Matter What started in September. First season reached 35% audience share and it was also sold in over 30 countries.
ORF: TV + OTT

ORF-Enterprise is the commercial arm of the Austrian Broadcasting Corporation (ORF). Austria’s public broadcaster and market leader, Marion Camus-Oberdorfer, head of content sales, explains: ‘Austria’s TV series Suburbia – Women on the edge created a sensational primetime success for ORF with a market share of 36% (12-49 years). It was sold in the whole German-speaking market and generated notable, with a weekly prime-time slot continuously generates market-shares of approximately 22%. It is ORF’s best long-running documentary format’. Special focus has been placed on high quality 4K documentaries from its well-known ORF Universum strand Maling on an Ancient Forest – Kalahari National Park Vanishing Kings – Vanishing Kings – Lions of the Namib or Lost City of the Gladiators, the series Fast Forward or Four Women and a Funeral, feature films and TV formats. All items have steadily provided remarkable ratings on the local market, and revenues on the international market.

‘Austrian character of TV series and movies makes the productions very unique. Its special kind of humor and its very own way of storytelling gains great interest by media experts and media buyers internationally. Therefore ORF puts high efforts in supporting Austrian producers and strengthens the special kind of the Austrian cinematic art on the international TV-market’.

Regarding the Austrian market, Camus-Oberdorfer explains that since Netflix launched in September 2014, VOD and OTT are a ‘massive’ trend. She continues: ‘We have a very small-scale VOD market with many different platforms and even Netflix has not become the all-dominant market leader. Differentiation is a main issue for placing content successfully in an OTT environment. For this reason, we have participated together with another subsidiary of ORF in a local VOD platform called Flimmit, subsidiary of mib, HbbTV apps and TVthek, focusing on local feature films and TV formats. All items have steadily provided remarkable ratings on the local market, which allows the series to be still aired abroad.

EUROPE

Marion Camus-Oberdorfer, head of content sales, explains that since Camus-Oberdorfer’s 49 years. It was sold in the whole German-speaking market and generated notable, with a weekly prime-time slot continuously generates market-shares of approximately 22%. It is ORF’s best long-running documentary format’. Special focus has been placed on high quality 4K documentaries from its well-known ORF Universum strand Maling on an Ancient Forest – Kalahari National Park Vanishing Kings – Vanishing Kings – Lions of the Namib or Lost City of the Gladiators, the series Fast Forward or Four Women and a Funeral, feature films and TV formats. All items have steadily provided remarkable ratings on the local market, and revenues on the international market.

*Ceska TV*

Ceska TV, strong dramas

ORF: TV + OTT

The Czech market is one of the strongest in Central Europe with a global ad investment of USD 2.7 billion in 2014, according to Nielsen Atmosphere. TV is the strongest media with 47% of the total.

However, different sources from the market consulted by Prensario agreed that from the total expenditure, it must be consider the half of it after saves, fees for agencies, etc. This means that TV in a whole received in 2014 close to USD 650 million.

In that context, Ceska Television is the publisher conglomerate that enjoys the vice-leadership in the country, getting closer to its main commercial competitor. It runs six TV channels: CT1, CT2, CT4 (documentary, movies, TV series), CT24 (news), CT Sports, CT10 (kids channel) and CT art.

Milan Fridrich, programming director, explains to Prensario: ‘Our position inside the Czech TV market was stable and strong in 2014 and during the first five months of this year. The top shows of this season on CT1 have been the crime series Vrachy v luhu and Případ pro exorcismus, as well as the late night show Vícemno, while in CT2 we have sport content, movies and documentaries such as Příběh lidi Kalahaři’. Regarding trends, he stands: ‘News and sport are strong in live sessions, while fiction is mainly crime series. The late night shows and big entertainment shows, such as Dancing with the stars, works very well, too. Domestic national production with Czech actors and Czech reality leads the market’.

Fridrich concludes: ‘We are public TV group and we have limited other services — Internet, mobile, etc.— for only platform to put TV content through new distribution ways to audience: our website ceska television.cz, the iPlayer Dyyulani.cz, tablet and mobile applications and HbbTV’.

Hanor – Women on the edge was a sensational success on ORF reaching a market share of 36%, which allows the series to be still aired abroad.
1+1 Media Group is one of the four big media conglomerates in Ukraine, and comprises seven national TV channels: the flagship broadcaster 1+1, 2+2, TET, PLUSPLUS, Ukraine Today, UNIAN TV and Bignud, as well as 1+1 International for Ukrainians living abroad. It also controls the production house 1+1 Production, and the online news platforms TSN.ua, UNIAN, Glavred.info, Tekuletika and Dusia.

Alekseu Tkachenko, CEO of the group, explains to Prensario: 'Nowadays Ukraine is going through a kind of revolution. Recently, imported Russian series were taking around 75% of prime-time, but now this number had dropped up to 20%'.

The executive highlights that Ukrainian channels have ‘successfully’ mastered the genre of entertainment format and news. He continues: ‘We have an experience of creating high-quality projects including the mastered genre of entertainment format and news. He continues: ‘Now this number had dropped up to 20%’.

Simona Mazilescu, COO of Prima Broadcasting Group: ‘Our network is amongst the top 5 commercial broadcasters: top shows include the longest running reality show in Romania, Wife Swap, the longest running sitcom, Loonies, satirical show Cronica Carcotasilor and the stations’ news broadcasts. We offer a mix of local formats (60%) and international acquisitions (40%)’.

‘Romanian TV market is highly competitive, having 60+ local channels and a vast international offer. The market is, furthermore, extremely diversified and highly niched in its offerings. However, consumption of TV products is still high in Romania, as compared to other European countries. Local players are focusing on international formats and reality shows. Our main philosophy is in line with the audiences’ preferences: reality shows, comedies, movies, telenovelas and a good mix of local and international content’.

About digital media, Mazilescu remarks: ‘We are developing a number of innovative projects in this field ranging from interactive shows to on-demand offers. We currently have a very strong presence on all social media outlets and a good position with our online offers. We strategically look for an expansion of our current online and on-air portfolio’.

‘During 2Q 2015, we continued to focus on broadcasting real stories about real people, as part of the station’s new programming philosophy. Reality shows, game shows and other innovative formats will be part of our autumn programming’, she concludes.

Lastly, Ines Turturica, a highly skilled executive in the content acquisition field, returned last April to Prima TV, where she had worked 18 years ago. Appointed as executive director, the executive’s main focus is looking after new series and telenovelas from Latin America.
EUROPE

By HRISTO HADJITANEV, HEAD OF RESEARCH AND DEVELOPMENT AT OLD SCHOOL PRODUCTIONS

Bulgarian television is back to the roots

Everybody looks happy on the Bulgarian TV market, since there are two measurement agencies to account for viewership. The advertisers and media shops are the only ones to protest against this unusual situation, but it seems that they are slowly adapting to and dealing with the different pictures presented by the competing systems of GARB Audience Measurement and Nielsen Atmosphere (previously Mediaresearch and now part of the Nielsen group).

The only problem is that nobody could say what the real market situation is. GARB, which was accused in the past in favoring bTV Media Group, continues to report bTV’s main channel as the indisputable market leader in primetime, while Nielsen, introduced to the country by the personal efforts of Nova’s CEO Didier Stoev, is not surprisingly, giving the leadership to Nova.

The smaller channels get a bigger piece of the cake according to Nielsen, which presents a more dynamic and vital market visibly reacting to every new event on the media landscape. More static and conservative, are the viewers according to GARB, which makes the domination of bTV difficult, if not impossible to be challenged. Anyway, nobody is complaining.

Producers working for Nova are finally happy to see their shows on the top of the charts, while bTV’s shows are always the best rated, bringing joy of their authors and creators. And no one seems to mind the differences, sometimes varying up to 20%, in reporting the viewership of the major channels.

Enthusiastic with the amazing performance of its own channels, Nova Broadcasting Group not only tries to diversify its offers in primetime, but also makes serious investments in developing its online presence after acquiring the digital company Netinfo, owner of the biggest local platform for video-sharing Vbox7. The newly established multi-channel network Talents represents the first serious attempt of the media group to dominate the wild world of user generated content and make profit out of it.

On the TV screen several titles proved successful, if not surprising good even according to GARB, which performed surprisingly good even according to Nielsen’s fall schedule, striving to beat Nova in its own field of house-based reality formats. More successful than Big Brother in the neighboring Balkan countries, The Farm’s local version was discussed many times in the past years but only now the format will have a Bulgarian edition. In the beginning of the year bTV started collaboration with Constantine Entertainment and the company established a local branch. This resulted in the successful first edition of Masterchef, which performed surprisingly good even according the ratings of Nielsen.

The new challenge for the new producer is promised to be Brahao alejo, a Serbian house renovation reality, starting for the first time ever in summer, in the middle of August, with an ordinary Big Brother edition in primetime after a seven years hiatus. This strategic move has the clear purpose to give less breathing space to bTV’s promotion of the first local edition of The Farm (Strich), which, on its part, represents bTV’s attempt to deal once again, with Nova’s strongest and most successful format. VIP Brother, scheduled to start immediately after Big Brother ends.

So, another upcoming proposal on Nova will be the romantic reality Farmer wants a wife, also aimed to exhaust the viewer’s interest in farming, agriculture and bucolic life, challenging any danger on the part of The Farm.

The Farm would be the top proposal in bTV’s fall schedule, striving to beat Nova in its own field of house-based reality formats. More successful than Big Brother in the neighboring Balkan countries, The Farm’s local version was discussed many times in the past years but only now the format will have a Bulgarian edition. In the beginning of the year bTV started collaboration with Constantine Entertainment and the company established a local branch. This resulted in the successful first edition of Masterchef, which performed surprisingly good even according the ratings of Nielsen.

The new challenge for the new producer is promised to be Brahao alejo, a Serbian house renovation reality, starting for the first time ever in summer, in the middle of August, with an ordinary Big Brother edition in primetime after a seven years hiatus. This strategic move has the clear purpose to give less breathing space to bTV’s promotion of the first local edition of The Farm (Strich), which, on its part, represents bTV’s attempt to deal once again, with Nova’s strongest and most successful format. VIP Brother, scheduled to start immediately after Big Brother ends.

So, another upcoming proposal on Nova will be the romantic reality Farmer wants a wife, also aimed to exhaust the viewer’s interest in farming, agriculture and bucolic life, challenging any danger on the part of The Farm.

The Farm would be the top proposal in bTV’s fall schedule, striving to beat Nova in its own field of house-based reality formats. More successful than Big Brother in the neighboring Balkan countries, The Farm’s local version was discussed many times in the past years but only now the format will have a Bulgarian edition. In the beginning of the year bTV started collaboration with Constantine Entertainment and the company established a local branch. This resulted in the successful first edition of Masterchef, which performed surprisingly good even according the ratings of Nielsen.

The new challenge for the new producer is promised to be Brahao alejo, a Serbian house renovation reality, starting for the first time ever in summer, in the middle of August, with an ordinary Big Brother edition in primetime after a seven years hiatus. This strategic move has the clear purpose to give less breathing space to bTV’s promotion of the first local edition of The Farm (Strich), which, on its part, represents bTV’s attempt to deal once again, with Nova’s strongest and most successful format. VIP Brother, scheduled to start immediately after Big Brother ends.

So, another upcoming proposal on Nova will be the romantic reality Farmer wants a wife, also aimed to exhaust the viewer’s interest in farming, agriculture and bucolic life, challenging any danger on the part of The Farm.

The Farm would be the top proposal in bTV’s fall schedule, striving to beat Nova in its own field of house-based reality formats. More successful than Big Brother in the neighboring Balkan countries, The Farm’s local version was discussed many times in the past years but only now the format will have a Bulgarian edition. In the beginning of the year bTV started collaboration with Constantine Entertainment and the company established a local branch. This resulted in the successful first edition of Masterchef, which performed surprisingly good even according the ratings of Nielsen.

The new challenge for the new producer is promised to be Brahao alejo, a Serbian house renovation reality, starting for the first time ever in summer, in the middle of August, with an ordinary Big Brother edition in primetime after a seven years hiatus. This strategic move has the clear purpose to give less breathing space to bTV’s promotion of the first local edition of The Farm (Strich), which, on its part, represents bTV’s attempt to deal once again, with Nova’s strongest and most successful format. VIP Brother, scheduled to start immediately after Big Brother ends.
Bulgarian television is back to the roots

Variation format similar to the popular US show Extrem house makeover. bTV will continue to rely on Turkish series in primetime, although the big interest towards them is slowly, but steadily declining. Speaking of fiction, the production of the long-running local series Citizens in excess will continue, while two other projects seems to be under development: a local medical drama and a version of the hit teleNovela Kaal palko du palko, originally produced by the Croatian Nova TV.

It is still not clear if the modern comedy-drama Connections, aired in June with good results, will have new episodes. A green light is expected for another project with the status of urban legend: a local black comedy set in the 19th Century and dealing with the always problematic topic about the Bulgarians under Ottoman rule. Proposing the show could be a very important step in a landscape where local creativity is almost reduced to zero.

The other players have not much to offer this year. TV7 is still struggling with financial issues, while the state-owned BNT continues to refuse to compete with the commercial leaders, loosing ratings and social influence, and rigidly cemented in interpreting its social function as a sphere in which the entertainment, even the factual one, has no place. Anyway, some excitement is expected also on the public broadcaster, which will host the 2015 edition of the Eurovision song contest for kids. For this upcoming event BNT, without stating any reasons, invited bTV to join and carry out the production of the local selections for the contest, securing in this way some programming in summer for the market leader. This fall BNT will also introduce the competition The Manuscript (a format of Rai Tre), dedicated to wannabe writers and their future novels: another choice, full with good intentions and social responsibility, but placing serious distances between the public television and the mass audience.

In October is set to be launched a new info and current affairs channel targeting Bulgarians abroad under the guidance of former CNN anchor Ralitsa Vasileva. What kind of content it will carry is still to be seen, but for the Bulgarians staying put over here it’s clear that the village is “the order of the day”. With The Farm, Farmer wants a wife, a rural Big Brother and the new wave of docu-reality set all around the country, Bulgarian viewers will be kept far away from the shiny studios and the city lights. But how deep are they going to dig in the roots? We’ll watch and see.
Canal Plus, France: Vincent Navarro, head of programming; Rene Saal, acquisitions; Greg Delarue, international; and Xavier Gandon, acquisitions

France Télévisions/France O: Sophie Gigon, head of programme; and Benedicte Marchand, head of acquisitions

Médéric Alboy, Head of Drama and Series Coproductions; and Caroline Behar, Head of Acquisitions and International Co-productions, both from France Télévisions

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

RTVE: Juan Ignacio Jiménez, acquisitions director

Universal Networks Spain: María Antón, manager acquisitions; Daniel Pérez, programming & creative director

Mediaset, Spain: Leticia Pérez, acquisitions; Sergio Sans Ranedo, FDF director, LaSiete and Boing; Angel López, acquisitions manager; Mónica Iturriaga, acquisitions

Digital buyers from Telefónica, Spain: Luis Velo-Puig, EVP content global unit; Gonzalo Fernández Arceu, acquisitions manager; Paloma Bravo Aguilar, marketing manager; Julián Rodríguez Montero, acquisitions director; and Domingo Corral López, content director, Movistar TV

Spain: Lola Molina Santoja, channel director; and Mercedes Gamero Hoyos, director of acquisitions, Atresmedia TV

Universal Mediaset Spain: Manuel Antón, manager acquisitions; Daniel Pérez, programming & creative director; Núria Mac, Head of Content acquisitions; and Mónica Iturriaga, acquisitions manager, Atresmedia TV

Main broadcasters of Portugal: Margarida Pereira and Bruno Santos, acquisitions at TVI; with Vanessa Tierno, head of business development and project coordinator, and Luis Marques, COO, all from SIC

Nuno Vaz, head of content acquisitions, from public broadcaster RTP (Portugal)

Acquisitions at pay TV operator Zon Portugal: Pedro António Carneiro, Head of Acquisitions; and António Torres, TV Rights
Craig Morris, head of scheduling, and Katie Keenan, head of acquisitions, at Channel Five (UK), with Jeff Ford, content director, Channel Five, head of acquisitions, and Ruth Law, head of scheduling, the three from ITV (UK) of the world.

Angelo Gangi, head of acquisitions, and Christopher Turner, VP Programming, EMA, have worked international television markets on 20 years of programming and licensing.

For International Channels Europe & Africa, Edgita Ptitsina, director of programming & acquisitions, Ar-Kyoop, president, and Olga Kunigal, COO.

ABC, Fox Latin America, and Disney Channel, Latin America, are leading in the world of programming and purchasing.

Fabrizio Salini, head of programming and acquisitions, Fox Italia; Guido Pugnetti, manager TV rights and marketing, RAI Cinema, Italia.

Marc Bouvier, responsible of the documentary unit, RTBF (Belgium); Rita Boey, Sonuma (Belgium); and Laurent Huguenin-Elie, in charge of the documentary films unit, RTS (Switzerland); and Laurence Fasbender, acquisitions executive, RTBF (Belgium).

Friederike Gokul, head of acquisitions, at TV1 (Switzerland) with Michael Potente, general producer, and Kathrin Henn, head of acquisitions, at TFF (Belgium).

Tommy Lynch, head of acquisitions, at Film and Television Network, USA; James Long, head of acquisitions, at Channel Nine, Australia; and Nikiforos Nunez, head of acquisitions, at Fox International Channels Greece.

Polish buyers: Urszula Skassa, acquisitions manager, and Bartolomiej Gralek, programming manager, TV Puls; Borys Slawik, online acquisition executive, TVN; and Justyna Troszczynska, senior content acquisitions manager, Groupa Onet.

Nordic buyers: Petri Lehto, head of acquisitions, at Film and Television Network, Norway; and Tuija Reunen, head of acquisitions, at TV1 (Switzerland).

Polish buyers: Urszula Skassa, acquisitions manager, and Bartolomiej Gralek, programming manager, TV Puls; Borys Slawik, online acquisition executive, TVN; and Justyna Troszczynska, senior content acquisitions manager, Groupa Onet.

Noelia Nicolas, formats, and Julie Alleti de Gely, sales at CBS (borders), with Mariyana Grozdeva and Vencislava Konova, acquisitions coordinator, at FOX International Channels Bulgaria.

Trading Europe, in three Nordic countries: Bente Engebretsen, senior executive, acquisitions, Norway; Karin Kraft, head of scheduling, Swedish Broadcasting, head of acquisitions, and Carl-Johan Larsson, channel director, all from Sweden; Michelle Flynn, VP regional sales, CBS; and Helmut Hohler, head of programme planning, Denmark.

Friederike Gokul, head of acquisitions, at TV1 (Switzerland) with Michael Potente, general producer, and Kathrin Henn, head of acquisitions, at TFF (Belgium).

Noelia Nicolas, formats, and Julie Alleti de Gely, sales at CBS (borders), with Mariyana Grozdeva and Vencislava Konova, acquisitions coordinator, at FOX International Channels Bulgaria.

Visits US during MIPCOM: Riviera 9 • R5A9

Visits our website: www.marvista.net contact: info@marvista.net

Distribution for Latin America: Snap TV • Ezequiel Olanski • ezoolanski@snaph.tv

Visits US during MIPCOM: Riviera 9 • R5A9

Visits our website: www.marvista.net contact: info@marvista.net

Distribution for Latin America: Snap TV • Ezequiel Olanski • ezoolanski@snaph.tv
Alexandra Bezpalkova and Petra Bohuslavova, acquisitions executives, at TV Nova (Czech Republic)

Vaclav Knasnicka, acquisitions; Alena Polednakova Blahosova, feature films and series acquisitions; Paulina Klara, acquisitions, Czech Republic; with Maximilian Bolenius, SVP, Distribution, FremantleMedia International

Prima, Czech Republic: Eliska Martynkova, programming, Roman Mrázek, programme director, Zdenka Chrzova, acquisitions

Filip Bobinski, Dramedy, Czech Republic

Antonella/Geceavas, acquisitions manager, VCCG Central and Eastern Europe

RTS, Ruby Hungary: Tibor Fradics, head of content acquisitions and scheduling; Pál Balázs, head of production management; Csaba Bocsi, head of channels, in Budapest, Roma, and Montenegro

André Broekema, acquisitions, and György László, head of programming, Topp Media, in Antwerp, Belgium

FOL, Zucker, acquisitions, and business development, Berlin, Germany

Nova TV, Croatia: Georgie Makris, director programming, Nova TV group, Violeta Isakovic, assistant director, and Nenad Mlinic, head of acquisitions

CEB buys TV in East Africa, CEO, and Asia and the Middle East, acquisitions, from the distribution company in East Africa, Kenya

CEB buys TV in Asia, Head of Acquisitions, and Asia and the Middle East, acquisitions, from a company in East Asia, Japan

RTE TV, Dublin, acquisitions, licensing, and production, Head of Acquisitions, from the broadcast company in Ireland

TV2 Hungary: Gyorgy Bence, news and programming director, Simon Szell, CEO, Yvonne Derkx, deputy CEO; Gabriel Nitsch, head of acquisitions, and development, and Andreas Fischer, head of business development and acquisitions

TV2 Hungary: János Szakaly, head of acquisitions, and József Keresztes, acquisitions director, M1 Network, in Budapest, Hungary

Pink TV, Belgrade: Oliver Jovanovic, CEO, and Mirjana Mitrovic, acquisitions director, from the broadcast company in Belgrade, Serbia

Nova TV, Croatia: Sanel Mekic, Head of Acquisitions, and Jakarta Jakubovic, acquisitions coordinator, from the broadcast company in Croatia

Antonella Ungureanu, acquisitions manager, VIACOM Central and Eastern Europe

Bisera Jordanovska, CEO, and Hamdi Rashiti, program director, Alsat M TV from Macedonia (borders) with Andreja Serdijkovic, president, Media Acquisitions (Croatia)

Liutauras Elkimavicius, development director, LNK Group, Lithuania

Alfa TV, Macedonia: Ljubomir Nikolovski, program director, and Simonida Kazic, CEO

LNK TV, Lithuania: daiva andreja gonzalez, head of content acquisitions, and jolanta jasienas, acquisition manager

Nova TV, Croatia: George Makris, director program Nova TV group, zrinka jancob, director of programming, and Nina Mikola, head of acquisitions

CEB buys TV in East Africa, CEO, and Asia and the Middle East, acquisitions, from the distribution company in East Africa, Kenya

CEB buys TV in Asia, Head of Acquisitions, and Asia and the Middle East, acquisitions, from a company in East Asia, Japan

TRT Turkey: Pelin Dogru, acquisitions director, of the leading broadcaster Star TV (second from the left) with Humeyra Dasdan, creative director, Ebru Erkal Kip, general programming coordinator, and Irem Akdere, acquisitions and development director, at the production company Arti Film

Turkish TV in Asia: Sakin Duru, acquisitions director, with Wahid Zainal, program director, MBC, from the Middle East, and Naci Yilmaz, acquisitions director, at the production company Avant Film
MOISÉS
y los DIEZ MANDAMIENTOS

VENTAS INTERNACIONALES
DELMAI ANDRADE  EDSON MENDES
+55 11 3300-4022
www.recordtvnetwork.com
emendes@ep记录record.com.br

mipcom
Stand P-1.622
Digital buyers, more and diversified

Prensario provides below a special report generated by MIPTV/MIPTCOM that has interviewed digital buyers from different continents. The relevance of these players has been growing enormously since MIPTCOM 2011, when 310 attended the show; in 2012 they were 520; in 2013, 800; and last MIPTCOM edition, 1,300. It is expected to surpass 1500 digital buyers this MIPTCOM 2015.

Questionnaire
1 - Company description
2 - What are you looking for in the international market?
3 - What recent acquisitions have been successful on your channel/platform?
4 - Will you be commissioning original online content?

TV4 (Sweden)
Anna Rastner, Head of Digital Content

1- The TV4 Group is Sweden’s largest commercial TV company and has delivered engaging news, grand entertainment of great variety and quality, live sport and top-class dramatic Swedish viewers for more than two decades. TV4 Group runs a wide range of web and mobile sites and on-demand services, for example TV4 Play, where programs from the group’s different channels are available online. The main channel TV4 focuses on Swedish drama, broad entertainment, extended news and current affairs programs and high-class drama acquisitions. The TV4 Group’s objective is for all content to be available through all channels of distribution (terrestrial, cable, satellite, iptv, mobile and internet) and on all platforms. The TV4 Group always wants to be available to viewers wherever they are.
2- Successful online formats, entertainment and news. Especially looking for mobile content.
3- Young parents reality show. Morning show for news.
4- Yes.

Amazon (UK)
Matt Newman, Head of Content Acquisitions

1- Amazon.com opened in July 1995, guided by 4 principles: customer obsession rather than competitor focus, passion for invention, commitment to operational excellence, and long-term thinking.
2- Feature Films.
3- Our customers enjoy a broad range of film content across several categories (e.g. pay-window, library, indie). Individual film categories perform differently and are successful on different metrics.
4- We commission original content through Amazon Studios. We also look for co-production and early-licensing opportunities in the UK.

Rovio Entertainment (Finland)
Nick Doerr, Head of Content Strategy

1- Rovio Entertainment, founded in 2003, is an industry-changing entertainment media company and creator of the globally successful Angry Birds franchise, which has become from a casual puzzle game to an international phenomenon within a few months of its release and is now the #1 downloaded app of all time. It has expanded to entertainment, publishing, and licensing.
2- We look for shows with quirky comedy that have global AVOD rights available. Short, non-dialogue shows have been doing quite well for us, but other formats have been successful too. The content should be interesting enough for 6-10 year olds, but safe for younger siblings to watch too.
3- QumiQumi, Log Jam, Puccaund Oggymond the Cockroaches are examples of shows from different origins that have all found a great home on ToonsTV.
4- May be in the future.

Yoboho New Media (India)
Hitendra Merchant, Founder and CEO

1- Yoboho is a pre-school MCN popularly known as the Hoopla Kids Network. We have created popular IPs which includes HooplaKidz, Derrick and Debbie, Kidscamp, Alphabites Channel, Nellie and Nod and others.
2- Our expertise and success on the Youtube have led us to accelerate the process of licensing pre-school content. We are also happy to manage the Youtube channels of other producers and distributors.
3- We work closely with the Baby First TV Network and are happy to have increased their Youtube views and revenues.
4- Yes. We are always looking for talented individuals and companies across the world to create video and gaming content.

Yoboho New Media (India)
Hitendra Merchant, Founder and CEO

1- Yoboho is a pre-school MCN popularly known as the Hoopla Kids Network. We have created popular IPs which includes HooplaKidz, Derrick and Debbie, Kidscamp, Alphabites Channel, Nellie and Nod and others.
2- Our expertise and success on the Youtube have led us to accelerate the process of licensing pre-school content. We are also happy to manage the Youtube channels of other producers and distributors.
3- We work closely with the Baby First TV Network and are happy to have increased their Youtube views and revenues.
4- Yes. We are always looking for talented individuals and companies across the world to create video and gaming content.
Digital buyers, more and diversified

1. Telefonica (Spain)
   Julian Rodriguez Montero, Acquisitions Director
   1- Telefonica is one of the largest telecommunications companies in the world in terms of market capitalization and number of customers. It is transforming itself into a ‘Digital Telco’ with presence in 21 countries and a customer base that amounts to more than 341 million accesses around the world.
   2- Movistar TV is working on providing its customers with a premium entertainment experience: linear and nonlinear. Today, the series are on the top and audiences are demanding them. Not only the new ones, but also the previous seasons. Our priority is to strengthen our series offer in all genres and to cover all targets.
   3- This is a very important year for Movistar TV, both in Spain and in Latin America. Our main focus is Movistar Series in Spain where we are releasing the most important series of the year: Better Call Saul, Outlander, Transparent, The Affair, Penny Dreadful, Powers, American Crime, among others. We are also working on the Sports field. We close several events, with partners or directly, in both territories. For example F1 and Moto GP for Spain.
   4- We are already involved in two new series in Spain for 2016, to be directed by Alberto Rodriguez (La Isla Mínima) and David Trueba. We are also analyzing other projects as part of this strategy of producing original content.

2. Viewster Deutschland (Germany)
   Robert Franke, COO
   1- Viewster.com is one of Europe’s leading free online video service, ad-supported (AVOD). We host the largest online film festival bringing together communities with creators. Our rapidly growing selection of anime shows, makes us a first-stop for anime lovers in Europe, North America and Australia. Mainstream is not why our audience is coming to us. We, and our network of partner sites, serve an 18-24 year old audience of more than 20 million unique users per month across the US, UK, Germany and Australia alone (comScore and AGOF).
   2- TV series and feature films (horror, action, thrillers, comedy, sci-fi, fantasy).
   3- Naruto Shippuden, Gintama, Rolling Girls, Fafner Exodus, Cross Ange, etc.
   4- Maybebim the future.

3. Sohu Video (China)
   Wang Yi, Head of Production and IP Acquisition
   1- Sohu Video is a leading Chinese digital platform. It holds a diversified online catalogue featuring top-quality American content like House of Cards and SNL, British dramas, and also popular Japanese anime such as One Piece.
   2- Our recent international acquisition strategy has been gradually shifting from finished tapes to formats.
   3- House of Cards is a huge hit in China.
   4- Yes.

4. ICFLIX (UAE)
   Radia Saadaoui, Associate Content Specialist
   1- ICFLIX media FZ LLC was established in Dubai in 2012. The company provides - Jawad (Arabic) content. It is the first subscription-based online streaming service of its kind and offers movies, TV series, cartoons, and documentaries.
   2- We tend to look for new content in the form of movies, TV series and documentaries in the following genres: Action, Drama, Romance, Horror, Comedy, Thriller, Sci-Fi as well as children’s animation.
   3- Action, Drama and Sci-Fi have proven to be successful for the Middle East and North Africa followed by Comedy and Romance.
   4- We are only currently commissioning original Arabic content but are open to ideas, suggestions and proposals.

5. Dailymotion (France)
   Maria Gonzalez, Partnerships Development Manager
   1- Dailymotion is leading online video platform.
   2- We are looking for kids content, Spanish videos, Lifestyle partners. Original online content, new format.
   3- Canal+, DHX, Telemand, Millimages, Orange, Condé Nast.
   4- Yes.

6. Telefonica (Spain)
   Julian Rodriguez Montero, Acquisitions Director
   1- Telefonica is one of the largest telecommunications companies in the world in terms of market capitalization and number of customers. It is transforming itself into a ‘Digital Telco’ with presence in 21 countries and a customer base that amounts to more than 341 million accesses around the world.
   2- Movistar TV is working on providing its customers with a premium entertainment experience: linear and nonlinear. Today, the series are on the top and audiences are demanding them. Not only the new ones, but also the previous seasons. Our priority is to strengthen our series offer in all genres and to cover all targets.
   3- This is a very important year for Movistar TV, both in Spain and in Latin America. Our main focus is Movistar Series in Spain where we are releasing the most important series of the year: Better Call Saul, Outlander, Transparent, The Affair, Penny Dreadful, Powers, American Crime, among others. We are also working on the Sports field. We close several events, with partners or directly, in both territories. For example F1 and Moto GP for Spain.
   4- We are already involved in two new series in Spain for 2016, to be directed by Alberto Rodriguez (La Isla Mínima) and David Trueba. We are also analyzing other projects as part of this strategy of producing original content.

7. Viewster Deutschland (Germany)
   Robert Franke, COO
   1- Viewster.com is one of Europe’s leading free online video service, ad-supported (AVOD). We host the largest online film festival bringing together communities with creators. Our rapidly growing selection of anime shows, makes us a first-stop for anime lovers in Europe, North America and Australia. Mainstream is not why our audience is coming to us. We, and our network of partner sites, serve an 18-24 year old audience of more than 20 million unique users per month across the US, UK, Germany and Australia alone (comScore and AGOF).
   2- TV series and feature films (horror, action, thrillers, comedy, sci-fi, fantasy).
   3- Naruto Shippuden, Gintama, Rolling Girls, Fafner Exodus, Cross Ange, etc.
   4- Maybebim the future.

8. Sohu Video (China)
   Wang Yi, Head of Production and IP Acquisition
   1- Sohu Video is a leading Chinese digital platform. It holds a diversified online catalogue featuring top-quality American content like House of Cards and SNL, British dramas, and also popular Japanese anime such as One Piece.
   2- Our recent international acquisition strategy has been gradually shifting from finished tapes to formats.
   3- House of Cards is a huge hit in China.
   4- Yes.

9. ICFLIX (UAE)
   Radia Saadaoui, Associate Content Specialist
   1- ICFLIX media FZ LLC was established in Dubai in 2012. The company provides - Jawad (Arabic) content. It is the first subscription-based online streaming service of its kind and offers movies, TV series, cartoons, and documentaries.
   2- We tend to look for new content in the form of movies, TV series and documentaries in the following genres: Action, Drama, Romance, Horror, Comedy, Thriller, Sci-Fi as well as children’s animation.
   3- Action, Drama and Sci-Fi have proven to be successful for the Middle East and North Africa followed by Comedy and Romance.
   4- We are only currently commissioning original Arabic content but are open to ideas, suggestions and proposals.

10. Dailymotion (France)
    Maria Gonzalez, Partnerships Development Manager
    1- Dailymotion is leading online video platform.
    2- We are looking for kids content, Spanish videos, Lifestyle partners. Original online content, new format.
    3- Canal+, DHX, Telemand, Millimages, Orange, Condé Nast.
    4- Yes.
Televisa, entertainment is the new norm

Even when Televisa Internacional (Mexico) has gained worldwide recognition as a leader in the development of telenovelas and dramas, it has started two years ago a new strategy focused on the production of quality entertainment formats for the international market.

Ricardo Ersham, head of global entertainment: ‘Two years ago we had 3-4 entertainment formats that we only used in Mexico to complete our programming grid and a catalog of telenovelas, but not much else. Today, thanks to a series of agreements and strategic alliances, we have about 30’.

Among the most important agreements signed is the one with La Competencia (Spain) for Stand Up For Your Country, talent show sold in 20 countries including Scandinavia, Russia, South Africa, Poland, Spain, Brazil and Argentina, among others. In TVN Poland, the local version Aplauc, Aplauc! produced by Rochstar was the leader on its premier with 35.5% of share, as well as 20,000 comments on Twitter. Pequeños Gigantes was sold in 12 countries in total, including Portugal and Poland, and will be soon released in Italy and Vietnam. In Portugal, the show is on mid-season getting great results: on Sunday 13 it reached 35.6% on the leading network TVI.

At MIPCOM, Televisa presents a slate of new formats where it stands The Wacky Old Games, a gameshow in which different teams must realize several funny competitions related to local games. And Mini-Me, some celebrities must find their ‘mini’ successors. Tele-Novelas will remain the be the strong bet of Televisa, but to be a 100% key player in the international industry, we must also be strong in entertainment, and we’ve found that we can be, with shows broadcasted with very good results in terms of audience around the globe’, says Ersham.

“We continue pushing the game show Assembly Games, Generation Gap, recently premiered on Canal de las Estrellas, and Rickstar.”

Televisa Networks: English and Portuguese

Televisa Networks (Mexico) presents at MIPCOM its portfolio of international channels for the English-Speaking territories, and the Portuguese-Speaking countries in Africa.

In Games are representing the company Valentina Lauria Romero, Sales Director Europe, Africa, Canada and Oceanía; Bruce Boren, VP; Fernando Munia, International Sales, General Director, and Ana Montoya, General Director of Planning and Production.

Construir TV: global & digital

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 TVI Inter Medya (Turkey).

In Argentina, the channel has recently been incorporated to the DirectTV line-up in a slate of 4 hours. ‘This is an immediate solution that kicked a strategy that has as its main objective the distribution channel throughout the country’, explains Alejandra Marano, executive director, who also adds that it is currently in negotiations with Cablevisión and distributing encoders to the smaller cable operators from the country.

She continues: ‘We are also working hard on the digital strategy, trying to bring our message to the global community with related but broader interests’.

To strengthen this strategy, Construir TV launched its own free VOD service, with the highlights of the month and projects focused especially for the platform. It stands Included (13x’30), a show focused on ‘disability’ and working with a positive outlook; Construcción del Império Inca, filmed in Peru, Birthday, which brings together a group of people to realize a birthday party to kids that haven’t got the possibility to realize their own parties, and Departamento Fuevas de Serio.

Among the new products, the executive recommends three 13x’30 series that mixes work, social and entertainment. ‘The first one will be focused on Argentinian inventors, while Oficios contra el Crimen describes the problematic of the police. And Recursos Humanos en Riesgo, a show about employment discrimination that search to educate and help’, concludes Marano.
Lionsgate: comedy & drama

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. Currently the company has 34 TV shows on 22 networks spanning its primetime production, distribution and syndication businesses, including hits as the multiple Emmy Award-winning Mad Men and Nurse Jackie, the comedy Anger Management, the network series Nashville, the syndication success The Wendy Williams Show and Orange is the New Black (Netflix).

In Cannes, Peter Iacono, president, International TV & Digital Distribution, recommends a slate of new series headed by Casual (10x’30), an endearing, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama. In dramas, it stands The Royals (20x’60), set in modern-day England and which follows the lives of a fictional British Royal family that inhabits a world of opulence and regal tradition catering to any and every desire. While Chasing Life (34x’60) is a drama that follows twenty-something young lady, a smart and quick-witted aspiring journalist, as she works to balance a fledgling career, her family, friends and love life. Other highlights at MIPCOM are the drama Manhattan (23x’60), set against the backdrop of the greatest clandestine race-against-time in the history of science with the mission to build the world’s first atomic bomb in Los Alamos, New Mexico, and the reality series Monic The Medium (10x’60), focused in a twenty-one year old girl just like any other, juggling schoolwork, friends, boys and dating. There’s just one thing out of the ordinary... she also talks to the dead.

Phileas launch Road Diaries

Spanish producer Phileas Productions and Modern Times Group (MTG) launches the new factual entertainment format Road Diaries, on air since September on MTG’s Free TV channel TV3 in Latvia.

The format concept is based around the increasingly popular trend of ridesharing, which is said to change the way people travel. The production is supported by MTG’s original format development Angel Fund and is being launched internationally by Phileas Productions at MIPCOM. Javier Martinez, executive producer & format development, Phileas: ‘The production looks amazing and we are sure that the format will be very well received internationally since this is a unique global trend that is redefining the way we travel and drive worldwide’.

Contact:
CZECH TELEVISION – TELEXPORT
Kavčí hory
140 70 Prague 4
Czech Republic
Tel.: +420 261 137 047
FAX: +420 261 211 354
www.ceskatelevize.cz
www.ceskatelevize.cz/siles
e-mail: telexport@ceskatelevize.cz

Česká televize
CZECH TELEVISION
AT MIPCOM
2015

• FEATURE FILMS
• FICTION
• ANIMATION
• CHILDREN AND FAMILY
• DOCUMENTARIES
• MUSIC
Disney, biopics y coproducciones

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.

Disney, biopics y coproducciones

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. DMD, brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.

Disney, biopics y coproducciones

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. DMD, brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.

Disney, biopics y coproducciones

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. DMD, brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.

Disney, biopics y coproducciones

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. DMD, brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.

El nutrido equipo de ventas y marketing de Disney Media Distribution Latinoamerica (DMD), brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015. DMD, brindó una presentación internacional en BOOTH # C14, tras su presentación para la región en los últimos LA Screenings 2015.
Starz: ‘Creating non-traditional opportunities’

Starz Digital is one of the three entities of the distribution arm of Starz (USA). The other two are Anchor Bay (Home Video) and Starz Worldwide Distribution (linear television sales). Mara Winokur, SVP, Digital heads up the digital team that handles transactional distribution (EST/TVOD), and SVOD and AOD licensing for all properties — owned or licensed — for which the company has digital rights.

She describes: ‘We work in tandem to maximize the financial and strategic value of our properties and of the Starz brand as a whole. So, rather than set an overall “one-of-our-properties” maximum for all properties —owned or licensed— for TVOD, and SVOD and A VOD licensing that handles transactional distribution (EST/TVO), and SVOD and AOD licensing for all properties —owned or licensed— for which the company has digital rights.

In addition we are presenting our first Starz original movie with the period piece The Dresser, based on the award-winning play of the same name, and starring Ian McKellen and Anthony Hopkins. And of course we’re bringing back new seasons of our worldwide hits Black Sails, Power and Survivor’s Remorse. We believe all these properties are globally appealing and we’re looking forward to sharing them with everyone,’ completes Winokur.

Tricon Films & RC + Factory Film Studio

Tricon Films & TV (Canada) and leading film sales company Factory Film Studio signed a distribution partnership that sees Tricon to handle international TV, home entertainment and digital distribution of 10 new feature films since MIPCOM. It also marks the company first foray into film distribution. The Canadian distributor launches in Canada the comedies Canadian Muscle, Club Utopia, Mike Marin’s Live at The Bgorget and Miss Her, the sci-fi animation film A Call To Minds; the thrillers Risk Factor, September Red and Story of Eva, and dramas The Desert Fish and Trooper. The star, producer and director Rob Schneider (The Benchwarmers, Gigo-lo) is presenting in the market the scripted comedy series Real Rob! (RC’30).

Filmax bets on TV dramas

In recent years, Filmax (Spain) has really set its sights on the TV market and after the success of the production and commercialization of The Red Band Society, the company has proved itself as one to watch in the industry. The company arrives to MIPCOM with several new projects to present. Over the top of Filmax’s proposal is the ambitious new TV production I Know Who You Are, a high-concept drama/thriller billed by the company as the next big European event-series. Ivan Diaz, head of the international division, explains: ‘Produced for Mediaset Spain, the series marks a significant step forward for the company in the TV industry. The show will be an intense crime thriller, centered on the hunt for a missing young girl, and is brought to us by the same creative team behind the phenomenally successful The Red Band Society.

“This is a compelling series which I’m sure will do just as well overseas as in Spain. It’s a real indicator of the kind of high-quality fiction that is being produced in Europe right now’, ensures Diaz.

But the company not only had been working on I Know Who You Are. It also, for the first time in the company’s history, adapted a foreign format for the Spanish domestic market. Filmax produced the first season of Dates, originally an E1 format for Channel 4 (UK) for TV3 (Televisió de Catalunya). Lastly, other highlights in its catalogue for MIPCOM include the series Howl Almavista and the docu-tainment series Survivor’s Remorse. They are the first time in the company’s history, adapted a foreign format for the Spanish domestic market. Filmax produced the first season of Dates, originally an

[Image 70x601 to 168x675]
The Crazy Family of KABO

Established in 2014, KABO International (France) is the distribution arm of KABO Family Group created in response to global interest for its formats including the Pink ’n’ Ms scripted comedies. KABO also distributes a growing catalogue of handpicked third party formats from companies such as Zone 3, Rose Bay Media and Noel Gay Television, and co-distributes several formats from Aravali Cine Video.

The Crazy Family of KABO is a further 7 hours, and the new company has a footprint across a wide range of format genres including game shows, entertainment and factual. The Crazy Family has been in the US for 26 seasons and has been produced in 10 countries so far and achieved a 63.8% of market share in the Norwegian broadcast NRK.

“We are delighted to unveil our new stand at MIPCOM and thrilled to expand our catalogue with hand-picked third party formats across a wide range of format genres including game shows, entertainment and factual”, continues the executive and concludes: “we look forward to meeting new and established clients at MIPCOM and introducing our unique programming library. Working with broadcasters and production companies we aim to roll out our formats globally and to also expand our catalogue with third party formats.”

Zodiak Rights (UK) offers at MIPCOM its wide catalogue of high end and ambitious British drama series, as well as factual contents and entertainment formats. “We are investing time in shows that we really believe in, and are hosting some great events to launch our new shows down in Cannes”, describes Elliott Chadlcy, VP of Sales. He continues: “With VersusHD, sold to Telefónica Spain, SquareOne Entertainment Germany and the BBC UK, and Rebellion, our slate has been strengthened, proving that European dramas can compete with the top American ones. Our format and factual slates have also proved to have great global appeal. Wild Things and Rachel Hunter’s Tour of Beauty have travelled well.”

The drama The Returned came back on series 2 this autumn on Canada France. Season 1 has been sold to HBO Latin America, Meetsource Spain and SBS Australia. We also have some key recommissions, such as the physical game show Wild Things series 2 (produced in UK and currently on air in Russia and coming soon to Belgium). Following the success of the original 90 for Channel 4 earlier in the year, The Secret Life Of Your Olds has received a new commission. The Secret Life Of 4, 5, 6 Year Olds from RDF Television is a further 7 hours, and the format has also travelled to Belgium and Denmark”, adds Chadlcy.

Lastly, Zodiak launches at MIPCOM the format Humble Pie (8x’60), from RDF Television, a self-elimination show where four passionate cooks create three delicious dishes against the clock; and SAS: Who Dares Wins (5x’60), a self-elimination show where four passionate cooks create three delicious dishes against the clock; and

SAS: Who Dares Wins, a self-elimination show where four passionate cooks create three delicious dishes against the clock; and

SAS: Who Dares Wins, a self-elimination show where four passionate cooks create three delicious dishes against the clock; and

SAS: Who Dares Wins, a self-elimination show where four passionate cooks create three delicious dishes against the clock; and
Dori Media, multi-genre proposal

Dori Media Distribution (Israel) brings to mipCOM a varied catalogue of entertainment formats, dramas and romantic comedies headed by "Mila" (250’x30’), centered in a woman who suppresses the growing doubts about her lifestyle and the obvious disconnect between the exciting life she’s supposed to be living and all those lonely evenings, and "Mila" (10’x30’), comedy about a husband’s boundless love for his wife, one that leads him to do almost anything to make her happy.

Other new titles for this season are the docu-reality "It Girl," about the one that every girl wants to be: the comedy "Mario" (40’x30’), and the kids series "De La H." (10’x15’).

Also are "Esperanza Mia" (190’x45’), about the forbidden love between a woman who takes shelter in a convent, pretending to be a novice and a celebrity, which two of them got the answer wrong and only one got it right.

Apart of keep pushing internationally its catalogue of entertainment formats successful both in the local and the international markets, Dori Media Distribution is a slate of scripted with strong women as main characters, distributed in the international market by Teleundo (USA).

Heading the slate is "La Chúcara," a telenovela that tells the story of a young woman with a strong personality who returns to the farm where her family works. There she meets the owner of the place and recently widowed, who assimilate a difficult attraction will break loose.

"Juana Brava," an idealistic and brave woman is forced to return to her hometown where her father is Mayor. After saving a girl from a fire and become a heroin she will convince her family, so she decided to work in the City hall.

Lastly are "Matriarcas," where a woman feels that she has something to bring to her community, so she decided to work in the City hall.

Regarding unscripted formats, Dori Media highlights the reality show "Power Couple" that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. The Selfie Challenge is an innovative reality game show filmed around the world that draws its inspiration from the cross-culture selfie phenomenon through a competition between two groups of 3 friends.

While in the trivía game show "Famous Face" a couple of contestants are asked questions but are not allowed to answer them. The contestants are introduced to a spinning roulette of celebrities. Once receiving a question the roulette spins until it stops on three celebrities, which two of them get the answer wrong and only one got it right.

TVN: stories with strong women

Apart of keep pushing internationally its catalogue of entertainment formats successful both in the local and the international markets, Teleundo (USA) brings to mipCOM a brand new slate of products headed by comedy and drama series, including productions about detectives, cured and mysterious.

Heading the slate is "Heroes Reborn" (13’x60’), a sequel of the supernatural phenomenon with a fresh crop of inspiring heroes who take on the ultimate struggle between those with extraordinary abilities.

Another highlight is the drama "Shades of Blue" (13’x60’), centered in a New York detective and single mother who falls in with a tight-knit group of dirty cops while striving to provide the best life for her honest, talented daughter.

Mr. Robot (10’x60’), a new drama about a successful Atlanta attorney whose long-last childhood friends unexpectedly reappear after 25 years.

Executive produced by Dick Wolf, "Chicago Med" (10’x60’) delivers the newest installment of the compelling Chicago franchise, an emotional thrill ride through the day-to-day chaos of the city’s most explosive hospital and the courageous team of doctors who hold it together.

Regarding comedies, it stands "Hot & Bothered" (15’x30’), starring Eva Longoria and centered in a sizzling TV superstar and her lovingly family of cast and crew all competing to steal the spotlight; and "Superstar" (13’x30’), from the producer of "The Office."

NBCUniversal reborns Heroes

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

Heading the slate is "Heroes Reborn," a sequel of the supernatural phenomenon with a fresh crop of inspiring heroes who take on the ultimate struggle between those with extraordinary abilities.

Another highlight is the drama "Shades of Blue," centered in a New York detective and single mother who falls in with a tight-knit group of dirty cops while striving to provide the best life for her honest, talented daughter.

Mr. Robot (10’x60’), a new drama about a successful Atlanta attorney whose long-last childhood friends unexpectedly reappear after 25 years.

Executive produced by Dick Wolf, "Chicago Med" (10’x60’) delivers the newest installment of the compelling Chicago franchise, an emotional thrill ride through the day-to-day chaos of the city’s most explosive hospital and the courageous team of doctors who hold it together.

Regarding comedies, it stands "Hot & Bothered" (15’x30’), starring Eva Longoria and centered in a sizzling TV superstar and her lovingly family of cast and crew all competing to steal the spotlight; and "Superstar" (13’x30’), from the producer of "The Office."
Scrippps Networks, more global

Scrippps Networks Interactive (USA) is going through a great moment in the international market, after completing the acquisition of the 52.7% of Poland’s premium multi-platform media company TVN, from ITI and Canal + Group.

Through its global arm Scripps Networks International, the company is also consolidating its channels presence in many strategic markets, such as EMEA — Food Network was launched in Czech Republic on UPC, DTH platforms Skylink (both SD and HD versions) and foxSAT — and Latin America — DirectTV has acquired Food Channel for paregional distribution —, etc.

At MIPCOM, the distributor offers the largest proposal ever with over 4,000 hours of content for sales and distribution, including titles like Color Wars, Jackass: Paris and Berti the Conqueror.

New commissions are along with popular programming from Scrippps Networks as Barefoot Contessa, Chopped and Beat Bobby. Flip in the category of food, Fixer Upper, House Hunters and Flip or Flop in the category of home; and Trip Flip, Hotel Impossible and Mysteries at the Museum, in the travel category.

‘Scrippps Networks is leader in producing lifestyle content’, ensures Hud Woodle, VP program licensing international, and he completes: “We create premium programming that not only entertains, but informs and inspires our global audiences. Our experts and program present knowledge and confidence in our audience to create their dream homes, prepare the best cake or planning their best ever journey”.

Sony, scripted and more

Sony Pictures Television (USA) highlights at MIPTV Block de Busqueda (70x’60) its new drama produced for RCN (Colombia), based in the stories of the Colonel Hernán Martín and the Captain Antonio Gavilán, men that created and commanded the elite corps of the police officer to track and kill Pablo Escobar.

A big launch from the studio is Mad Dogs (100x’60), which shows a group of frustrated and unsuccessful forties friends gather in Belize to celebrate the early retirement of one of the members of the group, but a number of disparate and unforeseen events are triggered, revealing dark secrets and an intricate web of lies, deception and even murder.

The Art of More (10x’60) follows a cheater that opens his way into the exclusive world art market thanks to connections with multinational smuggling gangs with whom he came into contact as a soldier in Iraq; The Player is a ’60 drama starred by Wesley Snipes produced for NBC; it is centered in a former FBI agent that unsteadily becomes member of a centuries-old and wicked secret society, delivered to staging atrocious games in which points are measured in lawless acts committed and lives lost; and House of Doyle (100x’60).

Lastly, Sony Pictures Entertainment announced the appointment of Diego Suarez-Chalub as SVP International Film & TV Production, who joins the studio after being SVP Creative Affairs at Fox21 Television Studios.

Tornos, retrato de Sandro de América

Tornos sigue consolidándose como desarrolladora de ideas y proyectos de ficción para el mercado internacional. Recientemente, la compañía liderada por Ignacio Galarza, CEO, y que tiene a Juan Parodi como director de ficción y entretenimiento rubricó un acuerdo para lanzar una miniserie basada en la vida del popular cantante Roberto “Sandro” Sánchez.

Parodi, quien está en MIPCOM presentando el proyecto, resume a Prensario: “Hace mucho tiempo que estoy detrás de los derechos de esta historia. Se trata de una de las vidas más apasionantes de un artista latinoamericano. Sandro fue un hombre misterioso con sufrimientos hondos y con un gran sentido del humor”. Sandro vendió más de 22 millones de placas, ganó 11 discos de oro, decenas de discos de platino, un premio Grammy a la excelencia musical y el Gardel de Oro, entre otros. Y fue el primer latino que cantó en el Madison Square Garden de New York, enfatiza el ejecutivo.

La miniserie sigue su vida, sus aventuras juveniles, sus comienzos, su transformación musical, los éxitos que lo convirtieron en una figura importante de la música argentina e internacional, recorriendo tanto su vida sobre el escenario como debajo de ella y hasta su final junto su mujer, Olga González de Sánchez.

Amor Rebelde

Amor Rebelde rubricó un acuerdo para lanzar una miniserie basada en la vida del popular cantante Roberto “Sandro” Sánchez.

Parodi, quien está en MIPCOM presentando el proyecto, resume a Prensario: “Hace mucho tiempo que estoy detrás de los derechos de esta historia. Se trata de una de las vidas más apasionantes de un artista latinoamericano. Sandro fue un hombre misterioso con sufrimientos hondos y con un gran sentido del humor”. Sandro vendió más de 22 millones de placas, ganó 11 discos de oro, decenas de discos de platino, un premio Grammy a la excelencia musical y el Gardel de Oro, entre otros. Y fue el primer latino que cantó en el Madison Square Garden de New York, enfatiza el ejecutivo.

La miniserie sigue su vida, sus aventuras juveniles, sus comienzos, su transformación musical, los éxitos que lo convirtieron en una figura importante de la música argentina e internacional, recorriendo tanto su vida sobre el escenario como debajo de ella y hasta su final junto su mujer, Olga González de Sánchez.

Sony Pictures Television (USA) highlights at MIPTV Block de Busqueda (70x’60) its new drama produced for RCN (Colombia), based in the stories of the Colonel Hernán Martín and the Captain Antonio Gavilán, men that created and commanded the elite corps of the police officer to track and kill Pablo Escobar.

A big launch from the studio is Mad Dogs (100x’60), which shows a group of frustrated and unsuccessful forties friends gather in Belize to celebrate the early retirement of one of the members of the group, but a number of disparate and unforeseen events are triggered, revealing dark secrets and an intricate web of lies, deception and even murder.

The Art of More (10x’60) follows a cheater that opens his way into the exclusive world art market thanks to connections with multinational smuggling gangs with whom he came into contact as a soldier in Iraq; The Player is a ’60 drama starred by Wesley Snipes produced for NBC; it is centered in a former FBI agent that unsteadily becomes member of a centuries-old and wicked secret society, delivered to staging atrocious games in which points are measured in lawless acts committed and lives lost; and House of Doyle (100x’60).

Lastly, Sony Pictures Entertainment announced the appointment of Diego Suarez-Chalub as SVP International Film & TV Production, who joins the studio after being SVP Creative Affairs at Fox21 Television Studios.
FremantleMedia: más desarrollo propio

FremantleMedia Latino América presentó en MIPCOM La Bund, el mega show de gran escala que produce para Univisión en USA Hispano. Y lanzó además dos nuevos formatos.

Coby Caglilo, directora creativa, FremantleMedia México: ‘La Bund es una propuesta diferente a los talent-shows habituales y ya tiene un muy prometedor corte internacional. En México estamos produciendo la segunda temporada de México’s Best Chef y también tenemos Armoza For-mati (para Azteca y Telealemundo). Además, cerramos un acuerdo de co-desarrollo con Maren Antonio Regil, una asociación creativa con Kapow TV, los productores de Si Se Puede! (I Can Do That!), Armona Format (para Televisa) y Tekisumol (para Azteca).’

‘Continuamos expandiéndonos hacia diferentes géneros como la ficción y programas de vida de estilo, y nuevas plataformas, sin descuidar nuestro core business que es entretenimiento para TV abierta.’

En Cannes lanzó nuevos desarrollos propios, como el concurso de belleza con twist, La Ruda Más Bella, un game show de estudio con la mega-star Mexicana (70 territorios), aunque también tiene un muy prometedor roll-out internacional. En México estamos pro-duciendo el concurso de belleza con twist, La Ruda Más Bella, que ya está al aire en Perú y Argentina, y Style Squad con la megastar estrella mexicana Nina Garcia en el que un grupo de diseñadores compiten por vestir a las celebridades en una alfombra roja.

Concluye Caglilo: ‘A futuro buscamos producir en nuevos territorios, como Colombia y Argentina, incrementar nuestra cartera de clientes hacia clientes digitales y de cable, y avocarnos más intensamente al desarrollo de contenidos originales’.

Kanal D adds teen stories

Kanal D, one of the three main Turkish distributors, arrives to MIPCOM with brand new series and new seasons of its most recent successful dramas, including new genres teen series.

Ozlem Ozsumbul, head of sales & acquisitions: ‘We have an impressive portfolio of dramas that have been seen all over the world and will continue like this. Being this year Country Of Honour is an acknowledgement of our competitiveness, quality, talent and creativity and we proud of it. MIPCOM 2015 brings in interested buyers and new opportunities to us’.

Kanal D is launching new titles such as Sunshine Girls, a teen drama series that started on summer and will continue during the next TV season. The cast, story and production are really shiny, romantic but the story also has really strong drama structure and exciting questions for audience. Story of Summer is the second title to be launched this market. And there is more… ‘Matter of Respect’ is the adaptation of Italian Mediaset’s Rispetto e il Honor. For My Son new season shows one father and his power to change his destiny, and War of the Roses is a story of love, passion and intrigues’

Within the last 3 years we have reached Latin world and America. We have different ways of working styles in each territory. We also started to work with some Far East territories. We really try to widen up that portfolio in the next months’, she concludes.

Eccho Rights, directo a América Latina

Con la designa-ción en julio pasado de Barbara Susterova como nueva ejecutiva de ventas para América Latina, Eccho Rights (Suecia) busca consolidarse en la región, distribuyendo directamente su catálogo de series de Turquía y Europa (Escandinavia y Portu-gal, por ejemplo), y formatos de NTV y TV Asahi de Japón, entre otros.

La alianza inicial con Sums Distribution le trajo muy buenos resultados, sobre todo en el posicionamiento de Eyel, vendida en toda la región. Susterova: ‘Mi principal objetivo es enfo-rzar la presencia de Eccho Rights en Latinoamérica y abrir nuevas líneas de negocio’.

Para los buyers latinos en Cannes, la distribuidora destaca algunos de los mejores dramas de Turquía que significan más de 1.000 horas disponibles en español, además de series europeas y formatos de entretenimiento: ‘Nuestra serie mejor vendida en el mundo es Eyel (casi 100 países), aunque también tenemos Karadayi y Kurd Seri & Sava (70 territorios), Kocabi & Elfy, y el gran lanzamiento de MIPCOM, White Nights (70x45) de Ay Yapim para ATV’. ‘Karadayi fue adquirida por Tele5 Ar gentina, Alhavision para América Central y estamos cerrando un acuerdo en Perú. Kurd Seri & Sava se emitirá en MundoMax (USA Hispano) con buenos resultados y Kocabi se estrenará en Azteca América en enero 2016’, señala.

Susterova concluye: ‘Buscamos reforzar nuestra posición no sólo como distri-buidora de dramas turcos, sino también como fuerte aliado a la hora de distribuir contenido latinoamericano a otras regiones. Que-remos seleccionar los títulos más potentes de cada territorio y ampliar nuestro line-up a futuro’.
A+E, from factual to scripted

Mayra Brauer, head of sales for Latin America A+E Networks (USA), describes the strategy of the company traditionally known for the quality of its factual formats and now advocated to scripted content: ‘2015 has been a difficult year in the region because of the economical crisis, but we could achieve our goals and grow between a 15 and 20% this year’.

According to the executive, Latin America is going through a time of change in their grills because of the explosion of the Turkish products and the growth of local production, opening the game to new competitors. ‘Previously we had to compete only against other US companies, now we do it with Latin and international too’, says Brauer.

How to overcome the crisis? ‘We need strong products and strong business relationships with our customers’, she responds and continues: ‘We have become a niche company—in factual—to which customers come knowing that here will find quality content’.

While to date A+E has focused on the development of documentaries and docu-dramas, now is currently focusing on growing as dramas producer. In 2014 the company debuted with good results with the series Un-Real and Sons of Liberty, all sold in Latin American Pay TV channels and in conversations for Free TV.

Mayra Brauer, head of sales, Latin America

Ideas del Sur: talent shows & scripted

Ideas del Sur is one of the top entertainment production companies in Argentina. Headed by Marcelo Facello, CEO of Ideas del Sur, one of the top prime time programs in the country: Showmatch.

Along with Showmatch the company produces El Trece one of the top prime time programs in the country: Showmatch.

According to the executive and completes: ‘Also, we are working in new testimonials parties in Argentina and several Latin countries’.
**Historical & modern meet at Arab Telemedia Group**

Arab Telemedia Group is one of the leading media production companies in the Middle East, founded by Mr. Adnan Awamleh and lead by Mr. Talal Awamleh. The group has been in the market for more than 30 years and has created thousands of TV hours of original & high quality series covering Arabian historical stories to a modern day social international drama and Emmy award winning TV series. Number of employees, 120 hours produced per year 100+. The most successful projects Arab Telemedia has developed for the Jordan TV market and worldwide are: The Invasion — Emmy award winning TV series —, Al-Jadida, Al Hijaz, Al Shabab, Al Harak, Al Haq, Al Qiwa, The Gathering Age, The Sun Rises Again, Al Manar, Abu Al Husein Al Manara, while the new ones are Medinah, Makkah Bin Al Rayb, Kuwait Bin Al Rayb, and Lead by Mr. Talal Awamleh, CEO, Arab Telemedia.

**Portuguese Pavilion in Cannes**

For the first time, Portugal is having its own booth at MIPCOM: the Instituto do Cinema e do Audiovisual (ICA) is gathering the three main broadcasters, TVI, SIC and public service RT, plus the Association of Independent TV Producers (APIPT) in the same space and objective: to internationalize the Portuguese production. Filomeno Manha, president, ICA: ‘The whole investment has been supported by all the participants. After this experience we hope to continue supporting the Portuguese content expansion worldwide’. The Only Woman is the main title from TVI: the collapse of a national bank triggers a conflict between two families. A major Portuguese businessman struggles to keep his construction company from going bankrupt. A wealthy Angolan investor holds the solution in his hands. But the wounds of the past turn this corporate conflict into a clash between two worlds. From the same authors of Emmy winner Blood Ties (32x’45), co-produced with TV Globo (Brazil), SIC highlights the Fresh TV selection telenova Heart Of Gold (300x’45, estimated) shot in the amazing landscapes of the UNESCO world heritage center of the Douro wine region. It also brings Winter Sun (16x’45), a story of betrayal and revenge, and the struggle for power. RTP exhibits Small Village Of Beirais, a long-running series whose main theme is the everyday multifaceted ambiance of a small country-side village: it follows the life of a cosmopolitan man who decides to move away from business problems and stressed life.

**DRG launches Robert Redford the West**

With formats adapted in Brazil and Argentina, and sales to different panregional networks, the British distributor DRG is going through a great present, especially in Latin America. A Facendão is the Brazilian version of The Farm, currently on air on Record, while ‘¿Qué fue primero el huevo o la gallina?’ is a celebrity program based in The Chicken or the Egg, which Télere (Argentina) is producing and airing on Saturday’s late night with good results.

**Portuguese Pavilion in Cannes**

For the first time, Portugal is having its own booth at MIPCOM: the Instituto do Cinema e do Audiovisual (ICA) is gathering the three main broadcasters, TVI, SIC and public service RT, plus the Association of Independent TV Producers (APIPT) in the same space and objective: to internationalize the Portuguese production. Filomeno Manha, president, ICA: ‘The whole investment has been supported by all the participants. After this experience we hope to continue supporting the Portuguese content expansion worldwide’. The Only Woman is the main title from TVI: the collapse of a national bank triggers a conflict between two families. A major Portuguese businessman struggles to keep his construction company from going bankrupt. A wealthy Angolan investor holds the solution in his hands. But the wounds of the past turn this corporate conflict into a clash between two worlds. From the same authors of Emmy winner Blood Ties (32x’45), co-produced with TV Globo (Brazil), SIC highlights the Fresh TV selection telenova Heart Of Gold (300x’45, estimated) shot in the amazing landscapes of the UNESCO world heritage center of the Douro wine region. It also brings Winter Sun (16x’45), a story of betrayal and revenge, and the struggle for power. RTP exhibits Small Village Of Beirais, a long-running series whose main theme is the everyday multifaceted ambiance of a small country-side village: it follows the life of a cosmopolitan man who decides to move away from business problems and stressed life.

**DRG launches Robert Redford the West**

With formats adapted in Brazil and Argentina, and sales to different panregional networks, the British distributor DRG is going through a great present, especially in Latin America. A Facendão is the Brazilian version of The Farm, currently on air on Record, while ‘¿Qué fue primero el huevo o la gallina?’ is a celebrity program based in The Chicken or the Egg, which Télere (Argentina) is producing and airing on Saturday’s late night with good results.
ZEEL: Zee Bollyworld + Z Living

Zee Entertainment Enterprises Ltd. (ZEEL) is one of the largest producers and aggregator of Hindi programming with a library of over 210,000 hours of TV content and rights to ~3,500 movie titles from top Indian studios.

The two brands ZEE is managing worldwide are Zee Bollyworld that hosts a large compilation of Indian entertainment content, and Z Living (US), a lifestyle network focusing on living well with over 1,500 hours of original content in English about fitness, cooking, lifestyle and travel.

Sunita Uchil, global head syndication: ‘We are adding more than 50,000 hours of HD content every year. This year we have several new shows, including drama series Tashan-e-iskh, Ek the Raja Ek th Raani, Tantu be Bandhur Sauha Tumhe, Sarojini and many more’.

At MIPCOM, it highlights the historical drama Razia Sultan, about the only woman to rule during the Sultanate and the Mogul period; the drama Ganga, the story of a young girl with an indomitable spirit to live life; and the original dance reality format, Dance India Dance, recently syndicated to Thailand.

Beta Film, XXL

Beta Film (Germany) brings to Cannes a XXL-series slate with 13 new dramas and 15 new kids shows, where stands the TNT oriignal series The Valley – In the Mist of Silence. The psycho-thriller, produced exclusively for German-speaking Pay-TV is set in a misty autumn vineyard, where a man who lost his memory and wakes up near the corpse of a young woman.

Following the footsteps of the success of the Spanish sales hit Grand Hotel is Imperial, an Italian remake of the sweeping love story with some dark secrets is set in a sumptuous Alpine hotel framed by the idyllic and spectacular South Tyrol mountain sides.

Hollywood star Andie MacDowell and her Cedar Cove return with new seasons, along with Hallmark’s Lost Letters Mysteries and the Swedish format 50 Degrees to February, one of the biggest audience and critical successes of these times in Scandinavia. Czech Television produced the event-mini Jan Hous – The First Protestant, a dramatic plot about the social reformer and great intellectual who was way ahead of his time.

Beta Kids highlights at MIPJunior with an extended NHK-slate including the very high class English language documentary Movie in a Bottle (13’12), about a Norwegian family who moved to Tokopia. BBC (UK) recently acquired the preschool-series Patchwork Pals (26’x4’), heartwarming stories on an animated blanket, The feature film section is headed by the two German box office hits, Emil Blyton’s adventures Famous Five IV and The Piste Detectives, the first collaboration between Beta Cinema and Fox International Productions, about two boys solving crimes in their Berlin neighbourhood.

Find ‘Creative Mexico’ at ProMexico

Creativity has always been a keystone of Mexican culture. For these reasons, creative industries contribute 7% to GDP, with revenues of USD 27 billion in 2014. For this reason the country’s participation at MIPCOM is more significant each year, while Mexican companies are increasingly interested in taking part in the leading international trade fair for audiovisual content.

Creative industries in Mexico have notoriously grown and matured, as the country is one of the leading consumers of animation, videogames, and entertainment in general.

In terms of animation it is the leading market in Latin America, while in film consumption Mexico ranks among the top fifteen countries worldwide in terms of box office revenues. This explains the success enjoyed in 2014 as MIPCOM’s Country of Honour, attending with a 105 Mexican film delegation, which led to exports amounting almost 84 million dollars and investments of some USD 88 million. In particular, the animation sector has attracted the attention with examples such as The Legend of La Llorona and Top Cat Begins, both developed by Ánima Estudios. No wonder Mexico is the world’s sixth exporter of animation. Mexico is recognized as Latin America’s principal exporter of creative goods. For instance, the videogames industry is also a major engine of development: the country is one of the leading consumers of videogames. Demand for these products comprises some 76.6 million fans, of whom 28.4 million use a smartphone as their gaming console.

ProMexico is costing MIPCOM (Nov. 18-20, Cannes) which will offer international distributors the opportunity to meet regional buyers in a premium business environment featuring one-on-one tailor-made meeting schedules, and professionals the opportunity to discover the latest trends in content for TV.
The world is watching us

129 countries 52,788 episodes 64,315 hours

Visit Us at P-1. G51
sales@kanald.com.tr
sales@kanald.com.tr

Turkey Home of Content
Country of Honour Mipcom 2015
ITV Inter Medya, also game shows

With close to 25 years in business, ITV Inter Medya is one of the pioneers in Turkish distribution industry. Can Okan, CEO: ‘Our catalogue for MIPCOM is very strong with 3 top drama titles: Black Money Love and Black Rose, sold to over 45 territories (16 in Latin America), and In Between, to almost 30 territories’. For this MIPCOM, there are more news.

The company launches a brand new line of business: entertainment formats. The cooking show Celebrities in the Kitchen, with 13 famous people learning to cook, Answer if you Can, a quiz show in which participants will have to answer questions avoiding some obstacles, and a one more about sports.

From 15 original ideas, we choose three very fresh for this market. We believe it is important to have something desirable for buyers in our suite case’, he says, and completes: ‘We are in a context that we need to have a better management of our properties and to find the best moment to launch and offer them’.

On dramas, the distributor premieres Endless Love, from Ay Yapim: it is on air this season on Star TV; also another series produced by Focus Film for TV5 whose name has not been disclosed yet, and a third title from Ay Yapim: ‘From now on, the two business lines, dramas and formats, will run parallel. We expect to have 30% of our incomes from entertainment format in two years’, concludes Okan.

TRT, far and beyond

TRT Sales (Turkey) has a special MIPCOM this year: on one side, Turkey is the Country of Honour and many activities are taking place: TRT organizes on Monday the Welcome Party at Martinez. On the other, it brings a very special programming line up with brand new drama series, mini-series, TV series and animations.

‘We have a great library expanding each day. Our sales department increased its activity since 2009. Thanks to the dynamic efforts, we reach new markets such as Latin America, Australia, Indonesia, Malaysia, Thailand, India and Africa’, says Mehmet Dönmiran, deputy head of TV Department, which he joined two years ago.

For MIPCOM, TRT highlights a best-selling show: Resurrection: Ever-after (sold to 24 countries) whose second season shall be on air soon. ‘Fatima is one of our hot potatoes, too. We have new dramas such as What happens to my family, # 2 show on Sunday prime-time and it is really entertaining (based on a Korean drama),’ The Last Exit and a brand new historical drama Yumus Emre’, he adds.

It is also offering brand new mini-series such as Seld al-Bahir, The Century Old Soul, The Great Exits – ‘Caucasus’, The Slave Sultan and Erognun Conspirancy. ‘This year is 100th Anniversary of Gallipoli and these mini-series are full with heart-touching human stories. We also present the first samples of our TRT TV Movies Project launched during Dipos İstanbul. We produce 35 TV movies, which are designed for the Sunday, prime time of our flagship TRT1’, he concludes.

ATV, young and strong

ATV Distribution is one of the latest Turkish content sales departments to be created in 2013. With only 3 years, the area lead by Ziyad Varol, licensing and digital manager, managed to sell some of its titles to over 60 countries worldwide, being Sıla its main title.

‘Our sales territories include the 3 continents, and in each of them we are adding new territories every day. In 2013, our foreign content sales roughly make the 10% of the total revenue, which rose constantly from very tiny shares. Our main objective is to increase this ratio year by year. We observe that this share is ideally 1/3rd of the revenue for media giants and we are determined to reach that level in the future’, says Varol.

In Cannes, ATV launches Orphan Flowers and Eskıya Dostluk Haliandirme Olmez: as the new drama series, Stolen Life is on its second season, Price of Love and The Noble of Today are also in the spotlight. Our bestseller titles such as Sıla, Unforgettable and Becoming a Lady are also attracting attention from the relatively new territories such as Latin America and Southeast Asia’, adds the executive.

‘Sıla was sold to Chile, Uruguay, Paraguay, Peru, Nicaragua, Costa Rica, Dominican Republic, Honduras, Guatemala, El Salvador and Bolivia, and we signed the biggest volume deal with America TV (Peru) for Sıla, Unforgettable, Never Ending Song, Past Times and Becoming a Lady. A single deal was signed with Albavision Group for Honduras, Guatemala, El Salvador, Nicaragua, Costa Rica and Dominican Republic. With Sıla we also made our first deal in South East Asia: Indonesia’, concludes Varol.

TRT Sales (Turkey) has a special MIPCOM this year: on one side, Turkey is the Country of Honour and many activities are taking place: TRT organizes on Monday the Welcome Party at Martinez. On the other, it brings a very special programming line up with brand new drama series, mini-series, TV series and animations.

‘We have a great library expanding each day. Our sales department increased its activity since 2009. Thanks to the dynamic efforts, we reach new markets such as Latin America, Australia, Indonesia, Malaysia, Thailand, India and Africa’, says Mehmet Dönmiran, deputy head of TV Department, which he joined two years ago.

For MIPCOM, TRT highlights a best-selling show: Resurrection: Ever-after (sold to 24 countries) whose second season shall be on air soon. ‘Fatima is one of our hot potatoes, too. We have new dramas such as What happens to my family, # 2 show on Sunday prime-time and it is really entertaining (based on a Korean drama),’ The Last Exit and a brand new historical drama Yumus Emre’, he adds.

It is also offering brand new mini-series such as Seld al-Bahir, The Century Old Soul, The Great Exits – ‘Caucasus’, The Slave Sultan and Erognun Conspirancy. ‘This year is 100th Anniversary of Gallipoli and these mini-series are full with heart-touching human stories. We also present the first samples of our TRT TV Movies Project launched during Dipos İstanbul. We produce 35 TV movies, which are designed for the Sunday, prime time of our flagship TRT1’, he concludes.

ATV Distribution is one of the latest Turkish content sales departments to be created in 2013. With only 3 years, the area lead by Ziyad Varol, licensing and digital manager, managed to sell some of its titles to over 60 countries worldwide, being Sıla its main title.

‘Our sales territories include the 3 continents, and in each of them we are adding new territories every day. In 2013, our foreign content sales roughly make the 10% of the total revenue, which rose constantly from very tiny shares. Our main objective is to increase this ratio year by year. We observe that this share is ideally 1/3rd of the revenue for media giants and we are determined to reach that level in the future’, says Varol.

In Cannes, ATV launches Orphan Flowers and Eskıya Dostluk Haliandirme Olmez: as the new drama series, Stolen Life is on its second season, Price of Love and The Noble of Today are also in the spotlight. Our bestseller titles such as Sıla, Unforgettable and Becoming a Lady are also attracting attention from the relatively new territories such as Latin America and Southeast Asia’, adds the executive.

‘Sıla was sold to Chile, Uruguay, Paraguay, Peru, Nicaragua, Costa Rica, Dominican Republic, Honduras, Guatemala, El Salvador and Bolivia, and we signed the biggest volume deal with America TV (Peru) for Sıla, Unforgettable, Never Ending Song, Past Times and Becoming a Lady. A single deal was signed with Albavision Group for Honduras, Guatemala, El Salvador, Nicaragua, Costa Rica and Dominican Republic. With Sıla we also made our first deal in South East Asia: Indonesia’, concludes Varol.
Francis, the story of Jorge Bergoglio ('90), a historical documentary produced by Egeo and Doria (Uruguay) and FOX International Channels (FIC) Latin America and directed by the Academy Award winner Juan Jose Campanella (The Secret in their Eyes).

This new fiction gathers the best talents (it is starred by Natalia Oreiro) in each field, not only locally renowned but also with worldwide recognition, to achieve a different and superior series. Through an agreement with the Gustavo Cerati (Soda Estereo) family and his music company, the series features the creations of the Argentine artist, presenting an unprecedented musical quality of excellence.

Other new products are the mini-series Story of a Clan (11×90’). Produced by Underground with the support of the INCAA and acquired by Turner Latin America, the series is based on the life of the Puccio clan, a traditional Argentine family who devoted themselves to the kidnapping and murder of businessmen they knew. And the super series The return of Lucas (8×90’), fiction project co-produced with America TV (Peru) about a mysterious disappearance of a boy who reappears 20 years later.

The new telenovela Leonora (120×60’) tells the story of a rundown factory that represents so much more than just a job for its workers; and Pope Francis, the story of Jorge Bergoglio ('90), a historical documentary produced by Anthos Produzioni (Italy) that shows the life of Jorge Mario Bergoglio, the first Latin American Pope. Lastly is Bartender, new series that explores the onset of the undead apocalypse that turns the world upside down overnight.

Regarding to drama series, it stands The Walking Dead Season 10, which tells the story of the world’s most notorious serial killers, and the documentary series Great Barrier Reef. Lastly, Entertainment One recommends in Cannes the crime series from Discovery ID Serial Thriller (9x50’ or 3x120’), which tells the story of the world’s most notorious serial killers, and the documentary series Great Wild North (8×60’). Produced for History Canada, Great Wild North is a character-driven docuseries that follows four subsistence families in the northern wilds as they fight to survive another year.
Miramax, multi-awarded dramas

Miramax (USA), global film and TV studio with a library of 700 multi-awarded motion pictures, arrives to Cannes with a slate headed by the second season of the action drama From Dusk Till Dawn: The Series (10x’60). Season 2 opens a new chapter in the supernatural crime saga, expanding the universe of the story across Mexico and the edge, tricked-out Texas of Robert Rodriguez. The stellar cast returns along with some new faces, as the characters’ separate paths ultimately lead them together again – to face off against an even bigger threat.

Among new film & TV projects are The 9th Life of Louis Drax, currently in post-production and starring Jamie Dornan (12x’60), a story about a woman who in a matter of hours lost everything, her home and the person she loved most in the entire world, her mother, and once I Lived Now (9x’60), set in a fertile, prosperous wine-producing valley, where adversity, dishonesty and competition are abundant.

Other highlight is the Malaysian version of A love to remember (35x’60), which was adapted by the production company Global Station for Astro. Marcel Vinay Jr., CEO, Comarax: “This agreement was a milestone for us in Asia, where we have launched La Academia to Malaysia (9 seasons) and Indonesia. There will be more for 2016 and 2017, but we are still defining the titles’.

In Cannes, the company also presents the telenovelas UMTA: Un Exequior Para el Amor (12x’60), Las Brujos (12x’60), Prohibido Amar (9x’60), Cervantes en Confinamiento (14x’60), the series The Man of Your Dreams (3x’60), and the formats For your Double (9x’60), Dance if you can (4x’60) and Las Academias Kids.

Comarax has added Canal 13 Chile catalogue of series to its line up, headed by Viernes en el bosque 40 (13x’60), Valles de pena (9x’64), Free Pass (10x’65) centers in a seemingly “perfect” couple. Lastly, Frechman Mene (9x’45), Las Vegas (9x’48), Muchos (15x’60), Papí Richy (12x’45) and Gatus y Taercos (12x’60).

Aztecta/Comarax, love + drama

Through Comarax, Aztecta (Mexico) launches at MIPTV its brand new telenovela Janto Ace (12x’60), a story about a woman who in a matter of hours lost everything, her home and the person she loved most in the entire world, her mother, and once I Lived Now (9x’60), set in a fertile, prosperous wine-producing valley, where adversity, dishonesty and competition are abundant.

Other highlight is the Malaysian version of A love to remember (35x’60), which was adapted by the production company Global Station for Astro. Marcel Vinay Jr., CEO, Comarax: “This agreement was a milestone for us in Asia, where we have launched La Academia to Malaysia (9 seasons) and Indonesia. There will be more for 2016 and 2017, but we are still defining the titles’.

In Cannes, the company also presents the telenovelas UMTA: Un Exequior Para el Amor (12x’60), Las Brujos (12x’60), Prohibido Amar (9x’60), Cervantes en Confinamiento (14x’60), the series The Man of Your Dreams (3x’60), and the formats For your Double (9x’60), Dance if you can (4x’60) and Las Academias Kids.

Comarax has added Canal 13 Chile catalogue of series to its line up, headed by Viernes en el bosque 40 (13x’60), Valles de pena (9x’64), Free Pass (10x’65) centers in a seemingly “perfect” couple. Lastly, Frechman Mene (9x’45), Las Vegas (9x’48), Muchos (15x’60), Papí Richy (12x’45) and Gatus y Taercos (12x’60).

Imagina: drama and real stories

Imagina International Sales, distribution arm of Spanish audiovisual Grupo Imagina, brings to MIPTV a slate of TV series, documentaries and feature films headed by the drama Líricos (10x’45), about the affairs and relations within a family and beyond; the ongoing search for love and the various ways of getting it today.

In documentaries, the company highlights Snacks, Bites of a Revolution (‘45), about the origin, evolution, current status and future of Spanish gastronomy, and Croiss, the Last Match (’72) and Messi (’93), both focused on the life two of the most important football players in history.

Among dramas are Locked Up (3x’70 or 16x’50), about a woman sentenced to prison after misappropriating funds of the company she worked for under the order of his lover; Acehas Aoveigh (8x’60), comedy centered on workers onboard a Mediterranean cruise ship; B&B Magazine (29x’70), a professional drama set at the news room of a weekly magazine; and Traces of Sandalwood (’95), about the reunion of two sisters between Mumbai and Barcelona 30 years later.

Lastly are the non scripted reality show Safari Wazungu (11x’75), in which 8 contestants will travel to an African Safari ready to face everything the adventure could bring, and the art clips Art Poetico (52x’2).
LATIN AMERICA

UFE, Brazil: Daniela Rebecchi, directora; Renata, Patricia y Levan Khrushvili, todos de producción; Richard Warren, asesorías. Compañía: Néstor Sato y su hija, Ayla Efron, de Sato Company, Brasil.

Diego Gaidhal, artístico director, y Fernan de la O, socio y director de producción, ambos de Bido Brasil con Ricardo Pirchel, head of production, Sympathy Latin America.

Emilio Juarros, de NBC Universal América Latina; Juan Noya, actor de TV y Radio; Pablo Mitan, director de programación, Televisa; y Fernando Bogado, director de producción, Telenovela TV, México.

Spell: Argentina: Guillermo Revoredo, director de operaciones; Marcelo Ramírez, gerente de ventas; Daniel Dávila, gerente de producción financiera; y David Caballero, gerente de contenidos globales y negocios internacionales. Diana Collia, varias para América Latina y Banana Bites, marketing.

Caracol TV, Colombia: Felipe de los Ríos, gerente de producción; Diego García, VP Producciones; Alejandro Benali, gerente de nuevos canales y otros; Gonzalo Caín, presidente y Gerente General, y Juan Pablo Gutiérrez, VP de negocios y operaciones.

City TV de Colombia: Lorentz Guebl, Olga Navarro y Juan Manuel Castañeda.

Telecolombia: Frank Schwer, director de programación y economía, Ángel Hervas, presidente, y Manuel González, gerente de operaciones, Televisa.

Alberdi, adquisiciones: Ignacio Benavente, Marcela González, Alicia López y Alejandro Sanz.

DQ9TV, plataforma para jóvenes de Argentina: Navi Campos, CEO, director de negocios; Luis Buscemi, director de adquisiciones; y Lucía Schena, CEO.

Viacom Networks Latin America: Tiago Worckman, VP MTV Brasil; Marisol Amaya, gerente de ventas; y Federico Cuervo, SVP, producción y programación, MTV y Comedy Central.

Silvana D'Angelo, CEO de Smilehood Media, con A+E Networks Latin America: Miguel Breadley, SVP & gerente general, History Channel y Paramount TV. Hulda Acevedo, director de programación y adquisiciones, y Lauren Levenson, VP & gerente general, Lifetime Latin America.

Turner Latin America: Felipe De Stefani, Alicia Dayan, Mariana Cura, Marcelo Tamburri, Francisco Moron y Rodrigo Gallo (abajo), con Ángel Zambrano, Analía Pollero y Vicky Zambrano.

Argentine: Celina Amadeus, CATV; Luis Panini, gerente general de producción; Ricardo Rivas, gerente de producción; y Walter Sequeiras, gerente de adquisiciones, Avus.

Fernando Gómez, director de contenido, Eyeworks Latin America, con Ricardo Pichetto, director de producción, Eyeworks Latin America.
DTV de México: Armando Castillo, presidente del Sistema Público de Radiodifusión, y Paul Cremoux, presidente, Canal 22, 22, Quito; Loralén Conner, director general TV; Eduardos; Ernesto Velázquez, director general, TVN; y Alejandro Reyes Ballesteros, director de cine y televisión, Canal Once.

Televisa, México: Elsa Vázquez, VP de programación; Edita Rodríguez, producción de contenidos, adquisiciones, Jaime Aguado-Alemane y Adrián Schroyen, programación, y Cristóbal Casadevall, programación y adquisiciones; junto a Ana Lydia Montoya, programación de Televisa Networks, y Carlos Sandoval, gerente general de OVO.

MVS México: Alejandro Casasola, gerente general de programación y producciones, y Raúl Valdivieso, director de producciones, Televisión UNAM.

Mega, Chile: Juan Ignacio Vicente, gerente de adquisiciones internacionales, Carlos Heller, presidente del directorio, Patricio Hernández, director ejecutivo, y Alfredo Escobar, secretario general, MVS México: Alejandro Vázquez Velázquez, director de programación, y Ricardo De León, director de adquisiciones.

Discovery Networks Latin America: John Calcaterra, director de contenidos y operaciones, Angela Reza Solorio, VP de programación y producción, y Raúl Escalante, director de adquisiciones para Brasil.

Miami FC, CEO de Miami FC, y Jessica Rodríguez, VP de contenido adquirido, Netflix Latin America; Carolina Vianna, adquisiciones de Netflix Latin America, Norte América, y Jesús Rodríguez, VP de programación, Netflix Latin America.

Carlos Bedoya, Jr., VP original products, Univision Americas, y Andrés Hernández, VP de programación, Univision, con Armando Limardo, gerente de producción de la Unión de Migrantes; y Carol Pala, director de programación, Univision, y Karina Molina, gerente general de Televisión UNAM.

Sony Pictures Television: José Rivera Font, VP general de producción y adquisiciones, y Alberto Niccoli, SVP, Sony Pictures Television, Brasil.

Millicom Digital Entertainment & Media: Farid Madje, director de contenidos, y Nora Seoane, directora de producciones asociadas, ambas de DirecTV y DirecTV HD, y Antonio Augusto Valente, contenido research & acquisitions, Globosat.

FWTV, canal estéreo de América Latina, un canal transatlántico, directores de contenidos, y Nora Sava, director de producciones asociadas.
Nosotros atravesamos una etapa de transición. Aquí no se da respiro ni segundas oportunidades. Caso: cuatro canales compitiendo palmo a palmo. La información fluye a borbotones y a veces no. A veces no hay tiempo que estima seguir las series de 'Tútica sin lucas' hasta Anoche'.

Como parte del plan refundacional de Mega queremos producir el año próximo seis televisión propias, cuatro de ellas estarán dedicadas a la producción de ficción in house. Es el único medio que garantiza un alto retorno de la inversión. 'La TV abierta está más fuerte y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Pero no sólo en contenido internacional de calidad está sustentado el gran momento de Mega. 'Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Esa misma pregunta aplica a cualquier otro género. Los contenidos persisten en la medida que los productores ofrecen contenidos de alta calidad e historias universales. Por nuestra parte, siempre estamos atentos y abiertos a trabajar con programación de otros orígenes'.

Para el año 2018, resalta Hernández, nos entusiasma con cada novedad de la televisión propias. 'Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house'.

Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de Chilevisión, Canal 13 y TVN. Tiene un activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugura la primera etapa de los estudios full HD en Víctora Mackena donde cuatro de ellos estarán dedicados a la producción de ficción in house.

Mega: ‘Estamos obligados a reinventarnos permanentemente’

Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de Chilevisión, Canal 13 y TVN. Tiene un activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugura la primera etapa de los estudios full HD en Víctora Mackena donde cuatro de ellos estarán dedicados a la producción de ficción in house. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. La información fluye a borbotones y a veces no.

Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house. La información fluye a borbotones y a veces no.

En el horario de las 8pm, y 'Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Pero no sólo en contenido internacional de calidad está sustentado el gran momento de Mega. ‘Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Esa misma pregunta aplica a cualquier otro género. Los contenidos persisten en la medida que los productores ofrecen contenidos de alta calidad e historias universales. Por nuestra parte, siempre estamos atentos y abiertos a trabajar con programación de otros orígenes’. Para el año 2018, resalta Hernández, nos entusiasma con cada novedad de la televisión propias. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de Chilevisión, Canal 13 y TVN. Tiene un activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugura la primera etapa de los estudios full HD en Víctora Mackena donde cuatro de ellos estarán dedicados a la producción de ficción in house. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. La información fluye a borbotones y a veces no.

Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house. La información fluye a borbotones y a veces no.

En el horario de las 8pm, y 'Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Pero no sólo en contenido internacional de calidad está sustentado el gran momento de Mega. ‘Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Esa misma pregunta aplica a cualquier otro género. Los contenidos persisten en la medida que los productores ofrecen contenidos de alta calidad e historias universales. Por nuestra parte, siempre estamos atentos y abiertos a trabajar con programación de otros orígenes’. Para el año 2018, resalta Hernández, nos entusiasma con cada novedad de la televisión propias. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de Chilevisión, Canal 13 y TVN. Tiene un activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugura la primera etapa de los estudios full HD en Víctora Mackena donde cuatro de ellos estarán dedicados a la producción de ficción in house. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. La información fluye a borbotones y a veces no.

Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house. La información fluye a borbotones y a veces no.

En el horario de las 8pm, y 'Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Pero no sólo en contenido internacional de calidad está sustentado el gran momento de Mega. ‘Ella ha vendido más fuera y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación. Esa misma pregunta aplica a cualquier otro género. Los contenidos persisten en la medida que los productores ofrecen contenidos de alta calidad e historias universales. Por nuestra parte, siempre estamos atentos y abiertos a trabajar con programación de otros orígenes’. Para el año 2018, resalta Hernández, nos entusiasma con cada novedad de la televisión propias. ‘Como parte del plan refundacional de Mega queremos producir el año próximo seis televisorías, cuatro de ellas estarán dedicadas a la producción de ficción in house’. Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de Chilevisión, Canal 13 y TVN. Tiene un activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugur...
Walter Sequeira, gerente del departamento fílmico de Artear (Argentina), explica que 2015 fue un año 'suceso' para su departamento con la emisión en prime time de El Trece, canal abierto de Artear (Grupo Clarín), de Las Mil y Una Noches, serie de Turquía (Global Agency) que quedará seguramente entre los programas más vistos cuando finalice este año.

Se estrenó el 5 de enero y ha mantenido un promedio de 18-20 puntos de rating cada noche, según Ibope Argentina, ganándole a todas las ficciones locales y a grandes eventos deportivos como la primera final de la Copa Libertadores entre River Plate y Tigres de Monterrey, marcando 20.9 frente a 15.5 del partido (29 de julio, Ibope Argentina).

Sequeira: 'Ya adquirimos para 2016 Esposa Joven (Latin Media Corp./Ser Film Productions), también de Turquía, y estamos en proceso de comprar otra telenovela de origen europeo. Hoy necesitamos contenido fresco y original para competir con las otras plataformas'.

En relación al producto de Turquía, el ejecutivo cree que su éxito es 'estacional', y luego se volverá a la ficción nacional, que es lo distintivo. 'Los productores locales han tomado nota de los "efectos" de un éxito internacional y ya tienen productos importantes'.

En el caso de Pol-ka Producciones, casa productora del mismo grupo, este año le fue bien con Esperanza Mía (9pm), coproducción con Dori Media, y para el año próximo tendrá el unitario Signos, en coproducción con Turner.

La audiencia se sigue segmentando muy fuertemente lo que hace mucho más complejo nuestro trabajo como programadores. Dependemos de más estudios de mercados y análisis para saber dónde está el público objetivo', añade.

'Del éxito de Las Mil y Una Noches a Esposa Joven, de Latin Media Corp./Ser Film Productions, que será la segunda serie de Turquía que El Trece estrenará en 2016.
LATIN AMERICA

REPORTAJES ESPECIALES / BROADCASTERS & PAY TV

Band Brasil, el fenómeno de las redes sociales

Diego Guebel, director general de contenidos de Band Brasil, ofrece a Pay TV un análisis de la evolución del canal y la TV brasileña en los últimos años. Si bien para el ejecutivo no existen mayores diferencias en la industria en relación a otros años, en 2015 ha sido “notable” el crecimiento del cable y los cambios en los hábitos de consumo en Brasil, con una audiencia “cada vez más activa.”

Explica: “Aunque las redes sociales y las nuevas plataformas han creado nuevas posibilidades, el concepto de compartir ideas y contenidos sobre un programa no es algo nuevo. La diferencia es que se volvió algo instantáneo. Brasil tiene un fenómeno particular en redes sociales; si bien ayudan al crecimiento del rating, no existe relación directa entre ambos.’

Por ejemplo, el rating de Master Chef Brasil (Enemul Shin) fue creciendo lentamente pero la explosión en redes sociales fue instantánea, generando 300.000 comentarios en Twitter cada emisión. ‘El consumo de TV es más alto que otros años y la TV abierta es la que más ha crecido. Los talent shows y prevalecerán y el docu-reality sigue siendo un fenómeno del cable. En cambio el ‘reality duro’ se agotó y perdió protagonismo. Los servicios de VOD han evolucionado enormemente, pero el contenido es y seguirá siendo el rey’, destaca Guebel.

Otra tendencia mundial, que se refleja en Brasil, son los contenidos transmedia. ‘Es una tendencia que nos preocupa porque aún no se sabe cómo monetizarla. Somos conscientes de que un programa transmedia hoy en día vale mucho más que uno que no lo es. Estamos empezando a trabajar en el desarrollo de contenidos propios para multiplataforma’, añade.

Por último, destacó el crecimiento del mercado brasileño tras la sanción de la Ley 12.485, que establece un mínimo de tres y cuatro horas de contenido local en canales de TV paga, de los cuales el 50% debe ser producido por empresas independientes. ‘La industria ha cambiado las reglas del juego con esta Ley, fomentando el crecimiento de los productores independientes y el desarrollo de contenido local. Es un modelo que funcional y bien podría replicarse en toda la región’, finaliza Guebel.

GNT, más producción brasileña e independiente

Mariana Koehler, directora de Contenidos de GNT, uno de los canales emblemáticos de la programadora Globosat (Brasil), destacó a Prensario que las alianzas con productoras independientes son ‘esenciales’ y añadió: ‘Contamos con estructura, experiencia y un equipo de profesionales que nos permite generar contenido brasileño de altísima calidad’.

La ejecutiva indica que el mercado local está ávido de partnerships tanto para TV como nuevas plataformas. ‘Para mejorar el flujo de proyectos hacia los canales del grupo, Globosat ofrece el sitio globosat.com.br/produktors. Aunque a esta política hacia la producción propia, la Ley de TV Paga no tuvo impacto negativo. Al contrario, fortaleció una alianza que ya tiene más de 20 años, a partir de hacer los ajustes necesarios en nuestro prime time y darle lugar a programas de producción nacional’.

Sobre los principales lanzamientos de programación, Koehler destaca Desafío de la Belleza, competencia de mujeres que quieren en su cuarta temporada, Belos Cozidos, sobre alimentación saludable, la serie Aniversar Lieves, y los concursos de cocina para niños QM Chefiks, y para adultos Cozinheiros em Ação. También Chegados e Partidários; SuperBoto com Ivete Sangalo; Documentário Los Hermanos Os Homens só de Marte... E o programa que va ser la serie de ficción nacional Romance Policial: Espiônica.

Mariana Novaes, gerente de Marketing de GNT, añadió: ‘El perfil de la audiencia de TV para viene cambiando en los últimos años y está cada vez más eclectic. El medio lanza cada vez más talentos reconocidos nacionalmente y la ley, que impulsó la demanda de contenido brasileño, estimula la profesionalización del mercado de producción, que tiene mostrando su crecimiento’.

En este escenario, GNT se presenta como un canal de ‘relevancia’ en su programación y clasificación de la audiencia, ‘a modo de valorizar a los anunciantes, proyectos que realizamos juntos, y llevar estos mensajes a un público que influye, forma opinión y tiene poder de compra’.

Al igual que Koehler, Novaes señala que el canal abrió espacios a producciones originales para VOD. ‘Desde septiembre tenemos un programa de bellesas para novias, otro sobre lookos con Mariana Rios, tips de belleza con Fernando Tonquato, etc. Crememos que disponiendo nuestro contenido en diversas plataformas aumentarán la relación de la audiencia con el canal’, completó la ejecutiva.
LATIN AMERICA

Con más de 15 años de trabajo en el mercado de Internet y de los nuevos medios, Marcelo Liberini fue designado en marzo de este año como nuevo VP digital Caracol TV (Colombia) con el objetivo de fortalecer la estrategia de la compañía en el área digital dar un salto cualitativo no sólo en el mercado colombiano sino también con proyección internacional.

Previo a su incorporación, el ejecutivo se desempeñó como CDO de QB9 Entertainment, responsable de las operaciones digitales del Grupo Clarín en Argentina, donde estuvo a cargo de la construcción de la primera red de datos IP del país y la consolidación del grupo como líder digital en su país y a nivel regional.

Liberini está a cargo de la ejecución de todas las estrategias digitales de la marca Caracol, tanto para TV como radio, y desde allí la gestión de los productos digitales de las señales Caracol Televisión y Gol Caracol, estación radial Búzqueda, portales Premios y diario Espectador, y el OTT Caracol Play.

‘Buscamos dar un nuevo empuje estratégico para el futuro a corto y largo plazo, generando mayor presencia y fidelizando las audiencias existentes y atrayendo a los nativos digitales con nuevos contenidos, fortaleciendo la construcción de la primera red de datos IP del país y la consolidación del grupo como líder digital en su país y a nivel regional.

Liberini está a cargo de la ejecución de todas las estrategias digitales de la marca Caracol, tanto para TV como radio, y desde allí la gestión de los productos digitales de las señales Caracol Televisión y Gol Caracol, estación radial Búzqueda, portales Premios y diario Espectador, y el OTT Caracol Play.

‘Buscamos dar un nuevo empuje estratégico para el futuro a corto y largo plazo, generando mayor presencia y fidelizando las audiencias existentes y atrayendo a los nativos digitales con nuevos contenidos’, concluye Liberini.
La televisión es un negocio de expectativas, pero la expectativa que hoy está en auge resulta sombría para la TV de aire y paga tradicional, con canales programados de antemano por especialistas, y tonto “generalista”, en abierto, y especializado, en cable. Las estrellas son los OTTs, antes llamado new media, que florecen en todo el mundo, y en especial en América Latina.

La principal empresa de SVOD global es Netflix (42 millones de suscriptores en USA y 23 en el resto del mundo, a Agosto 2015), cuyo único: en USA y Japón está Netflix (42 millones de suscriptores en USA y 1 millón en Japón, a Abril 2015), que ofrece un servicio gratuito a cambio anuncios publicitarios, más conocido como ad support, que generalmente se desvanece después de cierto tiempo y después los de contenidos bajo demanda, los contrarios (nyon con cable). Sólo los deportes y las noticias, géneros que los espectadores exigen ver en vivo, quedaron a salvo de esto en la TV paga lineal.

América Latina
El fenómeno OTT ha despegado en América Latina. The CIU señaló que en México un 35% de los usuarios de OTT no tienen suscripción a TV paga lineal, que ya tiene una penetración del 45%. Dataxis confirmó que ese país se convertirá en el principal mercado de la región y cerrará 2015 con 5 millones de suscriptores, y estima que moverá en 2015 unos USD 370 millones. Entre enero y junio, Netflix pasó de 64% a 85,7% del mercado, mientras que Claro Video creció de 32% a 39,7%. El ConsumerLab de TV & Media 2015 de Ericsson indica que un 3% del total de las horas dedicadas a ver TV y videos se realiza a través de los servicios de VOD en México, siendo del 5% en Colombia y 35% en Brasil. Los mexicanos consumen 8 horas y medio por semana de contenidos bajo demanda, los colombianos 7 horas y medio y los brasileños 6.

Según la misma fuente, un 22% de hogares de Brasil que nunca tuvieron TV paga ya contrataron servicios OTT. En México y Colombia es del 19% y 20, respectivamente. Sobre Bingewatching añade que el 97% de los usuarios ve varios capítulos uno tras otro y se repiten episodios que ya se han visto, un hecho desalentador.

Es cierto que habrá siempre un público dispuesto a sentarse pasivamente frente al televisor para ser entretenido por un programador, lo que resta ver es si este sector de la audiencia será suficiente para mantener el negocio lineal en una época crecientemente transnacional, donde la experiencia es fuertemente interactiva. En ese sentido, son muy interesantes los reportajes de las nuevas plataformas digitales incluidas en esta sección.
Qubit.TV: diferenciación y posicionamiento

Qubit.TV, servicio regional VOD de películas lanzado en 2011, expande rápidamente su base de usuarios y países donde opera. Basado en Argentina, abrió en 2014 oficinas en Colombia y tiene presencia también en Uruguay, Paraguay, Chile y Perú. Este año apunta a consolidarse como una verdadera alternativa a los grandes competidores del rubro OTT en América Latina.

Mariano Primavera, fundador y CEO: “Nuestro diferencial se construyó a partir de ser locales en cada país, cumpliendo con las mismas reglas de todos cumplen, haciendo asociaciones estratégicas y, también, localizando el contenido”. Lilian Beriro, gerente de contenidos: “Estamos en una etapa de evangelización, hacia el usuario y proveedores. No es tarea sencilla pero nos ha ido bien y hoy tenemos un catálogo de más de 2.000 títulos disponibles y 1.500 más que llegaran en 2015, estamos trabajando con 90 proveedores y renovando 30 deals”.

“Asistimos a un cambio en el modelo de pantallas, que debemos seguir consolidando. Hollywood promueve el EST como “salto” del cine al VOD, sin pasar por la TV. Estamos implementando este año a un costo promedio de USD 13. Relatos Salvajes fue nuestro producto bisagra: en un promedio de USD 13. Ha renovado su plataforma y planea nuevos acuerdos de producción en Colombia, Argentina y Miami.”

VIVOPlay: ‘Debemos dejar de seguir a Netflix’

Como el único OTT 100% dedicado al contenido latinoamericano, VIVOPlay crece en todos los segmentos de negocio: VOD, canales lineales y producción propia. Tiene 63.000 suscriptores y una tasa de registro de 3.200 al mes. Ha renovado su plataforma y planea nuevos acuerdos de producción en Colombia, Argentina y Miami.

Nelson Hulett, VP de Marketing: “Sumamos 10 nuevos canales lineales (14 en total), 40 películas y telenovelas, e incrementamos la producción propia con Pantalla Dividida, el late show El Show de Bocaranda, y El informe. Tenemos suscriptores en 82 países, incluyendo Indonesia en Asia”, ejemplifica.

“En 2015 cerraremos con 90.000 suscriptores y la idea es alcanzar los 200.000 en 2016”. Este segundo semestre estamos haciendo un esfuerzo grande de comunicación en el US Hispano y mejorando los procesos con App Store/Google Play, etc. La app ya se descargó 60.000 veces. El 40% de nuestro tráfico viene de redes sociales, que se usan principalmente en móviles. El 25% viene de los motores de búsquedas. Y el restante por referencias. Un 60% accede a VIVOPlay desde la PC y un 40% en móvil, según el ejecutivo.

El perfil del suscriptor de VIVOPlay tiene entre 20 y 40 años, está casado y posee ingresos anuales de entre USD 70 y USD 120 mil; un 75% es universitario o ha hecho un posgrado. “Es un usuario de clase media/media alta, altamente especializado y muy activo en digital”, aclara Hulett.

El próximo paso es crecer en producción original y para eso está cerniendo alianzas creativas con casas productoras de toda la región. “No atacamos mercados, sino comunidades”, remarca, y concluye: “Tenemos que dejar de seguir el modelo Netflix y hacer nuestro propio camino”, completa.
José Luis Massa, CEO

Fundada en Argentina hace poco menos de un año por José Luis Massa, CEO, Club Media Network es una plataforma enfocada en la construcción de audiencias específicas en torno a canales online y la monetización del contenido, acompañando el desarrollo artístico y profesional de los creadores apoyando su know-how sobre el negocio audiovisual.

Massa: ‘Hoy en día, se suben más de 300 horas de video por minuto a YouTube; hay más de 5 millones de canales creados; más de 6,5 millones de suscriptores de habla hispana, que se traduce en más de 88,5 millones de vistas por mes. Y nuestra región crece a una tasa de 160%’.

CMN: ‘Construir audiencias digitales’

Nicolás Francisquelo, Chief Revenue Officer: ‘Construimos campañas diferentes. Las marcas entienden que la estrategia digital dejó de ser netamente de marketing para convertirse en ventana primaria de comunicación para segmentos específicos’. CMN trabaja en la construcción de audiencias específicas para aquellas marcas que quieran estar presentes en las plataformas digitales. ‘Estamos viviendo un fenómeno único, con códigos propios y diferentes a los de las plataformas tradicionales de comunicación. Buscamos brindar a los creadores herramientas para optimizar sus contenidos y canales, y cuidar el vínculo con sus audiencias, que hoy son parte misma del contenido. Además, servimos de “traductores” de este nuevo fenómeno frente a las marcas’, agrega Solveig Madsen, co-fundadora y COO.

Junto a Fenix Entertainment Group, de Marcelo Fígoli, CMN se organizó una gira latinoamericana del Club Media Fest, primer festival de la nueva generación de artistas nacidos en sus canales de YouTube (3 y 4 de octubre, Santiago de Chile; y 11 y 12, Buenos Aires). La primera edición (abril) contó con más de 35.000 personas. En redes sociales, hubo más de 33 millones de conversaciones durante, y 40 millones más dos semanas después. ‘El festival nos ayudó a acelerar el proceso frente a la industria, que rápidamente entendió que esto no era algo pasajero sino un реомodamiento de plataformas; un escenario donde ninguna plataforma va a desaparecer pero definitivamente deberán encontrarse nuevas formas de coexiste’, concluye Massa.
All3media ‘undercover bosses’ in Brazil

All3media International (UK) has secured a landmark commission for its iconic factual entertainment brand Undercover Boss, as Brazil’s leading broadcaster Globo debuts the first local version of the format in Latin America. Under the local title Chefe Secreto (6x15) it is a section of the popular weekly Sunday night prime-time show Fantástico.

Facundo Balbez, senior formats sales executive: ‘Undercover Boss offers a revealing insight into the social and business dynamics within a huge variety of companies, with a premise that guarantees the characters and relatable stories that will appeal to a wide audience demographic’.

Even when the deal marks the first local adaptation of Undercover Boss for Latin American audiences —other territories are soon to follow with the show also under development in Chile—, the show has a host of commissions for many of its local adaptations including a 7th season in the USA for CBS; season 3 launching in Spain for La Sexta; season 4 launching in France for Channel M; and a 3rd season launching for RAI2 in Italy. Undercover Boss also sees further expansion for the brand into Eastern Europe for the first time, with new adaptations soon to launch in Poland and Bulgaria.

Undercover Boss

Alfred Halber, global shows

Having announced the acquisition of the two new series Dead Again (9x60), an unscripted A&E Network series produced by Dick Wolf, and You Can’t Like Your Elbow (6x30) earlier this year, Alfred Halber, president of Alfred Halber Distribution (USA), announced a number of key sales for both titles in each continent.

For Dead Again, sales include A&E (UK), NBC Universal (Germany), Planete Thalassa (France) and Foxtel (Australia). While You Can’t Like Your Elbow, series from producer Authentic Entertainment, has seen sales success with Discovery (CEEMEA), Rogers (Canada), Discovery (Latin America), NGC Network (India), and BEC World (Thailand).

Other top products for this season are 2015 Victoria’s Secret Fashion Show (90’). The show was already sold to Global (Canada), Paris Premiere (France), Sky Italia (Italy), Turner (Latin America), Fox International Channels (Asia), Sony/AXN (Japan), SHS (Netherlands), Dogus (Turkey), and e.tv (South Africa).

And the 16th Annual Latin Grammy Awards (240), even that celebrates the Latin culture on TV and showcases the very best in the dynamic world of Latin music. The 2014 show included singing performances by Carlos Vives, Marc Anthony, Robin Blades, Carlos Franquieta, Camila, Ricky Martin, Carlos Santana, Pitbull, Cafe 13, Enrique Iglesias, Magic!, Espinoza Paz, and more.

Broadcasted in over 175 territories, The 64th Annual Miss Universe Pageant (180) features the most talented, hard-working and beautiful women representing their countries and cultures. Lastly, Alfred Halber keeps pushing in the international market the third season of the reality series Top 20 Fashionista (38x60) and Breaking The Magician’s Code: Magic’s Biggest Secrets Finally Revealed (8x90), produced by FOX/MyNetworkTV.

TV Film, Searching for Maria in Africa

TV Film International (Chile/USA), the recognized distributor focused in movies and content for kids led by Juan Pablo Carpenter, has lately given important steps to overcome their operations, both in terms of material that distributes and resources and framework.

On one hand, it has consolidated its relationship with the Chilean broadcaster Chilevisión as official distributor for the international markets. On the other, it has expanded its scope after the acquisition of new titles for adult audiences. Matthew Carpenter, head of business development and digital sales, explains: ‘At MIPCOM we are presenting Chilevisión’s latest telenovela Searching for Maria (65x50), which is currently being dubbed to English and Portuguese. We have licensed it for Africa and it will be first time a telenovela from Chilevisión will air in the continent, so we are very excited and hope to continue to take this great telenovela to other territories’.

And he completes: ‘We are also working with OTT services to get the Vila del Mar 2016 festival on more digital platforms, so more people around the world can enjoy the festival live on all their devices. In the US, NBCUniversal will be streaming the entire festival and we are working with other OTT providers for streaming rights in other territories’.
CMF, focus in coproduction

Canada Media Fund and Telefilm Canada (CMF), entities that support local TV and digital media production, have been protagonists of the local and international expansion of the Canadian industry. During 2014-2015, the CMF provided USD 275.4 million to over 600 innovative local TV and digital media productions. Its investment in Canada’s audiovisual content industry triggered a total of USD 900 million of industry activity, an 11.3% increase from the previous year.

Valerie Creighton, President and CEO

At MIPCOM it launches the Turkish series Recuerdos Tristes (Taiwan, Vietnam, South Korea, China and Philippines) and Celestial Power (99x’45), a modern and contemporary drama following five women whose lives intersect to make way for a history of excellence, sacrifice and struggle.

Jesús Escalante, CEO-Director

The super-series of Telemundo

Inspired in real live mixed with action and high quality, the “super-series” brand is the strongest bet of Telemundo Internacional (USA) for MIPCOM. After the announcement that Televisa (Costa Rica) incorporated the super series slate on its schedule, three more deals were confirmed in Europe and Latin America.

Marcos Sarabia, President

In late August, Masters of Paradise made its debut in Europe through the network Digital B (Albania, Kosovo), and following Access, Woman of Steel, aired in the same slate with very good results in terms of rating. The series was also sold to Ecuador (Ecuador) being the first super-series of Telemundo in the broadcaster and positioning itself as leader in its slate.

By the other hand, the third season of The Lord Of The Skies, ranks first among US Hispanic networks with a market share of 18%, and second season traveled to Bolivia (United) on September, while third season debuted in Teletica Canal 11 (Dominican Republic) on August. Among the new titles at MIPCOM, Telemundo brings the telenovelas Who is Who? (120x’50), the story of twins separated at birth; and Under the Same Sky (120x’50); where an immigrant widower works as a gardener to give the best he can to his youngest son. Produced by Disney and Vista Productions. Moving (95x’60) follows the story of a perfect family whose perfection and happiness begins to crumble the night their eldest disappears without a trace. Lastly, teleseries from TVN (Chile): La Cuchara. Rebel In Love (138x’60) and Maravillas (90x’60), available as formats or ready made.

Masters of Paradise, new drama produced by TMBS Productions

Turkey, Asia & Latin America on Latin Media

Headquartered in Miami, Latín Media Corp (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian telenovelas (Taiwan, Vietnam, South Korea, China and Philippines) and Latin formats. But the company decided to add a new product to its offer for the international market in late 2014: Turkish dramas.

At MIPCOM it launches the Turkish series 120x’45, produced by TMBS Productions (Magnificent Century) and set in the early ’70, and Little Bride (99x’45 & 120x’45), from Sert Film Productions, sold to El Trece (Argentina). ‘The first title exceeds all the expectative and those who like a good melodrama will be fascinated with this new production. It’s being dubbed into neutral Spanish’, resumes Jesús Escalante, CEO-Director. Other highlights are Cactus Alba and La Sombra de Cuar: a slate of Asian novels and two series from America TV (Peru): the historical Micuelaco-La Perrichol (73x’45) and Amor de Madre (80x’45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for a

Masters of Paradise, new drama produced by TMBS Productions

The Lord Of The Skies, third season

Turkey, Asia & Latin America on Latin Media

Headquartered in Miami, Latín Media Corp (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian telenovelas (Taiwan, Vietnam, South Korea, China and Philippines) and Latin formats. But the company decided to add a new product to its offer for the international market in late 2014: Turkish dramas.

At MIPCOM it launches the Turkish series: Recuerdos Tristes (80x’30), produced by TMBS Productions (Magnificent Century) and set in the early ’70, and Little Bride (99x’45 & 120x’45), from Sert Film Productions, sold to El Trece (Argentina). ‘The first title exceeds all the expectative and those who like a good melodrama will be fascinated with this new production. It’s being dubbed into neutral Spanish’, resumes Jesús Escalante, CEO-Director. Other highlights are Cactus Alba and La Sombra de Cuar: a slate of Asian novels and two series from America TV (Peru): the historical Micuelaco-La Perrichol (73x’45) and Amor de Madre (80x’45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for a

Masters of Paradise, new drama produced by TMBS Productions

The Lord Of The Skies, third season

Turkey, Asia & Latin America on Latin Media

Headquartered in Miami, Latín Media Corp (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian telenovelas (Taiwan, Vietnam, South Korea, China and Philippines) and Latin formats. But the company decided to add a new product to its offer for the international market in late 2014: Turkish dramas.

At MIPCOM it launches the Turkish series: Recuerdos Tristes (80x’30), produced by TMBS Productions (Magnificent Century) and set in the early ’70, and Little Bride (99x’45 & 120x’45), from Sert Film Productions, sold to El Trece (Argentina). ‘The first title exceeds all the expectative and those who like a good melodrama will be fascinated with this new production. It’s being dubbed into neutral Spanish’, resumes Jesús Escalante, CEO-Director. Other highlights are Cactus Alba and La Sombra de Cuar: a slate of Asian novels and two series from America TV (Peru): the historical Micuelaco-La Perrichol (73x’45) and Amor de Madre (80x’45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for a
Telefilms: ‘No tenemos clientes, tenemos aliados’

Tomás Dar­cyl, presidente del Grupo Te­lefilms, hace un balance muy po­siti­vo de 2015 y tiene ambicio­sos planes de ex­pan­sión para los próxi­mos dos años, tanto a nivel de produc­ción local, coproduciendo sus pri­meras pelí­cu­las en Méxi­co y Brasi­l, como de ex­pan­sión terri­torial con la apertura de Diamond España antes de fin de año.

Explica Dar­cyl: ‘Cada año, consolida­mos nuestra posición en el mercado. Cre­cemos horizontal y verticalmente: tenemos acuer­dos más firmes y tra­bajamos con los opera­dores más grandes a nivel local y pan­regional. Ellos per­cen­den el cuidado y trata­miento que hacemos de nuestras pelí­cu­las y lo valoran mucho al elegirnos como aliados estratégicos’.

Además de los lanzamientos blockbusters en Hollywood, que Telefilms tendrá y en abun­dancia para 2016, Dar­cyl resalta una nueva línea de nego­cios: la coprodu­cción de pelí­cu­las en América Latina. ‘Acabamos de ver el primer corte de Qué culpa tiene el niño, una comedia coprodu­cida con Telefilms con siete emisio­neros de oro’, agrega el ejecutivo.

‘En 2016 tendremos un aún mejor slate: London Has Fallen, New Exorcism in the Vatican, No Escape con Pierce Brosnan y Owen Wilson. ‘Estamos atravies­ando un momento mara­villoso del mercado de conten­dos con más desafíos por delante. En Telefilms, cuida­mos las pelí­cu­las y su exposición: el con­tento es más rey que nunca. Tenemos una estrategia de planifi­cación de ventas que se desarrolla muy seriamente, y que es de las cosas que más aprecian nuestros clien­tes’, concluye Dar­cyl.

‘No Escape con Pierce Brosnan y Owen Wilson.

‘Exorcism in the Vatican’ alcanzó 1 mi­llón de especta­dores en Méxi­co, 350,000 en Brasil, 250,000 en Colombia y Perú, y 200,000 en Argenti­na. Reven­cha y La mujer de oro se estrenaron en varios terri­torios con buen desempe­ño, al igual que No Escape con Pierce Brosnan y Owen Wilson.

‘En 2016 tendremos un aún mejor slate: London Has Fallen, The Boy From across the Water, Race with Jesse Owens, Dirty Groups con Robert de Niro y Zac Efron, y The Nice Guys con Russell Crowe: ambientada en los ’70, cien-
Pol-ka (Argentina) new international structure, lead by Víctor Tezoh, new projects director and Manuel Martí, business development director, highlights at MIPCOM the top projects to international buyers. In the new area, which merged Artur International programming slate, is also involved Luciana Egurello, sales executive in charge of finished products, while the format sales continues to be in charge of Mediabiz with Alex Lagomarsino, CEO. Martí: ‘This restructuring generated a synergy between Pol-ka and El Trece and made more effective the internal communication and finding for each client what they need. If they required we have ready made, format, new idea or even production services’.

The main news of Pol-ka’s offer is Signs (13x60’), a drama series coproduced with Turner Broadcasting System Latin America that follows a medical doctor who decides that it’s time to take revenge for a family event occurring during his childhood that has branded him for life. The series was aired on Free TV (El Trece), Pay TV (TTN) and Turner’s OTT platform TNT Go: ‘Our strategy is to consolidate our position as a high-quality fiction provider, establish strong partnerships with premium channels and broadcasters in Latin America, and to develop new ideas’, emphasizes Martí.

Other top product from the slate is Legacy of Revenge (220x60’), a story unfolded in a small quaint town with dark secrets. The Unique Ones (190x60) is a youth telenovela where a special and secret unit struggle against evil for the good of the human race. While Cunming Girls (174x60’), about the unbreakable friendship of five strangers after losing all of their money.

Mediabiz (Argentina) brings to Cannes a slate of scripted formats from the Pol-Ka Producciones catalogue that includes Brou- ve Girls (120x60’), about the unbreakable friendship of five strangers after losing all of their money; The Brave Ones (208x60’), where three brothers take the law into their own hands; and Day & Night (120x60) centered in a group of cops who must purge some shameful sin. It also highlights the drama series Skyshowers (124x60’), Golden Love and Ambition and the dramatic comedy Only You (223x60’).

Otre top product from the slate is Legacy of Revenge (220x60’), a story unfolded in a small quaint town with dark secrets. The Unique Ones (190x60) is a youth telenovela where a special and secret unit struggle against evil for the good of the human race. While Cunming Girls (174x60’), about the unbreakable friendship of five strangers after losing all of their money.

Mediabiz (Argentina) brings to Cannes a slate of scripted formats from the Pol-Ka Producciones catalogue that includes Brou- ve Girls (120x60’), about the unbreakable friendship of five strangers after losing all of their money; The Brave Ones (208x60’), where three brothers take the law into their own hands; and Day & Night (120x60) centered in a group of cops who must purge some shameful sin. It also highlights the drama series Skyshowers (124x60’), Golden Love and Ambition and the dramatic comedy Only You (223x60’).
The Kitchen, agreement with Cisneros

The Kitchen, US based studio specialized in providing dubbing and subtitling into English, French and Portuguese, as well as other languages, has signed an strategic alliance with Cisneros Media Distribution (CMD) to offer specialized dubbing services for the world’s Spanish-speaking markets.

Under this alliance, The Kitchen is the exclusive sales and marketing agent for Latin Spanish dubbing worldwide and CMD is the exclusive provider of the voices, utilizing its large cast of actors and actresses under contract with its affiliated production companies in Venezuela. This agreement allows the dubbing house to expand its offerings of post-production and media services, leveraging those services provided by Cisneros Media’s companies for more than 50 years.

Ken Lorber, president/CEO, The Kitchen: ‘While the company has always offered Latin Spanish dubbing in our Miami facility, it was difficult to offer competitive pricing for the Latin, or Neutral Spanish markets. Our goal, for the past 15 years, has always been to look for better ways in which to service our global clients, and we couldn’t be more excited by this new alliance, which allows us to do just that’.

‘An abundance of new programming, originated in Turkish, Hindi, French, Mandarin and Korean, for example, continues to penetrate every country around the globe and language is no longer a barrier. With the proliferation of new formats and digital platforms, the need for global language services is even greater. The coming-together of these two companies is certain to provide the highest quality and most competitively priced solutions for language dubbing’, completes the executive.

Secuoya, also children shows

Launched 6 years ago, Grupo Secuoya has become one of the largest independent audiovisual holding of the Spanish market, dedicated to the creation, production, distribution and services, and operating in Spain and Latin America, where since late last year is creating a network of production across different business models.

At MIPCOM, it launches 2 children’s shows in order to expand in this field. ‘It is a key genre for us and we are getting off to a good start with an animation show entitled City Monsters and a format entitled Selfie shows’, explains Carlos Benito, head of international development.

On the other hand, Secuoya exhibits Time Box, a format that is producing for TVE (Spain), and currently discussing an adaptation for Italy.

The company, which already has presence in Chile, Peru, Colombia and USA, is setting up a Colombian TV news agency together with EFE. ‘We have also reached an agreement with BBC World for the distribution of some of their content in specific regions’, he adds.

This year, the brand new format is LaDö Burke, a talent show were for the first time both jury and audience have to decide with their hearts. The participants’ mothers will introduce their children, whose talent they believe serve is real rather than a mother’s love and who now get to demonstrate it.

Benito completes: ‘Audience and jury members hold in their hands an electronic device, which transmits data that proves in a televised form whether or not they have been moved by the performance, irrespective of whether it was good or bad. In this way, neuroscience tools are rigorously applied to television entertainment by means of a scientific test’.

NOVOSVISION, The X-Prank Show 2

Novovision Meg (France), producer and distributor of clip-based comedy TV entertainment, launches at MIPCOM the second season of its hit comedy The X-Prank Show.

The debut of season 2 follows sales for its first season -The X-Prank Show: Urgent Landing- for two broadcasters in the Middle East, including Egypt’s Al Hayat TV, Lebanon’s MTV and Qatar’s Al Araby channel.

The X-Prank Show series pranks celebrities throughout the world where they least expect it. Each chapter focuses on a different elaborated prank dreamed up by Novovision’s talented group of comedians. For the first season, the team traveled to the Middle East and, for the second one, they will travel to Latin America, Europe and the Middle East. In the less than one month since its debut in the Middle East, The X-Prank Show: Urgent Landing generated in excess of 28m-million views on YouTube.

The overwhelming success of The X-Prank Show underscores its huge potential with both broadcast and digital platforms. Since the show’s inception, we have continued to show program buyers our total dedication to bringing them the best possible pranks’, says Françoise-Xavier Poirier, CEO of Novovision. Other top titles in Cannes are Pop Teen (150’’22), for preschoolers; Pop Circus (26’’22), Prank my Pet (26’’22), Pop Magic (26’’22) and Super Pranks (26’’22).

The company has appointed Lise Gosselin, from Media Mundi, as distributor of its catalogue in Brazil, and since May Antonio Molina is the sales director specially focused in Latin America. ‘The idea is not only to distribute the finished catalog, but also look for production opportunities with local partners to generate original content’, complete Poirier and Gosselin.
The Heritage of travelxp

Launched in 2011 as India’s first 4K UHD channel with the largest library of travel content across the world, travelxp covers a range of programs including food, destination, culture, nature, and more. The channel reaches out to 20 million households in India and syndicates content to 454 television networks across the globe and has filmed more than 100 destinations in more than 35 countries.

‘Some of the new shows, all in 4K, are Backpack, which traces the journey of a travel love, Food Fact Fun, which explores particular places, Heritage, a series that covers the grandeur of the world heritage sites declared by UNESCO, and Xplore, the most popular show from the company that has now crossed 100 episodes’. Chothani completes: ‘Even when we produce content in English, our immediate objective is to introduce a Spanish language feed to help us reach out to the audience in Latin America. Moving on from this congregation, our next focus would be the Balkan region, which we plan to reach by the last quarter of 2015’.

Travelxp will be present at MIPCan- cun, held between November 18 and 20, to evaluate alliances and partnerships in this direction and to making major investments in these key market areas.

GRB, strong in factual

GRB Entertainment (USA) keeps expanding in the international market thanks to its catalogue of factual titles. The company announced the sale of several shows to UK, Ireland, India, Poland, France, French-speaking terri- tories, Benelux and Canada.

TVN Poland and Game TV (English speaking Canada) picked up ‘The Agency’, a behind-the-scenes look at the high fashion modeling world. ‘We head MIPCOM with a robust and diverse slate of new programs including top-quality scripted series, brand new factual programs, clip shows, and documentaries’, explains Liz Levenson, director international sales & acquisitions, and she adds: ‘We’re look- ing forward to meeting with our broadcast partners from around the world and are positive that our new slate will resonate with audiences worldwide’.

Among top titles, she highlights the drama The Haves And The Have Nots (36x’60), the docu-series Angels Among Us (4x’60), which follow the stories of people who believe they were saved from tragedy by angels, and the crime series FBI Takedowns (6x’80), where an elite teams of FBI agents are on a mission to hunt down the world’s most wanted criminals. Also the clip show Ain’t That America (13x’30) and the sport documentary All Eyes On Brazil (50’).

GRB Entertainment (USA) keeps expanding in the international market thanks to its catalogue of factual titles. The company announced the sale of several shows to UK, Ireland, India, Poland, France, French-speaking terri- tories, Benelux and Canada.

TVN Poland and Game TV (English speaking Canada) picked up ‘The Agency’, a behind-the-scenes look at the high fashion modeling world. ‘We head MIPCOM with a robust and diverse slate of new programs including top-quality scripted series, brand new factual programs, clip shows, and documentaries’, explains Liz Levenson, director international sales & acquisitions, and she adds: ‘We’re look- ing forward to meeting with our broadcast partners from around the world and are positive that our new slate will resonate with audiences worldwide’.

Among top titles, she highlights the drama The Haves And The Have Nots (36x’60), the docu-series Angels Among Us (4x’60), which follow the stories of people who believe they were saved from tragedy by angels, and the crime series FBI Takedowns (6x’80), where an elite teams of FBI agents are on a mission to hunt down the world’s most wanted criminals. Also the clip show Ain’t That America (13x’30) and the sport documentary All Eyes On Brazil (50’).

American Cine- ma International (ACI), Los Angeles- based producer and distribute arrives to Cannes after the launch of ACT Ins- pires, a brand which focuses on inspira- tional entertainment, and with a slate of new romance and family-friendly movies.

Chevonne O’Shaughnessy, CEO, descri- bes: ‘We strive to not limit ourselves to any particular region. We are a global company with relationships all around the world and look forward to meeting new faces at MIPCOM as well, and specially strengthen the recently launched ACT Inspires, which houses our ins- pirational titles that the whole family can enjoy together’. The executive recommends at MIPCOM the final story of the Ultimate trilogy The Ultimate Legacy, ‘It has an all-star cast which includes Doug Jones, Bill Cobbs, Raquel Welch, Logan Bartholomew, and Brian Dennehy. It’s the con- clusion of the story that began with The Ulti- mate Gift and The Ultimate Life’, she explains. Another highlight is Love Finds You in Sugar- creek starring Michaela McManus, Diogo Morgado, Lindsay Wagner, and Ed Asner; it’s the third movie of the Love Finds You series which comes after record breaking ratings on UP TV for 2 years in a row’. O’Shaughnessy concludes: ‘We launch with Hallmark Channel Stran- gers in Amish Country, which has a little mystery and romance and was written by Serena B Miller Love Finds You in Sugar- creek, and we also wrap- ped two movies for TV ONE: The Royals Feast and The Royals Christmas, which will air November 21 and December 5 later this year respectively’.
BE CREATIVE
BE FEARLESS
BE READY
NATPE.COM

Tomorrow’s content begins today.
You must prepare and adapt to create
the future of content.

Join us at NATPE Miami to tackle creative
challenges head-on while laying waste to
the fear of missed opportunities.

BETHERE

AUDIOVISUAL TAKES PLACE HERE
MARCH 9TH TO 11TH
Rio de Janeiro
Brazil / 2016

PRESS PLAY
• 3 days of intense
negotiations and
content exhibition
• Focus on promoting
business meetings
• Attended by the world’s
main creators, producers
and executives
• Pitching sessions for
TV series projects

SAVE THE DATE
RIOCONTENTMARKET.COM

FONTAINEBLEAU RESORT
natpe CONTENT FIRST
EDEN ROC RESORT

MIA MIA / JANUARY 19-21, 2016

GENERAL ATTENDEES: $1,050 Through Oct. 21; $1,250 Oct. 22-Dec. 17; $1,450 Dec. 18-Event

Development
Production and Organization
Produced by
Fagga exhibitions
ABPI TV
**Atresmedia, a referent in fiction**

Diana Borbón, sales manager of Atresmedia Television (Spain), explains the essence of its products: “Our series have become a reference of Spanish fiction and are a safe bet for our clients. Sold to more than 30 countries, our titles guarantee a plot that captivates the audience and a high-quality production. Our aim is to focus on developing strong client relationships and finding the best partners for our new series.”

At MIPCOM, the Spanish company presents the new series *Plastic Sea* (*Mar de plástico*), a thriller set in a town where greenhouses are the main economic activity. When the daughter of the mayor appears dead, the Police will have to find out who killed her, but it won’t be easy because many people had reasons to have done it.

“We also announce the renewal of two series, the drama *Locked Up (Viva a Vi)*, about the story of a girl confined in a woman’s prison, and the comedy *Down Below* (*Abajo*). ‘With over 1,000 episodes, it’s one of the most successful titles of the channel and one of the best-selling series globally’, completes the executive.

**IndiaCast & Castalia bring Balika Vadhu to Latin America**

“IndiaCast, India’s first multi-platform entity jointly owned by TV18 & Viacom18, has designed Castalia Communications as agent of the company in Latin America in order to scout and identify potential broadcasters within 19 countries in Latin America for their series, as well as their finished contents. The company is also working with production companies in Colombia on a sitcom and in Mexico we have a series in the works with Azteca Novelas’, concludes Raul Campos, CEO.

**BluePrint: TV Movies, worldwide rights**

BluePrint is a company dedicated to original content development and production. In collaboration with different key distributors, it promotes worldwide over 20 cutting-edge formats, as well as their finished content library with over 200 hours of scripted and non-scripted entertainment.

“This year, it adds to their catalogue TV Movies with different genres such as drama, suspense and comedy, available for worldwide rights.”

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.

**IndiaCast & Castalia bring Balika Vadhu to Latin America**

“IndiaCast, India’s first multi-platform entity jointly owned by TV18 & Viacom18, has designed Castalia Communications as agent of the company in Latin America in order to scout and identify potential broadcasters within 19 countries in Latin America for their series, as well as their finished contents. The company is also working with production companies in Colombia on a sitcom and in Mexico we have a series in the works with Azteca Novelas’, concludes Raul Campos, CEO.

**BluePrint: TV Movies, worldwide rights**

BluePrint is a company dedicated to original content development and production. In collaboration with different key distributors, it promotes worldwide over 20 cutting-edge formats, as well as their finished content library with over 200 hours of scripted and non-scripted entertainment.

“This year, it adds to their catalogue TV Movies with different genres such as drama, suspense and comedy, available for worldwide rights.”

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.

**IndiaCast & Castalia bring Balika Vadhu to Latin America**

“IndiaCast, India’s first multi-platform entity jointly owned by TV18 & Viacom18, has designed Castalia Communications as agent of the company in Latin America in order to scout and identify potential broadcasters within 19 countries in Latin America for their series, as well as their finished contents. The company is also working with production companies in Colombia on a sitcom and in Mexico we have a series in the works with Azteca Novelas’, concludes Raul Campos, CEO.

**BluePrint: TV Movies, worldwide rights**

BluePrint is a company dedicated to original content development and production. In collaboration with different key distributors, it promotes worldwide over 20 cutting-edge formats, as well as their finished content library with over 200 hours of scripted and non-scripted entertainment.

“This year, it adds to their catalogue TV Movies with different genres such as drama, suspense and comedy, available for worldwide rights.”

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.

“During the last couple of months we have been dedicated to placing our realities *Water Crusher, Risky Three and Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with Global Agency and now working on a distribution plan with Cinercos too”, says Sophie Samodral, head of distribution.
ICEX Spain, hub of quality content

ICEX, Spain Trade and Investments brings once again the best of Spanish content, by supporting the attendance to MIPCOM of the two umbrellas, Animation From Spain and Audiovisual from Spain. From ten series to documentaries in 4K, and through dramas, animation and reality shows, the institute offers a wide range of high-end formats for the international market from almost 25 Spanish companies.

From the slate of animation, Anima Kitchen highlights the family TV series Cleo Telero (52’7”) while Film Factory introduces Morisado de C & Filmen, Mission Impoppable (‘98). Regarding fiction, Grupo Ganga offers Remember When (26’8’75), Filmax International, I Know How You Are (Season 1 10’45’ & Season 2 10’45’). Atremezia TV the drama Plastic Sea; and Boosterang TV the teen series The Invaders (52’24) and the drama The Secret Of Old Bridge (17 seasons, 65’X’50).

On realities and entertainment formats, Mediaset launches Make Me Over; Plitias Productions, Night Unseen; Prostiel, the reality sport show Pure Adrenaline; IBDK, as the celebrity fashion game show The Fitting Room; Ozua Distribution, the adventure family format Panic In The Stand, and Secuasor Content Distribution, its reality Time Box (13’70).

Lastly, the film Matador, from Sogepaq, and the documentaries in 4K, Flamenco Fusion (13’50), from Medina Media, and FC Barcelona, Passion & Business (50), from Comercial TV.

Arte: culture and travels

Arte (France) brings to MIPCOM a catalogue that mixes culture and art, where stands the animated fiction series Homeless (13’32), where a group of bums fight to protect their trench, surviving freezing winter, epidemics, cockfights, illegal immigrants and killer pigeons. The lifestyle documentary Shake this Out, an Urban History of Grooming (‘52) shows how a gesture of emancipation has become an urban ritual and sums up the US today. While Jesus & Islam (7’X’52) analyze, along with 26 of the greatest specialists from around the world, the emergence of Islam during the time of Muhammad. In Circus World Tour (20’X’26) Sarah Schwartz has been traveling the world for over twenty years, making the circus her world. And Warren Beatty, Hollywood Ambition (‘52) is the story of an insatiable Hollywood craving for more of everything: power, control, money, fame, and glory.

Armoza: Double or Nothing

Armoza Formats (Israel), key player with 10 years in the international market and recognized for its original formats, launches at MIPCOM its new studio-based challenge show Double or Nothing (‘60), developed in partnership with Studio Glam. Only a few days following the launch, the independent Israeli distributor has already announced their first deal for the show with Germany’s Tresor TV Productions. Double or Nothing is the thrilling, adrenaline-filled studio challenge show that tests if two really are better than one. In each episode a pair of contestants takes on a variety of crazy challenges to win big money. Armoza, CEO of Armoza Formats: “Since recognizing a gap in the mission studio show genre at the previous MIP, we have been working on creating a show to fill this need. The powerful international feedback the show is receiving so soon after its launch, and this first deal working on creating a show to fill this need. The powerful international feedback the show is receiving so soon after its launch, and this first deal, shows us that Double or Nothing is a strong partner like Tresor TV shows, that has broken audience records in TVN (Panama); and El Lado Humano de la Fama, which is now in production’. On the other hand, Ranking de las Estrellas, about famous artists and the most prominent themes of the Latin TV, was sold in Africa and Telemundo. We are opening ourselves to new business and we are signing an agreement to develop specialized content for a very important client in New York. We are confident that will be a key alliance and our progressive development and positioning within the Latin American market. In parallel, we have focused on strengthening our social media platforms, and defining what do our followers want to consume’, she adds.

At MIPCOM, High Hill launches a slate of new products and continues searching business opportunities with global companies interested in entering the Latin market. Among the top titles are Carnes on the web series G3 Cabaret, distributed by Fly Content; Kill Carlos, which will be launched along with Jacopo Fantastichini, from Samarcanda Films (Italy), on Tuesday 6th in the Italian pavilion.

High Hill, a bridge to the Hispanic market

Since its founding in 2008, High Hill Entertainment (USA) has evolved to become the bridge connecting the world to the Hispanic market, producing original content and collaborating with those who want to reach this important audience. During last year, it has expanded internally in many areas, which has led to positive growth both as a company and as a provider of quality content in the markets they handle.

Armoza: Double or Nothing

Armoza Formats (Israel), key player with 10 years in the international market and recognized for its original formats, launches at MIPCOM its new studio-based challenge show Double or Nothing (‘60), developed in partnership with Studio Glam. Only a few days following the launch, the independent Israeli distributor has already announced their first deal for the show with Germany’s Tresor TV Productions. Double or Nothing is the thrilling, adrenaline-filled studio challenge show that tests if two really are better than one. In each episode a pair of contestants takes on a variety of crazy challenges to win big money. Armoza, CEO of Armoza Formats: “Since recognizing a gap in the mission studio show genre at the previous MIP, we have been working on creating a show to fill this need. The powerful international feedback the show is receiving so soon after its launch, and this first deal working on creating a show to fill this need”. 

Maria Elena, general manager. ‘After Suelto La Sopa (very successful in Telemundo) we focused in two projects from last year: Brilla Por Ti, a social responsibility (CSR) show that has broken audience records in TVN (Panama); and El Lado Humano de la Fama, which is now in production’.

On the other hand, Ranking de las Estrellas, about famous artists and the most prominent themes of the Latin TV, was sold in Africa and Telemundo. ‘We are opening ourselves to new business and we are signing an agreement to develop specialized content for a very important client in New York. We are confident that will be a key alliance and our progressive development and positioning within the Latin American market. In parallel, we have focused on strengthening our social media platforms, and defining what do our followers want to consume’, she adds.

At MIPCOM, High Hill launches a slate of new products and continues searching business opportunities with global companies interested in entering the Latin market. Among the top titles are Carnes on the web series G3 Cabaret, distributed by Fly Content; Kill Carlos, which will be launched along with Jacopo Fantastichini, from Samarcanda Films (Italy), on Tuesday 6th in the Italian pavilion.

Since its founding in 2008, High Hill Entertainment (USA) has evolved to become the bridge connecting the world to the Hispanic market, producing original content and collaborating with those who want to reach this important audience. During last year, it has expanded internally in many areas, which has led to positive growth both as a company and as a provider of quality content in the markets they handle.
Keshet, America & Europe

Keshet International (Israel) is staunchly expanding its business towards America and Europe. Ran by Peter Teamtott and Rachel Kaplan, Keshet Studios has opened offices in Los Angeles to expand its drama activity. In US, 10 projects are in development.

On the other, it launched a new European Drama Initiative ‘to make sure that we have as much in the pipeline as possible for potential clients’, explains Alon Shtruzman, CEO, who adds: ‘It’s not limited to Europe. We are looking to make pacts with local creators and producers all over the world to bring as many projects that we consider to have the Keshet DNA to life as possible. A good example is Keshet UK/Atlanticique Productions (France) Center Lake, written by Ron Leshem (M1CE). Next year will be another significant growth period for KI geographically’.

‘In Latin America we have focussed on scripted content, but non-scripted is doing great. Rising Star is evolving fast. Televi’s Elegidos attracted average audience shares of up to 39%. the number of downloads of the app jumped by more than a million users, while Globo’s Superstar held onto an average 29% audience share throughout its second season and more than 15 million votes were cast and downloads of the app increased by more than 1 million’.

‘While attracting a loyal following in FOX (US), BOOM! has aired in TVN (Chile), soon in Telefe and America TV (Peru). The Spanish version of the show has been running for more than 250 episodes now, stripped Monday to Friday. It has more or less out-performed its slot every night, the finished tape of this version is also available to Latin American buyers and was sold to Urugua’s Canal 13’.

Globo Superstar holds onto an average 29% audience share throughout its second season and more than 15 million votes were cast and downloads of the app increased by more than 1 million.

‘We are really happy with the international results’, concludes Shtruzman.

Applicaster: live shows

Applicaster, the Israeli developer of broadcast solutions for cross-screen TV experiences, presents at MIPTV its two feeds. By one hand, the company introduces the Live Feed, which is being used for all kind of TV formats in Europe and Latin America, such as The Voice, Germany’s Next Top Model and Survivors. With the Live Feed, broadcasters are allowed to show the opinion of the live audience and influence the course of the live event. It’s applicable to all programs and live events as a tool for participation.

By the other, Applicaster counts with a Sports Feed, which has been used during the Copa America 2015 in Chile, were including predictions, an elaborate system of “gamification” and sports information about the match and the championship.

Regarding new features, the company launched together with Endemol Shine a second screen experience chosen for the last edition of Big Brother in Mediaset. The audience will have more access than ever to what’s happening inside the house through two products created by Applicaster: Group Chat with Cross Mates - applicable to all talent shows and scripted content broadcast on TV as a tool for engagement; where viewers can stay on top of the conversations in a group chat setting. And a platform where, whether it’s the judges or contestants in a talent competition, or cast of a scripted show, viewers get to follow the conversation, like and share bits of the talk. This feature keeps users up to date and involved in the show off broadcast time, in a fun and engaging way.

Onza brings Portugal

Onza Distribution (Spain) is getting good results with the telenovelas from the leading Portuguese broadcaster TVI. The Only Woman sold to Canal 13 Chile becoming the first deal in Latin America.

Gonzalo Sagardia, managing director: ‘It was premiered this year and it is the leading series on TVI prime time with more than 100 episodes on air. It has been sold to most of Portuguese-speaking territories in Africa, and we are handling worldwide rights, except for those countries where the channel took the sales directly’.

The distributor is offering plus 15 productions from Portugal, highlighting El Beso del Escorpion, which is discussing with some US Hispanic networks, about two sisters from different origins: seems to be the same traditional concept, but it offers a twist because this time the poor girl is the bad one and the rich is the good one, Destinos Cruizados, Mi Amor (Emmy winner in 2010) and Islas de los Amores.

Moreover, Onza promotes in the international market the teen series The Originals, co-produced between Portafield (Portugal) and Boomerang TV (Spay), Fly Distribuzioni and Bravo Films (Italy), and it is being distributed by the company and Boomerang TV.

‘It was sold to Globo/Globosat (Brazil) and AMC in CEE, apart from Pay TV networks in Poland, Germany, Nigeria and South Africa. We are really happy with the international results’, concludes Sagardia, who finally highlights the documentary series from NATGeo Wild Mena, sold in Europe and Africa, and the series The Department of Time (UK)’.

Global Superstar holds onto an average 29% audience share throughout its second season and more than 15 million votes were cast and downloads of the app increased by more than 1 million.

‘While attracting a loyal following in FOX (US), BOOM! has aired in TVN (Chile), soon in Telefe and America TV (Peru). The Spanish version of the show has been running for more than 250 episodes now, stripped Monday to Friday. It has more or less out-performed its slot every night, the finished tape of this version is also available to Latin American buyers and was sold to Urugua’s Canal 13’.

Kaplan, America & Europe

Keshet International (Israel) is staunchly expanding its business towards America and Europe. Ran by Peter Teamtott and Rachel Kaplan, Keshet Studios has opened offices in Los Angeles to expand its drama activity. In US, 10 projects are in development.

On the other, it launched a new European Drama Initiative ‘to make sure that we have as much in the pipeline as possible for potential clients’, explains Alon Shtruzman, CEO, who adds: ‘It’s not limited to Europe. We are looking to make pacts with local creators and producers all over the world to bring as many projects that we consider to have the Keshet DNA to life as possible. A good example is Keshet UK/Atlanticique Productions (France) Center Lake, written by Ron Leshem (M1CE). Next year will be another significant growth period for KI geographically’.

‘In Latin America we have focussed on scripted content, but non-scripted is doing great. Rising Star is evolving fast. Televi’s Elegidos attracted average audience shares of up to 39%, the number of downloads of the app jumped by more than a million users, while Globo’s Superstar held onto an average 29% audience share throughout its second series and more than 15 million votes were cast and downloads of the app increased by more than 1 million’.

‘While attracting a loyal following in FOX (US), BOOM! has aired in TVN (Chile), soon in Telefe and America TV (Peru). The Spanish version of the show has been running for more than 250 episodes now, stripped Monday to Friday. It has more or less out-performed its slot every night, the finished tape of this version is also available to Latin American buyers and was sold to Urugua’s Canal 13’.

Globo Superstar holds onto an average 29% audience share throughout its second season and more than 15 million votes were cast and downloads of the app increased by more than 1 million.

‘While attracting a loyal following in FOX (US), BOOM! has aired in TVN (Chile), soon in Telefe and America TV (Peru). The Spanish version of the show has been running for more than 250 episodes now, stripped Monday to Friday. It has more or less out-performed its slot every night, the finished tape of this version is also available to Latin American buyers and was sold to Urugua’s Canal 13’.

Globo Superstar holds onto an average 29% audience share throughout its second season and more than 15 million votes were cast and downloads of the app increased by more than 1 million.
RCTV, the telenovela people

Carlos Lamas, VP and general manager of Grupó BCB (Grupo de Comunicación Bambú), which produces and distributes the telenovelas for RCTV, comments, “It’s a very exciting time for us. We have just successfully wrapped up the production of a new series, ‘La Fiera’.”

La Fiera is the second telenovela that RCTV has produced and distributed, following the success of ‘La Leonera’ in 2014. The series has received critical acclaim and has been sold to multiple Latin American countries, further cementing RCTV’s reputation as a leading producer and distributor of telenovelas.

However, RCTV is not limited to producing telenovelas. They also produce and distribute a variety of other programming, including documentaries, reality shows, and sports programming. For example, they recently co-produced the documentary ‘FC Barcelona: Passion and Business’, which explores the history and success of the Spanish football club.

Comercial TV, key partnerships

RCTV has a number of strategic partnerships with other companies, including Caracol TV, which distributes the telenovela ‘Winter Sun’. They also work closely with 7AMedia, a producer and distributor of documentaries, to co-produce content that appeals to a wide audience.

Santiago Gimeno, CEO of RCTV Comercial TV, says, “We are strategically starting to co-produce our own contents. The deal with 7AMedia contemplates starting a new production line for Latin fiction, and in Spain we are already working in our first miniseries. On formats, we are adapting one we have picked up last MIPTV – ‘Winter Sun’ – to the international market for our local productions.”

The company also works with a number of other companies, including MMA Stars, which produces the telenovela ‘A Match Made in Heaven’, and 50 Minutos, which distributes the telenovela ‘FC Barcelona: Passion and Business’.

The company is constantly looking for new opportunities to expand its reach and increase its audience. As Gimeno states, “Our ambition is to reach Middle East and Europe to America, and the target all territories: from Africa and Asia in the near future, onwards all the other territories.”

In conclusion, RCTV is a leading producer and distributor of telenovelas and other programming. They have a proven track record of success and are constantly looking for new opportunities to expand their reach and increase their audience. With partnerships with other companies, such as 7AMedia and MMA Stars, RCTV is well positioned to continue its growth and success in the future.
The talent of Talpa

Talpa (Netherlands) attends its first MIPCOM as part of ITV (UK), who has acquired the company in March for £935 million. Talpa Media has also entered into a long-term strategic partnership with Vort Media (Netherlands) to have the international distribution and production rights over both existing and future formats, including the successful Face Your Addiction and Hij Q Games. Furthermore, Vort Media has access to Talpa Content, the creative heart of the company, and its extensive format portfolio. At MIPCOM, Maarten Mejls, managing director, Talpa Global, the international sales department and digital division, highlights a slate of talent shows and entertainment formats headed by The Puppet Show (‘75), a new family-oriented talent show were participation is open to anyone in the country who has a self-made puppet and a talent to enchant, impress and entertain. The Busy Picture (‘45) is a revolutionary game show that tests the visual knowledge in order to get a million dollars, while Dance Dance Dance (‘90) takes celebrity dancing to a whole new level. From the makers of The Voice Kids comes Super Kids (‘90), a positive talent show that gives the nation’s most gifted youngsters the stage they deserve. From the makers of The Voice Kids comes Sing What Then (‘90), where two teams of celebrity songwriters compete against each other by performing national and international hit songs with lyrics they’ve written themselves. The company arrives to Cannes after receiving its second Emmy award for the American adaptation of The Voice in the category Outstanding Reality Competition Program at the 67th annual Primetime Emmy Awards 2015.

Onceloops Media + Framezero & La Usina Migre

Onceloops Media (Argentina) has been providing music and production services for over 12 years for leading companies in Latin America. Now, it intends to strengthen its alliance with the Argentinean producer Framezero in order to continue its commitment to produce quality fiction and platform differentials. After the successful teen series Wake Up!, and having obtained good results in terms of distribution together with Smithkidd Media, in VOD — it will be soon released on RAI, Italy —, the company led by Sebastian Melillo, president, is preparing a second season, while developing three new projects. The first one is the musical youth series GO! Vive a tu manera (8x’60), written by Cecilia Guerri and Pablo Junovich, and with the participation of Patricio Mulholland (Florestal, FL) as advisor. The series follows a young girl who arrives to a school embedded in the structure of classical music and manages to spread her passion for dance and urban music, reflecting the authentic youth revolution. The music will be produced by Mellino and Luis Sarmiento. Also, the dramatic comedy El Divorcio de Romeo y El Divorcio de Julieta (12x’60). Through an innovative and revolutionary production and broadcast format, the series poses the divorce of the characters from two different points of view, where viewers will be seduced by a story, where as in real life, there are as many different points of view. Marco Carvalho and Marcela Guerri, from La Usina Migre, are the authors. Finally, in BillBand (30’x3), an animated series about five babies that get together to play in a rock band. “Thanks to our alliance with Framezero and the books from the La Usina Migre we are building a very good catalogue, full of entertaining, innovative and high quality products”, concludes Mellino.

Polar Star, contenido para VOD

Polar Star (Argentina) llega a MIPCOM con grandes expectativas por las nuevas incorporaciones a su catálogo, que incluyen largometrajes y series, además de nuevas libertades que adquiere específicamente para VOD en América Latina. Las proyecciones para 2016 son muy buenas. Carlos y Diego Kargman: ‘Adquirimos las distribuciones en Latinoamérica para VOD. El espacio de este mercado no es aún afinado pero sí permanente. Pay TV aún tiene una gran ventaja, y Free TV en algunos territorios está estable, mientras que en otros cayó’. Si bien para los ejecutivos la producción original crece en varios mercados, sobre todo en Centroeuropea, los canales no han dejado de adquirir productos. ASEAC: Las independientes estamos con muy buen material fílmico y, aunque la TV abierta ya no adquiere tanto, hay nuevos productos digitales. El negocio ha cambiado definitivamente’. ‘Tenemos productos muy comerciales con buenos costos, sobre todo en acción con Juan Claudio Van Damm o Steven Seagal, cuyas películas han tenido menos exposición en cine pero entregan buenos resultados en términos de ratings a sus clientes’. En MIPCOM, destacan Crossbones, protagonizada por John Malkovich, y las películas Expendables 2, Diana, Zero Dark Thirty, y las comedias dramáticas Blue Jasmine y Magic in the Moonlight (Woody Allen).

[wake up! no make up]
EL NUEVO DESTINO PARA PRODUCTORES Y CANALES DE TELEVISIÓN LATINOAMERICANOS

REGÍSTRATE YA!
CONFERENCIAS 18-19 NOVIEMBRE 2015
CANCÚN, MEXICO

DON’T DROWN IN THE MARKET

DON'T DROWN IN THE MARKET

NOTA
NEW ON THE AIR
YOU'RE A CLICK AWAY FROM THE LATEST WORLDWIDE HITS

NOTA (Now On The Air) comes to your rescue by tracking all new TV and web shows in major markets worldwide, highlighting emerging hits and trends. Updated daily, the online NOTA service spots more than 6000 new programmes every year, delivering ratings, video clips & content and scheduling information for every single new show in entertainment, factual and fiction.

Contact: Sales Team
Tel: +33 (0)1 47 58 67 57 - Fax: +33 (0)1 47 58 64 24
E-mail: e-nota@eurodatetv.com
www.e-nota.com

EN COLABORACIÓN CON
azteca PRO MÉXICO

EN EVENTO DE
Reed MIDEM

COUNTRY
PROGRAMME
RATING

MIP CANCECUN
LatamTV Summit
Series launched: result of our talent but also of the success of the previous five biblical series launched: Sansum & Daikil, The Miracles of Jesus, Joseph from Egypt, The Queen Esther and King David.

The plot rose to Record’s audience in Brazil. In São Paulo it registered a growth of 75% during prime time. The telenovela also reached the top position in several Brazilian cities, such as Belém, Vitória, Goiânia and Recife and achieved an average of 12 points of rating during its first week, improving Record’s performance in a 56% and tripling the audience in comparison of other Record’s products. In Rio de Janeiro, audience grew a 101% and reached the 14 points.

Top position in several Brazilian cities, such as Belém, Vitória, Goiânia and Recife and achieved an average of 12 points of rating during its first week, improving Record’s performance in a 56% and tripling the audience in comparison of other Record’s products. In Rio de Janeiro, audience grew a 101% and reached the 14 points.

Later this year, we will launch a production with an untold story: Escrava Mãe, a series about Isaura, which will tell the life the mother of the slave. The telenovela, directed by Chris Knight, CEO & president.

It offers culinary shows and it is producing a variety of new cooking series that will be premiering this year and 2016. Gusto TV is available in Canadian Pay TV operators Bell TV, Bell Fibe, Eastlink, TELUS Optik TV and MTS.

At MIPCOM, the company brings a brand new slate of original food series, highlighting the docu-series Fish - The Adventures (6x30), where thrill-seeker chef is on an epic quest to experience the single best “fish experience” of his life; Fish - The Dish (15x30 + 60 webisodes/recipes), which celebrates and demystifies cooking seafood; and Create to Plate (6x30) that takes the viewer to meet the people whose lives are shaped by the food. All series are 4K and HD and come as turnkey packages with webisodes,市场营销 materials, social media calendars and recipes, adds Knight.

It also brings One World Kitchen (30x30 + 120 webisodes/recipes), a new style new take on the conventional cooking series featuring five global cuisines (Italian, Argentinian, Thai, Japanese & Indian) with five passionate & articulate hosts, and A is for Apple (30x70 + 60 webisodes/recipes) that features three young high hosts as they explore the world of food & ingredients with lots of recipes and tips on a one of a kind, crazy high concept set.

Get fun with Dick Clark

Dick Clark Productions (USA) is a well-known LA-based producer with more than 40 years in business that has launched an international division led by Bob Kennedy, SVP, Sales and Acquisitions, which offers factual series and formats. In US it has partnered Keshet International to co-produce entertainment shows such as Rising Star (ABC) and Fortnite (FOX).

Kennedy recommends this MIPCOM World’s Greatest (15x60) that airs on Friday nights at 8pm on FOX. "While Escrava Mãe was sold in 13 territories in Latin America, Take me or Leave me was sold to Telemedio Puerto Rico, Televen Venezuela and Gol TV Uruguay.

Food programming available in Canadian Pay TV operators Bell TV, Bell Fibe, Eastlink, TELUS Optik TV and MTS.

Get fun with Dick Clark

Dick Clark Productions (USA) is a well-known LA-based producer with more than 40 years in business that has launched an international division led by Bob Kennedy, SVP, Sales and Acquisitions, which offers factual series and formats. In US it has partnered Keshet International to co-produce entertainment shows such as Rising Star (ABC) and Fortnite (FOX).

Kennedy recommends this MIPCOM World’s Greatest (15x60) that airs on Friday nights at 8pm on FOX. While the world’s greatest cooking show series, featuring five global cuisines (Italian, Argentinian, Thai, Japanese & Indian) with five passionate & articulate hosts, and A is for Apple (30x70 + 60 webisodes/recipes) that features three young high hosts as they explore the world of food & ingredients with lots of recipes and tips on a one of a kind, crazy high concept set.

Food programming available in Canadian Pay TV operators Bell TV, Bell Fibe, Eastlink, TELUS Optik TV and MTS.

VIP 2000: Take me or Leave me

VIP 2000 TV USA highlights at MIPCOM more that 500 films and 2100 hours of series and telenovelas, including two own produced series: Escudéades (40x60), produced simultaneously in five cities, and Take me or Leave me, a comedy series co-produced with Nirvana Films shot in Miami. By the end of 2015, it will start the third TV show, Prueba de Fe.

Roxana and Rosellón Rodinat explain: “While Escudéades was sold in 13 territories in Latin America, Take me or Leave me was sold to Telemedio Puerto Rico, Televen Venezuela and Gol TV Uruguay.

VIP 2000 TV USA highlights at MIPCOM more that 500 films and 2100 hours of series and telenovelas, including two own produced series: Escudéades (40x60), produced simultaneously in five cities, and Take me or Leave me, a comedy series co-produced with Nirvana Films shot in Miami. By the end of 2015, it will start the third TV show, Prueba de Fe.

Roxana and Rosellón Rodinat explain: “While Escudéades was sold in 13 territories in Latin America, Take me or Leave me was sold to Telemedio Puerto Rico, Televen Venezuela and Gol TV Uruguay.

Taking with the new slate of contents available in all the markets of Latin America, by it is popping up to the following titles (we have to talk about the most fascinating of the series, the most accessible of each genre, and for sure: Take me or Leave me, Take me or Leave me, Take me or Leave me, take me or Leave me in a variety of markets, including the one in North America, where the series are being broadcast.

VIP 2000: Take me or Leave me

VIP 2000 TV USA highlights at MIPCOM more that 500 films and 2100 hours of series and telenovelas, including two own produced series: Escudéades (40x60), produced simultaneously in five cities, and Take me or Leave me, a comedy series co-produced with Nirvana Films shot in Miami. By the end of 2015, it will start the third TV show, Prueba de Fe.

Roxana and Rosellón Rodinat explain: “While Escudéades was sold in 13 territories in Latin America, Take me or Leave me was sold to Telemedio Puerto Rico, Televen Venezuela and Gol TV Uruguay.
The Labyrinth, crime series

Alejandro and the international consultant, world. With this objective, Villarruel, Llorente, Parra, promote in the international markets 8 new projects, including several docu-realities centered in global current issues.

Based on the calls of complaints of domestic violence, the series Ni una mas was already confirmed for a broadcaster in Argentina. ‘The great advantage of this one, in particular, but also of all projects that we highlight, is that they can be adapted to any topic, such as trafficking, organs trafficking, etc. The purpose of the program is how to solve a social problem’, stress the executives.

The series has a modern visual treatment, and that is highly valued by the broadcasters that need new stories/topics to retain its audience’, they add.

Other new titles are Confrontos Modernos, unitary/docu-reality about the ‘new acquired rights’, and; the multiplex series Signario a Sibilo, the first series thought 100% in digital and produced for TV but with simultaneous broadcast on digital platforms and with several apps –still in development.

OnTV, company founded in 2010 by Berarda Llorente, president, and Claudio Villaard, creative general director, has definitely left his career as producer of the DTT network. 360TV and it is now 100% dedicated to produce and develop tailor made content for channels in Latin America and the world. With this objective, Villarruel, Llorente and the international consultant, Alejandro Parra, promote in the international markets 8 new projects, including several docu-realities centered in global current issues.

Founded by Vlad Ryashin, general producer, Star Media is finalizing the shootings of the 12-episode series Mata Hari, started by Christopher Lambert, John Malkovich and Rutger Hauer.

‘We have an international cast of European, American and Russian actors. This project is very important for us in the terms of international distribution and we have already signed a contract with Red Arrow to deal with it. Channel One Russia and ITV channel are our partners in Russia and Ukraine respectively’, he explains.

In addition, 3 English-language projects are going to be produced after Mata Hari: The working title of the first movie is Anna of Byzantium, set in Byzantine Empire of the 10th century A.D. The second one is also an historical movie. The plot is set in 18th century, at the time of reign of Catherine the Great in Russia and the re-division of Poland. The third will be the sci-fi Destination Mars, produced in cooperation with Star Media’s French and Polish partners’.

Ryashin completes: ‘On full-length movies we move in 2 directions: one, animated movies such as The Brigands of Bremen, realistic and Liudmila and The Russian Case of Sherlock Holmes; second, full-length feature films. Director Sergey Bodrov is writing a screenplay for us based on The Heart of Parmo, from the Russian author Aleksey Pansov. And we have acquired the film rights to the Loneliness on the Net by polish author Janusz Winiwetski’.

Star Media, one of the largest producers in Russia and Ukraine, is now focusing in the development of English-language stories to achieve a wider international audience.

Among new documentaries are My Efforts to make a Masterpiece, a devoted to classical music, and The Artistic Confessions, about prominent Czech artists. It’s also promoting the modern crime series The Labyrinth, inspired in a Nordic story.

Czech also recommends The Gorilla Stories, a loose continuation of the animal tales collection, and Nature News, offering interesting facts about wild life and nature. At least but not last, The Little Man is a classical puppet film set in a real forest environment, presented in a manner encouraging children’s imagination.

Česká TV: crime, and animation

Česká televize (Czech Republic) and Radio and Television Slovakia comes together for the first time in the frame of MIPCOM 2015 at a joint exposition, shared with the Audiovisual Producers’ Association.

Held at the Czech Television stand on Tuesday 4 pm, the companies will present a new catalogue of programs headed by the movie Home Care – film debut of director Slavek Horak offers a kind, but bald look to Care Home will present a new catalogue of programs headed by the movie.

The series has a modern visual treatment, and that is highly valued by the broadcasters that need new stories/topics to retain its audience’, they add.

Other new titles are Confrontos Modernos, unitary/docu-reality about the ‘new acquired rights’, and; the multiplex series Signario a Sibilo, the first series thought 100% in digital and produced for TV but with simultaneous broadcast on digital platforms and with several apps –still in development.

OnTV, company founded in 2010 by Berarda Llorente, president, and Claudio Villaard, creative general director, has definitely left his career as producer of the DTT network. 360TV and it is now 100% dedicated to produce and develop tailor made content for channels in Latin America and the world. With this objective, Villarruel, Llorente and the international consultant, Alejandro Parra, promote in the international markets 8 new projects, including several docu-realities centered in global current issues.

Based on the calls of complaints of domestic violence, the series Ni una mas was already confirmed for a broadcaster in Argentina. ‘The great advantage of this one, in particular, but also of all projects that we highlight, is that they can be adapted to any topic, such as trafficking, organs trafficking, etc. The purpose of the program is how to solve a social problem’, stress the executives.

The series has a modern visual treatment, without losing focus in the storytelling. ‘Our projects not only can fit to markets, but also generate ideas and spin offs on various topics,'
With its new sales structure headed by Frank Eddo, SVP Global Content Distribution, WWE (USA) arrives at MIPCOM with the objective to expand to new territories. It highlights a catalogue of entertainment and sports series headed by the well-known Raw (52x’60, 52x’120 or 52x’180), a live-event-based show, and SmackDown (52x’60 or 52x’120), a weekly, live-event program.

Also Total Divas (14x’60) that showcases all of the drama of celebrity life inside the ring – and out of it, with a diverse cast of personalities, WWE Main Event (52x’60), which features in-ring action and fits seamlessly in storylines from WWE Raw and SmackDown, making it a must-see for fans; and Superstars (52x’60), a show that provides an opportunity to catch the entire WWE roster all in one place.

Lastly, NXT (52x’60), which follows the next generation of WWE Superstars, on-air personalities and even behind-the-scenes staff all being groomed towards contributing to WWE’s ever-expanding weekly TV productions, and the specials WWE pay-per-views (150 or 180), a show that feature unique and emotional stories, unparalleled athleticism and larger-than-life confrontations capped off with the biggest annual event in entertainment, WrestleMania.

In Latin America, Fox Sports is broadcasting Raw, SmackDown and Total Divas. Emilio Revelo, director, Content Media Distribution, is in charge of the region and he also support and define distribution strategies together with the WWE teams in London, Tokyo and Singapore: “Through this agreement we are able to reach all the Latin American continent. This is definitely a reborn of our brand and now our focus will be to close deals with free TV channels in Colombia, Argentina and Brazil, our main objective.”

Get Abducted with MarVista/Snap

MarVista Entertainment (USA) launches at MIPCOM brand new TV series and a slate of over 20 movies for TV and video distribution headed by the crime drama The Inspectors (22x’30) centered around a mother and son duo solving crimes inspired by real-life cases handled by the US Postal Inspection Service. The series, from Lantern Entertainment, will debut in the US in October on CBS.

In movies, Lost Boy is the story about a child kidnapped eleven years ago who returns to his family with sinister consequences; and A Teacher’s Obsession. Additional thrillers include 10 and Missing, about an FBI agent who must find and save her daughter from an online predator; Cyber Case, where a woman uses geo-tagged pictures to help track down her brother’s kidnapper; DANGEROUS LESSONS and Dropitch.

Fernando Sirew, CEO: ‘Action and disaster titles continue to perform well, and among the MIPCOM offerings is Asteroid: Final Impact, in which a scientist must stop a dark asteroid headed straight for Earth. And amongst the family genres are A Dogwalker’s Christmas Tale and A Kind of Magic.

For Latin America, MarVista works with Snap TV (Argentina) from Ariel Tobi, president, and Esquele Olzanski, sales director, who handles the US company’s offer in the region. Actually, Snap introduces this market Abducted, the first movie coproduced with Caracol (Colombia) and MarVista, shot in Colombia and written and directed by MarVista’s US team. Tobi: ‘It’s a thriller in which an US couple travel to Bogotá for business, but everything changes when their six-years-old daughter is kidnapped. The mother begins a tireless search in order to save her daughter and discovers that behind the kidnapping there’s a corrupt network that pretend to incriminate her father’.

Globo: telenovelas, miniseries and films

With a growth of 105% in comparison with 2014, the international division of TV Globo continues expanding on its different areas, licensing, pay TV channels, sports and co-productions. Rafael Correa Netto and Ricardo Scalmandre, highlight the great moment of the company and now for MIPCOM.

Heading the slate are the telenovelas Empire (170x’60), Precious Pawel (110x’60), Helena’s Shadow (75x’60), Nine Generation (105x’60) and Fight or Love* (126x’60), as well as the mini-series Doomed (8x’80), The Party (20x’60) and the comedy Sweet Mother (14x’30).

Travel with Deutsche Welle

Deutsche Welle (Germany) evolves not just as international broadcaster, but also as a key distributor in the international market. ‘We are a public, but generate interesting content for private channels’, highlights Petra Schneiter, director of sales and distribution. At MIPCOM it features new documentaries covering from business, science and politics to arts, culture and sports. Fake, Stolen – Sold (8x’60), as well as Global Snack (4x’2 to ’4), an introduction to fast-food street vendors, and the magazine Know it! (8x’30 & 58x’2 to ‘6).
TwoFour: history, science and lifestyle

TwoFour Rights, distribution arm of TwoFour (UK), brings to MIPCOM a slate of factual series in HD headlined by Dr. Know (‘60), in which two leading doctors get to heart of the nation’s health issues and bad habits as they move in with a family who are in desperate need of a health overhaul. Eniela Bella, Senior Sales Executive: “Our business continues to grow within Latin America and we are pleased to be such a prominent distributor within the region. We are looking forward to launching a host of new shows and new formats at MIPCOM, meeting with key buyers and building new relationships.”

Among the highlights are two new global formats, The Chopping Block, which pits competitive cookery into a reality set up, and Get Me To The Church On Time, an adventure reality format that sees brides and grooms waking up thousands of miles from home with just 72 hours to get back for their wedding.

In addition, the company launches a line-up of finished programming which delves into history, science and lifestyle. Raising Pompeii resurrects one of the world’s most iconic empires from a 2,000 year burial while One Age and on The Stage, Amazing Animals (4x’60), and the second season of Impossible Engineering (8x’60), about modern engineering structures and thrilling historical innovations,” completes Bella.

Finally, we have the entertainment industry goes under the spotlight with young showbiz divas in Underdog and on The Stage, Amazing Animals (4x’60), and the second season of Impossible Engineering (8x’60), about modern engineering structures and thrilling historical innovations,” completes Bella.

Metro TV, crecimiento sostenido

Metro TV se ha convertido en un jugador en tener en cuentas por un lado, como director de negocios para Colombia, donde tiene su base, y por otro como distribuidor de contenido latino para América Latina y el mundo. Ha incrementado su presencia en los mercados globales, en compra y venta de programación.

Salix y Carolina Sekar explican: “En MIPCOM destacamos la miniserie policial Malvina (13x’30) producida en Argentina, que ha superado a nuestros clientes por calidad e historia. Financiada por el INCAA, fue producida por Las M y entrará al aire en TV Pública de ese país”. Además, la distribuidora tiene un minucioso catálogo de películas colombianas como Sonseed, Gran Sabor, Visita y Polvo de Ángel y programas de viaje como All Inclusive emitido con Sun Channel y Doritos Perfecto en Telefe. En música, ofrece Seisiones con Alejandro Franco, cuyo 8 temporada fueron vendidas a Concert Channel. “Es un producto muy demandado en Europa y traemos una temporada inédita”, comentaron.

Recently cerró un acuerdo de distribución con Nepol Films (Uruguay), por el que tiene en distribución Tierra a la vista, Teleemot, Candelones, Donde está el nuevo desarrollado para Monte Carlo TV de ese país, Parentelas, un reality que se emitirá los viernes en la noche desde el mes próximo. “El próximo paso es adquirir más contenido de animación y series de ficción para distribución”, concluyeron.

FIC: dramas & factual

FOX International Channels (FIC) Latin America brings to MIPCOM a slate of dramas and factual series produced in US, Latin America and Turkey headed by Outcast (10x’60), created by Robert Kirkman (The Walking Dead, Fear the Walking Dead) and which follows the story of a young man possessed by the Demon since child. While the global hit The Walking Dead arrives to Cannes in its sixth season.

From the Latin slate the company presents the third season of Cumbia Nena (3 seasons 45x’60), produced by FoxTacedombia and starred by Ricardo Abarca and Brenda Asnicar, and Sitiados (8x’60 + 1x’60 documentary), stared by Andrés Parra (Pablo Escobar), Marimar Vega and Benjamin Vicuña (Cumbia). Also, the company has announced the production of Bruno Sarfínth (8x’60) in Brazil, its new original series produced by TV Zero and stared by Marisa Isag by based in the real life of Raquel Pacheco, a former sex worker that gained fame by publishing through blogs her experiences with customers.

Regarding to Turkish dramas, its stands In love again (90x’45), where a man and a woman meet on a flight back to Turkey from New York; That is my life (160x’45), centered in the daughter of a rich man given to another family at birth. My husband’s family (100x’45) and Cherry Season (130x’45), love story.

Among factual series are Asombrosamente (10x’30), about the brain function during activities of daily living; Autopsia de un Tiranosaurio (‘120), which tries to reveal how this creature lived 65 million years ago; Quien es el Chapo Guevara (‘30), centered in the life of one of the most dangerous drug dealer; and Escape para Maridos (10x’60), an innovative format that every week follows a group of eight couples.
New Films: big budget theatrical films + Undercover

New Films International is a Film Development, Finance, Production and Worldwide Distribution Company located in Los Angeles, CA. The company is owned by Nesim Hason, an industry veteran who is in the market for 35 years.

New Films International took a huge step forward in its evolution by its alliance with Maas Neufeld, who is the producer of films like Jack Ryan: Shadow Recruit, Clear and Present Danger, Patriot Games, No Way Out, The Omen 1–2–3, The Hunt for Red October. They already have 3 films on the move; first one is titled Pursuit; the writers are Ian La Frenais and Dick Clement. The second project is titled The Man Who Saved God, which writer & director is Larry Charles, responsible of films and TV series like Borat, Dictator and Curb Your Enthusiasm; also, he is one of the creators of Seinfeld, he has written the script and most probably he will also direct it. The third one is Samaritan, which script is being written by Mike Maples. Hason and Neufeld are also producing the American version of the Bulgarian action TV Series Undercover, which is currently in pre-production for its 5th season in Bulgaria. Hason believes that it will be a big hit for US prime-time. He also mentions that they are hoping to announce the credits for American version of Undercover soon. New Films International will also be releasing 5 Films theatrically in the US this fall—here are the dates of these releases: Sound & the Fury, Living Dark, Wine of Summer, American Beach House and idol Academy’s

DCD Rights, drama & factual

Independent UK based distributor DCD Rights has recently hired two new regional specialists for its international sales team, including Lennike de Jong, sales executive, Latin America, Spain and Portugal. ‘We have an extensive and constantly refreshed catalogue, and a recent territory visit enabled us to gather excellent information on content and strategic requirements, of which we are taking advantage since MIPCOM’. DCD Rights offers high profile drama, including Screentime’s Janet King (ABC Australia), and factual documentaries such as Chasing Perfection and Mumbai Railways, as well as factual and lifestyle entertainment such as Marriage Boot Camp: Reality Stars, Deals in the Desert, Ocean Adventures, and music contents like Mike Cyra’s Banger: Tour and previously unseen footage featured in Jimi Hendrix: Electric Church.

‘Recent deals in Latin America include music content on Direct TV, GloboSat Brazil, and large music packages for Sky Latin America and MGM; family and relationship themed factual entertainment titles I Found the Gown, You Can Cut Off and Marriage Boot Camp: Bridgillias to Discovery; shock docs and real-life stories to Nat Geo; and a drama package to AMC; including The Slap, Rake and The Code’, completes de Jong.

CBS: The Late Show With Stephen Colbert

Barry Chamberlain, president of Sales, CBS Studios International, explains to Prensario: ‘We’ve seen a lot of feature film talent make their way to TV: on Limitless, The Amazing Spider-Man director Marc Webb serves as executive producer and directed the first episode; Morgan Freeman is the executive producer on Madam Secretary second season; and Halle Berry stars in and serves as executive producer on Extant’. All six of CBS’s weekly original broadcasts placed in the top 30 among viewers on summer, including Zoo (7.87m, 1.8/05 in adults 25-54 and 1.20m in adults 18-49), Under The Dome and Extant, and 3 editions of Big Brother. The talk show The Late Show With Stephen Colbert averaged 6.6 million viewers, and was the most-watched late night program, according to Nielsen live plus same day fast national ratings (Sept. 8). CBS.com experienced its highest premieres-day traffic ever and streams of the full episode are up triple-digits compared to last year to date. It was also the most social entertainment show on TV, according to Nielsen Social Guide’. ‘There is a transformation in how viewers consume content. Fortunately, with our popular content on CBS and The CW and premium offerings on Showtime, we are well-positioned to take advantage of new platforms’, concludes Chamberlain.
RTVE, historical dramas

Set in Spain from the late nineteenth century in a neighborhood full of multifarious situations, *Lazaro 39* is a warm, romantic and bright story about four wealthy families, their love, passions, hates and revenges. While *Seis Hermanos*’s story is developed in Madrid in 1913.

“Our fiction is going through a very good moment right now. The great quality of stories like Isabel reflects of how much has RTVE grown within the last years”, concludes Dominguez and Bardem.

Sato: diversity

Sato Company (Brazil) exhibits at MIPTV the animated series *Ronaldinho Gauchito*’s Team from the studio GIC Italy Entertainment; the comedy series *Lassados*, produced by Santa Rita Filmes with support of Cinemar, Telecine and Canal Brasil; and *Terminos Paraisos*, a successful Internet show that is conquering young audiences: 27 million views on YouTube. It is also managing titles from producers **Medialand**, including the series *Way Beyond Fear*, *Ertis Police Force*, the sitcoms *I Hate My Boss* and *The Bitters*, and the realities *Rescues SOS*, *Guardian Angels*, *P.O.L.I.C.E.*, *Rescue 193*, etc.

SBT: Brazil for the world

Guyo Garcia, international sales executive, SBT (Brazil) highlights at MIPTV the Brazilian version of *Quajahnes, A Rose With Love*, *Love and Revolution* and *The Six of Us*. Also, its hidden camera bloopers *Ghost girl in the elevator prank* (+7 million views on YouTube); 1 hour special *Halloween Bloopers* and the “making of” of these productions.

“We are planning to invest in neutral Spanish dubbed versions of our telenovelas aiming at Latin America. Eastern Europe is also a region that could be an interesting expansion for our sales operation’, says Garcia.

Trinity; distributor, aggregator and producer

Trinity Distribution & Production (Argentina) continues consolidating its position as a distributor, aggregator and producer of audiovisual content. The company led by Mariano Puig, CEO, is growing both in the domestic market and internationally thanks to its extensive catalog and the new headquarters in Miami.

With over 6,000 hours of multi-genre programming for TV and associated platforms, one of Trinity’s main axes is the content distribution in Latin America and globally. The company acquired the distribution rights for Argentina of *Breaking Bad* (AMC) and Pablo Escobar, *The Drug Lord* (Caracol, Colombia). Among its most important content providers are NBCU United, LA Petit Bureau, Miramax, Paramount, Pathé International, Nelvana, MGM, Sony, RCN, Globo TV and Caracol TV.

In addition to distribution and providing services of quality control and developing metadata about digital platforms, for some years Trinity has been producing its own content through its production arm. “I moved to Miami over a year and a half ago, and we decided to face the company from another perspective that is making us grow more and more. Now we always had the idea of creating our own content and now we are directing the content to the demand from the new digital platforms”, explains Mariano Puig.

The company assists to markets like Natpe, MIPTV, MIPCOM and LA Screenings in order to increase its catalogue and show its new products like El club del barrilete, *Intenso* and Estereo Chicos.
Asia TV Forum & Market

- It's the only entertainment market in Asia that brings together all the key elements of the industry: content sellers and buyers, players in the production and distribution of content, financiers, and all the companies that create, distribute, and sell entertainment content.

1 Dec 2015
Pre-market conference.

2 - 4 Dec 2015
Conference. Networking Events.

Marina Bay Sands, Singapore

For more information, visit www.asiattvforum.com.
ASIA PACIFIC • MIDDLE EAST • AFRICA

MORE ATTENDING BUYERS & PRODUCERS

Korean broadcasters: Kwon Yong Soo, Producer, KBS; Kim Byung, director of Global format strategy, MBC; Jang Young-sung, senior director, Business Head of Asia, Sony Pictures TV Networks; Thomas Haakon Hatt, deputy director of Global Business & International Relations, DDB, and Douglas Berryman, senior analyst, format producers CEDB.

Sani TVmedia: T.A. Vilaha Labram, assistant manager, content acquisitions, and Kiceftha Aujoh, director, Head, Kids Channel.

Media Prime Group, Malaysia: Ang Guo Ling, group manager; HW Lee, GP Channels, general manager; Dennis Doherty, marketing manager, EBS; and Jeff Wong, EBS, general manager.

Malaysian producers: from the Afternoon Community trustee, Abdul Razak bin, VP Finance; Urban Studios; Paul Hinder, marketing director, Comex, Abdul Azad bin Hamid, executive director; Lancaster; and Suhani Shekar, managing director, MediaLink Asia, COO, and Andrew Baclio, COO, executive vice president, M-Net

Valentine Lorant, head of programming & acquisitions, Comedy Central South Europe, Africa & Middle East

Asian producers: Henry Toh, CEO, Asiavision, manage acquisitions; Agnes Rozario, vp, head of TV broadcast, VP General Manager, TV3; Gordon Kho, head of programming, Star Publications; and Seelan Paul, CEO, Television Networks, Media Prima.

GMI The Philippines: Vicky Rio, acquisitions, Rosier Barcelona, international head; C. Gavino, writer and content producer, acquisitions.

Mediacorp Suria, Singapore; Zulham Idham, SVP; Mohd Badrul Din, Zahira, Head of Program, and Joni Salleh, acquisitions manager.

Korean producers: from the Afternoon Community trustee, Abdul Razak bin, VP Finance; Urban Studios; Paul Hinder, marketing director, Comex, Abdul Azad bin Hamid, executive director; Lancaster; and Suhani Shekar, managing director, MediaLink Asia, COO, and Andrew Baclio, COO, executive vice president, M-Net.


Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Media Corporations: From GMI: Vicky Rio, acquisitions; Roxanne Barcelona, international head; Rj Cuevas, writer, and Lilybeth Rasonable, acquisitions.

BBC Worldwide Asia: Ryan Shiotani, VP Programming, Melanie Owen, senior acquisitions manager; Pruthvi Pandit, acquisitions manager, and Daphne Kang, manager.

Twitter: Tony Broderick, head of TV & film partnerships, Twitter Australia (middle) with Pratiksha Rao, partnership manager, Twitter India; and Minyoung Kim, TV partnerships, Twitter South Korea.

Ricky Ow, president, and Marianne Lee, VP, Network general entertainment, Turner International Asia-Pacific, and Joy Olby-Tan, VP, Network Acquisitions, MediaCorp (Singapore).

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Radio Television of Brunei: Hajah Haji Jaafar, acquisitions manager, Salbiah Bte Pg Hj Patra, channel manager RTB 5, PG Amiruddin Pg Hj Mohamad, head section of planning and TV broadcasting, and Hajah Amnah Haji Othman, channel manager RTB2.

Australia: Sun TV India: T.A. Vidhya Lakshmi, assistant manager, content acquisitions, and Kavitha Jain, cluster head, Kids Channel.

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.

Syrianaw Productions, senior architect; Kornelia Karam, producer & creative Asia; and Roy Jr, EVP, RTL CBS Entertainment Asia.
### More Attending Buyers & Producers

**Asia Pacific • Middle East • Africa**

**Japan, Sony Pictures Television Asia Pacific, managing programming, NHK TV, Saj Nabi, assistant manager, programming, Audi Broadcasting Corporation, and Shine Venkatesh, director of programming, Nippon TV**

**Bangkok Broadcasting & TV Channel 7, Thailand: Kanokawat Sertthaworn, head of international program acquisitions, Pakamon Somkum, managing director, and Wichit Kitkasem, acquisitions executive**

**New York, Thailand: Nira Sikamrong, manager of program acquisitions, Anitha Premnath, director, programming, and Nitin Venkatesh, acquisitions and sales executive, and Ashwin Na Dipananda, managing director, and Ashwin Na Dipananda, chief acquisitions officer**

**Indonesian buyers: Shinta Agustini, managing director, of the distribution company YY Spectra Film, Gunawan, programming manager, ANTV, and Hafiz Synadi, director of sales & acquisitions, of the distribution company Red Candle**

**South Africa: Kathe-rine Wilse-Samson, head of programming and planning division, and Marlon Davids, general manager, content schedule and planning**

**Japan buyers: Toshiharu Tanio, producer, manager programming, NHK TV; Seiji Naka, assistant manager, programming, Asahi Broadcasting Corporation; and Naotaka Kito, producer, director of programming, Nippon TV**

**True Visions, Thailand: Nisa Sittasrivong, manager of program acquisitions, Arthit Promprasit, director, program acquisition & localization, and Attaphon Na Bangxang, chief program and content officer**

**Bangkok Broadcasting & TV - Channel 7, Thailand: Krissada Tirshnananda, head of international program acquisitions, Palakorn Somsuwan, managing director, and Nichamon Puavilai, acquisitions executive**

**Indonesian buyers: Sneha Jagtiani, managing director, of the distribution company PT Spectrum Film; Gunawan, programming manager, ANTV, and Sophi Djudzman, director of sales & acquisitions, at the distribution company Red Candle**

**Indonesia: Julie Wibowo, program acquisition manager, Kompeto TV, with HET, Fons Faris, acquisitions and international relations, Alfia A. Santoso, assistant VP of acquisitions and international relations, and Edimee Yandranska, acquisitions and international relations**

**SCTV #1 Broadcast in Indonesia: Hanief Ahmad, director of programming production, and Bernard Rackford, General Manager of Program Acquisitions**

**VARIOUS GENRES. COUNTLESS EMOTIONS.**

**Gangaana**

120 x 30’ (On Air)

**Razia Sultan**

120 x 30’ (On Air)

**BOLLYWOOD**

Year market for Indian entertainment content

**Meet Us at MIPCOM, Booth No. P 1-K 51**
As an expert in global television markets, I can confirm that the successful mini-series Catching Milat, which explored the investigation into the 1990s backpacker murders, received impressive ratings on Seven with a 30.8% market share on average (+110% up on the slot) broadcast on TV3 in New Zealand. Meanwhile, another crime series performed well, especially in young adults aged 18-39 years old (+80% up on the slot average).

Factual-wise, the Australian private channel SBS marked its viewers interested in reality formats to attract younger audiences. This strategy paid off since many of these shows achieved impressive ratings such as the adaptation of the British game show Come Dine With Me in New Zealand (+135% up on the slot in young adults 18-39 and the local version of the Danish show Married at First Sight in Australia (+34% up on the slot in all individuals). The Australian channel Ten also invested in a new game show The Great Australian Spelling Bee which showcases Australia’s brightest young talent as they spell their way to victory (+56% up on the slot in all individuals for the premiere).

Nevertheless, local creations also suffered from fierce competition between the channels in Australia. In July 2015, two cooking shows The Hotplate on Nine and Restaurant Revolution on Seven competed against each other in the same timeslot. Due to low ratings, Seven was forced to replace its show after a few episodes and the channel scheduled YouTube cat videos Can Make You Laugh Out Loud instead. Ironically, the program was the best performing entertainment show of the night, defeating its main rival The Hoplant and The Great Australian Spelling Bee despite the show already being available for free on YouTube. Capitalizing on this success, the channel scheduled Dozy Make You Laugh Out Loud the week after, which was even more successful since it was the third most-watched program of the night. The channel planned for more to air in the coming weeks.

Thus, digital content is growing in Australia and in New Zealand and the arrival of Netflix in March 2015 had already shaken up the market and boosted local creations. Indeed, to face this new competition, well-established SVOD platforms launched original creations such as the crime series Wolf Creek and the political drama Enemies of the State expected to be launched in 2016 on Stan, a service co-owned by Fairfax Media.

Other platforms focused on dealing with exclusive rights with distributors to provide recent and qualitative content to their subscribers. For instance, the drama Mr. Robot was exclusively available on the Foxtel-owned platform Presto a few weeks before its TV broadcast on Seven in Australia. To resist in this fast-changing environment and to attract younger audiences, traditional broadcasters have no choice but to rely on new digital strategies to distribute content such as binge watching. Following the premiere of its new drama Glitch, the Australian public broadcaster ABC made the entire series immediately available on its streaming platform ABC iView. The show broke records on the platform, recording more than 1 million iView plays, with two weeks availability still to go. In September, ABC will go further with its upcoming comedy Sammy J and Randy in Ricketts Lane and all six episodes will be available on iView for a full month, ahead of an expected October pressure on TV.

The Australian mini-series Catching Milat relating to the investigation into the 1990s backpacker murders achieved impressive ratings on Seven with a 30.8% market share on average (+110% up on the slot).
ABS-CBN, at the forefront in The Philippines

ABS-CBN’s rating supremacy was bolstered by the strong TV viewership for its weekday and weekend primetime offerings. “We reached all-time high ratings by the 2Q buoyed by our primetime dramas and record-breaking format adaptations during weekends. Almost half of Philippine TV households tuned in to our screen in June after we hit an average national audience share of 47%,” explains Eveyn “Leng” Raymundo, VP of integrated program acquisitions and international distribution at ABS-CBN.

ABS-CBN programs occupy 27 of the Top 30 programs for the first half of the year, while the broadcaster prime time block remained undisputed with its top caliber drama series as Nathaniel (34.9%), The Promise (33.5%), Bridges Of Love (22%) and our local adaptation of Pasion de Amor (21.2%).

“First season of Your Face Sounds Familiar maintained its lead in its timeslot until the end as it received an average national TV rating of 32.2%; season 2 launched in September. Meanwhile, The Voice Kids Season 2 hit an all-time high of 46% during its run. It is the most watched program until the finale. We also launched two new dramas: All Of Me and Doble Kara, which have strengthened our afternoon block”, she adds.

Raymundo says that in the Filipino market it is “fundamentally working family dramas with multi-generational characters, and strong love story capture the highest ratings”, as well as entertainment formats as a new trend this year. She completes: “Viewers like the light-hearted fun and camaraderie of the celebrities but at the same time recognize the competency and dedication the celebrities put in their performance every weekend”.

On the digital side, there is an increasing awareness on VOD and live streaming services in the Philippines. Through iWANTV and ABS-CBN Mobile, our programs gained audiences online and among smartphone users proven by the 74.6 million page views. Leading the most watched Kapamilya shows were The Promise (4.2 million views), Bridges Of Love (1.5 million), Pasion De Amor (1.5 million), Oh My G! (1.2 million) and Gandang Gabi Vice (866,777 views).

Filipino dramas portray stories of courage, perseverance and romantic love. They emerge victorious over challenges and misfortune while keeping their values intact. Global audiences closely identify with them since our stories reflect their own journeys or motivate them as they fight their own battles. Riding on their success in Asia and Africa, we plan to export more of our content to Latin America and Eastern Europe. We also intend to push more format buys in other territories, and at the same time, looking at new media as a major growth area”, she concludes.

ABS-CBN’s leading drama networks Doble Kara and The Promise, leading Filipino dramas from ABS-CBN

GMA: three new drama series

Led by Roxanne Barcelona VP, GMA Worldwide is the other top Filipino broadcaster betting strongly on the international market. At MIPCOM it launches three brand new drama series: Beautiful Strangers, My Faithful Husband and Buena Familia.

“This year we closed several volume deals in Southeast Asia and Africa — our main markets —, and we plan to expand our business in other territories, including Europe, Latin America and USA. We work with distributors and directly because both types of partnerships offer distinct benefits. We understand the value of territorial expertise of regional distributors, but direct partnerships permit us to nurture deeper business relationships with the end-users of our products”, says Barcelona.

“As always, for 2016 we aim to further aware more of our content to as many territories as possible”, she concludes.
IndiaCast: satisfied audiences

IndiaCast is India’s first multi-platform Content Asset Monetization entity, jointly owned by Via-com18 & TV18. Internationally it has a portfolio of over 13 channels, including Colors, MTV India International, Rishtey, News 18 India, 5 Colors regional services and ETV Telugu that are watched in over 80 countries as linear services.

Anuj Gandhi, Group CEO: ‘With a library of 15,000 hours across genres, we syndicate content in over 135 countries in 25+ languages: TV shows, series and Indian feature films (Bollywood & regional). On the domestic front, we manage subscription & placement services for over 40 channels, including general entertainment, kids, news, music, infotainment and movies, in Hindi & English’.

‘While our content is symbolic of the core culture and diversity of India, our approach has always been global. Indian-ness appeals magnificently across the globe and we seek to captivate audiences from all walks of life, in India & overseas. Our flagship channel Colors has brought the most differentiated drama series: The young Bride, Second hand, The Great Emperor and A Leap of hope, etc. In-house productions have built iconic shows like Roadies & Splitsvilla from MTV India, which have become cult properties in India’.

‘TV business in India is rapidly expanding in terms of the sheer numbers of TV channels, platforms and the volume of content produced. With over 800 plus TV channels (pay & free) this space is dominated by 5 major players, including us. Colors has been amongst the top channels in India, redefining the viewing trends in India thus making it the prime time leader’, adds the executive.

‘We have established a strategic alliance in Latin America with a renew local representative, and invested in dubbing our series The young Bride in Spanish through a top dubbing house in Mexico’, concludes Gandhi.

After conquering East Europe, CIS and Asian territories, the Spanish version of The young Bride is disembarking in Latin America including us. Colors has been amongst the top channels in India, redefining the viewing trends in India thus making it the prime time leader’,

adds the executive.

‘We have established a strategic alliance in Latin America with a renew local representative, and invested in dubbing our series The young Bride in Spanish through a top dubbing house in Mexico’, concludes Gandhi.

SPECIAL INTERVIEWS / PAY TV
The National Film Development Corporation (FINAS) has strategically positioned Malaysia as the creative multimedia hub of the region and as an ideal filming destination. The industry has been growing significantly and there has been an exponential growth in the number of government funding and incentives available through FINAS and its Pitching Centre.

Moreover, the support and assistance cover a wide range of content from Creative Industry Lifelong Learning Programme (CILL), development funding, production, co-production, pre-seed, VFX, commercialization, R&D, tax breaks, cash rebates, marketing and promotion, and more. As a result, Malaysia has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in.

Animation production services are among the biggest contributors to export revenues in the industry. Malaysia has developed itself for international co-production, which has brought together collaborations with Cartoon Network, Disney Channel (Supa Strikas), Hasbro (Transformers: Rescue Bots), Nickelodeon, NBCUniversal, etc. This can be seen from the increasing revenue of exports from creative content, which has doubled to USD 144 million as at end of 2014 from approximately USD 47 million, before the Economic Transformation Programme (ETP) (Pemandu, 2014).

Now FINAS is enhancing its industry for feature film, documentary, TV series, post-production services, etc. The continuation of Film in Malaysia Incentive (FIMI) in 2014 has retained the momentum of estimated production spend in the country from approximately USD 35 million in 2013 to USD 79 million in 2014 (Pemandu, 2014). Furthermore, the launch of Pinewoods Iskandar Studios Malaysia indicated Malaysia’s ambition and capacity to attract international quality productions, such as The Weinstein Co. and Netflix series, Marco Polo.

Deputy Minister of Communications and Multimedia of Malaysia, Dato’ Jalani Johari, and Dato’ Kamil Othman, Director General, FINAS come to the Rail World – Japan and the feature films Terbaik Dari Langit, Nota and KIL. Under the leadership of Othman, FINAS is working towards further developing the Malaysian film industry and currently in the midst of working on a plan to expedite the production of Oscar-worthy films. Hence, an Oscar Selection Committee was formed to handpick the best of the best film and to evaluate and set a higher standard for local production. Malaysian companies have seen a tremendous evolution as they were able to learn from the global players, develop conducive partnerships and jointly develop world-class IPs for the domestic and world consumption. There have been more and more of them developing internationally-acclaimed CGI animations such as Life of Pi, Snow White and the Huntsman, X-Men: First Class, Vikingdom: The Blood Eclipse, War of The Worlds: Goliath, Bollywood blockbusters Don and Enthiran, among others’, concludes Othman.
TV markets in Tajikistan, Uzbekistan, and Turkmenistan differ a lot from the points of view of their volume, number of broadcasters, content production facilities and trends of development. For instance, these countries are just starting to evolve and integrate into global TV tendencies. In this article we give a short analysis of current situation but unfortunately, data on TV ratings and share of the TV channels is not available because of the absence of national researches.

**Turkmenistan**

Turkmenistan is situated in central Asia with an area of 491,200 km² and a population of 5.36 million people. There are a total of 1.85 million television households and an estimated 2.2 million television sets in use. Approximately 76% of the television households still rely on the analogue terrestrial platform. They are: Türkmenistan-informational, Altyn Asyr (general interest), Yaslyk (entertainment), Miras (cultural), Türkmen owazy (music), and Türkmenistan-sport. There is also Ağabát TV channel, which broadcasts only for the territory of Ashgabat.

Unlike the other countries of the former USSR, which have made some progress towards the implementation of their DTT platforms, Turkmenistan has not yet begun DTT trials. This can be attributed to the state’s information policy, which may effectively conflict with the introduction of digital technologies.

**Tajikistan**

Tajikistan is situated in Central Asia with an area of 143,100 km² and a population of 8.47 million people. TV industry in Tajikistan is the least developed among other CIS countries but for Turkmenistan, which is the only one “closed for the others’ eyes” market of the region with only 7 TV state-owned channels and without private TV stations at all. Specifically, the first Tajik TV channel was “awarded” by TV license only for the territory of Ashgabat.

TV advertising market in Tajikistan is rather small – less than USD 20 million (the population of the country nears 8.47 million people, there are approximately 2.5 million households). Out of 2.5 million television households, almost 1.8 million households rely on the terrestrial platform for their primary television reception while 650,000 households rely on satellite. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry in the state. This is also one of the main reasons of poor TV content production facilities – there is neither local series nor local adaptations of the international TV formats on the Tajik TV.

Situation may change after analogue terrestrial signal switch of – it is planned for the end of 2015. DTT-signal transmission first started in May 2010 in Dushanbe in DVB-T, and with the introduction of digital technologies. Currently there are only four national-wide TV channels in Tajikistan that cover more than two thirds of the state territory by means of terrestrial and satellite distribution. They are: First Channel Tajikistan (99.7% coverage), TV Safina (77.4%), Chohnoomun (75.7%), and Bakhoriston TV (72.1%). And all these TV channels are state-owned. National-wide private broadcasters absence is the main obstacle of the country TV industry development. Local authorities actually stopped giving new broadcasting licenses in 1999 – from that time and till the beginning of 2015 only one TV channel was “awarded” by TV license – it was private NTV channel (stands for Independent Television of Tajikistan) which started broadcasting in summer 2007 and covers with its signal the capital of the state Dushanbe and its suburbs.

TV advertising market in Tajikistan is rather small – less than USD 20 million (the population of the country nears 8.47 million people, there are approximately 2.5 million households). Out of 2.5 million television households, almost 1.8 million households rely on the terrestrial platform for their primary television reception while 650,000 households rely on satellite. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry in the state. This is also one of the main reasons of poor TV content production facilities – there is neither local series nor local adaptations of the international TV formats on the Tajik TV.

TV advertising market in Tajikistan is rather small – less than USD 20 million (the population of the country nears 8.47 million people, there are approximately 2.5 million households). Out of 2.5 million television households, almost 1.8 million households rely on the terrestrial platform for their primary television reception while 650,000 households rely on satellite. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry in the state. This is also one of the main reasons of poor TV content production facilities – there is neither local series nor local adaptations of the international TV formats on the Tajik TV.

TV advertising market in Tajikistan is rather small – less than USD 20 million (the population of the country nears 8.47 million people, there are approximately 2.5 million households). Out of 2.5 million television households, almost 1.8 million households rely on the terrestrial platform for their primary television reception while 650,000 households rely on satellite. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry in the state. This is also one of the main reasons of poor TV content production facilities – there is neither local series nor local adaptations of the international TV formats on the Tajik TV.
Turkmenistan, Tajikistan and Uzbekistan, according to MRM


Uzbekistan

Uzbekistan is also situated in Central Asia and has an area of 447,400 km². The population of Uzbekistan totals 30.2 million people. From the TV households number point of view the TV market of Uzbekistan exceeds the one of Tajikistan more than twice – there are near 5.6 million households and 8.1 million television sets in use in the country. The terrestrial platform is used by 77% of all television households. Cable and satellite television delivery platforms are becoming increasingly popular with viewers and account for 10-15% and 7-9% of all television households, respectively.

Although a government decree officially eliminated state censorship in 2002, it has continued to severely restrict independent media. In 2006 authorities further tightened state control by requiring re-registration by all media outlets not passing a summary review of qualifications. In 2012 almost 40 independent private television stations and 9 state-owned regional TV channels were operating in Tajikistan, but four state-owned television stations, run by the Television and Radio Company of Uzbekistan, dominated the market. They are: Ozbekiston, Yoshlar, Sport TV, and Tashkent. By the end of 2013 the biggest and the most popular private TV channels (Markaz TV, NIT, Forum TV, and SoFTC) were closed by the government.

TV advertising evolved rapidly in Uzbekistan till 2014. Its volume in 2013 reached almost USD 60 million, and its annual growth was forecasted for further few years at the 12-15% level. But due to the closure of main private broadcasters at the end of 2013, the TV ad spent in 2014 dropped more than 40%. TV content production is just starting developing in the country. The main producers of TV series and TV movies are state-owned Uzbektelefilm and Uzbekkino companies. In the last two years some private productions and TV stations started shooting local series and TV shows (no international TV formats are yet officially adapted in Uzbekistan).

In June 2008, the first DTT pilot project in central Asia was launched in the capital city of Tashkent. Viewers could access 8 standard-definition television services using MPEG-4 AVC compression technology. In September 2008, the further multiplex was launched offering viewers in Tashkent and Bukhara access to four government-owned television services. Regular DTT broadcasting started in September 2009 offering 12 DTT channels (the service was a mixture of 4 government-owned and 8 commercial pay-DTT channels). By the end of 2013 DTT-multiplexes covered near 42% population of the country. ATT switch-off is planned for the end of 2017.
KTK makes the difference with own production

Launched in 1991, Commercial Television Channel (KTK) is the oldest private TV channel in Kazakhstan. According to the monitoring service, by the end of 2015, KTK continues to show the first position in the market among commercial channels, and retains overall second position behind the state TV company 1 channel Eurasia.

Merkeyev Dauren, general producer: ‘Our target audience include those in the 18–54-year-old age group (all groups are represented almost evenly, with a predominance in the 18-29 age group, and a slight decline in the 30-39 age group), quite equivalent to the sex group (52.7% of women and 47.3% - men), with a secondary education, Kazakhs (62.93%)’.

‘Our high-rated projects are own produced informational and publicist shows, mainly produced in Russian; the basis of competing channels consists of foreign products. From Monday to Sunday in prime time our viewers watch Zhanalyktar (daily news), The main newroom (special reports), Black square (criminal investigations), Our truth (talk-show), and The Experiment (social experiments in the city), etc.’.

‘Our foreign products are mostly TV series and documentaries (scripted reality) from Russia including TV series for male and female audiences, Ukrainian documentary dramas, and Chinese and Indian TV series, which are doing really well. In recent years the percentage of viewers who prefer TV programs in Kazakh language has significantly increased’, completes Dauren.

Within the last few years, Kazakhstan’s TV market has changed dramatically: ‘A number of factors have forced local TV channels to rapidly change its strategies: penetration of the Internet and consequently decline of subscription fee; reduction of the percentage of viewers who prefer TV programs in Kazakh language has significantly increased’, completes Dauren.

Zhalauovna, Chairman of the Board of RTRC, explains: ‘We want our viewers not to only receive the information, but also to understand the essence of the reforms, and realized the opportunities offered to them. We have news, talk shows, documentaries and our TV series’.

For four years Kazakhstan has been broadcasting entirely in the state language: ‘There were doubters, skeptics asking if it was possible to form a good TV audience, to make a quality product... There is a concept of the “television habit”, which means that people get used to a certain channel, to the show format. In Kazakhstan, the viewer watches TV in the domestic and neighboring countries so the habit cannot be ignored, it is becoming even more difficult to form’.

To preserve the traditions and bring something new, Kazakhstan raised the quality of its production technology, delivery format, and graphic design. ‘We changed the content and quality, so our viewers and viewers could begin to form expectations, taste, and the same habit. The audience appreciated our efforts, as shown by our ratings. We are being awaited and we are popular. We were the first ones among domestic broadcasters to began subtitling the main projects in Russian, specially socially significant programs, documentaries, TV series’. Zhalauovna concludes: ‘We focus on an audience of 19 to 45 years. We need new formats, the continuous improvement of shows, development of a top shows on Kazakhstan TV channel

KTV, national series on top

Television and Radio Corporation ‘Kazakhstan’ (RTRC) is one of the largest media conglomerates, consisting of a national TV channel Kazakhstan, kids channel Balapan (it has just celebrated its 5th Anniversary) and KAZExport, as well as four radios, as well as regional TV and radio companies.

Nurhan Zhalauovna, Chairman of the Board of RTRC, explains: ‘We want our viewers not to only receive the information, but also to understand the essence of the reform, and realized the opportunities offered to them. We have news, talk shows, documentaries and our TV series’.

For four years Kazakhstan has been broadcasting entirely in the state language: ‘There were doubters, skeptics asking if it was possible to form a good TV audience, to make a quality product... There is a concept of the “television habit”, which means that people get used to a certain channel, to the show format. In Kazakhstan, the viewer watches TV in the domestic and neighboring countries so the habit cannot be ignored, it is becoming even more difficult to form’.

To preserve the traditions and bring something new, Kazakhstan raised the quality of its production technology, delivery format, and graphic design. ‘We changed the content and quality, so our viewers and viewers could begin to form expectations, taste, and the same habit. The audience appreciated our efforts, as shown by our ratings. We are being awaited and we are popular. We were the first ones among domestic broadcasters to began subtitling the main projects in Russian, specially socially significant programs, documentaries, TV series’. Zhalauovna concludes: ‘We focus on an audience of 19 to 45 years. We need new formats, the continuous improvement of shows, information, TV films, entertainment, live shows and off-air promotion. We have raised our audience’s expectations for quality content’. Successful shows include the late night talk show Yangystudiyada with Nurlan Koyanbayev, as well as Saturday Meeting, Inspiration, Women’s happiness, the mega-project The Voice (Talpa), entertainment sports show Big Race, and Kazakhstan children living abroad created with the support of Ministry of Foreign Affairs’.

For 2,000 years the Vatican has recorded evidence of evil. May God have mercy on our souls.

THE VATICAN TAPES

ALL RIGHTS, ALL PLATFORMS. ALL LATIN AMERICA
VISITENOS EN MIPCOM 2015, STAND P-1.E4 HALL/LEVEL: PALAIS-1
WWW.TELEFILMS.COM.AR
SERIE TELEVISIVA NUEVA YORK

1RA TEMPORADA
25X45'

CORRUPCIÓN. TRAICIÓN. VENGANZA. FAMILIA.

NUEVA YORK

25 EPS X 45 PARA ENTREGA
EN ESPAÑOL, PORTUGUES, INGLÉS Y HEBREO

CONTACTA NEW FILMS.
PARA ADEMAS PROGRAMA.

LIONSGATE
NÚMERO 1798 7ª AV. SLO-1500
TEL 1111222333
EMAIL: info@lionsgate.com

NEW FILMS
NÚMERO 1798 7ª AV. SLO-1500
TEL 1111222333
EMAIL: info@newfilms.com

MIPCOM 2015
SEASON 2 COMING SOON!

MIPCOM Stand R7.D32
www.hasbrostudios.com

3D YooHoo & Friends are Coming!
52 X 11'

for any queries contact:
Michelle Azury
m.azury@mondoytv.it
+39 0666323293
Mira Jeong
mira@auroraworld.com
+82 10 86639671

visit us at
MIPCOM 2015
booth F1m1P1m2

MIPCOM & MIPJUNIOR 2015 - SPECIAL ISSUE

© Aurora
Kids & teens lead global market trends

In our consultancy services side, we’ve made a report about profitability of both content producers and distributors at the current market, and big conclusion was that the industry must face very tided margins: usually with the local market + international sales, the producer just cover the costs, and need ancillary business as licensing, live shows, second screen deals, etc., to make a difference.

Of course, we are talking about an average of the market, but it is a certain trend. That’s why the kids & teens segment is so important for many big players of the international market: it is one of the genres with better potential about extra businesses.

Through this special supplement focused on kid and teen ventures (it is the unique genre we devote a special development) we show the new trends of the segment, mainly told by programming and acquisitions executives of main players: Disney, Viacom, Discovery, Turner, etc. But at this issue we also add testimonies of regional players from unusual territories.

For instance, for teens it is full of live action comedy & musical series, but if you want tips as black humor animation, it is not easy to find something good. Pre-school programming is very demanded, but if you want for this target live action instead of animation, take extra time to look for.

Meanwhile, the acceleration of the audience continues. More and more, younger kids want to see elder-targeted programs. So, there is progressively less space for various types of products. And the trend, with Internet and mobile, gets faster. New genre twists must be searched to respond this mutant audience. See you at MIPJunior and Mipcom.
Even when traditional TV is still the main outlet for children’s programming, it has been transformed by the rapidly growth of pay TV and digital and media consumption on non-linear TV devices. Since early ’00s, broadcasters began to reduce their funding for children’s programming and children’s content has largely migrated to specialist channels away from generalist channels, which tent have largely migrated to specialist channels.

The advance of technology and the emergence of second screens have generated significant changes in the entertainment industry in general, but above all have led to important changes in the consumption patterns among the youngest audiences. The report “The Business of Children’s Television,” presented by IHS TECHNOLOGY (*) and brought by MIPtv & MIPCOM, analyzes this scenario especially focused on kids content business.

Even when younger viewers are in the vanguard of the migration to online video services, the youngest ones are rather loyal to TV, says PwC, research Consumer Intelligence Series (June 2015).

According to the report, kids and teens spend 15.5 hours per week consuming media content. 45% of kids & teens report between 16 and 29-hour hours per week driven by both 12-14-year-olds (32%) and 15-18-year-olds (32%). Teens 15-18 spend three more hours’ weekly watching media than kids 8 to 11, who spend the least amount of weekly time engaging with media content. Just over a third of kids to 11 spend between 6 to 10 hours. The most popular media content is streamed TV from subscription/cable channels. Kids aged 8 to 11 tend to prefer games next, while 12-16-year-olds opt for watching drama/reality shows on cable TV. Overall, TV was the most preferred format for viewing all content explored, except short videos or playing games on laptops. Contrary to the perception that kids spend the bulk of their time consuming content on mobile devices, traditional TV and laptops/computers were the most widely used platforms for watching media. Yet just like their millennial counterparts, older teens tended to favor laptops/computers over traditional TV.

The world picture is very diverse. As is to be expected, some developing markets have less reliance on paid models, faced to markets like US. In regions like Middle East, free platforms are bigger with a 83% of share, while Asia-Pacific has the slowest take-up of digital platforms with a market share of 50% without content on digital platforms. In Latin America, 38% of the share responds to OTT services, 37% “no content on digital platforms” and 25% free to the end user.

About two thirds of the broadcasters host content and full episodes of their programming either on proprietary sites, or on a mix of distribution either on proprietary sites, or on a mix of platforms (37% each) over having no content on digital platforms.

PwC: Kids are loyal to TV Media content consumption per ages.

Online offer of kids content full episodes, per platform.

PwC: Reasons for watching TV content on digital platforms.

TV budgets contributed by broadcasters.

Online content offer, per territory.

Digital platform’s revenues market share, per territory.

Online offer of kids content full episodes, per platform.
Boing: humor e irrevencencia

Loredana Di Domenico, programming & content acquisition director at Discovery Italia in 2013, is charge of the two kids oriented networks K2 and Frisbee, all them acquired by Discovery Italia in 2013 from Switchover Media. Both networks were launched on DTT in 2009 and 2010, respectively, and are also available on Sky pay TV platform.

Frisbee and K2 are complementary and went through a graphic evolution both in contents and visual identity and brand positioning. The first one’s target group is kids 4-7 years old, gender neutral but with some slots dedicated to the female group, while the second one is male-oriented with an action component, but the main content is entertainment in the comedy and family genre for a core target group of kids 6-12. In the evening they both broadcast family programming with factual contents, Family Club. In June-July, K2 and Frisbee reached an average share of 7.8% in the target group 4-14 with an increase of +9% compared to 2014.

Di Domenico: ‘We mainly broadcast acquired products, so we have established partnership such as the output deal with Xilam (France). K2 pillars are the animation series The Daltonos and Oggy and the cockroaches. The historical series Transformers Robots in Disguise (Hadron Studios) and Pokemon are also top ones. For kids 4-7 the top titles are Sammy & co, spin-off of the movie, The littlest pet shop, Curious George, which are on Frisbee’.

‘We aim to launch soon Alvin! And the Chipmunks, the Chipettes!’ Di Domenico concludes: ‘We found out an increase on comedies: kids want to laugh and be entertained, we like comedy but in an intelligent way. Actions are complementary and went through a graphic evolution both in contents and visual identity and brand positioning. The historical series Transformers Robots in Disguise (Hadron Studios) and Pokemon are also top ones. For kids 4-7 the top titles are Sammy & co, spin-off of the movie, The littlest pet shop, Curious George, which are on Frisbee’.

6 PRENSARIO INTERNATIONAL

Boing, señal infantil del grupo Mediaset España, es el canal comercial líder en niños con un 12,4% de share en este target en lo que va del año, superando en casi dos puntos a su inmediato competidor. Según Kantar Media, Boing totalizó 1,8% de cuota de mercado en julio, y subió 1 décima frente a junio. Muestra un perfil de audiencia masculino y es también la segunda opción en niños de 4 a 12 años (13,1%).

Sergio Sans, director: ‘Turner es el principal proveedor y nuestro socio, lo que nos permite disponer de grandes éxitos como Hora de Aventuras, El asombroso mundo de Gumball, Historias Corrientes, Tio Yayo o Clarence’. ‘Estamos desarrollando producción original, concursos como Juegos en familia, DibujenLand/o Selfie Show, así como la reemisión de grandes formatos de Mediaset como La Voz, La Voz Kids o Pequeños gigantes. El público busca contenidos basados en un humor que sea capaz de aunar la parte educativa con un punto de irrevencencia’. ‘El público mayoritario son niños pero sin descuidar a las niñas, que también tiene una gran presencia en el canal con productos más centrados como Monster High, Las Superherochicas, o Barbie Life in the Dreamhouse. Recientemente hemos reformado la página web con un mejor acceso desde todo tipo de dispositivos. Esto nos ha permitido crear un 50% el número de usuarios únicos y ser la web infantil más consumida en España. Además seguimos desarrollando sinergias entre TV y web, con programas como La selfie Show, que ha sido un gran éxito tanto en aire y en boing.es’.

‘Continuaremos con nuestra alianza con Turner, y consolidaremos nuestra posición como cadena comercial líder entre los niños’, concluye.
Disney Latin America: ‘La sinergia de experiencias y plataformas está en nuestro ADN desde siempre’

El balance 2015 de Disney Channels Latin America es ‘súper positivo’, según Germán Groba, director de Programación, quien confía en que esta performance se extenderá en lo que resta del año. Disney Channel (unido Agente K.C., protagonizado por Zendaya, segunda temporada de Yo no lo hice y Teen Beach 2, secuela de Teen Beach Movie con 4 millones de espectadores.

Estratégicamente, vista por 5 millones de espectadores que fue #1 en la totalidad del contenido infantil y el show de competencia por equipos Pijama Party. ‘Seguimos #1 (promedio anual) entre todos los canales infantiles en Latinoamérica desde 2006 en adolescentes 12-17 años y niñas 4-11 años, tanto durante el día completo como en el prime time (Ibope MW pan/regional/Eñe-Jul. 2015; 6-30hs y 17-24hs)’, comenta.

Disney XD tuvo Mini ninjas, Pent Zero: Casa híbrida y la cuarta temporada de Lab Rats, además del especial Star Wars Rebels: Lo que tienes que saber, la segunda temporada de Star Wars Rebels (Lucasfilm Animation); Star Wars: Crónicas divididas de Logos Studios. Star vs. Las fuerzas del mal y la segunda temporada de Galaxia Wonder, que forman parte desde septiembre del nuevo bloque SQS, ‘La señal es #2 entre todos los canales básicos de cable en Latinoamérica en su target estratégico: varones 4-11 y 4-17 años, tanto durante el día completo como en el prime time (Ibope MW pan/regional/Eñe-Jul. 2015; 6-30hs y 17-24hs)’.

En Disney Junior hay nuevos episodios de Princesita Sofía, Henry Monstruito, La Casa de Mickey Mouse, Doctora Juguetes, Jake y los piratas y Miles del mañana, además de nuevas temporadas de producciones originales como Art Attack, Junior Express y Playground. ‘Es #2 entre todos los canales básicos de cable en los países de habla hispana de Latinoamérica en el target niñas 4-11, en el promedio del día completo y prime time. Además, se ubicó #2 en el ranking entre todos los canales infantiles en el target mujeres 25+ y tanto en el día completo como en el prime time (Ibope pan regional/MC9 sin Brasil/Ene-Jul. 6-30hs y 17-24hs).’

‘El balance 2015 de Disney Channels Latin America fue nuestro año más exitoso en la historia de la compañía desde que surgió’, añade.

‘En julio lanzamos Game On! que fue un éxito y que se extendió durante agosto: el sitio se disparó con un 88% de crecimiento entre DisneyJunior.com y DisneyJunior.com.br. Disney XD tuvo un crecimiento de ratings impresionante en toda la región, gracias a Ralph, el Demolidor y Stove, la llama, que fue nuestro youruber oficial haciendo game revives en el canal oficial de YouTube’.

‘El concepto de sinergia entre múltiples experiencias y plataformas está en nuestro ADN desde siempre, pero hoy trabajamos para colectar y expandir aún más esa multidimensionalidad. El público actual es participativo: toma el contenido que le gusta, lo comparte y moldea para generar material nuevo. Los sitios web y redes sociales son un componente central en las nuevas formas de interacción’. ‘A Twitter lo utilizamos para conversar sobre contenidos que están por salir al aire: Disney Channel tiene 145,000 seguidores. Facebook nos permite contactar y amplificar nuestras campañas: la cuenta de América Latina en español tiene más de 10,4 millones de likes y la de Brasil, 5,4 millones. En YouTube generamos contenido específico, y contamos con más de 2,2 billones de visitas en Latinoamérica, y casi 287 millones en la de Brasil. Instagram está en plena etapa de crecimiento: tenemos más de 18,000 seguidores’, concluye Groba.
Nickelodeon is India’s leading kids’ entertainment brand and the cluster in India boasts of a bouquet of differentiated channels that cater to kids from tots to teens. Nickelodeon, Sonic, Nick Jr and Teen Nick. The flagship network is India’s #1 kids entertainment channel that engages with kids through shows like Motu Patlu, Ninja Hatori and Oggy and the Cockroaches.

With a blend of action and comedy is Sonic that showcases shows like Sonic’s first chase Pukdam Pukdai and internationally programs like Power Rangers and Teenage Mutant Ninja Turtles. Nick Jr is targeted at pre-schoolers with characters like Dona the Explorer and Go Diego Go. For teens, Teen Nick has international shows like I Carly that continue to entertain teens across the country.

Nina Elavia Jaipuria, EVP & Business Head, Kids Cluster, Viacom18 says: “The Nickelodeon franchise is available in over 150 million households in the country with a reach of over 20 million in the 4-14 age group. It has achieved prominence in the kids’ category and created an entire ecosystem for kids beyond TV through brand extensions such as consumer products, licensing, on-ground events and made-for television movie. We have emerged as a force to reckon and continues to grow by engaging, entertaining and adding value to all its stakeholders. Our objective is to further fortify our leadership position across all our channels through creating iconic characters that strike a chord with children”, she adds.

The kids in India are ‘increasingly inclined towards local content as is evident with the growing affinity towards characters that are Indian in spirit’, says Jaipuria, so the group is focused on creating reliable local content from start to finish in India. Slowly but steadily the proportion of local content in the mix is on the rise. Original content contributes around 1/3rd to the franchise and is poised to grow further. The remaining 2/3rd are international acquisitions or belong to the parent company.

From Ninja Hatori, Motu Patlu and Oggy and the Cockroaches at Nickelodeon to Pukdam Pukdai and Power Rangers at Sonic, our characters have also become a part of every child’s daily life. 4 out of top 10 kids characters in India are part of the Nickelodeon franchise as indicated in 12 edition of the 3rd party Small Wonder study conducted in April 2013 by independent research agency Orman.

“We have always innovated, pioneered new initiatives and challenged the norms to rise to the top of the kids category. The key performance benchmark has been the growth in ratings. Nickelodeon has been leading the kids genre since 2014 and has consistently maintained its leadership position. The biggest success is in the fact that the franchise has been ahead of the curve and fuelled the growth for the genre as well. This has been a result of our efforts on engaging storytelling, creating enduring characters, quality of content and intensive engagement beyond television with children.”

“We have stayed true to the promise of offering varied genres of comedy to kids ranging from action comedy to chase comedy to silent comedy making Nickelodeon the ultimate entertainment destination for kids. Also India is a diverse country with multiple languages and the Nickelodeon franchise available in multiple languages gives an opportunity to kids to experience content in a language of the choice”.

“A defining success metric has been the triumph of our characters. Our focus through the year has been on elevating the relationship between our characters and children and bringing them alive through simple stories, which are relatable to children and reflect their aspirations and their dreams.”

‘Trends? Jaipuria: ‘The increasing affinity of viewers towards local content provides a blend of superior quality of animation and reliability to the India ethos. The success of Motu Patlu, our locally created character that in a short span of time has become the #1 show in the channel and category stands testimony to this’.

‘The other key trend was that channels are being dominated by characters and it is affinity to characters that have helped garner ratings for the channel. This is where Nickelodeon has taken on the leadership mantle and been ahead of the curve. This spatial focus area has been comedy and we see this as a continual programming trend in the kids space’.

‘There are a plethora of characters getting developed and many sub-genres getting created within the wider periphery of the comedy genre. We had created Motu Patlu and Pukdam Pukdai as slapstick comedies earlier and envisage various sub-genres of comedy like sitcoms, physical and wit comedies getting developed in the near future’.
A look into Russian kids TV market

With more than 142.4 million inhabitants along its nearly 17 million of km², the Russian Federation is one of the most populous countries in the world. Of the total, it's estimated that over the 16% (22.8 million) has between 0-14 years (48% male, 52% female).

The penetration of Free to Air (FTA) is 54 million households and Pay TV achieves 37.6 million households. TV business generated annual profits of USD 3 billion during 2014, while ad market received incomes of USD 6.4bn. There are currently 19 kids channels in the country: Carousel and Disney Channel (FTA), which also includes kids’ slots on Rossiya, Channel 1, TNT and CTC, and 16 Pay TV networks.

The 2014 media law has changed some TV regulations. For example, foreign ownership restriction is up to 20%; advertising is banned for Pay TV channels featuring less than 75% of local content; 50/50 co-productions with Russia qualifies for local content.

During 2014, the Russian government supported the animation production with €20 million through the Russian Cinema Fund and the Ministry of Culture.

According to VidStatsX, one of the top solutions in YouTube Subscriber Analytics, some of the most viewed film and animation in this platform were Russian productions (May 2015), including Masha and The Bear (3.2 billions of views), Moonzy (2.96 billions), Fixies (1.44 billions) and Kikoriki (1.15 billions).

In Russia, between 4 and 6 animated feature films are released every year. From 2011 among top animation cinema releases were Russian productions (May 2015), including The Three Bogatyrs On Distant Shores, generating USD 31.5 million; Kikoriki Team Invincible with USD 9 million, and The Snow Queen with USD 11 million went for animated feature films and €9 million for animated short films & TV series.

8.5 million, 75% of total monetization of kids content comes from Licensing & Merchandising (L&M), generating in 2013 annual revenues of over USD 20 billions, distributed in the categories apparel (16%), baby goods (18%) and toys (16%), among others. Licensing market total Retail Sales Value (RSV) est. in 2013/14 was USD 1.5 billion.

Media I.M is a UK based TV distributor representing leading animation studios globally. The company founded by Irina Nazarenko and Maria Ufland, joint managing directors, is established in the UK, with a sales team based in London and in Madrid. Media I.M. works with main animation studios in Russia (Riki Group, Melnitsa animation studio, animation studio Nebo, Atria, animation studio Tat’), Czech Republic (Bionaut) and Spain (Ficción Productions).

The Snow Queen is a coproduction between Russia, France, US, Iran and UAE, which has become one of the most successful Russian films in terms of international sales generating revenues of over USD 14 million to date (2012).

### Russian Market, in Figures

- **Population**: 142.2 million
- **0-14 years**: 16% of the total
- **GDP per capita**: USD 15,610 (2014)
- **FTA households**: 54 million
- **Pay TV households**: 37.6 million
- **Internet users**: 91 million
- **Total ad market**: USD 6.4 billion (2014)
- **Total TV market**: USD 3 billion (2014)

### Russian Government Support, by Animated Genres

- **Animated Feature Films**
  - 45%
- **Animated Short Films & TV Series**
  - 55%

### Top Russian Animated Series in YouTube, by Number of Views (May 15, 2015)

- **Masha and The Bear** (3.2 billions)
- **Moonzy** (2.96 billions)
- **Fixies** (1.44 billions)
- **Kikoriki** (1.15 billions)

### Source:
- The Economist, World in Figures 2014; ACAR (Russian Association of Communication Agencies)
- Russian Market, in Figures, 2016; NAMA (Russian Association of Communication Agencies)
- Media I.M.
Contents created for television.

Thought to entertain the whole family.

smilehood MEDIA

BOOTH #P-1.C13
PUBLISHERS OF THE FESTIVALS
CANNES FRANCE

mipcom
OCTOBER 5-8, 2015

plim plim
a hero of the heart

• Over 50 original songs
• 35 video clips
• 60 x 7’
• 24 x 22’
• 13 x 3’

TV Series
Live Shows - Licensing
Apps - Music - Toys
and more!

GREAT SUCCESS ON DISNEY JR. LATAM
AND DISCOVERY FAMILIA IN USA

Plim Plim, a hero of the heart
Most awarded musical pre school content.
Sold to over 55 countries.

Contact us: sales@smilehood.com • www.smilehood.com • smilehood.360 • smilehood360

www.plimplim.tv
“It broadcasts its most popular formats such as Dragon’s Quest, and original produced format such as Wooly Goozle, which is one of the most favorite animated game shows, is one of the most popular children’s shows in Turkey.”

Children are consuming content from different platforms: on-air, on-line and through publications. TRT Çocuk also produces interactive programs such as the game show Tiki, which is prepared as a cross media application and was nominated for International Digital Emmy Awards and has gone to the finals. Tiki is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary. “The popularity of TRT Çocuk exceeds television screens with its monthly magazine TRT Çocuk Magazine, which has rich educational content for school age children combined with their favorite on-screen characters. Also, the site trtcocuk.com that allows children to play interactive and educational games featuring beloved TBT Çocuk characters, and has over 1 million members.”

**SUPER RTL: HIGH QUALITY + EDUCATIONAL + POPULAR**

Claude Schmit, CEO of Super RTL, says: “There is a noticeable trend that is also kids have started using mobile devices to watch TV shows. To our opinion this trend will increase in the years ahead. But this doesn’t imply our audiences chose other shows. On the contrary their taste remains the same and they still favor high quality kids TV such as Dragon’s Quest.”

Schmit also describes the OTT Services from Super RTL: “We have launched Kibiboom, the biggest German SVOD portal for kids back in April 2015. It offers more than 2.500 episodes of popular series and a bunch of new great movies, and its performance has exceeded all expectations by now.”

New ventures for 2016? He concludes: It is a bit difficult to predict, in how far the TV business will develop in the future. One thing I am very sure of is that TV will always be the kids first choice to experience outstanding age appropriate entertainment.”

**TFOU: REACHING THE BROADEST POSSIBLE AUDIENCE**

“The dedicated Children’s team at BBC Worldwide (TFOU) work closely with both BBC in-house children’s and indie producers to develop and commission preschool content for the Cbeebies Global Channels and for its global distribution businesses for which it also invest in content in the 7 plus age group.”

“Cbeebies channels showcase educational content through a mixture of live-action, featuring real children in real world, and animation. In South Korea alone the channel branded programming block reaches over 16 million subscribers, and in Poland 3.8 million subscribers. In Latin America, it is available in 15 countries and it is also available to the US Hispanic. Henrietta Hurford-Jones, director of Cbeebies Investment, BBC Worldwide Channels: ‘Cbeebies is a happy and safe place for children to learn and play in providing a breadth of ideas and experiences from storytelling to science and number learning to making and building. Our recent successes are Andy’s Dinosaur Adventures from the Natural History Unit, the BAFTA winning Sarah & Duck and the animated comedy adventure The Nanawatts. There is a big trend for animated comedies in the global market. We’re supplying shows like Hey Duggee and The Bagel Show, which also feed to the international co-viewing: parents and siblings of different ages watching and enjoying our shows is important to us.’”

David Hamson, VP of Digital Business Development, BBC Worldwide Latin America: ‘Children are consuming content from different platforms and we need to build new ways of telling stories. Our apps Hey Duggee, Sarah & Duck and Charlie And Lola have all been #1 in Kids’ iTunes UK. We have also created successful apps such as Go Connect, which launched on the Cbeebies website in the UK last year, ahead of the series, which launches in Autumn 2015. We have 3 Cbeebies apps available within the region and in the US Hispanic. It has an SVOD service through which users can enjoy some of the best shows on mobile platforms.’

Hurford-Jones concludes: “The first Cbeebies-themed English language learning center has opened doors in Shanghai, initially aimed at 3-6 year olds using iconic characters and content. The aim is to create a Cbeebies Learning Centres in Asia with potential for Poland, etc. Spaces like Cbeebies Land at Alton Towers, live events and fixed attractions, are looking to expand the Cbeebies branded channel block offerings on linear and digital platforms.”

**Bbccw: ‘Cbeebies is a happy and safe place for kids’**

The animated comedy Hey Duggee also has a successful series website on which UK and US children are looking to expand the Cbeebies branded channel block offerings on linear and digital platforms.”

**TRT ÇOCUK, FOR TURKISH KIDS IN ALL PLATFORMS**

Ismanan Yilmaz, Deputy head of TRT Çocuk: “Our grid also includes adaptations, such as the game show Tiki, which is prepared as a cross media application and was nominated for International Digital Emmy Awards and has gone to the finals. Tiki is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary. “The popularity of TRT Çocuk exceeds television screens with its monthly magazine TRT Çocuk Magazine, which has rich educational content for school age children combined with their favorite on-screen characters. Also, the site trtcocuk.com that allows children to play interactive and educational games featuring beloved TBT Çocuk characters, and has over 1 million members.”

**TFOU: SUPER RTL: HIGH QUALITY + EDUCATIONAL + POPULAR**

Claude Schmit, CEO of Super RTL, says: “The leading youth SVOD offer in France targeting 2-12 year olds, and featuring a line-up of nearly 4,000 items of content. It is available on the web and the mobile tablet app, as well as the Orange, Bouygues Telecom Bbox Miami and Freebox routes for €39.99 a month.”

TFOU features 750 hours of programming of a year, of which more than 75% European creations. Labasque: “Our current programming includes original creations such as Le Ranch, Moulin L’Eve and Totla Spies, all of which are a huge success with children. Some of our cartoons are based on well-known characters such as Calvados and Roody, about our biggest success of the 2014/2015 season, Lassie (24% audience share) and Heidi (30% share), according to Médiamétrie. Our grid also includes adaptations, such as Les Mini Ninjia, the first creation of TF1 Production.”

“For the 2015 back-to-school period we have new cartoons: Oum El Dauphin Blanc, Dora and Friends, Miraculous, Les Aventures de Ladybug et Chat Noir, along with our biggest successes of the 2014/2015 season, Keloş and Bulut nominated for the finals. We’re supplying shows like Hey Duggee and The Bagel Show, which also feed to the international co-viewing: parents and siblings of different ages watching and enjoying our shows is important to us.”

David Hamson, VP of Digital Business Development, BBC Worldwide Latin America: ‘Children are consuming content from different platforms and we need to build new ways of telling stories. Our apps Hey Duggee, Sarah & Duck and Charlie And Lola have all been #1 in Kids’ iTunes UK. We have also created successful apps such as Go Connect, which launched on the Cbeebies website in the UK last year, ahead of the series, which launches in Autumn 2015. We have 3 Cbeebies apps available within the region and in the US Hispanic. It has an SVOD service through which users can enjoy some of the best shows on mobile platforms.’

Hurford-Jones concludes: “The first Cbeebies-themed English language learning center has opened doors in Shanghai, initially aimed at 3-6 year olds using iconic characters and content. The aim is to create Cbeebies Learning Centres in Asia with potential for Poland, etc. Spaces like Cbeebies Land at Alton Towers, live events and fixed attractions, are looking to expand the Cbeebies branded channel block offerings on linear and digital platforms.”

**TRT ÇOCUK, FOR TURKISH KIDS IN ALL PLATFORMS**

Ismanan Yilmaz, Deputy head of TRT Çocuk: “Our grid also includes adaptations, such as the game show Tiki, which is prepared as a cross media application and was nominated for International Digital Emmy Awards and has gone to the finals. Tiki is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary. “The popularity of TRT Çocuk exceeds television screens with its monthly magazine TRT Çocuk Magazine, which has rich educational content for school age children combined with their favorite on-screen characters. Also, the site trtcocuk.com that allows children to play interactive and educational games featuring beloved TBT Çocuk characters, and has over 1 million members.”
Nickelodeon, giros en las series juveniles

Pionero en la producción de seriados juveniles en español, Nickelodeon vuelve a sorprender en 2015 con 'Yo Soy la Chef', producido en Miami y enfocado a la gastronomía, y 'Yo Soy Frankie', que ya entró en producción con Televisión (Colombia), mezclando live action y animación.

Tatiana Rodríguez, SVP de programación estratégica creativa, '‘‘‘El chef es un gran producto con un cast panregional. Está basada en la gastronomía infantil que es la gran tendencia en la región: una batalla de restaurantes, y esta vez en el mundo de la cocina.‘

Tatiana Rodríguez, SVP de programación estratégica creativa, '‘‘‘Nickelodeon va más en camino de la realidad, y el personaje de la joven cocinera que ya no es el mismo de antes. Hay desde ya un alto componente digital con cápsulas de recetas disponibles en app y web, y se pueden crear recuerdos/tecnologías de cocina, dictáfonos gastronómicos, y compartir con la comunidad de los que sigue el programa’. ‘

Estamos ante una audien claramente más sofisticada: ‘Los niños tienen más información sobre el funcionamiento de la TV, saben que es local y qué internacional. Nosotros no cambiamos de fórmula: una buena historia y personajes sólidos. Basta de historias clichés. Hay que salir del tradicional y ofrecer más elementos en la narrativa. Debemos re-adaptar conceptos como ‘mala’ y apostar a construir personajes e historias más sólidas’. ‘

Todas estas tendencias Nickelodeon ve plasmadas en los diversos ensayos mundiales sobre los que trabaja, resumidos en ConicCom: ‘Nos apoyamos mucho en ellos, pero también hay una cuota importante de instinto y experiencia. La clave pasa por la nueva posición de la familia, el rol de cada uno de sus miembros, el nuevo aporte del papá, etc. Entender estos cambios nos ayudan a mejorar el storytelling de nuestras producciones’, dice Rodríguez.

‘Yo Soy la Chef’ (60 horas) está basada en el libro de autora argentina Marcela Citterio: ‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones)

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones). Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (PC, smartphones).

‘Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasar...
The growth of digital platforms has opened up a host of new opportunities, especially for kids’ content and companies like Hasbro Studios (USA), the production division of Hasbro Inc.

Gustavo Gomez, director of sales, Hasbro Studios Latin America, describes: ‘In today’s market, it’s important that fans have an ongoing integrated and immersive experience with our shows and brands. Kids are often the earliest adopters of new ways of consuming content and are no longer satisfied to passively watch stories unfold only on their TV screens. They want the ability to watch what they want, when they want it and across all screens in a multi-platform environment, extending the experience across gaming, social media, short-form content, and licensing’.

According to the executive, 50% of digital programming is family content, so ensuring the development and windowing of their franchise brands effectively for this sector of the business is ‘an essential consideration’. For him, this presents a new challenge for the company as a distributor: ‘As a company that has had an all screens ethos for many years, we are very experienced in ensuring that we maximize the opportunities for our franchises and our clients in this ever-changing landscape’, he completes.

All our franchise brands are currently on air in the major pan regional cable networks in Latin America with daily airings/repeats. On the digital front, we have deals in place with SVOD companies like Netflix and DLA and we are currently negotiating multiyear deals with other digital players for both SVOD and TVOD’.

Regarding to the most successful shows in Latin America, the executive highlights the recently launched Transformers Robots in Disguise (Cartoon Network), which has reached the #1 position in its time slot across multiple countries in Latin America; My Little Pony Friendship is Magic and My Little Pony Equestria Girls both premiered in Discovery Kids.

Otras de las nuevas apuestas de Disney son Code Black (13x’60), un drama médico protagonizado por la ganadora del Oscar Marcia Gay Harden. La serie retrata el día a día de una brillante doctora mientras entra en un grupo de estudiantes y lucha por un pasado que describe de la noche a la mañana que no sólo es pasado, sino también abuelo.

Las novelas también incluyen la serie Quantico (13x’60), sobre un grupo de jóvenes aspirantes a formar parte del FBI y su entrenamiento en la base Quantico, en Virginia, California.

Finalmente están las series Juan Gabriel (13x’60), que retrata la vida de uno de los cantantes más populares de México y del mundo de habla hispana y representa la primera de una importante lista de biopics que la compañía presentó en la pasada edición de LA Screenings, y los dramas The Catch y The Family.

Hasbro Studios, focus in the digital market

The Muppets

Fernando Barbosa, SVP, América Latina

DHX Media + Disney XD

DHX Media (Canada) has signed broadcast deal with Disney XD for two series recently commissioned by DHX TV to air originally on its Family CHRGD channel. The company licensed the new animated fantasy series Fangbone! (50x’11) in the US, Latin America, South East Asia and Taiwan, and the Go! Show, In My Parents’ Garage (25x’30) in the US.
Mondo TV: digital and global

The Italian animation producer Mondo TV arrives to MIPCOM and MIPJunior with many new partnering on several co-productions that is showcasing during the market.

Marco Corradi, CEO, describes: "We expanded in 2015 by having our group subsidiaries office growing and with listing in the stock exchange our Swiss branch, where all our extra UE deals and negotiations are taking place in there, hence this is expanding and growing faster and faster, and also thanks to a digital strategy through the creation of a digital world. Digital today is becoming a major part of our kids’ life and we should follow the trend”.

The company is very well established in the Middle East, Europe and Africa, but the crisis has led them to search new markets. Among them, the executive highlights Asian ones, mainly China, and the North American. ‘They have both been not easy markets for our reach but with finding the right partners you can do a lot’, ensures Corradi.

For MIPCOM 2015 it launches 'Adventures In Duckport' (52x11), a new 2D animated kids series created by Lawless Entertainment (USA) and based on characters from the Sycy’s Zoo greetings cards brand, and Books & Friends (52x11), coproduced with the Korean Aurora Toys. ‘Also, ‘Cuby Zoo’ (52x11) and Eddie is a Lion (26x3), a 3D CGI coproduction with Toonz Animation, a OTT platform for kids from North America, and our coproductions with MAJD Entertainment Abu Dhabi, on producing 3 TV series based on some of their major most popular characters brands called Kooslan, Mush and the gift’s show Karamellia’, finalizes Corradi.

Magic Gardens goes international

Founded in 2012, Magic Gardens Animation (Argentina) seeks to position itself in the international market not only as a producer of animation, but also as a service provider with high production standards.

Oscar Soria, CEO, and Laura Rama, CMO: ‘Designed in its genesis as a producer of digital content, our profile has a twist after several feasibility studies. We realized that we had potential as big players within the entertainment industry’, they say. Magic Gardens counts with an important technological background and a corporate structure that gives them the possibility to develop projects with international quality.

‘First, the investment was made in production capacity (equipment, labor) and there was aiming in order to be able to respond to development opportunities to introduce them’, remark. Magic Gardens’ strategy is focused in two areas. On one hand, it bets on the development of enriched eBooks (launched an ebook Plus with the editorial Santillana about the film Metsegol from Argentine director Juan Jose Campanella), and signed an alliance with Smilehood (Argentina) and BBF Internazional (Spain) to launch books based in the characters of Plan Plan and Bernard, respectively. On the other hand, it provides services to third parties for both animated and live action series that have animation, and is developing its first original series: Los Cocineros de Villa Papilla.

The company arrives to MIPCOM in order to expand to new markets, distribute content that is already in development and search funding for series that Magic Gardens brings as concepts.

Three big reasons to visit Imira

With the incorporation by the end of 2014 of Toonz Entertainment (India) and Imira Entertainment (Spain), the group is now strengthening its position as a global kids content provider and this MIPJunior is a proof of it: it is launching three brand new series full of adventures and humor.

Sergi Reitg, CEO, Imira, explains: ‘Imira & Aladdin (52*11) is a live action adventure comedy for kids (6-10 years old), co-produced by Toonz, Kindle Entertainment and MediaKids for Cheebies and CBBC. It is a contemporary reworking of the classic Arabian Nights story in which a 21st century girl finds a magic lamp and is transported to ancient Baghdad where she meets Aladdin. We have worldwide rights, except for UK and Australia’.

From the Russian provoderv BuzzleNow, the second title is the sci-fi animated series Kasslan (24x26) based on the popular novels about a young girl from the future of the Russian author Kir Bulychiov, for which Imira has distribution rights for Asia Pacific, EMEA and Latin America. It will premiere on CTC Cartoon and Multimania TV in Russia, as well as NCircle for Canada and US in January 2016.

Cleo (39x6) is a preschool series (3-5 years old), which has become a rating leader on Clan TV (Spain) beating the most important series on other networks (Peppa Pig, etc.). ‘We are working on the second season, and a key deal has been made with Cofax for board games, teddy bears, and make up sets’, he remarks.

It also promotes the creepy sitcom Baa Pat (52x11), a hit for over (25x47), The Hero of Color City (77), Zig & Sharko (156x7), Super Abby (52x7 + 62) and Mondo Yae (52x12). ‘We are focusing on the Hispanic markets, US and Latin America, as well as to consolidate our European business. We are getting stronger on the worldwide digital deals, as well’, concludes Reitg.
Gaumont: Welcome to Bric-a-Bros

Gaumont Animation (France), which produces and distributes a catalogue of over 30 kids’ TV series and 800 half-hours of animation broadcast in over 130 countries, brings to MIPCOM a slate of comedies and entertainment formats for children headed by Pierre Belaisch, managing director.

The series follows a cheerful, craf-
y and very boisterous city cat. In the hope of calming him down, his parents have sent him to a countrysi-
day holiday camp for the summer; he is met by Gaumont’s managing director, and the kind of football kids can only dream of.

Besides of having a great 2015 in Latin America through its international sales director, Federico Vargas, 9 Story Media Group (Canada) has achieved to expand its brands to other countries in CEE and Asia. Top sales includes nearly 350 half hours to broadcasters in Thailand, Singa-
pore, Taiwan, Hong Kong and Korea, and a raft of sales to Telewizja Polska (Poland), Disney XD Poland, MiniMax (multiple territories) and Czech Televiz (Czech Republic).

In Poland, Minimini’s re-li-
censed season one of the classic series Guess How Much I Love You (26x’11) at the same time it acquired season two, the preschool channel also picked up the second season of Peg + Cat (50x‘11). Minimini’s counterpart Teletoons, has acquired the first season of the animated comedy Get Ace (52x’11) and the animated family mov-

9 Story, more global

9 Story (Canada) has a revived version of its hit programme Heidi, who will be launching an extensive range of merchandise later this year in France (TRT Cocuk), Italy (Planeta Junior), Spain (SOG), and Portugal (Studio 100), and is also developing a 360-degree strategy. ‘We are also shooting our first live action series Ayas/Ayda (13x’30), about an outer space girl that lands in Ista-
turbed and find the friendship. It was very important to have a strong and varied catalog’, concludes Isabel Espuelas.

For the international market, the company has other four series, also broadcast in Planet TV ATV: the preschooler series Lego (52x’11), Pri (52x’09) for preschoolers and Rig & Runt (52x’12), focused to 3- to 6-year-olds. In turn, Dusyeri is also developing a 360-degree strategy. ‘We are also shooting our first live action series Ayas/Ayda (13x’30), about an outer space girl that lands in Ista-
turbed and find the friendship. It was very important to have a strong and varied catalog’, concludes Isabel Espuelas.

‘Some of our titles have English and Russian dubbing, as we are currently working with YouTube Russia, and since MIPCOM we’ll promote them glo-

Animation from Spain, revival of Spanish animation

Animation from Spain, the umbrella that brings together producers of Spanish animation, animation to MIPJunior and MIPCOM with a series of activities to increase the company’s visibility and promotion within the global market.

According to her, during last years the incentive and funds policies from the Spanish Government ‘has reactivated the audiovisual pro-
duction’, both in animated film and multimedia content.

‘Many of the Spanish studios are working on projects for large US networks which have realized here they can produce with a high quality and much lower cost than locally’, describes Espuelas and explains that ‘working with international companies will enhance the visibility of the Spanish animation in the coming months and years’.

She continues: ‘In recent years we have seen very important international alliances and surely we will see more in the near future, but the highlight is that there is a well established ecosystem of production in Spain, and obviously we aspire to grow and consolidate as a perfect partner for any project in every platform’.

‘Market has changed and that is a reality. TV buyers want all rights to all screens and videos, the animation market has grown tremen-
dously, what represents a very good busi-
ness opportunity for those producers who have a strength and varied catalog’, concludes Isabel Espuelas.

Studio 100 “revives” Heidi

Studio 100 (Belgium) and Planeta Junior bring to MIPCOM a revived version of its hit programme Heidi, the classic brand targeted at girls aged 4–6 years. It has been sold in France (TF1), Germany (ZDF and Ki.Ki), Spain (Canal), Italy (Rai, Vola, Dis-
ney Junior) and Portugal (Canal Panda), and also launched on Disney Channel Latin America, and is set to air on Telequebec (Canada), MIPJunior (Turkey) and MTV3 (Finland). The glo-

Dusyeri, Turkish animation for the world

Dusyeri Animation Studio (Turkey) attends MIPCOM for the first time with a booth and ex-

dicts this market, where Turkey is the Country of Honour, to give the first push towards global ex-

In marketing manager, Nazli Guney Uysal explains about the company: ‘In 2007, Aseo Sale Bil-
gir and Kerar, two Turkish actors and singers were worried about why Turkish kids were not watching Turkish animation. And they decided to launch the first independent animation producer with a first project, the preschooler series Pepo, which is nowadays a huge success’. Where Pepo was born, the producer TRT broadcaster launched TRT Cocuk and become the best partner’, reminds Guney Uysal. Three seasons (52x’11) have been produced and broadcast on TRT Cocuk, Show TV and Planet Co-

TV. For this former one, Dusyeri also partners the management of the channel with programming, planning and the international acquisitions.

But property has already secured a key partner: ‘Famosa, who will be launching an extensive range of merchandise later this year covering all key categories’.
Smilehood, 360° developments

Heads by Silvana D’Angelo, director, Smilehood Media (Argentina) continues to grow as a key player in the international market thanks to wide range of animation and teen series with strong 360° strategies behind.

She resumes: ‘2015 has been a year of significant strengthening of our company. By one hand we partici- pated in the realization of the first season of the comedy According to Rory (27x24), focused on motherhood, and its release in Lifetime in Latin America. On the other hand, we incorporated to our offer (recognized by the global success of Plim Plim) Creators, a trans-media series that mixes 3D and 2D animation with live action from A365 Studios, and aired on Teleset (Argen- tina)’.

It is a product that reinforces educational va- lues and promotes the search of knowledge and gives a positive message, while entertains kids with high quality standards’, explains D’Angelo.

Also, the company has signed an important agreement with Russia TV for the distribution and adaptation of its products in the Latin market, begin- ning with the miniseries Ekaterina and continuing for others titles that are already preparing to launch in NATPE 2016, including a soap-opera and a series of suspense.

‘The shows that integrate our catalog focus on a familiar screen. We are a boutique company and we select our content very carefully. We care that they don’t compete with each other, and that is why buyers can be sure that if we integrate it in our offer is because we guarantee quality’, emphasizes the executive and completes: ‘Viewers today more than ever have the power to choose what to watch, when and how. But the content remains the differential all platforms, and those of multitarget features are the one that have most chances to adapt to all the new screens that brought the new technology’.

Aula365 for curious and active audiences

Created by Pablo Aristizábal, produced through its company Aula365 Studios and distributed internationally by Smilehood Media (Argentina), Creators (39x24 live actions/3D/39x11 animation/3D+2D) is the first transmedia series developed under the concept of DoItAllMont (I create my own entertainment) with 2nd & 3rd screen presen- ce -web-mobile-Social TV.

In less than four months since its release through Telefe we launched a CD with Sony including 12 themes, available in iTunes and Spotify, a book of augmented reality published by Editorial Planeta, which has a second screen app that teaches how to make experiments; and a SMS service provided by Movistar, about how various scientists created cer- tain experiments’, he says.

Also, the Aula365 created in Buenos Aires Imagina- ria, a 3D cinema developed with the Ministry of Federal Planning from Argentina where the youngest ones can travel through Cupolab in an immersive experience.

On the international field, the company assists to MIPCOM and has been selected in one of the most devel- oped transmedia project in Latin America to participate at Power to the Pod, the Cross Media Forum (October 13-16, London). In addition, Creators will soon be released in Brazil and the USA. ‘We want to create a curious and active audience. We are confident that through entertainment we can teach values and knowledge in a fun way that include second or third screens’, he concludes.

Through its International Programme Sales (IPS) division, Viacom International Media Networks (VIMN) launches at MIPCOM eight new productions available for global distribu- tion. Among them, stands out pre-school Shimer & Shine (26x30), follows the magical adventu- res of fraternal twin genies who unintentionally create chaos while attempting to grant wishes for their human best friend.

It is also launching at the market from Nickelodeon’s animation portfolio is the co- medy series Harvey Beaks (52x30), which tells the story of the friendship between mild-mannered bird who’s never broken the rules, and his two friends who’ve never lived by any, the live-action TV series 100 Things to Do Before High School (26x30), where a group of friends embark on a bucket list of adventures that help them overcome class cliques, terrifying bullies and clueless tea- chers, and Game Shakers (26x30), sitcom, created by Dan Schneider (iCarly, Victo- rious) and starring Kel Mitchell, formerly of Nickelodeon’s 90’s smash Kenan & Kel.

While Comedy Central brings a new season of the late night The Daily Show (160x30) / Moonbeam City (10x30), brand new animated crime show parody which gives an absurdist take on the gritty, sex-drenched crime dramas from the 1980s; and Another Pe- riod (10x30), centered in the misadventures of a rich family who have absolutely nothing to offer to the world.

Lastly, VIMN launches the format Say It In a Song (16x22), about people using specific songs to get an important message across to someone else.