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MIPTV: how to afford the evolution



I personally like MIPTV very much. It is a global, very big market as Mipcom, but a bit quieter to do a sort of important tasks better. It is also a bit more focused on production, with *MIPformats* and different sub-events, so the new era of co-productions and co-realization alliances that today lead the market, have a good climax to evolve a bit more.

This MIPTV, as all content events nowadays, must deal with a dual reality made by two opposite forces: on one side, we have the always complicated economical situation (Russia, Brazil, China have fallen strongly last year). On the other side, there is the 'Golden Era' of the new digital platforms and the multiple-typed alliances.

So, there is no money, but a lot of opportunities. There are three types of investments today: just for the sure and very concrete aims; to build something that will make reduce costs then; and to prepare the future, though ignoring how the future will be, especially the monetizing tools.

At this MIPTV edition, we provide specific reports and more than 50 top broadcaster interviews, to illustrate well how the evolution takes shape, and the 4-5 main answers that content companies are finding for these challenges.

A rapid way to have a good MIPTV, is to accommodate your proposals to the three types of investments mentioned. If you can attend the present needs while building a reasonable future at the same time, you are far better.

About Prensario, we are proud to stress that we continue evolving fast as fully global print-online publication. MIPTV edition, for instance, has grown for us 50% within the last 4-5 years, due to our worldwide landscape. Print is replaced by online? No, we are making a good difference with print today because many others have moved to online. You have to build your own entity handling all media. The same as free TV broadcasters in the new digital content era...



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MIPTV 2016 EVENT SCHEDULE

EVENT	DATE & TIME	PLACE
MIPFORMATS: FRESH TV: ENTERTAINMENT & GAME SHOW PILOTS	APRIL 2 10 am	GRAND AUDITORIUM
MIPDOC: VIEW FROM THE TOP: WHAT DO BUYERS WANT?	APRIL 2 10.45 am	CONFERENCE ROOM
MIPDOC: THE RISE OF ONLINE ORIGINALS-WHAT DO PLATFORMS WANT?	APRIL 3 9.30 am	CONFERENCE ROOM
THE PRE-MIPTV DRAMA SHOWCASE FOR INTERNATIONAL BUYERS	APRIL 3 9.30 am	JW MARRIOT
MIPFORMATS INTERNATIONAL PITCH	APRIL 3 11 am	GRAND AUDITORIUM
MIPFORMATS: WORLD PREMIER OF <i>THE LEGEND</i> (GLOBAL AGENCY)	APRIL 3 6 pm	AUDITORIUM A
ULTRA HD'S FAST-GROWING IMPORTANCE	APRIL 4 10.30 am	SONY 4K THEATRE, PALAIS 4
FRESH TV FORMATS	APRIL 4 1.15 pm	GRAND AUDITORIUM
MIPTV INTERNATIONAL DRAMA CO-PRODUCTION SUMMIT	APRIL 4 2.15 pm	CARLTON HOTEL
MEDIA MASTERMIND KEYNOTE: GUILLAUME DE POSCH (RTL GROUP)	APRIL 4 4.30 pm	GRAND AUDITORIUM
FEDERATION ENTERTAINMENT COCKTAIL PARTY	APRIL 4 6 pm	GRAY D'ALBION PRIVATE BEACH
A+E NETWORKS - SCREENINGS	APRIL 4 6 pm	GRAND AUDITORIUM
ECCHO RIGHTS COCKTAIL PARTY	APRIL 4 7 pm	CARLTON HOTEL
ITV STUDIOS MIPTV DRINKS	APRIL 5 5.30 pm	R7.N3
MIPTV GALA DINNER: MÉDAILLES D'HONNEUR	APRIL 6 8 pm	CARLTON HOTEL

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 SEASON 3: 10 X 60 MINS

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The digital transformation of RTL Group



Guillaume de Posch, Co-Chief Executive Officer of RTL Group, one of the leading European entertainment networks with interests in 57 TV channels, delivers a keynote speech this

MIPTV 2016. De Posch addresses on Monday 4 April a conference with this theme: "TV = total video. The digital transformation of RTL Group".

Appointed as COO and member of the RTL Group Executive Committee in January 2012, de Posch was named Co-CEO of RTL Group in April 2012 overseeing the Group's broadcasting operations outside Germany and its content production arm, FremantleMedia, whose numerous hits *Idols*, *X Factor*, *Got Talent* and *The Price is Right* are some of the most adapted formats worldwide.

With interests in 57 television channels and



Guillaume de Posch, Co-CEO, RTL Group

30 radio stations, **RTL Group** is the leading European entertainment network. The Luxembourg-based owned by Bertelsmann company owns stakes in TV channels and radio stations in Germany, France, Belgium, the Netherlands, Luxembourg, Spain, Hungary, Croatia and South East Asia. It is one of the world's leading producers of TV content: from talent and game shows to drama, daily soaps and telenovelas and formats.

Each day, millions of viewers all over Europe watch **RTL Group's** television channels, which include the families of channels clustered around the flagships **RTL Television** in Germany, **M6** in France, **RTL 4** in the Netherlands and **RTL-TVI** in Belgium. The Group also has broadcasting operations in Hungary (**RTL Klub**, **RTL II** plus six cable channels), Croatia (**RTL Televizija**, **RTL 2**, **RTL Kockica**), Luxembourg and interests in **Atresmedia** in Spain.

In August 2013, **RTL Group** and **CBS Studios International** announced a new venture, **RTL CBS Asia Entertainment Network**, which currently operates two pay-TV channels across South East Asia: **RTL CBS Entertainment HD** and **RTL CBS Extreme HD**.

RTL Group has become the leading European media company in online video and is ranked among the top five global players in online video thanks to the Group's on-demand platforms and catch-up services, as well as to key investments in multi-channel networks such as **BroadbandTV**, **StyleHaul** and **Divimove**.

In addition,

RTL GROUP, A GLOBAL LEADER IN CONTENT (PRODUCTION & RIGHTS)

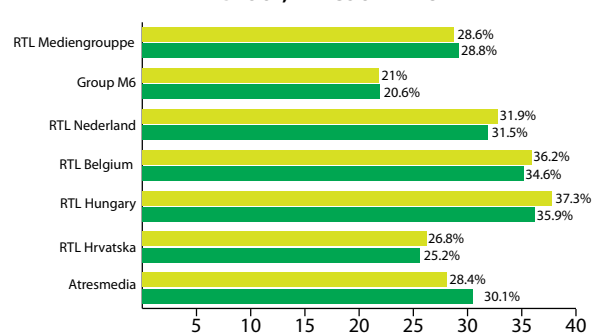
- Operations in 29 countries, creating over 10,000 hours of TV programming a year
- Airing 400 programs a year worldwide
- Produces #1 prime time shows for major broadcasters in almost every major TV market in the world

FremantleMedia is **YouTube's** biggest independent TV production partner, with more than 215 channels and over 20 million subscribers. Overall, the Group registered a total of 36.4 billion video views in 2014. Moreover, **RTL Group** has a majority shareholding in one of the world's largest programmatic video advertising platforms, **SpotX**.

RTL Group's content production arm, **FremantleMedia**, is one of the largest creators, producers and distributors of television brands in the world. With operations in 29 countries, **FremantleMedia** creates over 10,000 hours of TV programming each year. The company also distributes more than 20,000 hours of content in over 200 territories.



RTL GROUP AUDIENCE SHARES IN MAIN TARGET GROUP, PER COUNTRIES



Source: GfK (14-59), Group M6 estimate, Mediamétrie (women under 50), SKO (20-49, 18-24hs), Audimétrie (18-54, 17-23hs), AGB Hungary (18-49, prime time + cable), AGB Nielsen Media Research (18-49, prime time), TNS Sofres (16-54) - 1H 2015



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CME: 'Digital programming strategy largely follows trends on TV'



'TV was and is the number one medium. Our digital strategy is to complement our leading broadcast offering and make our content also available on all platforms, including SVOD and AVOD'.



Christoph Mainusch, co-CEO of Central European Media Enterprises (CME),

one of the leading media conglomerate in that continent, describes to PRENSARIO the essence of the digital assets it manages in six CEE territories: Czech Republic, Romania, Slovakia, Slovenia, Bulgaria and Croatia.

He continues: 'Our digital strategy originated with the launch of websites in each country, mainly to support our linear TV offers. Over time these were complemented by additional news, lifestyle and entertainment websites while the company built out a division focused on digital businesses'.

The company has also pioneered in the deployment of SVOD services under the brand VOYO. 'We launched initially in Slovenia since Internet penetration was particularly high, and in 2011 it was implemented in all CME countries. In 2013, the digital business in each country were

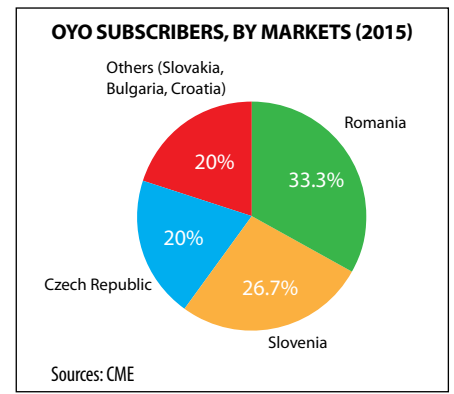
consolidated with the TV broadcast operations, so we reduced the number of existing niche websites in order to focus on the most successful sites that best complemented our broadcast operations', adds Mainusch.

In 2014 CME launched AVOD services with the platform NOVA Plus in the Czech Republic, which offers seven days of catch-up for TV NOVA's original series and brings extra video content, including bonus materials and special online shows. 'Usage patterns confirm that both, VOYO and NOVA Plus work well side by side. It is a great strategy that meets the demands of different types of users while providing us a way to better monetize our content. Looking ahead into 2016, we are preparing special mobile apps that will support and provide more information about the topics on our news websites as well as our news broadcasts on TV'.

VOYO offers more than 2,000 titles (movies and series), while it also offers simultaneous broadcasting of the group's linear channels, including the premium sports stations NOVA Sport 1 and NOVA Sport 2 (Czech Republic). 'We have 150,000 subscribers across six countries. VOYO is the biggest SVOD in the Czech market with an average of 1.5 million video views monthly, with an average user subscribing for seven months. In Czech Republic the AVOD service totalized 500,000 monthly users and four million monthly views, up 19% year-on-year in 2015'.

'We are fully utilizing our own-produced original TV content. This includes the 7-day catch-up window for our TV shows on the AVOD services. We also air bonus materials, such as backstage scenes from favorite events and special interviews. We do also have select foreign titles available on the SVOD platforms', explains Mainusch. In Czech Voyo the most successful TV show is the drama series *The Street*, while in Slovakia is the local drama *Taste of Love* and in Romania *Las Fierbinti*.

'Digital programming strategy largely follows trends on TV, focused especially on local production in local languages that reflect local tastes. The most popular genres vary

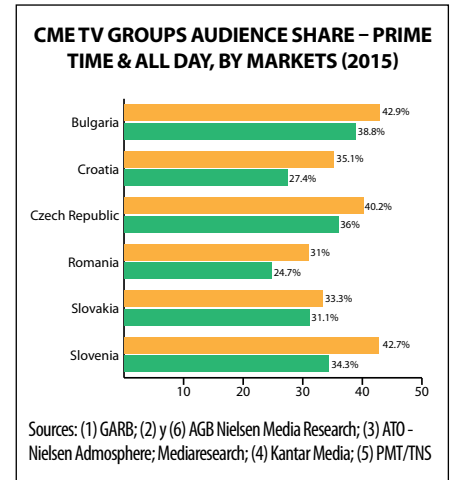


from country to country. For example crime and fiction series tend to perform better in the Czech Republic while reality and entertainment formats typically attract larger audiences in Romania'.

About how executive sees the future, PRENSARIO asks if digital replace or complement traditional. He completes: 'Complement. All media will essentially be digital and distinctions between traditional and digital media will start to disappear. We focus on our premium content making it available on all platforms at any time. Therefore cross-media measurement becomes very important'.



Top drama series on linear TV are the most successful products on Voyo, too: *The Street*, (Czech Republic), *Taste of Love* (Slovakia) and *Las Fierbinti* (Romania)



Christoph Mainusch, co-CEO, CME



VISIT US AT C15.A8

La evolución programática de Record, dentro y fuera de Brasil

A finales de 2015, **Marcus Vinícius da Silva**, fue nombrado el nuevo CEO de Rede Record, el segundo broadcasters del competitivo mercado brasileño de TV. Con su nombramiento, la compañía anunció también la creación del **Record HUB** que, dirigido por **Antonio Guerreiro**, fomentará y distribuirá internacionalmente los formatos generados por Record en Brasil, pudiendo adaptar los productos para consumo online u offline.

Por otra parte, la televisora ha logrado además un nicho de negocio muy redituable: las series bíblicas, género que venido produciendo desde hace varios años con éxitos muy importantes como *Sanson* y *Dalila*, *El Rey David*, *Reina Esther*, *José de Egipto* y más recientemente con *Moisés* y *Los 10 Mandamientos*. Todas ellas le han permitido consolidar el segundo puesto en Brasil, con algunas noches haciendo historia y ganando en prime time, y alcanzar nuevos mercados con la distribución internacional en América Latina y el mundo.

Paulo Franco, superintendente y la programación artística, **Rede Record** explica a PRENSARIO: 'La decisión de producir telenovelas con temas bíblicos ha sido un gran acierto. En 2015,

con *Moisés* y *Los 10 Mandamientos* dimos un paso más: varias noches la serie se posicionó primera en prime time superando al principal competidor **Globo**, un hito en la TV brasileña'.

Además, hubo resultados comerciales muy positivos y un impacto gigantesco. 'No es coincidencia que la serie se haya transformado en una película, y que en pocas semanas se ha convertido en una de las tres películas nacionales más vistas en los cines en los últimos diez años'.

Ese éxito se combina con una nueva política de agresiva inversión con grandes nombres en TV, a pesar del escenario pesimista de la economía nacional. **Franco**: 'En 2015 tuvimos en pantalla a **Xuxa Meneghel** y **Gugu Liberato**, además del pastelero "Case" **Buddy Valastro**, que protagonizó por primera vez un programa fuera de USA con los participantes locales y traducción simultánea. Fue una asociación entre **Endemol**, **Discovery H&H** y **Record** para la versión brasileña de *Next Great Baker*. Fue el tercer programa de mayor audiencia del canal en 2015 y un gran éxito de facturación'.

'Nuestra estrategia nos aseguró mantener el vice liderazgo en el país, en un escenario de alta competencia. El año pasado grabamos la telenovela *Escrava Mãe*, un drama histórico que retoma la saga de la madre de uno de los personajes más famosos de nuestra literatura y TV, la *Esclava Isaura*. Se emitirá este año, así como también tendremos la segunda temporada de *Los 10 Mandamientos* y otra novela spin off sobre la saga del pueblo judío tras la salida de Egipto: *A Terra Prometida*'.

'También este año estrenaremos la serie *Sem Volta*, producida con **Panorama** y **Chatrone**, acerca de un grupo de montañistas que enfrenta los desafíos de una peligrosa escalada en Rio de Janeiro. Y estamos iniciando un proyecto para contar, en una miniserie, la historia del grupo *Mamonas Assassinas*'.

'Tendremos dos realities con *Buddy Va-*

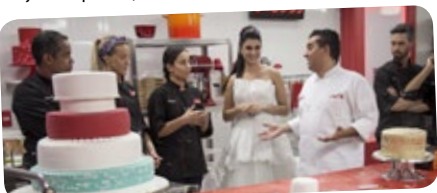
Paulo Franco, Superintendente Artístico y de Programación, Record

lastro (*Next Great Baker* segunda temporada y *Kitchen Wars*) y un nuevo reality show, *Power Couple* (**Dori Media**). En adquisiciones, tenemos un *deal* con **NBCUniversal** (films y series) y estamos atentos a películas, series y nuevos formatos', añade **Franco**.

'Invertimos cada vez más en un nuevo modelo de asociaciones y coproducciones. Tenemos varios ejemplos de proyectos desarrollados en conjunto con **Fox**, **Discovery**, **Turner**, **Sony**, etc. Los vemos como partners en una competencia saludable. A nivel internacional, nuestras telenovelas han tenido un gran éxito en USA (**MundoMax**) y América Latina (**TVN Chile** y desde este mes en **Telefe Argentina**), África y Medio Oriente. Nuestra programación también llega a más de 150 países por el canal **Record Internacional**', completa **Franco**.

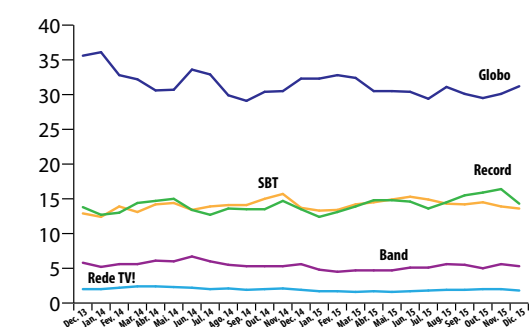


Debido al éxito en TV, *Moisés* y *Los 10 mandamientos*, se produjo como película, donde también fue un suceso de audiencia



En una asociación entre Endemol, Discovery H&H y Record, la versión brasileña de *Next Great Baker* con "Case" **Buddy Valastro** fue el tercer programa de mayor audiencia del canal en 2015 y un gran éxito de facturación

BRASIL: SHARE DE AUDIENCIA, POR CANALES ABIERTOS (ENERO-DICIEMBRE, 2015)



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GMA, The Philippines: 'Drama is still the top choice here and abroad'

'GMA Network emerged as the leading local free-to-air channel in 2015 in The Philippines, based on data from Nielsen TV Audience Measurement. It also remained undefeated in its bailiwick areas, Mega Manila and Urban Luzon, which comprised 59% and 77% of all urban TV households in the country in 2015'.

For the first time, **Ana Teresa Gozon-Abrogar**, president, **GMA Worldwide**, concedes an interview to PRENSARIO. She leads one of the two most important media groups in The Philippines, a key TV market in South East Asia that has transformed in the last 10 years from a content buyer to a key producer and distributor of *Filipino* drama series, which are doing very well in several key markets in Asia-Pacific and Africa.

Gozon-Abrogar continues: 'The list of top programs for full year 2015 in Urban Luzon and Mega Manila was dominated by the Kapuso Network with *One at Heart*, *Jessica Soho* (KMJS) leading the list of GMA shows in both areas. The multi-awarded news magazine program was also the top *Kapuso* pro-

gram in National Urban Television Audience Measurement (NUTAM)'.

Other top performing programs of GMA last year include a weekly drama anthology *For Always*, country's longest-running noontime show *Eat Bulaga*, a contemporary adaptation of the popular Mexican novela of the same *Marimar*, an original family-oriented drama series *Little Mommy*, comedy-variety noontime show *Sunday Pinasaya*, the reality sitcom *Pepito Manaloto*, news *24 Oras*, prime time drama series *Strawberry Lane* and inspirational series *My Holy Bro*.

It also broadcast Koreanovela *Empress Ki*, game shows *Celebrity Bluff*, afternoon prime drama *The Half Sisters*, a travel documentary on Japan *The World of Juan in Japan*, among many other TV shows. 'For January 2016, the reality sitcom *Pepito Manaloto* took the top spot in Urban Luzon; while *One at Heart*, *Jessica Soho* emerged number one in Mega Manila and led the list of Kapuso shows in NUTAM'.

Trends? She answers: 'The local TV business continues to be a profitable and exciting industry with majority of *Filipinos* still relying to the medium as their primary source of news and entertainment. We, at **GMA**, look forward to another exciting year as we prepare to unveil new programs that our viewers will surely enjoy'.

Drama series is still the top choice among *Filipino* viewers followed by sitcoms and talent competitions, she stands, and adds: 'It is also worthy to note that 8 out of 14 genres are dominated by **GMA** in 2015, based on Nielsen's National Urban Philippines TV household data. The genres are animation, daytime dramas, game shows, general variety, infotainment, public affairs/feature/informational magazine, public affairs/investigati-

ve, showbiz talk shows, and sitcoms'.

For the future, **Gozon-Abrogar** concludes: 'On the shift to digital TV we are still working on it as there are several factors to consider including the roll-out, new channels to operate, etc. On our partnership with *telcos*, we are looking at a joint venture with a telco for content distribution'.



24 Oras, news, and the reality show Pepito Manaloto



Other top performing programs of GMA last year include a weekly drama anthology *For Always*



The list of top programs for full year 2015 in Urban Luzon and Mega Manila was dominated with *One at Heart*, *Jessica Soho*



Ana Teresa Gozon-Abrogar, president, GMA Worldwide



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Arab Telemedia: Arabic contents for digital audiences

Arab Telemedia is an independent commercial media enterprise, owned and managed by **Adnan Awamleh** and **Talal Awamleh**, along with a highly qualified expertise, executives, producers and advisors team who create, produce and distribute relevant and quality TV content across all platforms. It is not only the main production house in Jordan, but also one of the leadings in Middle East.

Over the past 30 years, the company has produced over 5,000 hours of drama programming, mostly aired on major TV broadcasters across the region achieving top viewership ratings. In 2002, **Arab Telemedia** underwent comprehensive restructuring, accomplishing a great growth successes in the years after, crowned with an Emmy award in 2008 for its socio-political series *Al Ijteyah* as best international telenovela.

Talal Awamleh, CEO, explains to PRENSARIO: '2015 was an exceptional year for us in various levels. On the production side, we are stronger than ever in both, movies and series. We have finished filming our Bedouin

series *The Promise* and started filming our historical Epic *Malik Bin Alrayb*, which will be telecasted during the month of Ramadan (June – July 2016) on various key regional broadcasters'.

The Promise narrates the story of a British Orientalist who comes to the desert as a spy for his government in order to win over the prominent sheikhs of several clans. He is caught by the men of Sheikh Jada'an and claims that he has come in order to buy thoroughbred horses. The sheikh is witty enough to know the goal of the British's visit and nullifies his plan without causing harm to the man, but welcoming him as an honorary guest instead.

The Assassins is an historical show addresses the group of assassins who, throughout the 11th and 13th Century entrapped the Islamic World in its entirety. During this epoch, political-religious violence had been on the rise and was the normal life mode; it was used as means to eliminate opponents and was carried out by secret organizations whose justification of their actions is their religious doctrines.

Shajarat Al-Durr shows a woman of beauty and intellect, a skilled dancer and reader. The hands of fate threw her left and right until she was bought from the king of Al-Mosul by a sultan named As-Salih Najm Al-Deen Ayyub, who gave her the name of Shajarat Al-Durr. After having held her in high esteem, the sultan decided to marry Shajarat Al-Durr and she gave birth to Khalil Bin Saleh, their son who died in 648 H. From that time on, she was faced with many adversaries that eventually made her to assume ruler-ship.

Mu'awiyah Bin Abi Sufian series starts with Mu'awiyah as a young man in the period that followed the Hudaibiya surpass and preceded by Mecca's surrender, despite his love for Islam, but he hid his intention on new religion because he is the son of the leader of Qureish (Arab tribe). But the pace of events after the Umrah of prophet Mohammed (s.a.a.w) provided Mo'wayah with the opportunity he so long awaited by



Arab Telemedia has just finished filming the Bedouin series *The Promise* and started shooting the historical epic series *Malik Bin Alrayb*

announcing his conversion to Islam.

On the other hand, the company has strongly increased its international presence, by promoting its production services and products in the most important tradeshows. It debuted at MIPCOM 2015, when it held meetings in a bus parked outside the Palais des Festival. It was a huge attraction for the participants. Now, it attends MIPTV promoting a big catalogue of contents.

Undoubtedly, the Arabic content industry is healthy and in expansion. The main players, producers and broadcasters —satellite and terrestrial—, have invested a lot to have state-of-the-art technologies for audiovisual production. At the same time, they are focusing on co-production and jointly developments with international companies. Those are some of the reasons **Arab Telemedia** is in Cannes this month.

Awamleh continues: 'Our partnership with regional media broadcasters goes a long way back, as we have co-produced many series that were telecasted in prominent TV stations like **MBC, Dubai, Qatar TV** and others'.

Regarding digital, he completes: 'The industry is tending towards adapting VOD and OTT platforms as a main platform to deliver the content to the audiences, and our strategy is to embrace this new audience preference through making partnerships with key VOD platforms regionally and internationally'.



Talal Awamleh, CEO, Arab Telemedia Group



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BY NICOLÁS SMIRNOFF

MIPTV 2016: the many faces of Evolution

MIPTV 2016 takes place in Cannes, France, with certain trends to attend. One is premium dramas, driven by big European players. REED MIDEM offers for the first time, a pre MIPTV event called *MIPDrama Screenings*, expecting 250 buyers. Co-productions and digital, of course, are always essential pillars. And the new thing is short content business, with everything to develop.

Big dramas on top

Top European broadcasters and format titans are now focused on fiction, and an unprecedented number of major dramas (from major companies) are being introduced to the market from last year. Fiction traditional specialists as US Studios, Latin American telenovelas, Asian dramas, Tur-

MIPTV 2016, main trends

- Big dramas on top
- Production alliances to the next level
- Digital: current business and many to come
- Genres on the move
- The newest thing: short contents



At MIPTV 2015, NBCUniversal (USA), RTL (Germany), TF1 (France) signed a co-production partnership for procedural TV series in USA: Fabrice Bailly, programming director, and Sophie Leveaux, artistic director & acquisitions, TF1; Joerg Graf, head of acquisitions, RTL; Michael Edelstein, president, NBCUniversal International TV Productions; Benoit Louvet, EVP, TF1; and Joann Alfano, EVP, scripted programming, NBCUniversal International TV Productions

There is a programming gap between current U.S. production and European likes. MIPTV this year provides an event to get the two sides closer

kish series, face big alliance opportunities and more competence, at the same time.

Mike Beale, EVP of Global Adaptations and Formats, **ITV Studios** (UK): ‘We continue as usual with entertainment, but we have a dozen of high-end brand new scripted products on the top of our offer now’. **Giorgi Lominadze**, head of acquisitions **Rustavi Channel 2**, Georgia: ‘We are buying scripted formats for the first time, to adapt in a Georgian way:



Andrea Bogard-Radatz, SVP films and series, ORF (Austria); Philipp Steffens, head of fiction, RTL (Germany), and Irene Heschl, head of film and series at ORF.

The ‘Dramas’ boom in Europe has pushed a special pre MIPTV event this year: MIPDrama Screenings. Germany and Central Europe are a new strong source of big fictions for the world

telenovelas, soaps and TV series’.

Philipp Steffens, head of fiction at **RTL** Germany: ‘Fiction is getting larger, with more budget because it now gains the international market. And we have two fronts: event products and procedural or other classic series, which U.S. studios are not providing’. **RTL**, **UFA/Beta** and **TF1** France are allied for *Hitler*, a 2016 event series.

Justly, last year we’ve stressed there is a programming gap between

Big dramas on top

- Driven by top European broadcasters and format titans
- Alliances with traditional fiction specialists
- Opening new markets for fiction, both canned and formats
- Programming gap between U.S. production and European broadcasters

Production alliances to the next level

- Collaboration extended to every creation step
- Fresh products, international appeal
- Cross regional co-productions gain market
- English language, bigger opportunities



South Korea and Japan: Annie Chung, senior manager acquisitions, and Juhae Lee, assistant manager, both from CJ (South Korea) with Chie Muto, executive manager, strategies and acquisitions, NHK (Japan); Taichi Shimmi, film department, TV TOKYO (Japan); and Yukari Misaizu, content producer at NHK (Japan)

Asian titans get more international; they are far stronger selling worldwide, and their local markets are more open to international ventures at the same time

U.S. production — now more Pay TV oriented— and European broadcasters —with tastes more traditional free TV alike. This MIPTV, first events about the matter are organized, to make the gap shorter. U.S. producers and European TV channels are joined to discuss genre evolution and twists.

Tibor Forizs, head of program scheduling and acquisitions, **RTL Klub**, Hungary: ‘As now it is difficult to find in America genres as procedural TV series, we are more open to Europe and other origins for fictions. We

MIPTV 2016: las muchas caras de la Evolución

MIPTV 2016 se realiza en Cannes, Francia, con firmes tendencias a tener en cuenta. Una es el auge del drama, impulsado por principales players europeos. REED MIDEM por primera vez, organiza *MIPDrama Screenings*, evento pre MIPTV donde espera 250 buyers. Co-producciones y digital, por supuesto, son otros pilares esenciales. Y lo más nuevo es contenidos cortos, con todo para desarrollar.

Ficciones en alza

Los principales broadcasters y titanes de formatos europeos están ahora centrados en ficción, con una inédita cantidad de dramas top (de players top) lanzándose al mercado desde 2015. Los tradicionales especialistas de ficción como los estudios de Hollywood, los distribuidores latinos de telenovelas, los dramas coreanos y las series turcas, ven grandes oportunidades de alianzas por un lado, y mayor competencia por otro.

Mike Beale, EVP of Global Adaptations and Formats, **ITV Studios** (UK): ‘Continuamos con el entretenimiento como siempre, pero ahora tenemos una docena de grandes-nuevos scripted con foco principal dentro de nuestra oferta’. **Giorgi Lominadze**, head of acquisitions en **Rustavi Channel 2**, Georgia: ‘Estamos comprando scripted formats por primera vez, para adaptarlos a la forma georgiana. Telenovelas,

soaps y TV series’.

Philipp Steffens, head of fiction en **RTL** Alemania: ‘La ficción se está volviendo más fuerte para nosotros, con mayor budget porque ahora llegamos mejor al mercado internacional. Y tenemos dos frentes



América Latina en Natpe Miami: Marcello Coltro, EVP, Cisneros Media (USA), Angelica Guerra, SVP & MD of Production, Sony Pictures Television, Tomas Yankelovich, Director de Contenidos Globales, Telefe (Argentina), Andres Mendoza, VP, Programming & Strategy, UniMas/Univision, Raphael Correa Netto, Director Ejecutivo de Negocios Internacionales, Globo, y Luis Balaguer, CEO & Fundador, Latin World Entertainment (USA)

Los broadcasters de América Latina avanzan en entretenimiento, proyectos de co-realización en ficción y nuevas plataformas. Un estudio de FRAPA/PRENSARIO confirmó que deben transitar todos los rubros para asegurar rentabilidad.



Brasil: Joao Mesquita, CEO, TeleCine; Claiton Fernandes, CSO, California Filmes; Luciana Cardoso, creación, Paulo Mendes, director de adquisiciones, y Tatiana Peres, gerente de adquisiciones, todos de TV Globo; y Vladimir Fernandes, CEO, California Filmes

Brasil se encuentra en una dura crisis económica, pero el mercado de media no baja su pujanza. El Rio Content Market de marzo, tuvo 30% más de convocatoria

de acción: contenido evento y series estilo clásico, como las *Procedural*, que en América ya no se hacen tanto’. **RTL**, **UFA/Beta** y **TF1** Francia están aliados para *Hitler*, gran serie evento en 2016.

Justamente, el año pasado destacamos la brecha de programación que ha surgido entre la producción americana —que hoy tiene un estilo más Pay TV— y los broadcasters europeos, que siguen con gustos más tradicionales. Este MIPTV, se organizan los primeros encuentros concretos para acortar el gap: reunir productores americanos y los canales de TV de Europa para discutir la evolución de los géneros, y sus



Turner Latin America y Chilevisión (Chile): Javier Goldschmied, director de producción y operaciones, y Holger Roost-Macias, consultor estratégico de Chilevisión; Marcelo Tamburri, Ángel Zambrano, y Francisco Morales, todos de Turner Latin America (arriba) con Mariana Sanjurjo, Turner Latin America; María de los Ángeles Ortiz, Chilevisión, Analía Pollero, Turner Latin America (abajo)

Las emisoras de Free TV y Pay TV están cada vez más entrelazadas en grupos propietarios y proyectos de producción, emitiendo en secuencias coordinadas

vueltas de tuerca.

Tibor Forizs, head of program scheduling en **RTL Klub**, Hungría: ‘Como ahora es difícil encontrar en América series *Procedural*, estamos más abiertos a ficciones de Europa y otros orígenes. Nos gustan los re-run o remakes de series históricas, porque la audiencia las reconoce’. **Christine Brand**, director of programming, **MGM** Alemania: ‘Nos va muy bien por ejemplo con westerns, pero hoy es muy difícil conseguir nuevas producciones en el género’.



Disney's Star Wars party last Mipcom: Jessica Rodriguez, VP acquisitions, Netflix; Dayna Donaldson, general manager, Disney UK and Ireland; Ben Pyne, president of global distribution, Disney Media; Ruediger Boess, SVP acquisitions at ProSiebenSat.1 (Germany), and Tatiana Vukahovic, VP Disney EMEA.

Disney is leading the trend towards short content business, with *Maker on Demand*; focus on new platforms, mobile and youngest audiences



Russian buyers: Katya Andrienko, head of production, and Diana Shishkina, head of licensing both at TV3; Lev Makarov, CEO, Elena Sukhanova, head of programming, Elena Tagirova, acquisitions, all from 2x2 TV channel; and Anna Tarada, director TV licensing at Disney Media Distribution & Interactive.

Russia, China, Brazil and other big emergent territories are under economic crisis & currency devaluation, but international content business continues investing on them

Digital: current business and many to come

- Partnerships are the key to multiplatform OTT future
- Digital social media & Snack media consumption
- Netflix's SVOD model alternatives must arise
- Many channels, windows, platforms

like the reruns/remakes of historical series, as audience recognizes them'. **Christine Brand**, director of programming, **MGM Germany**: 'We are successful for instance with westerns, but now it is very difficult to find new productions on the genre'.

Co-productions, co-developments

It is not new that rising prime time production costs are the main challenge for broadcasters and content titans, who need more and more original programming to make a difference on their screens. So, co-productions ventures are the high-end of the industry. Now, the collaboration manners have been extended to all steps of content creation, to reinforce market opportunities.

Red Arrow (Germany) and **NTV** (Japan) will co-develop brand new entertainment shows and reality formats for the global market, for instance. **Telefe** (Argentina) has signed a co-development & co-finance deal with **Keshet International** (Israel) to create new formats with international appeal. **FINAS** (Malaysia) is monitoring five co-productions deals (mainly animation) between Malaysian companies and firms from France (**Zodiak Kids**), Turkey (**SemerKand TV**) and South Korea (**Grafizix**).

For emerging players, to produce in English language open business scenarios. **Star Media** (Russia, Ukraine) has launched the first Russian TV series in English, *Mata Hari*, to be distributed by **Red Arrow** (Germany). 'We added to our top productions, the language and a main distri

Co-producciones, co-desarrollos

El aumento de los costos de producción prime time es el principal desafío para los broadcasters y titanes de contenidos, que necesitan más y más producción original para hacer diferencia en sus pantallas. Las iniciativas de co-producción, entonces, se han vuelto la cresta de la industria. Pero ahora la colaboración se ha extendido a todas las etapas de la creación de contenidos, para abrir oportunidades de negocio.

Por ejemplo, **Red Arrow** (Alemania) y **NTV** (Japón) van a co-desarrollar nuevos shows de entretenimiento y formatos reality para el mercado global. **Telefé** (Argentina) ha firmado un acuerdo de co-desarrollo y co-financiación con **Keshet** (Israel) para crear nuevos formatos con appeal internacional. **FINAS** (Malasia) está respaldando 5 acuerdos de co-producción, la mayoría de animación, entre empresas malayas y de Francia (**Zodiak Kids**) Turquía (**SemerKand TV**) y Corea del Sur (**Grafizix**).

Para los players de países emergentes, producir en idioma inglés abre escenarios de mercado. **Star Media** (Russia) por ejemplo ha lanzado *Mata Hari*, su primera en inglés, a ser distribuida por **Red Arrow** (Alemania). **Vlad Ryashin**, CEO: 'Agregamos a nuestras producciones top, el idioma y un distribuidor de los grandes. Así pasamos del 'Vamos a ver' al 'Hecho, qué más tienes?'.

OTT & el futuro

De acuerdo con **Digital TV Research**, los servicios OTT en vivo y



Adrián Echegoyen y Jaime Aguilar-Álvarez, programación y adquisiciones de Televisa (México); Ana Lydia y Karina Montoya, adquisiciones y programación de Televisa Networks; y Elsa Vizcarra, VP Programming, Televisa

Este año, México se consolida como el mercado más potente de América Latina y el más atractivo para los ventures internacionales

los VOD van a generar en torno a USD 26 mil millones este año y USD 56 mil millones para 2020. **Sophie Turner Laing**, CEO, **Endemol Shine Group**: 'Los partnerships con diferentes creadores de media son el pasillo hacia el mundo multiplataforma. **Icon**, nuestro nuevo joint venture con **YouTube**, con la estrella Michelle Phan, es un buen ejemplo de este tipo de alianzas'.

En el reciente cocktail de 15º aniversario de **FRAPA** (la entidad mundial de formatos) **Bill Hughes** dijo: 'Los últimos 15 años, la industria de formatos fue el negocio donde gente no famosa pero creativa

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- Shows with physic, very visual tips.
- Combinations of genres

butor. So, we passed at the central markets from 'let's see' to 'Done, what else do you have?', described **Vlad Ryashin**, CEO.

OTT & the future

According to **Digital TV Research**, OTT live and VOD services will generate around USD 26 billion this year and USD 56 billion by 2020. Partnerships are the key to multiplatform OTT future. **Sophie Turner Laing**, CEO, **Endemol Shine Group**: 'Partnerships with different media creators will be the path forward in the multiplatform world. **Icon**, our new joint venture with **YouTube** superstar Michelle Phan is an example of this kind of partnerships'. At the **FRAPA** (format association) recent 15th anniversary cocktail, **Bill Hughes** said: 'The last 15 years, format industry was the bizz where creative non-famous people could get rich after a phone call. The industry of dreams'. **Talpa's Charlotte Van Bochove** added: 'Next 15 years will be about *digital social media*. *Snack media* consumption challenges format developers'.

Nadav Palti, CEO at **Dorimedia** (Israel): 'We see three television systems: free to air TV, still the king; S-VOD, that includes cable, satellite, OTT, T-VOD/PPV, which is booming now; and the new thing is A-VOD, advertising VOD, free VOD on the internet supported by advertisement. Media industry must work on the latter'.

A great question is where the new OTT platforms are going to, with



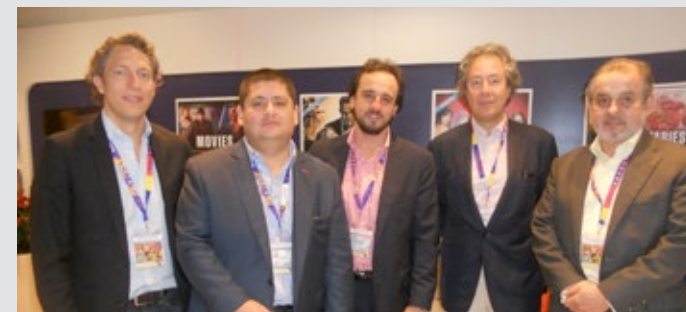
The acquisition team of M6, France: Abigail Joliot, Sidone Garrett, senior manager of acquisitions, Berengere Teuroanne, fiction manager, Elise Caulliez and Alexandre Moussard

The main broadcasters are now group of channels, combining free TV, pay TV, DTT and OTT platforms

Netflix successful SVOD model as the first big step. **Chris Ottinger**, president international, **MGM**: 'Other options are premium subscriptions, very low price models, free advertising models as **Hulu** in USA, niche services per genre, just for mobile, focused on short videos, etc. Fiction will be spread through digital platforms, while free TV will keep big event programming as sports, entertainment, etc'.

Mihai Crasneanu, CEO of the VOD aggregator **Grey Juice Lab** (UK): 'We are witnessing the end of the licensing model. There are too many (new) windows and platforms for content available for distribution. New strategies have to be implemented by content creators'.

Many of traditional free TV acquisition executives, now are buying for group of channels, combining also pay TV and OTT. **Elza Strapkova**, acquisition manager at **TV Markiza**, Slovakia: 'I am looking for big mainstream products for our main channel, and niche programming for the other two channels, male and female oriented each'. **Monica Iturriaga**, acquisitions **Mediaset Telecinco**, Spain: 'Our Government assigned 6 more channels to the free TV-DTT scenario, one for us in HD. So, I am buying for three channels now, with extra focus on HD'.



Colombia: Felipe Boschel, Camilo Acuña, ambos de Caracol; Samuel Duque (h.) de Fox Telecolombia; Gonzalo Cordova, presidente de Caracol; Samuel Duque Rozo, Fox Telecolombia

Colombia sigue firme como polo de producción regional, creciendo en productos originales y servicios off shore. La devaluación de moneda local ha bajado costos para inversores internacionales

se podía volver rica tras un llamado telefónico. La industria de los sueños'. **Chalotte Van Bochove**, de **Talpa**, agregó: 'Los próximos 15 años serán acerca de *digital social media*. El consumo de medios *snack* es todo un reto para los desarrolladores'.

Nadav Palti, CEO de **Dorimedia** (Israel): 'Nosotros vemos tres tipos de sistemas de TV: *free to air*, todavía el rey; TV paga, que incluye cable, satélite, OTT, para S-VOD y T-VOD, etc., que ahora está explotando; y lo nuevo es A-VOD, una nueva free VOD en internet, soportada por publicidad. La industria debe trabajar en esta última op-

ción emergente'.

¿A dónde van los sistemas OTT? Esta es la gran pregunta, con el modelo SVOD de **Netflix** como muy exitoso pero casi único exponente. **Chris Ottinger**, **MGM**: 'El gran reto en OTT es generar modelos alternativos a **Netflix**. Por ejemplo, suscripciones premium, o modelos de muy bajo precio, o de VOD gratuito soportado por publicidad, como **Hulu** en USA. También servicios de nicho por género, o sólo para mobile, con mucho contenido *short*. Mucho se puede crear'.

Mihai Crasneanu, CEO del agregador de VOD **Grey Juice Lab** (UK): 'Estamos viendo el final del modelo de licenciamiento. Hay demasiadas (nuevas) ventanas y plataformas para los contenidos en distribución. Los creadores necesitan pensar nuevas estrategias y modelos de negocio'.

Muchos de los tradicionales buyers de free TV, hoy compran para grupos de canales, incluyendo también Pay TV y OTT. **Elza Strapkova**, acquisition manager en **TV Markiza**, Slovakia: 'Busco producto mainstream para nuestro canal abierto, y de nicho para los dos canales nuevos, uno de hombres y otro de mujeres'. **Mónica Iturriaga**, adquisiciones en **Mediaset Telecinco**, España: 'Nuestro gobierno asignó 6 canales más al escenario TV-DTT que había, con HD. Entonces, yo estoy comprando para 3 canales ahora, con particular foco en HD'.

Negocio, géneros: vueltas de tuerca

España es, como decíamos, un mercado impactado por la irrupción

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Star TV, India: Akhil Mehra, commercial director; Nimisha Tiwari, acquisitions; Dharmesh Gandhi, acquisition strategies; and Yogesh Manwani, English cluster, general Entertainment

Everybody wants to make production alliances with India, especially Western format titans. The traditional 'B' Indian market is turning to international standards.

Business, genre twists

Spain is a market impacted by the irruption of DTTs that moved free TV offer from 5 to 40 channels. Though, **Sergio Ramos**, programming director of **History Channel Iberia**: 'This is a very good moment for traditional Pay TV in Spain. There were mergers and now there are strong investments to improve business'. Though Turkish series boom, their distributors are producing entertainment formats. **Ahmet Ziyalar, ITV Inter Medya**: 'A reason is diversification, by through our way: own produced and extremely selected formats, as *Answer if you can*: a quiz show very visual with physic or emotional obstacles for the participants'.

These days there are many cooking shows, real time date shows, 'back in time' shows; game, quiz and any show with physic, very visual tips. Also, new combinations of genres, as realities, series and docs. **Michel Rodrigue**, CEO at **The Format People** (Canada): 'This is a good mo-

de los DTTs, que llevó la oferta de canales abiertos de 5 a 40 en poco tiempo. Sin embargo, **Sergio Ramos**, director de programación de **History Channel Iberia**, describe: 'Este es un muy buen momento para la tradicional TV paga en nuestro país. Hubo fusiones y ahora hay fuertes inversiones para mejorar el negocio'. Pese al éxito mundial de las ficciones turcas, sus principales distribuidores hoy están impulsando formatos de entretenimiento. **Ahmet Ziyalar, ITV Inter Medya**: 'Una razón es la diversificación, pero avanzamos a nuestro modo: formatos de producción propia y muy seleccionados, como *Answer if you can*: un quiz show muy visual con obstáculos físicos y emocionales para los participantes'.

Hoy están en alza los cooking shows, date shows en tiempo real, 'back in time' shows; game, quiz, variedad de shows con tips físicos y visuales. También nuevas combinaciones entre géneros, como realities, series y documentales. **Michel Rodrigue**, CEO de **The Format People** (Canadá): 'Este es un buen momento para los cooking shows, *MasterChef* marcó el camino. Nosotros tenemos *Chef in your ear*, donde un chef ayuda al participante a cocinar pero sólo por teléfono'.

Un gran estudio está a favor de los independientes. **Joe Patrick, Miramax**: 'Hoy los buyers compran diferente. Con tantos productos de calidad del lado *indie*, ellos chequean producto a producto, no hacen out put deals. A nosotros nos conviene la nueva situación'.

El mundo de los contenidos cortos

Un rey del contenido largo está haciendo mucho foco en cortos: **Disney**. **Ben Pyne**, president of global distribution: 'Pese a lo fuerte de nuestra producción de cine y television, lo más nuevo es *Maker on*

The newest thing: short contents

- Present + future
- A whole industry on its own
- Mobile & Social Networks
- Consumer proactivity roars
- The connection with youngest audiences

ment for cooking shows, *Masterchef* led the way. We have *Chef in your ear*, where a chef helps participant to cook just by phone'.

A big studio is in favor of independents. **Joe Patrick, Miramax**: 'Now buyers acquire differently. With so many quality products on the *indy* side, they check product by product, no big output deals. We prefer the new situation'.

Short Content

A long content king is pushing short ones. **Ben Pyne**, president of global distribution, **Disney**: 'Though our big theatrical and TV production, the newest thing is *Maker on Demand*, short videos. Today it is a reality with big deals and more than 2,000 products. It is a big business to come, for mobile and youngest audiences'. **Cisneros Group** (USA) launched **Mobius.lab**, a content generation platform to provide own and third-party videos to the international market, mainly digital and short. The expectation is to handle more than 50,000 videos, many in HD and 4K.

A whole industry of specific producers, distributors, focused OTT platforms, social network developments, is coming. Comparing to long content, consumer proactivity potential is far empowered. Let's see...



DLA-Clarovideo: Jennifer Barany, gerente senior de adquisiciones; Pablo Iacoviello, VP de adquisiciones; y Ezequiel Paz, CEO; con Alessandra Castanho, gerente de adquisiciones de AMC Networks Latin America

Los players new media son la nueva gran fuerza en la región, acaparando ya una porción importante de la compra de contenidos, lindante al 25% del total de facturación

Demand, videos cortos. Hoy ya es una realidad con importantes deals y más de 2000 productos en oferta. Sobre todo, es un gran negocio por venir, con foco en mobile y las audiencias más jóvenes'.

El **Grupo Cisneros** lanzó **Mobius.lab**, una plataforma de generación de videos propios y de terceros hacia el mercado internacional, sobre todo digitales y cortos. La expectativa es manejar más de 50 mil videos, principalmente en HD y 4K. Una completa industria de específicos productores, distribuidores, plataformas OTT dedicadas, desarrollo en redes sociales, etc., está tomando forma. Pero frente a los *largos*, en *cortos* la proactividad desde los 'consumidores' está potenciada. Generan tanto como reciben, creando hacia todas direcciones, con las *social networks* como *hub* protagonista. Veremos...



For My Son

BY MATHILDE HERVIEU (MHERVIEU@EURODATATV.COM)



Eurodata TV: factual content, a mirror to the world



Documentaries proved again this year that they are not outdone. Indeed, factual content accounted for more than a third of newly launched programs in 2015 (based on the NoTa scope in 2015: 44 countries), with documentary series representing the majority of these new shows.

The UK and Scandinavia are well-known prolific creators and distributors of factual programs, with examples like BBC's *The Hunt*, which has travelled to 8 countries, and Norwegian *Born On* sold in five countries. Half of Australia's ten best performing new shows last fall were documentaries from the UK.

Documentaries offer viewers a way to unfold hidden aspects of our common cultural heritage. One of factual programs' chosen fields is history and recent takes on the topic lean upon key characters and dates. Franco-Belgian documentary *Apocalypse Staline* achieved great results in Sweden while the American docu-soap *Hunting Hitler* largely appealed to British and Canadian audiences. In Ireland, the national commemoration of the 100th anniversary of the Catholic rebellion against the Protestants gave rise to several documentaries and *1916*, narrated by local actor **Liam Neeson**, notably posted great ratings on young adults.

Current events also influence TV creation and the recent European migrant crisis inspired several documentaries such as *Australian Stories from Home* and Norwegian *99% Norsk*. British docu-soap *The Real Marigold Hotel* and Finnish doc *Ummikot Ulkomailla* show that factual producers seem to favor eye-opening and educational programs with the idea of stepping out

of one's comfort zone and embracing other cultures. Israeli format *The Virgins*, for instance, has already been sold to three countries.

Another strong trend in factual, especially in Europe, is social experiments aiming to put our present way of life into perspective. Following British reality show *Hunted*, which will be adapted on CBS in US, is French *Comment Je Suis Devenue Invisible*. In successful BBC Two docu-soap *Back in Time for the Weekend* and upcoming French *Retour Vers le Passé*, families embark on a time-travelling adventure and question current habits. In Scandinavia are docu-soaps like *Petter Uteligger* and *Felix Og Vagabonden*.

Documentaries centering on true crimes emerged this year as attention drawers and audience boosters, such as HBO's *The Jinx* and several crime documentaries with a psychological angle, like Netflix's buzz generator *Making a Murderer* and DR3's hit *Mit Drab Til Skrak Og Advarsel*. BBC Two's *Louis Theroux: By Reason of Insanity* and DRI's *Pa Ubestemt Tid* performed particularly well among young adults. Likewise, three of Quebec's ten best performing new shows last fall were police and crime-related factual programs.

With *Making a Murderer* as an emblematic example, SVOD Netflix and Amazon went outside of their fictional field of expertise by launching several factual programs in 2015. Leading to extensive press coverage this January, four-part *Chelsea Does* follows comedian Chelsea Handler as she offers a satirical look at marriage, Silicon Valley, racism and drugs. Inspired by its acclaimed series *Transparent*, Amazon's last documentary series *This is Me* explores transgender contemporary issues while *The New Yorker Presents*, which tries to

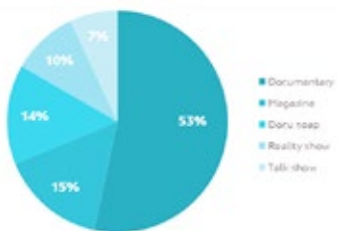
bring the magazine's spirit to life, premiered at the Sundance Film Festival.

Technology also opens up the way to new narrative and creative patterns and linear broadcasters, joined by digital actors, seize the opportunity to immerse viewers thanks to VR, 3D and 4K initiatives. Both seeking realism, Discovery's *Tony Robinson's Wild West* used 3D stereoscopic photographs, whereas Arte's *Sharks* bet on 4K and high-speed camera footage. From David Attenborough's *Great Barrier Reef Dive* 360-degree video app to YouTube Red's VR science series *360 Project*, VR technology seems to be the latest tool praised by miscellaneous actors to offer even more true-to-life TV experiences.



Franco-Belgian documentary *Apocalypse Staline* achieved great results in Sweden

PROPORTION OF SUBGENRES AMONG FACTUAL LAUNCHES IN 2015

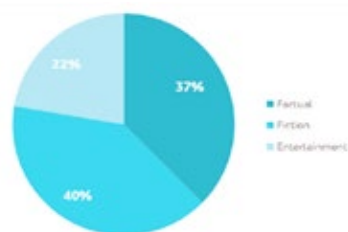


Source: Eurodata

Want to know more about ratings and programming trends in more than 100 territories worldwide? Please order Eurodata TV's "One TV Year in the World" and "International TV Trends" reports. To find out more about these reports, please contact François Lhomme (flhomme@eurodatatv.com).

Source: Eurodata TV Worldwide - Relevant Partners / One TV Year in the World / NOTA International TV Trends.

PROPORTION OF GENRES AMONG NEWLY LAUNCHED PROGRAMS IN 2015



Source: Eurodata



The UK is a well-known prolific creator of factual programs: BBC's *The Hunt* has travelled to eight countries



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BY EMIRA SANABRIA, PRENSARIO CORRESPONDENT IN MIAMI



Procedural TV shows: the need of a balanced content offer

During NATPE Miami 2015, Prensario participated of the panel The Dawn of International procedural, where it was highlighted that procedural TV shows, which seem not to be working anymore in the US, continue to be demanded in Europe and other international territories. Why this genre is still important to be produced and exported?



The Dawn of International procedural: Rola Bauer, head of production and co-production business in US for Studiocanal TV, Jens Richter, CEO, FremantleMedia International, Phillipe Maigret, president, ITV Studios America; Erik Pack, president, international distribution, Gaumont

Hit procedural TV shows like *CSI* seems to be part of the past for the TV market, where the competition for shorter and *mobile* content is setting the tone of the new productions and the series tend to be darker and noisy to satisfy the need of branding created by the explosion of the number of channels in the Pay TV segment.

US networks were the traditional suppliers for this kind of shows, but those productions are now rare. During *The Dawn of International procedural* at NATPE Miami, a panel of industry experts from the US and Europe discussed about the possibility that international producers, from Europe or other nations, will be taking over the creation of the procedurals, that are still needed and asked for in the global market.

Jens Richter, CEO of FremantleMedia International, Rola Bauer, head of production and co-production business in US for Studiocanal TV, Phillipe Maigret,

president of ITV Studios America, and Erick Pack, president, International Distribution, Gaumont, took part of the panel.

Richter believes that there is a 'disconnection' between the needs of the market and the offers that are made, especially for the European market (except in the UK, that behaves more like the US), where hit shows like *Breaking Bad* or *Empire* didn't hit big audience numbers. 'These markets still have a great demand for procedural, but are not getting it', he stated.

From the producer point of view, Maigret agrees that procedurals 'are still on demand in Europe, but not in the US market: 'We only co-finance and produce if we see the potential for US market, and making a franchise of it, but I still get requests and pressure to produce procedural to increase the revenue of channels in Europe, and I tried, but the US networks are demanding less and less procedural'.

Some of the main characteristics of the procedurals that make them still a good buy for TV channels 'are the fact that they can be re-run and are easy to schedule', according to Pack, but at the same time 'procedural is not sexy, not cool of hip with films talent'.

That's why Bauer said that nowadays for a procedural to be successful, and work in any market, the principal ingredient is a good history: 'We don't need to break the mold, just beginning with a history and

build from that'. Since getting the big stars is also challenging, she commented that as a company, Studiocanal TV has been supporting its production with talent from the theatrical world and is working good for some of their new shows.



Other successful procedural TV shows from the US that got worldwide success are *Law & Order* (NBC), *NCSI* (CBS) and *Criminal Minds* (CBS)

Another element that is important in the equation is the fact that those programming slot left vacant by the procedural shows need to be filled. All the participants in the panel agreed that TV channels 'are turning into more local production, and they also believe that in three years the window of opportunities for the procedural may be closed'.

Nevertheless these experts don't think the procedural is dead, is a matter of cycles they say. 'Even the cool cable guys and SVOD platforms may be interest in proce-

dural because they need to cover real state. The new procedural need to have the case of the week, the character building and a renewed way to develop the script', considered Richter.

'There is a business to be fulfill: there is technology to make procedural bigger and more attractive of what is today, we need to focus in technology and new forms of storytelling for the procedural', said Maigret.

Consulted about the possibility of those new procedurals will be coming from the

international market and not from the US, like it has been traditionally, Bauer firmly believe that in a time frame of 24 months the answer is yes, but some of her colleagues think that other conditions needs to be met: 'Only that is reinvented could be and international procedural, something that build and audience and with the US components', said Maigret. Pack concludes: 'The procedural still works very well in the US, the networks still run them, because they get and audience'.

Premium European dramas, digital and key partnerships

2015 has been an important year for the European dramas: from the traditional market leaders UK and France, to Germany (this MIPTV the focus is in this key market) and Spain. New comers will surely appear this year.

One of the biggest trends noticed during last year MIPCOM has been premium dramas: now top European broadcasters and format titans are focused on fiction, and an unprecedented number of major dramas (from major companies) have been introduced to the market.

Actually, the closing press conference was titled *Premium drama drives business, as alliances flourish*. As many of the dramas were introduced with their stars, Mipcom seemed a bit more to Cannes Film Festival, with red carpet screenings. Reed Midem is preparing *MIPDrama Screenings* for this MIPTV, expecting about 250 international buyers.

So... drama is the new big thing especially in Europe, usually headed by entertainment formats. Fiction traditional

specialists as US Studios, Latin American telenovelas, Asian dramas, Turkish series, have opportunities and more competence, at the same time.

Another top matters are the evolution of the "digital boom" and global partnerships for development, production and distribution. Partnerships are the key to multiplatform OTT future. YouTube, Netflix, Hulu, Facebook, Amazon Studios, Twitter and newer OTT players like UK-based Hopster or Icflix Media in the Middle East, are strengthening their presence in the global market. According to Digital TV Research, OTT live and VOD services will generate around USD 26 billion this year and USD 56 billion by 2020.

Andrew Moss, CCO, Oliver & Ohlbaum, explains: 'Audiences of the future will consume content by distribution methods we haven't even contemplated yet'. Sophie



Sophie Turner Laing, CEO, Endemol Shine Group



Adam Crozier, CEO, ITV (UK) - Credit: Daily Mail

Turner Laing, CEO, Endemol Shine Group (interviewed in this edition), adds: 'Partnerships with different media creators will be the path forward in the multiplatform world. Icon, our new joint venture with YouTube superstar Michelle Phan is an example of this kind of partnerships'.

Lastly, UK ITV's CEO, Adam Crozier, does a stirring defense of traditional TV: 'Channel brands are not dead... TV is the most powerful medium in the world Internet would love to have what we have'.



CSI is one of the most important procedural franchises in the world. After the successful *CSI*, *CSI: Miami* and *CSI: New York*, the network of the show CBS decided to create its spin off *CSI: Cyber* about a psychologist turned cyber shrink who established the FBI Cyber Crime division

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BY EMIRA SANABRIA, PRENSARIO - MIAMI OFFICE



Endemol Shine: ‘The word “broadcast” is probably outdated’



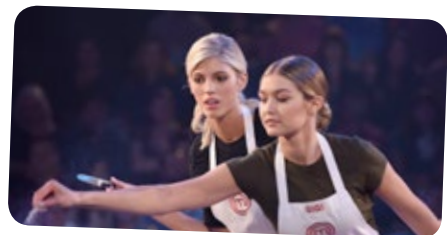
Chief Executive Officer of the **Endemol Shine Group**, **Sophie Turner Laing**, presented the international keynote at NAPTE Miami last January, making a balance about her first year in the company and sharing her impressions about the trends in the global entertainment market

It has been a year since **Sophie Turner Laing** took the responsibility to lead **Endemol Shine Group**, the largest content group in the world resulted from the merge of **Endemol** and **Shine Group**. The fusion took place in 2014 and the brand new company, a joint venture of 50%-50% of **21st Century Fox** and **Apollo Global Management**, works with 61 channels from 69 territories worldwide and offers 715 productions such as super brands *MasterChef* and *Big Brother*.

According to **Turner Laing**, this time was ‘filled with challenges as the company navigates through a process of merging that still haven’t finish completely’. Right now **Endemol Shine Group** has around 5,000 people, and as the executive point out, the most important task for her is to ‘make sure that they feel as part of a team’.

‘I think my job is to make sure that we stay connected. If as a team we can learn from each other and share ideas and do that really fast, then I would have achieved the goal. For me is literally being every day connecting the dots, look at shows and think “I need to tell somebody about this”, is just fascinating’, remarked in the panel.

Inquired about the importance of the scale for a company that big she reveals, she answered: ‘I believe that what is really



Celebrity MasterChef was premiered on January on FOX USA

important is your network: in creative networks you have a beautiful piece of content and the people to make it a global hit, with the globalization of content, a good idea can come from anywhere’.

And good ideas continue to work as they develop in *super brands*, according to **Turner Laing**, ‘there is not end to that tendency in the near future for the TV business’. She highlighted: ‘In a world of infinite show is the program brand that makes the audience to search for, that name is what we put in a searching engine’.

And she adds: ‘The clever bet is that the shows are in constant evolution, they change a little bit but you continue to give the audience the show that they love, I think *Master Chef* is brilliant in that, I mean, look at master chef junior, it the most enchanting warm show’.

Another important issue that was discussed during her presentation is the decline of linear TV and about that subject she explains: ‘The word broadcast is probably outdated, if you see catch up and online, and SVOD, all channels are trying to making sure their content is available in all this platforms to remain relevant, and the younger audience is migrating to mobile... at the end of the day is all about the content. If you can create and the buyers can choose, you are up to the race’.

Regarding content trends, **Turner Laing** agrees that drama as gender ‘is having a great moment’, but she also remarks that the biggest part of the budgets in production are still going to entertainment shows: ‘Drama carries a particular flag on it that says quality, but the big numbers go to the entertainment shows. We are as proud of *Big Brother* and *Master Chef* as we are of our dramas’.

Talking about successful productions, programs as *Icon* and *Legends of Games* are other names that **Endemol Shine Group** has seen growing, particularly the last one that already has versions in the USA, UK and Brazil.

Regarding Latin America, **Telemundo** commissioned the production of they very



Sophie Turner Laing, CEO, Endemol Shine Group

first Hispanic drama, called *El Bato*, the Mexican equivalent of the successful *Entourage*. This program, along with *Gran Hermano*, the US Hispanic version of *Big Brother* on **Telemundo**, are the main offering the company has for the Latin American market, where it has a strong pan regional structure with headquarters in Argentina, headed by **Martín Kweller**, CEO of **Endemol Shine Argentina**, and Operations & Creative Director for Latin America.

Finalizing its presentation, **Turner Laing** made a balance about her entire career, exposing this reflection: ‘I have been in the full circle. I was at the beginning out there selling and now back in the international work selling, a lot of the people that I used to sale I’m selling again, I think (the key for success) is about taste and instinct and that is something that you never loose’.



Turkey has produced the very first version of *Big Brother* on leading broadcaster Star TV, while Telemundo produced the Latin version *Gran Hermano* for the US Hispanic TV market



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Sony: family and romantic stories on top



Jeff Lerner, EVP, scripted development, international production, Sony Pictures Television

Jeff Lerner, EVP, scripted development, international production, **Sony Pictures Television** (USA), describes to PRENSARIO the hottest global trends on the scripted format business: 'Buyers aims to adapt family and romantic comedies, primarily because the themes, characters and relationships are universally relatable'.

The Voronins, the Russian adaptation of *Everybody Loves Raymond* is currently the longest-running scripted series, enjoying such enduring success that we have written and produced 3 seasons of original episodes beyond the US series. 'To date, SPT has made 7 versions worldwide, the most recent of which was a primetime Hindi-language adaptation for India called *Sumit Sambhal Lega*, which launched late last year on **Star Plus**', he adds.

'We introduced the first local adaptation of a US comedy in China with a Mandarin-language version of our hit sitcom *Mad About You* for **Dragon TV** and continues to be the top performing series among China's satellite channels. It has also amassed more than 230 million views through **Youku's** AVOD platform. We are now working with **Telefe** (Argentina) to bring a new adaptation of this series'.

'We spend a lot of time learning what works and what doesn't in each of our markets. The key to successfully adapting a series is making sure that you preserve the spirit of the original while at the same time developing characters and situations that are relevant to local audiences. To do



that, we are looking for the right creative partners and broadcasters who believe in the show and are willing to trying something a little outside of the box'.



SPT has been focused on fostering co-productions with its *prodcos* in new markets: **Left Bank Pictures** (UK) is making its first with **CITVC** (China) to develop their first English-language co-production. Lerner concludes: 'While the US has shifted towards linear dramas, there is still a strong international demand for procedural programming with buyers looking to fill it either with format acquisitions or original co-productions'.

The most recent adaptation of *Everybody Loves Raymond* in Star Plus (India) and Russia and *Mad About You* on Dragon TV (China), both with successful ratings



Canal +: techy, digital, fun

BY EMIRA SANABRIA, PRENSARIO - MIAMI OFFICE

Apart from high budget drama series, Canal + (France) is very well know in the kids space with three dedicated channels, which are regularly on the top of the audience chart. They are **Canal + Family**, **Teletoon +**, **Piwi +**.

Each big media group in France operates one or more kids channels: **TFOU** (TF1), **Zouzoud** (France Televisions), **M6 Kids** (M6), as well as **Tiji**, **Gulli**, **Canal J**, **France 4**, the US networks Disney, Discovery Kids, Nickelodeon, Cartoon Networks, Boing, etc. and the SVOD platforms **Netflix** and **Amazon**.

David Bessieres, senior acquisitions manager of the **Canal + Pôle Jeunesse**, explains: 'The French animation is a faster growing market and we are very focused in both, international acquisitions of the best series and movies, and local production under the unit *Canal + Re-Creation Originale*. The other two areas in which we are involved are digital (apps developments) and 360° projects for TV, web, social network and merchandising'.

Canal + Family is a movie, live action and animation TV series network always aiming at offering family-oriented and exclusive programs, such as the international series *The Daltons*, *Oddbods* and *Camp Lake-bottom*: 30% is animation, 50% premium movies, 15% TV series and 5% factual.

Teletoon + is a brand new channel 'to entertain modern kids', he explains, and adds: 'Its success relies on an on-going renewal of programming for boys and girls from 6-12 years old'. Animation series such *Kaeloo* and *Endangered Species* along with live action series *Nowhere Boys* gather here: 85% animation, 15% hosted shows (game shows with kids, music chart shows).

Piwi + is a stimulating channel for 3-6 boys relaying mostly in all genres and techniques of animated series and specials (2D, 3D, stop-motion) and a weekly hosted show (animals, songs, activities). The top shows are *Ruff Ruff Tweet & Dave*, *Superwings* and *Driftwood Bay*. 90% is animation, while 5% is live action and 5% hosted shows.

'We offer an European and French cultural stamp to our audience, using technology devices to add value to our licensed programs (apps, digital, transmedia storytelling), and we promote out TV series within our digital platforms, while we permanent search new content and creativity by attending global market and identifying talented production companies', concludes **Bessieres**.



David Bessieres, senior acquisitions manager



Oddbods, one of the highest rated shows on Canal + Family

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BY CHIARA DURANTI, FOUNDER FORMATBIZ



BBC: branding formats



Kate Phillips, creative director of formats, BBC Worldwide

Kate Phillips, creative director of formats, **BBC Worldwide** (UK), describes in this interview the company strategy towards the development of scripted and non-scripted formats, while she highlights the unique position the British company enjoys in the global content market.

‘To strengthen our potential for global distribution, we concentrate on branding our formats so that they can be adapted for the local market



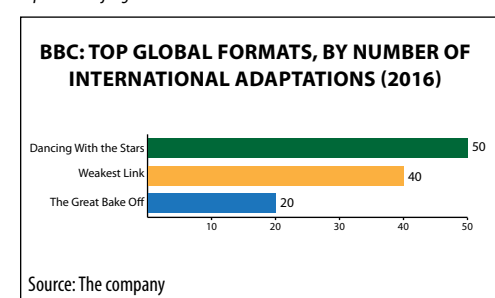
in each territory and reflect the characteristics and particularities of different audiences. We have to be flexible and understand needs and budgets in each country. We have the commercial freedom to focus on our core mission, which is creating great formats’.

‘Historically, we’ve had great success with shows like *Dancing With the Stars*, *Top Gear* and *The Great Bake Off*; but format commercialization remains a challenge. Today’s television business is much more diversified. Because of the bigger role of Pay TV and trends like binge-viewing, broadcasters are looking for big television events that can bring together all three generations of viewers: kids, parents and grandparents. Formats play an important role in strengthening the positioning of open TV channels in a highly competitive digital environment’, **Phillips** adds.

‘We are focusing this year in two big titles: *You’re Back in the Room*, a production of **Tuesday’s Child** for **ITV** that is distributed by **BBC Worldwide**, and *The Great Bake Off*, a **Love** production for **BBC** in the UK. We will also introduce *The Getaway Car*, a primetime family format launched on **BBC**. Lastly, *Ultimate Hell Week*, which has already debuted on **BBC Two**’.



You’re Back in the Room (ITV in UK) will be developed in partnership with RCN Colombia (15x’45), under the local name of *Hipnosis: Un juego de Mente*



‘*You’re Back in the Room* is being produced in Colombia in partnership with **RCN** as *Hipnosis: Un juego de Mente* (15x’45). It will be produced by **Miracol Media** and features amazing creative work and talent. The agreement for the Colombian market marks the first time the format is being made for Latin America following its successful adaptation in countries around the world, including France, Australia and Holland; the US will be premiering soon in **FOX**’, she concludes.



Adventure and exploration, the DNA of Discovery

With the airing of *Racing Extinction* in December of 2015, **Discovery Communications** (USA) demonstrated its ability to reach people on a global scale with important documentaries and pressing issues: the film was aired in 195 countries in primetime on the same day.



John Hoffmann, EVP, Documentaries & Specials, Discovery Communications

John Hoffmann, EVP, Documentaries & Specials, says: ‘While we won’t be doing this with every title we commission or acquire, it is something that sets us apart from many of our competitors because we are able to shape global conversations around today’s most urgent environmental issues’.

‘Then, there is adventure and exploration, which are in the DNA of Discovery, and, in that same line, this year, **Discovery Networks** around the world will be broadcasting Jennifer Peedom’s multi-award winning film *Sherpa*, which looks at Everest through the eyes of the *Sherpas*, the group men who risk their lives multiple times a season’.

For over 30 years, **Discovery** has developed programming around a few core areas of interest: environment, adventure, and science/space exploration. These areas have been the building blocks of the brand. ‘*Racing Extinction*, *Sherpa* (premiering in Latin America this month), and *Telescope*, which recently premiered in USA, represent our strongest areas of interest in their own way’.

Hoffmann answers about trends in the current global documentary market: ‘You just have to look at the **Sundance Film Festival**: arguably the most important film festival in the world, where for the past two years documentaries have been given the slot to open the festival’.

‘That is a clear sign that documentaries hold a very important place within the extensive world of content because they have the ability to snapshot a moment of time and get into the zeitgeist of society. And as far as what’s resounding at the moment, are stories that are not just ratings-getters but that are engaging, authentic and feel relevant, with characters that are relatable and casts and locations that are diverse’.

Lastly, he concludes about the future: ‘As far as alliances, **Discovery** could not be more excited with our new partnerships with

IMAX and **Lionsgate**. Because of these strategic partnerships, the world will soon be seeing **Discovery** outside of their homes and in the theaters’.



Racing Extinction was aired in 195 countries on the same day



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BY CHIARA DURANTI, FOUNDER FORMATBIZ



Italia1 rebuilds the late night slots



Laura Casarotto, head of Italia 1 (Mediaset Group)

Launched in 1982, **Italia 1** is a generalist free TV channel from **Fininvest Group/Mediaset** targeting the teen group, but moving forward to conquer a wider audience. **Laura Casarotto**, head of the network, is re-launching the editorial plan focusing on consolidation of big proven hits and experimenting new formulas especially for the late night slot.

Italia 1 premieres American series such as *Arrow*, *Gotham* or *The Flash*, and the



new from **Warner Bros.** is coming this spring: *Supergirl* and *Blindspot*. 'The most important topics are music, show, reality and travelling but with an approach that I like to define as generalist, light, intelligent and funny', she describes.

'We commissioned several new formats: we will air the 6 part-part series of **Armoza** dating show *Flight 616* and *Secret Millionaire* (2 episodes). Last year was broadcast the local adaptation of **Sony's** *Shark Tank*. We have some historical shows but we tried to re-launched them with new young talented actors, such as Argentinian format *Caiga Quien Caiga (Le Iene)* or variety comic show *Colorado*, but with a modern restyling. We also have comedies and variety shows to undercover investigations with our journalists'.

Music and travel are the big topics, as well as news and infotainment: '*Open Space* is a social talk show produced by the team of *Le Iene*. We will premier *Emigratis* (8 episodes) with 2 celebs travelling and discovering new places in the world. We also had the local adaptation of German's talk show *Absolutely Majority* produced by **VideoNews**'.

About travelling, the docu-series about the **Genève's Scientific Institute of Cern**, *Because of Einstein*. **Casarotto**: 'Music is part of our DNA. We are launching the talent show *Top Dj* (7 episodes). We also have *Front of the stage* with live concerts in collaboration with **Radio Italia** and big live event in Milan'.



Le Iene, local version of Argentinian format *Caiga Quien Caiga* (Eyeworks)

'We are rebuilding the late night slots with content such as the instant movie with rapper *Fedez*. *Chronicles* tour, or *Stash & the Kolors* with a young band phenomenon exploded after the participation of **Canale 5's** talent show *Amici*. Also, the web-series *The Pills*. We want to open our mind to new areas, we want to add, agglomerate more people as we try to open new spaces', concludes **Casarotto**.



Grupo Secuoya lanza Ten, su nuevo canal TDT

Consolidado como el tercer gran grupo privado de televisión en España, **Grupo Secuoya** recibió en octubre de 2015 una licencia para operar el canal TDT **Ten**, que se lanza el 28 de abril. En febrero se conocieron los directivos que liderarán la cadena: **Santiago González**, ex director de TVE, y **Javier Valero**, directivo del Grupo desde su fundación.

Raúl Berdonés, presidente del **Grupo Secuoya**, designó también a **Alejandro Samanes** como director corporativo, **Javier López** como director de programación, **María José Prieto** como directora de producción, y **Ángel de Vicente** como director del departamento comercial.

Durante marzo, el canal y su programación han sido presentado a las principales centrales de medios y agencias. 'Tenemos la última oportunidad de hacer algo distinto en TV y, a la vez, complementario a los líderes del sector', señala Berdonés, quien tiene muy claro el objetivo, finalidad y ADN: 'Es una cadena con contenidos de pago —por factura, calidad e identidad—, pero en abierto y para todos los públicos'.

El ejecutivo describe la programación como 'no excluyente, integradora, blanca en su línea editorial e innovadora en su contenido', y explica que **Ten** nace como un 'complemento' al sector audiovisual, cadenas, marcas y productoras. 'No somos sólo una alternativa: venimos a llenar espacios', completa.

El 50% de la producción propia será destinado a productoras españolas ajenas a **Secuoya**, con el objetivo de reactivar de mercado. Bajo el lema "Una televisión auTENTica", busca rescatar lo genuino entre espectadores y oferta televisiva: desde el reality hasta el docu-show, factual y documental.

Con un prime time adelantado a las 8.30pm, **Ten** integra formatos como *Mi love actually*, *El Peor Conductor*, *Este hotel es una ruina*, *Mi restaurante es el mejor*, *Efecto Carbonaro* y *La gran aventura*. También habrá espacio para el *brand content*: *Ransom*, *Los probadores*, *Top Ten* y *El Antichef*.

En octubre pasado, el Gobierno Español había licenciado seis nuevos canales, de los cuales dos fueron uno a cada uno de los dos principales grupos de medios Atresmedia y Mediaset, y los restantes cuatro para **Grupo Kiss** (canal de música), **Real Madrid**, **El Corte Inglés** y **Grupo Secuoya**.



Raúl Berdonés, presidente del Grupo Secuoya



Mi love actually y *El Peor Conductor*, nuevos formatos de Ten



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Ukraine, Russia and Kazakhstan: so close and so different

Media Resources Management and K7 Media offer in this special study the main findings of the three biggest CIS TV markets: Russia, Ukraine and Kazakhstan. *Understanding Russia, Ukraine and Kazakhstan: Current Trends in the TV Market* details the developments in the broadcasting and Pay TV markets and general trends, and PRENSARIO offers a summarize of it in this article.



For many years the CIS territories have been associated mainly with Russia, the biggest and the wealthiest player in the region. However, the television and content production markets are changing rapidly.

Under the influence of a number of factors from across the spheres of business, culture and politics, the markets in the territories within the former USSR region have much in common, yet they have developed in different ways. As a result, the markets in Ukraine, Russia and Kazakhstan are uniquely structured. If you're looking to do business within these territories, it is necessary to study each country separately.

During 2015 there were many structural and legislative changes within the Russian, Ukraine and Kazakhstan TV markets. For an outsider looking in, keeping track of these developments presents a challenge without a comprehensive overview of these three key

CIS markets: markets that when combined cover a significant territory across Europe and Asia.

Ukraine-based Media Resources Management, working with international TV analysts K7 Media, has conducted substantial research on the three markets, and the output of this research is to be published in a report timed to coincide with MIPTV 2016.

The report *Understanding Russia, Ukraine and Kazakhstan: Current Trends in the TV Market* details current developments in the broadcasting and Pay TV markets; the tendencies of local advertising and production markets; volumes, types and average prices for imported content, and an insight into local content exports. The report also explores other

issues that influence TV in the three biggest post-soviet countries.

It is critical to note that advertising markets in the three countries have suffered recently due to the economic crisis across the region, causing mass depreciation of the national currencies. In Russia and Kazakhstan the value of the currency has halved within a two-year period, whilst Ukrainian currency depreciation is almost

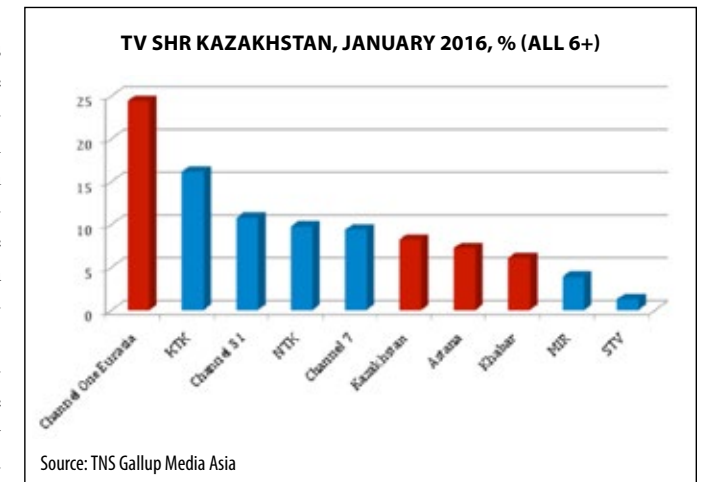
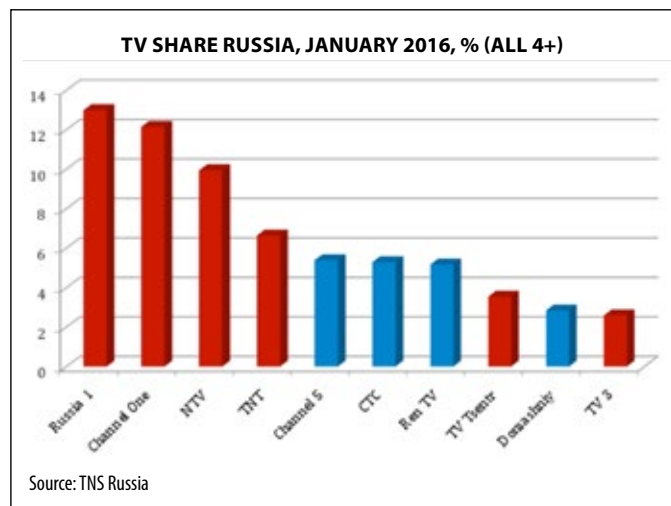
200%. As a result, the volume of the TV ad markets in the three countries has tumbled.

Russia, Ukraine and Kazakhstan also differ when it comes to the ownership of the most popular broadcasters. In Ukraine, the state is a passive player in TV industry, with not one of the state-owned channels featuring in the ten most popular networks. In Russia TV, the sector is mainly controlled by the state, whereas in Kazakhstan commercial and government-owned broadcasters act as equals.

To illustrate this, the charts below list the most popular networks in each territory, with state controlled TV channels highlighted in red and privately owned channels marked in blue.

When it comes to entertainment content, all three countries have much in common; the most-popular genres are scripted TV series, non-scripted TV shows and movies.

Russian TV is notable for having large volumes of locally produced scripted series: these dominate the schedules of local TV stations. The situation is contrasted with that in Ukraine and Kazakhstan; although both are increasing the volumes of local scripted series, they still



Victoria Yarmoshchuk, CEO Media Resources Management:

‘Territories of our region today face a lot of challenges and are trying to find best solutions for further development. Ukraine, for example, works hard to develop strong relations with its partners from CEE and beyond, based on huge creative and technological background that was established by years of productive cooperation with Russia. The same crucial moves are underway in Russia and Kazakhstan’

suffer from a shortage of high quality local content.

Nevertheless there is a gap between the production markets in Ukraine and Kazakhstan. Ukraine has better developed production facilities and creative forces, and produces scripted and non-scripted content to a high international standard. International sales of shows that have emerged from Ukraine, as well as accolades in prestigious professional international awards, go some way to demonstrating this.

For many years, Russia was a dominant supplier of scripted programming into Ukraine. Following the Russian-Ukrainian conflict, a large proportion of Russian content (including Ukrainian co-pros) was banned. At the same time production partnerships with Russia were restricted. Ukrainian broadcasters were required to increase the quantity of local programming, and to acquire more content from abroad.

The Kazakhstani broadcasters' main trading content partners are Russia, Turkey, India, America (both North and Latin) and some European countries. At the same time, scripted content from South Korea, Ukraine, Philippines and Egypt is warmly welcomed by the

Kazakh audience.

All three territories are experienced in the acquisition and production of international TV formats. Russian broadcasters and independent producers are strong in creating both non-scripted and scripted format adaptations.

Ukrainian TV is characterized by a large number of high quality versions of non-scripted formats - many recognized by format owners as amongst the best internationally - and a comparatively small quantity of scripted format adaptations. Historically, Ukrainian broadcasters preferred to acquire Russian versions of popular scripted formats rather than to produce their own ones.

Kazakhstani broadcasters are already skilful in producing local non-scripted formats, but are less experienced in creating their own scripted series based on international formats: again, because of the availability of Russian scripted content, including adaptations of global formats.

Recently Russia and Ukraine are becoming increasingly active players on the international level as exporters both of ready-made TV products, and of scripted and non-scripted TV formats. Meanwhile, Kazakhstan is making tentative steps as a seller of its original product.

Despite current negative trends in their economies, all three markets are strong and powerful suppliers of original ideas, new techniques and creative content for an international market that always needs fresh blood.

‘Territories of our region today face a lot of challenges and are trying to find best solutions for further development. Ukraine, for example, works hard to develop strong relations with its partners from CEE and beyond, based on huge creative and technological background that was established by years of productive cooperation with Russia. The same crucial moves are underway in Russia and Kazakhstan. We are happy to have this opportunity to tell the world what is really going on at the three biggest CIS markets. We are sure that understanding of the markets by international community is the first step for further

development and prosperity’, comments **Victoria Yarmoshchuk, CEO Media Resources Management.**

‘Russian, Ukraine and Kazakhstan are fascinating markets, and we are delighted to be working with Media Resources Management to highlight and explore the possibilities they offer. At **K7 Media**, we are constantly expanding our suite of reports on key television markets across the world, providing a means of connecting our global client base to new opportunities. The new report will be an invaluable tool for producers and broadcasters looking to expand into these territories’, adds **Keri Lewis Brown, MD K7 Media.**



Keri Lewis Brown, MD K7 Media:

‘Russian, Ukraine and Kazakhstan are fascinating markets, and working with Media Resources Management will allow us to highlight and explore the possibilities they offer. The new report will be an invaluable tool for producers and broadcasters looking to expand into these territories’



Star TV, Turkey: 'A popular channel focused on women has a better chance of surviving'

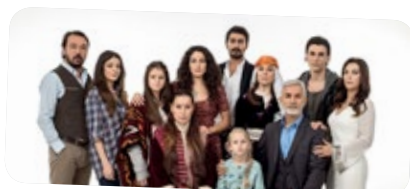


Ömer Özgüner, general manager, Star TV

'In 2015, the Turkish TV sector had a tough time. The changing viewer profile and the shrinkage in advertising shares affected a little. High rating TV series are aired on the same day on all the channels. You cannot find these many products on free TV channels anywhere else in the world'.

Ömer Özgüner, general manager, Star TV, describes to PRENSARIO the moment of one of the most vibrant TV markets in the world: Turkey. He continues: 'Competition is fierce and the need for new instruments has risen. We are trying to produce quality series that are strong and have a strong cast. In the meantime, we are trying not to lose our viewers. Since we do not want to give up on airing quality series just to get ratings we want to broaden our scope and also keep our popularity within the country'.

Summer season has become more important. Özgüner explains: 'The projects we have



Göç Zamanı, brand new series that increased ratings quickly reaching its target mass on Saturdays prime time

begun in the summer retain their popularity in the winter if the cast and script are strong. We believe in diversity. We want our viewers to find everything their looking for on our channel. With this regard, we create prototypes that include series, shows and game shows. *Broken Pieces*, which was launched last year and is sold abroad, and *Kıralık Aşk*, which is breaking records in the ratings, are two of our most popular series. *Endless Love*, which began in the new season, is doing very well'.

'Our new series *Göç Zamanı* increased its ratings quickly and reached its targeted mass on Saturday, which is a tough day. The local ratings of *Muhteşem Yüzyıl Kösem* are far from ideal but international sales are great. *Big Brother Türkiye*, *Evleneceksen Gel* and *Dada* are also productions that have brought us a different viewer profile and we are happy about them.

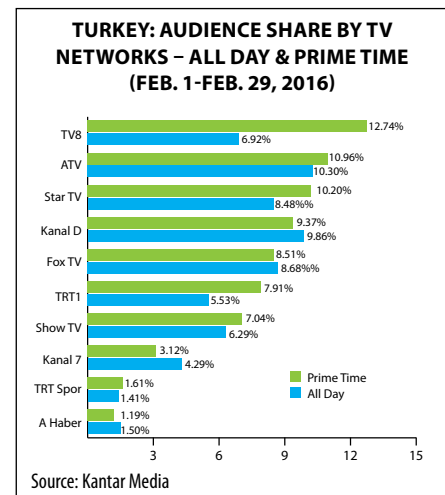
'Viewers have always placed Star TV in the top three. We want a TV that targets female viewers, as we believe they control the remote: a popular channel with women has a better chance of surviving. Drama will be popular in every case. I believe that we will see a period where dramas and game shows continue their popularity', he adds.

'The TV world offers viewers a rich selection and the people in the background are very important in this regard. New content is being created every day and the biggest share goes to dramas. Dramas will continue to be popular in the near future. We have set out to offer joint bro-

adcasts to different generations and peoples. We will continue to feature real or imaginary life stories in our content'.



'We believe in diversity. We don't just want to be #1, we want to be a great TV station. PT2 works are also very important for us. We believe that they will improve us and not just statistically but as a brand. In 2016, our main goal is not to lose this perspective. We will be pioneering with series *46 Yok Olan*, which we are planning to launch on PT2 in March. In a time when the length of series is up for much debate in Turkey, we will continue to show our diversity and our support for alternative shows by airing this 60-minute show even though it will end up costing us adverts', Özgüner concludes.



A+E launches a FTA channel in Turkey



Dean Possenniskie, MD, EMEA, A+E Networks, and Esra Oflaz Guvenkaya, president, MCD Medya



A+E Networks and MCD Medya will launch *Lifetime Turkey* on April 26, the first A+E's free-to-air (FTA) channel in the market.

Fox Media has been appointed as ad sales representative in territory, and the lead of the local team will be in charge of Esra Oflaz Guvenkaya, president, MCD Medya.

Dean Possenniskie, MD, EMEA, A+E Networks, says: 'Lifetime Turkey represents a key element of our growth strategy to extend A+E Networks' portfolio across EMEA. The channel will collectively give us the ability to reach over 19 million households and deliver to advertisers a high-value, upscale audience with real scale'. According to the executive, programming will

mix successful global franchises, recognized films, and formats and local series.



Esra Oflaz Guvenkaya completes: 'The channel's program schedule draws from a rich library of content and formats that are well-localized to match Turkish viewing habits. Lifetime will be a pioneer in the Turkish market, filling a gap across the Free TV landscape from the viewers' perspective and in the industry from the advertisers' perspective'.

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BY CHIARA DURANTI, FOUNDER FORMATBIZ



TVN/Player.pl, Poland: 'Local content rules'



Christian Anting, Member of the Management Board in charge of Digital & eCommerce, TVN Group

TVN's **Player.pl** platform debuted in August 2011 with an AVOD offering. In 2014 it added a SVOD and currently the library consists of 15,000 thousand items, including original productions and live sports. **Player.pl** is one of the largest OTTs in Poland and continues growing its number of unique users by an average of 30% monthly with 1,7 million registered users.

Christian Anting, Member of the Management Board in charge of Digital & eCommerce,

TVN Group, says: 'On the SVOD side, since November 2015 it gained 160,000 subscribers, which makes it overall the fifth largest platform in Poland. It has by far the highest level of engagement, with an average 8 hours and 25 minutes per user per month, far surpassing other VOD. It is available on mobile devices (Android, iOS or Windows), Sony PlayStation and TV-sets from Samsung, LG, Panasonic, Sony, Philips and Toshiba'.

TVN launched last MIPCOM an original slate of online productions aimed at today's young media consumers with shorter episodes. *Web Therapy* (FremantleMedia) become the most successful online production attracting 300,000 views, while *Lip Sync Battle Ustawka* attracted 500,000 views for the first week. 'We will soon premiere 6 new local own productions and crime series *Cape Town* (Dynamic TV)', he comments.

Anting: 'Polish consumers are driven by technology and innovation. OTT is enjoyed by more and more people, especially millennials who appreciate the advantages of mobility, on demand and attractive pricing that we offer. Although TV is still the screen of choice inside home there is high uptake in digital services in Poland. On average, Internet households own 6 Internet-connectable devices. 99% of Internet adults own a PC; 83% a smartphone; 53% a tablet. 59% of them view some form of online video'.

'Polish audiences is interested in Polish productions. Internationally licensed content is less and less attractive, local content rules', says the executive, and he concludes: 'We have entered into strategic partnerships with T-Mobile, Netia and Samsung. On the content side, we have entered cooperation with MTV for formats like *Warsaw Shore*'.



Dramas series *Cape Town* will premier this year and *Lip Sync Battle Ustawka* is the Polish version of the well known format



Flimmit, the first Austrian VOD service

Flimmit GmbH is the first Austrian VOD service, featuring more than 5,500 films and TV productions from Austria and Europe. Since 2014, two subsidiaries of the **Austrian Broadcasting Corporation (ORF)**, **ORF-Enterprise** (distributor) and **ORS comm** (technical service provider) hold a combined 25.1% stake in **Flimmit**, which was founded by **Karin Haager**, **Walter Huber** and **Uli Müller**, present CEO, in 2007.



Uli Müller, CEO, Flimmit

Müller: 'This alliance, as well as the ones with **Hoanzl**, **CLA**, **Schröder Media**, **Polyfilm**, etc. enabled us to increase our portfolio from 2,500 titles last year to 6,000 this year with 78% of the content being available in SVOD. We also offer thousands of archive titles, making us the largest VOD service for Austrian productions'.

The highlights are *Serial (Bad) Weddings*, *The Lunch Box*, *Maps to the Stars*, *Carnage*, *I am Love*, *The Men Who Stare at Goats*, and series like *Undercover* (Bulgaria), *Anna Pihl* (Denmark), *Secret Diary of a Call Girl* (GB) or *Nymphs* (Finland). Also documentaries such as *Food Inc.* (Oscar and Emmy nominee), kids classics like *Fix & Foxi*, *Sesame Street Classics*, or theatre productions, ballet performances and opera contents.

Müller: 'Our target group is clear and structured. We are not competing with the big players, we position ourselves as a complementary source for great, independent and local content. There is a trend to serial formats in the industry. There is also an increase in demand for subscriptions. The audience sees VOD as a complement to linear TV. The main trend is the combination of linear and non-linear content providers in order to secure the distribution of local content'.

'Regarding original content, *Altes Geld* and *Suburbia - Women on the Edge* from **ORF** are some of the top drama series. We offer these top productions before the TV premiere. We are also bringing European series to the German speaking market: *Parole Chicago* (1979) or the Swiss crime series *Der Bestatter*'.

'Since we started with our own satellite channel via HbbTV last year it's our goal to make the platform available on as many "screens" as possible. This spring we will implement the possibility to use it "offline" on mobile apps.

In terms of content we experiment with special target audiences and are planning to offer LGBT content or focus on Turkish Cinema for example', concludes **Müller**.



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MTG: more originals



Jakob Mejlhede, EVP and Head of Programming & Content Development, MTG

Jakob Mejlhede, EVP and Head of Programming & Content Development, **MTG**, says that the group has strengthened its content offering on **Viaplay**, one of the top three SVOD players in the Nordics, by adding new sports, series and movies.

'*Empire*, which has been the highest rated **FOX** premiere in 3 years, was a huge success, as well as *Transparent* and *Mozart in the Jungle* (**Amazon**). We announced the co-production of *Black Widows* with **TV3** in Denmark, Norway and Sweden. And our first ever original series *Swedish Dicks* (10 episode) is being produced by our owned *prodcos* **Brain Academy** and **Viking Brothers** and will premier this coming Fall'.



'More original programming and co-productions are coming. We have cooperation deal with **SVT** (Sweden) where we will co-produce one of their biggest drama ever, *Our time is now*. 'High quality drama trend is clearer now than ever before', completes **Mejlhede**.

He stands that viewers seek for engaging stories packaged in great productions: Factual content and documentaries are more and more popular, too. People love reality in its rawest format, while they want to see content as close to the premiere as possible. We are premiering new series and seasons only 24 hours after the US. This trend can also be seen in the higher TVOD take-up and sales on **Viaplay** in 2015, showing that viewers are ready to pay a little extra in order to enjoy new movies'.

'Transition? For us it's not so much about that as making the most out of our ecosystem. For example, *S10 of The X-Files* premiered simultaneously on Free TV and Viaplay. 9 seasons were available on Viaplay, and we will put it on our Pay TV channel **Viasat Series**. This gives us a unique position when buying contents as we can show content in all windows and on all platforms'.



Black Widows, drama series co-produced with TV3 in Denmark, Norway and Sweden

MTG also operates MCNs like **Zoomin** (2.2 billion monthly viewers) and **Splay** (21 million subscribers on **YouTube** and 105 million followers on **Instagram**). **Mejlhede** concludes: 'These new on demand and user generated platforms are crossing over more and more with the traditional services, with Splay's YouTube stars now becoming more and more attractive as regular TV hosts who can attract new young audiences'.



TVP, Poland



Magdalena Borowska, commissioning editor, TVP1

TVP Poland operates a number of TV channels and online platforms, which are audience leaders in the Polish market. **TVP1** is the flagship networks that broadcast a wide range of contents.

TV series are the most important ones, as well as entertainment formats. But it is also a leader on documentaries, including titles about wild life, natural history, current affairs and history-related documentaries. 'We look for the best quality of the picture. We have a slot called *BBC in Channel 1*, so the type of docs we buy are of that quality', explains **Magdalena Borowska**, commissioning editor, **TVP1**.



First HDTV, Russia



Valentina Boldueva, head of acquisitions department, First HDTV

Founded in 2007 in Saint Petersburg, **First HDTV** is a Russian Pay TV channel with over 6.2 million subscribers all across the country. The company is very aware of the international content, as they don't produce much original content.

'Russian audience is not different as the rest: they look for attracting stories very well produced. In that sense, it is very similar to Brazil: we love football and drama, but also natural and wild life documentaries', explains **Valentina Boldueva**, head of acquisitions department.

The group acquires many documentaries and kids programming for the 6-12 target and preschoolers. 'We have our own dubbing studios where we dub the international content we acquire. We are also interested in meeting companies from all parts of the world to discuss co-production opportunities', she concludes.



RTV, Serbia: alliances to grow



Rastislav Durman, head of content development, RTV

Founded in 2006 after the division of Radio Television of Serbia, **Radio-Television of Vojvodina** is one of the main Serbian public broadcasters, producing and broadcasting regional programming on two channels, **RTV1** and **RTV2**.

Rastislav Durman, head of content development, describes: 'Our programming is produced in 10 languages and include game shows like *TV Puzzle*, with almost 50 season aired, and *Bingo and song*, historical series, and documentaries series like *Danube: The Never Ending River*'.

According to the executive, some of the main problems to face are the size of the market, economical issues, and the absence of big budgets. 'We produced some good formats during a few years but we don't have the capacity to produce contents in the way that they need to be produce to have success internationally. But we find in coproductions and alliances with broadcasters from the region what seems to be the solution for the moment. It will take a while but we have the tools and the ideas necessary to grow'.



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POP TV, Slovenia: quality, execution and distribution



Branko Čakarmiš, Programming Director of Pro Plus

With 20 years of operations, **PRO PLUS** is the leading media company in Slovenia operating **POP TV**, the leading TV station in the country, **Kanal A** in second place, thematic channels **BRIO, OTO, KINO**, web portal **24UR.com** and several specialized portals, as well as the SVOD **VOYO**.

Branko Čakarmiš, Programming Director: 'Our leadership results from the quality of programming, excellent execution of local shows and the distribution of content on multiple platforms. The **VOYO** library is available 24/7 and can be accessed on computers, smart phones, smart TVs and computer tablets'.

Entertainment remains the top content. Top 3 local shows in 2015 are *Slovenija's Got Talent*, *Restaurant is looking for a boss* and *Your face sound familiar*. Season 2 of *Your face sounds familiar* broke rating records. *Wishes* on Mondays and *Perfect wedding* on Saturday night, as well



Entertainment remains the top content in Slovenia with programs such as *MasterChef Slovenia*

as *MasterChef Slovenia*. On Sundays, the new season of *Slovenija's got talent* got stellar viewer ratings. In late autumn, **POPTV** began airing the completely new format *Celebrity roast*.

'All shows reached record viewer ratings and are considered among the top 5 shows of 2015', says **Čakarmiš**, and he adds: 'Drama series *Taste of love* began airing weekdays on **POP TV** and has set new milestones for Slovenian production standards. *Top 4* is a reality format searching for successful business women. Also, *Gardening* and the culinary delicacies *Polona's on fire* and *Healthy with Tereza* showed the richest in-house production. With the current affair formats *Preverjeno* and *Epilog* and the 24UR primetime daily news, the channel established new milestones and journalism standards'.

'Slovenian TV market is very competitive, with a wide variety of channels and advanced technologies. We are always looking to grow and strive to enhance better value for the contemporary users' needs. Those needs are similar to other European markets, resulting in segmentation of the viewers' habits; the audience is getting older while younger people are thrilled about new platforms. *Second screen* is more and more part of everyday life. Digital and traditional media are working hand in hand'.

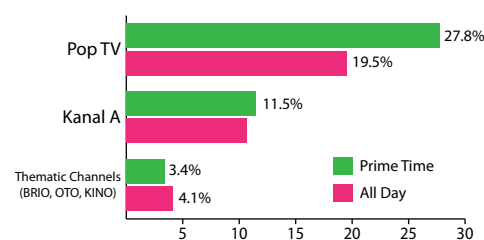
'Linear channels, and especially local content, are key to the growth of digital media, and are designed for multiplatform

usage on **VOYO**. In 2015 we have focused primarily on content. Second, large projects that attract viewers and new subscribers and content that can be used at any time (soap operas and dubbed cartoons). Local series *V dvoje* was the first especially made for **VOYO**, or locally produced films such as *Šuplje priče* also attract interest in terms of viewing. Last year, the average number of **VOYO** subscribers increased by 9%, even though we were forced to increase prices from €5 to €7'.

The spring production in 2016 will exceed the 2015 record. 'We revealed 12 locally produced shows including five completely new shows: *My mom cooks better than yours*, *Power couple*, *Home Makeover*, *Marriage scenes* and *You're back in the room*, among other popular shows mentioned before', concludes **Čakarmiš**.



CME SLOVENIA: MARKET SHARE, PER TV NETWORKS (2015)



Source: AGB Nielsen Media Research (Slovenia)



TV Vijesti, Montenegro: focus in real stories

As part of the Montenegrin news agency **Vijesti**, **Televizija Vijesti** (Montenegro) is a broadcaster specialized in informative programming. **Marijana Bojanic**, CEO, resumes: 'Over 50 percent of the network's programming is informative, with an addition of external programming, including films and TV series and diverse sports and educational programming'.



Like in much of the Balkans countries, co-productions are essential. 'We are a very young channel, in a small country with a small economy and with very low TV advertising budgets, so co-productions are extremely important for us. We are open to new things, especially documentaries, offering in return high skill professionals, good ideas and amazing locations', she says.

And concludes: 'The evolutions of other countries in the recent years made us look into our own backyard, forcing us to bet and believe in our industry, exploring new contents and business models'.



Marijana Bojanic, CEO



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Germany: Claudia Ruehl, senior manager of acquisitions, and Ruediger Boess, SVP acquisitions, both at ProSiebenSat Media Group; Ladya Van Eeden, program director, Vox/RTL; Quirin Berg, from big producer Berg & Wiedemann; Bernd Reichart, CEO, Vox/RTL; Oliver Kreuter, CBS ProSiebenSat.1



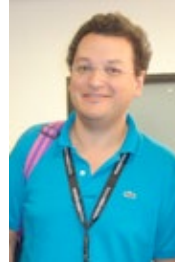
More executives from ProSiebenSat Media AG, Germany: Bodo Braun, content manager, ProSieben; Nicolas Paalzow, managing director, SAT.1; Christian Kohler, VP, U.S. action series, ProSiebenSat.1; and Martins Frekker, acquisitions, ProSiebenSat.1



Norbert Himmler, EVP programs, ZDF, Germany



Germany: Manuela Huhn, VP acquisitions and production, RTL Media Group; Cristina Sala, eOne; Frank Paffen, program acquisitions manager, RTL; Markus Schmidt, international fiction, Production and Acquisitions, RTL; Steffen-Philipp Schmidt, digital channels editor, RTL; Carsten Nawin, editor primetime, Super RTL



European buyers at M-Plunior: Julian Borde, acquisitions, France Télévisions



Médiéc Alboj, Head of Drama and Series Coproductions, and Caroline Behar, Head of Acquisitions and International Coproductions, both from France Télévisions.



France: Charlotte Toledano-Detaille, VP content development and format acquisitions, Lagardere Studios; Alexandra Cruq, head of production and acquisitions, Newen



Dorothée Horps, acquisitions director, Orange (France) and Alix Goldschmidt, VP Acquisitions of Films & TV Programs, Orange (UK)



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



Claudia Neuhauser, TV buyer, ORF (Austria); Mathieu Bejot, president, TV France International; Chantal Bernheim, director, international relations, RTS (Switzerland); Jean-Luc Vernhet, operations director, INA (France); and Françoise Mayor, responsible of the fiction production unit, RTS Switzerland.



Belgium: Thierry Kasongo, acquisitions, Be TV; Boris Portnoy, strategy & development, KNTV; Aureliene Berkmans, development responsible, Laurence Fasbender, acquisitions executive, and Valerie Lardinois, head of acquisitions, all from RTBF; Rita Boye, commercial director, Sonuma; Frederic Ledoux, Snark TV Production; and Marc Bouvier, documentary unit responsible, RTBF



Nathan Gibbs, group head of format acquisitions, Zodiac Media (UK)



Antonella Ungureanu, acquisitions manager, Viacom International Media Network (CEE); Sorina Big, acquisitions manager, ProTV (Romania); Melissa Pillow, Telemundo Internacional; Louise Padfield-Wilkins, and Emma Jeffery, formats, BBC Worldwide (UK)



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



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



Spain: Lola Molina Santoja, channel director, and Mercedes Gamero Hoyos, director of acquisitions, Atramedia TV (Spain); Tamara Misert and Carolyn Stalins, sales for Europe, NBCUniversal; José Antonio Antón, director of programming and complementary channels, and Ramón Campos, producer, Atramedia TV



AMC: Pilar de las Casas, film and documentary channels director, AMC Networks; Anna Izquierdo Lowry, head of EMEA acquisitions, Disney Channels; and Patrick Connolly, VP, Programming, Scheduling and Creative Services, AMC/Sundance Channel Global



RTVE: Juan Ignacio Jiménez, director de adquisiciones



Nordic buyers: Gudrun Jonasdóttir, head of acquisitions, RUV (Iceland), Stephen Mowbray, head of acquisitions, SVT (Sweden), Johanna Salmela, acquisitions executive, and Tarmo Kivikallio, head of program acquisitions, both from YLE (Finland)



Nordic buyers from Discovery Group: Tina Moreton, head of acquisitions, Denmark; Katarina Eriksson, director of acquisitions, Sweden; Bente Engebretsen, senior acquisitions executive, Norway; and Karin Kraft, head of scheduling, Sweden



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



Eduardo Pascual Hidalgo, director of programming acquisitions for Spain, and Gonzalo Fernández Arce, manager of program acquisitions, both at Telefonica (Spain), with Blanca Ponce, CEO, Nueve Media (Argentina)



Mediaset, Spain: Leticia Perez, acquisitions; Sergio Sanz Ranedo, FDF director; Marisol Reñones, VP acquisitions; Angel Lopez, acquisition manager, and Monica Iturriga, acquisitions



Fox Networks Europe & Africa: Edyta Pytelska-Mele, programming and acquisitions director, Jan Koepfen, president, and Diego Londoño, COO



Mediaset Italy: Lucia del Prete, deputy head of acquisitions; Zelda Stewart, head of acquisitions, Cristina Veterano, vice director, Rete 4; and Imma Petrosino, acquisitions manager



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



SIC, Portugal: Vanessa Tierno, head of acquisitions, and Nicole Correia, acquisitions manager



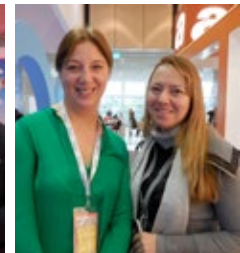
Nuno Vaz, head of content acquisitions, from public broadcaster RTP (Portugal)



Turkey: Dogan Ercan and Idil Belly, from the distribution company Sera Films (Turkey); Ozlem Ozsumbul, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D. Because of the recent success of Matter of Respect the Turkish broadcaster is producing a second season for 2015



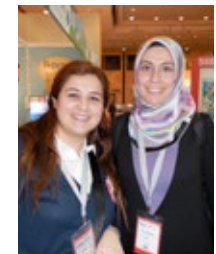
TRT Turkey: Halid Simsek, director of TV Movies; Gokhan Donmez, acquisitions executive; Mehmet Demirhan, deputy head of TV department



Turkey: Senay Filiztekin Turan, head of drama acquisitions, Global Agency, and Tunay Ergin, foreign formats & movie acquisitions manager, FOX TV



Portugal: Gonzalo Moura, programming & acquisitions director, FOX Networks Group; Jose Eduardo Moniz, media consultancy; José Pedro, Coral Europa; Bruno Santos and Margarida Pereira, both acquisitions from leading broadcaster TVI



Kanal 7, Turkey: Hilal Yurt, acquisitions specialist, and Yesim Sezdirmez, head of program planning acquisitions



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



ATV, Turkey: Serra Batus, movie and international drama acquisition specialist, Erdi Zencirli, head of acquisitions, and Saffet Arslan and Pinar Canbaz, movie and international drama acquisitions deputy managers



Baris Turanli, programme manager, Kanalturk; Can Arca, CEO, Arca Media; Gaye Arman Bickacioglu, acquisitions manager, Kanalturk; and Kaan Tolga Degimenci, business development coordinator, and Burcu Hergüvenç, director, Ay Yapim



Marek Barta, acquisitions, HBO Europe; Krisztina Darok, program manager, HBO Netherlands; Lidija Milojkovic, acquisitions, HBO Europe



Greg Johnson, EVP, distribution, ITV Studios Global Entertainment, with Steve Patcheck and Angel Gomez, global acquisitions and programming NBCUniversal International Networks



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



Liutauras Elkimavicius, development director LNK Group, Lithuania



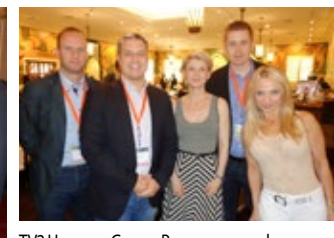
AS Kanal 2, Estonia: Jaanus Noormets, acquisitions executive; Margus Paas, Research Manager; Kai Gahler, acquisitions executive; Olle Mirre, programming director



Andjela Petrovic, acquisitions, and Ljupka Trifunovic, acquisitions at Dexin Film (Serbia) with Melissa Pillow, sales director for Europe, Telemundo Internacional



TV Jój (Slovakia): Jozef Gogola, programming manager, Roland Kubina, programming director, Erika Tothova, head of acquisitions, and Marcel Grega, head of Sales



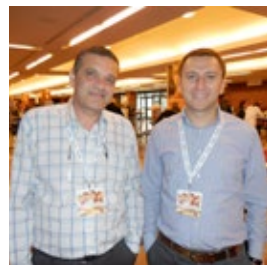
TV2 Hungary: Gyorgy Bence, news and programming director; Simon Zsolt, CEO; Yvonne Dederick, deputy CEO; Gabor Fisher, head of acquisitions and strategy; and Katalin Joborun, head of programming and acquisitions



RTL Klub, Hungary: Nikolett Blau, acquisitions manager, Blanka Poth, format and co-production manager, and Eva Kozma, business administration manager



Tibor Forizs, head of content scheduling and acquisitions, RTL Hungary



Georgian Public Broadcaster, Georgia: Giorgi Gachechiladza, general producer, and Kakhaber Sonishvili, deputy general director in finance



Ceska Televise, Czech Republic: Zdeno Kubina, acquisitions executive; Ladislav Kadlec, programming manager; Michael Malek, editor, feature films and series; Klara Mathé, feature films and series acquisitions; and Jitka Bodlakova, acquisition executive



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



Barrandov Group, Czech Republic: Jaromir Soukup, CEO, chairman of the board with his wife, Josef Hehejik, director of finance, operation and internal audits; Frantisek Borovsky, director of programming; Marcela Hrdá, general director, vice chairman of board; and Lukas Soukup, director of acquisition



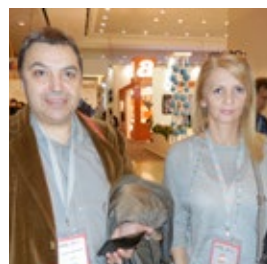
Ester Honysova and Branislav Volak, from production & distribution company Bohemia Motion Pictures (Czech Republic) with Elza Strapkova, manager of acquisitions, and Peter Chalupa, head of acquisitions, Markiza (Slovakia)



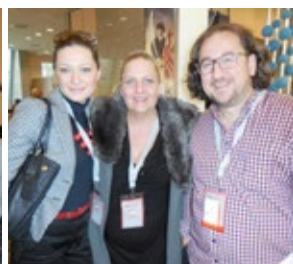
CME buyers from CEE: Pavel Vrabec, Pop TV (Slovenia); Matthias Settele, Markiza (Slovakia); Stella Litou, ProTV (Romania); Silvia Porubská, Markiza (Slovakia); Alex Ruzec, TV Nova (Czech Republic); Branko Cakamiš, Pop TV (Slovenia); and Petra Bhuslavová, TV Nova (Czech Republic)



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



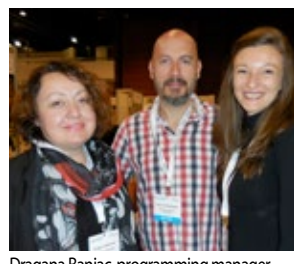
Alfa TV, Macedonia: Ljubomir Nikolovski, program director, and Simonida Kazic, CEO



CEE buyers: Biser Jordanovska, CEO, and Hamdi Rashiti, program director, Alsat MTV from Macedonia (borders) with Andreja Seritic, president, Media Acquisitions (Croatia)



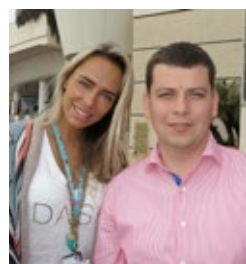
National TV Romania: Diana Stanciu, acquisitions analyst, Anamaria Popa, acquisitions manager, Adrian Mohut, sales manager, and Larisa Mohut, acquisitions coordinator



Dragana Banjac, programming manager, Alternativna Televizija, and Dzenan Priganica, program manager, Plus, both from Bosnia Herzegovina, with Tatjana Pavlovic, acquisitions & sales, Antenna Group (Greece)



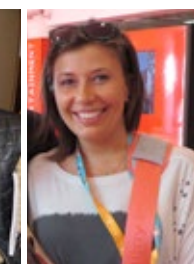
Star TV Greece: Elena Paschlidou and Gina Dimitriadis



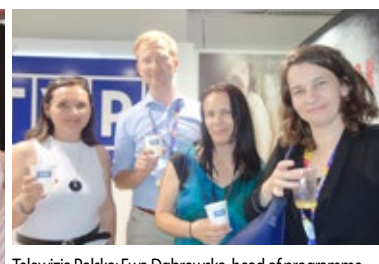
Friday TV, Russia: Anastasia Korchagina, head of acquisitions, and Maxim Krivitskiy, programming director



Viktor Mirsky, general producer, Film UA (Ukraine), and Leonard Yanovsky, president & CEO, Intra Communication (Russia)



Alexandra But, head of international, Russian World Studios



Telewizja Polska: Ewa Dąbrowska, head of programme acquisitions; Lukasz Kluskiewicz, head of film department TVP2; Magdalena Chajewska, head of film department TVP1; and Barbara Siwa, sales manager, KDR Film Studio



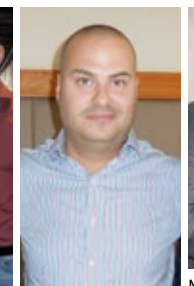
Markus Tellenbach, CEO, TVN Group (Poland); and Christian Anting, TVN board member, managing director, digital & e-commerce (borders); and Jim Samples, president, SIN/ Scripps Networks



HRT, Croatian Public TV: Ranka Horvat, editor-buyer, drama series; Djelo Hadziselimovic, editor-buyer; and Zvezdana Djuranek, program acquisitions and business affairs



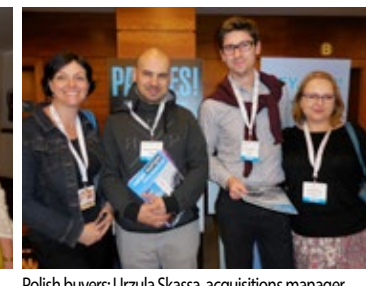
Nova TV, Croatia: Nina Mikola, head of acquisitions, Zrinka Jancob, director of programming, and George Makris, program acquisitions and business affairs



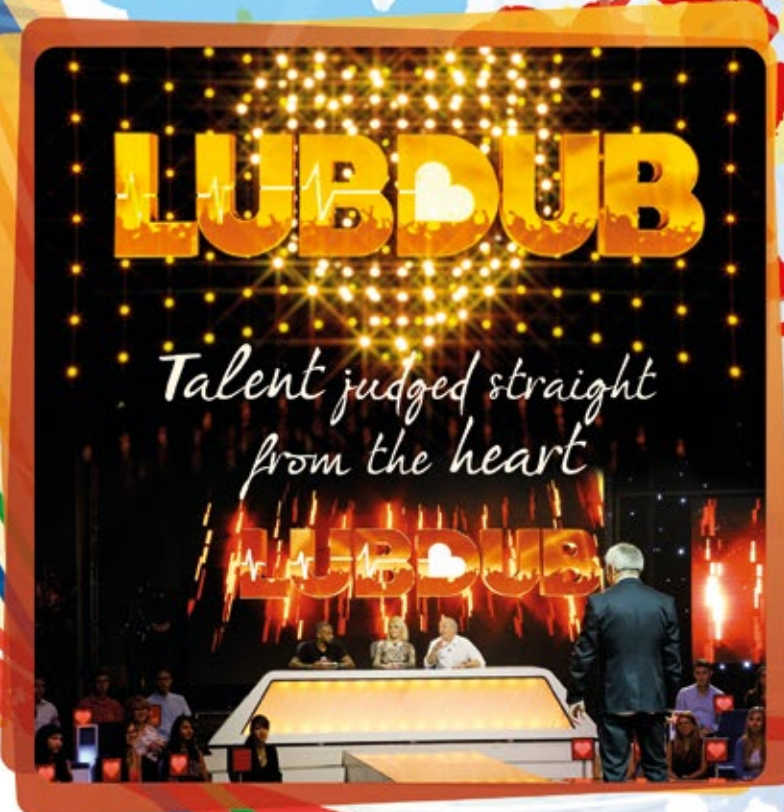
Filip Zuncic, head of acquisitions, RTL Croatia



National State TV and Radio Company, Belarus: Kiryl Kazakou, general producer, and Helen Radevich, director of acquisitions and licensing programs department



Polish buyers: Ursula Skassa, acquisitions manager, and Bartolomiej Gralek, programming manager, TV Puls; Borys Slawik, online acquisition executive, TVN; and Justyna Trosczynska, senior content acquisitions manager, Grupa Onet



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BOOTH #R9.A2

Televisa: a road to love



Ricardo Ehsam, general director of Entertainment Formats

Televisa Internacional (Mexico) promotes in Cannes a catalogue full of news and headed by the telenovela *Dream of Love* (150x'60), about a couple in love but that it has been 20 years since they saw each other for the last time. Now that destiny has crossed their paths again, they will fight against everything, not only to be together, but also to build a modern family.

In *Lying Heart* (150x'60) a young woman, who was left on her own at 11 years old, when her grandfather dies in a fire, returns to do justice and reclaim what belongs to her and was stripped from her malevolently 15 years ago. While at *Road to Destiny* (150x'60) being only 18 years old, a girl gets pregnant with an impossible love. Seriously upset, her father kicks her out of the house, but the gardener stands up for her and takes responsibility for the situation, offering a home and recognizing the little kid as his own daughter.

Other new titles of this season are *Secrets at the Hotel*, an 80 episode telenovela set in a hotel which becomes the best place to hide

secrets, and the dating show *Date My Avatar* ('60), where three unlucky in love suitors compete to conquer the heart of a candidate in a battle of dates. To be chosen by the candidate, the suitors will not attend the date in person: instead, they will send an avatar in their name.

In entertainment, **Televisa** offers *The Wacky Old Games* ('60-'70) a game show in which different teams must realize several funny competitions related to local games. And *Mini-Me* ('90-'120), where celebrities must find their 'mini' successors among 14-18 year olds talented kids.

The Ticket ('60) brings together an app and a TV show in a really original new multiplatform format that can turn a lucky contestant into a millionaire; *My Online Friend* ('60), where the engaging host gets himself into entertaining situations knocking on 'online friends' doors and spending time with them. And the scripted format *Los Gonzalez* ('30), the first TV series that jokes about real hidden cameras.



Road to Destiny, new telenovela

BOOTH: # P-1.K11

VIP 2000 + 7AMedia = Proof of Faith



Rosalind and Roxana Rotundo, VIP 2000 TV, with César Díaz, founder of 7A Media

VIP 2000 TV (USA), company led by **Roxana Rotundo**, inked a deal with Cesar Diaz's 7AMedia for the distribution of the more than 500 films and 2,000 hours of series and telenovelas of its catalogue outside Latin America and the US Market.

Under this agreement, 7AMedia will be in charge of the sales of original titles like the dra-

ma *Scandals* (45x'60), produced in 6 countries across Latin America; the comedy series *Take Me or Leave Me*, about two sex experts who fall in love, and the upcoming projects for 2016 that include the drama *Proof of Faith*, in which experts from the Catholic church work to verify alleged miracles.

Roxana Rotundo commented: 'Cesar is a well-known professional in our industry and that was a very important quality for us in having him handle sales. Our industry is growing in complexity and it's an advantage to work with business colleagues and friends whom you can trust and rely on'.

'The work and labor that VIP 2000 has shown during so many years is very well known and recognized the Spanish speaking industry. Throughout the up and downs in the industry, Roxana has been a dedicated professional and has constantly managed to excel', emphasized **Diaz** and completed: 'During the last NATPE edition many companies could check the trampoline jumping that gave **VIP 2000 TV** during the party organized and where showed all their new productions including *Scandals*, *Take Me or Leave Me*, *Proof of Faith* as well as novels from Greece and India'.



7AMedia will be in charge of the distribution of original series like Scandals

BOOTH #R7.C31

ProMéxico: nuevo coordinador interino de Comunicación e Imagen

ProMéxico, organismo gubernamental encargado de promocionar a México y sus sectores económicos estratégicos en el mundo, designó de manera interina a comienzos de 2016 al **Ing. Sergio Arturo Pavlovich Escalante** como nuevo encargado de la Coordinación General de Comunicación e Imagen en reemplazo de la **Lic. Karla Mawcinitt Bueno**.

ProMéxico fue la entidad del Gobierno de México encargada de la preparación de *México País de Honor* durante MIPCOM 2014, en la que **Mawcinitt Bueno** tuvo un rol preponderante en la organización de actividades oficiales, paneles y eventos relacionados. **ProMéxico** está presente en MIPTV para seguir adelante con la promoción del audiovisual mexicano.

Mawcinitt Bueno continuará como Miembro del Consejo del *Women's Forum México* que se llevará a cabo 27 y 28 de abril y además, pondrá en marcha una Fundación para ayudar a mexicanos que lo necesitan.



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all3media: success in 800 Words

One of the main bets for this season from **all3media International's** (UK) catalogue is the drama series *800 Words*, produced by **South Pacific Pictures**, New Zealand's largest screen production company and has an international reputation for producing world-class television and film and part of the **all3media Group**.

Kelly Martin, CEO of **South Pacific Pictures**, highlights: 'It was a first for us as a New Zealand drama producer to be making a show for an Australian Network (**Channel 7**) and something that was aimed at prime time in Australia. It ended up being the number one drama on air in Australia for every week it was on, and we won out time slot every night'. According to the executive, one of the clues for this success is 'its very wide appeal from quite young to very old viewers'.

Starred by **Erik Thomson**, the series follow the story of a man who recently and very suddenly lost his wife and is left with his two teenage kids. Not really knowing what to do and feeling like the family is on the verge of blowing apart he makes a very rash decision, he sells up in Sydney and moves to the small town on the West Coast of New Zealand in the hope that they can start to put their lives back together again and it does not quite work out exactly as he had hoped.



800 Words

'I had not experienced success like this since *Packed To The Rafters*, which was the last big show I did', says **Thomson** and emphasizes: 'people were relieved that finally they had something back on TV which was not reality but which, which was a drama with a big heart that they could all sit down as a family'.

Other important detail according to **Maartje Horchner**, head of acquisitions, all3media International, and **Erik Thomson**, is that this series is a format that could easily travel to other parts of the world. 'George learns to surf and surfing is one of the key drivers for him making the decision to move to New Zealand but equally he could have wanted to learn to ski if he was going to live in an alpine community. He could have wanted to learn to ride horses properly as something that he

had always wanted to do as a child and never mastered. I think the key part of it was embracing the environment that he has moved to', they explain.

In addition with *The Brokenwood Mysteries*, the company is presenting a romantic comedy on the producers' slate that is also ripe for format opportunities: *Step Dave*, about a woman who goes out to a bar one night and she meets a young man 16 years younger than him.



Kelly Martin, CEO of South Pacific Pictures

'It's a beautiful comedy show that could also work in any market. I think the four main elements that work really well for that series that are universal are that it is age difference. This is a series that explores the different family dynamic, so it crossed the generations and again had really great broad family appeal', adds **Maartje**.

South Pacific are also in production on the prequel to their major hit *Outrageous Fortune*, which take as a look at how the West family came into being in their life of crime. And keeps promoting in the international market the crime show *Brokenwood*, which **all3media International** has had great success licensing as part of their acclaimed detective catalogue.

The Brokenwood Mysteries is a classic murder mystery series that feature length stories that are stand-alone but always revolve around our core, individual and intrepid detective and his assistant. They solve curious and quirky murders in a very picturesque and bucolic province of Brokenwood, in the northern part of New Zealand.

Concludes **Horchner**: '*Brokenwood* has been well received in many territories, often playing the in type of slot frequented by the distributor's other detective hit *Midsomer Murders* aka *Inspector Barnaby* in the gentle crime vein. For **France 3** for example, played the show in a similar slot to a great reception and ratings'.



The Brokenwood Mysteries

Universal Cinergia dubs Turkish *Sila* in Brazil



Liliam Hernandez, CEO, and Gema Lopez, COO

Dubbing house **Universal Cinergia** (USA), headed by **Liliam Hernandez** and **Gema Lopez**, attends MIPTV after a its first participation in RioContentMarket 2016, where the company announced its first deal in the region: it will dub the Portuguese version of *Sila* (from Turkish broadcaster **ATV**) for **Band** in Brazil.

Liliam Hernandez, CEO, and **Gema Lopez**, COO, highlights: 'We arrive to Cannes stronger than ever, with great results in terms content dubbed for the Latin American and African territories, especially'.

The company has launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have, and included new productions from Japan, China, Turkey, Korea, India and Philippines.

Since the very beginning the company has reinforced its strategy towards the international markets, attending both to main shows like MIPTV and new regional tradeshows such as RioContentMarket, Dis-cop Istanbul, Natpe Europe and ATF, in order to gain new providers interested in reaching Latin America, Brazil or the US.

'In 2016 we are going to expand our main offices in Miami; management and new studios to further increase the facilities to continue to support the new markets like African. Will continue to meet new companies in order to grow especially worldwide, with much energy and fighting tirelessly', complete **Hernandez** and **Lopez**.

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Zodiak/Banijay: kings of independent production



Tim Mutimer, Head of Distribution at Banijay Group, and CEO, Zodiak Rights

After the merge between **Banijay Group** and **Zodiak**, now controlled in a 73.8% by a company composed of **Stéphane Courbit's LOV Group** (50.1%) and **DeA Communications** (49.9%), and in a 26.2% by **Vivendi**, the Group became one of the world's biggest independent production company and the largest not controlled by a media group and with operations in 17 territories producing entertainment, drama, factual, reality entertainment, docu-drama, animation, all distributed internationally by **Zodiak Rights**.

Tim Mutimer, CEO, **Zodiak Rights**: 'Along with titles like *Versailles*, *The Secret Life of*

Four Year Olds, *Temptation Island*, *Popstars*, and *The Girl with the Dragon Tattoo*, we are pushing new brand shows like *Wolf Creek* (6x'60), based on the cult feature films of the same name written, directed and produced by Greg McLean, and *Public Enemy* (10x'60), which has been selected as one of the top series for the MIPTV Drama Screenings'.

In formats its stand *Undressed* (20x'30), commissioned by **TLC** for the UK and Ireland, and *Wild Things*, launched in the UK on **Sky1** in 2015, with a 6x'60 series airing in primetime on Sundays and an extended second season of 8x'60. **CTC** (Russia) ordered 16x'60; **VTM** (Belgium) 7x'60, **TV3** (Denmark) and Sweden's **Kanal 5** ordered 8x'60 episodes, and **Telefe** (Argentina), 13x'60, to be produced by **Peppermint/Telefe**. Also, a 13x'60 local version of *Wild Things* is also on air in China for **Shenzhen TV**, as part of a deal with **GroupM Entertainment**.



Wolf Creek, new drama series

In Latin America, *Sing If You Can* was produced by **Ideas del Sur** and airing on **El Trece** (Argentina) and **Zodiak** formats have also been airing in Colombia on **RCN** with successes like *Gana con Ganas*, *Killer Karaoke*, *Grab It Hold It Count* and *Deal with It*. And *Deal with It* is in its third season in Mexico on **Canal 5**.

'Factual entertainment is being considered more and more by Latin buyers, a genre that had previously been overlooked in the region. Adaptations of *Undercover Boss* in Brazil and Chile have led the way, and our ambition is to bring our strongest brands to Latin America for the first time', he completes.

James Baker, promoted to president of Red Arrow

Red Arrow Entertainment Group has promoted **James Baker**, former Managing Director Red Arrow UK and Global Scripted Strategy, to the position of president.

In his expanded role, he will continue to report to Red Arrow Chairman & CEO, **Jan Frouman**, and assume increased responsibility for managing the Group's global production operations, strategic initiatives and expansion

plans. Baker also remains directly responsible for Red Arrow's UK-based businesses and global scripted strategy.

'Given recent organizational changes and the rapid growth of our portfolio, we have to find ways to increase our management bandwidth and efficiency. Elevating James was an obvious choice', resume Frouman.

P4.C10



James Baker, president of Red Arrow Entertainment Group

Filmax, under the spotlight



Ivan Diaz, head of international division

Filmax (Spain) arrives to MIPTV 2016 with great news: its high-concept drama/thriller series *I Know Who You Are* is the only Spanish drama chosen to be presented at this year's edition of MIPDrama, taking place on Sunday at the JW Marriott Hotel.

'There has already been a lot of buzz about the series among our international clients. Currently in post-production, it's a story of intri-

gue, love and second chances, and delivery is expected in May 2016', says **Ivan Diaz**, head of international division.

Other highlights are *Barça Dreams*, about one of the top soccer club in the world, and *The Red Band Society*, drama that won the Best Series award at the *International Emmy Kids Awards*. 'German remake, for **VOX**, has enjoyed a great reception since first airing. In Italy, the phenomenal success of RAI's adaptation continues, with season three already in production. More big adaptations are expected shortly, so the property is still very hot for more deals at MIPTV', emphasizes Diaz.

Regarding to films, the company swept the

#R7.J11



I Know Who You Are, drama chosen for MIPDrama 2016

board at this year's *Goyas* with *Truman*, taking home all the main awards, and is currently shooting *100 Meters*, about the true story of one man's fight in the face of terrible adversity. 'Expected to premiere in the last quarter of 2016, this moving tale is sure to touch the hearts of audiences the world over', completes the executive.

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P-1.F74

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New Films: over 1,000 Turkish Films

Founded in 1996 by **Nesim Hason**, an industry veteran who is in the market for 35 years, **New Films International** is a Film Development, Finance, Production and Worldwide Distribution Company located in Los Angeles, CA. At MIPTV, the company is representing for first time over 1,000 Turkish Films under its alliance with **Horizon Film** (Turkey), which include a slate of classics, award-winning films with big-budget productions.

'With this catalogue, our plan is to help the TV channels to launch Turkish Film TV Stations. Everyone is looking for Turkish product right now', ensures **Hason**.

With this agreement, the company keeps taking huge steps forward in its evolution, which also includes an alliance with **Mace 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*.



Undercover 5



The sound and the fury

From its separate slate 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 Sued 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*.

Other highlight for the market is the fifth season of the Bulgarian action TV Series *Undercover*. 'We reached to a very high success with the past 4 Seasons, which were sold to 184 countries so far, and we are producing the American version. There are only a few countries left to be sold out like Middle East, Benelux, Ex-Yugoslavia, Ex CIS Territories, Czech Republic, China, Slovakia, Greece, Spain, Portugal, United Kingdom, and Baltic Territories, among others'.



Nesim Hason, in LA Screenings 2015

New Films International also released five films theatrically in the US last fall; *Sound & the Fury*, starred by **James Franco** (*Spiderman*, *127 Hours*) and centered on a secret society that has stood sentinel for the people; *Living Dark*, *Wine of Summer*, about a man that quit his show to follow his dreams; *American Beach House*, the story of six lucky strangers, three handsome young guys and three beautiful young women, who win paid trip to an amazing beach house in glamorous Malibu, and *Bikini Model Academy*, a comedy in which two California twenty-something, best buddies, lose their girlfriends and start a home grown Bikini modeling academy.

Lastly, other top brand new titles at MIPTV are the Feature Film *The Inquisition of Camilo Sanz*, which tells the story of Mexican immigrants in USA, and the second season of the TV show *New York*, produced by **Dorimedia's Yes TV** in Israel. 'It's a very rare combination genre of comedy, action and crime, and follows the story of immigrants in the beautiful New York', concludes the executive.

BOOTH: #P-1.J56

KABO, formats with universal appeal



Arabelle Pouliot-Di Crescenzo, Managing Director

2015 was a year of firsts for **KABO International** (France), the distribution arm of **KABO Family Group** established in 2014, on many levels. The company attended for first at NATPE Miami and signed a format distribution deal with Canadian prodco **Zone3** for two of their formats: *The Bobos*, an award-winning scripted comedy format about a couple of snobs, and *Operation Seduction*, a daily dating format.

Also, **KABO** renewed its flagship format *Our Crazy Family* in France for season 5 on **M6**, bringing the format package up to 170x'26 and licensed the show to **Star TV** (Greece).

'Throughout 2015 we continued to fulfil our remit to acquire a number of high-quality third party formats to add to our catalogue such as the performance game format *Who's Who?* (30x'60), from **Rose Bay**,

Media, and *Best Host Ever* a.k.a *Le Grand Tralala*, produced by **R&G Productions**', explains **Arabelle Pouliot-Di Crescenzo**, MD.

Finally, **KABO** secured a distribution agreement with **Avanti Cine Video**, on some of their formats including the scripted dramedy format *DUMPED!* and *Matchmaking Kids*, and secured worldwide distribution rights outside of Italy of **Mediaset's** hit primetime entertainment format *Ciao Darwin* (75x'120), originally launched in Italy back in 1998.

'We will continue to expand our catalogue of strong formats at a steady pace, with formats with a unique structure, and great universal appeal in all the main format categories from entertainment and game shows, through to scripted and beyond', concludes **Arabelle Pouliot-Di Crescenzo**.



Ciao Darwin, from Mediaset Italy

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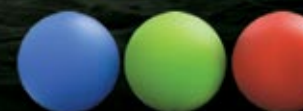


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What do buyers want at MIPTV 2016?



PRENSARIO publishes this special survey made by MIPTV/MIPCOM about what the top buyers from Europe, America, MENA and Asia-Pacific are looking for at MIPTV 2016.



Paulo Mendes

Director of Acquisitions, TV Globo

The drama strategy for Globo is to produce its own scripted shows in the vast majority of the cases, although we do acquire some series in the market.

What type of programmes are you looking for?

We are always in search for new content, like films (including tv films), formats and DOC'S and series.

What territories do you buy from?

We buy from all territories, with a dominance from North America, Europe and also Middle East.



Luca Oteri

Content Acquisition manager, Telecom Italia S.P.A.

We look for the best Dramas dubbed in Italian (preferable). We're interested in both library series and new series to be premiered via our SVOD Service TIMVision, mainly targeted to broadband customers (families with children and young adults).

What type of programmes are you looking for?

We are looking for Feature Films Mini Series Mobisodes/Webisode One-Off-Drama Soap / Sitcom TV Movies

What territories do you buy from?

Europe (Italy)



Katie Keenan

Head of acquisitions Channel 5

Channel 5 acquires distinctive and engaging drama across a broad range of genres from big crime procedurals. It also buys the biggest in US drama to build upon the success with dramas from other origins.

What type of programmes are you looking for?

Feature Films Mini Series One-Off-Drama Soap/Sitcom, TV Movies

What territories do you buy from?

Europe and UK



Kivikallio Tarmo

Head of program Acquisitions, Yle

Wide range of drama from all over the world.

What type of programmes are you looking for?

Mini Series Mobisodes / Webisode One-Off-Drama

What territories do you buy from?

Europe North America Australia / New Zealand



Wang Yi

Head of Production and IP Acquisition, Sohu Video

Sohu Video is a Chinese VOD platform. It holds an exclusive and diversified online catalog featuring top-quality American series like *House of Cards* and *SNL*, British dramas and Japanese anime.

What are you looking for?

Our recent international acquisition strategy has been gradually shifting from finished tapes to formats.



Sato Hiromichi

Director, AXN Japan Inc.

We have two channels, AXN Japan and AXN Mystery. The former is mainly for major American drama TV series, such as *CSI* franchise, *Hawaii five-0* etc. and the latter is for high quality European drama series, such as *Sherlock*, *Poirot* and so on.

What type of programmes are you looking for?

TV series and mini-series. TV Series that have more than 10 episodes

What territories do you buy from?

We buy from Europe and North America



Ozlem Ozsumbul

Head of sales & acquisitions, Kanal D

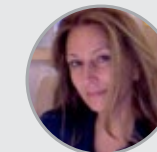
Kanal D is Turkey's leading media company in the development, production, and entertainment, news, and information to a wide audience. Dogan Media Company which owns Kanal D, operates a valuable portfolio of news and entertainment networks, significant television production operations, a leading television stations group. Both in audience shares and in commercials carrying capacity, Kanal D has been a long-time leader by far in the industry compared to other nationwide channels.

What type of programmes are you looking for?

We are looking for Feature Films, TV Movies

What territories do you buy from?

We buy all territories but mainly Europe North America



Marie-Sylvie Lefebvre

Director of Acquisitions, ICI Radio-Canada Télé

ICI Radio-Canada Télé is the French-Canadian national public broadcaster. Original French-Canadian content represents 85% of our TV scheduling. In high-season, prime-time slots are mainly filled by original French-Canadian productions. Two thirds of our foreign acquisitions are made for afternoon and late evening programming.

What type of programmes are you looking for?

Feature Films Mini Series Mobisodes / Webisode One-Off- Drama TV Movies

What territories do you buy from?

North America Asia Australia/New Zealand



Michaela Sabolcakova

Programming editor & buyer, Radio & Television of Slovakia (RTVS)

Radio and Television of Slovakia (RTVS) is a public broadcaster with a tradition of broadcasting for children and youth. Our target group is boys and girls aged 3-12 /core 4-6. It also operates Jednotka (:1) and Dvojka (:2).

What type of programmes are you looking for?

Animation Preschool and Kids, Family Documentary, Feature Films

What territories do you buy from?

We buy from Europe, North America, South America, Middle East/ Africa, Asia, Australia/New Zealand



Alexandre Piel

Deputy Head of Drama, Acquisitions & Co-productions, ARTE France

The editorial line of the drama department could be defined by the intent to understand our contemporary environment and to anticipate the future world we shall be living in —meaning we deal with the main themes and issues of our current and future society. We also need to reflect the strong values of the channel (democracy, diversity, quality), and combine demanding programs with popularity. We are open to any kind of genres & thematic in relation to the editorial line, and we are rather flexible in terms of format & duration.

What type of programmes are you looking for?

TV Series, Mini Series, TV Movies / One-off drama. Looking for programs to acquire, to prebuy and to coproduce.

What territories do you buy from?

Europe, Australia/New Zealand Latin America, Canada, Africa and Asia



Petrina Nagtzaam

Content Coordinator RTL Kids

RTL Telekids is a commercial broadcaster aiming at kids 3-9 years old. Our platform consists a.o. of TV channels and VOD services, but also an online toyshop, live events, and even a musical school. What we do: we build brands together with our partners.

What type of programmes are you looking for?

We are looking for Animation Preschool, Animation Kids Tweens & Teens Education, Feature Films. Live Action.

What territories do you buy from?

We buy from all territories



Jesus Higuera

Head of program acquisitions, Euskal Telebista

Stories with good dramatic ingredients, the characters might be inspired by famous or unknown people and the plot developed through emotions, crime/investigation elements or adventure. What's important is that the story "grabs" the Prime Time and week-end afternoon viewer.

What type of programmes are you looking for?

We are looking for Feature Films, Mini Series

What territories do you buy from?

We buy from Europe, North America, Australia/New Zealand

BOOTH #C16.D

ITV InterMedya: 100% original formats



ITV-InterMedya, in Entertainment formats: Nickolaus Dimos, producer; Ahmet Ziyalar, director; Gokhan Zincir, creative director; Pelin Koray, sales executive

Being one of the pioneers in Turkish distribution industry, **ITV Inter Medya** arrives to MIPTV with new booth at the Croisette -C16.D- and with a redefined strategy that now includes a line of original game show formats developed in Turkey that were launched for first time at MIPCOM 2015, and are re-

launched diversified and stronger during *MIPFormat 2016*.
 'Even when still the core business is Turkish dramas, we believe that the Turkish formats will become the new global trend. Our creative team has created and is still creating other new game show formats which we are planning to launch at each market one by one', ensures Can Okan, CEO.

The company designated a team to create formats from 15 original ideas. 'We believe it's important to have something desirable for buyers in our suite case', explains **Okan** 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'.

Among the new game show formats the executives highlight is *Join Instant*, a brand new interactive quiz show; *Fifty Fifty*, a dramatic quiz show that makes the winning contestant shares half of the money with the other contestants; *Answer If You Can* a quiz show based on knowledge and courage and strength and a sports quiz show, and *The League*, which is played between the fans of any sort of team sports. Also, the game show format *Celebrities in the Kitchen*, where celebrities compete to be the star of the kitchen.



Celebrities in the Kitchen, game show format

'We are creating really unique formats. Most of the companies create shows mixing others than already exist, but ours are 100% original', concludes **Okan**.

Construir TV: global & digital



Alejandra Marano, executive director

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

The company has participated recently in Rio-ContentMarket with great results. **Alejandra Marano**, executive director, explains: 'Brazil

has always been a very interesting focus for us. We close a deal with the **NFB** to launch new material in 2016 and we are in conversations with **Canal Futura** to renew our material exchange agreement'. 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 *Incluidos* (13x'26), a show focused on "disability" and working with a positive outlook; *Construcción del Imperio Inca*, filmed in Peru; *Birthday*, which brings together



Incluidos

a group of people to realize a birthday party to kids that haven't got the possibility to realize their own parties, and *Deportistas Fuera de Serie*.

Among the new products, the executive recommends three 13x'30 series that mixes work, social and entertainment. 'The first one will be focused on Argentinean inventors, while *Oficios contra el Crimen* describes the problematic of the police. And *Trabajadores en Riesgo*, a show about employment discrimination that search to educate and help', concludes **Marano**.

BOOTH #P-1.G25

Caracol stresses *The White Slave*

Caracol Internacional (Colombia) arrives at MIPTV with a successful and varied portfolio including series, telenovelas, realities and other entertainment formats, as well as a list of documentaries.

Among the new super productions are *The White Slave, because Blood is the Same Color* (60x'60), about a woman who arrived to America in order to marry a prosperous merchant from the region, however, the truth is that years back she was rescued from death and raised in secret by slaves who became her family, but she was taken from the hands of her loved ones to be sent to Spain. The series was presented in the recent edition of DISCOP Istanbul and aroused the interest of several broadcasters, specially from the MENA region, thanks to its high-production values and universal story.



Lisette Osorio, VP International

Other bet for the international market is the brand new telenovela *Simú, River of Passions* (60x'60), centered on a young foreman of a cattle ranch, who discovers in the eyes of a beautiful girl the one true love.

While from the entertainment slate, designed to entertain audiences in all the corners of the world, a great variety of formats including contests and humor festivals like *T.V: Maniacs*, *International Humor Festival*, and *Do Re Millones*, among others, which have been executed with great quality and have been successful in different countries will also be presented at this market.

Lastly, Caracol highlights a shocking series of documentaries produced in association with **Discovery Channel** and other independent producers. Directed by renowned documentary directors and produced with high quality standards, the productions present various subject matters relating to war, social problems and corruption. A real look at real life issues.



The White Slave, new telenovela

MIPTV 2016
BOOTH
P-1.F50

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BOOTH: #P-1 G14

Somos, stories with passion



Somos in Cannes: Francisco and Mariana Villanueva, Iván Morales and José Espinal

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

The key Turkish titles are *Mercy* (88x'45), about a true hero who has overcome the blows dealt by her mean family and the big city; and *The Poor Boy and the Rich Girl* (226x'45), centered on an extremely wealthy person that goes wild when his youngest daughter introduces him a very ordinary and silly looking man 'potential husband'.

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

In addition, the distributor presents the series coproduced with Disney and with production services of **BTF** (Mexico) *Hasta que te Conocí* (13x'45). The series, commissioned by **Telemundo**, **Azteca** (Mexico) and **TNT**, trace the life of the songwriter, actor, composer, performer, musician, **Alberto Aguilero Valadez** aka **Juan Gabriel**. While the Indian telenovela *Strange Love* (120x'60) tells a love story between two extremely different and unique in their own ways, with a cast of attractive actors and ancient landscapes.



Mercy, Turkish drama

BOOTH: #R7.K11

Peace Point: Anna Olson

Peace Point Rights (Canada) highlights at MIPTV its new 4K series *Inspired with Anna Olson* (10x'30). Featuring the celebrity Chef **Anna Olson** and developed for **Scripps Networks Asia-Pacific**, the series marks the network's first original commission by a North American producer. In Canada, the series has also been licensed to **Shaw Media**.



Anna Olson, host of *Inspired with Anna Olson*

In *Inspired with Anna Olson*, Anna travels to Singapore, Malaysia, Indonesia, Vietnam, Hong Kong, Philippines and Thailand, to learn the secrets behind Asia's best-loved signature dishes and then adapt the techniques, ingredients and flavors in her kitchen to create her own inspired dishes.

BOOTH: #P4.C14

Telemundo: renewed catalogue

Now located at **NBCUniversal International** stand, **Telemundo Internacional** (USA) highlights at MIPTV the fourth season of *The Lord of the Skies*, the most successful **Telemundo Super Series** in the network's history.

Another Super Series is *Centauro's Woman* produced by **Sony** starred by **Ludwika Paleta**. Also, two classic love stories *Who is Who?* and *Eva's Destiny*.

From **Grupo Imagen Multimedia** (Mexico), *Don't Be Late* is the adaptation of the **TVN** Chile production with the same name, starring **Gabriela de la Garza** and **Mario Cimarro**. It was filmed in Mexico and tells of the despair of a mother who learns that her son's sudden death was not accidental.

Two of **Mega Chile's** most successful current productions form part of **Telemundo Internacional's** highlights: *Dad Adrift*, also available as a fiction format, and the reality show *Would You Take Your Ex Back?*. Both have become leaders in their respective timeslots in the country.

Telemundo also presents **HBO Latin America Originals**, featuring a selection of top titles including *The Hypnotist*, *Psi*, *Mr. Avila*, *Magnífica 70* and *The Business*, among others, and **Sony Pictures Television**, with a renowned offer including *Lady*, *The Rose Seller*, *Anónima*, *Haunted by Her Past* and *At The Devil's Table*.



Esperanza Garay, SVP of Sales and Acquisitions for Latin America



Classic comedy *Who is Who?*



Super Series *Centauro's Woman*, produced by Sony

BOOTH: #P4.C14

NBCUniversal: valuable dramas

NBCUniversal (USA) highlights a slate of 5 new dramas headed by *Shades of Blue* (13x'60), a new series with **Jennifer Lopez** and **Ray Liotta**, and *Heartbeat* (10x'60), based on the real life and achievements of an outspoken world-renowned heart-transplant surgeon and one of the few women in her field.

The Path (10x'60) explores the unknown and mysterious world of the cult-like Meyerist Movement in upstate New York; *Game of Silence* (13x'60) is a gripping new drama about a successful Atlanta attorney whose long-lost childhood friends unexpectedly reappear after 25 years. And *Hunters* (13x'60) is a part gritty crime drama and part sci-fi thriller that series follows a headstrong Baltimore FBI agent with a dark past.



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BOOTH #P-1.G50

Cisneros, fiction and reality



Marcello Coltro, EVP, content distribution

Cisneros Media Distribution (CMD) attends MIPTV with a slate of new dramas and formats headed by *Just Looking* (120x'60), a new telenovela that presents five couples who fall in love in different ways: at first sight, at the first laughter, at the first compliment after years of indifference, after the first divorce, and even during the first hip fracture.

Among the new titles, **Marcello Coltro, EVP, content distribution**, recommends *Separated By Love* (120x'60), about an innocent young woman whose life is destroyed by the malice of people who want to get her out of the way, and *Shäk* (26x'30) is a captivating series, with high-speed pursuits, police shootouts, cliffhanging rescues and devastating fires.

From the slate of documentaries from **Mobius.Lab Productions**, **Coltro** highlights *End of Days* (4x'30), an in-depth discussion on the most pressing issues facing the world today; *Super Humans* (13x'30), centered in athletes that were born with an exceptional gift; *Lil' Genius* (42x'30), a children's variety magazine that aims at strengthening their basic knowledge in the principal areas of learning, in a fun and educational way, and *Fields of Glory* (26x'60), a look of the most iconic sport venues.

Lastly, the company is pushing in the international market two different packages: *Legendary*, from **Venevision** and with classics such as *La Amazonas* (152x'60), *Pasionaria* (243x'60), *Kaina* (164x'60), *Alba Marina* (214x'60), *El País de las Mujeres* (187x'60), *La Revancha* (214x'60), and *Mundo de Fieras* (239x'60); and **Estrella TV's** Catalogue, with titles like the reality *Rica Famosa Latina* (67x'60) and the series *Historias Delirantes* (26x'60).



Lil' Genius, children's variety magazine

BOOTH #P-1.E73

IndiaCast, deeper in the international market

With over 30.000 hours of content across genres, **IndiaCast** (India), the distribution arm jointly owned by **TV18 & Viacom18**, is having a great 2015-2016 season. The company has entered in new markets across the globe and consolidated the position of its 13 channels in several key markets -both on distribution as well as advertising sales-, syndicating content in over 135 countries in 30+ languages. Also, it has developed significant partnerships for syndication in several non-traditional territories and done landmark deals with several global digital and OTT platforms.

On the domestic front, it manages subscription & placement services for over 40 channels, including general entertainment, kids, news, music, infotainment and movies, in Hindi & English.

At MIPTV, the company introduces a new slate of dramas that includes *Swaragini* (288x'30), set in the milieu of culturally rich city Kolkata and centered on two warring neighborhood families; *Chakravartin Ashoka Samrat* (308x'30), the story of Ashoka "the Great" as it has never been told before, *Balika Vadhu* (2149x'30), love story, and *Thapki* (247x'30), about a beautiful

and bright girl who stammers while speaking and requires to be nudged every time she gets stuck. Also are *Naagin* (55x'60), about a "shape shifter" who turn from snake form into human, who enters in the life of a group of people to revenge the dead of her parents, and *Udann* (1549x'30), a series that symbolizes the unrealized hopes of countless Indians.



Naagin

BOOTH #R8.D2

Miramax = ground-breaking

Miramax (USA), global film and TV studio best known for its award-winning, original content, arrives to Cannes with new projects in the pipeline, both film and TV.

Among them it stands *Bad Santa 2*, currently in post-production, starring Billy Bob Thornton and Kathy Bates, with **Broad Green Pictures** co-producing/co-financing and handling U.S. theatrical; *Bridget Jones's Baby*, from **Working Title** for **Universal Pictures**, **Miramax** and **StudioCanal**, with **Renée Zellweger** and **Colin Firth**; the recently acquired *Southside With You*, starring Parker Sawyers and Tika Sumpter with **Roadside Attractions** partnering on the US; and *The 9th Life of Louis Drax*, currently in post-production.

In 2015, Miramax released the Kevin Hart hit comedy *The Wedding Ringer* with **Sony-Screen Gems**; and together with **Roadside Attractions**, *Mr. Holmes*, starring **Sir Ian McKellen** and **Laura Linney**.

'Building on its unparalleled library of characters and groundbreaking narratives, we are developing new TV content alongside industry luminaries, with projects including **Robert Rodriguez's** *From Dusk Till Dawn: The Series*, heading into its third season', explains **Joe Patrick, EVP, worldwide television**.

Along with these new titles, the company brings to MIPTV **Revolution Studios'** library, including titles like *XXX*, *Black Hawk Down*, *Daddy Day Care*, *Maid in Manhattan*, *Ace Ventura: Pet Detective*, *Robin Hood: Prince of Thieves*, *The Whole Nine Yards* and *The Good Shepherd*, and **Samuel Goldwyn & Woodfall Films'** libraries, with classics like *Guys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Wuthering Heights*, *The Bishop's Wife*, *Tom Jones*, *The Entertainer* and *Look Back in Anger*.



Joe Patrick, EVP, worldwide television



From Dusk Till Dawn, action series



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BOOTH #P-1.E4

Telefilms se robustece con coproducciones originales



Tomás Darcyl, presidente

Telefilms (Argentina) llega a MIPTV con una nutrida oferta compuesta por contenidos que satisfacen las necesidades de sus clientes, quienes

buscan títulos 'sofisticados' y protagonizados por figuras reconocidas a nivel mundial, describe **Tomás Darcyl**, presidente.

En 2015, la compañía tuvo un balance más que positivo, lo que le ha permitido proponer un ambicioso plan de expansión para los próximos años. Primero con la gestación de **The Magic Eye**, productora basada en Argentina que desarrollará programas de TV con foco en el mercado global. Se asoció para ello con **Juan Parodi**, reconocido productor televisivo de am-



London has fallen

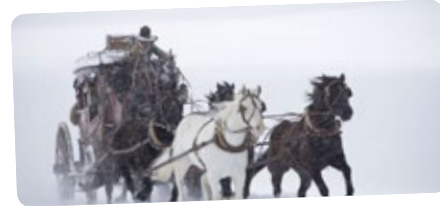
plia experiencia en Argentina y el mundo.

Segundo, la coproducción de sus dos primeras películas en México y Brasil, y tercero la expansión territorial con la apertura de **Diamond España**.

En relación al segundo punto, se destacan *Qué culpa tiene el niño*, una comedia coproducida con **Mónica Lozano** (*Amores Perros*) y protagonizada por **Karla Souza** (*Nosotros los nobles*), y *Mi pequeño Secreto*, proyecto en el que estuvo involucrado en Brasil y que cuenta la historia de la familia Schurmann, quienes han dado tres vueltas al mundo en barco.

Además, sigue promoviendo los principales blockbusters de Hollywood: *The Boy* es un film de terror protagonizado por Lauren Cohan (*The Walking Dead*) sobre una niñera contratada para cuidar al muñeco de una extraña pareja que lo trata como si fuese un niño real; *The Forest*, centrada en una chica estadounidense que busca a su hermana gemela desaparecida en el bosque Aokigahara, a los pies del Monte Fuji en Japón; *Dirty Granpa* con **Robert de Niro** y **Zac Efron**, y *The Nice Guys* con **Ryan Gosling**, **Matt Bomer**, **Russell Crowe** y **Kim Basinger** ambientada en los '70, cuenta la historia de dos detectives

miptv.



The Hateful Eight, film de Quentin Tarantino

que investigan el asesinato de una prostituta.

También *Nine Lives* que, con un presupuesto de USD 70 millones, muestra a una ciudad debajo del agua, y *Hacksaw Ridge*, dirigida por **Mel Gibson**, basada en una historia real sobre un médico y un héroe de guerra', agrega **Darcyl**.

The Hateful Eight es la película de **Quentin Tarantino** protagonizada por figuras como **Channing Tatum**, **Jennifer Jason Leigh**, **Samuel L. Jackson**, **Kurt Russell** y **Demian Bichir**; *A monsters calls*, dirigida por **J.A. Bayona**, con **Felicity Jones** y **Liam Neeson**, y *London Has Fallen*, con **Gerard Butler** y **Morgan Freeman** y ambientada en mundo gobernado por la injusticia y el caos, donde aparece la figura del presidente de los Estados Unidos y su portavoz liderarán una lucha interna por las libertades de todos los ciudadanos.

'Estamos atravesando un momento maravilloso con más desafíos por delante. En **Telefilms** cuidamos las películas y su exposición: el contenido es más rey que nunca. Tenemos una estrategia de planificación de ventanas que se desarrolla muy seriamente, y que es de las cosas que más aprecian nuestros clientes', concluye **Darcyl**.

BOOTH #C15-A10

The Bureau of Federation Entertainment



Jean-Michel Ciszewski, head of international sales

Federation Entertainment (France), led by **Pascal Breton**, CEO, and run by managing director and partner **Lionel Uzan** and founding partners **David Michel & Stéphane Sperry**, with **Jean-Michel Ciszewski** as head of international sales, launched at MIPTV the thriller and crime series *The Bureau* (20x'52), produced for **Canal+** and selected as the "Best 2016 Series" by the French Union of Film Critics. The company is finishing the production of

Season 2 and the development of Season 3.

It also offers *Bordertown* (11x'52) and *Hostages* (22x'45), where the patriarch of a family and a brilliant surgeon must kill the prime minister in what's meant to be routine surgery in order to save her family. Lastly, *Replacements* (12x'60) with a nurse discover the dark secrets of her father, a genetic scientist.



The Bureau, spy thriller

BOOTH #R7.F 2

Beta Film rolls out the red carpet for NSU German History X

Beta Film (Germany) presents at MIPTV its new high end European drama series *NSU German History X* (3x'120) on a press-conference on April 3rd, at the JW Marriott., with in assistance of the directors **Christian Schwochow** (*The Tower*), **Züli Aladag** and **Florian Cossen** (*Coconut Hero*) and producer **Gabriela Sperl**.

Based on true and current events, *NSU German History X* surrounds a series of murders which, despite serious hints, were unveiled as right-wing-terrorism only ten years after the first killing.

Other highlights are the return of the mafia saga *Gomorra* with its second season, *The Embassy*, the new series of Spain's producer **Bambú** (*Grand Hotel*, *Velvet*). And the crime-thriller series *Mammon*, *Nothing Is Just Politics*, which just recently ran with tremendous success on Norway's **NRK**.



NSU German History X



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Dori Media, dramas and comedies



Dorimedia: Michal Nashiv, Nadav Palti, Einat Borovich Naim, Elena Antonini, Maria Campi

Among **Dori Media Group's** (Israel) highlights for this season are the new **Underground's** (Argentina) drama series *El Marginal* (13x'45) about an ex-cop who enters to San Onofre prison to infiltrate within a mixed band of prisoners and jailers who operates from within the

prison, and the reality format *Invisible*, where a well-known mentalist takes the viewers on a journey into the mind of an illusion artist.

For kids and teens, the musical series *Cata and the mystery of the sphere* and the comedy *Esperanza Mia* (180x'45), co-produced with **Pol-ka** (Argentina). Other top title is *Ciega a Citas* (140x'60), the Spanish remake of the Argentinean comedy series. The series was also locally produced in Russia, Poland, Chile, Germany and China.

His Wife (10x'30) is a comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy, while *It Girl* shows the one that every girl wants to be. The comedy *Mario* (40x'30), is centered on a man that comes from a family of sorcerers, living at an isolated, peculiar village in Garlubia, and *Little Mom* (25x'30) reveals the harsh truth of life after having kids. The comedy was on air in Poland on TVN and in production in Russia &



You May Now Kill the Bride, thriller

Ukraine via **TET TV**, in development in **ABC studios USA** and was recently sold to China and Spain.

Regarding to 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.

BOOT # R9.A37

DCD: Real Detective



Nicky Davies Williams, CEO

DCD Rights (UK) has secured new deals for its docudrama *Real Detective* (8x'60), produced by **WAM** for **Investigation Discovery**. It features Michael Madsen (*The Hatful Eight*) and Devon Sawa (*NCIS: Los Angeles*), and has been acquired by **Sony Pictures Television** for broadcast on brand new channel **True Crime** in the UK and by **Nine Network** in Australia.

Nicky Davies Williams, CEO, DCD Rights: 'There is a huge appetite in the global marketplace for true crime content with a distinctive edge and this series, with its internationally renowned line-up of acting talent and intense dramatized stories based on complex real-life crimes, really encapsulates what is good about this exciting genre'.

Česká TV, increasingly global

Public broadcaster **Česká TV** (Czech Republic) keeps spreading its production to new markets and territories every year. Due to its rich offer of various genres, it has found new licensees all over the world in the past years.

In 2015, **Česká TV** has sustained its position in South and North America, Asia and UK through the local distributors, VOD providers and broadcasters.

Hot news for the spring 2016 in Czech TV offer is the two-part movie *Murder in Polna*, describing a brutal murder of young girl in 1899 and anti-Jewish mood which followed, the story about an unjustly convicted young Jew and about those who refused to believe a superstition and fought for justice. And *Blue Shadows* is a thrilling four-part detective miniseries about the search for the murderer of peculiar but honest university professor.

Other highlights are *The First Republic*, a family saga capturing the atmosphere of the period between 1918 and 1945 is a gripping series about extended rich family, about the life of the elite as well as working class after World War I; and a slate of fairy tales where it stands *Crown Prince* and *The Midsummer Wreath*, stories where truth and love win over lies and hate, and *Outdoors With Jakub*, a series for children with renowned adventurer Jakub, who invites children out for the expeditions and teaches them about nature.



Ceska TV: Marie Magdalena Nováková and Lubos Kriz, head of Telexport, both at Ceska Televize, with Ivana Kollárová, sales manager RTVS, Slovakia



The First Republic

BOOTH #P-1.G71

Côte Ouest: Pan African hits



Bernard Azria, CEO

Côte Ouest Audiovisuel (Côte d'Ivoire) presents seven new productions from all over the continent and reinforces its catalog of almost 10 000 hours of African content.

Among new titles are the new season of the comedy *Bobodiouf le retour*, *Women of Courage*, and *One more night in Lagos*, an Ivorian-Nigerian production.

Hospital IT (Togolese production), dramatic comedy, and *Les chocs en vacance*, about a group of friends who decided to enjoy their holidays to spend the best moments of their life. Lastly *Ma vie Mon Choix*, *Allo Prezi* and *L'Actu Web d'Edith*, from **CO2 Studio**, an incubator of talents integrated in the Company which already produced 4 programs broadcast on Youtube.

GMA WORLDWIDE'S MUST SEE TELEVISION DRAMA SERIES

LITTLE MOMMY
Approximately
35 episodes x 45 minutes
Family Drama
Production Year: 2015

BECAUSE OF YOU
Approximately
35 episodes x 45 minutes
Romance Drama
Production Year: 2015

MY SUPERSTAR
Approximately
35 episodes x 45 minutes
Romance Comedy
Production Year: 2016

my Superstar!

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BOOTH #C15.A.8

Lionsgate, content for next generations



Maryann Pasante, SVP sales

With nearly 80 TV shows on 40 different networks, and a strong and diversified presence in motion picture production and distribution, TV programming and syndication, home entertainment, digital distribution, new channel platforms, and video games, **Lionsgate** (USA) has become in the last years in a premier next generation global content leader.

‘Among the most important and recent deals closed in Latin America, a region in which the company is focusing, are the sold of *Nashville* season 4, supernatural comedy *Deadbeat* and *Undercover* seasons 1-4 to **Sony Channels** for Latin America as well as *The Royals*, seasons 1-3 to **E! Entertainment**’, explains **Maryann Pasante**, SVP sales, who also highlights the premiere of *Hunger Games Catching Fire* in **Televisa** (Mexico), both for Free TV and Basic Cable.

For this market, the executive highlights a slate of comedies and dramas headed by the 23x’30 series *Casual*. ‘It’s a wonderfully endearing, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama. A young internet entrepreneur, has vowed to help his sister, a recently divorced therapist, embrace her new life and the craziness of reentering the dating pool’, she describes.

Also, it stand the hit series *Orange Is The New Black* (54x’60), created by Jenji Kohan and based on the acclaimed memoir of the same name by Piper Kerman.

The Royals (30x’60) is a drama set in modern-day England and follows the lives of a fictional British Royal family that inhabits a world of opulence and regal tradition catering to any and every desire, and *Deadbeat* (36x’30) a comedy that centers around a loveable loser hapless but gifted medium.

Lastly, **Pasante** recommends in Cannes the reality *RocketJump* (8x’30), an action comedy series that follows the **RocketJump** production team as they create and release video shorts that feature elaborate action sequences from Hong Kong – style wire work to Western horse races. ‘The show is a little bit behind-the-scenes, a little bit action comedy extravaganza, and ideally a lot of heart’, she completes.



Orange Is The New Black, comedy produced for Netflix

‘The show is a little bit behind-the-scenes, a little bit action comedy extravaganza, and ideally a lot of heart’, she completes.

Smilehood, a wider choice



Silvana D'Angelo, director

Headed 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 participated in the realization of the first season of the comedy *According to Roxy* (27x’24), focused on motherhood and its release in **Lifetime** in Latin America and sold to **Netflix**, **Rai** (Italy) and **Mondo TV** (Spain). By the other, we signed a deal with **RTR** (Russia) to distribute its historical production in Latin America’.

The agreement started with the miniseries *Ekaterina* and has been expanded with three new titles for 2016: the telenovela *La Cosaca* (140 episodes); the thriller *Demons*, based on the homonymous novel from **Dostoyevski**; and the series *En las orillas del Don* (12x’60), based on a story written by **Mijaíl Shólojov** about a forbidden passion at the beginning of the century. ‘These products are ideal for the Latin market and we are confident will have very good reception for its great artistic, historic and audiovisual quality value’, explains **D'Angelo**.

Smilehood also confirmed a deal with **Zoyo** (Brazil) for the exclusive international rights of the animation *X-Corazón*, produced by **Cartunaria** and aired by **Disney XD**, and incorporated the right of the Argentinean series *Animadores*, both as finished and format.

It keeps pushing the three seasons of the *iDoTainment* and trans-media series *Creators*. Produced by **Aula365**, from **Pablo Aristizabal**, with services from **Pol-Ka** (Argentina), the series had a great performance on **Telefe** (Argentina) and includes strong digital presences trough its virtual reality app.



According to Roxy



Ekaterina, drama from RTR Russia

SOURCE: BASIC LEADS

Kanal 7 Turkey opens to Indian dramas

Even when Turkish market is well known as a big distributor of dramas worldwide, the industry is changing, opening the game to drama series from other territories. One big example is the acquisition by **Kanal 7** of *Iss Pyaar Ko Kya Naam Doon*, from **Star India**. Dubbed in Turkish and entitled *Bir Garip Aşk*, the series sold in over 100 countries

became the first Indian drama to achieve the local market.

Zahid Akman, General Manager of **Kanal 7** Turkey: ‘We are very happy with the choice we have made to air a **Star India** drama. For us, *Iss Pyaar Ko Kya Naam Doonis* a magical love story told like a fairy tale’.

While **Christina Vlahova**, CEO of **Inte-**

lecta, partner of **Star India** in the territories of Europe, Russia and Turkey, adds: ‘**Kanal 7** had the pioneering spirit to dare and give its viewers the chance to be the first to watch an Indian TV drama in Turkey. **Star India** dramas will work in Turkey since they present the same social and moral values which are treasured by the Turkish society’.

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EIGHTEEN'S BOSS
Docu-reality 7x50'

SUNDAY LUNCH
Cookery 6X48'



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BOOTH #P-1.K22

BOOTH #R8.A 4

DW, documenting life



Petra Schneider, director of sales and distribution

Deutsche Welle (Germany) keeps evolving not just as international broadcaster, but also as a key distributor in the international market, offering with DW Transtel hundreds of hours of programming with a wide range of documentaries and infotainment covering everything from automobiles to arts and culture and from science to sports.

'We are a pubcaster, but generate interesting content for private channels', highlights Petra Schneider, director of sales and distribution.

At MIPTV it features the new documentaries *Farming for the Planet* (6x'30), which unearths ideas and inspiration for sustainable agriculture and explores corporate and technological issues affecting food production worldwide, and *Art Beats* (7x'30), a different perspective on art, culture and music that goes beyond extravagant galleries, pop-culture products and mainstream concerts.

Available in Arabic, English and Spanish, *A Window on...* (9x'30) takes a look at some of the most fascinating cities in the world, while *Know it!* (6x'30 and 37x'2-6) is a magazine all about knowledge, packed full of information on science, technology and everyday phenomena. And *The Power of Sports* (7x'30) is a series that looks at the passion it takes to succeed, whether it is individual triumph or the power of teamwork.

Lastly, Schneider recommends *TastyTales* (7x'30), which narrates different stories about people who see food as an adventure and not only as feed; in *On Island Time* (13x'30) viewers will have access to the history of different island landscapes, their people and secrets, while *The Mysteries of the Brain* (5x'30) seeks to unravel the complex ways in which the brain acts and processed daily life in and out of conscious.



Know It!, new documentary



Arts Beats

BOOTH # R9.A30

MGM, new structure and line-up



Chris Ottinger, president worldwide distribution and acquisitions

MGM (USA) arrives to MIPTV with a new structure after the acquisition of United Artist Media Group, the appointment of Mark Burnett as president of MGM

Television, and the promotion of Chris Ottinger as president worldwide distribution and acquisitions, reporting directly to Gary Barber, chairman and CEO.

The executives highlight for this a new untitled dating show produced by Mark Burnett (10x'60) picked up by FOX in USA; *Celebrity Apprentice* (80x'60), the third season of *Fargo* (20x'60) and *Vikings* (29x'60)



The Celebrity Apprentice

and the fifth of *Teen Wolf* (80x'60). Also the theatrical *How To Be Single*, *Barbershop The Next Cut*, *Me Before You*, *Ben-Hur* and *The Magnificent Seven*.

Star Media, big co-production project

With over 600 hours of TV content and theatrical movies produced annually, Star Media (Russia/Ukraine) is one of the leaders in production and distribution of content in various genres in CIS countries.

'Our library comprised over 4,000 hours of finished content, and our movies and series regularly reach the Top-10 of the pop charts on the leading TV channels in Russia and CIS', describes Vlad Ryashin, general producer and founder, and resumes: 'we are seeking for co-development and co-production partners, as international projects are one of our top priorities'.

Heading the line-up is its first project for a global market: *Mata Hari*, a 12-episode biographical drama saga about the life of the legendary woman Margaretha Zelle known better known to the world as Mata Hari. She was called a great dancer, a famous courtesan, a temptress of rich and powerful, a spy, a double agent. 'Her life is both fascinating and tragic', highlights Ryashin.

Vlad Ryashin: 'We are going to do dubbing and sound design of the project in Los Angeles and every of the three to four hundred characters will have its own voice. *Mata Hari* will have its world premiere at this year's MIPCOM'.

Another big international projects are *Sophia* (working title), a series based on the biography of Sophia Potocka jointly developed with Fremantle Media Poland; *Red October*, an 8 part drama series set in the epicenter of the Russian Revolution in 1917 with German Letterbox Filmproduktion (Germany) and Federation Entertainment (France), and *Destination: Mars*, with French company MakingProd and Polish Synergy Group.

Also, Star Media is developing the dramas *Anna of Byzantium*, about the one who became the wife of Vladimir the Great, and *Silk*, which takes place in the first century B.C. in ancient China and other Old Kingdoms.



Bill Peck and Vlad Ryashin, Star Media



Mata Hari, biographical drama

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NOT MY SON
Drama Thriller Series 16x40'

FRIENDLY FIRE
7x45
HERO FOR LOVE
Action Drama Series 8x90'

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THE PEOPLE'S POPE
DIRECTED BY DANIELE LUCETTI
Biographical Miniseries 4x50' - Movie 1x100'



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BOOTH: #P1-F26

RCN brings *Sugar* to MIPTV



Maria Lucia Hernandez, international sales director

RCN Television (Colombia) arrives at MIPTV its new series from FoxTelecolombia *Sugar* (80x'60), a story that begins when a patriarch, who is in love with black woman, leaves her pregnant. The wound caused by this reality, leads him to expel the woman of their property, even giving birth recently. After her exile and loosing her new born baby, she curses the entire family lineage of the patriarch.

Other highlight is *Chica Vampiro*, a teen series produced by Televideo for RCN, sold to 17 countries, where stands *Boing* (Italy). Along with the series, RCN established an alliance with Brands and Rigths 360 and Warner Music to launch a CD, and produced live concerts called *Vampitour*.

Also from FoxTelecolombia are *Against the Time* (90x'60), about a man that discovers dark secrets when he comes back to the country to bury his younger brother; and *Celia* (80x'60), a biopic centered on the life of Celia Cruz.

Dammed Temptation (47x'60) follows a consecrated engineer with a beautiful family, whose life changes after meeting a gorgeous and intelligent woman, too good to be true; *A Thread of Blue Blood* (70x'60) a



Sugar, new series

young journalist that decided to investigate the death of a controversial financial specialist, and *Light of my Eyes* (100x'60), a girl who was born in the midst of adversity.

Lastly are *Pambelé* (80x'60), the story of the world champion boxer Antonio Cervantes, better known as Kid Pambelé, and *Love Storm* (80x'60), where in a time without time and in a land with no law, an indigenous princess would deposit from the minstrel ancestral tradition, with the force of love and the power of her heritage: Music.

BOOTH: #R7.E2

CBSI, *Limitless*

CBS Studios International (USA) highlights its new fast-paced drama *Limitless* (22x'60), based on the feature film starred by Bradley Cooper. The series follows a man who discovers the brain-boosting power of the mysterious drug and is coerced by the FBI into using his extraordinary cognitive abilities to solve complex cases for them.

Starring Oscar nominee and Emmy and Golden Globe winner Paul Giamatti, *Billions* (12x'60) is a 21st-century examination of the profit and peril of chasing the American dream; *American Gothic* (13x'60) is a mystery series from Steven Spielberg's Amblin Television and CBS



Limitless, new fast-paced drama

Television Studios, and *Braindead* (13x'60) is a comic-thriller from Robert and Michelle King, creators and executive producers of *The Good Wife*. Lastly are the comedy *Crazy Ex-Girlfriend* (18x'60) and the late night shows hosted by Stephen Colbert (260x'60) and James Corden (260x'60).

ORF-Enterprises: *Braunschlag* lands on USA



Marion Camus-Oberdorfer, head of international content sales

In recent years, the expansion of the European dramas has been remarkable, and the Austrian dramas are not the exception. US network ABC ordered a put pilot of *Braunschlag*, the hit series from the Austrian broadcaster ORF-Enterprises, under the name of *Hail Mary*.

'Intrigue never lost faith in this extraordinary scripted format and finally succeeded in setting up the Sony/ABC deal: we are very proud and honored, that *Braunschlag* will soon be available as an US-adaption', explains Marion Camus-Oberdorfer, head of international content sales at ORF-Enterprises.

The Austrian original *Braunschlag*, created by David Schalko, successfully aired at ORF in prime-time, with an average of market share of 36%.

'It will be great to see a new version of the series; especially the new and unconventional interpretation of the story makes the US adaption very appealing to me. I am curiously looking forward to ABC's spin off version', adds Schalko.

Author of the co-production of ABC Studios and Sony Pictures Television will be Brian Gallivan, creator of *The McCarthys*, while the direction of the plot will be under Seth Gordon's eyes. Tariq Jalil, from Agency Intrigue, will executive produce the cult-series.

The ABC adaption centers on a young female mayor named who has dysfunctional siblings, a dying father, disgruntled citizens, a nearly bankrupt town and the mafia breathing down her neck. The only thing that saves her and her backwoods town is a faked miracle.



Braunschlag, hit series from ORF

BOOTH: #C11

FremantleMedia, formats and documentaries

FremantleMedia (UK) recommends for this season the format *Football Nightmares* (8x'60), from FremantleMedia Italia in conjunction with iconic footballing legend Gianluca Vialli. And *The Young Pope* (8x'60), a show produced by Wildside for Sky, HBO and Canal+ that focuses on the beginning of PIUS XIII's Pontificate, born Lenny Belardo.

Lastly are *Jo Frost: Nanny on Tour* (10x'60), where global parenting expert Jo Frost help families evolve through all stages of parenting, and a slate of documentaries that includes *Serena* ('120), *Burma's Secret Jungle War with Joe Simpson* (2x'60), *Nightmare on Everest* ('60), *Hitler* (6x'60), *The Traffickers* (8x'60) and *The Eighties* (8x'60), among others.



The Young Pope

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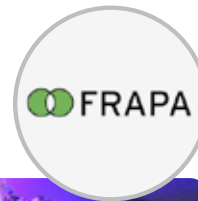
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A dónde van los broadcasters en América Latina

En la reciente Natpe Miami, se dieron dos hechos importantes para ilustrar el presente de los broadcasters de América Latina: por un lado, el primer panel en idioma español en la historia del evento, con foco en broadcasters. Por otro lado, el lanzamiento de un estudio de FRAPA — asociación mundial de formatos — sobre América Latina, con radiografía de cifras sobre el negocio de los canales de TV por dentro.



Primer panel en español en NATPE Miami: Nicolás Smirnoff, director de Prensario, moderador; Ricardo Ehrsam, head of distribution entretenimiento, Televisa (México); Darío Turovelzky, head of programming & acquisitions, Telefe (Argentina); Daniel Djahjah, international head of sales, TV Globo (Brasil); Carlos Bardasano, VP original content, Univision (USA); y Mauricio Piccone, SVP of Reality, Telemundo Network (USA)



PRENSARIO tuvo fuerte protagonismo en ambas novedades. Su director **Nicolás Smirnoff** fue el moderador del panel, y por otro lado la editorial fue encargada por FRAPA para generar el estudio, en conjunto con **Ethel Pis Diez** y su equipo (con origen en la Universidad Austral de Argentina).

La intención aquí es combinar partes del estudio de FRAPA con testimonios de los disertantes del panel, para ilustrar un marco de situación actual de los broadcasters latinos. Los 3 grandes desafíos que hoy manejan son:

—Crecer en formatos de entretenimiento, porque son más económicos y rentables que la ficción.

—Cómo la ficción sigue siendo lo principal, cómo impulsar la producción bajando costos: más internacional, desarrollos 360, etc.

—Y cómo avanzar en la nueva era digital/multiplataforma.

• El estudio de FRAPA, como se ve en los dos gráficos A, refleja las diferencias de costos y rentabilidad que tiene entretenimiento vs. ficción. Si una novela cuesta USD 80 mil dólares el capítulo en promedio, en entretenimiento cuesta USD 30 mil, y la rentabilidad es del 25% vs. 7% de ficción.

Por eso, en el panel **Carlos Bardasano** de Univision (USA Hispánico) destacó que el canal está haciendo mucho foco en *La Banda*, talent show propio donde maneja todas las variables del negocio. ‘No podemos competir con las U.S. networks con sus mismos formatos’, dijo. **Mauricio Piccone** de Telemundo (USA) marcó el caso de *Gran Hermano*, que se produce en México y se lleva en vivo de costa a costa en USA. ‘Tenemos un nuevo foco muy fuerte en entretenimiento, desarrollando también variantes nuevas al mercado latino como los *Late Night shows*’.

Ricardo Ehrsam de Televisa México enfatizó que el rey de las telenovelas hoy está muy volcado a vender formatos de entretenimiento al mundo: creo 28 formatos distintos en dos años, y así abrió más de 15 mercados nuevos que estaban cerrados a las teleseries.

• Sobre ficción, los gráficos B de FRAPA muestran la realidad de costos: la producción de novelas y series prime time es cada vez más costosa, entonces se necesita más del mercado internacional, de hacer alianzas de producción, de desarrollar todo lo anexo, etc. En general, si el producto no es ni demasiado exitoso ni demasiado bajo, se empatan los costos con los ingresos, como se ve en la derecha. Por eso, cada rubro que se sume cuenta.

Así, en el panel **Darío Turovelzky** de Telefe Argentina enfatizó que la empresa ha tomado un rol neto internacional, con alianzas de co-desarrollo, co-producción con grandes players

mundiales (**Keshet**) o regionales (**América TV** de Perú). ‘Hemos cambiado nuestra lógica de producción, acortando las ficciones a 60 episodios, para ser globales’. **Daniel Djahjah** destacó que **Globo** (Brasil) por primera vez está produciendo en español, con destino al mercado internacional. ‘Esto es todo un hito en nuestra evolución’. El primer producto, *Supermax*, se lanzó en Natpe.

• El auge digital se ve en el gráfico C de **Applicaster** (gran especialista del rubro) que se presentó en el panel. Las aplicaciones móviles aplicadas a programas de TV vienen creciendo fuerte tanto en cantidad de usuarios como de consumo en cada usuario. Cada vez más, se deben sumar a la TV las segundas pantallas (digital, mobile).

Bardasano con *La Banda* logró cifras récord de feedback web y redes sociales, mientras **Turovelzky** tiene la aplicación *MiTelefé* que permite seguir los programas en forma interactiva. Ya alcanzó los 2 millones de downloads. **Globo** es uno de los primeros broadcasters en haber lanzado su propio sistema VOD, **GloboPlay**, con ya 3,6 millones de usuarios.

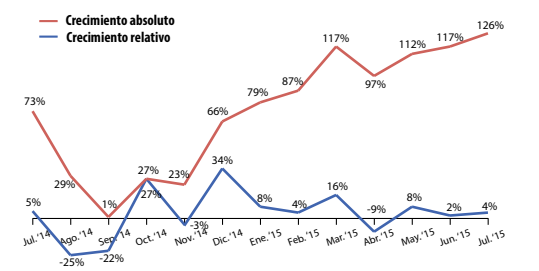
Gran Hermano le permitió a **Telemundo** con su desarrollo en digital, consolidar el segmento

18-34. *Logout* ha sido la primera serie de **Televisa** producida específicamente para *second screen*, con acciones que se deben ejecutar desde PCs y tablets, para que siga la trama.

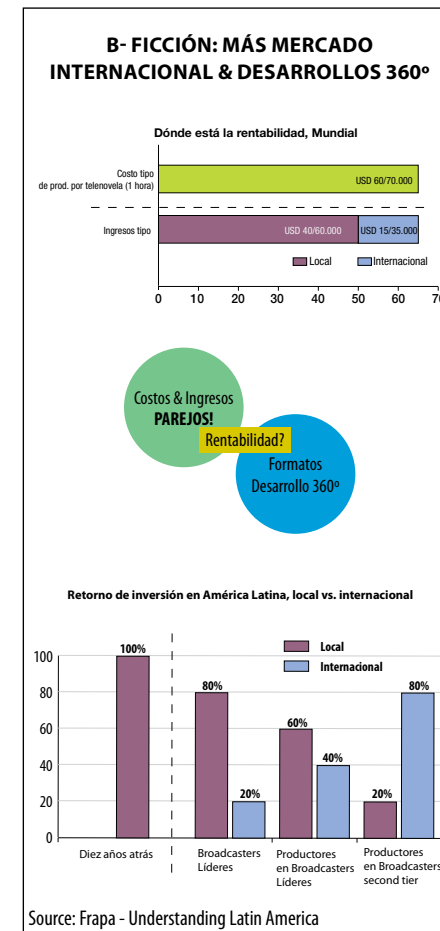
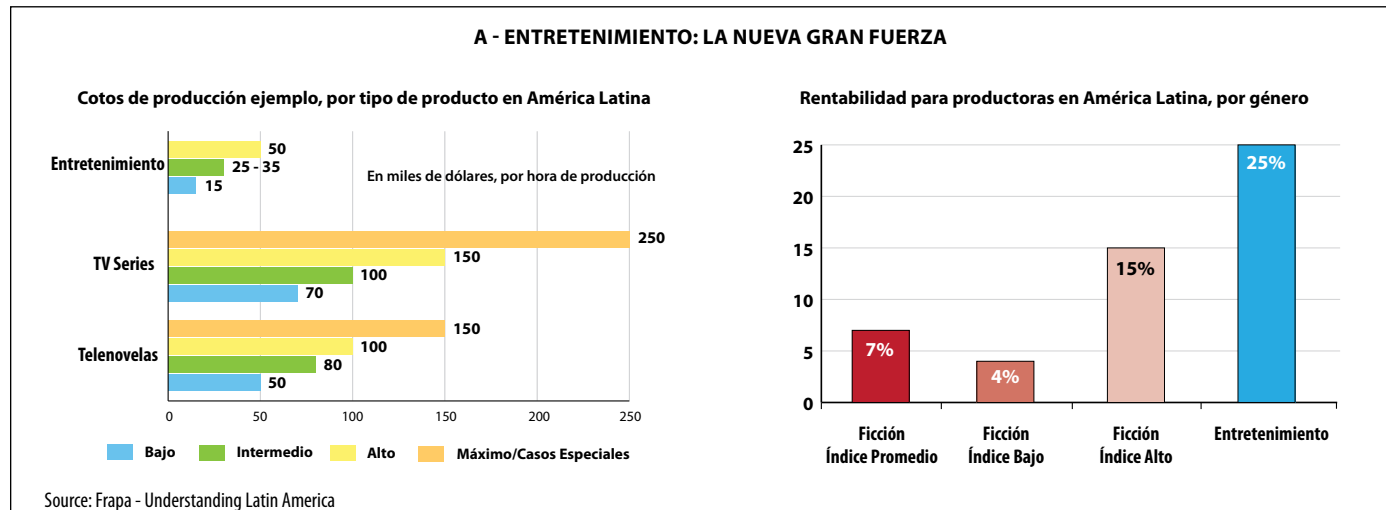
Conclusión final: las televisoras tienen que hacer de todo, y moverse en todos los terrenos, para seguir adelante en los tiempos actuales.

C - TV & DIGITAL, FUERTE CRECIMIENTO

Aplicaciones móviles: Evolución de consumo (jul. 14 - jul. 15)



Source: Applicaster



BY FABRICIO FERRARA



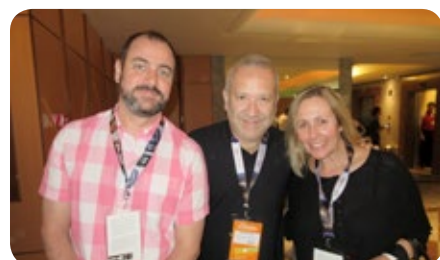
RioContentMarket 2016: opportunities everywhere and for everybody

The sixth edition of **RioContentMarket** has surprised some participants, who expected to find a flat market because of the crisis in Brazil, but the reality at Windsor Barra Hotel was another: the market vibrated, full of conferences with the best of Brazil and international, and announcements from all sides.

The production business is bigger than ever; there are more independent companies: **Marcos Altberg**, president, **ABPITV** said in the Opening Ceremony that entity has surpassed the 600 members; Pay TV is fully decided to have local content in their networks, while Free TV is aware of the funding programs and they are taking advantages of it through the alliances with producers and Pay TV groups. Due to the recent devaluation in Brazil, there has been an increase in the production costs, so the new formula of success is: Producer + Pay TV + Free TV.

Record co-produced *Sem Volta* with **Chatrone** and **Panoramica**. **SBT** partnered **Mixer** for the drama series *A Garota da Moto*, which will be broadcast on **Fox**. **Band** has joined **Hungry Man** for the series *Terminadores*, which will also be broadcast on **Turner**.

The panel "Free TV and Pay TV" was a good example of this trend: **Hiran Silveira**,



Pay TV networks have strengthened their position in the Brazilian Market: Cesar Teixeira, editorial director, Jimmy Leroy, VP Creative, and Tatiana Rodriguez, SVP Programming and Creative Strategy, Nickelodeon Latin America



A lot of funding announcements took place at RCM 2016: Rodrigo Montenegro, partner, and Mara Lobao, executive director, Panoramica; Mauricio Fittipaldi, general director of business in Brazil, Televisa Internacional; and Luciane Gorgulho, head of the economic, Culture, BNDES

co-productions head at **Record**, **Fernando Pelegio**, creative and artistic planning at **SBT**, **Zico Goes**, content director at **FOX**, **Monica Pimentel**, VP content at **Discovery Networks Brazil**, and **Joao Daniel Tikhomiroff**, director-partner at **Mixer**, agreed that "partnering in strategic projects is the best way to have a high quality project with international projection". Competition programs such as *Hells Kitchen* or *Batalha dos Confeiteiros* with **Buddy Valstro** were produced for **SBT** and **Record**, respectively, with transmissions on **Discovery Networks** channels, as part of these alliances.

On Pay TV, **Tatiana Rodriguez**, SVP Programming and Creative Strategy, **Nickelodeon Latin America**, says: 'We need to buy and produce a lot here. We came to the first edition of this market, and the producers were more focused on the design than the content itself. Now, they are mature, they know how and what to pitch'. **Roberto Martha**, director of production at **Discovery Networks**, agreed with **Rodriguez** and remarks that the group regularly produces over 100 hours of original content for the five networks. In similar situation are **A+E**, **HBO**, **Turner**, **AMC** (is mostly acquiring local content but plans to produce here in the future) or smaller Brazilian networks such as **Box Brazil** and **PlayTV**.

Rosana Alcantara, director of **Ancine**, spoke about the regulation over VOD/OTT platforms, one of the hottest topics but still on an early stage. Even there is a discussion taking place inside the regulation body, no decision has been made. She exposed the possible elements **Ancine** could take into consideration to regulate: penetration of the service, non-asymmetric taxes and promotion of Brazilian and Brazilian independent audiovisual productions, etc.



More collaboration between Brazil and UK: Steve Solot, executive director, REFABRIC, and Dawn McCarthy-Simpson, developing director, PACT, signing the MoU along with the General Consul of UK in Rio de Janeiro, Jonathan Dunn, and Marco Altberg, president, ABPITV



Marco Altberg, president of ABPITV, with Deborah Rossoni, from APEX Brasil, and Rachel do Valle, executive director of Brazilian TV Producers

The "big three" SVOD players were very active during RCM 2016. **Rodrigo Mazon**, **Augusto Rovegno** (series) and **Carolina Vianna** (films) from **Netflix** Latin America have had meetings in the lobby, while **Hulu** and **Amazon** hosted heavy-attended panels about what they are looking for in Latin America.

RCM 2016 has demonstrated that there are much more to do in Brazil in all segments of business. Even international producers are looking for opportunities to enter as partners to local projects that are awarded with funding programs. The continuation of the model through the tax the telecommunication companies pay is a fantastic news for the sector.

RCM 2017 edition will take place on March 7-10 at Windsor Barra Hotel, Rio de Janeiro.



"Free TV and Pay TV" panel confirmed the main trend of RCM 2016: Hiran Silveira, head of co-production, Record; Zico Goes, content director, Fox Brasil; Joao Daniel Tikhomiroff, director-partner, Mixer; Fernando Pelegio, creative and artistic planning at SBT, and Monica Pimentel, VP content at Discovery Networks Brazil



Strong presence of digital players: Augusto Rovegno, senior manager, acquisitions, and Rodrigo Mazon, director, content acquisitions at Netflix (borders) with Juliana Algaraz, head of business development, Endemol Shine Latin America, and Diana Coifman, sales manager, Latin America, Telefe International (Argentina)

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POR EMIRA SANABRIA, CORRESPONSAL DE PRENSARIO EN MIAMI

Telemundo: 'No podemos predecir el futuro, sí asumir el cambio'



Marcos Santana, presidente, Telemundo Internacional, durante el Screenings en NATPE Miami junto a actores y talento de Telemundo

El mercado del US Hispano está más competitivo que nunca y los protagonistas redoblan su apuesta programática con historias más arriesgadas y mejores niveles de producción. **Univisión** con *El Hotel de los Secretos* (ver reportaje en esta misma página) y **Telemundo** con su franja *Super Series*, el slot de las 10pm con el que obtuvo la diferencia más pequeña con el líder.

Según **Nielsen**, los rating prime time de la cadena de lunes a viernes en 2015 fueron los más altos de su historia entre televidentes totales con 1.67 millones, creciendo +9% frente a 2014, igual crecimiento que en adultos 18-49 con 828.000. El año pasado, **Telemundo** ganó más televidentes totales (144.000), adultos 18-49 (71.000) y adultos 18-34 (+40.000) frente a 2014 que cualquier otra cadena hispana. Por tercer año consecutivo su share creció de un 7% frente a 2014 a un 36% y 35% entre adultos 18-49 y adultos 18-34, respectivamente.

Ese crecimiento se vio reflejado en el *screening* organizado por **Telemundo Internacional** en NATPE Miami donde su presidente, **Marcos Santana**, subrayó: 'No podemos predecir el futuro, lo que sí debemos hacer es asumir el cambio. Nos atrevemos a imaginar el futuro, para ofrecerles la programación del presente. La industria está cambiando: todos discutimos cómo, cuándo y dónde. Nosotros creemos que el cambio más importante está en el quién: por eso nuestras asociaciones estratégicas con players acostumbrados a operar en un mercado global: **Argos** (México), **TVN & Mega** (Chile), **HBO**, **Sony**, **FOX**, **Disney**, **Reset TV** (España) y **SBS** (Corea)'.
Uno de los mejores ejemplos del éxito de las *Super Series* es la cuarta temporada de *El Señor de los Cielos*, que se estrenaba al cierre de esta edición. Producida por **Caracol Televisión** (Colombia) y protagonizada por Rafael Amaya y Ximena Herrera, cuenta la historia de Aurelio Casillas, un líder de un cartel de drogas en los años 90's, que aspira a destronar a Pablo Escobar y convertirse en el más poderoso hombre de México y la región.



El Señor de los Cielos en su cuarta temporada



Univisión: *El Hotel de los Secretos*

Roberto Gómez Fernández conversó con **PRENSARIO** sobre la serie producida por **Televisa** para **Univisión**: *El Hotel de los Secretos*, que totalizó más de 3 millones de espectadores en su estreno a comienzos de febrero. 'Es una propuesta audaz y multiplataforma que da respuesta a la expectativa de la audiencia: tiene una historia atrapante, temáticas universales y altos valores de producción', explica.

'Es una producción ambiciosa con muchos diferenciales: ofrece al público hispano una alternativa a lo que está acostumbrado a ver en este género por **Univisión**. Su historia se desarrolla en 80 capítulos, lo que nos permite un ritmo de narración más ágil que está demandando la audiencia hispana', describe el productor.

La serie también se ofrece en México por **Blim**, el nuevo servicio OTT de **Televisa**. Y, por otra parte, también se está pensando en la posibilidad de una nueva temporada a futuro que, aunque aún no está escrita, **Gómez Fernández** ya tiene ideas sobre 'cómo continuar la historia'.

Paralelamente, **Televisa** anunció que trabaja en otra producción de similares características de 65 capítulos bajo el nombre de *Yago*, producida por **Carmen Armendariz** con el mismo enfoque de una óptica más cinematográfica. 'Cuando me preguntan si es serie o telenovela, mi respuesta siempre es la misma, es buena televisión', concluye **Roberto Gómez**.



El Hotel de los Secretos alcanzó más de 3 millones de personas en su estreno en Univisión



Roberto Gómez Fernández, productor general de El Hotel de los Secretos

You Now: red social en vivo

Fundada en 2011 por **Adi Sideman**, CEO, **YouNow** es una red social en vivo que permite unir la audiencia con los participantes de un programa de TV en tiempo real. Tiene más de 100 sesiones de usuarios por mes y más de 35.000 horas de video en vivo cada día.

'La industria audiovisual se ha volcado hacia nosotros: el show de **NBC Americas Got Talent** está haciendo audiciones todas las semanas a través de nuestra plataforma, **MTV** hace *pre-shows* and *post-shows*, y los productores de *Miss Universo* hicieron un detrás de cámaras', explica **Sideman**.

El gran éxito es entre los jóvenes: 'El público interactúa de manera directa con el broadcaster/creador. Hay además otras formas de participación enviando dinero virtual, usando el chat, etc. Es bidireccional y "engancha" a la audiencia, siempre con cientos de personas transmitiendo y miles de personas viendo. Es literalmente millones de personas por día interactuando sobre música, mascotas, artistas, maquillaje', concluye.



Adi Sideman CEO de You Now y Candace Tossas, Manager of International Talent Partnerships

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POR MARIANO GUTIERREZ ALARCON, CORRESPONSAL DE PRENSARIO EN MÉXICO

Blim Televisa llega a América Latina



Grupo Televisa lanzó en febrero pasado **Blim**, su nueva plataforma de VOD por Internet disponible para México y América Latina. Costará unos 110 pesos mexicanos (USD 6 aproximadamente) y tendrá contenido de **Televisa**, estudios de Hollywood e independientes

Bruce Boren, CEO de **Televisa Networks**: 'Este canal es consecuencia de una evolución natural de **Televisa** para entrar al mundo de la TV paga, y así aprovechar no sólo los contenidos propios, sino también nuestra capacidad en armar una propuesta competitiva'.

En **Blim** están disponibles contenidos para todos los nichos, y ayudará a **Televisa** a 'entender y tener acceso directo en tiempo real a los gustos de la audiencia, dónde se encuentran, qué y cómo programar, además de mejorar la planificación de producción de contenidos', dijo el ejecutivo.

Por su parte, **Carlos Sandoval**, director general de **Blim**, explicó que es una plataforma con propiedades disponibles en todos los sistemas portables y, en aproximadamente en dos semanas, en Smarts TV y Apple TV. 'El servicio cuenta con la posibilidad de dos streamings simultáneos, ofrece el primer mes gratuito y luego una suscripción mensual sin período fijo. En México, el costo por mes es unos USD 6 dólares, posee muchas formas de pago y también se puede coordinar con el servicio ¡ZZ!', añadió.

En cuanto a contenido, está integrada por la programación de **Televisa**, y es una propuesta de VOD pensada para Latinoamérica. Incluye además contenido de Hollywood: será la plataforma exclusiva de *James Bond* para la región y este mes se lanzará la última película de la franquicia, *Spectre*.



Carlos Sandoval, director general de Blim, Bruce Boren, CEO de Televisa Networks, y Manuel Gilardi, VP de Digital y Nuevos Medios del Grupo Televisa, en el lanzamiento de Blim en febrero

Gracias a una alianza con **Videocine**, **Blim** cuenta con una fuerte oferta de cine mexicano.

Finalmente, **Manuel Gilardi**, VP Digital & Nuevos Medios del **Grupo Televisa**, señaló que es el nuevo nombre es 'fonéticamente amigable' y no significa nada en particular: 'Fue elegido con la intención de conseguir una identificación de marca. Es un producto cuyos contenidos han sido curados, seleccionados y producidos especialmente para la región. Tendrá mucha presencia en redes sociales y busca una relación directa con el consumidor'.

A futuro, **Televisa** quiere expandir la plataforma con acuerdos con socios en Latinoamérica. 'La campaña se irá desplegando gradualmente, y cuando se llegue ese momento, nos acercaremos a ellos', completaron los ejecutivos.

Azteca se reinventa

Un plan de modificación de imagen de los canales 7 y 13 de Azteca, así como el aumento de la programación original durante 2016, fueron anunciados por **Benjamín Salinas Sada**, director general de la cadena de televisión mexicana.

Salinas Sada tiene 32 años y es hijo de **Ricardo Salinas Pliego**, titular de **Grupo Salinas**, y asumió el cargo en octubre pasado, reemplazando a **Mario San Román**, quien pasó a ser VP del Consejo de Administración.

La transformación anunciada incluye el relanzamiento de **Azteca 13** como **Estudio 13** y del **Azteca 7** como **Estudio Siete**, así como la incorporación de coproducciones a la programación de estas redes.

Al mismo tiempo, **Mauricio Majul Gabriel** ha sido designado a cargo del canal Estudio 13, mientras que **Rodrigo Fernández Capdevielle** estará a cargo de **Estudio 7**.

'2016 será el año de mayor inversión en nuevas producciones en la historia de TV Azteca', aseveró **Salinas Sada** durante la presentación.



Benjamín Salinas Sada, director general de Azteca, rodeado de Rodrigo Fernández Capdevielle, director de Estudio 7 y Mauricio Majul Gabriel, director de Estudio 13 durante la presentación oficial en el DF

2btube: Hugo Tapia liderará la oficina de México

Hugo Tapia se ha incorporado a **2btube** para dirigir la sede en México, desde donde será el responsable por profesionalizar a nuevos talentos digitales, contribuir a la optimización y al desarrollo de audiencias para todos los canales de **YouTube** a los que la red representa, además de producir contenidos originales y desarrollar estrategias comerciales para maximizar las oportunidades de negocio en México y territorios afines.



Hugo Tapia, nuevo responsable de la oficina en México de 2btube

'Ahora que somos líderes en España es el momento ideal para afianzar nuestra posición en Latinoamérica', explica **Bastian Manintveld**, presidente ejecutivo de **2btube**. 'Con la amplia experiencia que tiene Hugo en la parte digital de la industria televisiva, nos posicionaremos como el mejor aliado de las marcas y empresas tradicionales del sector que quieran reconectar con su audiencia más joven', añade **Fabienne Fourquet**, CEO de **2btube**.

Con este nombramiento da comienzo una nueva etapa de la compañía donde el objetivo será replicar en Latinoamérica y, especialmente en México, los éxitos conseguidos en menos de un año y medio en España, donde se ha posicionado como la primera red de talentos digitales del país.

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Telefe lanzó UPlay Network



Tomás Yankelevich, Guillermo Campanini, Carolina Bertoni, Juan Waehner, CEO de Telefe, y el "Tucu" Lopez, conductor de UPlay ya nada será igual



Tomás Yankelevich junto a youtubers reconocidos: Mica Suarez y Bajo Ningún Término

Telefe (Argentina) lanzó el mes pasado **UPlay Network**, el primer Multi Channel Network (MCN) que ofrece 50 canales en **YouTube**. A partir del concurso "Desafío UPlay" del programa *UPlay ya nada será igual* que se emite en TV abierta, se eligieron 50 creadores de contenidos en cinco categorías: humor, videoblogging, gaming, lifestyle y musical. Cada uno de ellos administrará un canal en YouTube bajo UPlay Network.

Tomás Yankelevich, director contenidos globales: 'La idea es que esos contenidos se puedan emitir en todas nuestras

plataformas, e incluso existe la posibilidad a futuro de que solicitemos contenidos específicos'. **MiTelefe**, la app lanzada en 2015 y que ya cuenta con 2,5 millones de downloads, podría ser un buen lugar. **Guillermo Campanini**, director comercial: 'Hay una necesidad de las marcas de tener más presencia. Este era un pedido concreto que estamos plasmando en esta red de creadores'.

Telefe proveerá estudios, capacitación, exposición, marketing y asesoría en asuntos legales. 'Cada uno de estos canales se autosustentará, simplemente los ayudaremos a que alcancen una mejor calidad de producción. Iremos sumando canales a lo largo del año', resaltó **Esteban Raffo**, gerente de plataformas digitales de Telefe.

Carolina Bertoni, **YouTube** partnerships, completó: 'Tenemos una relación de 4 años con **Telefe** y este lanzamiento consolida nuestra alianza de contenidos. YouTube recibe 1 billón de visitas cada mes que acceden a 300.000 millones de horas de contenidos; se suben 400 horas por minuto'.

'Hay un *youtuber* que quiere ser estrella, y otro preocupado por generar contenidos. Con este último nos estamos asociando hoy. Debemos lograr es que la TV sea lo menos lineal posible', dijo **Yankelevich**. Con **Campanini** coincidieron: 'Con la explosión del SVOD el que más sufre es la TV paga. La TV abierta sigue siendo clave para generar masividad'.

La inversión publicitaria digital representa menos del 5% del total en **Telefe**, pero el canal aspira a llegar al 5% este año. 'Tenemos un déficit de video: deberíamos tener más contenido online disponible porque los anunciantes lo requieren cada vez más. Es un momento clave y muy desafiante en la industria', finalizaron los ejecutivos.

Frederator Networks y Anima Estudios lanzan Átomo Network



Frederator Networks (USA) fundadora de la network de animación online **Channel Frederator**, se asoció a **Anima Estudios** (México) para el lanzamiento de **Átomo Network**, una red dedicada a programación animada para

el público hispano-parlante en **YouTube** que funcionará a través de sus oficinas en Nueva York, Burbank, México y Madrid como reclutador e incubadora de contenido animado en español.

Además, "tropicalizará" el contenido de un grupo de miembros actuales de **Channel Frederator Network** para ayudar a expandir su audiencia a un mercado en español. El canal de YouTube de la red debutará con caricaturas desarrolladas por **Anima Estudios**, y versiones en español de algunos de los éxitos de Channel Frederator como *107 Facts*, *Tooned up* y *Cartoon Conspiracy*.

En los últimos años, Channel Frederator pasó de 1.200 a 2.500 canales en YouTube, y de 120 a 540 millones de visitas. Actualmente cuenta con una audiencia global de 40 millones de suscriptores y canales en más de 100 países. El crecimiento general por mes de los canales es de 12%.

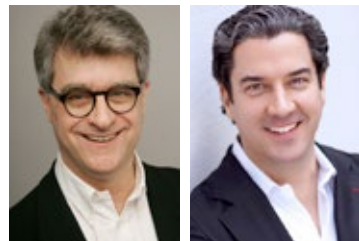
Mórbido TV: nuevo canal de terror, en mayo



Eduardo Caso, director de Ventas y Nuevos Medios de **AG Estudios** (México) destacó el lanzamiento de la señal de terror **Mórbido TV** posiblemente para mayo próximo. **Estudio Azul** colabora en la distribución del canal.

'Aquí el terror hace televisión y no al revés. El objetivo es expandir el fenómeno que surgió con el Festival de Cine de México que se realiza anualmente en octubre, entre Halloween y el Día de los Muertos. Esperamos lanzar en mayo y para eso tenemos acuerdos cerrados con **Full Moon**, **Asylon** y **Raven Banner**, con mucho material de películas', explica **Caso**.

'Estamos muy contentos ya que hemos conseguido producciones originales como **Joe Dante** (*Gremlins*) con *Trailers for Hell*; a **Mick Garris**, que hará en el canal *Post mortem* temporada 2 y como producción propia se sumará el late night show *Mórbido newslens*. Hay además acuerdos con **CBS** o **MGM** con mucha librería y productos europeos, escandinavo, de Asia, y Australia', comenta el ejecutivo que ya en Natpe Miami contaba con una teaser de 10 minutos.



Fred Seibert, presidente de Frederator Networks, y Fernando de Fuentes, presidente de Anima Estudios



Eduardo Caso, AG Estudios

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Qubit.tv: 'En 2016 queremos ser una plataforma B2C'



Facundo de la Iglesia, CEO, Qubit.TV

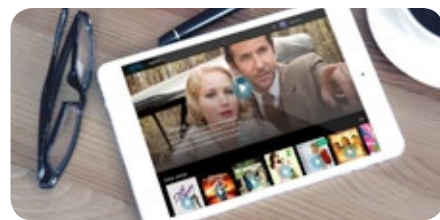
Qubit.tv expande fuertemente sus áreas de negocio y concreta alianzas estratégicas para hacer llegar su plataforma a distintos mercados de América Latina. Este mes lanza en Colombia, a través de **Virgin Mobile**, Paraguay, a través de **Personal**, Ecuador, Guatemala y Uruguay, y más adelante presentará **Qubit Studios** para generar contenido original.

Con 6 años en el mercado, comenzó como desarrollador tecnológico y se transformó en un proveedor integral de tecnología + contenidos.

Provee su solución "marca blanca" a plataformas de TV paga o ISPs, al tiempo que ofrece contenidos en formato SVOD bajo la marca **Qubit.tv**. '90 personas trabajan en el equipo de las cuales un 70% están dedicadas a la parte tecnológica, aunque la inversión principal es en contenidos', explica **Facundo de la Iglesia**, CEO.

'Cerramos acuerdos con todos los estudios de Hollywood y pronto lo haremos con **Disney**. Con eso tendremos un importante caudal de programación *major* que estamos disponibilizando a nuestros más de 80.000 clientes en Argentina, donde trabajamos con **Personal** y **Arnet (Telecom)**'.

'Estamos atravesando una etapa sumamente intensa, pero también interesante, donde quere-



mos fusionar dos grandes áreas: contenidos exclusivos y realidad virtual. **Qubit Studios** será el próximo gran paso. La estrategia es aliarse con varias casas productoras en distintos países. Creemos en la producción local como driver de crecimiento. Estamos analizando opciones en Argentina, Colombia y Ecuador y esperamos tenerlo confirmado para fines de 2016', concluye.

DramaFever se afianza en América Latina



Lanzada en 2009 en Nueva York (USA), **DramaFever** es una plataforma digital enfocada al entretenimiento asiático. Ofrece un modelo basado en publicidad (AVOD) o uno de membresía mensual (SVOD). A nivel internacional, tiene 700 títulos y 15.000 episodios de 70 canales y estudios de Asia y Europa.

Carlos España, head, Latin America: 'Estamos enfocados a la región desde 2013 y ofrecemos más de 300 series con subtítulos en español. En 2014 lanzamos en Brasil 250 series subtituladas al portugués. En 2015, el incremento anual en minutos transmitidos por mes fue de 250%'.

En total, son más de 20 millones de personas —*millennials* sobre todo— accediendo a contenidos en esta plataforma en todo el mundo. Según **España**, el 'nuevo obstáculo

es 'monetizar' el servicio gratuito: 'Queremos ir más allá de los "networks" de publicidad tradicionales y poder tener un equipo de venta local para ofrecer a nuevos clientes una plataforma de video de alta calidad donde pueden publicitar sus productos o servicios', concluye.



Carlos España, head, Latin America, DramaFever

ClickVeo!: nuevo OTT en Uruguay



Gonzalo Gómez y Ernesto Liotti, responsables del proyecto ClickVeo! (Foto: Espectador.com)

Con una suscripción mensual cercana a los USD 5, se lanzará este año en Uruguay el servicio de VOD multiplataforma con contenido local. **ClickVeo!**, que contará con apoyo del Ministerio de Educación y Cultura de la Nación.

Tendrá acceso desde una *app* para dispositivos móviles y fijos conectados, y ofrecerá una biblioteca de producciones originales, material fotográfico, audiovisual y musical, dividida en categorías. Entre ellas, películas, clásicos del cine local, archivo histórico, comunidad y series de TV.

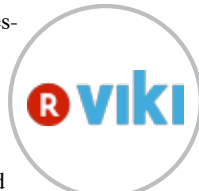
En su sitio web, se destaca que, si bien el servicio requiere una suscripción, se facilitará su llegada a determinados sectores de la población 'como forma de democratizar el acceso a los productos audiovisuales uruguayos'.

Viki: Five Years, nueva coproducción original

Viki tendrá su próxima coproducción original escrita por el creador de *The Walking Dead*, **Robert Kirkman**: *Five Year* es una historia pre-apocalíptica narrada a través de una familia, sobre un meteoro que amenaza con destruir la Tierra.

'Viki nos ofrece libertad creativa y posibilidad de crecimiento', dijeron **Kirkman** y **David Alpert**, co-fundadores de **Skybound Entertainment**, a cargo de la producción. 'La serie tendrá 16 episodios en la primer temporada para la TV de Corea y **para nuestra plataforma**. Las grabaciones comenzarán a finales de este 2016', completó **Tammy H. Nam**, CEO de Viki.

Five Year es la segunda coproducción original de Viki, después de *Dramaworld* (miniserie de 10 episodios) desarrollada junto a **Jetavana Entertainment**, **EnterMedia Contents** y **Third Culture Content**.



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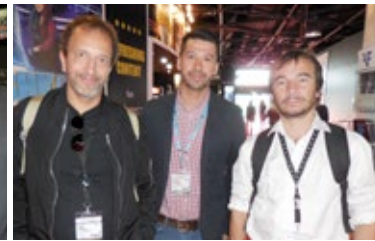
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TV Globo, Brasil: Paulo Mendes, adquisiciones internacionales, Ramona Baker y Guilherme Bokel, ambos producción internacional, y Suzy Ubing, adquisiciones



Brasil: Nelson Sato, de Sato Co, agregador de Netflix; Richard Vaun, advisor of the board en SBT, y Goyo García, director de adquisiciones de Rede TV!



Diego Guebel, artistic director, and Fernando Sugueno, programming director, both from Band (Brasil) with Ricardo Pichetto, head of production, Eyeworks Latin America



Record TV, Brasil: Hiran Silveira, director de adquisiciones, y Paulo Franco, superintendente artistico y de programación



HBO Latin America con el actor Hill Harper del drama Limitless: Roberto Rios, Eva Villareal, María de Jesús Bastardo, Jesús Rodríguez, Hugo Tapias, y Silvia Pérez (arriba); Gustavo Grossman, Alexandre Salas y Javiera Balmaceda (abajo)



HBO Latin America: Roberto P. Hernández, corporate VP, Network Affairs, Luis Peraza, EVP de Producción Original, y Helena Bernardi, VP de adquisiciones



Lauren Levenson y Hulda Acevedo, adquisiciones de A+E/Lifetime Latin America con Carlos Cosco, de A+E Networks Latin America



Discovery Networks Latin America: Claudia Changui, VP Programming sourcing and acquisitions, digital content; Hortensia Quaderni, VP acquisitions; and Michelle Romero, VP programming



Daniela Vieira, senior content director, y Marcio Cortes Sguilaro, gerente de producción original, Cartoon Network, Boomerang y Tooncast - Turner Brasil; Ana Claudia Paixao, adquisiciones, Globo; y Roberto Martha, director de producción, Discovery Networks Brasil



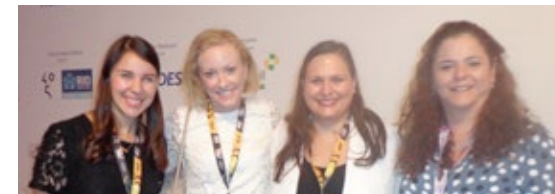
Globo (Brasil): Paula Taborada dos Guarany, gerente de contenido y programación; Renata Marinhno, Paulo Marinhno, director, y Lucas Buehring, búsqueda y adquisiciones de contenido



Sony: José Rivera Font, VP y gerente general de Crackle; Carolina Padula, directora ejecutiva de adquisiciones, Sony; y Alberto Niccoli, SVP, Sony Pictures Television, Brasil



Cristiano Lima, programming director de Fox, FX, NG y Fox Life en Brasil; Sandra Morales, VP programming de Fox Networks Latin America; Karen Daylac, acquisitions and local production manager de Telecine Brasil; Richard Rohrbach, VP acquisitions, Fox Latin America; Joao Mesquita, CEO Telecine



Michelle Aponte, manager Comedy and International Scripted Development at U.S. network ABC; Kristine Jones, International Acquisitions and Coproductions at AMC; Kelly Luegenbiehl, VP International Scripted Development, ABC; and Carla Albuquerque, from Medialand (Brazil)



Jesús Torres, SVP programming, Telemundo



Andrés Mendoza, VP Programming, UniMás/Visión (USA); Sergio Gálvez, de Joystick Media (Chile); Carlos Bardasano, VP Original Content & acquisitions, Univision/Unimás (USA)



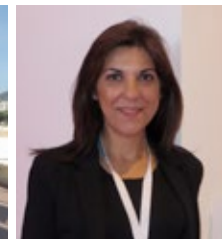
MundoMax (U.S. Hispanic) a pleno: Javier Szerman, VP content development; Ingrid Salcedo, VP programming, Ibra Morales, presidente; Edna Crozco, VP adquisiciones



Tomas Yankelevich, director global de contenidos, y Dario Turovsky, gerente de programación, Telefe (Argentina), con Kate Bosworth, actriz de la sere de Sony The Art of More



Pol-ka: Fernando Blanco, director, y Manuel Martí, international manager



Construir TV: Alejandra Marano, directora, en el MIPTV de Cannes



Ricardo Costianovsky, CEO de Telefóns, con Julián Rodríguez Montero, adquisiciones internacionales, y Sonia Salas, responsable de programación de Movistar TV, ambos de Grupo Telefónica, España



Canada: Jacinthe Brisebois, head of programming, ARTV, with CBC Radio Canada: Christian Asselin, director of content and programming, and Marianne Lachance, chief of programming



Marcello Coltro y Wilma Maciel, adquisiciones de Cisneros Media Group



Doris Vogelmann, V-me TV de USA, con FIC/NatGeo: Carmen Larios, SVP programming and production, National Geographic Channels; Verónica Montali, programming director, NatGeo



Azteca América, USA: Margarita Black, VP Programming, y Manuel Abud, CEO



Mega, Chile: Juan Ignacio Vicente, gerente de adquisiciones internacionales, Carlos Heller, presidente del directorio, Patricio Hernández, director ejecutivo, y Alfredo Escobar, secretario general



UCV TV Chile, en Cannes: Fernando Castillo Salfate, presidente (centro) junto Carlos Poirrier, director de producción y programación, y Enrique Aimone, CEO, de UCV TV (bordes)



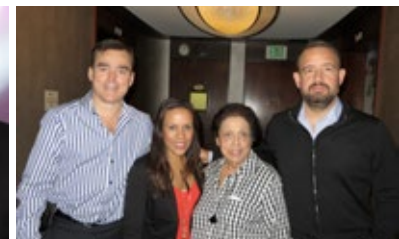
Isabel Rodríguez, productora ejecutiva de programación extranjera de TVN



José Navarro, productor ejecutivo, y Gonzalo San Martín Sepúlveda, subdirector de programación, Canal 13 Chile



MVS México: Alejandro Vázquez Vela, director de programación, y Ricardo De León, director de adquisiciones



Albvision, adquisiciones: Ignacio Barrera, Marcela González, Analida López y Alejandro Sacasa



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



Ricardo Cruz, gerente de adquisiciones, y Cristina Palacio, VP Creativa y de Producto, RCN Televisión (Colombia) con Alex Lagomarsino, presidente, MediaBiz (Argentina)



Agustín Caso, gerente regional de Google Play



Qubit.TV, de SVOD a OTT con canales lineales: Navi Campos, VP de marketing, Lilian Beriro, VP de adquisiciones, y Facundo de la Iglesia, CEO



Grey Juice Lab: Mihai Crasneanu, CEO, y Jean-Francois Lemerchie, COO, con su equipo de adquisiciones: Damián Cramowicz, América Latina; Cristina Clavera, EMEA, Ainoha del Coso Martínez Mari, business director (cable)



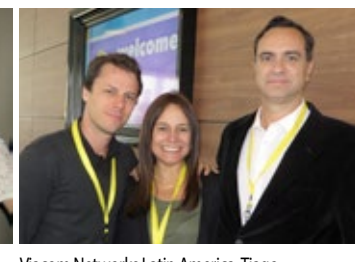
Mevelyn Noriega, Splash (Canada) con German Groba, programming director, y Agustina Dompe, acquisitions manager, Disney Channels Latin America



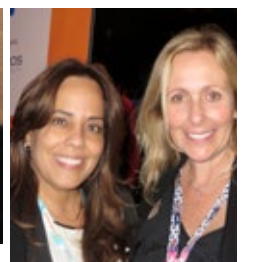
Fox Producciones Originales: Gonzalo Fiore, Mariana Pérez y Jorge Stamadianos



Adquisiciones y programación de FOX Networks Latin America y Europa: Gabriela Gil; Gustavo Schneideroff, director de ventas, NBCUniversal; Gonzalo Moura, de FOX Networks Europa; Fernanda Tochi; Eugenia Link y Melany Navarro



Viacom Networks Latin America: Tiago Worcman, VP MTV Brasil; Marisol Amaya, adquisiciones Latin America; y Federico Cuervo, SVP, production



Migdalis Silva y Natalia Rodríguez, de Viacom/Nick Latin America

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P-1.F29

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WRITTEN BY JOHN MARCO LOPEZ & SAMUEL CLEMENTE PRODUCED BY JAVIER ALBUQUE, TONY JACKMAN, JOHN MARCO LOPEZ
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BOOTH #P-1.J61

ATV, mafias and *Bandits*

ATV is one of the biggest Turkish broadcasters and also a key international distributor, which is attending MIPTV with a strong drama slate, including five high-end drama series.

After the global success of series like *Sila* and *Price of Love*, the company launches a new slate headed by *Wedlock*, a drama centered in a woman married with a famous but obsessed brain surgent. Her life turns to be a nightmare when she finds out his true face and when their first child turns out to be violent person day by day like his father. When she figures that she is pregnant with a second child, she decides to fake its death during the delivery, giving the baby to her brother.

At *The Return* the son of one of the most important families in Gemlik decides to run away with his childhood love. After several problems, two families decide not to start a vendetta on condition that he would never come back.

Other highlights in Cannes are *Torn Apart*, where the daughter and the only heir of a famous businessman decides to file for divorce secretly when she finds out that her husband is doing dirty business with the mafia; and *Bandits*, about a man that climbs to the top of the mafia world to which he entered in an age that can be considered a child. Each man who enters the underground world vows to revolt against injustice, but as he becomes more powerful and rich, he becomes the source of this injustice himself.

Lastly, ATV recommends *Orphan Flowers*, in which a girl, tired of her stepfather's abuse, decides to tell this situation to her mother and her life changes: her mother prefers giving her to an orphanage instead of leaving her husband.



Muhammed Ziyad Varol, head of sales

Azteca redesigns its international strategy

Azteca (Mexico), one of the largest Spanish-speaking content producers in the world, highlights this MIPTV its brand new international structure in charge of the sales of programming and Pay TV networks.

Fidela Navarro, distribution director, Contents & Networks, heads the delegation along with the director of operations, **Ramon Salomon**. Its international sales, formerly in charge of **Comarex**, are now operated in house and with two new distributors: **Cesar Diaz**, CEO, **7A Media** (USA) takes care of US, Canada and Spain, while **Juan Antonio Fernandez**, partner at **World Media Picture** (USA) is the representative for Europe, Africa and Asia.

Azteca has provided to the market successful telenovelas such as *UEPA: Un Escenario Para El Amor*, *Asi En El Barrio Como En El Cielo* and *Olvide Que Te Queria*, which are engaging productions full of romance and intrigue that have captured the attention of leading broadcasters and sold to over 32 countries. Another telenovela launched by the end of 2015 is *Tanto Amor* starring radio and television personality **Melissa Barraera** (*Siempre Tuya*) and renowned Mexican actor **Leonardo Garcia** (*Los Rey, Se Busca un Hombre*).



Fidela Navarro, Distribution Director, Contents & Networks



UEPA: un escenario para el amor, highlighted telenovelas

BOOTH #C15.A6

The Secret Agent of Content TV



Greg Phillips, president

Content Television & Digital (UK/USA) features more than 5,200 hours of programming, including major dramas, TV movies and miniseries, non-fiction entertainment, special live event and sports programming.

Heading the slate are the drama miniseries *The Secret Agent* (4x'45), based on Joseph Conrad's classic novel, and *Jack Taylor* (9x'90), starring Iain Glen (*Game of Thrones*) and set in and around Galway on Ireland's rugged western coast.

Also are the dramedy *Golden Years*, produced by Mark Foligno (*The King's Speech*, *Moon*, *The Rise*) and centered on a retired, law abiding couple as they enter a life of crime; *Repo Man Uncut* (9x'60), which follows debt-collecting veteran Sean James for a journey into the colourful world of a repossession agent, and the thriller *Slasher* (8x'60).

Small World: realities and game shows

Small World (UK) launches at MIPTV a slate of game shows and reality formats that include *Super Combat Teams*, where participants, comprising a diverse range of world champions and record holders, compete in thrilling challenges and stunts to prove themselves the best, and *Crime Scene*, a studio game show from JTBC (South Korea) in which all the players are suspects.

Got What It Takes (CBBC) is a musical reality talent show celebrating the talents of teenage stars; *The Retreat* (TBC) follows a diverse group that come together to transform their minds and bodies in an entertaining and informative part-reality, part fly-on-the-wall documentary format. And *Better Late than Never*, based on *Grandpas Over Flowers* features four veteran stars and their porter as they hit the road on a fish-out-of-water, backpacking adventure of a lifetime.



Tim Crescenti, president

C15.A6

miptv.

BOOTH #P-1.A 0



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BOOTH # R7.L15

RTVE: second season of *The Department of Time* and *Seis Hermanas*



RTVE, Spain: Rafael Bardem, Head of Programmes and Licensing Sales; Raul Molina Uruñuela and Antonio Perez Bonilla, Programmes and Licensing Sales Executives (borders) with Rosalia Alcubilla Alonso, Senior Sales Executive, Channels, for Western Europe, Brazil, Africa & Spain, at NATPE Miami

Radiotelevisión Española (Spain) is not only a leading broadcaster, but also one of the top global distributors of that country that produced a wide variety of programs. In the last years, with the recognition of the Spanish drama in the world, the corporation has played a strategic role in promoting the best series of the local market for global clients.

At MIPTV, the main drama series are the second season of *The Department of Time* and *Seis Hermanas*, while it also offers the historical series *Isabel* (three seasons) and *Carlos, Rey*

Emperador, and *Acacias 38*. It also promotes new series such as *El Caso: Crónica de sucesos* and the movie *La Corona Partida*, which has just been theatrically released in Spain.

The Department of Times II brings new and passionate adventures about the Spanish history. The most travelling trio of the television returns with 13 episodes in which they will cross the doors of time with a clear objective: to avoid the history to be misunderstood. On its different incursions in time, historical characters will be found: El Cid, Cervantes, Napoleón, Houdini, Cristóbal Colón or Felipe II, among others.

Social network success is a key element of this series. It has become a cult series in Spain and a true multiplatform phenomenon: followers have created products based on the series that are being sold as merchandising: they are the first product created by fans to be available for sales.

Daily series *Seis hermanas* tells a story of overcoming, struggles, fake appearances and, more than anything, of love and emotions. It is contextualized in the Spain of the '20, big contrast and many unequal realities where life was

not easy especially for women. *El Caso: Crónica de sucesos* is an investigation series of 13 episodes, each of them recreate the writing of a newspaper that investigates about a crime to be published in *El Caso*, one of the most read newspaper in the '60 in Spain.

Through **Maria Jesus Perez**, head of channels distribution, RTVE pushes internationally its Pay TV networks: the generalist **TVE Internacional**, which aims to spread the Spanish culture and lifestyle all over the world; **24 Horas**, the news channel that follows the most important Spanish events; and brand new **Star HD** offering the best series and entertainment in high definition, only available for the Americas.



The Department of Time on its second season

BOOTH # R7.J11

ICEX: content + technology, the winning formula

Spanish presence at MIPTV 2016 is again very important. Under the brand **Audiovisual from Spain**, more than 100 executives from 50 companies are offering the best content offer from the country, but also technology solutions for the sector. 17 companies are located at the Spanish pavilion, supported by **España Exportación e Inversiones (ICEX)**.

Red Points Solutions protects brands and contents on Internet, while **Sociograph Neuromarketing** is able to offer a pre-test about any audiovisual content with a reliability of 100%. 'It allows producers to check its con-

tents and see how is the reaction of the audience. Which characters work better, where the advertising can be inserted, etc.', says **Elena Martín**, director. **Mediaset España** has tested series such as *B&B* and *El Principe*. Lastly, **Séntisis Analytics**, focused in the analyze, surveillance and data check on Spanish-language social media

Spanish fiction continues to be heavy demanded in the work, and it is the genre with better international projection. **Filmmax** is a standard-bearer with series *I Know Who you are* (10x'70) a thriller produced for **Telecinco** in Spain y finalist in the brand new contest **MI-PDrama Screenings**.

Fiction companies from Spain have become a global referent and MIPTV is hosting the launch of many titles. Among them it must be highlighted *La Embajada*, from **Bambu Producciones**. Also *Finding True North* (13x'70), from **Atresmedia** and *Plastic Sea* (13x'70) from **Boomerang TV**, while **Onza Distribu-**

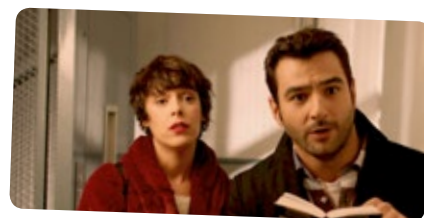
tion offers *The Department of Time* (21x'70).

Other strategic genres are animation, with producer **Anima Kitchen**, who launches the children series *Cleo Telerin* (52x'7), and documentaries with *FC Barcelona, Passion and Business* ('50), from **Comercial TV** and *Mother Chef* ('52), from **Factoria Plural**.

There are also companies focused on entertainment formats, such as *Shall we dance?* ('180), from **Veralia Contenidos**; *Lubdub* ('60) from **Secuoya Content Distribution**; *Road Diaries* ('45) from **Phileas Productions**; *Make me Over* ('40), from **Mediaset España**; and *Sociopath 2.0* ('40), from **ItsOk.co**



Sociopath 2.0, interactive game show from ItsOk.co



Finding True North, drama series from Atresmedia



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Starz, action and drama



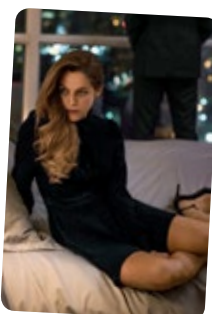
Gene George: EVP, Worldwide Distribution

With units that provide premium subscription video programming on domestic U.S. Pay TV channels (**Starz Networks**), global content distribution (**Starz Distribution**), and digital media (**Starz Digital**), **Starz (USA)** one of the leading integrated global media and entertainment company.

Through **Starz Distribution** and **Starz Digital**, the company distributes **STARZ** Original series and entertainment programming for select media companies including **The Weinstein Company** and **AMC Networks**, and titles like *The Girlfriend Experience* (13x'30), a show directed and wrote by Lodge Kerrigan and Amy Seimetz that follows a second year student at Chicago-Burnham Law School and new intern at the prestigious firm of Kirkland & Allen.

At *Ash vs Evil Dead* (10x'30), the producer and actor Bruce Campbell personifies a stock boy, aging lothario and chainsaw-handed monster hunter who has spent the last 30 years avoiding responsibility. While *Flesh and Bone* (8x'60) is a live action series that follows a young ballet dancer who has a distinctly troubled past, as she joins a prestigious ballet company in New York.

Other highlights are the third season of the hit series *Black Sails* (10x'60), where when the a fearless captain's campaign of terror crosses over into madness, new threats emerge to challenge his supremacy, and *The Dresser* ('109), a drama starred by **Anthony Hopkins** (*Hannibal*, *Hitchcock*), **Ian McKellen** (*X-Men*, *The Lord of the Rings*), and **Emily Watson** (*Separate Lies*), based on Ronald Harwood's classic.



The Girlfriend Experience, new drama

TV France launches the online database Screenopsis

TV France International, the association of **French TV** program exporters, launches *Screenopsis*, an online database of French programs separated under two models: 22,000 programs in open access, and 9,000 video files of full-length programs that can be screened by registered media professionals only.

The platform offers advanced services such as customization of browsing and search results according to preferences of program gen-

res; collaboration tools for taking and sharing notes, a powerful video player for smoother online screening, and fast and intuitive program update and video upolad for French distributors.

This launch also marks a shift in the activities of **TV France International** which is developing a digital division to work on the editorial content of *Screenopsis* and provide services to its member companies as it has done with traditional trade show events.

Screenhits partners UPPM

Universal Publishing Production Music (UPPM) has partnered with London-based **ScreenHits**, an online platform for the screening and selling of TV and film content, for its successful *Pilot Showcase*, which is in its second year running.

Call for entries to the showcase opened on January 28th, and the official selection of 50 pilots will be announced during LA Screenings 2016 on May 17th. The *Pilot Showcase* will review and rank over 500 titles that have not yet been picked up for season production, and will also help to fund a pilot for a full season. The winning pilot will be determined based on key factors from **ScreenHits'** social and distribution platforms.



Rose Adkins, CEO of ScreenHits

'The state of TV production and distribution is changing at an incredible speed. There is content out in the world that has value and we believe, along with UPPM, that giving a pilot a home and pickup is important in our untethered viewing worlds', says CEO of ScreenHits, **Rose Adkins**.



Fly Content se adapta a las tendencias

En los últimos años han sobresalido en el mundo dos segmentos de crecimiento: drama internacional y producción original. El catálogo de **Fly Content** (USA) viene apostando fuerte en ambos, y tuvo muy buenos resultados en NATPE Miami.

Patiricia Jasín, VP de ventas internacionales: 'Lanzamos *Sol de Invierno* de **SIC** (Portugal) con 160 episodios en su primera temporada, y *Momentos Críticos* de **Outlook Entertainment** (Egipto), que cuenta con 94 episodios y ha sido doblada en 15 idiomas. Se emitió en 50 países y su website ha tenido más de 6 millones de visitas'.

'Nuestro catálogo de ficción se completa con dos producciones de Perú; *A Puro Corazón* (120 episodios), telenovela juvenil producida en alianza con **Laura Visconti** en Venezuela y emitida en **Televen** y ha sido vendida a Italia, y opcionalada a Portugal, Grecia e Israel; y *Conflictos Modernos* de **OnTV**, productora argentina de **Bernarda Llorente** y **Claudio Villarruel**, que se emitió recientemente en **Canal 9** de ese país'.



Patricia Jasín, VP de ventas internacionales



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The best of Turkish on TRT TV Wonderland



Meltem Tumturk Akyol, international sales manager TRT, with the department of the TRT Movies project: Veysel Düner, project assistant; Müge Cayir, project development execution, and Halid Simsek, deputy head of TV department and head of coproduction and mini series.



Rixos Hotel in Antalya will host on April 26-May 1 the very first TRT screenings for global buyers



Turkish Radio and Television Corporation (TRT) is going through a very active 2016 beginning. At DISCOP Istanbul its new deputy head of TV department, **Halid Simsek**, has promoted *TRT Filmleri*, the project for Turkish filmmakers focused in the development of new TV Movies both for the local and the international market, which is also pushing strongly at MIPTV.

But there is more: from April 26 to May 1, TRT will host its very first screenings for global buyers under the brand *TRT TV Wonderland*. It will take place at Rixos Hotel in Antalya, the cradle of civilizations and the pearl of the Mediterranean, and will include panels about TV topics, content productions, Turkish audience, Turkish dramas, formats, TV movies, as well as programming screenings.

Simsek says: 'There's no limit for us. We want to expand the barriers, finding new global partners and establishing new co-productions deals with companies and entities from every corner of the world'.

About *TRT Filmleri*, he adds: 'We began working it in 2014 and opened the call last year to everyone who had a story to tell. Until now we received over 1,000 projects and produced 33 along with 24 independent professional script doctors and 8 top Hollywood executives'.

'Nowadays, Turkey exports over 70 productions in 75 different countries, which represents near 400 million audiences. In terms of incomes, we grew from USD 10 million in 2008 to 300 million in 2015'. So, if TV series are so successful... why not TV movies? Apart of the support to the cinema industry, the cost of one TV Movie is similar to an episode of TV series —USD 150 to 600 thousands—, and they supply the difficulties in terms of durations and programming', explains **Simsek**.

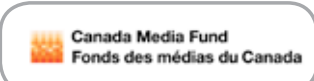
For the local market, the movies will be broadcasted weekly on prime time instead of the drama series on **TRT1's** slot *TRT Movies Nights*; and will be available for international sales. The executive says the idea is to sell them under two different options: 'As a whole package as one (33 movies), or little ones depending on genres or characteristics requested'.

Simsek concludes: 'We created a new platform open to anyone that may have good stories to tell aiming to create a new perspective for TV movies, a type of content that always has been important, especially in the North of Europe, but which never had a project like this in the region'.

CMF: Virtual Reality is the next step



Valerie Creighton, president and CEO



As part of a strong funding ecosystem in Canada, the **Canada Media Fund (CMF)** keeps fostering audio-visual content creation and encouraging coproduction with other countries, competitive advantages, funding for TV and digital media productions and promoting the success of its industry locally and abroad.

Valerie Creighton, president and CEO, explains: 'Canadian and world audiences embrace and demand innovative, successful TV and digital media content on all platforms and we work with the Canadian industry to meet this growing demand. The volume of TV production grew by 10% over the previous year, and the sales beyond our borders, by 32%'.



Stéphane Cardin, VP Industry and Public Affairs, CMF, and Kiko Mistrorigo, from the Brazilian TV production TV PinGuim, announced a co-production deal during RCM 2016

For the past five years at *MIPTV*, the CMF along with several Canadian partners has showcased TV and digital productions and engaged in conversations about the future of digital content. This year's focus will be on virtual reality (VR). For Creighton, the international production community stands on the cusp of a new frontier in digital media production and Canada is poised to be a leader in creating VR content.

At the *MIPTV Digital Fronts Innovation Seminar*, CMF presents three VR projects, all financed by the Fund, showing the diversity and expertise of the genre in Canada: *Liquid Cinema*, *Time Machine VR* and *The Unknown Photographer*.

Lastly, in coproduction incentives Creighton highlights the alliances developed with **SP Cine** (Brazil), **Screen Australia**, **Wallimage** (Belgium), the **Directorate General Cinema of the Italian Ministry of Cultural Heritage, Activities and Tourism** (Italy) and **NZ On Air** (New Zealand). 'We are focusing attention and resources on those partnerships to leverage available resources and increase access to markets and funding, both for Canadian producers and their foreign counterparts', she concludes.

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Mediaset adds branded content



Mediaset last Natpe Miami: Sonia Danieli, TV markets, and Manuela Caputi, head of international sales

Mediaset Distribution, international arm of the main private broadcaster of Italy, is expanding its catalogue at MIPTV: apart from ready-made products and scripted formats, the company is including entertainment and factual, making focus on branded content

(content sponsored from the beginning).

Manuela Caputi, head of international sales: 'We want to provide our customers a wider variety of contents. Entertainment uses to be less expensive and less risky than fiction, and we can provide a very good offer based on the successful products of the broadcaster. We are handling own product and also third part contents. As production costs are a big obstacle for TV stations and producers, branded content is a good way to solve the matter and provide something different to the audience'.

At MIPTV, Mediaset distributes *Task Force 45- Friendly Fire-Hero for love* (drama series 8x'100), a story set in Herat in Afghanistan and centered on an elite special unit of the Italian army intervention group, the Task Force 45; and *Not my son* (8x'80, Ares Production), a thriller, passion and drama mixed together, as a courageous mother fights to defend the innocence of her son accused of murdering.

Also are *A Matter of Respect* (24x'100), with a 5th season in production; the biographical mini-series *Call me Francesco-The people's Pope* (2x'100) and the comedy *Suddenly all together* (8x'90).

From the slate of unscripted formats are *Casa Siffredi* (La5), about a family and their daily life in Budapest; *Siffredi Late Night Academy* (20x'22, La5), focused on *Rocco's Hard Academy* in Budapest, the first University of porn in the world and his family business; *Il Boss dei prediccionesimo* (7x'50, La5), docu-reality, and *Sunday Lunch* (6x'45), cookery factual entertainment.

R7.N11

The Chronicles of Sonar



Marielle Zuccarelli, EVP, international distribution

Sonar Entertainment (USA), company that develops, produces, acquires, finances, packages and distributes product both internationally and domestically, arrives at Cannes after the success of its series *The Shannara Chronicles*, which debuted on **MTV** in the US in January with 14.6 million views across linear and digital platforms.

In the UK, the series was premiered on newly-rebranded **5STAR** with more a rating 3 times the time slot average. On the iTunes UK Television Store, *The Shannara Chronicles* become

BOOTH: #P-1.C60

GMA, the name of the Filipino dramas



Roxanne Barcelona, VP, GMA Worldwide

Led by **Roxanne Barcelona**, VP, and with 20 years within the industry, **GMA Worldwide** is one of the top *Filipino* broadcaster betting strongly on the international market.

'In 2015, we were able to sustain our presence in the industry serving our long time clients in 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', explains **Barcelona**.

The executive assists to MIPTV 2016 with top dramas that includes series *Beautiful Strangers*, *Because of You*, and *Wish I May*, and the format rights of *Little Heiress* (87x'45), from **Latin Media Corporation** (Mexico).



Beautiful Strangers, brand new in Cannes

According to the executive, the continuous presence of **GMA** at markets like NATPE, MIPTV, MIPCOM and WCM Moscow, will heighten the visibility of the company and gives them the possibility to develop partnerships with various content providers from Asia, Latin America and Europe.

'We are fortunate to have steadily grown our markets in Asia and Africa. In 2016, our aim is to build new partnerships in Asia, Latin America and Europe. We are also happy to announce that this year we made inroads in Canada by selling a package of dramas to **Rogers Media**, a major broadcaster.' We look forward to closing similar deals in other territories', she concludes.



The Shannara Chronicles

in fourth in all TV episodes in its premiere week, and #3 in all Sci-Fi and fantasy series, after *Game of Thrones* and *The X Files*.

The Shannara Chronicles was also premiered In France (**Syfy**), Italy (**Sky Atlantic**), Spain (**TNT**), Finland, Denmark, Sweden and Norway, where the series airs on **HBO Nordic**, Australia (**Syfy**), New Zealand (**Sky TV**), Portugal (**MOV**) and the Middle East.

Along with *The Shannara Chronicles*, the company highlights at MIPTV *Taboo*, starring **Tom Hardy** (*Mad Max*, *Batman*), produced for **FX** and **BBC One**; and *The Son*, for **AMC**.

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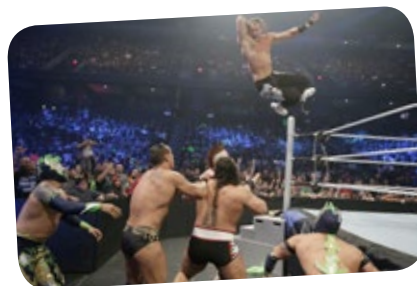
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WWE, sports and drama for the family



Raw and SmackDown

With its sales structure headed by **Frank Uddo**, SVP, Global Content Distribution, **WWE (USA)** arrives to MIPTV with the objective to expand to new territories. The company consists of a portfolio of businesses that create and deliver original content 52 weeks a year to a global audience. 'We are committed to family friendly entertainment on its TV

programming, pay-per-view, digital media and publishing platforms, reaching more than 650 million homes worldwide in 25 languages', explains **Uddo**.

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 sports entertainment, *WrestleMania*. In Latin America, **Fox Sports** is broadcasting *Raw*, *Smackdown* and *Total Divas*.

The Legend of Global Agency



Izzet Pinto, CEO

Global Agency, the leading Turkish distributor, announces the world premiere of *The Legend*, a new weekly talent show where contestants can write their own destiny, on Sunday April 3, at 6pm during MIPFormats.

Izzet Pinto, CEO, explains: 'We noticed that in all talent formats, either the audience or the jury was the decision maker. We want to change this upside down and let the contestant be the decision maker.'

According to the executive, the show has got interest in two main broadcasters from Germany, region where **Global Agency's** formats are very successful with close to 600 episodes sold and from Spain. 'For the first time, we will not close option deals for this format, but only accept license deals. We prepared a team of 3 executives that will accompany the product in order to offer their *know how* and production services. Also, we are doing 22 different

Pol-ka & the coproduction era



At last Natpe: Gema López and Liliam Hernández from Ciner-gia, with Pol-ka: Manuel Martí and Luciana Egorrola

It is always interesting to discuss business matters with **Manuel Martí**, head of international business at **Pol-ka**, main prime time Argentinean fiction producer that last year powered its international business taking the distribution structure of **El Trece**, the leading TV channel in the country. The new big thing is coproduction, he says, but in a different way.

Martí: 'Nowadays, nobody takes a fiction project all on its own. The goal is to put the risk down so the companies take part in many projects, more than in the past, but just with a percent each. In this new scenario, you have to choose well your partners and see better the business that comes behind. We've had a very good experience with *Signos* (an original thriller TV series) that was being aired in free TV one day (El Trece) and Pay TV (**Turner**) the day after, with strong digital complementary developments'.

'The new thing is OTT. Everybody wants to get involved in projects with the new media players. In the past, nobody took care of digital rights, today they are the main thing and a key for the profitability of the venture, when costs are tied considering free TV and pay TV. One good thing of fiction production is that when you have a huge success, you compensate the whole operation for a good time'.

'Now we are discussing projects with more partners, bigger and from different origins. In the past it was impossible to coproduce with Hollywood or Europe big players, now they are closer and they see producers like us as a good source of fresh ideas. Latin America provides these particularly well'.

marketing campaigns. From magazine ads to online banners, from billboards to promotional distributions, commercials and different kinds of sponsorships.'

This launch, along with the incorporation of other titles like *Cooking Roulette*, from Serbia, and the relaunch of *Lucky Room*, corresponds to a strategy of the company that searches to keep expanding its offer for the international market.

'Four years ago, only the 8% of our revenue came from formats, now that number grew up to 35% with the goal to achieve a 50%-50% of formats vs. dramas series in the next two years', highlights **Pinto**. 'We are very excited with the launch of *The Legend*. We believe that this format will help us to grow at least 100% each year for the following 5 years'.



The Legend, new entertainment format

BOOTH P-1.L50

Alfred Haber, top annual event shows



Alfred Haber, CEO

With 48 years of experience on the content business, **Alfred Haber Distribution (USA)** has become one of the world's largest distributor of U.S. network annual event programming and with a wide offer that also includes primetime series and specials, unscripted reality, crime and investigation, clip shows, pop science, music events, and films.

Heading the slate at MIPTV is *Dead Again* (9x'60), an unscripted **A&E Network** series produced by Dick Wolf about an elite team of detectives that re-investigates controversial and mysterious murder cases.

Other top products for this season are *2016 Victoria's Secret Fashion Show* ('60), a new edition of the show that features performances by the very top names in music, red carpet interviews, special segments and, of course, the most beautiful supermodels in the world. Last edition was sold to **Global** (Canada), **Paris Premiere** (France), **SkyItalia** (Italy), **Turner** (Latin America), **Fox International Channels** (Asia), **Sony/AXN** (Japan), **SBS** (Netherlands), **Dogus** (Turkey), and **e.tv** (South Africa) among others.



Victoria's Secret Fashion Show

And the *2016 17th Annual Latin Grammy Awards* ('240), even that celebrates the Latin culture on TV and showcases the very top talent in the dynamic world of Latin music. Focused around the world on Latin music, the show helps to promote the identity and vitality of its

many regional forms found across the globe. The previous edition included sizzling performances by Carlos Vives, Marc Anthony, Rubén Blades, Carlos Franzetti, Camila, Ricky Martin, Carlos Santana, Pitbull, Calle 13, Enrique Iglesias, Magic!, Espinoza Paz, and more.

Lastly, **Alfred Haber** keeps pushing in the international market *Most Shocking*, the ultimate caught-on-camera reality series, featuring the most shocking, action-packed, crime footages.

Eccho Rights adds Black Heart to its offer

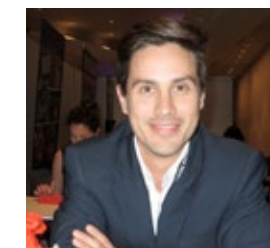
Eccho Rights (Turkey) arrives to MIPTV with a new title for its drama slate. The independent distributor will represent the rights to the new Turkish drama series *Black Heart*, from **Aka Film**.

Black Heart follows the story of a brother seeking justice for the cold-blooded murder of his journalist sister who discovered evidence exposing a powerful media tycoon to be little more than a corrupt gangster. To get his revenge, the brother exploits an orphaned girl who needs his help to save her dying sister.

'We have created a modern mix on the traditional crime story with tales

BOOTH # R7.D32

Hasbro, strong brands



Gustavo Gómez, sales director, Latin America, Hasbro Studios

Hasbro Studios (USA), the production division of **Hasbro Inc.**, introduces at MIPTV its catalogue of animation series for kids based on some of the Hasbro's world-class brand, highlighting *Transformers Robots in Disguise* (78x'22), an animation series targeted to 6 to 10 years old boys that follows the story of the Transformers years after leave of the Autobots of the Earth.

Also based on Transformers' brand, *Transformers Rescue Bots* (78x'22) narrates the adventures of four young Transformers and their human counterparts, tasked to study the ways of humanity and protect mankind on the island of Griffin Rock. While *Blazing Team* (52x'22) is a new boys comedy action series where a group of heroic teens is assembled to harness the awesome mystical power of Yo Kwon Do, a practice that defeats evil by blending the skill of yo-yo with the martial art of Kung Fu.



Transformers Robots in Disguise

Targeted to girls between 6 and 11 years, **Hasbro** launches *Littlest Pet Shop* (78x'22), an animated comedy-adventure that centers around the life of a fun-loving tween girl, Blyth and the fantasy adventures of the pets that she cares for.

My Little Pony Friendship is Magic (117x'22) follows Twilight Sparkle who through funny, offbeat experiences and exciting, enchanting adventures, learns about the most powerful magic of all, the magic of friendship, while *My Little Pony Equestria Girls* (2x'72), oriented to 6 to 12 years girls, narrates the persecution of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning she into a human teenage girl.



Black Heart, drama from Aka Film

of family ties and passionate love woven into the narrative', say **Ali Gündoğdu** and **Asena Bülbüloglu**, producers at **Aka Film**.

To celebrate the launch of the series, **Eccho Rights** offers at MIPTV a cocktail on Monday April 4th at the Carlton Hotel.

BOOTH #R9.A20

P0.A27

Telefe: new comedies and dramas



Daniel Otaola, content distribution manager

Telefe International (Argentina) highlights at MIPTV *Educating Nina* (80x'60), the new comedy produced by **Telefe** and **Underground**, starred by Griselda Siciliani. The series tells the story of two identical twin sisters who were separated at birth and lead totally different lives, ignoring each other's existence. Their story will radically change when they are

forced to live each other's lives.

The new telenovela *Lioness* (120x'60) tells the story of a rundown factory that represents so much more than just a job for its workers, while the super series *The return of Lucas* (60x'60), fiction project co-produced with **America TV** (Peru) under an strategic alliance that aims to create high quality contents for Latin America. This new production will be part of both Telefe and America TV of Peru 2016 programming.

Produced by **Underground** with the support of the **INCAA** and acquired by **Turner** Latin America, *Story of a Clan* (11x'60) 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. In Argentina, it was aired with success on Wednesdays at 11pm with an average rating of 11.8 points and a 34.1 % share. And coproduced with **Monte Carlo TV** (Uruguay) and **FOX International Channels (FIC) Latin America** and directed by the Academy Award winner Juan Jose Campanella (*The Secret in their Eyes*), the company also recommends *Cannibals* (60x'60),



Educating Nina, new comedy

a drama thriller filmed in 4K UHD about love, revenge and redemption in the world of politics. The protagonist, raped by a group of young men of power in their teens, returns 20 years later seeking justice and in order to accomplish that, she must infiltrate the circle of the man running for president of the country.

Secuoya: nuevo responsable internacional



José Miguel Barrera, nuevo responsable internacional de Secuoya

Grupo Secuoya (España) incorporó en febrero a **José Miguel Barrera** como nuevo responsable de la división internacional del Grupo, en reemplazo de **Carlos Benito**. Barrera asiste a MIPTV, como su primer gran mercado. En su nuevo cargo, está a cargo de comandar todas las acciones de Secuoya a nivel internacional, incluyendo desarrollo, nuevos negocios, distribución y adquisiciones.

Comarex: Marcel Vinay, Médailles d'Honneur at MIPTV



Marcel Vinay Hill, president

Marcel Vinay Hill, president of **Comarex** (Mexico) and executive with over 50 years of career within the TV industry, was selected to receive *Medailles d'Honneur* during MIPTV, on Wednesday April 6. In January the executive joined the international sales team of Comarex as president, overseeing all global sales activities.

Along with **Vinay Hill**, other honorees are **Ben Pyne**, **Disney Media Networks's** global distribution president; **Rola Bauer**, CEO, **Tandem Productions**, and **Punit Goenka** and **Amit Goenka**, co-CEOs of **Zee Entertainment Enterprises** (India).

'It is a honor to present these five personalities, which acknowledges how they each have made such a significant contribution to our industry, and whose exemplary leadership qualities are an inspiration to the entire sector', says **Laurine Garaude**, director of TV division at **Reed Midem**.

During the market, **Vinay Hill** present a slate of comedies and dramas from **Canal 13** (Chile) and **Mediaset** Italy, headed by *Veinteañero a los 40* (70x'45), a series that follows a man who awakes after being in a coma for 27 years, and *Tuscan Passion* (80x'45), a story about conspiracies, secrets, unspeakable sins and brothers competing for the love of a woman from the Italian company.

Other titles from Canal 13 are *Valió la Pena* (95x'45) and *Chipe Libre* (107x'45), while from **Mediaset's** its stand the crime and mafia series *Into The Woods* (8x'45), *A Matter Of Respect* (48x'50), and the romantic series *Elisa* (68x'50). Lastly, from **Comarex** independent offer, the cooking competition *KTF: From Kitchen to Fame* ('30); *The Prey*, about a number of killings in a coastal city, and the thriller series *Dirty Art*, both available as format.



Veinteañero a los 40, from Canal 13 Chile

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Nippon TV, more game shows



Yukiko Kimishima, divisional president of International Business Development

Nippon Television Network Corporation (Nippon TV), the leading commercial broadcaster and network in Japan offering entertainment, anime, documentaries and news, arrives to MIPTV 2016 with three new formats, including *Battle of the Homes* ('60), a game show co-developed with **Red Arrow Entertainment (USA)** and the first project to have emerged from their partnership announced at MIPCOM 2015.



This new format fuses game show and reality when two neighboring families compete in challenges inside their own homes; toasters become timers, beds are made blindfolded and showers are strictly for singing.

Next is *Love Liar* ('30), an outdoor dating game show in which a romantically challenged female celebrity goes on a heart-throbbing date with two handsome men, but there is only one guy that really likes her. The third new title is the fashion competition *Celebrity Style*, where a selected item of clothing will be given to three female celebrity contestants who each draw a card to determine their budget.

Other highlights are *Breaking Ordinary* (10x'30), which gives companies and individuals the opportunity to display just how far they would go to be number one, the drama series *___Wife*, and *Would You Pay?!* (7x'120), an observational quiz show format in which guests have to determine if anyone would buy out-priced products when sold at misplaced locations.

'We are happy to see some of our innovative ideas and formats traveling across borders and are confident that these three new titles will resonate well with the buyers. Among them, we are also delighted to be announcing our newest venture with **Red Arrow Entertainment**', comments **Yukiko Kimishima**, divisional president of International Business Development of **Nippon TV**.

P1-K51

Zee: a look into the Indian culture



Punit Goenka, Managing Director & CEO, and his brother, Amit Goenka, CEO, International Broadcast Business, Zee Entertainment Enterprises Limited (ZEEL) receive the Médailles d'Honneur at MIPTV 2016

Punit Goenka, Managing Director & CEO, and his brother, **Amit Goenka**, CEO, International Broadcast Business, **Zee Entertainment Enterprises Limited (ZEEL)** will be the first Indians to receive the Médailles d'Honneur in a ceremony to be held on Wednesday April 6.

'For many years, **Zee Entertainment** has been at the heart of the Indian presence at MIPTV and MIPCOM, and the company's leaders, **Punit** and **Amit**, are among the most respected chief executives in the global TV industry. As the group has developed across the international market, one understands and appreciates ZEE's corporate philosophy *Vasudhaiva Kutumbakam - The World Is My Family*', said **Laurine Garaude**, director of **Reed Midem's** TV division.

Among the top titles during the market are the historical drama *Razia Sultan* (170x'30) set in 1236 AD and centered on the story of the only woman to rule during the Sultanate and the Mughal period; and *KumKum Bhagya* (179x'30), a modern series featuring a mother who runs a marriage hall who tries to get her 2 daughters married, each who have distinctly opposite personalities.

From the *Z Living* slate, the lifestyle network with over 1,700 hours of first-run, original HD/SD content in English, including titles of fitness, healthy cooking, wellness, lifestyle, reality and travel shows, the company introduces *Good Food America* (39x'30), *Rock Your Yoga* (65x'60), *The Incurables* (70x'30), hosted by famed singer/songwriter Jewel; *Sports Dad* (13x'30), and *Under The Sun* (33x'60), factual series that searches the world's most fascinating organic farming techniques, medicinal plants and unique foods to keep us healthy.



KumKum Bhagya, series

R8.D11

TRX expands its client services team



Karin Marelle and Zoe Wilson

TRX (UK), the online TV rights marketplace that connects sellers and buyers worldwide through an easy-to-use platform; expanded its client services department with the appointments of **Karin Marelle**, for European and Scandinavian clients, and **Zoe Wilson**, who will manage the CEE countries.

Marelle arrives to the company after working in several acquisitions roles at **BBC Worldwide**, **MTG/Viasat** and **Channel 4 International**, while **Wilson** has over eight years' experience working in the international TV market having held sales roles at **Endemol Worldwide Distribution**, **Beyond International** and **All3Media international**.

Their appointments follow those of New York-based **Jennifer Buzzele**, SVP for North America, and Bogota-based **Raquel Yepes**, who between them cover the US, Canada and Latin America. **TRX** is expected to begin rolling out its service within the next three months.

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BOOTH # P-1.M2

Mondo TV, new co-productions

Mondo TV (Italy) launches at MIPTV the original animated series *Secret Wings World to Life* (26 episodes) co-produced with **Blonde Pilot**, one of Europe's largest & most successful animation companies. The series is a unique and striking children's property aimed principally at girls aged 3 to 10 years old, combining vibrant colours and modern style with a unique sophisticated edge, elegance and beauty.



Matteo Corradi, CEO

Also are *The Adventures in Duckport* (56 episodes), co-produced with **Suzy's Zoo**, aimed to children ages 4-8 and which features the original *Suzy's Zoo* character set, and *Bug's Ranger* (52x'11), a story that revolves around a group of best friends who spend their time buggin' on down the boardwalk of life.



Secret Wings World to Life, new series coproduced with Blonde Pilot

Cat Leopold (13x'13), is a comedy series about the adventures of a very kind and précis cat and two mischievous naughty mice, while *Cuby Zoo* (52x'11) is a children's animated TV from Aurora about cube-shaped animal characters, whom for most of ordinary children's toys.

Other top titles are the second season of *Dinofroz* (52x'26), a co-production

between **Giochi Preziosi** and **Mondo TV** about four 12-year-old school buddies that find a weird board game; the Formula 1 series *Drakers* (26x'26), *Playtime Buddies* (26x'13), *Sissi The Young Empress* (26x'26), and *The Treasure Island* (26x'26), based on the R. L. Stevenson's masterpiece.

travelxp launches in Oman and UAE

travelxp, India's first HD channel with the largest library of travel content across the world, announces its entry into Oman and UAE after signing an agreement with IPTV service **Du**.



Prashant Chothani, CEO

With approximately 40 million household viewers to its credit, the channel presents some of the best travel content to its audience. 'With the launch of the channel on **Du**, the aim is to expand the channel's reach in the MENA market, where we already have a strategic alliance with **Qtel** in Qatar', explains **Prashant Chothani**, CEO, travelxp.

And completes **Chothani**: 'UAE and Oman are rapidly developing countries. The market provides a good opportunity for the channel to reach a wider spectrum of audience. travelxp aims to reach viewers ranging from locals and visitors to people settled there from across the world including the vast diaspora of South Asian communities residing in the two countries'.

BOOTH # P-1.G51

Kanal D, crossing borders

Kanal D, one of the leading broadcasters of Turkey and one of the most important exponents of the Turkish series global success, arrives to Cannes after a great 2015. The company premiered hit series such as *For My Son*, which has become #1 on Wednesday nights, daily dramas *Love & Sin* and *Destiny*, and it's now betting on daily dating shows and a Korean drama adaptation.



Ozlem Ozsumbul, head of sales and acquisitions

Regarding the international market, **Ozlem Ozsumbul**, head of sales and acquisitions, describes: 'Since 2006 **Kanal D** has reached 129 territories with 65 titles. We did our best results in 2015 and reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina with series like *Fatmagül*, sold to over 106 territories, and *Matter of Respect* (26x'90), adapted from **Mediaset Italia** format of the same name'.



For My Son

Also, *War of the Roses*, *For My Son* (13x'90), and the youth series *Sunshine Girls* and *Waiting for the Sun*; other top series are *Kuzey Güney*, *Mercy* and *Time Goes By*. 'In 2014 and 2015 we reached the Latin world with good success and we want to keep that for a long time. The most important thing is not being a fashion for a short period. We also concentrated on Far East and Africa. We have had some deals and we create good connections'.

'For this year we will focus in production or coproduction and we will have some steps for new productions opportunities abroad, or partnering foreign players to produce in Turkey with our facilities', completes **Ozsumbul**.

BOOTH P1.B 6

Dick Clark Productions: Virtuosos

Dick Clark Productions (USA), highlights at MIPTV the competition format *Virtuosos*, a new format from Hungary which discovers and showcases the top classical music talent from the country's best young prodigies.



Virtuosos, a new format from Hungary

Airing on **C5** in prime time, and now in its second season, *Now That's Funny* (26x'60) is a narrated series featuring some of the most entertaining viral videos in the world, while *Fail Army* (80x'30) is a recompilation of blooper-style fail videos.

Other highlights are *The 2016 Billboard Music Awards* (3x'120), the *44th Annual 2016 American Music Awards* ('180), the *74th Annual Golden Globe Awards* (180), *Celebrity Page* (260x'30), show focused on pop culture, gossip, and celebrity lifestyle; *World's Funniest: FOX* (18'60), an irreverent, fun for the whole family, series; and *The Passion* ('120) a musical event that tells the 2000-year-old story of the last hours of Jesus Christ's life on Earth.



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MarVista: murder and disasters



Vanessa Shapiro, EVP, Distribution

MarVista Entertainment (USA) arrives at MIPV betting for a formula that has produced much success for the company during the last years: stories full of action and disaster titles about apocalypses, asteroids, and murders, among other topics.

For this season, the brand new TV series and a slate of over 20 movies for TV and video distribution includes *Deadly Inferno* ('90), centered on a work-obsessed father who changes his priorities after facing a deadly gas explosion at work and experiences the heroic efforts of fire fighters.

At *Terror Birds*, a '90 Sci-Fi movie, a girl and her college friends trek into the wilderness to find her father, but instead, they encounter killer terror birds once thought to be extinct, while *You May Now Kill the Bride* ('90) is a thriller where after getting engaged, the stepsister of the husband believes she has a claim on him and is willing to do anything to be his bride.

Also, **MarVista** recommends the thriller *The Cheerleader Murders* ('90), a new film where a girl from a family with a tragic past, struggles for normalcy, and when two cheerleading friends go missing, she launches an investigation risking her life, and *On the Twelfth Day of Christmas* ('90). At this family feature film, a woman sends anonymous cards to help someone regain the Christmas spirit, not expecting them to become public as part of a radio show.

Lastly are *Lost Boy*, about a child kidnapped eleven years ago who returns to his family with sinister consequences; *A Teacher's*



You May Now Kill the Bride, thriller

Obsession, *16 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 *Dispatch*.

NATPE, bridging the gap between traditional and digital



JP Bommel, Managing Director and COO

JP Bommel, Managing Director and COO of **NATPE**, highlights the top challenges as the leading executive of the event and gives his outlook about the new business models to **Prensario**.

'One of our primary goals is to continue bridging the gap between traditional and digital content platforms while also exploring the

accompanying new business', he explains and resumes that, as the proliferation of channels and opportunities to screen continues to increase the demand for content production, 'producers are going into overdrive in order to fulfill the need for fresh, relevant programming to fit the myriad schedules out there, and, at the same time, buyers are having to go the extra mile to seek out distinctive and original material for their networks and online services'.

And regional markets the most fertile places for these opportunities. 'Places like NATPE

Budapest are ideal to cement business relationships in both a professional and personal way. They allow buyers to view the most current programming without having to wait for events such as NATPE Miami, MIP, MIPCOM'.

And he concludes: 'We are pacing well ahead of 2015 with over 250 buyers registered to attend, up 300% over last year. We are excited to roll out an event that will enable all delegates to discover fresh local content, new and exclusive formats and foster cross regional co-production opportunities'.

Calinos: compelling dramas to conquer the world

Calinos Entertainment (Turkey), one of the pioneer distributors of Turkish products, brings to MIPTV a wide offer of high-end contents, including dramas, feature films, formats and series.

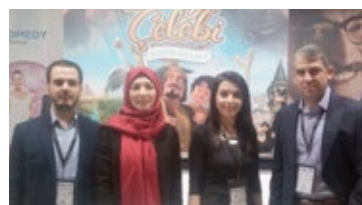
One of the top titles from **Calinos'** catalogue is the classic series *The Girl Named Feriha*, which has been sold in Latin America to Monte Carlo (Uruguay), Latina (Peru), Albavisión for 6 countries in Central America, and recently to **Caracol** (Colombia), who will broadcast the drama after the end of *Ezel* in the next months. Also there's much interest in companies from Bolivia, Argentina, Paraguay and the US Hispanic, according to **Emre Görentas**, international sales executive for the region.

Regarding the international expansion, the new territories Turkey has conquered within the last years includes Balkans, MENA and CIS countries, but also new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei.

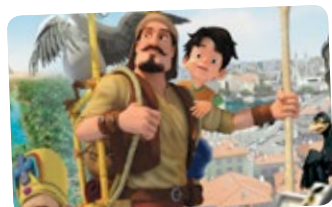
Along with *The Girl Named Feriha*, *Forbidden Love* and *Bitter Life* had become the head of the spear with more than 40 countries.

Other highlights at MIPTV are the film *Evliya Celebi: Elixir of Life* ('105), *A Love Story* (79x'60), drama series, and *Dangerous Beauty* (46x'60).

Asked about the *boom* of the Turkish dramas around the world, **Görentas** recognizes that the 'the boom is blown' and now buyers have become more selective. How to stay in the top of the wave? 'With good stories and high quality dramas. There's still need to fill the grills with compelling dramas, and we still to much to offer', he completes.



Calinos team at DISCOP Istanbul 2016: Emre Görentas, international sales executive for Latin America; Asli Serim, international sales director; Goryana Vasielva, business development specialist, and Ismail Dursunov, international sales executive for the CIS region



Evliya Celebi: Elixir of Life, feature film



CONTENT IS KEY TO MAINTAINING AUDIENCES

With a long history in the television industry catering to Latin American audiences, Castalia boasts a large and diverse catalogue that has something for all tastes. Castalia recently celebrated a representation agreement with **The Smithsonian Channel** to bring over 225 hours of its incredible content in HD to Latin America including a variety of genres ranging from science, history, nature to pop culture. One of the main titles featured is *"Aerial America"*, which offers rare glimpses of the United States most treasured landmarks, all seen from breathtaking heights. The series takes viewers on a breathtaking journey across bustling cities to quiet landscapes, and captures the history and the pageantry of the United States, which is as diverse as the people who occupy it. Another title on offer is *"Million Dollar American Princess"*. This series explores the time between the 1870s and the outbreak of World War One, when more than 200 daughters of America's new industrial millionaires marry into the money-strapped British aristocracy. They use their affluence, allure and ingenuity to their advantage, and they bring dramatic changes to the English ruling class and eventually the world. Through the unparalleled knowledge and scope of the world-famous **Smithsonian Institute**, Castalia brings these incredible and informative programs to screen.



Castalia prides itself in offering a varied catalogue, and one that features educational documentaries on science and technology including *"How Tech Works"* created by the presenter of the show *Basilio*, which takes viewers on an incredible journey around the world to discover the most innovative inventions on the planet. *"Nerve Center"* offers unprecedented access to people working 24/7 to bring to life the incredible technological devices that are so key to our lives today and our future. Staying with technology, but based on mobiles, Castalia brings you *"APP CENTRAL"*, an original production of 30 minutes dedicated to exploring the thriving business of apps smartphones and tablets. Hosts Amber MacArthur and Michael Hainsworth, together with their team of technology experts help viewers understand and navigate through the infinite options in the market. The program is produced by EDI Canada, the production arm of Discovery Canada.

"We begin 2016 with a renovated catalogue for sales and representation in Latin America. The variety of titles that Castalia offers from the United States, India, Slovakia and Canada allows us to be on different screens and platforms, offering the best of culture, animation, novelas, science and technology" said Miguel Torres Bohl, Castalia's Vice President and leader of Latin American distribution. "We know that demand for television is constantly growing, which is why we select diverse and high quality television content year on year to meet the needs of viewers and distributors."tt



Castalia's catalogue also grew to include novelas from India, bringing the famous series *"Balika Vadhu"* meaning "child bride" that tells the tragic story of Anandi, a young girl who is married off at eight years old to a rich family. *Balika Vadhu* shows how Anandi struggles to adapt to her new life as a wife and longs to go back to her parents and rediscover her childhood. Another interesting title is *"Adam and Eve"* a comedy brimming with humour on the life of a couple in three stages of their relationships; at the beginning, their lives as middle-aged parents, and their lives in their old-age. Castalia also brings to the world with its *crem de la crem*, a new title from Slovakia called *"Wild Horse"* a thriller packed with love, power, corruption and mystery, mixed in with beautiful scenery and horses that remind us of the beauty of nature.



BOOTH #R7.K17

P1.A.1

GRB: a worldwide option



Mike Lolato, SVP, International Distribution, and Liz Levenson, director of International Sales & Acquisitions

With 29 years in business, **GRB Entertainment** (USA) continues strengthening its position in the most important global market. During the beginning of the year it has announced deals in all platforms all across the world.

Factual deals with US-based health and entertainment network **Z Living** (*Recipe Rehab*) and UK broadcasters **Discovery UK** (*On The Case S2 & S3*) and **Sky** (*Monsters & Mysteries* spin off). **Discovery North America** renewed \$5 of *Untold Stories of the ER*.

Strategic deals have been announced in the Americas, Oceania and CEE. 'We continue to bring high quality content like *BBQ Pitmasters* for **Game TV** (Canada) and **Foxtel** (Australia), which also acquired *2 Fat 2 Fly 4*, *Twisted Tales of My 9 to 5*, *Monsters & Mysteries* and *The Mona Lisa Code*, and *FBI: Criminal Pursuit* for **Kinosvet** (Czech Republic and Slovakia). Our library is rich with all types of factual programming (crime and investigation, lifestyle and cooking)', says **Mike Lolato**, SVP, International Distribution.

The distributor has signed a deal with **Comercial TV** (Spain)/**7A Media** (USA) to distribute its factual catalogue in Latin America, Spain and US Hispanic. GRB has sold special episodes and five seasons of *Untold Stories of the ER* to **Discovery Latin America**, while **Globosat** (Brazil) picked up *My First Home* and *Pregnant & Dating*.



Untold Stories of the ER, sold in Discovery USA and Discovery Latin America

BOOTH #R7.J11

Comercial TV/7A Media: HD telenovelas

Comercial TV (Spain) & **7A Media** (USA) highlights at MIPTV two HD telenovelas from **RCTV** (Venezuela) slate, headed by *Corazón Traicionado* (120x'60) that shows a mother doing anything for her child, and *Wild Skin* (120x'60) that shows a young woman hiding beneath the mask of a terrible character.

The companies also bring *Hollywood News* (52x'30), a weekly entertainment news show that goes behind the velvet rope to give viewers an inside look at the entertainment industry. It gives viewers a front seat to the latest movies, biggest stars and hottest celebrities around town.

Through the distribution partnership with **VIP**

2000 (USA), they also offer the original series *Scandals* (40x'60), an episodic series of fictionalized scandals, and *Take Me Or Leave Me* (20x'45), a series that dares to talk about issues that nobody wants to share.

Before NATPE Miami, **Comercial TV** has reached into an agreement with GRB Entertainment (USA) to distribute its unscripted and scripted and factual entertainment in Spain, Latin America and U Hispanic. **GRB** produces and distributes cutting-edge series that keep them atop the pyramid in alternative programming.

Some of them are *Showdown of the Unbeatables* (National Geographic), an invention battle,

Twisted Tales of My 9 to 5 (Discovery ID), about scandalous stories occurring at companies and work places, *Untold Stories of the ER* (11 seasons), and women-focused series like *Designer to the Stars*, lifestyle *My First Home*, *The Wildlife Docs* (ABC), and *Police Women of Dallas*.



Santiago Gimeno, CEO, Comercial TV, and César Diaz, CEO, 7A Media

Studiocanal: European dramas evolve

Studiocanal continues a global expansion in developing, producing and distributing new projects, both from its own production companies and from third-party.

Katrina Neylon, EVP, International Sales & Marketing, and **Tim Stuart**, EVP digital and TV, explain: 'We've strengthened our development team in the U.S. and Europe, identifying new projects that we are passionate about and believe to have the potential to be that rare gem'.

According to the executive, the company is focusing specially in building relationships and work with broadcasters and content platforms throughout the Latin American region. 'This is a thriving market and TV continues to be an influential medium across the continent with hundreds of channels. There is a strong demand for high quality content to fit all types of platforms'.

In the region the company already sold *Spotless* (10x'60) to **Globosat** in Brazil and **DirecTV Latin America**, and *Sanctuary* to **A&E**. Other sales across the globe includes the acquisition of the third season of **TANDEM Productions'** *Crossing Lines* (12x'60) by **ProSiebenSat.1** (Germany), **NBC Universal's** **13th Street** (France), **Sony AXN** channels throughout Europe, Latin America and Asia, and *The Emperor's New Clothes* ('120) to **Sundance Channel Malaysia**.

'International drama continues to be very much in demand. The competition has been fierce in recent years and many broadcasters have a need for event series produced on a much higher plane with top production values. European producers are stepping up to fill a gap with procedurals such as our crime series, *Crossing Lines*, since many of those previously coming from the U.S. have dried up', they complete.

At MIPTV, the company highlights the two new brand thrillers *Section Zero* (8x'60) and *The Five* (10x'60).



Katrina Neylon, EVP, International Sales & Marketing, and Tim Stuart, EVP digital and TV



Section Zero, new thriller

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BOOT #R7.N7

VIMN, for all audiences



Caroline Beaton, SVP International Programme Sales, VIMN

VIMN (USA) is powering into MIPTV 2016 with a unique portfolio of high quality, captivating titles spanning the entire Viacom brand pack (MTV, Nickelodeon, Comedy Central, Spike, Channel 5) and appealing to audiences of all ages.

From Nickelodeon's kids and family portfolio, VIMN launches its brand new animation series *Pig Goat Banana Cricket* (40x'30) with colourful characters and engaging storylines, and the live action scripted telenovela series *Talia in the Kitchen* (40x'30).

'For fans of comedy, we introduces three brand new series including TV Land's scripted comedy *Teachers* (8x'30); Comedy Central's sex-themed talk show *Not Safe Nikki Glaser* (10x'30) and *Idiot'sitter* (10x'30)', explains Caroline Beaton, SVP international programme sales, who also recommends the general entertainment shows *Zoe Ever After* (8x'30), from BET, MTV's reality docu-series *Suspect* (8x'60), the dating series *Car Crash Couples* (MTV, 8x'60) and *Life or Debt* (Spike, 8x'60).

'To enable us to continue to offer our audiences the content they want, when and where they want it, we've made significant steps already to expand our reach; and will continue to do so in 2016. In Lat-

in America for example, we've launched a host of engaging, multiplatform OTT products including Viacom PlayPlex, MTV Play, Comedy Central Play and Nickelodeon Play', continues the executive.

And completes: 'We will continue to focus on expanding our local productions through licensing and co-production opportunities for Viacom's highly successful formats. We remain confident that our proven international track record of local productions serving as strong ratings drivers, and making our formats highly appealing for partnership deals'.



Pig Goat Banana Cricket, new animated series

BOOTH #R7.C34

DLT expands its sales team in USA

DLT Entertainment (UK) has appointed Kris Slava as senior sales consultant assisting. The executive will report directly to Don Taffner Jr, president, and work in order to increase the distribution of DLT's finished programming slate in the US.

Slava arrives to the company after being part of major US networks such as A&E, Bravo and Ovation, where he was SVP of programming and production.

DLT's programming slate includes iconic sitcoms such as *Three's Company*, based upon Thames TV's *Man About The House*; and original productions including like *My Family* and *As Time Goes By*.

BOOTH #R7.F31

Imagina: when drama merges with reality

Imagina International Sales, distribution arm of Spanish audiovisual Grupo Imagina, arrives to MIPTV after the re-join of Beatriz Setuaín as sales director, overseeing Western Europe and the US. Setuaín returns to the company after serving as head of international sales at Boomerang TV, and in her new role, she will be in charge of the distribution department for Europe and the US, reporting Laura Miñarro, general manager.

Setuaín's appointment is part of Mediapro/Imagina Group's strategy for boosting the activities carried out by Imagina International Sales in the company's 30 offices across four continents.

During her previous time at Imagina, Setuaín was responsible for the cinema section and was part of the sales team at Sogepaq.

In Cannes, both executives recommend the drama series *Locked Up* (24x'70), about a woman sentenced to prison after misappropriating funds of the company she worked for under the order of his lover; *Night and Day* (13x'50), thriller where a forensic pathologist, thinks while performing an autopsy on an unidentified body that she recognizes him as someone with whom she had shared a brief affair in the past, and the medical drama *The Waiting List* (15x'65), which portrays the heroic act of organ donation in the day to day of a Transplant Unit.

Lastly are the travel show *Naranjito & Me* (16x'50), and the comedy *Olmos & Robles* (8x'40), centered in Two officers that are forced to worked together. They are polar opposites but they make a fantastic team.



Beatriz Setuaín, new sales director for Western Europe and US



Naranjito & Me, travel show

Film.UA begins shooting Polina

Film.UA (Ukraine) began the shooting at its studios in Kyiv of *Polina*, a new family adventure-fantasy coproduced with Wild Tribe Films (Belgium, France) and written and directed by Olias Barco.

The film follows a young girl interpreted by 11-year old Ukrainian actress Polina Pechenko who sets out on a magical journey in search of the truth about her lost parents. *Polina* will be shot in English, and is intended for a world wide distribution. Release is scheduled for Autumn 2016. 'The filmmakers have created an immersive fantasy world at Film.UA Studios. The studio itself will play a character in the film, with much of the action taking place on a movie set as reimagined in a child's fantasy', says Olias Barco.

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 WORLDWIDE



Asia faces the new content paradigm

BY FABRICIO FERRARA

Asia is one of the hottest regions for the industry: it is the continent with more inhabitants and young audience (*millennials*); it has developed one of the largest Pay TV market while OTT/Digital follows; techie improvements find the best soil to expand. Prensario describes the top programming trends and key topics to consider doing business in this region.



Asian audiovisual market is living a great moment: the Opening Ceremony of ATF 2015: Robert Gilby, Chairman, Singapore Media Festival advisory board; Debbie Evans, Reed Exhibitions, with Guest of Honour, Dr Yaacob Ibrahim, Gabriel Lim, CEO, Media Development Authority (Singapore) and Michelle Lim, managing director of Reed Exhibitions

DJ Lee, president, media content business, CJ E&M (Korea), Sang-Im Kim, senior director, business operations, Sony Pictures Television Networks Asia, and René Rechtman, head international, Maker Studios (USA) agreed during their presentations at ASIA TV FORUM 2015 that the big trends in Asia Pacific are original, short form and digital content.

Digital & Pay TV platforms are not alone on these anymore. Broadcasters are going forward slower, but in some cases deeper, and they have one big advantage: they own the rights of the main contents.

About this specific topic, in another conference it was remarked that Free TV channels in Asia 'are adapting their (traditional) business to tackle new audiences'. In developed markets, such as the USA, *millennials* are choosing new ways of entertainment. The same is occurring in South Korea, Japan and China.

There are ever-evolving consumption patterns and content technologies push new possibilities for digital producers and platforms. Sohu and Youku Todou — now owned by retail giant Alibaba — are producing original content in China and looking for international co-producers, due to new Government policies that have limited foreign programming exposure. 'We are now more focused on drama series, as we realized that internet-based model is unlimited', explained Maggie Xiong, senior director, international acquisitions, Youku Todou.

LeTV (Hong Kong) is rapidly expanding in Asia Pacific: it has just opened offices in China and India and expects to offer own VOD services, apps and original content in those markets, plus USA. Charlene Lai, senior director, content acquisitions and licensing, APAC, explained: 'We have 100,000 episodes of drama series and 5,000 films, apart from sport programming and documentaries.

But, what differentiates us from competitors is entertainment'.

At *What do Asian buyers want?*, Hwang Jin Woo, general manager/head, formats, media content business, CJ E&M (Korea) said he looks for 'fresh and unique' formats with his own bible: ancillary business potential, good return of investment and, of course, they



Keynote speaker D.J. Lee, president of Media Content Business at CJ E&M, during *Into The Future of Television - Asia's Move Forward* panel, and René Rechtman, head of international at Maker Studios, at his panel *Development & Expansion in Asia's Digital Marketplace*

must be friendly. And Fera Rosihan, director, GroupM Entertainment (Indonesia) remarked that in his country the new thing are Indian, Turkish and Middle East dramas series.

From "Content is king" to "Customer is king"

The content industry is assisting to a change of paradigm. How? Xavier Aristimuño, SVP International Business Development & Digital Media Telemundo Internacional (USA), answers: "Content is King" is still a reality, but we are witnessing new business models brought by digital players and new

consumption habits, as a consequence'.

In this new ecosystem, "Customer is King", according to the executive. This was one of the main conclusions of a meeting organized in 2015 in London by NBCUniversal (owner of Telemundo) that gathered top worldwide executives of the group to have a better understanding of the best way to adapt to the industry fluctuations.

Digital media seems to be the star in Asia. 9 out of 10 buyers in Asia Pacific are looking all kind of programming, but including online rights to be exploded in OTT, VOD, SVOD or streaming platforms. Jahaliah Hj Hasan, manager of acquisitions, Media Prima, the biggest terrestrial broadcaster in Malaysia with 49% of market share, explains the group is transforming its digital business in 2016, going from a free model to a SVOD. ABS-CBN and GMA (The Philippines) are doing the same.

Trends

PRENARIO did a research among more than 50 buyers about what they were buying at the show, and the main genres were drama series, movies and animation series, followed by documentaries and factual.

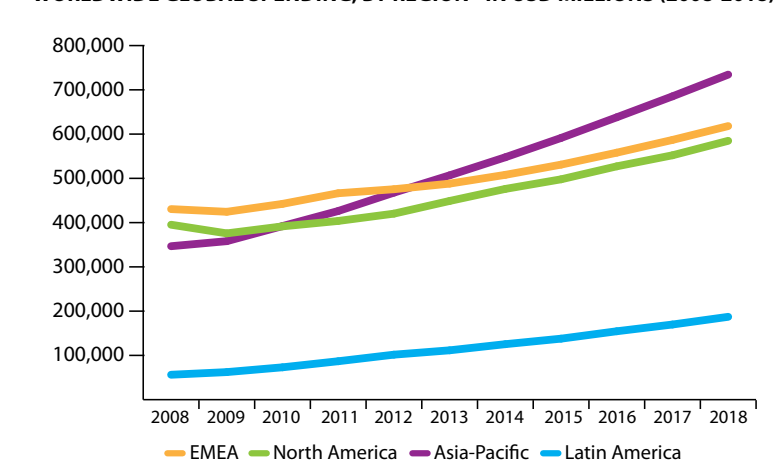
Formats are also very demanded. 'Fresh and unique global formats is what we are looking for this year. We've produced the local version of *Little Giants* (Televisa) for THVL1, and the channel passed from third to first position, betting on blockbusters such as *The Voice Kids* on its third season. The trend is towards singing and talent shows, definitely', explains Do Van Buu Dien, founder and CEO of Dien Quan (Vietnam).

In the last decade, the main trend has been the appearance of high quality local Asian programming, which now is more demanded in developed countries of the region,



What do Buyers Want? Moderator Vinita Jakhanwal, IHS Technology (Malaysia); Charlene Lai, senior director, acquisitions & licensing, LeTV (Hong Kong); Maggie Xiong, senior director, international acquisitions, Youku Todou (China), Fera Rosihan, director, GroupM Entertainment (Indonesia); and Hwang Jin Woo, general manager / head, formats, media content business, CJ E&M (Korea)

WORLDWIDE GLOBAL SPENDING, BY REGION - IN USD MILLIONS (2008-2018)



Source: McKinsey & Company, Wilkofsky Gruen Associates

as Singapore. But there is also a space for international providers: after the success of Turkish series in Indonesia, the main distributors of Turkey have Asia as a key target this year, especially Malaysia, Indonesia and The Philippines. Buyers from those countries are particularly searching dramas from different origins.

Fiction is a true worldwide trend. From 120 global series produced 10 years ago to more than 420 this year. There has been an explosion in this business, but some specialists have said that the "real number" of series should be between 300 to 350.

Asia is a good example of high quality series, from drama to romantic comedies, thrillers and crime. Every year, there are new countries joining the stellar group of drama content exports. 2016 will probably be the year for The Philippines: GMA is strengthening its international department and has agreed with Latin Media (Malaysia/USA) to distribute three new *Filipino* series in Latin America. Its main competitor, ABS-CBN has already sold though 7A Media, from Cesar Diaz, the series *Bridges of Love* to Latina (Peru), while *The Promise* format is being considered by other



Moderated by Ed Barton, practice leader, Ovum (UK), the panel *Driving The Shift* included Monty Ghai, SVP & GM, BBC Worldwide (SEA), Fotini Paraskakis, managing director, Endemol Asia (Singapore), and Yudha Wibawa, VP and director, MNC SkyVision (Indonesia)

broadcasters in the region.

TV concepts? Jan Salling, co CEO of FRAPA, format protection association: 'TV is becoming a confusing marketplace, with emerging markets and new business models'. Hendy Liem, VP, MNC Group (Indonesia): 'The most popular content in Indonesia today is still localised content, as it has always been'. Kevin Balhetchet, CEO, Hub Media (Singapore): 'The time for Asian content is now: we need to look at our content and see if it fits the western market'.

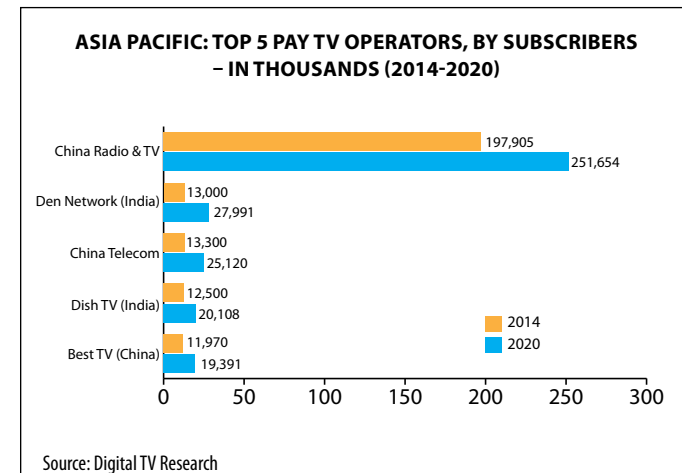
New Players

There are many new buyers and new channels this ATF. In Indonesia, Manoj Samtani, CEO, JTK Digital, is launching this month the movie channel Flick, and Trans has bought Telkom Vision and formed Trans Vision, which operates more than 100 channels. The factual channel BBC Earth has been released in Asia Pacific by the end of 2015. Sun TV (India) is launching a lifestyle channel next year; and PNN has been launched as a new free TV in Cambodia, and started its buying activities during ATF.

The new Mandarin kids' channel, Max-Toon, owned and distributed by MyChina-Channel, will be available on StarHub TV (Singapore) within the 1H 2016. And Cartoon Network has launched a TV network built exclusively for a phone or tablet: *Cartoon Network Anything* app contains content created for portable mobile platforms.

Governments

The Asian governmental entities are always good examples to talk about. Apart from gathering and supporting larger dele



gations of producers and distributors market to market, they are also involved in strategic alliances with key markets. In Asia the three largest are **Korea Creative Content Agency (KOCCA)**, **National Film Development Corporation Malaysia (FINAS)** and **Media Development Authority (MDA)** from Singapore.

During ATF, **FINAS** presented its *Co-Production Fund*, designed to provide financial assistance to content projects. Also, it reintroduced *Film in Malaysia Incentive (FIMI)* that offers 30% cash rebate on *Qualifying Malaysian Production Expenditure (QMPE)*. ‘The continued success of the incentive is projected to grow Malaysian creative content industry up to 30%’, highlights **Dato’ Kamil Othman**, general director of the entity.

The Malaysian delegation announced a co-production deal between **Prodigee** and **Animasia Studios**, to develop kids programming for the **YouTube MCN WebTV Asia**. Othman adds: ‘We are concentrating our forces in the Asian region, there is a lot of work to do here. We don’t have just to create contents, we need to develop “Content as a Brand” (*Star Wars, Bond*). First, we need to hear what does the global market needs, discuss with trendsetters, etc. We are in that stage at FINAS’.

At the 50th Anniversary of Singapore, the local industry is particularly active producing special programming for the celebrations. **Yaacob Ibrahim**, Minister for Communication and Information, and guest of honour of last ATF, stressed three content strategies in the country: first, investing in people, talent and creative minds, as the “Maker Bootcamp” (with **Maker Studios**) or the “Creator’s Space”, located at **PIXEL** in One-North, which is jointly developed



Desmond Ngai, VP, strategy & partnership, WebTVAsia (Malaysia) with panellists Jenna Mok, head, global business development, of DIA TV (Korea); Christopher Smith, head, digital & branded content Asia, Endemol Beyond (Singapore); Marini Ramlan, GM, content innovation & digital, Primeworks Studios (Malaysia); and Philip Kitcher, VP Asia Pacific Stylehaul (USA) at Enriching The Digital Dimension

with **MDA** and **JTC** to generate brand new digital services and platforms.

Second, investing in content. After **Discovery** or **FOX** in the past, **MDA** has partnered **HBO Asia** to train Singaporean professionals to produce high quality dramas for international audiences, such as *Serangoon Road* and *Grace*. And third, to invest in connections between Singapore and the world, with initiatives as **Singapore Media Festival**.

Conclusions

The business is up in every Asian market, but especially in Southeast Asia, where the main TV companies, entities are joining forces to get stronger. For instance, the last day of the show, a key meeting between **MDA** (Singapore) and **FINAS** (Malaysia) took place, to discuss a possible co-production Treaty.

Free TV is focused on big TV shows (entertainment formats); Pay TV is looking for niche content, factual, lifestyle, dramas; and digital platforms are expanding and looking for co-productions partners. The common denominator is local production, the main com-



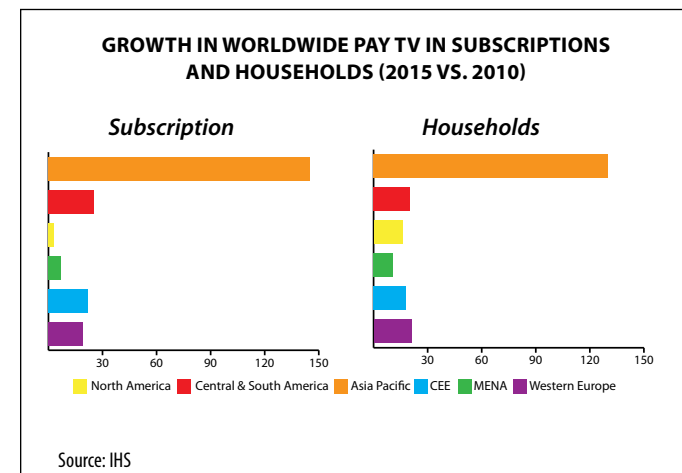
Dato' Kamil Othman, Director General of FINAS with Ms Lee Lie Yen, Director Industry Strategy and Resource Management, Media Development Authority Singapore discussed during ATF a possible Co-Production Treaty between both countries

petitor according to international distributors.

Local production is now more sophisticated and with better quality values. Every country is learning, or helped by governmental initiatives or private ventures. Companies are not only producing for the domestic markets, they are also exporting: **MCN Media**, one of the biggest groups in Indonesia, **Working Point**, producer of Thailand and **Gold Cinema Group**, Kazakhstan, have launched their international distribution arms by the end of 2015. Asia Pacific business seems to be limitless.



Panel What's Trending in South Korea? With Lee Byung Choon, senior producer, A9Media, Spencer Craig Thomas, manager, CJ E&M, Nam Han-kil, Deputy director of global business & international relations, EBS, Kim Han-byul, senior sales manager, KBS Media, Min Chul-gi, senior producer, MBC, and Kim In-soon, manager of global format strategy, SBS



- OVUM KEY FINDINGS (2015)**
1. The audience is changing linear is the bedrock but short-form and on demand formats are becoming an increasingly important part of the view mix
 2. OTT has provided (overdue) competition for traditional TV and has had a hugely positive impact on the quality of the TV experience.
 3. Netflix and YouTube have satisfied audience needs the traditional TV industry has been slow to address
 4. Traditional players are also leveraging OTT distribution
 5. Netflix partnership dynamics: historically an option for operators seeking differentiation from market leaders
- Source: Ovum

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BY RODRIGO CANTISANO



DISCOP Istanbul 2016 and the symptoms of a region in flux

Despite of the drop of attendance —estimated in 30%-40%—, the sixth edition of **DISCOP Istanbul** offered optimistic results, with a very relaxing atmosphere and worked as a good ‘thermometer’ to know what is happening in the region.

One of the biggest problems this year was the “last minute cancel” of some big distributors and pavilions. Due to this, organizers decided to relocate some stands, trying not to get notorious. Turkish distributors’ space was reduced and companies from other regions had the chance to have a less unequal presence.

According to the executives consulted during the three days of the event, the problems that

organizers had to face were not just external factors. The proximity to a major event like MIPTV and the high costs for the companies also impacted in this drop.



Regarding the attendance,

there are different opinions: according to the organizer, there were 709 executives during the three days, but general feeling was that the concurrence was less. “There were less people than other editions but I had meetings the whole day”, agreed one of them, while other highlighted that several meetings were cancelled at last minute’. Asian concurrence was the most affected.

In terms of trends, the region is showing some changes. The market is redefining itself and the borders are vanishing. Even when the core business of most Turkish distributors is still the drama series, they understood that if they want to keep growing in the international market, their programming offer must evolve, especially because the duration of its series and the costs (average of USD 150,000 and USD

600,000 per episode). **ITV Inter-Medya** added four new game shows to its catalogue; **Global Agency** introduces *The Legend* at MIPFormats, and **TRT** launched a slate of 33 TV movies under the **TRT TV Films** project that will be available as package for the international market.

Also, the boom of the Turkish dramas worldwide, strengthen the idea that ‘great content can be found in every corner of the world’ and gave initiative to those countries that were used to bet in foreign content for its own programming, increasing competition in the region. **Rastislav Durman**, head of content development, **RTV** (Serbia), emphasized: ‘We don’t want to be just buyers anymore. The success of Turkish dramas made us look at our own backyard and re-adapt our strategies’. ‘It will take a while but we are sure that we will be able to reach our goal and stomp in the international market with high quality content’, added **Kleart Duraj**, director of international relations and project, **RTSH** (Albania).

Highlights of the 2016 market included a two-day program running parallel to the event focusing on new co-production opportunities, specifically designed for independent content producers and separated in *The Format Day*, co-organized for first time with FRAPA and the conference track entitled *It’s A Small World*, which explored new co-production opportunities and alternative cooperation strategies with countries with rising film and TV industry sectors such as South Africa, Poland, Kenya and Morocco.

Challenges ahead? Turkish distributors are re-directing their investments. **TRT** confirmed to **PRENSARIO** the realization of exclusive screenings for global buyers, which will be held between April 26th and May 1st in Antalya, and other top distributor on June.

Secondly, **Globus Fairs** and **Basic Lead** should keep considering the rest of the international distributors who know that they are not the star of the show, but continue attending. In the past, the space dedicated to them seemed to be the main problem. Now, the high cost in a region that is going through a severe economical crisis is the main focus of discussion.



Movie and international drama acquisition deputy executives from ATV, Turkey: Saffet Arslan, Hayva Mizrak, Pinar Canbaz and Serra Batus



Balkans buyers: Marijana Bojanic, CEO, Televizija Vijesti (Montenegro); Rastislav Durman, head of content development, RTV (Serbia); Andreja Sertic, general manager, Media Acquisitions (Croatia), and Kleart Duraj, director of international relations and project, RTSH (Albania)



Buyers from CEE during Global Agency cocktail party: Nato Sikharulidze, TV content manager, New Content (Georgia); Ali Aliyev, executive, AKOA (Azerbaijan), and Zhuldyz Iskakova, senior content procurement manager, 31 Channel (Kazakhstan)



Acquisition executives from OneMedia (Mozambique) searching new dramas and TV movies: Jeremias Langa and Cassamo Nuvunga



Discop Istanbul has been attracting Asian buyers such as Sheryly Wijaya Sari, international acquisition, and Harsiwi Achmad, director, from SCTV Indonesia, where Turkish series are doing very well



Tareq Falah Al-Ibrahim, Senior Channel Manager MBC1 & MBC Drama; Nabil Soueid, president, Rainbow TV (Lebanon), and Lina Matta, Senior Channel Manager, MBC 2, MBC4, MBC Max and MBC Variety

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Busan Content Market 2016 celebrates its 10th year



Koo Jong Sang, Chairman of BCM Executive Committee

Sponsored both by Ministry of Culture, Sports and Tourism and Metropolitan City of Busan, **Busan Contents Market** (BCM2016) is opening this year's market on May 11 through 13 at Busan, South Korea, with official programs consisting of seven categories with 18 individual major events lined up. PRENSARIO will attend the show for the first time ever, covering the news from the venue.

There will be various events such as *BCM Forum – Asian Next Generation Contents Seminar*, *BCM Academy*, *BCM Market+*, *BCM Pitching*, *MIP Academy – BCM2016 Global Contents Producer Academy*, *Biz Marching* and others. Especially focusing on formats and co-productions in the genre of documentary, animation and mobile are main themes for this year's market marking 10th Anniversary of **Busan Contents Market**.

The official slogan, "BCM – New Contents, New Network", is a guiding motto. Last year edition had spectacular record of attendance: 2,000 buyers and sellers from 554 companies from 45 countries participated reaching USD 93.57 million and worth of sales and co-productions deals have been concluded.

Especially last year's market drew not only large drama production houses centering on drama sales but also reached genres of programming in animations, documentaries, mobile and UHD titles. *MIP Academy – BCM2015 Global Contents Producer Academy*, organized by **Reed Midem**, gathered 200 attendees. It attracted the largest number of premium educating program for contents expertise and focused on experiencing contents in planning, production, marketing and international distribution. This year, it will return for the second year in row with different sessions and richer programs for Korean producers.

Biz Matching is coming back this year with more investment companies in presence at the market and *Cultural Contents Investment Fund Briefing Session* in conjunction with **Biz Matching** is another sessions taking place at the market and works closely with *BCM Pitching* to enable to boost business among contents business industry in Korea.

'To celebrate the 10th anniversary of BCM, we are premiering *Asian*



BCM16 expects to receive a similar number of attendees: 2,000 buyers and sellers

Documentary Awards for the first time with categories installed for undersea documentary and in the area of co-production projects. *BCM Academy* is another academic sessions especially for Korean university students and BCM is always seeking to contribute to the

educational services for next generation. More networking opportunities will be provided through *Asian Producers' Networking Night* and *Toast to Busan Producers' Night*. One of the most popular event is of course cruise party offered every year along with buyer seller luncheon for networking for first time comers', explains **Koo Jong Sang**, Chairman of BCM Executive Committee.

BCM is also responsible for holding events for public, which is covered through *BCM Plaza* from year 2011 where various exhibitions and simulating activities are laid out for families and children who had a chance to experience broadcasting and media world. This year, the event has been renamed as *BCM Market+* with richer contents to meet the general public and this year, it will be running for four days.

BUSAN CONTENT MARKET 2016 – SCHEDULE (*)

ACADEMIC SESSION EVENTS NETWORKING SOCIAL EVENTS

MIP Academy – BCM2016 Global Contents Producer Academy

May 11 ~ 12, Conference Room 214

BCM2016 provides practical information about the latest trends in worldwide broadcast contents production and promote for understanding of contents industry for Korean Producers

BCM Forum – Asia Next Generation Contents Forum Seminar

May 12, Conference Room 211

Asia Next Generation Contents Forum Seminar is held for development of Asia Contents and mutual exchanges among nations

BCM Academy

May 11 ~ 13, Conference Room 314

Providing the latest trends in worldwide broadcast contents through the intensive training about "planning & marketing" by the experts of industry

NETWORKING SOCIAL EVENTS

Cruise Party

19:00 ~ 21:00 May 11, Tiffany 21

Networking and promote Busan to all the participants who join BCM2016 (Pre-register)

Buyer Seller Luncheon

12:30 ~ 14:00, May 12, BEXCO Exhibition Center 1, B1

The Party I For all buyers and sellers of BCM2016

Official Welcome Reception

18:00 ~ 20:00 May 11, BEXCO Exhibition Center 2 Hall 5A

To welcome and toast everyone for coming together under BCM2016 festival

OFFICIAL EVENTS INSTALLED

Opening Ceremony

17:00 ~ 18:00 May 11, BEXCO Exhibition Center 1, Entrance of Hall 2

Official ceremony for marking the beginning of BCM2016

Asia Producers' Networking Night

20:00 ~ 22:00 May 11, Westin Chosun Hotel

Buyer and seller's networking for activate market business

Asia Documentary Awards

18:00 ~ 20:00 May 11, BEXCO Exhibition Center 1 Hall 3

Awards for the great documentaries

(*) Some schedules are subject to change by BCM Organizing Committee.



Market researches, **MEDIA MARKET ANALYTICS**, informational periodicals



Annual international media forum **KIEV MEDIA WEEK**: Ukrainian Content Market, conferences and screenings: **FORMAT SHOW**, **KIEV CoProduction Meetings**, **Film Business**, **PayTV in Ukraine**, **Television as Business** and a range of industry-specific events, dedicated to up-to-date issues of local and international media business. Kiev, Ukraine, since 2011



Educational project **FILM.UA FACULTY: SKILL BILL** master classes for adults and **CINEMA KIDS** children school. Line-up of professional workshops and training courses on film and TV production by producers, directors, script doctors and bestsellers' creators from all around the world



MEDIABOOK — line-up of professional books related to TV and film industry



#KINOKRAINA (#КіноКраїна aka #FilmCountry) — nonprofit initiative featuring key Ukrainian media market players. Its main goal is to raise interest to Ukraine as a next outstanding filming playground in CEE and facilitate implementation of 25% cash rebate to foreign filmmakers

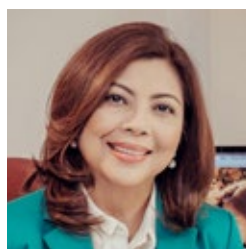


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Let's meet at MIPTV — booth R7.L12



ABS-CBN, a good choice for Asian drama



Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution

ABS-CBN Corporation is The Philippines first and largest integrated media company producing more than 2,000 thousand hours of content yearly. For over 5 decades, ABS-CBN has been the flagship channel and a nationwide leader, providing trend-setting entertainment shows, news programs, and public service efforts reaching *Filipinos* from all walks of life.

The business unit **ABS-CBN International Distribution** has been recently recognized in the global arena as a premier source of high quality *Filipino* programming in over 50 territories all over the world. It has sold over 30,000 hours of content, while it has committed to offer programs and movies with universal storylines and showcase a mixture of distinct facial features ranging from Asian to Hispanic with infusion of multicultural context.



Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution: 'Our worldwide sales in 2015 charted a 20% increase versus 2014. We continue to be strong in Southeast Asia and Africa, and last year, we were able to expand our presence to Central Asia and the

Balkans. Recently, we forged a tie-up with **Cesar Diaz's 7A Media** who will market our dramas and movies in Latin America'.

The top four highlights for MIPTV are *The Promise*, which is the 2015 remake of the Philippines' most successful drama; *Dolce Amore*, the newest primetime romantic-comedy drama; *On the Wings of Love*, about a young couple torn between familial and romantic love against the backdrop of their quest for the American Dream; and the action drama series *Brothers*.

Raymundo: '*Puentes de Amor (Bridges of Love)* will premiere on Peruvian television while its being marketed to other Spanish-speaking countries. *The Promise* will soon make its debut on Mexican primetime TV as **Resonant TV** has purchased the format rights. Last year, we reached new territories such as Kazakhstan, Thailand, Papua New Guinea, Colombia and Macedonia, etc.'

She concludes: 'Our long-term goal is to sell more movies and formats by establishing strategic tie-ups and partnerships with distributors in the global market. We are looking to license our content beyond the traditional screens and plan to tap other new technology tools and digital platforms such as OTT'.

Nippon TV adapts to the Japanese taste



Nippon Television Network Corporation is the leading broadcaster of the competitive Japanese TV market. In this interview, **Taro Kurosaki**, Divisional SVP and Managing Director of the Programming Division, explains about the local market and top shows of the channel.

'From April to December 2015, the biggest entertainment shows have been *The Quest*, with an average viewer rating of 18.5% and a viewer share of 25%, and *The Tetsuwan Dash* with an average viewer rating of 17.7% and a viewer share of 25.6%. The secret behind their popularity is the "reality show" feel that they have where famous celebrities put themselves to the test with certain challenges and exert themselves physically'.

'As for our dramas, *Death Note* averages a viewer rating of 11.8% and a viewer share of 21.8% (July-September 2015). It has enjoyed high acclaim, continuing on the success of the original manga version and the animation version. *Death Note* was broadcast and/or streamed in 132 countries and territories', he adds.

Kurosaki: 'Viewers' preferences are becoming more diverse. They are increasingly expanding their viewing options to include terrestrial TV, BS (broadcasting satellite), CS (communications satellite), and digital streaming and are watching content on a variety of devices'.

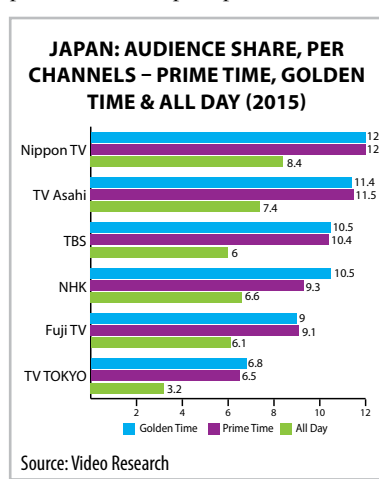
'In Japan, terrestrial TV reaches 100% of the country so it's inevitable that we put it at the center of every content strategy we think of. That said, with digital streaming, BS and CS the ways through which we interact with viewers has been increasing, and the ways through which content can be enjoyed is diversifying'.

'We have been working to deliver our content across multiple platforms, such as free catch-up streaming of shows immediately after their terrestrial broadcast, as well as through **Hulu** (SVOD), BS, and CS. Our purchase of the Japan operations of **Hulu** is indeed a part of this strategy'.

For 1H16, Kurosaki says *HiGH&LOW* is certainly going to create quite a buzz: 'It is a comprehensive branding entertainment project that we are undertaking in collaboration with a famous talent agency and will be unveiled as a movie, television drama, digital streaming content, and comics, as well as a music content complete with a live show tour, and even its own SNS-related initiatives', he concludes.



The drama *Death Note* averaged a viewer rating of 11.8% and a viewer share of 21.8% (July-September 2015) and it was broadcast and/or streamed in 132 countries and territories



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



Asian & European buyers at MIPJunior: Takahiro Masumoto, producer, and Miiki Mori, global content development division, programming department at NHK Japan



Asahi Broadcasting Corporation, Japan: Thomas Fumiaki Hioraka, international executive, Shusaku Inoue, chief manager international business, and Katsuyoshi Hirasawa, manager international. Japan companies has launched six brand-new formats at MIPFormats, which were very commented among the buyers



Alice Xia Qiu, content business division, D-Rights (Japan) with Reena de Guzman Garigan, VP, Media Content & Business Development, Rina Azcuna-Siongco, director of content, and Gilberto Simpao, SVP, Broadband Business, Globe Telecom (The Philippines)



Acquisition executives from CJ E&M, one of the main Pay TV groups of South Korea: Hyrtn Jeon, Seolya Jeon, and Yun Jung-eun



Buyers from Indonesia: Gunawan, manager acquisitions and distribution, and Kiki Zulkarnain, GM programming, ANTV; with Triady Suyatman, director, Elshint TV



SCTV, leading TV channel of Indonesia: Shery Wijaya Sari, international acquisitions, and Banardi Rachmad, head of acquisitions.



Lina Priscilla Tanaya, managing director, and Valencia Tanoesoedibjo, executive at CEO office, MNC (Indonesia)



Indonesian buyers: Hendy Liem, head of content, with Harsiwi Achmad, director, and Banardi Rachmad, general manager, programming and acquisitions, all from SCTV the leading broadcaster of the country



Australia & New Zealand broadcasters: Len Downs, acquisitions; Paul Anderson, COO, Beverly McGarvey, Chief Programming officer, Daniel Monaghan, programming associate, and Azar Marashian, acquisitions, all from Network Ten (Australia), with Mark Caulton, programming at TV3 (Zew Zeland)



Iris Xia, new Deputy General Manager of Star China, with Michel Rodrigue, The Format People



Devika Prabhu, executive director, programming and acquisitions, and Vijay Subramaniam, VP content & communication, Disney India, with Anand Roy, head of acquisitions, programming, branded media and content, Disney Southeast Asia



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



South Korea: with Lee Byung Choon, senior producer, A9Media, Spencer Craig Thomas, manager, CJ E&M, Nam Han-kil, Deputy director of global business & international relations, EBS, Kim Han-byul, senior sales manager, KBS Media, Min Chul-gi, senior producer, MBC, and Kim In-soon, manager of global format strategy, SBS



PNN Holding, brand new TV channel from Cambodia launched last July: Ly Chokchai, president, and Touch Bopha, head of programming



SEATV, Cambodia: Kao Kim Panya, assistant to director general, Samraing Penharasith, director general, Kim Chanraksmeay, film corporation, and Ban Chenda, head of expense unit



Bangkok Broadcasting Television - Channel 7, Thailand: Nichamon Puavilai, senior supervisor, international acquisitions, and Suriyada Kachenchai, international acquisition section



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



Paul Raven, head of marketing, Red Arrow International (Germany); Tim Warner, CEO, Seven West Media (Australia); Michael Schmidt, CEO, Red Arrow; Lucy Brodie, European manager, and Brad Lyons, director of Production, both from Seven Network (Australia)



Maria Wincess Joy Lee, program acquisitions officer, Leng Raymundo, VP, integrated program acquisitions & international distribution, and Rachel Simon, acquisitions manager, from ABS-CBN (The Philippines), with Silvia Garcia, Televisa Internacional (Mexico)



GMA The Philippines: Jose Mari R. Abacan, First VP program manager department, and Carmina M. Catacutan, program administration



Sonar, TV channel from The Philippines: Wilson Tieng, president and CEO, Edel Anne Pepito, VP for content acquisitions; Irwing Tieng, EVP; and Aida Tieng and William Tieng, acquisitions



Media Prima Group, Malaysia: Emilia Ab Rahim, brand manager ntv7 & 8TV; Jahaliah Hj Hasan, manager, acquisitions & content management, Media Prima; Siti Nuelisia Mohd Nadzri, general manager, brand management & programming group, Dayana Adnan, manager, entertainment, and Zaidatulakmar Ismail, manager drama, all from TV3 & TV9; and Elle Zakaria, executive, entertainment, 8TV & ntv7



BBC Worldwide Asia: Katie Benbow, head of acquisitions, Daphne Kang, director, programming, and Ryan Shiotani, VP, Content



Al-Ghadeer Satellite Channel, Iraq: Muthar Al Bakaa, CEO, and Mohammed Almunim, acquisitions & show presenter



Adam Khwaja, general manager and creative, director Cartoon Network Arabia



Israel: Yoram Momkady, VP Content, Hot, and Amos Neumann, COO, Armoza Formats



Sally Moussa Hajjar, PR & Media Relations Manager, and Martine Rahal, acquisitions manager at Rotana Group (borders) with Patrick Zuchowicki, CEO, Basic Lead



MBC, Middle East: Fadia Azzam, senior acquisitions executive, Youssef Chatila, acquisitions coordinator, Tareq Falah Al-Ibrahim, MBC1 coordinator manager and MBC Drama channel manager, and Lina Matta, Senior Channel Manager MBC 2, MBC 4, MBC Max, MBC Variety



Vinita Jakhanwal, IHS Technology (Malaysia); Charlene Lai, senior director, acquisitions & licensing, LeTV (Hong Kong); Maggie Xiong, senior director, international acquisitions, Youku Todou (China), Fera Rosihan, director, GroupM Entertainment (Indonesia); and Hwang Jin Woo, general manager / head, formats, media content business, CJ E&M (Korea)



Hasnita Hassa, assistant programming manager, Malay Broadcast division - Suria, Mediacorp (Singapore); Kok Yoke Lee, general manager, Sky Vision Media (Singapore); A. Latiff, assistant programming manager, Malay Broadcast division - Suria; and Wing, executive content sales & aggregation, Primeworks (Malaysia)



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



Web TV Asia is a multichannel network offering 160 online channels from China, Korea, Malaysia, Taiwan, Hong Kong and Malaysia: Chu Soo Seng, CEO Thailand, Fred Chong, Group CEO, and Desmond Ngai, VP, Strategy & Partnerships



Wahid Idris, VP Finance, Utusan Studios, with Sariman Abdullah, acquisition officer, and Suhana Suratman, head of international marketing, both from public Radio Televisyen Malaysia



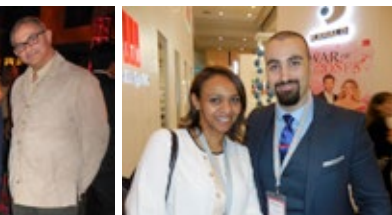
Middle East: Abidi Naila, assistant PDG, Ennahar TV (Algeria), Ashraf Manaseer, general manager, Navigators TV (Jordan), Mahdi Al-Bogami, chairman, Dar al Camera, and Abeer Julaih, general manager, Sonix Studios, both from Saudi Arabia



Mohamad Soueid, Senior Producer, Al Arabiya News Channel (UAE), and Bilal Houssein, Head of Acquisitions Programs, Al Jazeera Network



Middle East: Humaid Rahid Sahoo Alsuwaidi, CEO, and Kamal Nassif, new media director, e vision; Maaz Sheikh, president, and Isabelle Mitsch, SVP acquisitions, Starz Play Arabia; and Fadi Ismail, Group director, drama, O3 Productions/MBC



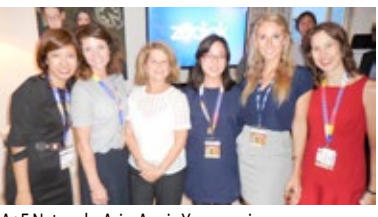
UAE: Nuha Mohieddin, senior manager, Arabic channels & content development, OSN, and Nadim Dada, acquisitions manager, Starz Play



Radio Television of Brunei: Hajah Haji Jaafar, acquisitions manager, Pg Amiruddin Pg Hj Mohamad, head section of planning & TV, and Hajah Hasiah Ali, channel manager, RTB3-HD



Jonas Engwall, CEO, Andreas Fisher, VP acquisitions, y Jennifer Batty, EVP, RTL CBS Asia (Singapore)



A+E Networks Asia: Angie Yong, senior manager, program acquisitions; Lise-Anne Stott, head of legal; Amanda Groom, managing director, The Bridge (UK); Michelle Ng, assistant manager, program scheduling and acquisitions; Emilia Richie, Zodiac Rights; and Michele Schofield, SVP programming and productions



Buyers & sellers, a constant transformation of the nowadays content business, Gold Cinema Group (Kazakhstan): Serik Saliyev, CEO, and Bekzat Kaldygaliyeva, head of sales and acquisitions



NTK, broadcaster of Kazakhstan: Gulnara Sazanbayeva, program director, Elina Fu-Chai-Chi, marketing director, Saïda Genbek, general director, and Talgat Dairbenko, advisor to GM



e.tv, South Africa: Katherine Wise-Samson, head of programming and planning division, and Marlon Davids, general manager, content scheduling and planning



Acquisitions from Communication Na Lingala, Congo: Brinch Tubajiki, acquisitions, Jimmy Mukendi and Cedric Abazi



Nigerian broadcasters: Abdulai Awudu, Programmes Director Multi TV; Tolu Ogunkoya, Managing Director at Media Reach OMD; Emeka Mba, director general, National Broadcasting Commission; and Rotimi Pedro, Chairman OMC



Group M Pakistan buys formats for over 52 satellite Pakistani TV channels: Fadah Bashir, head of buying and trading, Syed Mustafa mad Mukhtar Lashkari, channel manager, and Karim Shaheer Mehkari, assistant manager trading, Salem, CEO



1TV, Afghanistan: Mohamad Mukhtar Lashkari, channel manager, and Karim Shaheer Mehkari, assistant manager trading, Salem, CEO

CONCEPTS & TRENDS



Sarah Wright, Director of Acquisitions, BskyB (UK):

'There's never been a more exciting time for drama: for buyers, for commissioners and above all for the audiences around the globe. We are going through a highly dynamic multi-platform world and we need to adapt to the new trends'



Ruediger Boess, EVP, Group Acquisitions and Sales, ProSiebenSat.1 (Germany):

'In Germany Pay TV Networks are buying more digital rights to compete with digital platforms, so we need to find new ways of attracting digital/teen audience that is not watching TV: we have enlarged our catch up to 4 weeks, for example'



Olivier Laouchez, Co-Founder, Chairman & CEO, TRACE TV (France):

'Original premium programming is a must to differentiate and attract viewers in a very competitive environment. We constantly adapt our product offering to be relevant for millennials, while we focused on mobile social media entertainment'



Luis Silberwasser, president, Telemundo Network (USA):

'With the Super Series we tell stories that are edgier, shorter and inspired by real events. We deliver more than 1 million adults 18-49 at 10pm and it has really reinforced the perception of the network as a more contemporary, modern and innovative'



Qiu Yuan Yuan, president, Jiangsu Broadcasting Corp. Int'l (China):

'Satellite channel are producing hit seasonal shows, while they include comic elements. Trends? Outdoor game shows - sports, military training, pets-, family-oriented shows; all kinds of singing competition; and colorful reality shows -cooking, family, life-'



Didier Stoessel, CEO, Nova Broadcasting Group (Bulgaria):

'We have a long-term vision and formula: ambitious investment plans and delivering sustainable value for the shareholders; entrepreneurial spirit, great independence and ability to move very quickly'.
(Credits: CEETV.net)



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