Prensario International
TELEVISION • DIGITAL PLATFORMS • LICENSING

See you at...
MIPTV 2016
Riviera Hall R7-L15

SPECIAL ISSUE - MIPTV & BCM 2016
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-creation 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; 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 a 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...

MIPTV 2016 EVENT SCHEDULE

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<th>EVENT</th>
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<td>MIPTV DRAMAS: FRESH TV ENTERTAINMENT &amp; GAME SHOW PILOTS</td>
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<td>MIPTV DOC: VIEW FROM THE TOP: WHAT DO BUYERS WANT?</td>
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<td>10.45 am</td>
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<td>MIPTV DOC: THE BEE OF ON-Eshows: WHAT DO DISTRIBUTORS WANT?</td>
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<td>THE PRE-MIPTV DRAMA SHOWCASE FOR INTERNATIONAL BUYERS</td>
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BY NICOLÁS SMIRNOFF

THE LEADER IN PREMIUM TELEVISION

Ash vs. Evil Dead

The Girlfriend Experience

Black Sails

The Dresser

Power

Season 1: 10 x 60 mins
Season 1: 8 x 60 mins
Season 1: 10 x 60 mins
Season 1: 8 x 60 mins
Season 1: 10 x 60 mins
Season 2: 8 x 60 mins
Season 2: 10 x 60 mins
Season 2: 10 x 60 mins
Season 2: 10 x 60 mins

Season 1: 10 x 60 mins
Season 2: 10 x 60 mins
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 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, 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 Breadband TV, StyleHaul and Divimove.

In addition, 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 364 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 RATING SHARING IN MAIN TARGET GROUP PER COUNTRIES

- **Source**: GfK/2015
- **Group M6 estimate**: Mediamétrie (women under 50), SKO (20-49, 18-24 hs), 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)

### 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**

### RTL GROUP AUDIENCE SHARES IN MAIN TARGET GROUP PER COUNTRIES

![Image of audience shares](https://example.com/image.png)
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 conglomerates 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 six CEE territories: Czech Republic, Romania, Slovakia, Slovenia, Bulgaria and Croatia.”

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 Vayo, i.e. The Street (Czech Republic), Taste of Love (Slovakia) and Las Fierbinti (Romania).”

Sources: (1) GARB; (2) y (6) AGB Nielsen Media Research; (3) ATO - Nielsen Admosphere; Mediaresearch; (4) Kantar Media; (5) PMT/TNS
La evolución programática de Record, dentro y fuera de Brasil

A finales de 2015, Marcus Vinicius da Silva, fue nombrado el nuevo CEO de Rede Record, el segundo broadcastur del competitivo mercado brasileño de TV. Con su nombramiento, la compañía anunció también la creación del Record HUB que, dirigió por Antonio Guerreiro, funcionará para desarrollar y distribuir internacionales 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 rentable: las series bíblicas, género que ha sido produciendo desde hace varios años con éxitos muy importantes como Suron 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 explicó a Prensario Internacional: ‘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 primero en prime time superando al principal competidor Globo, un hito en la TV brasileña’. Además, han resultado 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’. Esos éxito se combina con un nuevo concepto de negocio con grandes nombres en TV, a pesar del escenario pesimista de la economía nacional. Franco ‘En 2015 tuvimos en pantalla a Xuxa Mengal 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 del año y un gran éxito de facturación’.

Nuestra estrategia nos aseguró mantener al vice liderazgo en el país, en un escenario de alta competencia. El año pasado grabamos la telenovela Escrava Mãe, un drama histórico que también estaremos tendiendo el segundo temporada 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 Sere biônica, producida con Panorama y Chatsone, acerca de un grupo de militantistas que enfrenta los desafíos de una peligrosa escalada en Río de Janeiro. Y estamos iniciando un proyecto para contar, en una miniserie, la historia del grupo Maravos Assassi-

‘Tendremos dos re-

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Maxy) 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’, completo Franco.

Debido al éxito en TV, Moisés y Los 10 Mandamientos se producirá como película, donde también hay un curso de audiencia.

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‘Tendremos dos re-
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 program 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 noon-time show Eat Bulaga, a contemporary adaptation of the popular Mexican novela of the same Maximar, an original family-oriented drama series Little Mommy, comedy-variety noon-time show Sunday Pinasaya, the reality sitcom Pepito Manaloto, news 24 Ours, 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/investigative, 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’.
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 has not only the main production house in Jordan, but also one of the leading ones in the 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 company. The restructuring was accompanied by a comprehensive, state-of-the-art technologies for audiovisual production. At the same time, they are focusing on co-production and jointly developing projects with international companies. Those are some of the reasons Arab Telemedia is in Cannes this month.

Regarding digital, he continues: ‘The industry is tending towards adopting 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’.

Arab Telemedia has just finished filming the historical series ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. The company has just finished filming the ‘The Promise’ and started shooting the historical epic series ‘Khalil Bin Saleh’. 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WHAT IS MORE IMPORTANT...
BEAUTY FROM THE
INSIDE OR THE OUTSIDE?

DATE MY AVATAR

THE MOST HILARIOUS DATING
SHOW ON TV!

MIPTV 2016
Palais des Festivals
Cannes, France
6A42
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. Red Rails offers for the first time, a new MIPTV event called MIPTV Drama 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, Turkish productions; Benoit Louvet, EVP, TF1; and Joann Alfano, EVP, scripted programming, NBCUniversal International TV Productions (UK): ‘We continue as usual with entertainment, but we have a dozen of high-end brand new scripted products on the top of our office 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:

- 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

MIPTV 2016: las muchas caras de la Evolución

MIPTV 2016 se realizó en Cannes, Francia, con firmes tendencias a tener en cuenta. Una es el auge del drama, impulsado por principales players europeos. Red Rails por primera vez, organiza MIPTV Drama Screenings, evento en donde espera 250 compradores. Co-producciones y digital, por supuesto, son otros pilares esenciales. Y lo más nuevo es contenidos cortos, con todo para de

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

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Un nuevo mundo de ficción

‘Nos va muy bien por ejemplo con westerns, pero hoy es muy difícil conseguir nuevas producciones en el género’. Mike Beale, EVP of Global Adaptations and Formats, ITV Studios (UK)

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Para llegar a un público más joven

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La brecha de programación

‘Justamente, el año pasado destacamos la brecha de programación entre la producción americana —que hoy tiene un estí- lo más, Pop 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 ca-

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Las emisoras de Free TV y Pay TV están cada vez más entrelazadas en gru-

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De acción: contenido event y series estilo clásico, como las Proce-

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La brecha y la oportunidad

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Disney is leading the trend towards short content business, with Malaker on Demand: focus on new platform, mobile and youngest audiences.

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 distributor. We are interested in the future of OTT & the future of digital social media consumption’.

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

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. Telefe (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).


OTT & el futuro

De acuerdo con Digital TV Research, los servicios OTT en vivo y
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 multiplex OTT future. Nadav Patil, CEO at Dororiginal (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 many of them exploring the VOD space, and 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 Crauaceau, 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 Buirraga, 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’.

Genres on the move

• Cooking Shows
• Real time date shows
• ‘Back in time’ shows
• Shows with physic, very visual tips.
• Combinations of genres

Netflix successful SVOD model as the first big step. Chris Otttinger, 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 Crauaceau, 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 Buirraga, 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’.

Negocio, géneros: vueltas de tuerta


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 Buirraga, 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’.

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

The acquisition team of MGM, Turner, Telebipul, Sidne Garrett, senior manager of acquisitions, Entertainment Television, Estudio manager, Eliza Crasneanu and Alexandre Bouraud.

La industria de los sueños’. La industria de los sueños. La industria de los sueños.

sueter. Se puede pasar de los mercados de arithmetic de ’Drones, what else do you have’, descripted Vlad Ryabin, CEO. 

El consumo de medios a años serán acerca de
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, describes: ‘This is a very good moment for traditional Pay TV in Spain. There were mergers and now there are strong investments to improve business’. Through Turkish series boom, their distributors are producing entertainment formats, Ahmet Ziyalar, ITV Inter Medya: ‘A reason is diversification, through our way: own produced and extremely selected formats, as Answer if you can: a quiz show very visual with physical 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 very physical, 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 moment 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 indie 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’. Cinereps Group (USA) launched MobiusLab, a content generation platform to provide own and third-part 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…

El mundo de los contenidos cortos

Un rey del contenido largo está haciendo mucho foco en cortos. Disney. Ben Pyne, presidente global de distribución: ‘Pese a lo fuerte de nuestra producción de cine y televisión, lo más nuevo es Maker on Demand, videos cortos. Hoy ya es una realidad con importantes deals y más de 2,000 productos en oferta. Sobre todo, es un gran negocio por venir, con foco en mobile y las audiencias más jóvenes’. El Grupo Cinereps lanzó MobiusLab, 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 dedicados, desarrolló 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

Los players new media son la nueva gran fuerza en la región, acaparando ya una porción importante de la compra de contenidos, lidiante al 25% del total de facturación.
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 Niels 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 “Borgen” 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 2016, narrated by local actor Liam Neeson, notably posted great ratings on young adults.

Current events also influence TV creation and upcoming French Retour Vers le Passé, families embark on a time-travelling adventure and question current habits. In Scandinavia are docu-soaps like Peter Otsø and Felix Oy Vagabunden.

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 DR1’s hit Mit Drab Til Skræk. BBC Two’s Louis Theroux: By Reason of Insanity and DR1’s Pa Ubestemt 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 brings 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 Arte’s hit on 4K and high-speed camera footage. From David Attenborough’s Great Barrier Reef Dive 360-degree video up 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.

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 (fhomme@eurodatatv.com).


PROPORTION OF SUBGENRES AMONG FACTUAL LAUNCHES IN 2015

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<thead>
<tr>
<th>Subgenre</th>
<th>Percentage</th>
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<tr>
<td>True Crime</td>
<td>35%</td>
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<tr>
<td>Adventure</td>
<td>30%</td>
</tr>
<tr>
<td>History</td>
<td>16%</td>
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<td>Science &amp; Nature</td>
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PROPORTION OF GENRES AMONG NEWLY LAUNCHED PROGRAMS IN 2015

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<tr>
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<tr>
<td>Fiction</td>
<td>30%</td>
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<td>Non-Fiction</td>
<td>50%</td>
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<tr>
<td>Commercials</td>
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Source: Eurodata
Procedural TV shows: the need of a balanced content offer

During NATPE Miami 2015, Prensario participated in 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?

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 NAPTE 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 procedural, that are still needed and asked for in the global market.

Jens Ritcher, CEO of FremantleMedia International, Rola Bauer, head of production and co-production business in US for Studiocanal TV, Philippe Maigert, president of ITV Studios America, and Erick Pack, president, International Distribution, Gaumont, took part of the panel. Ritcher 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, Maigert 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’.

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.

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 that the procedural is dead, it is a matter of cycles they say. ‘Even the cool cable guys and SVOD platforms may be interested in procedural 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 Ritcher.

‘There is a business to be fulfilled: 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 Maigert.

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 is needed in Europe, but not in the US market: ‘Only that is reinvented could be and international procedural, something that is demanded in Europe and other international territories’.

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 multiplicity OTT future. YouTube, Netflix, Hulu, Facebook, Amazon Studios, Twitter and never OTT players like UK-based Hopster or Iceland 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, CEO, Olivier & Oldham, explains: ‘Audiences of the future will consume content by distribution methods we haven’t even contemplated yet’.

Sophie

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 concerns 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, an all-female discussion. As many of the dramas were introduced with their stars, Mipcom seemed a bit more to Cannes Film Festival, with red carpet screenings.

Reed Middlen is preparing MIPDrama Screenings for this MIPTV, expecting about 250 international buyers.

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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, CEO, Olivier & Oldham, explains: ‘Audiences of the future will consume content by distribution methods we haven’t even contemplated yet’.

Sophie

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 concerns will surely appear this year.

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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 Century Fox and Endemol Shine Group, presented its new integrated operation during its first keynote during its first keynote at the NAPTE Miami.

Sophie Turner Laing, CEO, Endemol Shine Group

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 make sure their content is available in all platforms to remain relevant, and the younger audience is migrating to mobile… you can be 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 is the most enchanting warm show’.

Regarding content trends, Turner Laing agrees that drama as gender ‘is having a great moment’, but she also remarks that ‘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 is the most enchanting warm show’.

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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, ‘In a world of infinite shows there is not end to that tendency in the near future for the TV business’. She highlighted: ‘In a world of infinite shows there 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 is the most enchanting warm show’.

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Sony: family and romantic stories on top

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

The Voronov, the Russian adaptation of Everybody Loves Raymond is currently the longest-running scripted series, enjoying such enduring success that we are looking for the right creative partners and broadcasters who believe in the show and are willing to try something a little outside of the box’.

SPT has focused on fostering co-productions with its partners 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’.

Canal +: techy, digital, fun

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

Each big media group in France operates one or more kids channels: TF1 (TF1), Zouzound (France Televisions), M6 Kids (M6), as well as Tiji, Golfi, Canal J, France 5, the US networks Disney, Discovery Kids, Nickelolton, 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 + Ré-Création Originale. The other two areas in which we are very 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 Lakebottom. 30% is animation, 50% premium movies, 15% TV series and 5% factual.

Télécom + 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).

Pivô + is a stimulating channel for 3-6 years old, mostly in all genres and techniques of animated series and specials (2D, 3D, stop-motion) and a weekly hosted shows (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 our TV series withing our digital platforms, while we are permanent search new content and creativity by attending global market and identifying talented production companies’, concludes Bessieres.

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BBC: branding formats

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 missions, 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 in advertising, broadcasters are looking for big television events like binge-viewing, but format commercialization remains a challenge. ’

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Kate Phillips, creative director of formats, BBC Worldwide

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 pressuring issues: the film was aired in 195 countries in primetime on the same day.

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 Podem’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’.

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Italia1 rebuilds the late night slots

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, Graham in The Flash, and the new from Warner Bros, is coming this spring: Supergirl and Blindsay. ‘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 Armora dating show Flight 616 and Secret Millionaire (2 episodes). Last year was broadcast the local adaptation of Sunny’s Shark Tank. We have some historical shows but we tried to re-launched them with new talented actors, such as Argentinian format Cazao Queen Cazao (La Lina) or variety comic shows Colorado, but with a modern restyling. We also have comedies and variety shows to uncover 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 Empanada (8 episodes) with 2 celeb travellers and discovering new places in the world. We also had the local adaptation of Germany’s talk show Absolutely Majority produced by VidiNews.

About travelling, the docu-series about the Genève’s Scientific Institute of Cern. Because of Einstein, Cassaretta: ‘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’.

We are rebuilding the late night slots with content such as the instant movie with super-flexible Chroniques tour, or Shush & the Kolors with a young band phenomenon exploited after the participation of Canada’s talent show Amici. Also, the web-series The Pillo. 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 lanzó el 28 de abril. En febrero se conocieron los directivos que liderarán la cadena: Santiago González, ex director de TV y, Javier Vallen, director del Grupo desde su fundación.

Raúl Berdones, presidente del Grupo Secuoya, diseñó también a Alejandro Huamano como director corporativo, Javier López como director de programación, María José Priebo como directora de producción, y Ángel de Vicente como director del departamento comercial.

Durante marzo, el canal y su programación han sido presentados 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 Berdones, 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 espainolas ajenas a Secuoya, con el objetivo de reactivar de mercado. Bajo el lema “Una televisión noTENta”, busca rescatar lo genuino entre espectadores y oferta televisiva: desde el reality hasta el docushow, factual y documental.

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

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 Kisse (canal de música), Real, El Corte Inglés y Grupo Secuoya.

‘Mi restaurante es el mejor’, dirigido por el director de programación de Ten, Ramón Perea, recibe la comisión de Grupo Secuoya para operar el nuevo canal de la cadena, Ten. El canal tendrá un público objetivo de 15-44 años y ofrecerá contenido de entretenimiento, cocina y lifestyle. Ten será el tercer canal de televisión privado en España, tras Telecinco y Cuatro, y será el segundo canal de noticias después de Telecinco News, el canal de noticias de Telecinco. Ten podrá emitir contenido propio, adquirido o producido en cooperación con otras cadenas, y tendrá una potencia de señal de 50.000 conversores, lo que supone un 15% del mercado de televisión privada en España.

Para la programación, los directivos de la cadena han elegido un enfoque innovador que se centra en la creatividad y la originalidad. El objetivo es ofrecer un contenido único y de alta calidad, con un enfoque multidimensional que abarque desde la cultura pop hasta la actualidad y la sociedad.

El lenguaje utilizado en la programación será el español, con un enfoque multicultural que busca llegar a un público diverso. La programación incluirá series de televisión, telenovelas, documentales, programas de entretenimiento y noticieros. Además, el canal ofrecerá programas web exclusivos en el canal TDT+.

La programación de Ten estará compuesta por diferentes bloques que se centrarán en diferentes áreas temáticas. Por ejemplo, el bloque de entretenimiento incluirá programas de variados, talk shows, reality shows y sueños de talento. El bloque de ficción estará compuesto por series de televisión y telenovelas, mientras que el bloque de documentales ofrecerá programas de ciencia, tecnología y actualidad.

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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. Uncovered in ‘Russia, Ukraine and Kazakhstan: Current Trends in the TV Market’ 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 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, Ukrainian and Kazakhstani TV markets. For an outsider looking, 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 analyst K7 Media, has conducted substantial research on the three markets, and the output of this research is to be published in a report 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 within these markets in the three countries have suffered recently from the economic crisis across the region, causing mass depreciation of the national currencies. In Russia and Kazakhstan the value of the currency has halved at a two-year period, whilst Ukrainian currency depreciation is almost 20%. 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 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-productions) 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 skillful 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.

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A+E launches a FTA channel in Turkey

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

‘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 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 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 they are 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 Kırlık Aş, 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 Kıvırmızı are far from ideal but international sales are great. Big Brother Türkiye, Enencilkleri Gez Dola 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. Dramas 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 future. We have set out to offer joint broadcasts 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 Lok, which are in 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.
TVN/Player.pl, Poland: ‘Local content rules’

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 multiple devices (Android, iOS or Windows), Sony PlayStation sets from Samsung, LG, Panasonic, Sony, Philips and Toshiba’.

TVN launched last month PVC a new 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 500,000 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-connectible devices. 99% of Internet adults own a PC; 83% a smartphone; 53% a tablet; 39% 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 Sesame Street Classics’.

Flimmit, the first Austrian VOD service

Flimmit GmbH is the first Austrian VOD service, featuring more than 5,200 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.

Müller: ‘This alliance, as well as the ones with Hooq, CLA, Schröder Media, Polyfilm, etc. enabled us to increase our portfolios 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 Nymphsa (Finland). Also documentaries such as Food Inc. (Oscar and Emmy nominee), kids classics like Fix & Fossi, 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, Alles Gold und Suburba – 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: Pavilion (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.
MTG: more originals

Jakob Mejlbøe, 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 premier 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 Dick (10 episodes) is being produced by our owned prodco 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 cleaner now than even before’, completes Mejlbøe.

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 Viaplay Premier. This gives us a unique position when buying contents as we can show content in all windows and on all platforms’.

MTG also operates MCNs like Zoomin (2.2 billion monthly viewers) and Splay (21 million subscribers on YouTube and 105 million followers on Instagram). Mejlbøe 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’.

First HDTV, Russia

Founded in 2007 in Saint Petersburg, First HDTV is a Russian Pay TV channel with over 0.6 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 in this 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 prechoolers. ‘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

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 includes game shows like TV Puzle, 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’.

TVP, Poland

TVP Poland operates a number of TV channels and online platforms, which are audience leaders in the Polish market. TVPI is the flagship network 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 BIB in Channel 1, so the type of docs we buy are of that quality’, explains Magdalena Borowiska, commissioning editor, TVPI.

Magdalena Borowiska, commissioning editor, TVPI

Black Widows, drama series co-produced with TV3 in Denmark, Norway and Sweden
POP TV, Slovenia: quality, execution and distribution

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, as well as the SVOD VOYO.

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Restaurant is looking for a boss and Wishes on Mondays is familiar. Season 2 of MasterChef Slovenia is a reality format searching for successful business women. Also, Gardening and the culinary delicacies Polona’s on fire 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 Pravdno and Epolg and the 24UR prime time 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 older people are thrilled about new platforms; as an example, the audience is getting older while older people are thrilled about new platforms; and the audience is getting older while older people are thrilled about new platforms. According toToShow in next slide: Second screen is more and more a 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 (soop operas and dubbed cartoons). Local series V dojme was the first especially made for VOYO, or locally produced films such as Slovenski farmer 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 you, Power couple, Home Makeover, Marriage scenes and You’re back in the room, among other popular shows mentioned below’, concludes Čakarmiš.

CTV Vijesti, Montenegro: focus in real stories

As part of the Montenegrin news agency Vijesti, Televižija Vijesti (Montenegro) is a broadcaster specialized in informative programming. Marijana Rujanac, 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.

Marijana Rujanac, CEO

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’.
**EUROPE**

**More Attending Buyers**

**Germany**
- Claudia von Andrian, senior manager of acquisitions, and Nadine Boms, VP acquisitions, both at ProSiebenSat.1 Media Group.
- Volker Dörken, program director for ZDF2, Germany.

**Nordic countries**
- Olle Andersson, head of acquisitions, TV4, Sweden.
- Ann-Charlotte Färdh-Olsson, VP content development and foreign acquisitions, Lappland TV, Sweden.

**Benelux**
- Willem Alblo, head of acquisitions and international coproductions, both from Viasat 1.

**France**
- Charlotte Fabre-Domain, VP content development and foreign acquisitions, Lagardère Studios.
- Christiane Goell, acquisitions executive, France 2.

**Spain**
- Nathaniel Gilbey, group head of format acquisitions, Dokitalia (UK).

**United Kingdom**
- Amanda Dyer, special projects and relationships manager, All3Media.
- Tara North, acquisitions executive, All3Media International.

**Ireland**
- Curtis Jones, head of format acquisitions, and Benjamin Kavanagh, acquisitions specialist, both at RTÉ.

**Italy**
- Lucia del Prete, deputy head of acquisitions, Mediaset.

**Portugal**
- Júlia Ferreira, acquisitions manager, RTP.

**Greece**
- Konstantinos Kranidis, acquisitions director, Minos Emirus.

**Turkey**
- Dogan Ercan, acquisitions manager, Kanal D.

**Eastern Europe**
- Zdeněk Vorlíček, acquisitions director, Nova TV.

**Central Europe**
- Rene Saal, acquisitions, Greg Delarue, international, and Xavier Canal Plus, head of programming and acquisitions.

**CE**
- Portugal, Valenciana Tarso, head of acquisitions, and Gilnetas Cama, acquisitions manager.

**Balkan**
- Vlado Ivanov, head of content acquisitions, from ZDF International.

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**Additional Executives**

- Tatiana Karatz, producer, atresmedia TV.
- Jiménez, director of acquisitions, rtVe.
- Juan Ignacio Trifunovic, acquisitions at dexin Film.
- Mele, programming and acquisitions director, Jan Koeppen, president, and Diego Londoño, COO.

- Schraoer, Karin, acquisitions director, ProSiebenSat.1.
- Mitchell, Martin, senior manager of acquisitions, and Philipp Schmidt, acquisitions manager, RTL.

- grundler, Axelle, acquisitions executive, Next Generation TV.
- de las Casas, Pilar, film and business administration manager, LNK TV, Lithuania.
- Bittker, Marie, acquisitions manager, and Maria Angelica Avila, acquisitions manager, ELM.

- Ribar, Tanja, programme manager, Kabel eins, Carsten Nawin, editor prime time, Super RTL.
- Hommen, Xander, acquisitions executive, Margrit Pas, Research Manager, MaxQ acquisitions executive, and Almertova, business administration manager.

- Ferri, Marco, head of content scheduling and acquisitions, FOX Networks Europe & Africa.
More Attending Buyers

**Europe**

- **Czech Republic**
  - Barrandov Group, Czech Republic: Jaromir Soukup, CEO, chairman of the board with his wife, Josef Hehejik, director of finance, operations and internal audits; Frantisek Borovsky, director of programming; Marcela Hrda, general director, vice chairman of the board; and Lukas Soukup, director of acquisitions.

- **Georgia**

- **Czech Republic**
  - Ceska Televise, Czech Republic: Zdeno Kubina, acquisitions executive; Ladislav Kadlec, programming manager; Michael Malek, editor, feature films and series; Michael Malek, director of work and series acquisitions; and Klara Mathé, feature films and series acquisitions.

- **Czech Republic**
  - Prima, Czech Republic, at NBC Universal: Eliska Martynkova, programming, and Roman Mrázek, programme director, and Zdenka Chrzova, acquisitions.

- **Czech Republic**
  - Alfa TV, Macedonia: Luizeter Nikolaeva, programme director and Simmonds Katic, CEO.

- **Macedonia**
  - Alfa TV, Macedonia: Ljubomir Nikolovski, programme director, and Simonida Kazic, CEO.

- **Croatia**
  - National TV, Croatia: Drazen Tent, film producer; and Emanuela Antonucci, programme director, Mihovil Horvat, editor-buyer, and Tatjana Pavlovic, acquisitions & sales, Antenna Group, Greece.

- **Croatia**
  - Nova TV, Croatia: Nina Mikola, head of acquisitions, Zrinka Jancob, director of programming, and George Makris, program director.

- **Poland**
  - Markus Feilenbach, CEO, TVN Group (Poland); and Christian Anting, TVN board member, managing digital sales & e-commerce (borders); and Jim Samples, president, SIN Scripps Networks.

- **Belarus**
  - National State TV and Radio Company, Belorussia: Yuri Zhekava, general producer, and Alexander Koshutskiy, acquisitions executive; and Larisa Mohut, acquisitions coordinator, Antenna Group, Greece.

- **Ukraine**
  - National TV Polis, Poland: Lukasz Kluskiewicz, head of film department TVP2; Magdalena Chajewska, head of film department TV1, and Barbara Siwa, sales manager, KDR Film Studio.

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

- **Russia**
  - Alexandra But, head of international, Russian World Studios.

- **Croatia**
  - Filip Zavec, head of acquisitions, RTV, Croatia.

- **Greece**
  - National Radio TV and Audiolothiki, Greece: Voula Vassilikou, general producer, and Helen Fratellides, director of acquisitions and licensing, programme department.

- **Ukraine**
  - Polish buyers: Urszula Skassa, acquisitions manager, and Anna Budziszewska, programming manager, TVP1, and Bronislaw Siedlak, online acquisition executive, TVP1, and Ludmila Tychynska, senior content acquisitions manager, Groupa Online.

- **Spain**
  - Secuoya Content Distribution.

**More Attending Buyers**

- **United Kingdom**
  - More attending buyers in the United Kingdom.

- **Bulgaria**
  - Noelia Nicolas, formats, and Julie de Grillot, sales at CSR Formats, with Maria Grigorova and Efrem Grigorov, acquisitions.

- **Croatia**
  - Cee buyers: Bisera Jordanovska, CEO, and Hamdi Rashiti, program director, Alsat MTV from Macedonia (borders) with Andreja Sergetic, president, Media acquisitions (Croatia).

- **Bosnia Herzegovina**
  - Dragana Banjac, programming manager, Alternativa Televizija, and Dzenan Priganica, program manager, plus, both from Bosnia Herzegovina, with Tatjana Pavlovic, acquisitions & sales, Antenna Group, Greece.

- **Greece**
  - Star TV Greece: Elena Pachialou and Gia Dimitriadou.

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

- **Croatia**
  - Nova TV, Croatia: Nova Milic, head of acquisitions, Zrinka Jerkic, director of programming, and George Malek, program director.

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

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Televi ssa: a road to love

Televi ssa Interna tional (Mexico) promotes in Cannes a catalogue full of news and headed by the telenovela Dream of Love (150s ’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 (150s ’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. She is a telenovela set in a hotel which becomes the best place to hide. This series is the first one Televisa has presented in Cannes. She is also the first series Televisa has presented that is not about young people. A telenovela with a young woman and a man in their 50s. The man is not the lead character, but the lead character is not a young woman either. They are people who have lived their lives and have made mistakes. They have had their ups and downs, but they are still together.

VIP 2000 + 7AMedia = Proof of Faith

VIP 2000 TV (USA), company led by Rosana Rotundo, inked a deal with César Díaz, founder of 7A Media.

VIP 2000 TV (USA) company led by Rosana Rotundo, inked a deal with César Díaz’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 drama Scandals, 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.

Rosana Rotundo commented: ‘Cesar is a well-known professional in our industry and has 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, Rosana has been a dedicated professional and has constantly managed to excel’, emphasized Díaz and completed: ‘During the last NATPE edition many companies could check the trampline 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’.

ProMéxico: nuevo coordinador interno de Comunicación e Imagen

ProMéxico, organismo gubernamental encargado de pro mover a México y sus sectores económicos estratégicos en el mundo, designó de manera interna a 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 MIPTV 2014, en la que Mawcinitt Bueno tuvo un rol preponderante en la organización de actividades oficiales, parques y eventos relacionados. ProMéxico está presente en MIPTV para seguir adelante con la promoción del audiovisual mexicano. Movimiento Bueno continuará como Miembro del Consejo del Women’s Forum Mexicano que se llevará a cabo 27 y 28 de abril, y más tarde, en marzo una Fundación para ayudar a mexicano que lo necesiten.
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 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 Aus-

tralia 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’.

Starrred 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 does not quite work out exactly as he had hoped. ‘I had not experienced success like this since Packed To The Rafters, which was the last big show 1 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 op-

portunities: Step Dad, about a woman who goes out to a bar one night and she meets a young man 16 years younger than him.

‘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 dif-

ferent 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 fea-

ture length stories that are stand-alone but always revolved around our core, individual and intrepid detective and his assistant. They solve curious and quirky murders in a very picturesque and bucolic province of Broken-

wood, in the northern part of New Zealand.

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wood, in the northern part of New Zealand.

Concludes Horchner: ‘Brokenwood has been well received in many territories, of-

ten playing in the in type of slot frequented by the distributor’s other detective hit Mid-

sumner Murders aka Inspector Barnaby in the gentle crime vein. For France 3 for ex-

ample played the show in a similar slot to a great reception and ratings’.

Universal Cinergia dubs Turkish Sila in Brazil

The company has launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have, and included new pro-

duction 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 tradeshow 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; man-
agement and new studies 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.

Dubbing house Universal Cinergia (USA), headed by Liliam Hernandez and Gema Lopez, attends MIPTV af-

ter its first participation in RoCon-
tentMarket 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’.

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agement and new studies 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.
Zodiak/Banijay: kings of independent production

After the merger between Banijay Group and Zodiak, now controlled in a 73.8% by a company composed of Stéphane Courbey’s LOV Group (30.1%) and DeA Communications (49.9%), and in a 26.2% by Viemedia, the Group became one of the world’s biggest independent production companies and the largest not controlled by a media group. It is the largest independent production company and the Group became one of the world’s biggest independent production companies.


James Baker, 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.

Filmax, under the spotlight

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 intrigue, love and second chances, and delivery is expected in May 2016’, says Ivan Diaz, head of international division.

Other highlights are Baya Dreams, about one of the top soccer clubs 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 ground at this year’s Goyas with Truman winning 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’, completes the executive.
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 Mike Neufeld, who is the producer of films like Jack Ryan: Shadow Recruit, Clear and Present Danger, Patriot Games, No Way Out, The Owls 1 – 2 – 3, The Hunt for Red October.

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 Saved God, which writer & director is Larry Charles, responsible of films and TV series like Borat, Decimator and Crash Your Enthusiasm; also, he is one of the creators of Stupid�, 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.’

New Films International also released five films theatrically in the US last fall; Sound & the Fury, starring by James Franco (Spiderman, 157 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 Santa, 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.

KABO, formats with universal appeal

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 Bachelor, an award-winning scripted comedy format about a couple of snobs, and Operation Selection, 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 fulfill 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 La Grand Trouble, 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 DEJAVU’ 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.
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.

Europe, America, MENA and Asia-Pacific are looking for at MIPTV 2016.

Europe and UK

What territories do you buy from?

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

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 Europe and North America

What type of programmes are you looking for?

Wide range of drama from all over the world.

Kivikallo Tarmo

Head of program Acquisitions, Yle

What territories do you buy from?

Europe North America Australia / New Zealand

What type of programmes are you looking for?

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

We buy from Europe and North America

What territories do you buy from?

TV Series, Mini Series, TV Movies / One-off drama.

Oziem 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?

North America Asia Australia/New Zealand

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)

What type of programmes are you looking for?

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)

What type of programmes are you looking for?

We are looking for Feature Films Mini Series Mobisodes/Webisode One-Off Drama

What territories do you buy from?

Europe North America Australia / New Zealand

What type of programmes are you looking for?

We buy from all territories

What territories do you buy from?

We buy all territories

What type of programmes are you looking for?

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

What territories do you buy from?

Europe and UK

What type of programmes are you looking for?

We are looking for Feature Films TV Movies

What territories do you buy from?

We buy from Europe and North America

What type of programmes are you looking for?

TV series, such as Sherlock, Hawaii five-0, CSI, House of Cards

What territories do you buy from?

European television production operations, a leading television stations group.

What type of programmes are you looking for?

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We buy all territories

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Europe North America Australia / New Zealand

What type of programmes are you looking for?

Feature Films, TV Movies

What territories do you buy from?

We buy from Europe and North America

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

What type of programmes are you looking for?

Wide range of drama from all over the world.

Head of program Acquisitions, Yle

Kivikallo Tarmo

Head of program Acquisitions, Yle

Wide range of drama from all over the world.

What type of programmes are you looking for?

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What type of programmes are you looking for?

Feature Films, TV Movies

What territories do you buy from?
ITV InterMedya: 100% original formats

Being one of the pioneers in Turkish distribution industry, ITV Inter Medya arrives to MIPTV with a new booth at the Croisette C16-D and with a restrained strategy that now includes a line of original game show formats developed in Turkey that were launched for the 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 Ökan, CEO. The company designed 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 Ökan 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 Joto futura, 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 teams. Also, the game show format Celebrities in the Kitchen, where celebrities compete to be the star of the kitchen.

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

Construir TV: global & digital

Construir TV (Argentina) has become an alternative TV network that combines excellent technique with quality entertainment and social conscience, where workers are the stars. For CIS countries, China, MENA and The Balkans, the distributor of the company’s production is 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 Futuro to renew our material exchange agreement”. She continues: “We are also working hand on the digital strategy, trying to bring our message to the global community with related but broader interests”.

To strengthen its 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 a group of people to realize a birthday party to kids that haven’t got the possibility to realize their own parties, and Portada las Fiestas which describes the problematic of the police. And Trabajadores en Riesgo, a show about employment discrimination that search to educate and help”, concludes Marano.

Construir TV

Executive director

Alejandra Marano

Creative director

Pelin Koray

Producer

Dimos

Director

Ahmet Ziyalar

Gokhan Zincir

ITV-InterMedya, in Entertainment formats: Nickolaus

Distributor of the company’s production is ITV (Turkey).

MIPTV 2016

BOOTH P-1.F50

Caracol Internacional 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 Co-lo (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.

Other bet for the international market is the brand new telenovela Sini, River of Passions (60x’60), centered on a young foreman of a cattle ranch, who discovers in the eyes of a beautiful girl the 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 TV: Muniacs, International Humor Festival, and Do Be 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.

Caracol Internacional

Executive director

Alejandra Marano, executive director

Creative director

Pelin Koray

Sales executive

Dimos

Producer

Ahmet Ziyalar

Director

Gokhan Zincir

ITV-InterMedya, in Entertainment formats: Nickolaus

Distributor of the company’s production is ITV Inter Medya (Turkey).

MIPTV 2016

BOOTH P-1.G25

ABOT HAMEIRI
Somos Distribution (USA), the company led by Luis Yi-B Vance, 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:43), centered on an extremely wealthy person that goes wild when his youngest daughter introduces him a very ordinary '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 the company led by Yi-B Vance.

In addition, the distributor presents the series coproduced with Disney and with production services of **RTF** (Mexico) **Hasta que te Convi** (13x:39). The series, commissioned by **Telemundo, Azteca** (Mexico) and TNT, trace the life of the songwriter, actor, composer, performer, musician, Alberto Aguilleiro 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.

**Somos, stories with passion**

**Peace Point: Anna Olson**

**Peace Point Rights** (Canada) highlights at MIPTV its new 4K series **Inspired with Anna Olson** (13x:60). 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**.

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.

**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.
Coltro and devastating fires. A series, with high-speed pursuits, police shootouts, cliffhanging rescues... want to get her out of the way, and ring 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 machete of people who want to get her out of the way, and Shah (26x’30) is a captivating series, with high-speed pursuits, police shootouts, cliffhanging rescues and devastating fires.

From the slate of documentaries from MobiusLab 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’ Genios (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 (29x’60), a look of the most iconic sport venues.

Lastly, the company is pushing in the international market two different packages: Legendary, from Venevisión and with classics such as La Amazonas (15x’60), Pasionarias (24x’60), Kamas (16x’60), Alba Maruana (214x’60), El Paix de las Mujeres (87x’60), La Re- sarcha (214x’60), and Mundo de Fieras (296x’60); and Estrella TV’s Catalogue, with titles like the reality Rica Famosa Latina (177x’60) and the series Historias Delirantes (26x’60).

Critères, fiction and reality

Critères 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, at the first divorce, and even during the first hip fracture.

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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 Renee Zellweger and Colin Firth; the recently acquired Southside With You, starring Parker Saywicke and Yika Sanyere with Roadside Attractions patterning 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 ground-breaking 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.


On the domestic front, it manages subscription & placement services for over 40 channels, including general entertainment, kids, news, music, information and movies, in Hindi & English. At MIPTV, the company introduces seven slates of drama that includes Jaguarun (288x’30), set in the milieu of culturally rich city Kolkata and centered on two warring neighborhood families; Chudra seeti Ashoka Swaroop (308x’30), the story of Ashoka “the Great”, as it has never been told before; Badlaa Vadizu (214x’30), love story; and Thapli (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 “shu- pe shilte” who turns from snake form into human, who enters in the life of a group of people to revenge the death of her parents, and Udama (1549x’30), a series that symbolizes the unrealized hopes of countless Indians.
Telefilms se robustece con coproducciones originales

Telefilms (Argentina) llega a MIPTV con una oferta comuesta para contenidos que satisfacen las necesidades de sus clientes, quienes buscan títulos "sofisticados" y protagonizados por figuras reconocidas a nivel mundial, dice Tomás Darcyl, presidente.

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

Además, sigue promocionando las principales blockbusters de Hollywood: The Boy que desarrollará programas de TV con foco en el mercado global. Se asoció para ello con Juan Parodi, reconocido productor televisivo de América Latina.

Entre sus títulos más destacados, encontramos:
- Mi pequeño Secreto (2014), dirigida por Karla Souza, que cuenta la historia de una madre que cuidará al muñeco de una extraña pareja que lo tratará como si fuese un niño real;
- Hostages (2015), dirigida por Yuliya Snigir, que retrata una chica estadounidense que busca a su hermana gemela desaparecida en el bosque Aonikahara, a los pies del Monte Fuji en Japón;
- The Forest (2016), dirigida por Ryan Gosling, ambientada en un 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.

Segundo, la coproducción de sus dos primeras series (Bordertown y NSU German History X) en el mercado internacional. Bordertown, que tendrá su segunda temporada el próximo año, será transmitida por Sky1 en Reino Unido, Canal+ y Mediaset en Italia, entre otros. NSU German History X, basado en hechos reales, ha obtenido una nueva temporada en el mercado internacional, liderando la expansión territorial con la apertura de oficinas en España y Brasil.

La compañía también ha participado en la creación de otras series como:
- The Boy, dirigida por David Koepp y ambientada en el 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 ansiosos por nuevo maratón con más desafíos por delante. En Telefilms cuidamos las películas y su exposición, el contenido es más que nunca. Tenemos una estrategia de planificación de ventas que se desarrolla muy seriamente, y que es de las cosas que más apreciamos nuestros clientes", concluye Darcyl.

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 (3x120) on a press conference on April 3rd, at the JW Marriott, with in assistance of the directors Christian Schwochow (The Tower), Zilli Aladag and Florian Cossen (Coconut Hero) and producer Gabriela Sperl.

Based on true and current events, NSU German History X围绕 round 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 Gomorrah with its second season, The Embassy, the new series of Spain’s producer Bam-bik (Grand Hotel, Velvet), And the crime-thriller series Mammon, Nothing Is Just Politics, which just recently ran with tremendous success on Norway’s NRK.

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The Bureau of Federation Entertainment

Federation Entertainment (France), led by Pascal Breston, CEO, and run by managing director and partner Lionel Uzan and founding partners David Michel & Stéphane Spery, with Jean-Michel Cheawawiski as head of international sales, launched at MIPTV the thriller and crime series The Bureau (20x52), 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 (11x52) and Hostages (22x45), where the main character 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 (12x56) with a nurse discover the dark secrets of her father, a genetic scientist.

Amores Perros, an ambitious plan of expansion for the next years, describes Tomás Darcyl, presidente.

"En relación al segundo punto, se destacan patrimonios como The Walking Dead que desarrollarán programas de TV con foco en el mercado global. Se asoció para ello con Juan Parodi, reconocido productor televisivo de Argentina."
**Dori Media, dramas and comedies**

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 operate 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 Cate and the mystery of the goblet and the comedy Esperanza Mia (180x’45), co-produced with Polka (Argentina). Other top title is Corpo a Corpo (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 & 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.

**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 Česká 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 in 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.

**Côte Ouest: Pan African hits**

Côte Ouest Audiovisual (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 Bobodouf le retour, Women of Courage, and One more night in Lagos, an Ivorian-Nigerian production.

Hospitál IF (Topolcany production), dramatic comedy, and Les choeurs en vacances, about a group of friends who decided to enjoy their holidays to spend the best moments of their life. Lastly Ma vie Mon Choix, Alio Prey 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.

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**DCD: Real Detective**

DCD Rights (UK) has secured new deals for its docudrama Real Detective (8x’50), produced by WAM for Investigation Discovery. It features Michael Madison (The Haunted Eight) and Devon Sawa (WDS, 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’.

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Lionsgate, content for next generations

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 Paunte, SVP sales, who also highlights the presence 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 25×30 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 (54×60), created by Jenji Kohan and based on the acclaimed memoir of the same name by Piper Kerman. Orange Is The New Black is a magical love story told like a fairy tale’. 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,’ explains D’Angelo.

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

It keeps pushing the three seasons of the DeDollement and transmedia series Creators. Produced by Amba65, from Pablo Aristiza-bal, with services from Pol-Ka (Argentina), the series had a great performance on Telefe (Argentina) and includes strong digital presences through its virtual reality app.

Smilehood, a wider choice

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 Rosy (27×24), 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 Curacao (140 episodes), the thriller Demons, based on the homonymous novel from Dostoyevski; and the series En las ultimas del Don (12×60), based on a story written by Mikhail Sholokhov 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.

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 Ex Pusan Ek Kya Noon Doston, from Star India. Dubbed in Turkish and entitled Bir Garip Apl, 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, Jis Pusan Ek Kya Noon Doston is a magical love story told like a fairy tale’.

While Christina Vlahova, CEO of Intecta, 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.’
**DW, documenting life**

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

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

At MIPTV it features the new documentaries Framing for the Planet (6x’30), which unveils 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, whilst 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 TasteTales (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 processes daily life in and out of conscious.

**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 CSE”, describes Vlad Ryashin, general producer and founder, and resumes: “we are seeking for co-development and co-production patterns, 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 Putcha 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 drama Anna of Byzantium, about the one who became the wife of Vladimir the Great, and SSW, which takes place in the first century B.C. in ancient China and other Old Kingdoms.

**MGM, new structure and line-up**

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 new unit titled dating show produced by Mark Burnett (10x’60) picked up by FOX in USA; Celebrity Apprentice (8x’60), the third season of Fargo (20x’60) and Vikings (29x’60) and the fifth of Teen Wolf (80x’60). Also the theoretical How To Be Single, Barbershop The Next Cut, Me Before You, Ben-Hur and The MAGNIFICENT SEVEN.
ORF-Enterprises: 
Braunschlag lands on USA

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.

Intriguer never lost faith in this extraordinary scripted format and finally succeeded in setting up the symbiosis: 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 aimed 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. Tarig Jalil, from Agency Intrigue, will executive produce the cut-series.

The ABC adaption centers on a young female mayor named who has dysfunctional siblings, a doting 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.

CBS, 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 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.

Diamond Temptation (45x’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 Blood (70x’60) a young journalist that decided to investigate the death of a controversial financial specialist; and Eight of Eyes (30x’60), a girl who was born in the midst of adversity.

Lastly are Punished (80x’60), the story of the world champion boxer Antonio Cervantes, better known as Kid Puncheño, 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.

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 (50x’60), Hitler (45x’60), The Traffickers (8x’60) and The Eighths (8x’60), among others.
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, y 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.

**Informe tuvo fuerte protagonismo en ambos nodalizados. Su director, Nicolás Smirnoff, fue el moderador del panel, y por otro lado la editorial fue la encargada por FRAPA para generar el estudio, en conjunto con Ethan Piz Díaz 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 disidentes del panel, para ilustrar un marco de situación actual de los broadcasters latinos. Los 3 grandes desafíos que hoy maniejan son:

— Crece 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 360º, etc.

— Y cómo avanzar en la era digital: multiformato.

**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 más el capítulo en promedio, en entretenimiento cuesta USD 30 mil, y la rentabilidad del 25% vs. 7% de ficción.

Por eso, en el panel Carlos Bardasano de Univisión (USA Hispánico) destacó que el canal está haciendo mucho foco en La Banda, talent show 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 produjo en México y se lleva en vivo de costa a costa en USA. “Tenemos un nuevo foco muy fuerte en entretenimiento, desarrollando también variaciones 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: cero formatos distintos en dos años, y así abril 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 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 Turuveldy de Telefé de 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 Djiaghj 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, Supernova, se lanzó en Natpe.

**El auge digital se ve en el gráfico C de Aplicaster (gran especialista del rubro) que se presentó en el panel. Las aplicaciones móviles aplicadas a programas de TV van 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 Televisión tiene la aplicación MiTelefé que permite seguir los programas en forma interactiva. Ya alcanzó los 2 millones de descargados. 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. Logró ha sido la primera serie de Televisión producida específicamente para segundo screen, con acciones que se deben ejecutar desde PCs y tablets, para que sea la trama. Conclusión final: las televisiones tienen que hacer de todo, y moverse en todos los terrenos, para seguir adelante en los tiempos actuales.
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; Tatiana Rodrigues, SVP Programming and Creative Strategy, Nickelodeon Latin America, says: ‘We need to buy programming and Creative Strategy, toward Latin America have had opportunities to enter as partners to local projects that are awarded with funding programs.

The continuation of the model through the tax incentives is the best way to have a high quality project with international projection’. Competition programs such as Nick’s Kitchen or Batallas del Concurso con Reality Valüro were produced for SBT and Record, respectively, with transmissions on Discovery Networks channels, as part of these alliances.

On Pay TV, Tatiana Rodrigues, 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 situations 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 SBT and Play TV.

Rosina Alcantara, director of Ancine, spoke about the regulation over VOD/OOTT 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 regularize penetration of the service, no-asymmetric taxes and promotion of Brazilian and Brazilian independent audiovisual productions, etc.

The “big three” SVOD players were very active during RCM 2016. Rodrigo Maam, 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.

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Telemundo: ‘No podemos predecir el futuro, sí asumir el cambio’

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, que se estrenaba al cierre de esta edición. Producida por Argos (México), que tiene una franja Super Series, el slot de las 10pm el sábado, el quién: por eso nuestras asociaciones. Nosotros creemos que el cambio del presente. La industria está cambiando: todos discutimos el futuro, lo que sí debemos hacer es asumir el cambio. Nosotros asumimos a imaginar el futuro, para ofrecernos la programación. El Hotel de los Secretos alcanzó más de 3 millones de personas en su estreno en Univisión. 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 trabajaba en otra producción de similares características de 65 capítulos bajo el nombre de Juego, producida por Carmen Armandariz 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.

Univision: El Hotel de los Secretos

Roberto Gómez Fernández conversó con Prensario sobre la serie producida por Televisa para Univision. 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 multiforma que da respuesta a la expectativa de la audiencia: tiene una historia atemporal, 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 y está lleno de momentos emocionantes que están demandando la audiencia hispana’, describe el productor.

La serie también se estrena en México por Televisa, con la nueva plataforma OTT de Televisa. Paralelamente, Televisa anunció que trabajaba en otra producción de similares características de 65 capítulos bajo el nombre de Juego, producida por Carmen Armandariz 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.

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 America 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 Universe hacen una serie de programas en vivo’, explica Sideman.

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 “en directo” a la audiencia, siempre con centros de personas transmitiendo y miles de personas viendo. Es literalmente millones de personas por día interactuando sobre música, mascotas, artistas, maq-

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

Marcos Santana, presidente, Telemando Internacional, durante el screening en NATPE Miami junto a actores y talentos de Telemando.

Gómez Fernández, productor general de El Hotel de los Secretos.
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 Sandovall, 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 streaming 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 'JET', 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 de Televisa, señaló que la red re-presenta, además de producir contenidos originales y desarrollar estrategias comerciales para maximizar las oportunidades de negocio en México y territorios afines.

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 renacimiento de Azteca 13 como Estudio 13 y de 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", asesoró Salinas Sada durante la presentación.

Azteca se reinventa

Hugo Tapia liderará la oficina de México

Hugo Tapia se ha incorporado a 2btube para dirigir la sede en México, 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.

"Ahora que somos líderes en España es el momento ideal para afianzar nuestra posición en Latinoamérica", explica Bastian Mannentin, 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.
Las imágenes mencionan información sobre el lanzamiento de UPlay Network por Telefe, un canal en YouTube que colabora con creadores de contenido. Se menciona el interés de la televisión abierta por generar masividad y el desafío de la TV paga en el mundo del SVOD. Se hace referencia al canal Mórbido TV y su lanzamiento en mayo. También se habla del Multi Channel Network (MCN) y el crecimiento en el mercado de contenidos digitales. Además, se menciona la asociación de Telefe con YouTube para lanzar canales de contenido en español.
Qubit.tv: ‘En 2016 queremos ser una plataforma B2C’

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

Con 6 años en el mercado, comenzó como desarrollador tecnológico y se transformó en un proveedor integral de tecnología + contenidos. Propone 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 tendríamos un importante canal de programación que estamos disponibilizando a nuestros más de 80 millones de clientes en Argentina, donde trabajamos con Personal y Arnet/Telecom’. ‘Estamos atravesando una etapa sumamente intensa, pero también intensamente, donde queremos fusionar dos grandes áreas: contenidos exclusivos y realidad virtual’. Qubit Studios será el próximo gran paso. La estrategia es alinear con varias casas productoras en distintos países. Creemos en la producción local como motor de crecimiento’, dijeron Facundo de la Iglesia, CEO, Qubit.tv.

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 más de 700 títulos y 15,000 episodios de 70 canales 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 substituidas al portugués. En 2015, el incremento anual en minutos transmitidos por mes fue de 250%.’ En total, son más de 20 millones de personas —millonarios 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.

ClickVeo!: nuevo OTT en Uruguay

Con una suscripción mensual cerca de a los USD 5, se lanzará este año en Uruguay el servicio de VOD multiformato 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 sigue una suscripción, se facilitará su llegada a diferentes 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 meteorito que arrasa con 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 primera temporada para la TV de Comerica y para nuestra plataforma. Las grabaciones comenzarán a finales de este 2016’, completó Tommy 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, Enter/Media Contents y Third Culture Content.
LATIN AMERICA & AMERICAS

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Ricardo Costianovsky, Ceo de Telefilms, con Julián Rodríguez Montero, manager of Telecine Brazil; Richard Rohrbach, Vp acquisitions, Fox Latin America; José Rivera Font, Vp and general manager of production and programming, HBO Latin America; Ken Daley, acquisitions and co-production manager of Tencent Brasil, Richard Schobing, Vp acquisitions, Fox Latin America; José Navarro, executive producer, and Gonzalo San Juan, managing director, Record TV, Brazil; Hiran Silveira, director of acquisitions and programming, and Ana Cruz Navarro, deputy director of production and programming, Canal 22, Mexico; María Isabel Vargas Prieto, director of TV, MVS México; Alejandro Vázquez Vela, director of acquisitions and programming, and Marianne Lachance, chief of programming with CBBC Radio Canada; Christian Asselin, director of programming, Videorec, Brazil; Michelle Aponte, manager of Comedy and International Scripted Development at US network ABC; Kristine Jones, International acquisitions and Co-productions at AMC; 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“La serie de TV más vendida en el mundo!”

INFLTRADO
TEMPORADA 5
total 60 hrs
EL CATÁLOGO DE TURQUÍA MÁS GRANDE DEL MUNDO
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 surgeon. 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.

The Secret Agent of Content TV

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

Heading the slate are the drama miniatures The Secret Agent (4x45’), based on Joseph Conrad’s classic novel, and Jack & Taylor (96’), starring Iain Glen (Game of Thrones) and set in and around Galway on Ireland’s rugged western coast. Also are the diamictly 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: Reyos Mas Uncar (96’), which follows debt-collecting veteran Sean James for a journey into the colourful world of a represenation agent, and the thriller Shelter (8x60’).

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 strategy in charge of the sales of programming and Pay TV networks.

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

Azteca has provided to the market successful tele- novelas such as UPE1: Un Escenario Para El Amor, Asi En El Barrio Como En El Cielo and Olvide Que Te Queri, 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 Toro- to Amor starring radio and television personality Melissa Barre- ra (Siempre Tuya) and renowned Mexican actor Leonardo Garcia (Los Rey, Se Bussa un Hombre).

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 docu- mentary 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.
RTVE: second season of The Department of Time and Seis Hermanas

Spanish presence at MIPTV 2016 is again very important. Under the brand Audiolvisión 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 Spain Exportación e Inversiones (ICEX).

Exhibitors

- RTVE, Spain (Hall B6, Stand F11;booth # R7.B11)
- Radiotelevision 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 Auscia 38. It also promotes new series such as El Caso: Crónicas 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 multiphplatform 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: Crónicas 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 newspapers in the ‘80 in Spain. Through María 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.

ICEX: content + technology, the winning formula

Spanish presence at MIPTV 2016 is again very important. Under the brand Audiolvisión 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 Spain 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 contents and see how is the reaction of the audience. Which characters work better, where the advertising can be inserted, etc.; says Elina Martin, director. Mediaset España has tested series such as Rik & El Principito. Lastly, Sociopath 2.0, an interactive game show from ItsOk.co, brings new and entertaining formats, such as Shall we dance? (‘52), from Factoria Plural.

Other strategic genres are animation, with producers Anima Kichchen, who launches the children series Clos Telerín (52×7), and documentaries with FC Barcelona, Passion and Business (50), from Comercial TV and Mother Chef (‘32), from Factoria Plural.

There are also companies focused on entertainment formats, such as Shall we dance? (‘180), from Verdi Contundes; Jababul (‘60) from Secuoya Content Distribution; Road Diaries (‘45) from Filmaeus Productions; Make me Over (‘40), from Mediaset España, and Socipath 2.0 (‘40), from ItsOk.co.

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 Bambú Production; Also Finding True North (13×70), from Atresmedia and Plastic Sea (13×70) from Boomerrang TV, while Onza Distribuciones offers The Department of Time (21×70). Other strategic genres are animation, with producer Anima Kichchen, who launches the children series Clos Telerín (52×7), and documentaries with FC Barcelona, Passion and Business (50), from Comercial TV and Mother Chef (‘32), from Factoria Plural.

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Starz, action and drama

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 (10x’30), a show directed and wrote by Lodge Kerrigan and Amy Seimetz that follows a young ballet dancer who has a distinctly troubled past, as she joins a prestigious ballet company in New York.

At Ash vs Evil Dead (10x’30), the producer and actor Bruce Campbell personalities a stock boy, aging lighthothead 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 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 fearless captain’s campaign of terror crosses over into madness, new threats emerge to challenge his supremacy, and The Dresser (’109), a drama starring Anthony Hopkins (Man积ho), Litchfield), Ian McKellen (X-Men, The Lord of the Rings), and Emily Watson (Separate Lies), based on Ronald Harwood’s classic.

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 genre; collaboration tools for taking and sharing notes, a powerful video player for smoother online screening, and fast and intuitive program update and video upload 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.

‘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 untested 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.

Patricia Jasín, VP de ventas internacionales: ‘Lanzamos Sal de​Sólo de MEC (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), temática juvenil producida en alianza con Laura Visconti en Venezuela y emitida en Televen y ha sido vendida a Italia, y opcionada a Portugal, Grecia e Israel; y Conflictos Modernos de OnTV, producciones argentina de Bernardo Llorente y Claudio Villarreal, que se emitió recientemente en Canal 9 de ese país’.
The best of Turkish on TRT TV Wonderland

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 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 broadcast weekly on prime time instead of the drama series on TRT1’s slot TRT Movies Night, 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 productions and mini series.

Halid Simsek, deputy head of TV department and head of coproductions and mini series.

CMF: Virtual Reality is the next step

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 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%’.

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 Canadian and world audiences embrace 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%’. 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.

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.
Mediaset adds branded content

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 Productions), 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; the newly-rebranded (2x’22, La5), focused on a family and their daily life in Budapest; Siffredi Late Night Academy (2x’100) and the comedy Suddenly all together.

Mediaset, with more a rating 3 times the time slot average, 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 Chronicles of Sonar

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 STAR with a more a rating 3 times the time slot average. On the iTunes UK Television Store, The Shannara Chronicles become

GMA, the name of the Filipino dramas

Led by Roxanne Barcelona, VP, and with 20 years within the industry, GMA Worldwide is one of the top Filipino broadcasters 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 formats rights of Little Heroes (8x’45), from Latin Media Corporation (Mexico).

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.
WWE, sports and drama for the family

With its sales structure headed by Frank Uddo, SVP, Global Content Distribution, WWE (USA) arrives at 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 its 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 in all 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 (150x 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.

Pol-ka & the coproduction era

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 lead in the Latin American market.

‘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 Simposio (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 production fiction 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’.

The Legend of Global Agency

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 MIPIFFormats.

Lözat Pınar, CEO, explains: ‘We noticed that in all about formats, either the audience or the jury was the decision maker. We want to change this upside down and let the contestants be the decision maker.’

According to the executive, the show has got interest in two main broadcasters from Germany, regions 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 marketing campaigns. From magazine ads to online banners, from billboards to promotional in-stores, commercials and different kinds of sponsorships.

This launch, along with the incorporation of other titles like Cooking Roulette, from Serbia, and the rebroadcast of Lucky Room, corresponds to a strategy of the company that seeks to keep expanding in offer for the international market.

‘Four years ago, only 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 Pınar. ‘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’.

Alfred Haber, top annual event shows

With 48 years of experience on the content business, Alfred Haber Distribution (USA) has become one of the world’s largest distributors 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 (Yo Yo), 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 (60x), 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), Sky Italia (Italy), Turner (Latin America), Fox International Channels (Asia), Sony/ANN (Japan), SBS (Netherlands), Dogus (Turkey), and e.tv (South Africa) among others.

And the 2016 17th Annual Latin Grammy Awards (40x), 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 sidizzling performances by Carlos Vives, Mac Anthony, Rubén Blades, Carlos Frangutz, Camila, Ricky Martin, Carlos Santana, Pitbull, Calle 13, Enrique Iglesias, Magic!, Espenita Barz, Ricky Martin, 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 footage.

Hasbro, strong brands

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 the end 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 Kang Fu.

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 row woman, Blyth and the fantasy adventures of the pets that she cares for.

‘My Little Pony Friendship is Magic’ (117x’22) follows Twilight Sparkle who funny,Offset 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 narration of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning her into a human teenage girl.

Echo Right adds Black Heart to its offer

Echo Right (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 Films.

‘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 of family ties and passionate love woven into the narrative’, says Ali Gündoğdu and Asena Bülbuloglu, producers at Aka Film.

To celebrate the launch of the series, Echo Rights offers a cocktail on Monday April 3rd at the Carlton Hotel.
Educating Nina is a new comedy produced by Telefe and Underground, starring 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 Lions (120’60) tells the story of a rundown factory that represents so much more than just a job for its workers. The super series The return of Lucas (80’50), 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 program.

Produced by Underground with the support of the INCAA and acquired by Turner Latin America, Story of a Clue (11’90) 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,一季度 
and dramas of the country. In order to accomplish that, she must infiltrate the criminal world 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 Carnibals (60’50), 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.

Telefe: new comedies and dramas

Telefe International (Argentina) highlights at MIPTV Educating Nina (80’60), the new comedy produced by Telefe and Underground, started 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.

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Comex: Marcel Vinay, Médailles d’Honneur at MIPTV

Marcel Vinay Hill, president of Comex (Mexico) and executive with over 50 years of career within the TV industry, was selected to receive Médailles d’Honneur during MIPTV, on Wednesday April 6. In January the executive joined the international sales team of Comex as president, overseeing all global sales activities.

Along with Vinay Hill, other honorees are Ben Pyne, Disney Media Networks’ global distribution president; Bola 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 Laurence Garaude, director of TV division at Reed Midem.

During the market, Vinay Hill presents a slate of comedies and dramas from Canal 13 (Chile) and Mediaset Italy, headed by Yeomans ñero a los 40 (70’45), a series that follows a man who awakes after being in a coma for 27 years, and Tuscan Passion (80’45), 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 (95’45) and Chipe Libre (107’45), while from Mediaset it’s its stand the crime and mafia series Into The Woods (8x45), A Matter Of Respect (48’50), and the romantic series Elisa (60’60). Lastly, from Comex 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.

Secuoya: nuevo responsable internacional

Grupo Secuoya (España) incorporó en febrero a José Miguel Barrena como nuevo responsable de la división internacional del Grupo, en reemplazo de Carlos Benito. Barrena 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.

Con amplia trayectoria en cine y TV, el ejecutivo se especializa en selección y negociación de formatos de ficción y entretenimiento, así como en la distribución de títulos por todo el mundo, y llega tras ocupar el cargo de director de ventas en El Retiro Producciones durante tres años, y como director de Adquisiciones y Ventas Internacionales en Grupo Ganga.

Con su incorporación, busca seguir revaldiando su posicionamiento internacional, por medio de una estrategia centrada en reformar los mercados donde ya está presente (Perú, Colombia, Chile y Estados Unidos) así como establecer y desarrollar nuevas alianzas en otros territorios.
TRX expands its client services team

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 Eendom Worldwide Distribution, Beyond International and All3Media International.

These appointments follow those of New York-based Jennifer Bussell, 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.
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. Also see The Adventures in Duckport (56 episodes), co-produced with Suzy’s Zoo, aimed at 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.

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.

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. Also see The Adventures in Duckport (56 episodes), co-produced with Blonde Pilot.

Kanal D, crossing borders

Kanal D, one of the leading broadcasters of Turkey and one of the most important exporters of the Turkish series global success, arrives in 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.

Regarding the international market, Odem 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 Famego; sold to over 106 territories, and Matter of Respect (26x’90), adapted from Mediaset Italia format of the same name’. 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 Kacey Giney, 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 producers to produce in Turkey with our facilities’, completes Ozsumbul.

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 professionals. 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 (’10), the 18th Annual Golden Globe Awards (26x’30), show focused on pop culture, gossip, and celebrity lifestyle; World’s Fanciest: FOX (18x’60), an invervist 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.
**MarVista: murder and disasters**

MarVista Entertainment (USA) arrives at MIPTV 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 storms, 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 the 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 deadly gas explosion at work and experiences the heroic efforts of the fire fighters.

**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 dramaturgic 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 (Unguay), Latin (Peru), Athosvision for 6 countries in Central America, and recently to Caracol (Colombia), who will broadcast the drama after the end of El Destino in the next months. Also there’s much interest from companies in Bolivia, Argentina, Paraguay and the US Hispanic, according to Emre Goren, 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 Brazil.

Along with The Girl Named Feriha, Forbidden Love and Better Life had become the head of the mare with more than 40 contents. Other highlights at MIPTV are the film Evliya Celebi: Elixir of Life ('99), A Love Story (1976), dramas, and Dangerous Bouvy (1980).

Asked about the boom of the Turkish dramas around the world, Goren recognizes that 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 Goren, international sales executive for the region, and Ismail Dursunov, business development specialist, and Ismail Dursunov, international sales executive for the CIS region.**

**With a long history in the television industry catering to Latin American audiences, Castalia boosts a large and diverse catalogue that has something for all tastes, Caracas recently celebrated a representation agreement with The Smithsonian Channel to bring over 225 hours of its incredible content in HD to Latin America.**

The variety of contents ranging from science, history, nature to pop culture. One of the major titles included 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 beauty of the United States, which is also alive in 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, where more than 200 daughters of American new industrial millionaires marry into the money-strapped British aristocracy.

They use their allure, adulation 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 institution, Castalia brings these incredible and informative programs to screen.
GRB: a worldwide option

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 SI & S3) and Sky (Monsters & Mysteries spin off). Discovery North America renewed SS 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 BBG Playmakers 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) 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 misc. providers are stepping up to fill a gap with production values. European producers are stepping up to fill a gap with production values.

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 fill all types of platforms.’

In the region the company already sold Spotless (10x60’) to GloboSat in Brazil and DirectTV Latin America, and Supernatural to A&E. ‘Other sales across the globe include the acquisition of the third season of TANDEM Productions’ Crossing Lines (12x60) 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 procedural 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 brands thrillers Section Zero (8x60’) and The First (10x60’).

Comercial TV/7A Media: HD telenovelas

Comercial TV (Spain) & 7A Media (USA) highlights at MIPTV two HD telenovelas from RCTV (Venezuela) slate, headed by Constanza Treucandis (12x90’) that shows a mother doing anything for her child, and Wild Skin (12x90’) that shows a young woman hiding behind 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

200 (USA), they also offer the original series Scandal (48x’60), an episodic series of scandalous scandals, and To Live 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 factual entertainment in Spain, Latin America and U Hispanic. GRB producers and distributes cutting-edge series that keep them atop the pyramidal in alternative programming.

Some of them are Showdown of the Unbeatable (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, and Police Women of Dallas.
**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 Setuain as sales director, overseeing Western Europe and the US. Setuain returns to the company after serving as head of international sales at Boo-merang 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.

Setuain’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, Setuain was responsible for the cinema section and was part of the sales team at Segopaq.

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 Wait- ing List (15x’50), which portrays the heroic act of organ donation in the day to day of a Transplant Unit.

Lasty are the travel show Narranjo & 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.

**VIMN, FOR ALL AUDIENCES**

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 telemovie series Talia in the Kitchen (40x’30).

‘For fans of comedy, we introduce 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 Idiotsitter (10x’30),’ explains Caroline Beaton, SVP international programme sales, who also recommends the general entertainment shows Zee 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 of Death (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 Latin America for example, we’ve launched a host of engaging, multiplatform OTT products including Viacom PlayPluS, 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’.

**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 Taffler 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.

**FILM.UA BEGINS SHOOTING POLINA**

Film.UA (Ukraine) began the shooting at its studios in Kyive 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 Pechenenko 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 imaginative 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 reimagined in a child’s fantasy’, says Olias Barco.

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Asia faces the new content paradigm

Asia is one of the hottest regions for the industry; it is the continent with more inhabitants and young audience (millenials); it has developed one of the largest Pay TV market while OTT follows; tech industry improvement find the best soil to expand. Prensario describes the top programming trends and key topics to consider doing business in this region.

DJ Lee, president, media content business, CJ E&M (Korea), Sang-In Kim, senior director, business operations, Sony Pictures Television Networks Asia, and Reni Bechtman, head international, Maker Studios (USA) agreed during their presentations at Asia TV Forum in 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 those markets, plus USA.

There are ever-evolving consumption patterns and content technologies push new possibilities for digital producers and platforms. Soho and Yonka Todou – new owner of 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-driven exposure. ‘We are now more focused on drama series, as we realized that internet-driven exposure. ’We are now more focused on drama series, as we realized that internet-driven exposure. ’We are now more focused on drama series, as we realized that internet-driven exposure.

Sang-Im Kim, CEO, CJ E&M (Korea) said: “There are many new buyers and new channels in this ATF. In Indonesia, MNC Sa- mastu, CEO, JTK Digital, is launching this month the movie channel Flick, and Trans has bought Telkomsel Vision to 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. Star 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.

As a realty, 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 Teleundo) 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, including online rights to be exploded in OTT, VOD, SVOD or streaming platforms. Khalid Hujan, 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

Prensario 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 (Telenor) for THVL1, and the channel passed from third to first position, beating on blockbusters such as ‘The Voice Kids on its third season. The trend is towards singing and talent shows, definitively’, says Do Van Bui Duc, founder and CEO of Dieu Quan (Vietnam).

In the last decade, the main trend has been the appearance of high quality local Asian programme, which now is more demanded in developed countries of the region.

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 numbers” 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 exporters. 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 Cecur Diaz, the series Bridges of Love to Latinu (Peni), while The Promise format is being considered by other broadcasters in the region.

TV concept? Jan Salling, co CEO of FRAPA, format protection association: “TV is becoming a confusing marketplace, with emerging markets and new business models”. Bendy Lion, VP, MNC Group (Indonesia) ‘The market popular accent in Indonesia today is still localised content, as it has always been’. Kevin Baltchether, CEO, Hub Media (Singapore): “The time for Asian content is now; we need to look at our content and see if it is the Western market’.

New Players

There are many new buyers and new channels this ATF. In Indonesia, Mando So-

Dien Quan, CEO, CJ E&M (Korea) said: “There are many new buyers and new channels this ATF. In Indonesia, Mando So-

New Player...
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 (QMEP). "The continued success of the incentive is projected to grow Malaysian creative content industry up to 50%, highlights Dato’ Kamil Othman, general director of the entity. The Malaysian delegation announced a co-production deal between Prodigie and Animasia Studio, 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 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'.

Othman continued: "We are strategic partners, with McFits, Malaysia (with parasites, Amora, Nabi, I.Five) for brand business development, of HBO (Bee-Bee, Christopher Smith, food, digital & licensed content Asia, Endemol Beyond Entertainment Singapore), Working Point, one of the biggest groups in Indonesia, MCN (Asia), and especially in Southeast Asia, where 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 competitor 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.
DISCOP Istanbul 2016 and the symptoms of a region in flux

Despite the drop of attendance — estimated at 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 had meetings the whole day’, agreed one of them, while other highlighted that several meetings where canceled 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 proximity to a major event (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 stope in the international market with high quality content’, added Khurrt Durum, director of international relations and project, RTV (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 two, 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 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.
Busan Content Market 2016 celebrates its 10th year

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. Producers 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 Matching 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 – BCM2016 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.

“The 10th anniversary of BCM, we are premiering Asian 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 events is cruise party offered every year along with buyer seller lunchcheon 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 (*)

<table>
<thead>
<tr>
<th>Academic Session Events</th>
<th>Networking Social Events</th>
<th>Official Events Installed</th>
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</thead>
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ABS-CBN, a good choice for Asian drama

ABS-CBN Corporation is the Philippines' first and largest integrated media company, producing more than 2,000 thousand hours of content yearly. For over 50 years, 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 premiere 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 LynRaymundo, 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, Doble Amor, the newest primetime romantic-comedy drama; On the Wings of Love, a remake of the Philippines' most successful drama; Dolce Amore, the newest drama choice for Asian ABS-CBN, a good example of our long-term goal is to sell more movies and formats from all walks of life."

Nippon TV adapts to the Japanese taste

Nippon Television Network Corporation is the leading broadcaster of the competitive Japanese TV market. In this interview, 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 Testament 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 averaged 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."

"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 (broadcasting satellite), and 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 are undertaking in digital streaming 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."

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."

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"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 MIPTV, Kurosaki says "Higehow is certainly going to create some 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’."

"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'."
Asia Pacific buyers:

- Indonesia: Hendy Harianto, head of acquisitions, Nippon TV; Valencia Tandoesoedibjo, managing director and Valencia Tandoesoedibjo, managing director of acquisitions, at MBC Indonesia.
- Australia: Leong Lynne, acquisitions manager, at Seven Network in Australia. 

Middle East buyers:

- Bahrain: Abdul Mulla, assistant general manager, at Altagheer TV; Lamia Nour, head of acquisition, at MBC Bahrain.
- Saudi Arabia: Fatima Bashir, group M Pakistan, buys formats for over 52 Pakistani TV channels.
- Egypt: Yassine El Derbary, senior manager of program acquisitions, at Etisalat Digital Corporation.

Africa buyers:

- South Africa: Samantha Morolong, head of acquisitions, at SABC 2; Faith Mabaso, acquisitions manager, at Mzansi Magic.
- Ghana: Mohammed Al-Mazhar, acquisitions manager, at Adom TV; and Mohammed Salam, acquisitions manager, at TV Ghana.

Acquisitions from the Middle East and Africa:

- Iran: Mohammad Reza Akhavan, acquisitions manager, at Al Jazeera Network.
- Egypt: Yassine El Derbary, senior manager of program acquisitions, at Etisalat Digital Corporation.
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Radio Television of Ukraine Hajipulat Huseynov, the president of the Kurboy television channel, has been arrested on corruption charges.

Patience Ofori-Addo, head of marketing, Red Arrows International (Germany); and Moeen Ismail, group MBC, and Karel Van de Weghe, managing director of the country.

Governments, media companies, and organizations are incorporating AI and machine learning to improve the quality of their programming. From the use of AI to predict viewer behavior to the automation of content creation, the role of AI in the media and entertainment industry is becoming increasingly relevant.

'Verra AI' is a new service from Verra which offers AI-powered insights to media companies, helping them to make better decisions about their content strategy and distribution.

The service is designed to help media companies identify trends and patterns in viewer behavior, allowing them to make more informed decisions about which content to produce and how to distribute it.

Verra AI uses a combination of machine learning and data analytics to analyze viewership data and identify key trends and patterns.

The use of AI and machine learning in the media industry is expected to grow further in the coming years, as companies seek to leverage these technologies to improve their content and increase their audience reach.
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, ProSiebenSat1 (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’.

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