MIPCOM 2016

BOOTH P-1.F50
Mipcom, content business new faces

Mipcom is the main event of the content business worldwide: about 13,000 people are expected this week in Cannes, whose about 4,000 are buyers, and from them about 1,200 are digital buyers. Apart from TV, Pay TV and digital, we have advertising, gaming, licensing businesses also on the horizon promoting content.

This edition of Prensario — a strong print-online publication worldwide — makes a good show of main issues at the new environment. On one hand, there is the digital battle: the digital titans vs. the traditional media going digital. We have a specific report about what each side is doing to advance on the other.

Also, we have the newest trends: short contents, virtual reality, eSports. We develop in one report, the important tips to know now about each matter. There are also local tips per region: we provide sections of Europe, Latin America and Asia, Middle East and Africa, with locally produced reports and top broadcaster interviews.

The central report starts about the main tips of traditional business: one, production and co-production ventures that now cross through different media and regions; two, the great moment of big dramas, gaining fresh markets.

At the general market there is a challenging situation, too. Traditional business for mid-range companies is getting hard, as there are more and more former buyers selling own product, advertising pies don’t get up, own production gets more expensive, etc.

If current business gets hard and new segments are to explode, the big question is how to get involved in the new matters with a solid move before others. The central report also gives good answers about this. Content business is not easy at all, but provides many opportunities to make own picture active. This Mipcom is a good parade to take the right roads.

Mipcom 2016 • AGENDA

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and in our daily newsletter service.
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Uno de los eventos más grandes en la historia de la televisión, regresa en 2017.

MIPCOM 2016 • ESPECIAL 11/11
tech giant
medical pioneer
pure genius
France Télévisions: création, information... innovation

As the first French public service broadcaster, France Télévisions operates five national TV channels, France 2, France 3, France 4, France 5 and France Ô, as well as Outre-mer 1ère (Overseas 1st), a multi-channel media (TV, radio, Internet) broadcasting overseas via 9 channels: Martinique, Guadeloupe, New Caledonia, Wallis and Futuna, French Polynesia, Reunion, French Guiana, Mayotte and Saint-Pierre and Miquelon, and 28 nearby antennas.

In August 2015, French regulator Conseil supérieur de l’audiovisuel (CSA) appointed former Orange deputy CEO Delphine Ernotte Cunci as the new president and CEO of France Télévisions for a five-year term.

Each network of the group has managed to strengthen its identity. France 2, the generalist channel and leader of the French TV market. As the flagship network, it is widely popular and retains its audience thanks to its diversity: history, investigation, romance and family.

France 4, a children-oriented (kids) youth channel all day long and a family channel in the evening. France 5 offers discovery and knowledge, a complementary channel promoting a large approach on information thanks to a deeper analysis of cultural issues. France Ô is the channel of cultural diversity, targeting overseas viewers and highlighting the world’s diversity and cultural wealth. Lastly, Outre-mer 1ère, which ensures the “territorial continuity”.

The pubcaster lead over commercial TF1 and recorded an audience share of 29.2% (vs. 28.8% in 2014), thus widening its lead over the commercial one, with a difference of 1.5% (vs. 0.1% point in 2014). With the new positioning of France 4, it increases by 1.7% regarding children from 4 to 14, with 17.5% of audience share. With regard to the 4 years old and over individuals, four out five channels were on the rise: France 2 reaches 14.3% audience share, growing for the second consecutive year (vs. 14.1% in 2014 and 14% in 2013). France 3, 3.4%; France 4 reached 1.7%; France 5, 3.4%; and France Ô got 0.6% audience share.

Throughout 2016, France Télévisions goes on supporting the French creation with the impetus of a “new creative and positive momentum” and “renewed ambitions” regarding fiction: with more than 2,200 hours released in 2015 and an undeniable local and international success. The public company aims to “diversify the formats and its editorial proposals.”

Every week, 25 million viewers watch at least a program on France 2 and France 3 (at least 15 minutes - cumulative). French fiction has reached its best level since 2008 on both channels during 2016. On average, each month, nearly 20 million viewers (15 million in digital) are watching a local prime time fiction, surpassing foreign titles. (Médiamétrie eStat Streaming / January-November 2015).

Last year, France Télévisions produced 9,000 hours of documentaries and 5,800 hours of animation, two very strategic Delphine Ernotte Cunci, president-general director, France Télévisions
ProSiebenSat.1: ‘There is enough audience for all of us’

As in other global markets, German TV groups are facing new viewing habits and are implementing new strategies to conquer the audience. Ruediger Boess, EVP, Group Programming Acquisitions, ProSiebenSat.1 Media SE, describes to Prensario: ‘Free TV attracts the largest audience and will continue to do so in the future. We are more alive than ever, even if some of our SVOD competitors claim the contrary. Free TV has always had the most loyal audience. No matter how many hours people are dedicating to a computer or a phone, they always come back to enjoy our undeniably strong program quality. It is our responsibility to find the right programs that fit the audience’s taste’.

Viewer habits are changing, especially from the younger audience, but the essence remains. Procedural series continue to work very well. ‘Procedural series continue to work very well. They are easy to consume, even if the viewer has missed one episode. More complicated series work better on other platforms as Pay TV or SVOD’, he adds.

Boess explains that there are series as The Big Bang Theory that work well on ‘all platforms’, and others, as Empire (FOX), which meet specific tastes and are particularly successful on digital platforms. ‘We are now picking up titles for each segment of business: programs that are great for Free TV but also series that are interesting for our VOD mazandane, which is among the Top 3 in Germany. Consumer habits have evolved more rapidly within the last three years than in the last 15 years’, he remarks.

ProSiebenSat.1 is now buying more exclusive rights. ‘We have to have every right for every platform, that’s the rule. Taking advantage that we are a media group, with Free and Pay TV channels, as well as mazandane, we are acquiring more often the full rights for series’, he adds.

The executive underlines an interesting point of view regarding the different platform offerings. ‘There is a co-existence between traditional and digital media in Germany. The viewers are not replacing one platform with another. They are rather using them in a complementary way depending on their interests and tastes. Each channel and platform is competing on its own market. There is enough audience for all of us.’

This summer, the main TV channels of the group will launch new US series like Quantico (ProSieben), Legends of Tomorrow (ProSieben) and Blindspot (SAT.1). Then, beginning of 2017, the programs of the new US season will follow ‘US studios content (movies and series) are extremely popular. We’d love to have more comedies, a new Two and a Half Men, but they are not producing enough high-quality titles. We were quite satisfied with this year’s screenings. We have high hopes for the comedy The Mick (FOX) and the Lethal Weapon series (based on Mel Gibson’s movie) from Warner’.

Another emerging trend is the ‘Big Dramas’ production in Europe, which is competing internationally with the US studios slate. Production houses as ProSiebenSat.1’s Red Arrow, Canuck’s Studiocanal (France) or Sky TV’s Sky Vision (UK) are betting on co-productions of European drama series.

‘There are more and more players who are investing in European drama co-productions, surely because the demand has increased in the last years. As acquisition prices are becoming more and more expensive, this could be another answer to broaden the program portfolio’, Boess concludes: ‘Our programming search today is more complex than some years ago. We are analyzing more content from France, UK and Scandinavia. Programs from Asia Pacific that fit with us is rather difficult to find. We are very aware of Latin America. They produce great love stories. In the past, we adapted Betty la Fea (RCN) and we are always keeping an eye out for a similar format to adapt for the German audience’.
Jim Samples, President of International at Scripps Networks Interactive, finds working with Polish media company TVN to be quite an exciting experience, and I am very happy to be part of it.

Poland is a large television market that has it all: a strong traditional broadcast sector, and a high penetration of pay television, a well-established digital terrestrial television, and a myriad of Pay TV channels. TVN participates at all these levels and with digital platform Player.pl, delivering both SVOD and AVOD. There are few markets like Poland where several strong players are able to make content available across all these platforms.

TVN broadcasts three FTA channels: TVN, TVN 7 and TVT, and 10 thematic pay channels: TVN 24, TVN Style, TVN Turbo, TVN24 Bio, TVN Metro Active, TVN, TVN Extra, TVN Fabula, Mango 24 and local NTL Radomsko distributed via cable and satellite operators. TVN24 leads in Poland among news channels, while thematic and satellite operators.

Jim Samples, as President of International at TVN, continues to be the leading television and digital sales house in the Polish market.

The main broadcast channel TVN accounts for a 12% market share, rarely seen among traditional broadcasters these days and it produces a great variety of in-house content: drama, comedy, lifestyle and unscripted. This has been such an exciting, new experience for me and working in this environment offers such a fascinating opportunity. TVN’s ecosystem has resulted in capturing audiences via traditional means with linear, but also across other various platforms like Player.pl.

As other European companies, TVN has a dual management structure: a year ago, when Scripps Networks purchased it, Samples, as President of the International Division, also became head of the supervisory board. More recently, after Markus Tellenbach stepped down as President and CEO, Samples assumed direct leadership of the company.

At Scripps, it is very important for us to interact with our audiences wherever they are; at TVN we feel very happy to be able to offer content that finds viewers on broadcast, linear channels and on the Player, that aims at younger audiences.

The Player.pl platform was launched in 2013 with an AVOD offering, later adding in 2014 a SVOD service; it reaches more than two and a half million registered users, becoming the third largest platforms of this kind in Poland. The average usage time per viewer is 8 hours and 25 minutes, implying a high level of engagement. Among TVN’s latest offerings that perform well on the Player include local comedy The Single Woman (Sempellia, which delivers both humor and love turmoil); The Polish version of Webb Thrausys and Lip Sync Battle Ustawka are also among some of the most viewed original programming created for Player.

Scripps has announced that HGTV will be available in Poland in first quarter 2017, as TVN Metro Active evolves into the Scripps flagship lifestyle brand. HGTV is already available in 30 North American and Asian markets, being Poland its first European country. In the US, HGTV is ranked among the Top 10 cable channels. We are very much looking forward to increasing our reach among women with the expansion of our lifestyle offering.

TVN 2016 fall line-up includes hit series Azja Express (Asia Express), Dzuga Suma (Second Chance), Ne moto (A Dash to the For) and MasterChef Junior. Poland is so lacking, featuring local star Dorota Szelągowska, in the Polish version of DIY Network’s home improvement series Kitchen Crushers, which was the first series TVN adapted from its new parent company with this kind of shows, the company addresses the expanding interests of Polish audiences, including the popular do-it-yourself approach to home remodeling.

TVN is also expanding its global content sales, including a deal for Latin America with US-based Sonoma Distribution regarding three series: real life story Recipe for Life (65x’60), Diana Julia (59x’50) and Scharaffia 39 (60x’50).

Poland: TVN, a success story

Inspiring Entertainment from FremantleMedia Latin America
Descubrimos Networks y Mega Chile: la TV Paga sinergiza con TV Abierta

A fines de mayo, Discovery Comunicaciones y Grupo Bethia (Chile) firmaron un acuerdo para adquirir el 27,5% de Bethia Comunicaciones, duela del canal líder de Chile, Mega. Si bien la operación aún no se ha confirmado, la gestión al frente del broadcaster sigue en manos de Patricio Fernández, CEO, y su equipo ejecutivo.

Enrique R. Martínez, presidente y director general, Discovery Networks Latin America/US, Hispanic y Canada y gestor del acuerdo junto a Carlos Hellin, presidente del directorio de Mega, señala a Prensario: «Somos una compañía global que evalúa constantemente oportunidades para expandirnos, particularmente en Latinoamérica donde el consumo de TV aún sigue creciendo. Una de las claves de nuestro éxito ha sido integrarnos localmente y eso lo hemos hecho de manera independiente o de la mano de un socio en Alemania, UK, España, Italia, o países nórdicos, donde tenemos presencia en TV abierta, cable y digital (SBS).»

«En Mega tenemos varias áreas de interés para desarrollar, entre ellas programas de estilo de vida e investigación. La idea es agregar valor a la TV y a la vez encontrar contenido que sea de ellos y que podamos transmitir en otros mercados internacionales. También está la posibilidad de colaborar en algún proyecto existente o desarrollar algo nuevo juntos. Todo lo que se proponga para la pantalla chica tiene posibilidades de entrar en otras plataformas».

En cuanto a Discovery en el Canal 13, Martínez resalta: «Tenemos una posición privilegiada dada la amplia y diversidad de nuestro portafolio de 13 canales. Entre enero y agosto de este año, igual período 2015, nuestros canales insignia siguieron liderando en sus categorías en México, Argentina, Brasil y Colombia. En factual, Discovery Channel (personas 25-54, 7pm-12am); en lifestyle, Discovery Home & Health (mujeres 18-49, 7pm-12am); en infatil, Discovery Kids en #1 en Brasil y en el Top 3 en Argentina, Colombia y México (niños 4-8, 8am-12am).»

En el US Hispano, Discovery en Español es el canal líder de no ficción y #1 en horario estelar (excluyendo canales de deportes) y está en el Top 3 entre todos los canales de TV paga en español (hasta 23 de agosto), mientras que Discovery Family está en el Top 5 de TV paga en español (niños 18-49 años) y en el Top 3 en el horario estelar nocturno en ese mismo demoográfico.

«La gran ventaja frente a los competidores es que cubrimos temas de interés universal, además de la calidad y originalidad de las producciones, y la cercanía con la audiencia local. Tenemos una programación ecológica para prácticamente todas las edades y gustos», completa.

2016 ha sido un año de grandes producciones originales en asociación con televisiones abiertas: Dueños de la Cocina, Telete (Argentina); Batalla dos Chefs, Record (Brasil) y Carasol TV (Colombia). Estas coproducciones nos trae muchas ventajas, especialmente la posibilidad de llegar a mayor audiencia ya que son compañías de remont local», afirma Martínez.

Entre los principales desarrollos originales están el reality Desafío Celebridades (Brasil), el documental Mega Construcciones Brasilia T2 (Colombia), Desafío X2 Colombia/México (Dual Survival) y Batalla de Cocineros (panregional) para Discovery Home & Health. «Iniciamos los negocios en Maxis en nuevos contenidos como Las Bodas de Malena (7x’7-10), primera ficción original de Discovery Home & Health en formato “minishow”, a través de una iniciativa del equipo de AdSales México, junto a patrocinadores exclusivos», dice.

«En digital, lanzamos Discovery Kids Play y tenemos un acuerdo para que sus videos se complementen con contenidos de Batanga. Media y se distribuyen a más de 150 millones de usuarios, en los sitios Batanga.com, Vix, y Bolsa de Maternidad, y redes sociales en US, Hispano, Latinoamérica. “Lanzamos versión en español del popular canal digital iDNews, presentado por Seker, marca en línea de Discovery Digital Networks. Presenta segmentos informativos de interés y en formatos cortos sobre una gran variedad de temas”, concluye Martínez.»
Enterprises Limited (India), describes to adcast Business at Zee Entertainment tries. ZEEL reaches 1 billion people in 171 countries. Considering all its business units, ZEEL has a big offer, as well. ‘Our content is available on digitV, our SVOD and AVOD service, which includes 50% of ZEE’s content and 50% of titles from other companies, and we launched in late February an AVOD service OZEE, which includes ZEE titles and showcases exclusive content like award shows, movie premieres or concerts. We are planning to launch a SVOD version with Premium content both in India and internationally’, explains Goenka.

Regarding content global sales, its distribution arm ZEE Bollywood is the largest Indian player with over 222,000 hours of premium content from two catalogues: ZEE Bollywood, which offers original HD movies and television series, and Z Living, a US lifestyle network with original content in English.

‘We syndicated some titles in Latin America (‘Television acquired some scripts to prepare local version of some series), but we never saw the region as a market, but maybe once we have a program there, we would like to watch the region in terms of distribution’. From ZEE Bollywood, the biggest release for MIPCOM is Kamasutra Bhagya (+Wedding Bell, 700x30), a modern series featuring a mother who run a marriage hall, trying to get two daughters married, each who have distinctly opposite personalities. From Z Living, Finding Fido (6x’30), where dog expert Seth Casteel helps eager dog-owners-to-be find the perfect pup for their specific lifestyle.

Along with the expansion of the company in Latin America, Goenka highlights the strategy to keep growing within Europe. ‘We have done much research in countries like Portugal, Spain and France, but we decided to focus this year in Germany. We are analyzing which will be our next step; we have a big push of our content for the mainstream audiences’.

ZEEL runs 37 channels in India, across genres and Indian languages, and 56 channels internationally in 70 countries.

ZEEL Mundo has become the very first Indian company to enter the US Hispanic market and plans to expand throughout Latin America.

ZEE Bollywood, ZEEL’s distribution arm, handles over 222,000 hours of programming including sitcoms, dramas, comedy, thrillers, reality & talk shows, and lifestyle.

OZEE is the new AVOD platform of the group with over 310 movies, TV shows, music and videos across multiple genres and languages.

All in all, ZEEL reaches 1 billion people in 171 countries.

Amit Goenka, CEO, International Broadcast Business

ZEEL, India: towards new regions to keep growing

Amit Goenka, CEO, International Broadcast Business at Zee Entertainment Enterprises Limited (India), describes to adcast Business at MIPCOM the evolution of the largest Indian integrated media company during the last years, with a special focus in the international expansion. Considering all its business units, ZEEL reaches 1 billion in 171 countries. Considering all its business units, ZEEL reaches 1 billion in 171 countries.
The new series from the team behind EZEL

INSIDER

BRAVE and BEAUTIFUL

ecchours
empowering creativity worldwide
LA CASA DEL MAR

AS LONG AS THERE IS LOVE THERE IS HOPE

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Mipcom 2016: how to make a difference in the content whirlwind

Mipcom es la gran cita anual del mercado mundial de contenidos, del 17 al 20 de octubre en Cannes, Francia. El gran tema que desvela es la carrera digital: cómo posicionarse en la nueva era, cómo evolucionar, cómo atraer a las nuevas generaciones, cómo hacer diferencia con los elementos que ya se tienen.

Let’s begin with traditional business. To finished programs, business added first formats and production, and since then the options haven’t stopped to spread themselves: can be now long or short contents, linear or non-linear —interactive, with many plots or ends. Formats have added offering of production services, creative services, talent services, know how, just scripts, etc. The big challenge of content industry is that costs are higher and higher.

The big challenge of content industry is that costs are higher and higher, while incomes, advertising, etc.) are flat or down. More own production, more important is needed, as competition gets stronger and varied. There is no other chance than making costs down with smart twists. This can be possible with just clever products —in house but very creative—or with new business schedules: production sharing, second screen, branded contents, Mipcom 2016: promises to bridge many business areas between America, Europe and Asia. This project is driven by Reed Midem, during last MIPTV 2016.

It is said that local + international TV markets draw today production costs of an average program, and with ancillary businesses, producers get the income. That’s why teen & kids products are so demanded, they are proper for extra developments. Currently, all the contents need to be multiplatform by default.

Top of business are co-production projects, because they let bigger products share costs and secure more markets with each partner contribution. Now these projects are going to the next level: if before they included free TV channels with producers of the same country, now they take media chains—free, pay TV + digital for instance—and cross the globe to find proper partners. There are co-productions between France, China and South Africa, etc. We have unthinkable combinations some years ago.

Also, the possible contributions from partners are more and more varied. They are not only about production costs or dividing rights, they are co-creation, co-realization deals sharing creative processes too, to generate fresh products, concerning each side needs.

A very good example of these is the European investments on U.S. Domestic market. They generate English content with U.S. profile and world-wide target, but at the same time with conditions that Europeans need to empower their own markets. We have seen that Americans have stopped promoting, but Europeans want, as procedural series or episodic series, where stories start and finish in the same chapter, instead of situational series where stories last many chapters or the whole season. This gap between USA and Europe has fed the other big/new

Short-form contents are a great new trend to respond to personalization of the audience, a new era of entertainment. A full industry can be developed as much as long-form ones.

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Short-form contents are a great new trend to respond to personalization of the audience, a new era of entertainment. A full industry can be developed as much as long-form ones.
trend nowadays: the great moment of Big Dramas. If Hollywood
studios were the specialists in TV series, Europeans were the
strongest ones in entertainment. But today the latter are devoted
dedicated to producing dramas, because they win market spaces that in the
past were just for Hollywood and with the new media, now there
are much more opportunities for drama—in VOD the consump-
tion is mainly fiction.

This opening of the market is general, as any player now can provide
fresh products and innovative ideas. Co-productions can include non-tra-
ditional countries and they can provide not only locations but also creative
services. Today a small producer of a remote territory, can do business with
top worldwide players much easier than 4-5 years ago.

The new veins
In this same edition, we provide two specific reports about the two ‘new’
routes to follow: on one side, the digital battle, between online titans and
the traditional broadcasters
going digital. On the other, the emergent veins: short &
shock contents, virtual and augmented reality, eSports,
Ad rxvertising, gaming.
Licensing industries are now
also on the market to manu-
tege contents.

We won’t develop here
each vein, for this we have
the extra reports. But we’ll
make focus on the ways to
evolve in them. The main
concept: if traditional busi-
ness is hard as we’ve seen

Pero ahora están dedicados a pleno a producir dramas, porque ganan espa-
cios que antes sólo eran de Hollywood y porque con el new media, ahora
hay muchas más vetas para el drama —en VOD se mira sobre todo ficción.
Esta apertura de mercado es general, porque cualquier puede ahora apor-
tar productos frescos e ideas innovadoras. Las coproducciones pueden in-
cluir países no tradicionales y estos aportan no sólo locaciones sino también
servicios creativos. Hoy una productora pequeña de un país remoto puede
mucho más hacer negocios con grandes players mundiales.

Las nuevas vetas
En esta misma edición desarrollamos dos informes específicos sobre los

Prensamundo, presidente, Telemundo
Network; Jonathan Blum, presidente, Cisneros
Media, y Adriana Cisneros, CEO de Orga-
nización Cisneros; César Conde, presidente,
NBCUniversal International Group y de NBCU-
niversal Telemundo Enterprises; y Nadav Palti,
CEO, Dori Media

Elie Wahba, SVP Distribution para Latinoamérica de Fox, con compra-
adores de Brasil: Claudia de Macedo, head of acquisitions, Globosat; Den-
ise Winter, production, Globo; Dave Smith, DPS consulting; Mónica
Albuquerque, head of artistic and portfolio development, Globo; Joao
Mesquita, CEO de Telcine; Roberto Marinho Neto, proyectos estra-
tegicos, Globosat/Gloob; Alberto Pecegueiro, CEO de Globosat; Mark Kaner, presidente de 21st Century Fox TV Distribution; Daniel Gathqah y
Tatiana Peres, gerente de adquisiciones, ambas de Globo
La apertura a lo nuevo, por encima de todo. Los nuevos campos están abiertos para crecer, sin duda vale dedicarse a ellos.

Si los rubros tradicionales están duros, como vimos recién, y los nuevos campos están abiertos para crecer, sin duda vale dedicarse a ellos.

El concepto base es desarrollar los nuevos campos y afrontarlos antes que los demás. Dar este paso requiere un cambio mental para muchos de los servicios, una transformación de mentalidad y operaciones. Para muchos, el paso es más complicado.

Los grandes transformadores, los grandes rencores de PayTV están abocados al desarrollo de contenido original y plataformas nuevas, para competir mejor con los nuevos canales.

Participar, que lo hacen muchos y bastante bien, sino cómo monetizar los nuevos campos. Si se tiene en cuenta que la mayoría de los sistemas VOD del mundo pierden dinero, sólo Netflix y en algunos países con ingresos negativos, el desafío se vuelve más complicado todavía.

Pero bueno, que sea difícil lo vuelve más atractivo. Demos ejemplos: si una productora hoy genera contenidos largos para canales de TV y es una más, si logra asociarse con la francesa Vivendi en su proyecto mundial de cortos 10 x 10 y hace un producto exitoso, será referente de la nueva era y muchos players vendrán. La llegada ya no será sólo los canales de TV, también los teléfonos, service providers, el marco móvil, etc.

Si un canal de TV abierto o paga es uno más en una grilla de 50-100 opciones, si se dedica a realidad virtual y puede armar un canal de realidad virtual y puede armar un canal de video, el desafío no se vuelve más complicado todavía.

No buscamos detallar aquí cada veta, para eso están los informes. Pero sí analizar las formas de crecer en ellas. El concepto base es desarrollar los nuevos campos y afrontarlos antes que los demás. Dar este paso requiere un cambio mental para muchos de los servicios, una transformación de mentalidad y operaciones. Para muchos, el paso es más complicado.

USA TOP VIDEO STREAMING APPS AND HOME COMPANY NEW OFFERINGS BY CARLA EFEIUS DIGITAL NATIVES

BY REVENUE
1  YOUTUBE (GOOGLE)
2  NETFLIX
3  HULU
4  DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D). DISNEY (D).
5  NFL MOBILE (NFL)
6  MLB.COM AtBat (MLB)
7  NBA 2014-15 (NBA)
8  CRUNCHYROLL (CRUNCHYROLL)
9  JAPANESE MANGA SUBSCRIBE (JAPANESE MANGA)
10  OWN NEWS TIME (OWN NEWS TIME)

SOURCE: APP AANNE, FOR 12 MONTHS ENDING JUNE 30. APPS NEW TO THE TOP 10

Main Report
que sea 12 horas diarias con buenos contenidos, va a ser (mínimo) alguien diferente a los demás. Puede tener mayor awarness para empezar a hacer alianzas y potenciar. Hacer promociones cruzadas con Samsung para empezar a hacer alianzas y potenciar. Hacer promociones cruzadas con Samsung por los gogles, etc.

El mundo de las competencias deportivas online es aún un inóculo para la mayor parte de las productoras de TV, porque el negocio base es transmitir las competencias, y no mucho más. Pero si uno logra desarrollar programas, formatos que impacten en los gamers, tiene una mina de oro ante sí. Por ejemplo, un game show para descubrir habilidades ocultas en los gamers hacia ciertos juegos, que se pueda jugar a distancia. O realidades que se reúnen gamers a intercambiar experiencias y esto enriquece a la audiencia (de gamers).

La unión entre TV y la industria de advertising hace tiempo que se está armando una carrera de contenido original, donde ya broadcasters no ceden su producto y lanzan sus propios OTT para tener material incluido en televisión. Los gamers tienen una mina de oro ante sí. Por ejemplo, un game show que descubre gamer abilities for such games, to play from distance. Or realities that put gamers together, and they share experiences that enrich dynamically the (gamers) audience.

Merger between TV and advertising industry has many years taking place, but it still keeps a latent stage. There are not so many branded content experiences, or long-term, high level developments concerning contents and brands. For instance, that Fast & Furious films increase 30 percent after 10 years, the sales of cars with futuristic tips in 18-25 years male target. Everything seen is more for the moment than background.

There are a lot of things to create, habits that today we don’t imagine since somebody launches them. Any of us that travels in public transport, could watch 10-minute episode series in a smartphone, one chapter per trip, paying directly at the moment or with a monthly fee. The content industry just has to create the right products for this.

Digital battle is opened to everything. Netflix, Amazon, Hulu, Google/ Youtube, etc., heads the game because they are digital natives, but broadcasters, handling the rights of main contents and with expanded media structures, can do better many things. Due to this, now we see a race for original content, where already some broadcasters don’t give their product to digital and launch their own OTT, with fresh product first for them than their traditional TV channels.

First, it is necessary to change the chip for the new era, though taking care of traditional business. Then, it is proper to look for business assets and good partners. Then, to go forward by test & see, taking care always of financial health not to fall. Checking different formulas, some will give good tips, and from there it will be possible to build on user matters. Keep moving forward.

La batalla digital da para todo. En principio los Netflix, Amazon, Google, Hulu, etc. tienen las de ganar, porque son nativos online. Pero los broadcasters, al ser dueños de principales contenidos y tener estructuras de medios, pueden hacer mejor que aquellos muchas cosas. Por eso hoy se está armando una carrera de contenido original, donde ya broadcasters no ceden su producto y lanzan sus propios OTT para tener material incluso primero que en sus propios canales de TV.

Primero, hay que cambiar el chip a la nueva era, sin dejar de hacer lo de siempre. Luego, buscar sostenes de negocio y buenos partners. Luego, avanzar a prueba y error cuidando siempre las finanzas para no desvanecer. Probad distinguidas fórmulas, algunas van a dar buenos indices, y a partir de ahí se podrá construir más sobre seguro. A moverse…
British Emmy Award and BAFTA-winning director Charles McDougall has been working in TV series since the beginning of the ‘90s. He has directed episodes and pilots of some of the most successful TV series worldwide, such as *Sex & the City* (1998, HBO), *Desperate Housewives* (2004, ABC), *The Tudors* (2007, BBC & Showtime), *The Office* (2005, NBC), *The Good Wife* (2010, CBS) and *House of Cards* (2013, Netflix).

Prensario publishes this exclusive interview with McDougall, who describes and analyzes the global trends in the industry, the new digital platforms and, consequently, the new audiences created.

Apart from its work in Hollywood, McDougall has always saved time for the academic activities. He loves sharing its knowledge and experiences to the new talents around the world. He regularly offers workshops/master classes for students from audiovisual careers. It has done a couple of them in Cuba in the past, and most recently in Argentina, where it also took the chance to be the protagonist of a reality series called *The Mentor*, which will be premiered in November on Television Pública Argentina.

Charles McDougall: ‘It is a great time for television’

Charles McDougall participated in the reality show *The Mentor*, which has a big potential for the international market. Created by Carolina Cordena, director of Educar polo (the State-owned company in charge of the educational TV channels Encuentro, PakaPaka and DeporTV) and cabinet chief of Radio Television Argentina, *The Mentor* is a “contra-reality” consisting of 8 students that had to produce a short film in a determined period of time, under the valuation of McDougall.

It was developed along with the Sistema de Medios y Contenidos Publicos, led by Eng. Hernan Lombardi, and using talents from Educar polo and the Audiovisual Bank of Argentine Universal Contents (BACUA in Spanish). More than 70 people have worked in the project, directed by Maximiliano Gutierrez, who also was the scriptwriter.

The essence of this 4x60’ TV show is not the same of the already known realities. McDougall explains: ‘I am honoured of participating on The Mentor, whose spirit is pretty different from the traditional realities: the aim here is to share and learn, not to compete blatantly. I believe it has a big potential for the global market’.

‘It’s a big opportunity to share my experience with these guys, but also to learn a lot from their fresh and young ideas’, he says.

Regarding the industry, McDougall considers we are going through a ‘great time’ for TV projects. ‘There are more platforms and even more opportunities for content creators. I’ve seen really original ideas, also very interesting for the global market’, he states.

‘Drama series are on top all over the world. Hollywood has strong competition in Europe and other parts of the world. There are no excuses for not producing new projects. The series are more sophisticated, as the new platforms have changed the audience taste and respect’.

McDougall believes that while the major US networks continue betting on the same genres, very conservative programs, cable network and SVOD giants are offering more ‘modern, edgier shows’. And this is something advertisers are particularly going after.
Europe goes digital: more operators, original content

European digital markets have been growing steadily thanks both, major and smaller players. But, as it has happened in other regions of the world, the appearance of Netflix, Amazon and other titans during the last five years, has empowered the picture. Strongest competition, local production and programming costs, the challenges.

SVOD subscribers in Europe grew 56% between 2014 and 2015, and are expected to reach 50 million homes by 2020, predicts a research from the European Broadcasting Union (EBU) Media Intelligence Service. The study shows that the UK, Netherlands, Ireland and Nordic region are driving uptake to the point where 11% of all European households now have an SVOD subscription. This number is anticipated to double by 2020. Netflix is the leader with a 52% share of the market but is facing increasing competition, principally from Amazon. Other key players are CanalPlay from Vivendi (France), Maxdome from ProSiebenSat.1 (Germany) and NOW TV from Sky (UK), even though the latter is subscription-free.

Subsequently, the BBC Player is a main driver for on-demand, if not subscription, services along with Rai Replay; Italian pubcaster has also launched its OTT service Rai Play with 14 networks and VOD content. Free catch-up services remain the preferred way to access content. 97% of EBU Members have one of this kind.

Many Members are also embracing SVOD, either launching their own services or distributing their content on third-party platforms: NPO (Netherlands) operates a joint initiative with RTL and SBS, and Irish state broadcaster RTÉ launched in 2015 an international player available for Irish living abroad. The impact of the growth in the SVOD was having only a ‘modest effect’ on overall audiovisual consumption. In UK, it represents just 4% of total daily viewing or 11 minutes on average a day, while in the Czech Republic this fell to just 1%.

According to SNL Kagan, France hosts the most developed multiplex service propositions, while the UK features the healthiest Pay TV and OTT market and Germany’s pay TV competition is only just ramping up on the back of heavy consolidation.

In Germany, VOD has reached the mass market with 43% of all internet users paying for VOD services: around 24 million people, according to Pay-VOOD in Germany – Forecate 2016-2021 (Goldmedia, April 2016). Turnovers are strongly rising, expected to grow from €423 million (2015) to €990 million (2021). Though the entry of Netflix and Amazon, the leading one, German VOD services have gained popularity since 2014. There are currently 38 Pay-VOOD services with new players like Disney Life or YouTube Red expected to join. The rising penetration of fee-based VOD services is driven by users below 30 years of age, who prefer SVOD to transactional.

In CEE, CME digital assets Vogo (2011) and Oyo (Croatia) have been playing key roles since its release in every market the group has operations, but the disdain of Netflix earlier this year hasn’t been unnoticed. After its launch in January, audience tried it, went strongly well in Poland and Romania. There were 160,818 real users, 959,775 opens and a reach of 0.73% among viewers who accessed the service via PCs in Poland (March).

The big challenge is on the content side: there is a need of localized programming, but this is missing on the line up. While Romanian and other CEE subscribers have only access to international content dubbed into native languages, in Poland Netflix is going in a different way by launching a “nearly Polish service”, after an agreement with T-Mobile. SVOD service is using a fully localized user interface, with over 80% of its content being dubbed or subtitled in Polish.

Netflix is now focusing on making its service available in more European countries. But leadership won’t be easy, as it has happened in Latin America since its launch back in 2010 (Netflix leads with more than 60% of the share): the big difference is that the European market was already an established territory in terms of digital development. Similar things are happening in Asia Pacific.
Asif Zubairy, Commissioning Editor, Entertainment at ITV, the biggest commercial TV group in the UK, confirms to Prensario International the return of the physical game shows to UK. "When Wipeout was cancelled a few years ago, there was a feeling that it was because there was no appetite for physical game shows. A couple of years ago we were offered two and decided to go with the Ninja Warrior franchise that production company Potato has licensed."

"We developed the show with more of a British sensibility: less intense and serious than Sasuke (Japan) or Ninja Warrior (USA) with more humour as well as athletic prowess. It was a hit with a family audience and we have just taped Season 3. With the lessons learned, we are looking at a couple of other programs in the physical game show format that we think are different enough." Regarding the global entertainment market, he says: ‘The usual players still dominate: Britain, Holland and the Nordics, but there seems to be fewer and fewer new ideas. There is a trend of lots of formats that are quite noisy but, because there’s not much substance to them, don’t sustain for more than a series’. 

‘There are a lot of “social experiment” formats, but they don’t seem very clever, well though-out or have a genuine sense of curiosity so they feel more exploitative than enquiring “what if...” A global success has very clever, well thought-out or have a genuine sense of curiosity so they have a likeable cast of host and contestants.’

Asif Zubairy will be a shortlist judge of ATF Formats Pitch 2016 (submission deadline: October 31), he concludes about that region: ‘I have been a fan of Japanese formats, their inventiveness, creativity and scale are amazing. We are now entering an era where Asian formats are going to come to the fore. I like some Chinese formats, I am discovering the Korean ones, and I want to know more about Thai, Indonesian and Indian. Some of the freshest new ideas will come from Asia’.

Asif Zubairy, ATF Formats Pitch shortlist judge and Commissioning Editor, Entertainment, ITV
Rai 3, Italia: ‘If we don’t change we run the risk of losing viewers’

Launched in 1979, Rai 3 is the third public-service channel of Radiotelevisione Italiana (Rai), and it is considered as the most left-leaning channel of Italian public TV, specialized in investigating programs, trends and prospects of the Italian society. Its strength is based on daytime programs related to present events, historical shows, national and regional news, cultural and political talk shows, being the only network to program reportages on prime time.

The new director, Daria Bignardi, announced a rate of innovation of 43% at the channel’s schedule with new original shows: ‘We are the channel of innovation, a brand patrimony that we want to re-launch. The previous year, the innovation of the schedule was 5.8%. This means that we have done a great job’.

“Our channel is curious, passionate and outstanding. The guiding principles are innovation, inclusion and public service. Innovation, because if we don’t change we run the risk of losing viewers. The average profile of Rai 3 is 60 years old and we need to innovate it first of all, then there is the big theme of inclusion, pluralism, we need to innovate it first of all, then there is the profile of innovation, because if we don’t change we run the risk of losing viewers. The average profile of Rai 3 is 60 years old and we need to innovate it first of all, then there is the big theme of inclusion, pluralism, we need to talk to everyone’, she stands.

It also offers entertainment, as quiz shows and a sketch comedy with a famous actress. ‘We have some new entries in terms of talk show and journalists. A new talk show titled Politics with a great protagonist of the political debate on TV, the journalist Gianluca Semprini. It will show a new twist in the genre: shorter, more compact with a strong digital dimension and enriched by a true and right side digital show’.

Journalist Gad Lerner returns to Rai with the project Islam-mate, a 6-part series showing him around Europe talking about Islam. ‘This is the public service we all want. But also, we will bring the public “in the belly” of America with the aim to tell the greatest electoral battle between Donald Trump and Hillary Clinton. We will do through journalist Iman Sabbah, who will host the program titled The White House’, adds Bignardi.

In daytime it will launch a new show about health & medicine, Tuttosalute, with three experts and Quarto Storie, focused on books, culture and current affair with three different points of view: a journalist, a writer and a youtuber. Also Pif, actor, director and writer, known for his movie La mafia uccide solo d’estate, who hosts a daily strip series about news and reports.

‘For access prime time we will experiment in daytime stripped slot, the show Gazebo is a sarcastic review about news and politics. Another one stripped in day time and prime time is the historical brand Che tempo che fa, which we decided to renew adding also a daily version, which will have a daily show of 25’ titled Chi ha visto news at 12.25am’, she underlines.

“We renewed our historical brands including Che tempo che fa, which will be doubled, and Report, hosted by Milena Gabanelli, and Prejudices, by Riccardo Iacona (both focused on current news and investigative reports about politics, mafia, environments and financial crisis). Rai 3 will keep the historical shows such as Agorà, the morning news program with two consecutive hours of real-time news, and Mi mondo Resto, which we decided to renew adding also a daily version. The format was launched in 1990 but it’s still a big hit. Another pillar of our channel is the cultural prime time program Ulisse led by Alberto Angela’, she completes.
Atresmedia: el desafío de la fragmentación

José Antonio Antón, director de programación y canales de TDT

Atresmedia es uno de los operadores comerciales líderes en España, gestionando seis canales de TV abierta y tres radios. Es además líder en facturación publicitaria y en desarrollos digitales, y uno de los principales productores audiovisuales para el mercado local e internacional. Sus canales generalistas Antena 3 y LaSexta se enfocan a un público masivo, mientras que los otros cuatro cubren targets específicos y centran su programación en un género determinado: Neox, público joven; Nova, femenino; Mega, masculino; Atreseries, ficción. Además, ofrece información y ficción, entretenimiento, deportes (Champions League), actualidad e investigación.

"Cada espectador puede encontrar en cada momento un contenido a su gusto dentro de la oferta de canales que plantea el grupo", resalta a Prensa José Antonio Antón, director de programación y canales de TDT. Y destaca los grandes éxitos de ficción del grupo: segunda temporada de la serie Mar de Plástico y última de Velvet. También la nueva temporada de Tu Cara me Suena de Antena 3, o Pesadilla en la Cocina. Equipo de Investigación y El Club de la Comedia en La Sexta. Tendrá además los nuevos El Amor Está en el Aire, Enviado Especial, nuevos programas que divertirán y sorprenderán a la audiencia.

En cuanto al mercado, el ejecutivo describe: ‘Está en un momento muy dinámico ya que recientemente se han concedido 6 nuevas licencias de TV abierta, que han fragmentado más a las audiencias y exigen ser cada vez más competitivos. El pago suma ofertas convergentes de las telas, y con la aparición de Netflix, llegan nuevos OTTs que se hacen un hueco entre consumidores. La audiencia es cada vez más sofisticada y exigente y por ello la calidad es fundamental’. Según Antón, ‘grandes cambios y transiciones’ hacen que los usuarios tengan ‘mayor capacidad de decisión’ en cuanto a contenidos y plataformas. Explica: ‘Como creadores de contenidos debemos estar cada vez más atentos para dar respuesta a la demanda, pero prestando especial atención a cómo monetizamos estas nuevas formas de consumo. Tenemos muy claro que debe estar muy presente en nuevos mercados’.

French audiovisual exports continue growing

French audiovisual exports grasped a new record in 2015, totaling USD 183.9 million, 6.8% more than the previous year. Considering the pre-sales and the foreign investments in co-productions, the exports reached USD 286.6 million. The figure was considered ‘historic’ by TV France International and Centre national du cinéma et de l’image animée (CNC), organizers Le Rendez-Vous on September 4-8 at Biarritz, France.

The ever-growing number of audiovisual productions for television and the new platforms along with the increase of new OTT platforms in the world have transformed the content marketplace forever. In a widely competitive space, producers have to bring the content marketplace forever. In a widely competitive space, producers have to bring extremely dynamic and diverse audiences.

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French content is very well prepared to succeed in this context, and the best proof of this has been Le Rendez-Vous 2016, the 22° edition of this unique French audiovisual market organized by TVFI and CNC in Biarritz that has gathered 270 buyers from 54 countries.

It was an intense market in both, the launch of new programming and the arrival of new foreign partners. This has been the main reason of the evolution and growth of fiction series since 2011 on the French TV screens. The genre has replaced other genres on prime time, specially the telefilms.

1,193 hours have been produced in 2015 (+12% vs. 2014), being 91% international co-productions. The French programming has grown up to 111 hours (9%), getting its best result since 2013.

For the future, France will organize a global event for series, gathering the already existing Series Monté and Séries Séries, and counting with the support of Forum des Images of Paris. The project exemplifies the ambition of the local industry to build up a renowned global event for television, as it happens with Cannes for cinematography.
A reality show that goes beyond Earth

DOMUS
SURVIVING MARS

16 contestants face the most extreme indoors and outdoors conditions on TV

MIPCOM 2016
Palais des Festivals, Cannes, France
Booth: R9.A2
Bulgaria: two markets in one

With ad buyers constantly contesting the contradicting results and pressing prices, both Bulgarian media groups reported growth and stable encouraging results. For the first time since its foundation according the official data, Nova Broadcasting Group registered higher sales revenues in 2015 compared to bTV Media Group.

MTG prized the efficiency of its Bulgarian investment officially announcing 20% total growth and 60% growth in digital business. Shows like VIP Brother and Your face sounds familiar engage about 10% of the active population toward digital media; between 1% and 3% are following Nova’s reality soap Sofia Day and Night on Vbox7, its own video platform that only this year produced several teen series and even a summer dating reality, reaching new audiences bigger than those of most local TV stations.

Nova digital expansion underlines one main advantage to be a content producer on smaller yet well developed market – the target audience is acting too slow in bringing similarities with Slavi’s recent behavior, triumph for the local oligarchy, situation-beating with huge long-lasting potential was announced this summer together with a brand new Friday night celebrity-based entertainment. But one programming issue is to be resolved, in order the keep the 1-and-a-half-hour long slot for Turkish series after the main news bTV’s losing audience during the night as reported by both agencies. One possible reason could be that Nova’s shows are programmed every hour, not every half. The more serious problem appears to be The Slavi’s show itself – the longest surviving production in the daily schedule since the very start of the channel back in 2000.

Not only the ratings put pressure for alternative, but political ambitions of host Slavi Tra- nov, probably the most famous TV celebrity in the country, could re-establish a dangerous precedent. Last year TV7, funded by bankrupted Corporate Commercial Bank, went out the game. But it served a purpose: the then corrupt journalist and now European MP Nikolay Ba- rekov managed to lead his political party, born in the form of a travelling reality show, to the national parliament. Many saw the move as a triumph for the local oligarchy, situations-bear- ing similarities with Slavi’s recent behavior, which, if translated into real action, could become critical issue for bTV.

For Nielson the dynamic market relies mostly on the capacity to actively and successfully pro- mote your content among audiences that are easy to engage like people, not necessarily only young or urban but reachable through different media and on various devices. Looks like this cross-promoting has positive effect on TV consumption constantly over 50% of viewers are reported to watch TV in primetime, opposite to the general trend, TV consumption remains very high, while digital engagement is steadily growing.

MTG praised its leadership in the Bulgarian media industry by acquiring majority participation in two media groups. Nova Broadcasting Group, which has the longer history in measurement, decline in TV viewership is an actual phenomenon, which leaves mostly traditional and conservative viewers in front of the screen, thus making it difficult to introduce significant changes or shift towards alternative targets. These agencies draw the double-faceted portrait of the Bulgarian TV market.
Nova TV, Croatia: ‘We work to be a creator of the future of TV’

Nova TV has been the top choice of viewers for six consecutive years. In spite of the greater level of market fragmentation, the group maintains its ratings in Croatia. ‘Today almost every household has access not only to domestic, but also to a great number of foreign channels, so it takes an exceptional effort to draw the attention of viewers and to win their loyalty’, highlights Dražen Mavrić, President of the management board. ‘Our leadership position was further solidified in the first half of this year when the Nova TV Group saw significantly better results than its competitors by achieving 37% prime time audience share (AGB Nielsen, TG: 4+, 1 Jan.–30 Jun., 2016), which is more than 50% higher than our closest competitor. This is significant result considering the competition broadcast the UEFA 2016 European, which always generates exceptional audience results.”

For the seventh consecutive year Nova TV Dnevnik has been the most watched prime time news show with a viewer share of 36%. It has outstripped the competition, achieving 62% better results than the nearest competitor. ‘Ujesti u 17 is another successful news program with a 35% audience share. In the first semester, the news department has produced almost 12 hours of special programming. We should also single out the investment in creating numerous portals and profiles on social media. In 2006 we launched the first video news portal, DNEVNIK.hr. We have almost 2.5 million fans as a group on as many as nine platforms, people with whom we directly communicate on a daily basis’.

‘We were also the firsts to introduce SVOD, OTT, which is complementary to classic TV, as it allows to watch series even prior to their broadcast, later review missed episodes with regard to measuring effectiveness; i.e. reach of target users’.

He concludes: ‘TV has never been stronger, and the changes that technological development has brought to us pertain primarily to the availability of content on different platforms. This has now made TV even more accessible. This trend will grow at a rapid pace. These technologies will significantly contribute to the status of TV. We are working not only to adapt for the future, but also to be a creator of the future of TV in this broader region’.

Nova TV, President of the management board Nova TV

Nova TV, Croatia: ‘We work to be a creator of the future of TV’

Our objective is to make content that is popular, and also to encourage the development of domestic production which, thanks to the fact that it keeps pace with and implements what is trending globally, is now by no means lagging behind the most popular international formats’, he adds.

Nova continued to broadcast the second season of ‘No Matter What’, which achieved a 34% audience share and was the most watched domestic series and the most watched show in its slot. ‘It has created a loyal audience and also saw success on the foreign market. We have sold the series in as many as thirty countries. Licensed content includes foreign formats Got Talent and Celebrity MasterChef, as well as movies from leading studios’, remarks Mavrić.

‘I see great technological changes related to the production & distribution of video, and I have witnessed the trend that the Internet and the various tools and channels of communication as an opportunity for TV use all of these channels to place its content. We have been successful in creating numerous portals and profiles on social media. In 2006 we launched the first video news portal, DNEVNIK.hr. We have almost 2.5 million fans as a group on as many as nine platforms, people with whom we directly communicate on a daily basis’.

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Ukrainian TV insights

The Ukrainian TV market has changed a lot in last few years, mainly because of the ban of large portion of Russian content that came into force since summer 2015. Viewers were alreadyailed enough by lots of premieres, so Ukrainian TV channels started to invest more money into local production.

Moreover, September 22 was an historic for the industry, as the Parliament finally adopted a new version of the law on State support of cinema, which will radically change the relationships between the State and local and international film and TV producers. The feature film producers can apply for 80% State funding of its production budget, as opposed to the 50% max., which was all they could count on until this day. Producers of TV series are entitled to up to 50% coverage of their production expenditure as a State grant.

One revolutionary aspect is the implementation of a cash rebate system for local and foreign producers. State will provide refunds of up to 50% coverage of their production expenditure as a State grant.

The Ukrainian TV market was punched down by economic crisis followed by local currency depreciation. Compared to 2013, TV ad revenues are now more than twice lower at USD or Euros that has forced local broadcasters to look for cheaper content, resulting in more scripted and non-scripted locally produced projects of lower quality.

Ukrainian TV market has evolved and the possibility of appearance of Ukrainian high-ends titles for the world, such our series The Sniffer or Studio Kvartal 95’s Servant of The People. In future, such situation will influence programming policy of Ukrainian broadcasters, it introduces the system of cash rebate that is a huge step forward: now we are competitive on the global co-production market. We offer unique filming locations and professional service in an adequate system of returning production costs. We expect a rapid growth in the coming years and we are ready to consult foreign producers. We have a database of key production and service companies, while we have established contacts in administrative organizations. We are also creating a database of Ukrainian filming locations (http://location4film.com.ua/).

By producing large quantity of middle quality contents, the industry faced with great shortage of screenwriters, directors and actors. This issue cannot be called the burning one, but the problem exists. We will have to attract actors and production personnel from Belarus, Baltic States, Moldova, may be Poland, and Bulgaria, who are not spoiled yet by high charge fees, unlike famous Russian stars”, he remarks. But tough times also mean great opportunities. “With more than dozen national-wide broadcasters I see great prospective in Pay TV and digital ways of content monetization. New technologies changed the ways of consumption, so linear broadcasters should not only rely on traditional TV-ad and sponsorship revenues, but discover new techniques of their content delivery to viewers”, concludes Sozanovsky.

The Sniffer, one of the best sold series from FILM.UA Group

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MTG Sweden: ‘Transformation is everywhere: things will never be the same again’

Modern Times Group (MTG) has a strong presence in Sweden, operating four Free TV channels, TV3 (own productions mainly), TV6 (humor, popular foreign series) TV8 (genre-oriented, drama, docs) and TV18 (male-oriented, sports, factual), as well as Viaplay, the new pay-streaming service. Under the Viaplay brand, it brings over 60 basic channels, and more premium channels, and it also offers since 2007 the premium streaming service Viaplay for the whole Nordic region.

In Sweden, MTG also owns DreamHack, Scandinavia’s largest eSports company and organizer of the world’s largest digital festivals and LAN parties; and Splay, the number one MCN in Scandinavia, whose content and web stars generate over 200 million monthly views on its 600 YouTube channels.

Anders Jensen, CEO of MTG Sweden, explains: ‘Our focus is entertainment and we want to bring our audiences the best programming of the market, offering a mix of sports, reality and scripted content. Major sports-events are important rating drivers: Premier League (humor, popular foreign series), La Liga, Serie A, NFL and Formula 1. We broadcast over 2,000 hours of Rio 2016 Olympics across all our platforms, and last month the World Cup of Hockey.

‘Talent-driven reality shows work really well both on Free TV and on-demand. One of our biggest-ever successes is Parnevik – the equivalent of Keeping up with the Kardashians – but with a guest twist, featuring one of Sweden’s most famous golfers, Jesper Parnevik, his wife Mia, and their family. It has confirmed a third season. Finding personalities that your audience will love, allow us to generate content for multiple platforms’, he remarks.

‘The demand for scripted original content continues to grow and we have both premiered and announced numerous original titles over the past 12 months, such as Black Widow, which will begin its second season next spring; Swedish Dicks, our first Viaplay Original; and the upcoming thriller series Svartsjön, our first Viaplay Original, and criminal drama Hassel’,

On Free TV, there has been a trend shift going from audiences wanting to watch acquired international content to locally produced titles, so the company is betting on this former genre.

‘Anyway, the big names still work very well. The X-Files was a huge success across all our platforms, and we have great hopes for the Lethal Weapon series this fall. Another genre growing its importance is market-driven content, known as Advertising Funded Programming (AFP). We have recently made successful series with large customers such as McDonalds and Bauhaus.

The Group has been embracing the digitalization and have transformed from a traditional broadcaster into a digital video entertainment company. Jensen explains: ‘We have the most comprehensive digital offering on the Swedish market. We are striving to use the full benefit of being a traditional broadcaster while not making our digital products too tightly linked to the channel brands. We try to offer something extra on digital that deepens the viewing experience’.

‘Viaplay shows exclusive material that is a little shorter than normal (20 minutes). We also include short clips as well as exclusive short-form material around our shows. And we have several productions made together with Splay, targeting a younger audience. In terms of monetization, we use pre-, mid- and post-roll advertising and we have embraced programmatic buying fully to both lead and

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MTG Baltics: original & digital

Modern Times Group (MTG) has a strong presence across the Baltics, including Free TV, Pay TV and radio. Every day, the TV offerings reach almost half of all viewers aged 15-49 years. The group commercial share of viewing (15-49, Q2 2016) is 47.9% in Pan-Baltic on average; 34.4% in Estonia; 61.5% in Latvia; and 44.8% in Lithuania.

MTG Baltics also focuses on providing live sports, including the UEFA Champions League, English Premier League, Formula 1, Euroleague basketball, NHL, ice hockey and boxing. We aired all the action from the Rio 2016 Olympics. We showed some 1,000 hours of sport from Rio on eight channels, seven of which were created especially for the Olympics, in Estonia, Latvia and Lithuania, she adds.

With its high Internet penetration and tech-savvy consumers, the region is an ‘ideal digital market’, remarks Nygaard-Andersen, and she adds: ‘This is why we launched our first AVOD service here as far back as 2010, followed by Viaplay this summer. This former offers more online content than any other streaming service, and consumers now have access to their favorite series, movies and sports wherever they are’.

‘We have invested in ESL, the world’s largest eSports company, which creates events, leagues and tournaments that engage hundreds of thousands of players. Last year, 163 million hours of ESL content was watched on Twitch. In April this year, MTG launched eSportsTV, a dedicated channel that airs the best content of this kind every day of the week, around the clock. We are also the majority owner of Zoomin.TV, which is Europe’s largest MCN with more than 2 billion monthly views and 100 million subscribers on YouTube’.

There are local examples in the Baltics, too. Nygaard-Andersen: ‘In Estonia, we are investing in live streaming of local sports and reality shows. We estimate that 15% of all streamed video in 2016 will be live content. In Estonia, we are producing three premium short-form video titles: Laura blogs, a vlog based on our popular drama series Puudulakse; the gaming show Märgime; and the quiz show 33 kümme’. Regarding the future, she concludes: ‘Today, capturing less than a minute of an average user’s daily attention through premium short-form content can be the basis of a multi-billion dollar business. This is just one illustration of how radical a shift we are seeing both in consumer behaviors and revenue opportunities’.
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MORE ATTENDING BUYERS & PRODUCERS

EUROPE

Germany: Oliver Schablitzki, EVP at RTL Nitro, Frank Hoffmann, managing director, RTL, Ladya Van Eeden, programming director of Vox TV, and Hauke Bartel, production and acquisitions director, RTL

Programming and acquisitions from Sky Germany: Markus Ammon, Rainer Ingber, Elke Waltheim, Christine Brand, managing director, MGM Germany; Marion Rathmann, programming director, Turner Germany

Germany: Thomas Lasarzik, VP; Lukas Kuntzsch, VP digital content, both from ProSiebenSat.1

France: Charlotte Yolemans Debielle, VP content development and format acquisitions, Lagardère Studios; Alexandre Croizat, head of production, France 2, and acquisitions, Armel, and Mathias Boyer, TV France International

French buyers: Virginie Padilla, acquisitions executive, drama, Arte; Monica Levy, SVP, co-productions, Cotton Wood Media; Alexandre Piel, deputy head of drama, international acquisitions and co-productions, Arte; and Lionel Uzan, director of acquisitions, Federation Entertainment

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

Médéric Alboy, Head of Drama and Series Coproductions, and Caroline Rafuel, Head of Acquisitions and International Coproductions, both from France Télévisions

Estonia: Alina Halt, Head of Drama and Series Coproductions, and Caroline Rafuel, Head of Acquisitions and International Coproductions, both from France Télévisions

Fabrice Bailly, programming director, and Sophie Leveaux, artistic director & acquisitions, TF1 France

The acquisition team of MG France: Ali Ugalal Jallal, Soline Garnier, senior manager of acquisitions, Benjamin Trastarme, and Eline Gauthier and Caroline Menard

Katie Benbow, acquisitions director at BBC Worldwide

Baudouin de Klessich, chairman and acquisitions at Espace Productions, with Bijs Bliph and Valerie Luddens, acquisitions, RTL, all from Belgium, and Céline Chevallier, manager of program acquisitions at Orange France

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Arthur Yezekyan, president Shant TV, Armenia

Giorgi Gachechiladze, Georgian Public Broadcaster

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Arthur Yezekyan, president Shant TV, Armenia

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

Mattia Cavanna, head of acquisitions, Italy and Germany, Sony

Frank Aydt, acquisition manager, and Frank Holderied, head of program strategies and acquisitions, both at Red Bull Media House, Austria (borders) with Andreas Niederndorfer, program acquisitions, ProSiebenSat.1 Puls 4, Germany

Conrad Ceberling, DAF TV, Austria

ORF Austria: Franz Fuchs, commissioning; Andrew Solomon, head of the natural history unit, and Roman Landauer, production manager

New media: Khaled Benchouche, SVP of acquisitions, and Nadim Dada, content director, both from digital platform Starz Play (borders), with Isabelle Mitsch, VP operations, form HBO Europe

Italian buyers: Michele Cecchini, DAF TV, Italy

Tina Moreton, head of acquisitions, Denmark; Katarina Eriksson, director of acquisitions, Sweden; Katarina Eriksson, director of acquisitions, Sweden; Sara Borghini, senior acquisitions executive, Norway; and Karen Holst, head of scheduling, Sweden

New media: Khaled Benchouche, SVP of acquisitions, and Nadim Dada, content director, both from digital platform Starz Play (borders), with Isabelle Mitsch, VP operations, form HBO Europe

Nora Kollomova, manager, and Katafina Slivskova, head of acquisitions, RTVS (borders), with Ivan Sulkov, programming manager, Markova Slivskova
Spain: Lola Molina, Antenna director; Juan Antonio Arévalo, programming director, and Mercedes Garcia Reyes, acquisitions director, all from Atresmedia; Teresa Fernandez Fabio, from producer Bambu; Javier Campos, producer; Luisa Marín, programming director, both from Atresmedia, and Tamara Martinez, HBO Central.

Spanish buyers: Lola Molina, Antenna director; Juan Antonio Arévalo, programming director, and Mercedes Garcia Reyes, acquisitions director, all from Atresmedia; Teresa Fernandez Fabio, from producer Bambu; Javier Campos, producer; Luisa Marín, programming director, both from Atresmedia, and Tamara Martinez, HBO Central.

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Turkey: Pelin Dogru, acquisitions director, Star TV (second from the left) with Humeyra Dasdan, Ebru Erkal Kip, and Irem Akdere from the production company Art Film

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

Movie and international drama acquisition deputy managers of ATV, Turkey: Saffet Avic, Ayhan, Pınar Canbaz, and Mehmet Kanyilmaz

Prime, Czech Republic: Blanka Martynikova, programming, Roman Milavec, program director, and Zdenka Chochta, acquisitions

Baranovik Group, Czech Republic: Jaromir Soukup and his wife, Josef Hehejik, director of finance and operation; Frantisek Borovsky, programming; Marcela Hrda, MD; and Lukas Soukup, acquisitions

Prima, Czech Republic: Eliska Martynkova, programming, Roman Milavec, program director, and Zdenka Chochta, acquisitions

Balkan buyers: Mihai Aurelian Buicui, acquisitions director, CVR TV, Romania; Radu Marian, senior acquisitions manager, Media Acquisitions (Croatia), and Marian Chirila, international director, ATV (Greece)

Balkan buyers: Mete Arinc, acquisitions director, TRT (Turkey); Roberta Pasquini, acquisitions manager, and Kevin Dunn, international director, ATV (Greece)

Buyers from Serbia: Vladimir Gorgic, acquisitions SBB Serbia, and Zeyko Perkun, director, CEO, Foxvision Serbia

Balkan buyers: Mihai Aurelian Buicui, acquisitions director, CVR TV, Romania; Radu Marian, senior acquisitions manager, Media Acquisitions (Croatia), and Marian Chirila, international director, ATV (Greece)

Nova TV2, Croatia: Nina Nikolic, head of acquisitions, Zrinka Jancob, director of programming

Viacom Hungary: Csilla Masi, junior program planner, and Szilvia Kerekes, programming manager

TVC, Hungary: Fisher Gabor, programming director of Cable portfolio; Judit Farkas, head of acquisitions; Gelo Gergely, program and creative director; Ilona Hegyi, TV2 Group, deputy CEO

Buyers from Turkish pubcaster TRT: Kurtulus Zeydan, Bany Atay, Leyla Aydogan and Farkan Gundogan

 điều viên mua hàng và nhà sản xuất more attending buyers & producers

Prime, Czech Republic: Blanka Martynikova, programming, Roman Milavec, program director, and Zdenka Chochta, acquisitions
OTT giants open and lead game rules but broadcasters have good advantages to strike back

In the last decade, there has been an increase in the number of platforms, as well as the quantity of shows produced for them. More TV channels, Free & Pay TV, more OTTs, more Mobile TV, streaming services. But also more production companies dedicated to generating specific digital and short-form programming for every screen.

In this fascinating context, there is an underground battle that has become more notorious recently: the digital battle. All players are big contenders: the digital natives and the analog moving into digital. Most of them produce TV-like content. Still, digital platforms most consumed content comes from TV shows. Still, advertisers need the power of TV to reach the audience. Some digital platforms in which people interact or send messages only, but powerful media that are already “broadcasting” content, allaying with key messages only, but powerful media that are already "broadcasting" content, allaying with key messaging strategy: it will produce a unique digital

SVP and head of experience: “With our new original, exclusive acquisitions and movies, the free service became very limited and no longer aligned with the on demand strategy.”

In USA, CBS All Access reaches close to 1 million clients, and reinforces its programming strategy: it will produce a unique digital version of Big Brother, as well as the spin off The Good Wife and the original production Star Trek Discovery. To compete directly with Netflix and Hulu, it has also released a free-advertising version for USD 9.99, without leaving its AVOD service for USD 5.99.

ABC Disney digital assets are key audience drivers, and the studio owns Maker Studios, one of the largest global short-content creator and MCN. Warner Bros, accessed from SoftBank Group (Japan) the streaming video subscription service specialized in Korean shows and films, DramaFever. There are other powerful niche players in the USA. Crunchyroll (animation, manga, and video games), Crunchyroll (animation, manga, and video games), both also operating within Latin America.

China has seen a significant increase in the number of OTT platforms in recent years. According to a study by Bloom Research, the number of OTT users in China exceeded 500 million in 2017, and is expected to reach 800 million by 2020. The study also found that 90% of Chinese internet users have subscribed to at least one OTT service.

But as these platforms increase in number, so do the challenges. How will they compete with the likes of Netflix and Amazon? How can they attract and retain users in a market saturated with choices? These are just some of the questions facing the OTT landscape in China.

In this context, the Chinese government has taken steps to regulate the OTT market. In 2017, the State Administration of Radio, Film and Television (SARFT) released new guidelines to regulate the OTT market. These guidelines require OTT platforms to obtain a license from the government before operating, and mandate that all content produced or imported into China must comply with Chinese laws and regulations.

The goal of these regulations is to ensure that OTT platforms in China are not used to spread content that is harmful or illegal, and to promote the development of high-quality, healthy, and positive content. This is an important step in ensuring that the OTT market in China remains a force for good, and that users can enjoy high-quality content without fear of negative consequences.

In conclusion, the OTT market in China is a rapidly evolving space. While there are challenges to be faced, there is also opportunity for growth and innovation. As the government works to regulate the market, OTT platforms will need to adapt and evolve in order to remain competitive.

The big current battle: digital titans vs. traditional media going digital

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in Germany. Studio71 is the group MCN that produces and aggregates roughly 200 channels in its network, generating nearly 300 million video views monthly. The Group is acquiring more exclusive rights from the US Studios to maximize the content exposure within its media assets (see Ruediger Boess interview in this edition). And it has also launched six new apps for each of its TV channels, putting strong emphasis on live TV, catch up, second screen interactivity and social media. Sky TV (UK) Now TV is also among the three largest SVODs in UK, the largest market in Europe with more than 5 million homes subscribed. In France, Canal+ is launching later this year in Europe and Latin America Studios, an app for its 10 premium series shot in many global markets; each series has a cost of €1 million.

In Latin America, Televisa (Mexico) achieved great success with Leapse, its first “second screen” series that started on linear TV (Telehit) and continued on mobile. The second series, Logon, is also available on the Group’s SVOD platform, Blim. Globo (Brazil) launched its OTT Globo Play that immediately received 2 million downloads. The Olympic Games Rio 2016 offered the best context to Grupo Globo for an ambitious multiplatform coverage (56 dedicated linear channels), OTT, Internet and social media. It partners Snapchat to provide users original images and videos. The social media signed a similar deal with NBC.

Thanks to the interactive entertainment formats, as Rising Star (Keshet), Telefe (Argentina) developed in 2015 the app Mytelefe: the audience was part of the live program voting for the best artists, and had access to catch up. Later, it released its own MCN, UPlay Network: 90 channels available on YouTube, programmed by young creators. Telefe provides studios, training and marketing and aims to generate multiplatform shows to be aired in every screen. In Asia-Pacific, many interesting initiatives took shape: Media Prima (Malaysia) signed a similar deal with Universal for the local football matches.

Discovery Communication (Malaysia) develops in 2015 the app UPlay TV: the best example to explain the general effect: programmers are becoming more local by producing more original in the different countries they operate.

Pay TV

The whole Pay TV community, headed by programmers as Turner, Fox, Sony, among others, are very successful with their “Pay” versions of each of the channels that are distributed globally. They operate in a global scale and have presence in almost every continent, so their strategy is wider: they need to create big media conglomerates in order to meet the audiences in as much places as possible. Along with their Pay TV channel portfolio they have initiated aggressive acquisitions of Free TV channels. Why? To enlarge its local presence. In 2007 News Corp acquired TGR in Turkey and launched Fox TV Turkey in 2008. Today, it is among the top 4 broadcasters in that key CEE market, producing local drama series and exporting worldwide. Two years later, Turner disembarked in Chile by acquiring the most profitable broadcaster at that time: Chilevision.

Later, it launched a local version of CNN, CNN Chile. The Group is looking forward to acquiring the leading broadcasters from Argentina, Telefe. It has offered USD 400 million recently, but nothing has been confirmed yet. In the meantime, it has agreed with Argentine Government to acquire the rights for the local football matches.

Discovery Communication announced in 2012 a huge acquisition: ProSiebenSat.1 Group’s SBS Nordic operations for USD 1.7 billion, which allowed to control 12 TV networks in Norway, Sweden, Denmark and Finland, among other assets. The most recent move has been inking a deal to acquire 27.5% stake in Asia Broadcast Communications, owner of Malaysia’s leading broadcaster Media Prima. The opera-
The big current battle: digital titans vs. traditional media going digital

Back in 2014, A+E acquired for USD 250 million a 10% stake in Vice Media, the upstart digital news organization with a show on TW- owned HBO, almost 5 million subscribers to its YouTube channel and a much-coveted young male demographic.

Owned by NBCUniversal, E Entertainment Network has streamed since 2012 Live From E!, a daily live web series that made its debut on onlineline.com and moved to Facebook last March. Recently, it announced a plan to produce live original series for Facebook Live. The shows will all stream live and may eventually be distributed on YouTube and Twitter’s Periscope.

TV or not TV

Sandra Lehner asked on MIPBlog why TV still wins the race against digital video (July 11, 2016): ‘How come all these digital video producers are moving on to TV? They follow the money… While there is vast spending on digital (USD 7 billion, USA-2015, eMarketer) little of it is the kind of high-marque TV brand advertising that producers and platforms had hoped for. YouTube has been unable to compete with TV for premium advertisers. That’s the status quo’. Two good examples are, first, The QYOU, a Pay TV network focused on the curation and programming of short-form video content from the Internet. It is available in Germany, the Netherlands, MENA and Mexico. Second, Vice Media, the magazine turned internet-video production company, bet on cross-platform ad spending (TV + Online Video). Rene Rechtman, President of International at Maker Studios said at MIPDigital Fronts: ‘What we have talked about in the last 10 years, convergence, is finally happening. And it’s accelerating… Time, place and device have no meaning finally happening. And it’s accelerating… Time, place and device have no meaning. There’s unlimited accessibility to content’.

More video outlets are moving into TV.

Infotainment is vast spending on digital video (+85% increase from two years ago) 3) there is robust spend optimism for both digital and mobile video, while most are expecting to maintain current TV spend levels.

Lehner concluded: ‘The shift from more ad spending on digital video than TV won’t happen from one day to the next. But what separates digital video outlets from linear broadcasters is that they bet on cross-platform ad spending (TV + Online Video)’. During its upfront that it plans to launch over 20 new networks ‘in the near future’.

eMarketer advice that in US time spent on traditional TV is dropping in every adult age group, and that people dedicate more time to digital video. Even TV still captures the majority of video-based ad dollars, the company expects that the share will fall from 39.2% of total media ad spending in 2016 to 36.8% by 2018. Digital video will capture 5.5% of total media spending this year, with that figure jumping to 6.7% by 2018.

IAB Video Ad Spend Study 2016 founds three main trends: 1) ad spending on original digital video programming increased by 114% since 2014; 2) marketers and advertisers are spending on average more than USD 10 million annually on digital video (+45% increase from two years ago); 3) there is robust spend optimism for both digital and mobile video, while most are expecting to maintain current TV spend levels.

More video outlets are moving into TV. Attractable announced a funding round to expand its storytelling to TV, and BuzzFeed wants to do TV, but in a different way...

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CBS Studios International (USA) launches at MIPCOM the brand new series Macgyver (13x’60), a reimagining of the classic series: an action-adventure drama about 20-something Angus “Mac” MacGyver, who creates a clan of gifted problem solvers and vast knowledge. While he belongs to the bodyguard squad escorting her father’s biggest opponent, he becomes a core character of the story. Other big titles for this season that Televisa is bringing to NATPE stronger than ever.

**Universal Cineria: constantly growing**

After the incorporation of Elisa Aquino as marketing executive, sales and new business development, focusing on the expansion and finding new customers in Africa and Asia, Universal Cineria attends MIPCOM with new plans for further growth as one of the main dubbing companies in the Latin Market.

“We are delighted not only for the appointment of Elisa, but also what it represents, the expansion of the company worldwide”, says Lilian Hernandez, CEO and she adds: “With this announcement, along with the expansion of our dubbing studios – The company has launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have-, and our customer base, adding new productions of countries such as Japan, China, Korea, India and the Philippines, we are coming to NATPE stronger than ever”.

Hernandez: “Universal Cineria generated a great cooperation to collaboration to all distributors and Turkish producers within the Latin American market, with more than 25 titles -about 3,000 hours- to end in 2016, not only dubbed in Neutral Spanish and English, but also Portuguese, following a trend of Turkish content opening into African territories.

Along with the appointment the company is planning to launch new offices in late October in order to keep growing. ‘All the administrative area represents; the expansion of the company worldwide’, says Hernandez.

Televisa International (Mexico) promises in Cannes a catalogue full of new titles and headed by the telenovela The three sides of Ana (12x’60), where, in the past, a serious accident left three women (all called Ana), marked by pain as they lost their parents’ life and also separated one of them from her family, and Waking up with you (12x’60), about two lovers that come from different social classes: she is daughter of an important flower-grower, while he belongs to the bodyguard squad escorting her father’s biggest opponent.

Other big titles for this season that Fernando Pérez-Gavilán recommends the survival reality series Domus (90’-120’); the talent show My Next Move (10x’60), as well as the comedies No Tomo-, Films (TBC’60), where their life and also separated one of them from her family, and Waking up with you (12x’60), about two lovers that come from different social classes: she is daughter of an important flower-grower, while he belongs to the bodyguard squad escorting her father’s biggest opponent.

Other highlights are dramas Star Trek: Discovery (TBC’60), Bull (13x’60), The Great Indoors (13x’60) and the reality series America’s Next Top Model. 

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The three sides of Ana
**Barracuda survival, while an apocalyptic end, and a family embarks on a cross-country exodus for installment to the hit Chicago franchise, among others.**

**Cove**

Melbourne teenager who dreams of becoming an Olympic swimmer.

**MISTCO takes full distribution rights of TRT library**

MISTCO and Turkish public service TRT have extended their distribution partnership, launched in March 2016. At that moment, the distribution company pick up some titles (dramas, movies and miniseries) for international sales, but since MIPCOM MISTCO has full distribution rights of the entire catalogue, which includes all in all 130+ titles of drama series and miniseries, kids’ animation, documentaries, educational programs and TV movies. Head of TRT TV Department Tuncay Yurekli commented: ‘TRT has gained momentum through successful business in 2016. We have produced really high quality series and TV Movies. This is a fruitful partnership with MISTCO, which will allow us to have our presence in the market throughout 2017’. MISTCO CEO, Mahmut Ipserlik, added: ‘This new and enriched collaboration will give us the opportunity to present the widest range of Turkish content to the world. In Cannes, the company highlights Resurrection (179’45), which has been top rated TV drama for two years and third season is in TRT, alongside with Filima (140’45), produced in Hollywood standards. Another key title on the drama side is What Happens to My Family (41’100), based on a Korean scripted format. TRT is the only network that supports Turkish animation aggressively; in kids series are competing with huge budget TV shows in Turkey and they achieve great success in daily ratings. At MIPCOM, the highlight is Happy Toys (26’13), about toys that live together in a shop with a toy restorer. Lastly, the documentary Practical Saints (145’10) is being broadcast on TRT School every weekday, examples from World and Turkish Cuisine are shown. **NBCUniversal: dramas, real life**

**NBCUniversal International Studios (USA) introduces at MIPCOM its new scripted series A Few Good Men Live (180’), a special live event where executive producers Craig Zadan and Neil Meron team up with Aaron Sorkin (The Social Network), to tell his own work for this TV show about military lawyers who uncover a conspiracy at the highest level. The new drama A Few Good Men Live (13x60’) starts when civilization comes to an apocalyptic end, and a family embarks on a cross-country exodus for survival, while Barracuda (4x60’ or 3x120’) follows a working-class Melbourne teenager who dreams of becoming an Olympic swimmer. Other new titles are Blood Drive (13x60’); Channel Zero: Candle Cove (8x60’), a uniquely terrifying anthology series for devotees of original horror stories, and Dick Wolf’s Chicago Justice (13x60’), a new installment to the hit Chicago franchise, among others. From the unscripted slate, it stands the reality The Lodge (8x60’), about ultra-luxurious Whistler ski lodge; Marvel’s World (8x60’), a docu-series that takes viewers backstage and into the private life of singer, songwriter, record producer and actress, Mariah Carey; Scream (6x60’), executive produced by Whoopi Goldberg, and ET’s hit reality series Wayne’s World (8x60’). Regarding feature film are Bridget Jones’s Baby (Renee Zellweger), the thriller The Girl on the Train; the horror movie Ouiji: Origin Of Evil, and Sing (Matthew McConaughey). In Cannes, the company highlights Resurrection (179’45), which has been top rated TV drama for two years and third season is in TRT, alongside with Filima (140’45), produced in Hollywood standards. Another key title on the drama side is What Happens to My Family (41’100), based on a Korean scripted format. TRT is the only network that supports Turkish animation aggressively; in kids series are competing with huge budget TV shows in Turkey and they achieve great success in daily ratings. At MIPCOM, the highlight is Happy Toys (26’13), about toys that live together in a shop with a toy restorer. Lastly, the documentary Practical Saints (145’10) is being broadcast on TRT School every weekday, examples from World and Turkish Cuisine are shown. **A+E: interactive booth in Cannes + stars**

A+E Networks launches at MIPCOM a lineup of talent from some of its strongest new and returning programs, and a newly designed exhibit booth to present over 650 hours of new programming. Among the top figures are Six (8x60’), starring Walton Goggins (The Hateful Eight, Django) and Barry Sloane (Revenge, Nauy, Knightfall (10x60’), which has Tom Cullen (Downton Abbey’s UnREAL (one hour format) headliners Shiri Appleby (Girls) and Constance Zimmer (House of Cards, Agents of S.H.I.E.L.D.); and Pawn Stars boss Rick Harrison. The new booth, created by UK brand experience agency, 2Heads, features an interactive central hub, a multi-functional double-sided terrace lounge, and a series of meeting hubs. “Our top talent, along with a spectacular new booth and winning sales team will all come together in Cannes to create a presence at Mipcom that demonstrates the power of our brands and an ever-growing catalogue,” says Cohen. Also, factual series Born This Way (6x60’), and Girl In The Box (1 x 2 hours), a dark psychological drama based on a true story. All-new TV movie, The Night Stalker (120’), the story of an attorney who travels to San Quentin to clear a death row inmate she believes has been wrongly accused of murder. While Witness to the Prosecution (120’) is a major adaptation of Agatha Christie’s classic title, set in 1920s London. #P-4.C.14

**BOOTH #P3.C.1**

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TRX, a truly global digital marketplace

TRX (UK), an online deal-making tool that enables TV rights buyers and sellers to connect and close more deals more efficiently, is going through a fruitful moment in the market after announcing last August an investment on the platform from Sky Ventures and Channel 4’s Growth Fund.

“They both recognised the opportunity we present and have backed the management team behind it. Their investment allows us to roll out and develop the system properly during this early critical launch phase. Both are minority stakeholders’, underlines Matthew Frank, CEO.

The platform is engaged with nearly 200 distributors and now has over 10,000 hours of multi-genre content available on the system. “We have over 200 buyers now signed up and numbers increase every day’, he explains.

TRX is currently live in Asia, where it signed a representation deal with Vision Plus (Malaysia), and CEE. Next will be Latin America/US Hispanic, where the company has Raquel Yepes as consultant. “Our plans are to open up the rest of the world by the end of 2016. We have a number of specialist consultants working in each continent focussed on bringing buyers to TRX and in due course local content from these regions’, he adds.

“We want to become a truly global marketplace and the go to online destination for all buyers and sellers of content. Entire TV rights licensing deals can be completed securely online: from discovering and screening to negotiating a price and signing a contract’, concludes Frank.

Starz: Insomnia

With titles 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 is one of the leading integrated global media and entertainment companies.

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 Insomnia (8x60’), thriller where each year, strangers from around the globe are forced to play a deadly game in a major city while a secret group of billionaires and oligarchs gamble on their fates, or comedy My Summer Prince (90’), centered on an assistant to a PR legend, who would like more responsibility in his job but has never gotten the chance to prove herself.

Other new titles are The White Princess (8x60’), drama that sees England ostensibly united by the marriage of Elizabeth of York and King Henry VII, but their personal and political rift runs deep, and the war that rages between them threatens to tear the kingdom apart once again, and the action & disaster movie Destruction: LA (90’), where family must navigate through a destroyed Los Angeles to reunite with each other as a series of volcanic eruptions demolishes the city.

Lastly, Starz introduces the new seasons of Ash vs Evil Dead (10x60’), comedy horror series developed by Sam Raimi, Ivan Raimi, and Tom Spezialy and set in Raimi’s Evil Dead universe, with Bruce Campbell reprising his role as Ash Williams. And the fourth season of the hit series Black Sails (10x60’), which finds the pirates at war in the West Indies.

RMViSTAR: boutique content

RMViSTAR, distribution company launched and run by Rose Marie Vega since 2012, is establishing itself in the international market with a bespoke profile, with a varied catalogue of content, always good and covering different needs of programmers.

Highlights Vega: “One of our flagship products is ‘The super production centered on the famous Egyptian pharaoh, from Peace Point Rights (Canada), which is already sold to most of Latin America, but we still have some available territories. We also have two Chilean series: El asombroso, produced by Pata Films and about a teacher who achieves great things during a substitution, and Juana Bruña, a series about a strong woman, produced and broadcasted by TVN.

From Argentina, the company added to its offer La chica que limpia (Germín Films), about a woman who cleans up crime scenes, and 18 movies from Dominican Republic, including the period film María Montere, Alas ant Dos Pájaros en Aparo and from Venezuela, Hasta que la muerte nos separe”. “Besides, we have two documentaries from Discovery Canada: No Limits and Sight, about how technology enables people with low vision, retrieve their sense. And from the slate of cooking shows we have Inspire, which follows Anna Olson during her trip in Asia, from the point of view of the culinary culture”.

“We aim to further increase the mix of titles, following this strategy, but without losing our essence of being a ‘one-stop’ with good products for our customers. We just take what serves and enriches programmer’s grids’, completes Rose Marie Vega.
Keshet, pioneer in the digital era

When speaking about pioneer cultures in technology development, Israel is one of the tops, and within that, Keshet stands among the TV companies at the forefront.

Kelly Wright, Head of Latin America, explains: ‘Most of the companies have separated areas of content and technology, but we are an integrated company, with a vertical structure, establishing synergy between the two sections’.

A clear example of this is Rising Star, one of the biggest hits. ‘The heart of the show is the engagement with the audience, they vote thought an app if the singer goes to the next round. Technology don’t surrounds the show, is vital part of it. Contents are created since the very beginning in the fusion of good stories with Internet + digital’, she emphasizes.

Among the new products following this strategy are the multi-platform brand ThaFeed, which creates culinary travel guides driven by social media photos on Instagram about the world’s gastronomic delights. And Touch, created as an app-game and then turned into a TV show, integrating global brands and audiences in a simple way.

According the executive, the rapid growth of new technologies brings both, challenges and opportunities, when developing TV content. ‘Not all the shows are suitable for technology. People want to see human stories, and engagement has most of the times to be with how touching and sincere are them’.

And regarding opportunities, Wright highlights ‘more and more immediate effect, more conversation around a show and the possibility to know who is watching the show’. ‘This gives us the chance not only to learn more about our audience and the performance of the show, but also to change according those variables’.

Along with Touch and ThaFeed, the company introduces at MIPCOM its largest and most diverse slate of programming, with over 20 new titles led by the new adventure reality format, Welcome to the Wild Amazon.

Other non-scripted shows are Holloway: Women Behind Bars; the doc-drama, Residents and Blue; about the internal running of a hospital and a police force; and Man-Birth, which follows men who get the chance to feel pregnancy.

On scripted are the dark crime drama set at a busy news desk in The Paper and the fantasy thriller set inside a Brazilian taxi cab, The Fare to Ade Miller’s.

Among the latest news the company confirmed a global deal with HBO to develop a drama about the disappearance of three teens in Israel, two years ago.

Federation Ent.

Federation Entertainment (France) exhibits in Cannes the upcoming The Bureau (30×60), produced with The Oligarch Productions for Canal+ Borders, by Fisher King Production. The Break (30×60), developed with HelseAstron in co-production with RTBF (Belgium), Hostages (2 seasons, 22×45) and Replacements (12×60). It is the producer and distributor of Netflix first French original series Marseille (8×40), starred by Gerard Depardieu. It also offers kids productions, such as the daily teen drama series Paris Opera (26×30), with Cartoon Media, ZDF and ZDF Enterprises; Love, Divorce (50×53), an teen series also produced in Latin America with Televisa (Mexico) and Pol-Ku (Argentina); the upper preschool series The Ollie & Moon Show (52×11) and the digital 2D animation Spanish (52×11).

DINT: aggressive global expansion

Led by Patricia Muné, president, and their sons Paula Barra-Balle, VP operations, and Christian Barra-Balle, VP de Marketing, DINT (Chile) has begun an aggressive campaign to attend the top international markets offering its high tech studios and experience on the dubbing business. All in all, it has in Santiago de Chile 17 recording studios & 5 professional mixing rooms.

‘We have 40+ working voice actors and singers, including children and a dubbing school for 10 years now. We give our clients the best quality with impeccable timing and with the quickest turnaround available in the market’, they explain.

Within the last 10 years, it has dubbed series like Daddyslatch, Master Chef, Bear Grylls and Hi-Yi from Discovery. DINT has also been approved by Marvel to be one of their selected studios to work within Latin America: Jessica Jones, Daredevil and Luke Cage. ‘We are also doing important projects with Netflix: Orange is the New Black, Chef’s Table, Fargo, Easy, Unbreakable Kimmo Schmidt, Marco Polo, Scorn, Shadow Hunters, etc.’.

The studio has dubbed several movies this year: Internet Famous, Pee Wee’s Big Holiday and Ridiculous! as well as Warner Bros., animated series Super Hero Girls, the new season of Made, all seasons from Goosebuddy Show and Ex on the Beach, from MTV/Paw Patrol, Bubble Guppies and Digg-ey Dragon, from Nickelodoon; and Race for the White House and all CNN other special projects’.

The dubbing house continues working with Turkish companies for Broken pieces, Medecine, Queen of the Night, Never ending Song, among others. ‘We look forward to 2017, which promises to be a huge year in the market, as we continue to pursue our objective: to give our clients the best experience possible’, concludes the executives.
Disney Media: Hasta que te Conocí y El César

Disney Media Distribution Latin America destaca en MIPCOM dos nuevas biopics. Por un lado, presenta Hasta que te Conocí, la serie biográfica basada en la vida del músico Juan Gabriel, y producida por The Walt Disney Company Latin America, Sonos Productions y el propio Juan Gabriel, con BT/FT Media como casa productora.

El rol protagónico estará a cargo de seis actores que interpretarían al cantante a lo largo de su vida: Noheik Yousi, de 2 a 4 años de edad; Ricardo Zezotich, de 4 a 6 años; Matías del Cas-tillo (7 a 12 años); Carlos Yorvick (17 a 20 años); y Julián Román (20 y 40 años), quienes irán mostrando el arduo camino desde la pobreza, el abandono y las tentaciones hasta convertirse en El Divo de Juárez.

A nivel panregional en América Latina, la serie se estrenará en Disney Media Distribution Latin America, la serie se estrenó en TNT, mientras que Telemundo hizo lo propio en EEUU, Azteca y Televisión de Juárez.

A la segunda de las biopics es El César, centrada en la vida de uno de los mejores boxeadores mexicanos de todos los tiempos. La serie, que sigue con la estrategia de proporcionar programación cautivante y de interés para los hispanos, será exhibida a través de Space Latina, Latina (Perú), RCN Televisión (Chile), Yehuvisión (Venezuela) y Latina (Perú).

A lo largo de sus 26x60', busca retratar la vida de aquel deportista que logró mantenerse en la cima del boxeo mundial por casi 14 años, su familia, dinero y seguidores; y también el lado marmortecimiento de su vida.

Cezame Music: ‘Quality, Accurate and Fast’

Cezame Music Agency (France) brings together a host of labels from across all musical borders and produces constantly original music with the conviction that music for image is a vital creative field in its own right.

The company arrives at MIPCOM after the launch of a new department dedicated to South America and run by Chloé Maya, with a website that will be available in Spanish before the end of the year.

‘There are 3 reasons why people in the media industry should try the Cezame music search engine’, emphasizes Maya and enumerates: ‘Sync Quality -the emotion of scene also relies on a top quality music score-, Sync Accurate, because conceived by music experts Results are sorted by order of relevance, and Sync Fast, because time is essential, people need to search, listen and download the music they need, fast, with an automated music recommendation tool’.

‘Cezame artists include Latin Grammy nominated, and some of our other productions were used in adverts for Nespresso, Quanta, American Airlines, and Guinness, among others’.

FremantleMedia Productions: Renaissance

FremantleMedia Productions puts special focus on game shows. Coty Cagliolo, VP of development, FremantleMedia US Hispanic, Mexico and Pan-Regional: ‘This is the most powerful entertainment pipeline we’ve had in years because game shows are experiencing a real renaissance’.

Among the new titles are 100% Hotter (10x60’), a cheeky reinvention of a makeover show; Hear Me. Love Me. See Me takes one singleton and sets them up with three dates in one night; and The Lie Detective where a human “lie detector” will put couples in the hot seat for conversations they thought they would never have.

La Buena is a talent show, while Match Game is a quiz game show, and To Tell The Truth, a remake of the 1960’s classic hit game show. ‘Clever game show scheduling has been pivotal in driving new audiences to classic formats, reinventing them for the modern viewer, and making them very attractive for the international markets’, she ensures.

The company signed co-development deals in Argentina with Telefe and Ideas del Sur, and will move into drama for first time in the country with a successful format, Web Therapy. In Mexico, it signed a deal Azteca to produce Cocineros Mexicanos, local adaptation of Kapow’s cooking show Cocineros Argentinos, which has also a localized version in Chile. ‘We will also implement a digital strategy for this show: digital recipes, social media and live streaming’.

‘2017 for us is all about talent, we’ll be partnering with talent from across Latin America and across traditional and digital platforms’.

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Telefilms se prepara para la industria del futuro

Tomás Darcyl, presidente, Grupo Telefilms

En su 55° Aniversario, Grupo Telefilms encara la segunda mitad del año con importantes novedades en sus películas de gran valor comercial y prestigiosos directores, al tiempo que ha fortalecido la estrategia hacia la producción original, tanto de cine como televisión, donde también viene cosechando éxitos. Muestra de este crecimiento es que la compañía extiende un vasto doble este MIPCOM para abarcar a todas sus unidades de negocio.

Tomás Darcyl, presidente, explica: ‘Nuestro con business sigue siendo el estreno de 40 películas durante el año, para las cuales controlamos todas las plataformas y derechos. Tenemos desde hace décadas relación con los operadores líderes de este segmento, pero cambia rápidamente y hay que estar preparados’.


Para 2017 le siguen A Monster Calls, de Juan Antonio Bayona, una película que estrenó especialmente a Darcyl, Gold, donde Matthew McConaughey bascúe en una de las películas más caras de la historia, American Pastoral, dirigida por Evan McGregor y protagonizada por Dakota Fanning, y la comedia juvenil Middle School: The Worst Years of My Life.

También Valerian and the City of a Thousand Planets, la nueva producción de Luc Besson que costó USD 180 millones y es la película independiente más cara de la historia. EuropaCorp la estrenó en julio del año pasado; The Foreigner, con Jackie Chan y Pierce Brosnan, The Lake (USD 70 millones), también con EuropaCorp; The Bye Bye Man, de terror, y American Express, de Nash Edgerton, que cuenta con financiamiento, producción y distribución de Amazon Studios. Hackman Ridge, protagonizada por Andrew Garfield, marca el regreso de Mel Gibson como director; The Space Between Us, de ciencia ficción con Asa Butterfield, The Founder con Michael Keaton, sobre la fundación de McDonald’s; y E. Daniel Blake, que recibió la Palma de Oro en Canes. Además, Fifty, el thriller con Liam Neeson; y Jackie (FOX) con Natalie Portman interpretando a esposa de John Fitzgerald Kennedy.

Grupo Telefilms también consolidó la operación de distribución de cine Diamond España, y ya tiene ocho oficinas en total, incluyendo Argentina, Chile, Perú, Colombia, Brasil, México, Bolivia. ‘Contamos con un grupo de 150 personas, algo inédito para cualquier distribuidora independiente en la historia de este negocio’, resume Darcyl.

Sobre producción original de cine, resalta dos grandes noticias: ‘Qué Culpa Tiene el Niño’ se convirtió en la tercera película más exitosa de la historia en México con 5.9 millones de espectadores, y Pequeño Segredo fue elegida por Brasil para representar al país en los Premios Oscar’.

The Magic Eye, liderada por Juan Parodi, está trabajando en el proyecto Sambur de América, que entró en etapa de presuproducción junto a Telefe y se estrenará en 2017. Y también produce el programa diario Desordenados para la Televisión Pública Argentina.

Darcyl concluye: ‘Los cambios en la industria nos obligan a revisar permanentemente estrategias de adquisición, alianzas y coproducciones. Es una tarea en constante mutación y debemos estar atentos. Más allá de nuevas line ups y crecimiento, el gran secreto será siempre el trabajo en equipo y la pasión por este negocio’.
SuperStars, weekly, live-event shows provide the best places for couples.

WWE, sports & drama

With its sales structure headed by Frank Uitto, EVP, Global Content Distribution, WWE (USA) arrives to MIPCOM with the objective to expand to new territories. It highlights a catalogue of entertainment and sports series headed by the well-known Raw (52x’60, 52x’120 or 52x’180). With over 20 years of action and excitement, Monday Night Raw is being the longest running episodic TV show in U.S. history, featuring the best Superstars in sports entertainment, while SmackDown (52x’60 or 52x’120), a weekly, live-event program that mixes blend of athleticism, drama, and entertainment.

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

Lastly, NXT (52x’60), which follows the next generation of WWE Superstars, on-air personalities, and even behind-the-scenes staff all being groomed towards contributing to WWE’s ever-expanding weekly TV productions, and the specials WWE pay-per-views (150 or ‘380), 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.

Desire and Revenge on Kanal D

Kanal D is one of the leading broadcasters of Turkey, but is also among the main proponents of the Turkish series global success, managing to reach almost every corner of Latin America, including the US Hispanic (Telemundo), as well as MENA, Central Asia, CEE, CIS and other territories in Asia, with titles like Farmhouse, Times Goes By and Forbidden Love.

In ten years, the company reached over 130 territories, but it was in 2015 one of its most important years in terms of distribution, reaching new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina. Nowadays, Kanal D has sold near 12 dramas in Chile in less than one year, working closely with Mega, Canal 13 and Chilevisión.

All this impressive track record has been commanded by Oded Ozsumbul, former head of sales and acquisitions. She is now dedicated to another area in Kanal D, and has been replaced by Onge Batul Marzali, EVP International and Corporate Strategy, who is debuting this MIPCOM.

During 2014 and 2015, Kanal D reached the Latin world with good success and it wants to keep that for a long time, but focusing in other business, too: international co-productions, strategic development alliances, partnership with companies to produce in Turkey, etc.

‘The most important thing is not being a fashion for a short period’, they say.

At MIPCOM, the distributor recommends a slate of drama series headed by the brand new Flames of Desire (23x’130‘), a story about desire, love and rêpeatedly blown heroes, and their Reunion, farewell and struggle, and Sweet Revenge (24x’140‘), about the heart of the faithful of a woman left at her wedding day. Other highlights are War of the Roses, For My Son and Waiting for the Sun.

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Metro TV, universal stories

Metro TV (Colombia) offers at MIPCOM a slate of titles across all genres, including movies, series, telenovelas, animation and documentaries, among others. ‘We continue to expand our library of Latin American independent cinema, which include titles with universal themes like music (La Curargama de Garfo), sports (Bola e Trapo) and love (Souvenirs), which is being broadcast in Pay TV in USA’, explain Salim and Carolina Sefair.

Also, the company introduces documentary series like Voces del Brasil, which explores the Brazilian music from its most remote regions, and Sesiones con Alejandro Franco in its eight season. The original series Medu Selfie con Agustín Neglia, shows the best destinations of the world through the look of a young but expertful traveler, and All Inclusive the best places for couples.

‘For Latin America we have Lebanese dramas like Cello, about love triangles and obsessions; Souvenir a series that portrays those who were marginalized for life and love gave them justice; Half Day, about passion and life; What If, which revolves around supernatural relations, and the thriller Round Trip, big productions that have success in different countries, stories full of love, about overcoming, power and of dreams; which are currently being dubbed in neutral Spanish’, says the executives and complete: ‘We bring to Latin broadcasters entertaining content with strong educational characters and themes. We have the animated series Por Terramonts and El Mundo de Lanas, which are currently aired on Discovery Kids and have great success in many screens around the world’.
DW, what matters most

**Deutsche Welle** (Germany) arrives at MIPCOM through its international arm **DW Transtel**, with hundreds of hours of programming wide range of documentaries and infotainment covering everything from automobiles to arts and culture and from science to sports. **DW** delivers the latest insights and analysis of the issues that are moving the world with regional television lineups and radio and online content available in 30 different languages. With news, features and documentaries covering everything from business, science and politics to arts, culture and sports, we bring people closer to what matters most,” says **Petra Schneider**, director of sales and distribution.

In Cannes, the company features the new documentaries **Need to Compete** (5x’60), a rare glimpse at the spirit of competition celebrated in communities and cultures around the world, and **Composers of Genius** (5x’52’), a series that shows the lives of musical masters through the cities, people and places that touched their lives and helped them shape their genius.

Available in Arabic, English, German and Spanish, **Greed** (90’, 52’ or 2x45’), asks questions about human nature in an age of consumption and competition, while **Inside Economic S5’30’**, explains economic ideas that people should pay attention to.

**Lastly, Schneider** recommends the new documentary **Beethoven Hair Mystery** (52’), an intriguing forensic examination of a lock of Beethoven’s hair that survived centuries.

**ATV, love and ‘dirty business’**

The Turkish broadcaster **ATV** attends MIPCOM through its distribution arm 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 **Bedelik**, 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 Germany 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 risks to exist 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.

**Globo evolves**

**TV Globo International** (Brazil) shows in Cannes the evolution of its programming catalog by presenting more titles and diversified content. On telenovelas it highlights **Total Dreamer and Forever And Ever** (120’/60), **Time After Time** (100’/60), **Ambitious Women** (110’/60), **Boogie Oogie** (90’/60) and **Rules Of The Game** (150’/60), as well as the short telenovelas **Hidden Truths** (50’/60) and **Paris of Me** (75’/60). Also, the series **Supremas – The Hell In Their Minds** (10 eps), **miniseries Alemão – Both Sides Of The Operation** (3x’60), **Dangerous Liqueurs and Happily Ever After** (8x’60) and **Dear Death** (4x’60), and many feature films.

**Talpa: new deals in Europe and Latin America**

**Talpa** (Netherlands) shares some big news related to some of its latest formats. Since its premiere, **Dance Dance Dance** on **RTL**, in Germany was seen by over 2 million viewers in each week. The second season in the Netherlands is consistently ranking number one in its timeslot. The celebrity dance competition was sold to the UK, China, and Italy. While **The Wishing Tree**, launched at MIPCOM 2015 has been acquired by eight territories, with Brazil most recently being announced. **The Wishing Tree** is a feel-good family show in which big wishes of small children come true.

**Other news** includes **Cannotsold**, the water spectacular featuring multiple rounds, which will go on air in Australia later this year, after three successful seasons in the Netherlands for three, and the sale of the celebrity singing show **It Takes 2** to multiple territories including Germany (**RTL**), with a second season confirmed in the Netherlands.
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Sstudiocanal:  
event TV series

Katrina Neylon, EVP Sales & Marketing Studiocanal

2016 has been a crucial year for Studiocanal, the global distribution arm from Canal+Vivendi that has enlarged its production network in Europe after acquiring a 33% stake on Spanish Bambú Producciones and a 20% stake on British producer Urban Myth Films and Sunny March.

The company is targeting new territories, especially Latin America; it has named former Endemol Shine executive Daniel Rodríguez, who is assisting Beatriz Campos, VP Sales, based in Miami. ‘The Hispanic market is as important one for us and we are eager to show broadcasters of all kinds that our content would be a great addition to their line-ups,’ explains Katrina Neylon, EVP Sales & Marketing.

“Our series are extremely well made, with complex and innovative storylines and strong performances by leading award winning talent,’ she highlights, their line-ups’, explains Katrina Neylon, EVP Sales & Marketing. ‘We are extending relationships with new broadcasters and streaming services, and we hope they can discover our strong line up of series, which also includes Below The Surface (8x’60), crime thriller for Denmark’s Kanal 5; Paranormal (8x’60), from RED Production Company, was launched on Sky 1 (UK) and its an electrifying and gripping thriller. For young viewers, the unusual, 3D educational, adventure/comedy children’s series Sammy & Co (52x’13).

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Among the top titles for this season, the executive recommends Hayat, about a clumsy, irritable but joyful beautiful young girl who knows how to enjoy life; Endless Love (114x’45’), where two separate worlds, both close and distant to each other, lie in a seaside neighborhood of Istanbul, and In Between – Fatih Harbiye (126x’45’), which follows a young and traditional woman who lives with her father and her aunt in the suburbs.

From the game show slate the company launches Aon Instant, a online interactive quiz elimination game show with a second screen technology enabling viewers at home to participate live to the show, and Oslo, a brand new endurance-reality show with a buddy system.

ITV-Inter Medya: 
more than content

Can Okan, president & CEO

ITV-Inter Medya, is not just a content and format distributor but also a powerful business developer and a consultant with significant experience in the market with very strong business relationships,’ remarks Okan. "I am sure that our content would be a great addition to their line-ups’.

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At the beginning of 2014 the company sold Turkish drama series within the US Hispanic market and to 21 South American countries, and in 2015 it started producing entertainment and game show formats. ‘Today ITV-Inter Medya, is not just a content and format distributor but also a powerful business developer and a consultant with significant experience in the market with very strong business relationships,’ remarks Okan.

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TF1 Studio: drama & kids

TF1 Studio (France) launches at MIPCOM the new TF1 prime time procedural series Emma (40x’52) with a fascinating perspective on Artificial Intelligence. Produced by Mandarin Television, the series is about a new trainer, whose intellect and strength amaze an outstanding detective, and the comedy ministries saw (6x’52), from Authentic Production in coproduction with TF1. It also launches two kids series, from Magoproduction (Spain): the preschool educational series Fire & Ton (52x’7) and the adventure series The Flying Squirrels (26x’13).

Studiocanal:  
event TV series

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TM International: content with twists

Founded in 2008, TM International is the global distribution arm of Tele Münchener Group (Germany), led by Giannina Antola, sales manager with responsibility for all the world with the exception of CEE, CIS, Greece, Turkey and Cyprus, in charge of Ansgitha Koch. Alongside TSG® own TV productions, such as Rosamunde Pilcher adaptations (ZDF) or the internationally acclaimed miniseries The Seasons of Moby Dick, distributor also handles worldwide distribution of the group own-produced feature films, series, mini-series and TV formats.

It highlights two new miniatures: Bellevue (6x90), which will premier in winter 2017 on CBC (Canada), starring Academy and Golden Globe award-winning actress Anna Paquin (True Blood), Allen Leech and Shawn Doyle. It is a mystery set in a small blue-collar town with a lot of “good people” who “live right” and take it upon themselves to make sure the neighbors do too. And Neanderthal (6x90), sold to Mediaset (Spain), where a brutal mass murder is just the beginning as mankind faces its greatest challenge, a ty for all the world with the exception of CEE, CIS, Greece, Turkey and Cyprus, in charge of Ansgitha Koch.

Other news is Flying, which has enjoyed wide success in Germany, Spain, Italy, France and Russia, particularly among girls 10-15 and women 40-49. And the format Date the Chef, where five bar owners look for true love. It premiered on February 10th and tripled ATV market share: 10% of 12-49-year-olds and 14.5% of 12-29-year-olds, which resulted in market share: 10% of 12-49-year-olds and 14.5% of 12-29-year-olds, which resulted in over results. The German release will be on RTL II with host Brigitte Nielsen next January.

TV Azteca reinvents itself

Azteca (Mexico) highlights this MIPCOM’s brand new international structure in charge of the sales of programming and Pay TV networks, headed by Fidela Navarro, international director, along with four new TV series.

Among the new titles for this season stands from Lady. “It is a great story based on real facts. A great drama full of action where intrigue, love, and betrayal, with strong characters and an incredible casting. ATV series with open windows to the world”, explains Navarro.

Another of the novelties that the company will be showing at this fair is its international division’s restructuring and presentation. Content distribution (AZ Content), pay-TV signal distribution (AZ TV de Pagos) and acquisitions and alliances have already been integrated into TV Azteca’s International Division, headed by Navarro. Platforms and business models are increasingly convergent and as a part of the reinvention of our company that is taking place under the leadership of Benjamín Salinas, CEO, we have decided to inject a new dynamics into our teamwork, with common strategies and goals that will allow us to maximize our results in the international arena, both for us and for our partners’.

Sonuna: lifestyle + concerts + web series

Created in 2009, Sonuna is the distribution’s arm of RTBF, the Belgian Public Television. The company handles a wide range of current programs and footage collection produced by the public broadcasters.

The first half of 2016 has been an expansion period where our programs reached new customers as Nat Geo, TVE (Spain), TVN Poland or CanalPlay, thanks to our wildlife and current affairs documentaries, as well as our webseries’, explains Sébastien Lami Duoz, head of sales.

“We are planning to extend our presence and activities to North and Eastern Europe with our documentaries, concerts and web series. For Latin America, we have exclusive concerts, and we expect to reach Asia with our lifestyle programs as A Brick in the Belly or Unusual Houses. Next step is fiction series”, he adds.

At MIPCOM, the company highlights the second season of the wildlife series Extraordinary Africa, launched last NAPE Budapest, which first season was sold to National Geographic Europe and TVE in Spain. Other top products are Jazz Legends, which include 26 exclusive newly restored in 2K jazz concerts of John Coltrane, Louis Armstrong or Dizzy Gillespie to name but a few, newly restored rock concerts of Genesis in 1973, Black Sabbath in 1971 or U2 in 1981, and films series, and, last but not least, the zombie multi-awarded fictional webseries Bloodland.

“All our clients approved our series, we have the top concerts, quality jazz and rock legends and two webseries with 12 international awards… we are in a unique moment and we expect to reach all TV windows with our new offer”, completes Lami Duoz.
MarVista, romance and suspense

MarVista Entertainment (USA), independent entertainment studio focused on production, acquisition, and distribution of premium film and TV programming worldwide, returns to MIPCOM with a robust slate of nearly 20 new series to debut to international buyers.

Highlights from the MarVista slate include the action disaster movie, Cold Zone, starring Martin Cummins (UnREAL), Kristen Robel (Jingle All the Way 2) and Steve Bacic (X-Men 2), where a scientific team with a retired environmentalist save the world from an impending flash-freezing storm, To Have and To Kill, a thriller starring Nikki Leigh (The Wedding Singer), Tilky Jones (Never Back Down), Kelly Dowdle (American Crime Story) and Jason Tobias (Most Likely to Die), about passion, return, jealousy and betrayal.

Other new thrillers are One of Us, about an investigative journalist that learns about her friend disappearance at a commune, and goes undercover to find and rescue her, and (Taken Heart, a thriller starring Spencer Locke and Cameron Richardson (Alvin and the Chipmunks), about one woman’s notified mission others goal.

When users of her app start mysteriously dying and she’s the police’s top suspect, a woman must hack into the code to find the real culprit in Killer App, thriller starring Nikki Leigh (The Wedding Singer), Tilky Jones (Never Back Down), Kelly Dowdle (American Crime Story) and Jason Tobias (Most Likely to Die), about passion returns, jealousy and betrayal.

Comarex: compelling stories

Led by Marcel Vinay Jr. Comarex (Mexico) is announcing at MIPCOM two deals that involve Malaysian producer Global Station: first, with Canal 13 (Chile), on Monday, second, with Mediaset (Italy), on Tuesday.

Comarex is the exclusive global sales agent for Canal 13 and Canal II-Mexico, as well as Studio 100 Media and Dicen Media for Latin America and US Hispanic, and Mediaset Distribution (Italy) for Asia, Africa and Latin America.

Heading the slate in Cannes is Runaways (100x60’), from Canal 13, and the story of four women who share a deep friendship, four women that happen to meet while serving time and the adventures they live after they successfully escape from jail.

Each day in the lives of the Precious Women will be an adventure, trapped in intense and complex love affairs, not forgetting their goals and having the law on their heels.

For kids and teens it stands I Am Franky (60x60’), centered on a robot with the appearance of a teenage girl, with brain functions like a cutting-edge super computer with unlimited access to the internet and a vast data storage but without the possibility to understand feelings. While Mediaset’s Call me Francesco relates to the journey that brought Jorge Bergoglio, the son of Italian immigrants in Buenos Aires, to become Head of the Catholic Church.

Also from Mediaset is A Sicilian Story (80x50’), which follows a special task force operating in the heart of Sicily’s most striking landscape, and TF45 (16x45’), a drama full of action and love, centered on the leader of an elite Italian unit, the Task Force 45, and a young and beautiful Afghan woman.

Snap TV, content for all windows

Snap TV (Argentina), from Ariel Tobi, president, and Ezqueil Otanaki, sales director and international distribution, brings to MIPCOM a new slate. Snap TV for Latin America, along with the recently launched Puck Action, which includes movies starring Steven Seagal (Asian Connection, Perfect Weapon), Danny Trejo (Bullet) and Dolph Lundgren (Rocky II), the coproduction with Caracol, Cup of Love, and new family launches with Premiere Disney Channel.

‘Despite being a special year for industry, we are still working on new projects, moving force in traditional windows, thinking at same time continuously in new options to be nearer new customers’, stands Tobi.

And completes the executive: ‘For next year we are planning new co-productions in English and at NATPE (January) we will be launching the second film co-produced with Caracol (Columbia) and MarVista. Previous experiences give us confidence to continue growing’.
**TV Paga: contenido original + OTT para seguir creciendo**

Durante el último año, la TV paga en América Latina ha visto un desaceleramiento en suscriptores y, en algunos casos como Brasil, una baja caída. Sin embargo, este contexto no ha impactado en la industria en general, que se muestra muy dinámica y apostando a dos pilares para seguir creciendo: programación original y agresivas estrategias OTT.

Según Carlos Martínez, presidente de Fox Networks Group Latin America, la desaceleración puede deberse en primer lugar a una "recesión económica e instabilidad en la mayoría de los países", y por otro a que la gente "está evaluando nuevas maneras de consumir contenido", sumando así a que la gente "está evaluando nuevas maneras de consumir contenido', sumando otro a que la gente 'está evaluando nuevas maneras de consumir contenido', sumando otro a que la gente 'está evaluando nuevas maneras de consumir contenido', sumando otro a que la gente 'está evaluando nuevas maneras de consumir contenido'.

Por su parte, Frank Smith, EVP, Distribución y Desarrollo de Medios de HBO Latin America confía en que 'la TV lineal sigue siendo un elemento central en el entretenimiento del consumidor y, en el caso de la TV paga, todavía tiene espacio para crecer en la región'.

Frente a los nuevos competidores y la realidad socio-económica, se han incrementado los contenidos originales y locales, y se incorporaron nuevos géneros. Por ejemplo HBO, que ha duplicado las horas de contenido original frente a 2015, sumando nuevos formatos como el programa de opinión Channel con Chumel Torres, la comedia Insecreto, escrita y protagonizada por la youtuber Issa Rae o High Maintenance, basada en la serie web homónima.

Ángel Zambrano, SVP de Adquisición y Sindicación de Contenidos de Turner Latin America: 'Nuestra apuesta a la producción original local ha sido cada año más relevante, dándonos grandes resultados en nuestros canales. En 1H 2016 crecieron un 6% en rating y un 5% en share de audiencia en el total del universo'.

El ejecutivo destaca además la alianzas con los principales broadcasters de Argentina de manera simultánea: Telefe, por Historia de un Clan, y eltrece, por Signos. "Nos esforzamos que podamos experimentar con TV abierta y buscar colaboraciones de mutuo beneficio".

Eduardo Ruiz, presidente & general manager, AXE Networks Latin America: "Estamos analizando shows de mediana y corta duración, también. Los formatos cortos que se asocian dentro de nuestra área de User Creative Solutions permiten crear una historia de manera innovadora, y al mismo tiempo una mejor asociación de marcas y productos, como es el caso de History Cabaret, con Nissan, y Estrenos y Estrellas, con L'Oreal".

"Con el crecimiento de las plataformas, la disponibilidad del contenido en demanda en las diversas pantallas se ha vuelto fundamental en esta evolución del negocio de la TV paga, ya que la audiencia elige dónde y cuándo ver su programación. Hace varios años que adquirimos derechos no lineales, con productos GO disponibles en PC, mobile, y ahora también integrados a Chromecast, junto con contenidos VOD para nuestros clientes y operadores de TV Paga", comenta Zambrano.

Ruiz coincide: "Para mantenernos líderes, estamos obligados a atender y entender las necesidades de nuestros usuarios a nivel lineal y no lineal, simultáneamente. Los OTTs no son ni competencia ni complemento, sino amplificación. La “multipantalla” es resultado de la experiencia de contenido y de nuevo para nuestros usuarios". HBO ha desarrollado su servicio VOD en Latinoamérica, que en USA se conoce como HBO Now. HBO Go, como se le conoce en Latinoamérica, está disponible para suscriptores de Internet en Colombia (ETB, México (Dish) y en breve en Argentina y Uruguay, anunció recientemente. Frank Smith: "Nuestras producciones originales están pensadas para ofrecer algo distinto. Algunos contenidos tienen más sentido para la línea de producción, y ahora también integrados a Chromecast, junto con contenidos VOD para nuestros clientes y operadores de TV Paga".

"En Fox estamos enfocados en la transición TV lineal–no lineal, en todas las plataformas y maneras. Generamos desde el inicio contenidos que puedan ser consumidos en cualquier pantalla, tanto desde su concepción como en su promoción y transmisión", afirma Carlos Martínez, y concluye: "Aún queda mucho espacio por crecer, la clave es estar seguros de tener el producto listo para que sea compatible con esta realidad y las nuevas tecnologías".
Record TV, Brasil: ‘Las crisis son oportunidades que permiten repensar los negocios’

TV Record tiene la segunda mayor audiencia de Brasil, alcanzando en el mercado nacional cerca de 182 millones de personas, según Kantar Ibope Media. Es la emisora de TV abierta más antigua de Brasil con una cobertura de más de 182 millones de personas, según Kantar Ibope Media. Es la emisora de Brasil, alcanzando en el mercado publicitario.

Marcelo Silva, VP Artístico y de Producción, comparte con Prensario que: ‘Los momentos de crisis son oportunidades únicas para repensar los negocios. Es claro que, cuando hay inestabilidad, el mercado publicitario tiende a retroceder, pero Record estaba preparada para mantener sus anunciantes y la calidad de su programación. Estamos creando buenos resultados de cambios estratégicos que hemos realizado en los últimos años, y eso nos trajo tranquilidad para atravesar ese periodo’.

‘Uno de nuestros objetivos, a contramano de las expectativas del mercado, fue invertir aún más en nuevos programas y en la contratación de grandes nombres de la TV nacional e internacional. Hemos traído artistas como Gugu Liberato, Fabio Porchat, Xuxa y Buddy Valastro-Cake Boss, que por la primera vez en su carrera, aceptó grabar un programa fuera de USA, ‘Batalla de los Cocineros’.

‘Hicimos historia al producir la primera novela bíblica del mundo ‘Moisés y los Diez Mandamientos’, una iniciativa inspirada en el éxito de las miniseries que ya habíamos realizado con esa temática. El suceso fue tan grande que ya estamos en la tercera novela de este segmento al aire, ‘La Tierra Prometida’. ‘Invitamos a nuestros nuevos modelos de producción, priorizando alianzas, incluso en la realización de telenovelas. Siempre mantuvimos la creatividad, dirección y casting sobre nuestra responsabilidad’, comparte Silva, quien añadió que el canal se ‘inspira’ en el modelo estadounidense y está apostando cada vez más en alianzas con productoras, y también en la compra de formatos.

‘Ya trabajamos con socios reconocidos como FremantleMedia, Floresta, Sony, Casablanca, Eyeworks y Endemol Shine. En algunos casos, hicimos asociaciones con canales que exhiben el contenido en sus pantallas después de nosotros. Los que hicimos con Buddy Valastro, ‘Batalla de los Cocineros’ (2015 y ‘Batalla dos Cocinheiros’ (2016) fueron de alianza con Discovery Home & Health’.

‘En relación a la audiencia brasileña, el eje de nuestro periodismo, que siempre quiere novedades, es una de las marcas de la emisora con cerca de 11 horas de programación diaria. Contamos con profesionales y recursos para realizar co-ediciones de alto nivel, que se traducen en la conquista de diversos premios el Rey de Es-
Televisa: cómo ser más eficiente en monetizar el contenido

Como todos los grupos en América Latina, Televisa está repensando su negocio de medios permanentemente ante los cambios incesantes por el paradigma digital. Este año ha sido particularmente intenso con varios anuncios, como su nuevo OTT blim, programas de segunda pantalla como Login y Logot, e incluso el rebranding del canal abierto inigüis de grupo, Canal de las Estrellas, que desde agosto pasó a llamarse Las Estrellas.

Al frente de estos cambios está Emilio Azcárraga Jean, CEO de Grupo Televisa, el más importante de América Latina y el principal de habla hispana en el mundo. Produce 93.000 horas de contenido, exporta programa principal de habla hispana en el mundo. Produce más importante de América Latina y el próximo verano será la primera vez en el mundo que su contenido está disponible en formato digital.

Así lo ha hecho con sus principales telenovelas, como El Hotel de los Secretos de Yago — adapta- ción mexicana de la serie de Turquía — además de sus producciones infantiles como la nueva temporada de El Chapulín Colorado, entre otros.

Cuando Televisa Networks lanzó en julio 2016 las estrellas, segunda temporada de la serie interactiva y di- gital Logot, no solamen- te presentó un programa que puede verse en distintas plataformas, sino principalmente una estrategia de cómo el Grupo Televisa pensa ser más ef- ciente en monetizar contenidos apostando a una mejor distribución en sus diversas plataformas.

La serie estrenó en paralelo en Telehit, ca- nal de TV paga con 21 millones de abonados, y blim. Su primera versión, Logot, había ob- tenido varios premios internacionales. Bruce Boren, VP, Televisa Networks: “Este es un producto experimental. Es vanguardista, fresco e irreverente. El usuario inte- ración y decide, tiene el control’. "Decidimos hacer algo relo- ad amplificarlo y hacerlo más profundo. Nos dimos cuenta de que la gente quería interactuar pero quería interacciones más intensas y más dramáticas porque estas interacciones digitales tienen que ver con la historia", añadió Manuel Galárdi, VP Digital y New Media. La produc- ción desarrolló una app y una forma de interac- tuar el contenido entre las redes sociales que, al combinado con la pantalla de TV, acercan la producción a un videojuego.

El reto más grande era cómo hacer que la interactividad no sea pasiva, sino que emule ese videojuego', resaltó Carlos Murguía, produc- dor. Desde la perspectiva de Televisa, el mayor acierto ‘es desarrollar un formato atractivo para su exportación a otros mercados’, coincidieron los ejecutivos Boren: ‘Los contenidos que pro- ducimos hoy, dentro y fuera de Televisa, pero con recursos propios es parte de un proceso que se ha venido dando hace unos años. Somos ha- ciendo ajustes dependiendo de los recursos y de la que la gente quiere ver. No todo es un éxito”, Carlos Sandoval, CEO de blim. ‘En los próximos 8 o 9 meses estamos lanzando 6 o 7 nuevas producciones en diferentes géne- ros. Sin embargo, en materia de producción de contenido estamos buscando nuevas propues- tas de este estilo’. Televisa selló un acuerdo con Pol-ka (Argentina) para la generación de 3 series para blim. Y está buscando además acuerdos en Colombia.

Como grupo, tenemos muchas pantallas. Tener control sobre la producción de contenida es necesario maximizar la monetización en esos diferentes medios. Somos conscientes que en este segmento digital no hay nada escrito, no hay reglas. Al ser un nuevo modo de consumo, debemos probar hasta encon- trar el modelo que sea más efectivo. No hay una receta mágica; las series varían en formatos y debemos hacer pruebas con la mentalidad de maximizar la exposición en las diferentes ventanas y darle el valor a cada una de las plataformas’, completó.

Televisa renovó el 22 de agosto la ima- gen y nombre de su principal canal abierto, Telehit de México, y emblema de la compañía: Las Estrellas tiene nuevo logo y paquete gráfico en pantalla, que acompaña un repro- sicionamiento del canal a partir de la nueva programación, que se reorganizó en su grilla prime time: Tres Veces Ana (8pm) y Mujeres de Negro (9pm), seguido de 10 en punto con Denise Maerker (10pm) y el late night show Esta Noche con Arath (10.30pm), y la teleno- vela Juego de cartas a viernes 10.30pm. Azcárraga Jean resumió la transforma- ción en pocas palabras, durante la última emisión del noticiero nocturno de Joaquín López Dóriga: “Canal 2 ya no es un canal sino una plataforma. Debemos ser creadores de formatos y contenidos. Desde ya estos cambios constituyen un riesgo. Pero si no arriesgamos no vamos a cambiar”.

Carlos Sandoval, CEO de blim, Guillermo del Bosque, directo y director general de Telehit, Carlos Murguía, produttor de Litera, Manuel Galárdi, VP Digital y New Media y Bruce Boren, VP de Televisa Networks en la presentación de blim.

El recorrido de Las Estrellas es de cómo el Grupo Televisa pensa ser más ef- ciente en monetizar contenidos apostando a una mejor distribución en sus diversas plataformas.
Telefe evoluciona con la industria

Grupo Telefe (Argentina), canal abierto en Buenos Aires en ocho canales en el interior del país y la señal de TV paga Telefe Internacional, dejó hace tiempo de ser una empresa de televisión.

El camino que eligió desde la llegada de Juan Waehner, (rango en 2012 como CEO), dista de ser el de una tradicional empresa de medios. Ingeniero de profesión y con experiencia en el mundo industrial (Siemens), tecnológico (BGH) y las telecomunicaciones (Telefónica), ha desarrollado diversas líneas de negocio para soportar el crecimiento en el mercado argentino e internacional.

Canal líder de Argentina, Telefe no ha estado ajeno a los cambios que el mundo digital impone sobre las empresas de medios tradicionales. Es difícil elegir una fecha en que comenzó la transformación (¿mutación?), pero con Waehner, el broadcaster ha implementado una serie de cambios y la empresa no ha podido pisar en el "nuevo mundo" desarrolló apps y programas interactivos, una MCN en YouTube y más recientemente lanzó una tienda virtual de E-Commerce. "Nos asociamos con Merci, todos a la mesa, y se espera que se active fuertemente desde este mes. Ofrece los productos que se muestran en ese programa matutino de cocina, que es líder en su franja alcanzando a hombres y mujeres de 29-40 años, el segmento etario que más compra online. Waehner concluye: ‘La opinión de expertos más la buena utilización de la Big Data nos permiten aumentar la eficiencia. El Excel no va más, lo reemplazaremos por algoritmos. Y en dos años queremos ser una empresa ‘paperless’.

Más allá de las transformaciones, 2016 ha sido además un año particular para Telefe. Después de mucho tiempo, Turner Latin America oficializó a comienzos de año interés por adquirir el canal, aunque a la fecha de esta edición no se había confirmado la operación.

Hace cuatro años descubrimos que había problemas con una inversión publicitaria, donde 50 anunciantes generaban 70% de la facturación de Telefe. Eso nos hacía vulnerables. Eligejimos ser una productora de contenidos, que tiene una licencia de TV abierta, pero que siempre buscó una fuente de ingresos en lo digital, que debe ser parte de nuestro negocio global.

El broadcaster apostó en dos vías: a nivel local, ser una gran productora multiplataforma, y a nivel internacional expandir su huella. Este año abrió una oficina en Los Ángeles, a cargo de Diego Pinus, para tener un pie en Hollywood. ‘En el mercado argentino nos enfocamos directamente al cliente, recomendando TV + digital. Y hacia afuera, en lugar de comprar grandes formatos, desarrollamos contenidos y nos asociamos en joint ventures. Queremos que en 2020 el Gran Hermano no venga de Holanda, salga de la Argentina’, completa.

Además de productor, tiene una distribuidora global, Telefe International, que llega a 100 mercados en 35 lenguas. Y es además líder en cinco con más de 200 nominaciones y 60 premios, entre ellos el Oscar por El Secretos de un Ojo (Juan José Campanella). Fue primero en el lanzamiento de contenido Web TV con la serie Aliados, creada por Cris Morena (Chiquititas), y adaptó el primer formato de entretenimiento interactivo, Eléritos (Rising Star, Keshet), para el cual lanzó la app MiTelefe que en su primer mes recibió 2 millones de descargas, y hoy es una importante plataforma de consumo de contenido catch up y en vivo. Fue además el primer canal en producir en 4K, entre Canales, dirigido por el ganador del Oscar Juan José Campanella. En septiembre estrenó la sitcom Loco x Vos, basada en el formato de Sony (Mad about You), y para 2017 lanzará la nueva serie, Amor y Amor después de Amor (60 episodios). Ambas rodadas en 4K. Otro hito ha sido su propia MCN en YouTube: UPlay Network, compuesta por 50 canales creados por nuevos talentos, a los que canal les aporta conocimientos en producción, marketing y programación. Y el mes pasado dio un paso que pone a la empresa en otro escalafón: lanzó Tienda Telefe, una plataforma de venta online de los productos que se exhiben en pantalla. Es el primer y único canal de TV en Latinoamérica en hacerlo. ‘Nos asociamos con el sitio #1 de comercio online de América Latina, Mercado Libre (4000 hiperventas de producto y ventas por segundo),’

‘A través de un momento sumamente desafiante en la industria y como medios debemos innovar para seguir adelante. Hemos encarado un cambio cultural determinante hacia interior, y esa transformación significa reinventarse tecnológicamente y encontrar nuestra producción hacia el mercado global’, explica.

La experiencia comenzó con Merci, todos a la mesa, y se espera que se active fuertemente desde este mes. Ofrece los productos que se muestran en ese programa matutino de cocina, que es líder en su franja alcanzando a hombres y mujeres de 29-40 años, el segmento etario que más compra online. Waehner concluye: ‘La opinión de expertos más la buena utilización de la Big Data nos permiten aumentar la eficiencia. El Excel no va más, lo reemplazaremos por algoritmos. Y en dos años queremos ser una empresa ‘paperless’. Más allá de las transformaciones, 2016 ha sido además un año particular para Telefe. Después de mucho tiempo, Turner Latin America oficializó a comienzos de año interés por adquirir el canal, aunque a la fecha de esta edición no se había confirmado la operación.

Juan Waehner, CEO
Una infraestructura de más de 53.000mt² alberga los nuevos Estudios América, en Pa
chacámac, Lima. Este Centro de Contenidos de Entretenimiento, como lo ha bautizado Eric Jürgen-
sen, CEO y gerente general de América TV, es único en Perú y uno de los cinco más grandes de América Latina. La obra se concluyó en 14 meses con una inversión de USD 45 millones.

Ha sido concebido para convertirse en un megacentro multipantalla de producciones de categoría internacional para el mundo. La generación de contenidos va a seguir siendo lo más importante en un canal. Si bien los medios digitales crecen, ellos también requerirán con-
tenidos. Si uno produce un contenido relevante para su país, seguirá manteniendo liderazgo. Hay que tener en cuenta que las audiencias van creciendo. Si hoy un programa es visto por 10 millones de perso-
nas, mañana podrían ser 11 o 12 millones, por-
que se van sumando las nuevas pantallas", dice.

"Queremos convertirnos en un "hub" para la región. Perú cuenta con gran talento y a un bajo costo, y eso es muy atractivo para países vecinos y Centramérica, que podrán enviar a su gente y producir aquí. Con el 65% de utiliza-
ción del Centro, se cubre el 100% de las necesi-
dades de nuestro canal. El 35% restante puede ser utilizado o alquilado a otras productoras."

La primera coproducción ha sido con Telefe
(Argentina): El regreso de Luca (60 horas), que se ha pre-vendido en USA, Puerto Rico,
Panamá, Chile y Ecuador. La siguiente será con Sony, Los Jefferson, y luego Colorina, con Te-
levía (México). "Nos aliamos con el Grupo
ATV/Albavisión (40 canales en 12 países de Latinoamérica). Lo que se produzca aquí saldrá por esas estaciones", completa
Jürgensen.

Inaugurado el 23 de junio, alberga cinco estu-
dios en HD y uno 4K, tres de 1,000mt² y dos
de 500mt². Permite realizar hasta cinco pro-
ducciones en exteriores, con calidad y a menor costo.

La fiesta de inauguración contó con la asistencia de 1350 figuras locales e internacionales.
Caracol se prepara para el futuro con Caracol Next

Con la designación en marzo de 2015 de Marcelo Liberini al frente de la vicepresidencia Digital de Caracol Televisión, el broadcaster líder de Colombia apuesta a fortalecer la estrategia de la compañía en esta área estratégica, buscando dar un salto significativo no sólo en el mercado local, sino también internacional.

Marcelo Liberini, que tiene una experiencia de 15 años en el mercado de Internet y nuevos medios en Argentina, conversó con Prensario sobre Caracol Next, la unidad de negocios digitales nombrada así a principios de este año, una vez que ICCK se había fusionado a Caracol. Esta compañía condensa todas unidades de negocio del Grupo Valórem, bajo el liderazgo de Liberini: Caracol TV (caracoltv.com), noticiascaracol.com, go.caracol.com, El Espectador (el espectador.com), Blu Radio (bluradio.com), Shock (shock.co), y Cromos (cromos.com.co). Todas ellas han venido incrementando sus audiencias, llevando a Caracol Next al primer lugar en Colombia, según la última medición de comScore. Móvil y video digital están entre sus principales drivers, señalando nuestra marca y las exitosas estrategias de frontalización de la estrategia de negocio en la creación y distribución de contenido de las diferentes plataformas.

Según la ejecutiva, los desafíos principales ‘se centran en consolidar las posiciones al mismo tiempo que se desarrollan, siempre en línea con las exigencias y necesidades de las audiencias’. En relación al mercado colombiano, dijo que se ha caracterizado por su ‘alto nivel de competencia y agilidad’ en la adopción de nuevas tecnologías y tendencias. Y subrayó: ‘Se prevén nuevos jugadores y el nombre del juego es exclusivo y original’.

RCN: ‘El nombre del “juego” es exclusivo y original’

Tras su designación al frente de la vicepresidencia de negocios estratégicos, María del Rosario Iregui (ICCK) conversó con Prensario sobre el rol y desafíos de este nuevo departamento, como así también las tendencias en el competitivo mercado colombiano.

A fines de julio, el canal colombiano nombró a Iregui como VP de negocios estratégicos, con el objetivo de identificar y desarrollar oportunidades a través de alianzas o desafíos de equipos hechos a la medida de cada medio, señaló entonces desde RCN.

La ejecutiva, quien viene de ser SVP de Programación, Producción & Brand Manager de Vía con International Media Networks, ingresó en la industria de TV en 1998, cuando fue productora y luego VP de Programación en Caracol Televisión, principal competidor en Colombia.

Iregui señaló a Prensario: ‘En este nuevo rol buscamos apoyar a la presidencia (NdR: Gabriel Reyes, presidente de RCN) en la definición e implementación de la estrategia de negocio en la creación y distribución de contenido de las diferentes plataformas’.

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Actualmente, Iregui está trabajando en el diseño y rediseño de la oferta OTT y de TV paga del grupo. ‘De la mano de la VP de Producción, Cristina Palacio, y de Ventas Internacionales, María Lucía Hernández, estamos diseñando una estrategia de coproducciones que nos retribuya en sinergias y exposición’, concluyó la ejecutiva.

Rodrigo Triana, nuevo director de Ficción

Rodrigo Triana, nuevo director de Ficción de RCN, donde estaría encargado de la producción de las nuevas apuestas televisivas.
**DirecTV Latin America: más original que nunca**

**Carlos Bardasano, SVP de contenido original de W Studios, junto a Patricio Willis y Univision, confirmó a Prensario que el proyecto inaugural La Piloto (80x’60) se estrenará en el primer trimestre de 2017 en Univisión, protag-
nizada por Livia Britos, Arap Bethke y Juan Cobocho.**

A comienzos de 2016, Randy Fal-
eo, presidente & CEO del principal grupo de medios del US Hispano
Univision Communication, anunció un acuerdo con el reconocido productor Patricio Willis para crear una productora de contenidos, bautizada como W Studios. Basada en Miami, está liderada por Willis, presidente, además de Bardasano y Ana Bond, a cargo del desarrollo de negocios y estrategia. En su nuevo rol, Bardasano destacó: “La idea es producir series para Univisión, de la mano con Televisa, para quien además tenemos una línea de producción exclusiva. Tenemos una estructura liviana, ágil y flexible que integra áreas de diseño, desarrollo, talento y monitoreo de producción de contenidos”. Cuenta además con un importante pool de escritores y nuevos talentos actuales. El primer gran proyecto es La Piloto, basada en una historia real y escrita por Jörg Hiller (Tiro de Gracia), donde Britos encarna a una mujer que sueña con ser piloto. Su sueño se cumple, pero su trabajo dista del que ella alguna vez soñó: se convirtió en la piloto de avionetas que transportan drogas en México, Colombia y Centroamérica. La productora desarrollará este año dos proyectos: Las Buchonas (80x’60), donde cuatro mujeres nacidas en el norte de México usan sus en-
cantos para combatir a los narcos. “Está escrita el más exitoso del género: Andrea López (El Cantel de los Sapos, Señor de los Cielos). Se estrena a mediados de 2017”, adelanta Bardasano. El otro es de Juan Camilo Ferrand (Escobar, el patrón del mal): La Bella y Las Bestias (60x’60), una historia de venganza de una mujer cuyo padre es torturado y asesinado cuando ella era una niña. Se estrena a fines del año próximo. “También estamos abiertos a coproducciones internacionales. Hoy en día tiene mucho sentido: hay que lograr alinear la parte creativa, pero hay un claro beneficio en financiamiento y calidad”, resalta.

Y completa: “El plan es tener un mínimo de 4 pro-
yectos al año y un máximo de 6. La distribución global y la decisión de programaa-
Oración por pantallas y plata-
formas es de Televisa.”

Carlos Bardasano, SVP de contenido original de W Studios.
Argentina:

Starz:

Eric Jurgensen, CEO de América TV (Perú), con A+E Networks:

Miguel Brailovsky, SVP & general manager para History y H2, Isabel Quintero, director content acquisitions, Hulda Acevedo, director de programación, y Natalia Alvarado, director de promociones.

MundoMax (USA): Ben Quevedo, director, business & legal affairs; Mayra Bracer, A&E Networks; Jessie Rodriguez, programming; Ingrid Salcedo, SVP, programación; y Sebastián Santana, VP, On Air Promotions.

Netflix Latin America: Augusto Rovegno, senior manager, acquisitions, and Rodrigo Mazon, director, content acquisitions.

Sony Pictures Television: José Antonio Hidalgo, VP y gerente general, México; Alberto Nicolás Álvarez, SVP y gerente general de ventas, Brasil; Carlos Martín Moracchioli, director de programación; Eduard Alvear, acquisitions & programming, Nathalia Beggio, SVP, General Manager, América Latina; Carolina Peralta, VP adquisiciones, y Pablo Correa, VP de programación y adquisiciones, AMC Networks.

Disney Latin America: Gerardo Ramírez, director, programación, y Katsi Colon, Sr. Business & Legal Affairs.

Teleshow: Mariana Sanjurjo, senior manager of content; Marcelo Tamburri, VP & channel manager, y Shahar Sapir, associate counsel.

Space; Analía Pollero, acquisitions; Barbara Limoncelli, programming, truTV & INF; Mariano Cesar, VP channel manager, tNt y tNt Series; Francisco Morales, director of development; y Estefanía Arteaga, Sr. Content developer manager, Viki, innovadora Ott de USA.

Two conventos de Brasil: Murildo Freitas, director de programación de SBT; Natália Saraiva, CEO de SBT de Rio; Raúl Arias Beamer, director de adquisiciones de Padi TV; y Fernando Lassague, director de programación, y Diego Gallardo, director general de contenidos, ambos de Band.

Brazilian producers Paulo Barreto, LG Dametto Productions, and Carlos Andrade, WS280 Digital, with boosted TV: Marcelo Silva, VP, artist, and programing; Walter Silva, head of productions and special programs; Ricardo Astúa, producer; Walter Silva, president, artist, committee; and Anderson Souza, director.

Latin America:

Michael Groba, programming director, y Carolina Padula, VP, acquisition.

VIVOPlay: Nelson Hulett, VP marketing, Carlos Zúñiga, contenidos y programación, y Carlos Hulett, CEO.

Sony Latin America: Gerardo Gardea, programación directo, and Agustina Demps, acquisitions manager.

Lowell, president of the MIPCOM Latin America Meetings, and Wilma Maciel, VP de adquisiciones, ambos de Cisneros Media.

Eric Jurgensen, CEO de América TV (Perú), con A+E Networks:

Miguel Brailovsky, SVP & general manager para History y H2, Isabel Quintero, director content acquisitions, Hulda Acevedo, director de programación, y Natalia Alvarado, director de promociones.

MundoMax (USA): Ben Quevedo, director, business & legal affairs; Mayra Bracer, A&E Networks; Jessie Rodriguez, programming; Ingrid Salcedo, SVP, programación; y Sebastián Santana, VP, On Air Promotions.

Netflix Latin America: Augusto Rovegno, senior manager, acquisitions, and Rodrigo Mazon, director, content acquisitions.

Sony Pictures Television: José Antonio Hidalgo, VP y gerente general, México; Alberto Nicolás Álvarez, SVP y gerente general de ventas, Brasil; Carlos Martín Moracchioli, director de programación; Eduard Alvear, acquisitions & programming, Nathalia Beggio, SVP, General Manager, América Latina; Carolina Peralta, VP adquisiciones, y Pablo Correa, VP de programación y adquisiciones, AMC Networks.

Disney Latin America: Gerardo Ramírez, director, programación, y Katsi Colon, Sr. Business & Legal Affairs.

Teleshow: Mariana Sanjurjo, senior manager of content; Marcelo Tamburri, VP & channel manager, y Shahar Sapir, associate counsel.

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Latin America:

Michael Groba, programming director, y Carolina Padula, VP, acquisition.
**ACTION PACK**

**Jet-Li**
- The Sorcerer and the White Snake
- Flying Swords of Dragon Gate 3-D

**Jean Claude Van Damme**
- Dragon Eyes
- Universal Soldier
- Enemies Closer

**Dolph Lundgren**
- Stash House
- The Defender

**Steven Seagal**
- Gunshot Straight
- Code of Honor
- On the Run

**HOLLYWOOD BLOCKBUSTERS**

**THE EXPENDABLES 2**
- Sylvester Stallone // Arnold Schwarzenegger

**BURNT**
- Bradley Cooper // Emma Thompson

**MAGIC IN THE MOONLIGHT**
- Colin Firth // Emma Stone

**DRIVE**
- Ryan Gosling // Carey Mulligan

**THE BEST OFFER**
- Geoffrey Rush // Donald Sutherland

**DIANA**
- Naomi Watts

**ZERO DARK THIRTY**
- Jessica Chastain // Édgar Ramírez

**BLUE JASMINE**
- Kate Blanchett // Alec Baldwin

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ABS–CBN, Filipino drama expands

ABS–CBN Corporation is Philippine leading multi-media conglomerate operating the #1 network that produces more than 2,000 hours of content yearly, which is successfully sold worldwide by ABS-CBN International Distribution.

Evelyn “Leng” Raymundo, VP, Integrated Program Acquisitions and International Distribution: ‘We strengthen our global presence, successfully tapping into non-Filipino markets. More than sales and revenue, our biggest goal is to serve and empower our audience. We are committed to telling stories that inspire change and transform society’.

At MIPCOM, it launches two new drama series, ‘I’ll Never Say Goodbye’ (40x45), ABS–CBN newest inductee into the prime time arena; starred by Jericho Rosales, the “Asia’s Prince of Drama”; and Till I Meet You (40×45), a romantic drama about the love story of a beautiful Italian heiress and street-smart Filipino orphan; and Brood’s (50×45), Philippines’ most watched action-drama.

Raymundo concludes: ‘We opened six new territories in 2015: Kazakhstan, Macedonia, Samoa, Papua, New Guinea, Thailand and Colombia. We signed a distribution deal with Cesar Ditta’s 7A Media (USA), thanks to which we aired Bridges of Love in Peru, becoming the first-ever Filipino series to air in that country. Scripted formats received high interest in Turkey, while we also distributed movies and programs to more than a dozen airlines’.

IndiaCast reaches new territories

Viacom18/Indiacast (India) has been breaking newer grounds for its linear channels as well as for syndication on various platforms. It operates 10 channels distributed in 80 countries while it holds a programming catalogue of 30,000 hours syndicated in 135 countries in 30 languages.

About the first business area, it launched the Bollywood movie channel Rishthy CINEPLEX in Europe and North America (USA, Canada), which is an extension of the well-established Rishthy brand and is targeted at global film enthusiasts. Regarding contents, long-running series Balika Vadhu (2248×30) will be launched in Hungary, Lithuania and Myanmar. It will be either dubbed in the local language or subtitled and launched during Q4. With these deals, the bestseller series has aired in more than 30 countries in various languages. The Spanish dubbed version will soon be launching in Mexico and Costa Rica. Season 1, sold in various countries and receiving the highest viewership of a fiction show in recent times, will be launched in South East Asia. Pioneer on the fantasy fiction genre in India, it has been accepted by audiences in the international market.

Indiacast is preparing Season 2, which will be more promising, thrilling and gripping. For the new season, the company is launching Kasam, a romantic story of two friends from extreme and opposite backgrounds.

Regarding original production, the company is planning to change its strategy which consists on the production of six 13×26’ series per year, into new Premium 60’ documentaries. ‘We are thinking in a more global audience’, emphasizes Marano. Lastly, the executive recommends Profeciones del nuevo siglo, about new jobs; Social and Cia., economia del futuro, centered on firms that ensure throughout the production process decent work; Caudaleros (8x26’), and a docu-fiction 5x26’ focused on archaeologists.
Nippon TV: dramas + entertainment

Nippon TV, Japan’s leading broadcaster, is also a leading distributor of Japanese content worldwide. With Japan being the “Country of Honour” this MIPCOM, the company aims to take advantage of the big exposure to promote its brand new programming, including series, formats, among other genres.

One of the biggest global successes has been the format Dragon’s Den, sold in 29 formats and 184 countries, through Sony. The company has also sought various new endeavors abroad including engaging in several international co-productions in Asia and opening a local subsidiary in Singapore in 2015.

‘Since the formation of the International Business Development division, our program sales increased tremendously, breaking sales records 3 years in a row from year end 2013’, explains Sue Fujimoto, EVP of this department. At MIPCOM, Nippon TV launches the second season of the hit drama series The Last Cop, followed by Pretty Proofreader this department. At MIPCOM, Nippon TV launches the second season of the hit drama series The Last Cop, followed by Pretty Proofreader this department.

Burning Questions! is a true or false quiz show where there’s no shortage of intriguing, bizarre, and sometimes risqué questions to pique your interest, while on the futuristic show The Animators 2D characters are the ultimate manifestation of their creators’ dreams and imaginations.

‘USA and China have been the biggest markets over the past 2 years. Our drama and variety programs are appreciated through GEM in Cambodia, Hong Kong, Indonesia, Philippines, Singapore, Thailand, Taiwan and Korea. On the non-scripted, we have been teaming with foreign partners to add more of an international perspective to our choice of titles and their creativity’, concludes Fujimoto.

Crossover Ent., adapting stories for the US market

Founded by George Salinas, Jaime Aymrich, and Carolina Aymerich, Crossover Entertainment (US) founded the adaptation of international stories as a differential to grow rapidly in the US market as a player to be reckoned with.

‘There are over 120 channels in US, which produces a need of content that majors can’t satisfy, so we decided to fill that absence international titles but adapted to the local market’, explains Salinas, and adds: ‘Business model in the United States is centered in series, and the need of big volumes of good stories forced to broadcasters to start looking in new regions.’

In just two years, the company is already in pre-production of a film about human trafficking and working on 5 adaptations: By one hand, it’s working with FOX on local versions of El Clan (Underground/Téléfe) and Hipocondriaco (Canal TV / Sony), and 5 Vidas, also from Caracol; Estudio de Gracia, Canal Once (Mexico) and one more title from Portugal. “We seek series focused on characters that can catch audiences and may have several seasons”, completes Carolina Aymerich, in charge of acquisitions.

Thailand, Canada and Latin America discover GMA

With presence in over 26 countries in 4 continents, GMA Worldwide (The Philippines) distributes high quality content, including drama series and TV programs. It has licensed over 100 titles worldwide and its goal is to reach more and more viewers around the world via program syndication.

GMA Network produces over 26 new dramas a year, “so clients and partners can expect a consistent stream of well-crafted programs which feature the Philippines’ brightest stars”, explains Roxanne J. Barcelona, VP, who highlights some flagship deals: ‘Early this year we finalized a 300-hours multi-year deal with JKN, free TV from Thailand. And we also sold a multi-title bundle of HD dramas to Canada’s Rogers Media, to be aired exclusively on Roger’s free TV channel’. “One of our goals this year was to enter the Latin American market. Through our partner Latin Media Corporation, we sold four drama formats to Mexico for adaptation. For the future, our long-term objective is to make our content available everywhere. We continue to work to penetrate new markets and enter new territories”, she concludes.

For MIPCOM, the company presents several options on drama series: Someone To Watch Over Me (30x’45), where love will help to recognize who you are meant to be with. On Encantadia Fantasy (45x’45) four royal sisters from the realm of Encantadia are entrapped with powerful gemstones to protect the land against forces of evil that threatens its peace; Yoddel (45x’45), Cruel Lies (45x’45), the fantasy series My Secret Love (45x’45), Once Again (31x’45) and the romantic comedy Juan Happy Love Story (45x’45).

The Philippines’ brightest stars, their creativity’, concludes Fujimoto.
VIP 2000: ZAP Novelas & scripted formats

VIP 2000 TV (USA), led by Ra- 
una and Rosalind Rotundo, keeps 
innovating in the content market: for 
second year in row at MIPCOM, 
the company highlights ZAP Novelas, 
channel new fiction genre created in 
which classic novels are adapted for 
TV in a 5’60 format available for 
worldwide distribution.

Other titles, Romeo and Juliet, Dorian 
Grey, Cymon de Bergerac and Beauty & 
the Beast are some of the classics already produced or in production in 
Latin America. For instance, Wuthering Heights has been sold in South and 
Central America and the company expects to distribute it globally. “We have 
huge expectations outside Latin America with these series, which are shot in 
4K and can be easily adapted to different platforms”, they explain.

Scripted VIP 2000 Formats is the new brand for MIPCOM. “We have 150 
episodes of Scandals, one of our most important production. A Romanian 
version is being produced by Claudia Stanescu, MD, Content Cloudia, 
and will premier in one of the CME channels. We also have Proof of Faith 
(20 episodes ready, 60 already written), which could be another option to 
adapt internationally’, says Rotundo.

“There is a big change in the market: decisions on the acquisition side are 
delayed and there are more countries going through economic crisis. So, we 
need to innovate to growth. We truly feel that we are offering something diffe- 
rent for the market with these new products’.

VIP 2000 TV is also a great option for 
global producers targeting Latin America, 
as company represent several like Brusio 
(Anthemia, Greece), sold in US Hispanic, 
Central and South America, Brusio (Zee TV, India) or A Bet with Life (Pro TV, Romania).

Lastly, the company is reinforcing its strat- 
egy towards original productions with its brand 
new police series produced in Panama 
with KM Services and e-Motion: Got You.

Dori Media, The Best of All

Among Dori Media Group’s 
highlights for this season are the 
new comic crime drama Dumb 
(5x’35’), about a 30 year old 
frustrated and stoned actress 
who is stuck with a body and 
appearance of a teenager and 
hates it; and the floor game 
show The Best of All.

Other top titles are 
Underground’s (Argentina) drama series El Marginal 
(13x’45’), about an ex-cop who enters a prison to 
infiltrate within a mixed band of pri- 
tioners and jokers who operates from within the prison, and the game 
show Intuition, where participants don’t need to know anything, all they 
need is strong intuition.

For kids and teens, the company recommends Cato (13x’60’), a 
musical series that follows the loves, hopes, ambitions and rivalries of 
group of teens attending a performing arts school, and the comedy 
Esperanza Mia (180x’45’), coproduced with Pol-ka (Ar- 
gentina) and aired successfully in El Trece’s prime time.

Other top title is Cigros x Ciga (140x’50’), the Spanish 
remake of the Argentinean comedy series about a wo- 
man trapped, as usual, in a love triangle unconsciously.

The series was also locally produced in Russia, Poland, 
Chile, Germany and China.

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The newest trends: MCNs, Digital Studios, short content, eSports, VR/AR

BY FABRICO FERRARA

There are many trends in content industry, but some are the newest ones. Here we stress the important tips to know about each.

The trends observed are: a) a consolidation of the “big drama from Europe (competing with US serials); b) international co-production alliances often funded in English; c) a strong “digital battle” between Free TV, Pay TV and the digital assets (SVOD, VOD, Mobile, MCNs, Web TV); d) virtual reality and augmented reality are becoming a reality in the entertainment industry; d) short contents; and e) eSports (live gaming).

This report is mainly focused in the digital evolution, the appearance and strengthening of new mobile platforms, Multi Channel Networks (MCNs), social media (Snapchat, Facebook, Twitter, etc.), VR/AR and eSports. All them are changing the usual ways of business in the entertainment industry and its important to better understand to take the right decisions.

Digital Studios & MCNs

Digital Studios and MCNs – From YouTube Aggregators to Media Giants, produced by Vast Media and published by MIPTV/MIPCOM, examines the changes the industry has been experiencing after the entrance of a new target group: the millennials.

Composed by girls and boys born between early ‘90s and mid ‘90s, this demo includes digital natives. In 2016, Pew Research found that Millennials surpassed Baby Boomers to become the largest living generation in the US. Census found there were 75.4 million compared to 74.9 million, respectively.

Millennials walk away from traditional media and choose MCNs to inform, entertain and communicate. Companies like YouTube clearly the most important one, are often pointed to become the future of the entertainment business transforming from content aggregators to media giants.

Digital Studios have been growing and diversifying, by producing digital content beyond YouTube, including Facebook, Instagram, Snapchat and Twitter. Strategic content deals have been announced between Twitter and NFL, NBA and Wembleland, as well as Bloomberg, Pac-12 Networks and CBS.

Facebook has also partnered NBA, and even Amazon Inc. has recently expressed interest in sports with global appeal (tennis, golf, soccer and auto racing), as well as popular U.S. sports with global appeal (tennis, golf, soccer) and auto racing. The platforms aims to launch later this year in Europe and Latin America.

MCNs are behind, learning from the big digital media players. According to BuzzFeed, almost 20% of its videos are seen from the “Discover” Section, where the company offers associated channels. The content is not anymore a message service. According to MCNs, made up to video content consumption. In the US, the time dedicated to video content consumption has grown 20% in the last year. 82% of the teens and young adults usually access to this content
diary. The ability to develop one-duble-content for the target audiences
will add great value to the advertisers’. Y&R launched this project from Latin America because the region offers a combination of ‘great talent, speedy production times and competitive costs’. In Argentina, Smolh is led by former TV executives from production houses Telefe, Pol-ku, Endemol Shine, etc.

eSports

eSports is a competitive gaming in a determined format: an event or league, organized by third parties with a specific goal, e.g.: winning a tournament or prize money, and a clear distinction between players and teams who are competing against each other for a chance to reach that goal.

Brought by MIPTV, MIPCOM, Newzoo, present, explain: ‘eSports is the biggest disruption to hit our industry since the iPhone in 2007. Traditional forms of game publishers have been the games themselves, who spend money in or on their hands. More recently, publishers have put another group at the center: content creators’.

This former group allows publishers to share their video games on channels such as YouTube, Blip TV, Dignity and Twitch. This group has proven to be valuable and cost-effective marketing tool for publishers, bringing increased attention and players to their games. eSports is a prime example of this. The competitions and the content around them help publishers to grow engaged and active communities around their titles, increasing the lifetime value of their gamers and transforming their titles into true entertainment brands’, says the report.

Newzoo’s 2015 Global Events Market Report shows eSports as a professional sport and form of entertainment. Following analysis of the most recent data on 2015, the company final takes on last year’s revenues is USD 325 million worldwide. The present year will see the eSports economy grow to USD 463 million (43% YoY growth), entertaining an audience of 131 million “Enthusiasts” and another 125 million “Occasional Viewers”, who tune in mainly for the big international events.

Total audience of “Enthusiasts” reached 115 million in 2015 —27.7% YoY increase. Global audience was 226 million gamers and the number of “Enthusiasts” reached 115 million in 2015 in 2016 with 77% of that value accounted for by VR & AR has been associated most frequently with the entertainment industry in recent years thanks to companies like Oculus Rift, Samsung (Gear VR), Sony (PlayStation VR) or Microsoft (Hololens) that launched new lenses to access to several types of VR content, as well as Google’s Cardboard (2014), LG’s VR for G3 or HTC’s Vive.

Facebook acquired Oculus, and the Oculus Rift was launched for sale during the first trimester of 2016. Strategy Analytics says that global VR headset revenues will reach USD 895 millions in 2016 with 77% of that value accounted for by Oculus, HTC and Sony. These three brands however will only account for 13% of volumes, as lower priced smartphone-based devices will dominate share of the 12.8 million-unit virtual
The possibilities are huge, not only for VR/AR. ‘It’s incredible to see a product like Pokémon Go: we have not seen the whole potential’ of the AR game developed by Niantic, a free-to-play location-based gaming company behind the hit Pokémon Go, which recently completed the report. ‘VR is essentially a new way to tell a story that requires a different way of writing and production techniques, different from traditional film and TV’. In that sense, the costs of producing in VR is difficult to predict. ‘Similar to the game industry, Hollywood needs to convince in the possibility that VR films give to start to invest’, completes the report.

Nowadays, the overall development of VR is being led by China and Japan. Sources consulted by Prensario indicated that in China 3-5% of the population (40-50 million people) is already watching content on their mobile with special VR glasses. ‘But that number will grow to 30% in 12-18 months’, conclude specialists.

Launches last July, the free-to-play location-based augmented reality game developed by Niantic, Pokémon Go, quickly became one of the most used mobile apps after it released by more than 75 million people worldwide.

‘Virtual & Augmented Reality – Understand the race for the next computing platform’, from Goldman Sachs, highlights this business, although it’s currently small, looks promising. ‘There is a large amount of examples of how VR/AR can change the current way in which we do a few things like buying something, interact with a doctor or watch a football game. As technology advances, prices devices fall, new apps appear, it promises to be a multibillion dollar industry’, it says.

Goldman Sachs has identified nine economic sectors as the most important drivers: Video games, Live Events, Video and Entertainment, Healthcare, Real Estate, Retail, Education, Engineering and Military. By 2025, 60% of profits as software will be driven by consumers, while the remaining will be by businesses and public sector. Beyond video games, which will mean USD 11.6 billion by 2025 (29%), real estate, retail and health care are segments where this technology is ‘truly disruptive’. ‘Most of the players are cautious in the investment without an installed user base. But a funny thing happens: at the same time consumers and companies are refused to buy hardware without a strong supply of content and apps. Facebook, Google, Sony and Microsoft offer both’. Prices should also fall to popularize. The report estimates that it will drop 5-10% annually. On the other hand, it believes that VR has won the battle to AR, as it has generated in a short time an ecosystem of sellers and partners. Goldman Sachs’ scenario is 75% vs. 25%.

Video and Entertainment will have 24 million users by 2020 and 79 million by 2025, totaling USD 750 million in 2020 and USD 3.2 billion globally, the report projects. ‘VR is creating a new environment for entertainment. The challenge is to enable new content, even without a big base of customers. There is a potential of 462 million homes market’. The main challenge is the creation of content to expand that user base. ‘To gain experience, the productions must be 360°. VR is essentially a new way to tell a story that requires a different way of writing and production techniques, different from traditional film and TV’. In that sense, the costs of producing in VR is difficult to predict. ‘Similar to the game industry, Hollywood needs to convince in the possibility that VR films give to start to invest’, completes the report.
Eccho Rights: ‘Drama globalization opens up great opportunities for producers’

Eccho Rights (Sweden) is going through an expansions phase with a very strong line up this fall. Even it was known in the market by the Turkish series it represents, it is one of the global distributors with the most diverse catalogue in terms of origins: Ukraine, Scandinavia, Spain, Portugal, Italy, Japan, Korea, China, as well as Netherlands and Latin America and Canada.

Fredrik af Malmborg, managing director, Eccho Rights: ‘We are exclusively representing the top producers from Turkey. Ay Yapim launches five new series, like Insider (Show TV) and Brave and Beautiful, which premieres this month on Star TV with Tuba Büyüküstün (Kara Para Aşk) and Kiremit Tatlıtuğ (Kuzu Gancı) in the lead roles; and Surec Film that launches this month Bitter Sweet Life’. ‘Turkey didn’t export anything only 6-7 years ago and today is the world’s second largest exporter of TV drama. In every country the series have taken off, there has been a first initial boom and then a bit of demand. A huge amount of series are produced in Turkey every week, and only a few will work worldwide. We have always focused on the real hit series’. ‘It is also important to differentiate the pricing depending on the ambitions of series. If the cast is real A-list, then the fees shall logically be a bit higher than for a series without stars. Among the biggest global successes, Elf (Green Yapim), which on its third season in Turkey (+650 episodes), have so far been a major hit in all the 10 countries where we have launched it: in Indonesia, SCTV broadcast the finished series, and produced a local version; finished series aired in Peru and Colombia’. ‘Globalization of drama opens up great opportunities for producers from anywhere in the world. A great drama can come from anywhere, and our job is to make the series that we represent worldwide hit, and bring the original producer the value they deserve. We have a different model where we are representing the producer, not acquiring their rights. This is a much better model for producers of hit series’. ‘It exemplifies: “Scandinavia makes great crime series, but we are also seeing great series being produced in Ukraine. We just finished the bidding for the US remake rights for the Ukrainian comedy Servant of the People with three US studios fighting for the rights. We are also bringing an amazing new series from the Netherlands called Flights HS13”.

Eccho Rights has auctioned Flights HS13, a drama series from the Netherlands to its MIPCOM line up. According to the executive, the “challenge for European drama in Latin America is the rather limited number of episodes”. As viewing rapidly is moving over from Simon TV to online, the need for 106 episodes in Latin America will most likely be less’.

‘Buyers shall check out some of the hit series from Scandinavia, but the problem is that Nordic producers often miss the human, or lets say, the more female story in the scripts. It is often very hard core police work place reality caught in a fiction production, and that is too boring for a Latin audience who is used to more relationship drama’.

‘We are very actively interested in representing more top producers in Latin America, which is one main growth area for us. Also, we have recently signed up multiple series deals in Korean and India and then we have more and more drama from Western Europe in our line up’, concludes af Malmborg.

Kvartal 95: Servant of the People arrives to USA

Eccho Rights (Sweden) and Kvartal 95 (Ukraine) announced the sale of the remake rights for political comedy Servant of the People to Fox Studios (USA). Imagine will be in charge of the series, which has become the highest rated TV product of the last autumn season and most talked-about premiered on 1+1, the leading Ukrainian TV channel. Last August, prod-co started production of the feature movie and second season of the series. The first season as redymade product was sold to Estonia, Moldova and Kazakhstan.
Latin Media and the advantages of the TV globalization

Latin Media has established its own road within the international distribution market with content from different territories like Turkey, China, Korea, India, Vietnam, Taiwan and Philippines, among others, and also creating original productions in Asia, always suggesting and anticipating new trends, standing out from others.

José Escalante, CEO: “We began distribution with series from Chile and Korea, but soon we started to expand our catalogue with more and more series, especially from Asia. In 2015, we included original content from the Peruvian broadcaster America TV (A Mother’s Love, My Three Daughters, Brave Love) and signed a distribution deal for its short series (Mi Amor el Wachiman, Risa y Yo, Tribulación, etc.) and the hit series al Fondo Hay Sitio, which is a great success in Peru.”

Beginning last year, the company started distributing successful Turkish dramas, such as Little Bride, new series from India (Saras & Kumud) and from Philippines (Cautiva and Hermanas) which has become a major producer pole in Asia, with Latin style.

In original content, Escalante highlights the production of new dramas in Malaysia, which were broadcasted in the major Malaysian channels (RTM and TV3), and have been sold well in Singapore, Indonesia, Brunei and China. Also, this year, Latin Media concluded the coproduction of a Korean series called Capricho del Destino, (16x70’), recently launched, along with Volver a Amar (20x70’) and Promesa de Amor (26x70’).

At MIPCOM it also highlights the Philippine series Cautiva (42x45’), and Hermanas (184x45’), Indian Saras & Kumud (225x45’) and Tumhari Pakti (138x45’), Turkish titles like Little Miss (80x45’) and The Late Chance (34x60’), and Peruvian titles My three Daughters (80x45’) and Brave Love (80x45’).

‘Programmers need reliable providers that can nourish their grid with different content with proven success in other countries. Latin Media has offices not only in US, but also in Malaysia, Korea, and Spain, where it monitors dramas/telenovelas that are being broadcasted in the different regions. This is what give us the chance to have direct access to successful products, and offer them to our Latin clients’ emphasizes Escalante.

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LATINMEDIACORP.NET
Mirela Nastase has joined ZDF Enterprises as new director ZDFE.drama, responsible for the sale of drama programs to clients in French-speaking territories. “We’re thrilled to have her join our team,” Robert Franke, VP ZDFE.drama, said. “The French-speaking markets are a huge priority for us and Mirela brings with her passion, excellent client relationships and years of experience in selling drama programs.”

Spanish leading distributors Atresmedia and Imagina International Sales launch at MIPICOM the brand new thriller Lifeline (10 x 70’), set in an urban location and with high production values, the series moves emotionally with a strong plot that leads to a dilemma: Does a heart have memories? “Our goal is that the series Atresmedia arrive to as many viewers as possible. To maximize the exposure, we are working with both, TV channels and SVOD services, as an additional platform for our content”, explains Diana Borbon Cuchi, sales manager, Atresmedia. The company is also promoting a new season of successful series Plastic Sea (S1: 13 x 70’; S2: 13 x 70’), another thriller whose first season got a 21% of share (7.5 points above the average of the channel) and more than 3.7 million viewers on Antena 3, flagship network of the Group. “After the successful first season, Plastic Sea comes back with a new murder that will alter again the life of the inhabitants of the little village and will surprise the viewers. Visceral, full of action and visually stunning”, concludes Borbon Cuchi.

With a set of regular business partners in CEE, the public broadcaster Česká TV (Czech Republic) keeps spreading its production in new markets and territories every year. Due to its constant rich offer of various genres, the company has found new licensees from all over the world in the past year. In 2015, beside the deals with traditional European distributors, Česká TV has sustained its position in South and North America, Asia and UK through the local distributors, VOIP providers and broadcasters.

Southern Europe is a priority, too. “We are happy to report that this year we have found new licensees from Spain and Portugal,” said Marie Magdalena Nováková and Lubos Kriz, head of telexport, both at Česká televize. Hot news for autumn 2016 is a crime series In Rage, showing unconventional detective Kunes, tough guy with excellent results at work, but a loser in his private life. For this season, the company also introduces biographical serial I, Mattoni, centered on Heinrich Mattoni, capitalist of the early period of the Austro-Hungarian Empire, founder of the world-famous mineral water bottling company, and a man of a dynamic and controversial fate. And the light comedy Every Million Comes Handy, a movie about a vigorous lady who owns huge prosperous firm with subsidiaries abroad, but after a car accident she decides to sell the company and to help to people in need.

Lastly, from the fairy tales slate, one of the mainstays in Česká TV catalogue every year, the pubcaster recommends The True Knight and The Promised Princess, stories where truth and love win over lies and hate, and which are favored by children audience all around the world as well as by their parents. While keeps promoting Prague Screenings, a regular event in November held in Prague focused in international buyers.

Get thrilled with Atresmedia

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RTVE: synonymous of Spanish quality

RTVE (Spain) arrives at Cannes with four dramas which represent well the moment which Spain is going through as a producer of high quality series.

The first one is The Sonoma of Silence, a romantic thriller set in Spain in the 1940’s and which tells the story of a woman and her daughter, two generations who seek to change a world that imposes extremely rigid social and moral codes of behavior.

Other highlight is The Department of Time, a fantasy and adventure drama series that has become one of the biggest hits on Spanish TV. Starred by Rodolfo Sancho, Aura Garrido and Nacho Fresneda, the series has received international awards like Ondas, New York TV .

The Sonata of Silence, a romantic thriller, and which offers the best fiction and entertainment from RTVE.

Mediaset: more products, new deals

Mediaset Distribution (Italy) arrives at Cannes with great news. By one hand, the company is launching two new titles of scripted series produced by Tostode: the mini-series Code name Solo (4x100’), a police thriller focused on a dangerous Calabrian clan linked to the International traffic’s drug; and The boss is back (10x100’), the last episode of the criminal mafia series Antimafia Squad but totally remade with a new team.

By the other hand, Mediaset has closed a distribution agreement with Turkish Sera Film with the aim to sell and find new business opportunities in the MENA Regions. Manuela Caputi, head of sales at Mediaset, explains: “After 6 years of intensive collaboration, we decided to work together more intensively. Sera Films is a very experienced independent company in Turkey and has opened the market for us.”

Mediaset already has an agreement with private channel Kanal D: “Our partner successfully understood the spirit of our series (Matter of Respect adapted in Turkey) and this agreement will further strengthen the relationship of trust and confidence.”

In the last few years, the best-selling scripted formats Matter of Respect and Tuscan Passion were locally adapted in Turkey (Kanal D). In Turkey, Sera Film was also sold the sit-com Young Enough to Fox Turkey who produced 100 episodes”, remarks Caputi and completes: “The Turkish market is very receptive market for us. We also sold drama series Fury and Woman’s Day.”

Other highlight at Mipcom are the re-launched mini-series about the Pope titled Call me Francesco-The people’s Pope (biographical 2x100’), played by famous Argentinian actor Rodrigo de la Serna, and complete: “The spiritual journey from his early days until his election as Pope.”

Trinity: ‘más contenido para seguir creciendo’

Trinity Distribución y Producción (Argentina) sigue consolidando este año su posición como distribuidor, agregador y productor de contenido audiovisual para las plataformas digitales.

El fuerte crecimiento de la demanda de contenido para diferentes plataformas digitales, así como también la llegada de Trinity a más señales, han hecho que la búsqueda de contenido sea mayor, y el foco esté puesto en ampliar un catálogo que incluye todos los géneros desde telenovelas, series, documentales, hasta largometrajes, animaciones y contenidos cortos.

‘Este año incorporamos clásicos argentinos a través de C2Films, y seguimos trabajando junto a las grandes como Paramount, MGM, Miramax y distribuidores independientes’, explica Mariano Puig, gerente de ventas.

Este crecimiento de la compañía ha dado como resultado la inauguración de un nuevo laboratorio de última generación para brindar soluciones como encoding, adecuación de contenidos, metadatas y PTP Delivery, así como la incorporación de Nadia Estebanez en el sector de adquisiciones de contenido, ejecutiva que desde hace dos años forma parte de la compañía y desde principio de 2016 se focalizó en el análisis de contenido.

‘Creo que uno de los roles fundamentales dentro de la empresa tiene que ver con el hecho de que quiero y necesita el cliente y las posibilidades de Trinity de ofrecer e incorporar ese material. Tenemos la posibilidad de visualizar material nuevo que pedimos o que nos llega, ofrecer clásicos, animaciones, series, incorporar nuevas telenovelas o proponer contenido específico, hacemos que no trabaje sea enriquecedor para todos’, completa la ejecutiva.
Alfred Haber, hot 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 for this season is 2016 Victoria’s Secret Fashion Show (60’), a new edition of the show that features performances by the very top names in music, red carpet interviews, special segments and, of course, the most beautiful supermodels in the world. Last edition was sold to Global (Canada), Paris Premiere (France), Sky Italia (Italy), Turner (Latin America), Fox International Channels (Asia), Sony/AXN (Japan), SBS (Netherlands), Dogus (Turkey), and e.tv (South Africa) among others.

And the 2016 17th Annual Latin Grammy Awards (240’), even that celebrates the Latin culture on TV and showcases the very top talent in the dynamic world of Latin music. Focused around the world on Latin music, the show helps to promote the identity and vitality of its many regional forms found across the globe. The previous edition included the sizzling performances by Carlos Vives, Marc Anthony, Rubén Blades, Diego Torres, Laura Pausini, and more.

Lastly, Alfred Haber keeps pushing in the international market Breaking the Magician’s Code: Magician’s Biggest Secrets Finally Revealed (10x60’), where magician’s sacred code of silence is broken forever as one of international TV’s most popular series ever.

Turkey, Greece, Poland at Somos

From some years, Somos (USA) has been growing in most of its business areas, and 2016 hasn’t been the exception. Luis Villanueva, president and CEO, explains: ‘By one hand, this year we continued with the success of the distribution of Turkish dramas in the region, where we were a key player and shown the acceptance of the regions to titles from non-traditional regions. And by the other, we maintained that success adding hits like Hamsun Te Coves, heroes of Juan Gabriel coproduced with Disney, and including products from other regions like Greece, Poland and India, among other regions’

Among the new deals achieved, the executive highlights the representation in Latin America of Kims D (Turkey), TVN (Poland), KAPA Studios (Greece) and NBC International (Portugal), and new sales in Argentina, Chile, Uruguay, Central America, Colombia, and US.

‘Our product is a sample of the best of international TV, carefully selected in relation to genres and what we know that works in the programming grids of our customers. As an independent distributor for us it’s key to configure a catalog to keep the interest of our clients and reflect the advantages of a company that is open and flexible to market trends’, emphasizes Villanueva.

And completes the executive: ‘the opportunities are manifold by the genre globalization, new consumer habits and new distribution platforms. With these three variables we remain “vigilant” in the emerging new content and deals that allow us to meet the needs of new distribution windows. International markets are key in this regard, as they serve both to sale and to keep monitoring what happens. Epochic opportunities for good quality content are numerous by the “binge watching” as well as new formats in terms of duration’.

Warner Bros.: volumen deal with Globo


The deal includes the free television broadcast rights to feature films from Warner Bros. Pictures (including such titles as American Sniper, Mad Max: Fury Road, Batman v Superman: Dawn of Justice, etc.), as well the rights to television series from Warner Bros. Television, such as Gotham, The Flash and Supergirl.

FremantleMedia, hotter

Following on from FremantleMedia’s investment in Si- mon Andreae’s Naked Entertainment come two new and exciting reality entertainment formats, 100% Hotter (10x60) and Families Gone Wild (4x60). The titles, which will be presented to buyers at MIP-COM, are the first projects to come out of the prominent creative partnership that formed between the companies in 2015 when FremantleMe- dia acquired a 25% stake in Naked Entertainment.
Secuoya makes progress in key areas

Grupo Secuoya (Spain) is making steady progress in all its areas of business. José Miguel Barrera, head of international, highlights the consolidation within the company, but also strategic alliances like the inked with Socine Rights (Grupo Focus), which represents literary and dramatic Hispanic-American authors, to develop several TV projects for some of the main Latin broadcasters.

In parallel, the agreement also promotes the development of joint proposals TV formats (series, mini-series, TV movies) based on works of great success and unproduced projects with great potential, in order to boost production and exploitation of formats in Spanish for Latin market in the United States, Latin America and Spain, emphasizes Barrera, who also remarks the deal with FTV Intermedya (Turkey) to distribute some of its most important titles in the Middle East.

At MIPCOM, Secuoya promotes the second season of Víctor Ros (TVÉ, the Chilean reality La Voz (TVN) and a new transmedia format Che, los sobrevivientes, developed with Socine Rights, Dramedy Productions, Grupo Focus and producer Lilianne Rodríguez.

“We want to consolidate our presence in Colombia, Chile and Peru, growing along with the expansion of other businesses such as those generated by some companies of the Group like Viewin and Wikom. In Chile, we have begun to develop a line of provision of audiovisual services, as the main business area of Grupo Secuoya, remarks the executive, and ensures that, for 2017, plans are not only to focus in Latin America, but to launch Secuoya Centroeuropa that materializes through physical offices in several counties. ‘Our intention is to become a reference Group, both in the European territory outside Spain’.

Telefe: new structure and content

Telefe (Argentina) has restructured its international division, now led by former head, coproductions & business development, Guillermo Boccuto, recently appointed international business director. The new structure now combines the sale of finished titles and formats, with coproduction and international production services.

At MIPCOM, the company releases Love After Love (76h00’), a story of love and pain in two times, where the friendship between two married couples turns to be the prelude to a forbidden love. Educating Nina (120h00’), is a comedy produced with Undergound, about two identical twin sisters who were separated at birth. The return of Lucas (60h00’) is a co-production with America TV (Peru) under an strategic alliance that aims to create high quality contents for Latin America.

Dear Daddies (130h00’) is the Chilean adaptation of Telefe’s original series, first aired on last June on Mega. It reached an average of 24.8 points on television rating and a peak of 28, thus achieving an average of 35.5% market share. And Lady Travellers is a co-production between Anthos (RAI Italy) and TV2 (Spain) that rebuilds the adventures of women, taken from their diaries, during the 19th and the beginning of the 20th centuries.

Filmax: branching out from traditional

Filmax (Spain) continues to grow in new directions, branching out from its traditional, core business of feature films. Despite tough, global competition, the Spanish firm is rapidly gaining a reputation as an important, up-and-coming player on the international TV series market.

The company’s star product at this year’s event is the TV show I Know Who You Are, a Filmax production for Mediaset, created by Pau Freixas, director of The Red Band Society, which will be adapted for a second season on German neighborhood, a first adaptation in Russia in process. The series has, since its presentation, received a warm reception from international buyers and was also selected as one of the 12 best international drama series as part of the MIDEM’s Screenings program earlier this year. The first season (10h70’) has already been completed and additional episodes are now in pre-production. The show is all set to become one of the main European TV series of 2017’, explains Ivan Díaz, head of International Division. Filmax International will also be presenting two new TV projects at this year’s Mipcom. The first, Central Bank - The Takeover (4x90’), a limited series based on real events that takes place in Barcelona back in the early 80’s. While 4 Sisters (4x90’) explores the role of women in the family throughout the 20th century, focusing on the lives and relationships between four sisters.

‘Apart from its new projects for TV, Filmax brings its extensive feature film library, with titles like Truman, The King Of Havana winner of the Best Actress award in San Sebastian 2015, and Bara Dreams, documentary about the history one of the most influential soccer teams in the world’, completes Díaz.

Lionsgate, strong and diversified

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 Thel Roys, season 3 to E2 Entertainment. And the premiere of Hunger Games Catching Fire in Televisa (Mexico), both for Free TV and Basic Cable.

For this market, Peter Jacoossen, president, Int’l TV & digital distribution, highlights a slate of comedies and dramas headed by the 23x90’ series Casual, an enduring, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama, and Grace (10x90’), centred on the story of a former two-term President of the United States as he embarks on a Don Quixote-like quest to right the wrongs of his administration and reclaim his legacy 25 years after leaving the White House.

Spring Media, expanding

Launched in 2011 and with operations in Stockholm, Hamburg, Barcelona and Astana, Spring Media is betting on the diversification of its offer, now composed of 80% by sports content.

In 2015 it opened office in Mexico, led by the experienced executive Vanessa Velázquez. Nowadays, is producing and developing original content. “Distributors that manage their own products, have the flexibility to handle their own way and establish rules and business models”, explains José Antonio Moreno, co-founder & partner.

Portada: Telefe

Photographer: Telefe

EXHIBITORS

BOOTH: #R7.J11

BOOTH: #C15.A8

BOOTH: #R49.A20

BOOTH: #R47.J11
Grey Juice Lab: fuerte crecimiento en Latinoamérica

Grey Juice Lab (UK), agregador de contenidos para plataformas VOD liderado por Mihai Craioneanu, CEO, sigue incrementando su presencia en todo el mundo, especialmente en Latinoamérica, donde su director regional, Damían Craimowicz, confirma que desde el mes pasado la compañía se ha convertido en el nuevo proveedor para los servicios VOD de Millicom para Centroamérica.

Con este acuerdo, continua afianzando su posición de liderazgo en un mercado donde el VOD crece en todos los segmentos y operadores. Craimowicz: “La relación que construimos con los clientes es clave para nuestro crecimiento. No buscamos ser sólo un proveedor de contenidos, sino un socio estratégico que busque el éxito a través del éxito de los clientes.”

Prosigue: “Esto nos hace involucrarse cada vez más en las problemáticas de los operadores para buscar soluciones personalizadas y eficientes. Si bien ya veníamos trabajando con una en Colombia (ahora parte de Millicom), es un orgullo para nosotros que el grupo nos vuelva a elegir.”

Danny Warner, Paramount y NBC Universal son algunos de los estudios con los que Grey Juice Lab suplirá a Tigo Star, destacándose en los próximos meses títulos como Captura América: Civil War, Excursoón Súcapida, Waverly y La Vida Secreta de las Mascotas.

Como todos los años, la compañía organiza un cóctel el miércoles 19 de octubre desde las 18hs en el Lady Jersey, Jette Albert Edouard, en la marina de Cannes, donde recibirá a clientes y proveedores.

Applicaster: new apps on ProSiebenSat.1

Applicaster (Ierach) has inked an agreement with ProSiebenSat.1 Group (Germany) to launch new apps for each of its TV channels in Germany.

Six channel apps have been launched for ProSieben, SAT.1, kabel eins, SAT.1 Gold, sixx and ProSieben MAXX. The apps place a strong emphasis on live TV watching, with a free live stream of the channel featuring prominently, available in Germany for the first time. Users can also enjoy episodes of their favorite shows on catch up, as well as the latest video news. Finally the apps also feature a range of engagement tools such as 2nd screen interactivity and social media integration.

“Applicaster’s platform allowed us to create an elegant, intuitive app for each of our channels and give us the flexibility we needed to integrate our own video player seamlessly while benefiting from the 2nd screen and engagement features that Applicaster offers,” says Jens Doka, CPO at ProSiebenSat.1 Digital.

“Our Zapp platform and core SDK give broadcasters the ability to launch distinctive, feature-rich apps at speed and scale while benefitting automatically from our roadmap of innovation and continuous update - keeping them ahead of the curve in terms of new operating systems, devices and viewer expectations”, explains Peter Cassidy, General Manager Europe at Applicaster.

With Applicaster’s Zapp, much of the apps’ functionality and UX can be remotely managed giving broadcasters the ability to change elements without requiring updates in the app store. Finally, the platform offers full flexibility in cases where a broadcaster wishes to use their own (or a third party’s) video player, analytics or advertising provider or content management system.

MGM: three new dramas

MGM (USA) launches at MIPCOM a mix of films, unscripted and series headed by three new series: The Handmaid’s Tale (Hulu); Condor, produced with Skydance for DirecTV, and Get Shorty produced for EPIX. “Also, a fourth series, Dance, which has been ordered by Hulu as a pilot and may yet be picked up for a full series. In addition, our existing series Fargo, Tom Wolf and Vikings all have new seasons”, describes Chris Ottinger, president, Worldwide TV distribution.

‘On the unscripted front, MGM has quickly grown this year to be #1 in unscripted programming in the US he explains, and highlights the newly collaboration between Mark Burnett and Steve Harvey on a seed-funding business series for ABC, Celebrity Apprentice with Arnold Schwarzenegger and the dating series Coupled.”

Content: docs & dramas

Content Television & Digital (UK) features over than 5,400 hours of TV programming at MIPCOM, headed by the seminal drama Can’t Cope, Won’t Cope (63x’), which follows two girls as they navigate the perils waters of adulthood and run away from the reality that awaits them, and the feature documentary Untitled Elvis (96’), which tells the story of a five-year-old Cuban boy who was rescued off the coast of Florida. Other highlights are Shooting for Socrates (91’) set on the classification of Northern Ireland finds itself centre stage as the smallest nation to ever qualify for the world’s greatest tournament - the 1986 World Cup, the inspiring drama Life At These Speeds (65’), and the documentary Marilyn Monroe Declassified (96’).

FROM THE CREATORS OF THE ACCLAIMED
The Red Band Society COMES THE
NEW SENSATIONAL CRIME SERIES
I KNOW WHO YOU ARE
Selected as one of the 12 international drama series at the MIPDrama Screenings!

CENTRAL BANK
the take over
Thriller · Based on real events · 4 x 70' IN-DEVELOPMENT

4 SISTERS
Drama · 4 x 70’ · IN-DEVELOPMENT

NEW PRESENTATIONS AT MIPCOM 2016!
Global Agency: ‘Turkish drama boom is not over’

‘Turkish boom becomes stable, drama boom is not over. Many people told Turkish drama would end in three years, then, they said three years more. But it has been eight years now, and it keeps going’, says Izzet Pinto, CEO, Global Agency, company that in 2016 celebrates 10 years in the international content industry.

‘We started in 2006 with only one format, The Perfect Wife. Two years later, I decided to add two dramas’. One of them, 1001 nights, became a worldwide success. ‘We noticed a huge interest in the Turkish dramas. Now, Turkey is second exporter of drama series, after United States’, he explains.

Since it was founded, Global Agency had a continuous growth, as Pinto states: ‘Every year we grow, not only in revenue but also in number of people working. Ten years ago, we were only two and we had only one product, now we are 25 and we hold 140 projects, including dramas, formats and films’.

‘The reason behind our success is the confidence of producers in the company since they trust us their projects and we do the best in terms of marketing and sales. We work very hard, holding a very strong brand in the market’, he adds about the important producer companies that have trusted him along all these years.

One of the biggest partnerships was with Tim’s Productions, for the series Magnificent Century Kosem, released last MIPCOM. Also, with TMC Productions, which produced 1001 Nights, and the representation of the Star TV, the main Turkish broadcaster.

For MIPCOM, it highlights the drama Mother, which is a Turkey adaptation of a Japanese show, starring Cansu Dere who has faced this project after the successes of Sile and Esel. Also, the cooking format, My wife rules, the dating show Love Cafe and the fashion reality, Wardrobe Wars, and the singing primente show Natural Born Singers.

Dramacorp adapts Hamilton books

Dramacorp (Sweden), company founded by Patrick Nebout (Midnight Sun) with Beta Films’ Jan Mojo in April to focus on high-concept drama with global appeal, signed a coproduction deal with Swedish IP-rights company IRLC to develop an international spy-thriller series based on Swedish author Jan Guillou’s best-selling Hamilton books.

Nebout: ‘High-concept stories don’t come much better than Jan Guillou’s. Hamilton novels. With this project, we’re moving beyond the classic Nordic Noir crime genre into a contemporary, chaotic world of espionage, paranoia and the geopolitical power game that is being played anew between Scandinavia, Russia and the US — a Cold War 2.0, but without the ideology. That said, Hamilton isn’t a Scandi version of James Bond. Our show will have complex, nuanced, character-driven plots with echoes of some of the great Seventies conspiracy movies, such as The Conversation or Three Days of the Condor. We’re proud and honoured to have won Jan Guillou’s trust and to be given this opportunity to adapt his iconic literary series’.

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your voice in spanish
Qubit.tv: VOD + T-VOD + OTT

**Qubit.tv** se lanzó en 2015 como marca VOD directo al consumidor, pero su oferta evolucionó hacia varios modelos de negocio: se suma a SVOD, transaccional, Electronic Sales Through (EST), que tiene en desarrollo, y señales lineales. En un agresivo plan de expansión regional, alcanza desde comienzos de año a seis mercados, Colombia, Ecuador, Guatemala, Uruguay y Paraguay y Argentina y planea lanzarse próximamente en Perú, Chile, Costa Rica y Panamá. Anunció alianzas con Banco A V Villas (Colombia), Clarín 365 y tarjetas regionales en Argentina. Tiene un promedio de consumo que se está duplicando a seis mercados, Colombia, Ecuador, Guatemala, Uruguay y Paraguay y Argentina y planea lanzarse próximamente en Perú, Chile, Costa Rica y Panamá.

**Facundo de la Iglesia**, CEO: ‘Hemos incorporado material de Disney y otros estudios grandes a nuestro catálogo, curado por Javier Porta Fous. Estamos buscando inversión para seguir expandiéndonos y llegar a Brasil y México’.

**Lilian Beriro**, gerente de adquisición de contenidos, señala: “En Colombia evaluamos acuerdos con RCN, Caracol, City TV, El Tiempo y Tele Antioquia, entre otros. Estamos en conversaciones en Argentina, Panamá y Paraguay. Esperamos tener unas 20 señales en total. Hay un interés fuerte por parte del consumidor final’.

El transaccional es otro diferencial y Qubit.tv lo ofrece en varias modalidades de pago. ‘En 2017 queremos sponsorizar nuestro primer contenido original y sumar nuevos proveedores internacionales en VOD. Tendremos estrenos al mismo tiempo que en cine y trabajamos en acuerdos similares con Tele Antioquia, entre otros’.

**Carlos Hulett**, CEO, señala que desde el punto de vista técnico, el OTT empaquetó todo el contenido en HLS, ‘lo que nos ha permitido lanzar de un modo nativo las aplicaciones en Roku, Apple TV y Amazon Fire disponibles desde la segunda semana de este mes’.

‘Para 2018 queremos hacer lo propio con Android TV, lanzar de un modo nativo las aplicaciones en Apple TV (Colombia); NTN24 (Colombia); NTN24 (Chile), además de Atros Series y Antena 3 (España)’.

Por otra parte, está trabajando de la mano de Apple en convertir a VIVOPlay en un caso de éxito en Latinoamérica, con la incorporación del Buy-in app y aplicación nativa en Apple TV. ‘Este es solo el comienzo, hay mucho más por delante. Estamos enfocando esfuerzos en estar en más posiciones’, concluyó Hulett.

La producción original, una de las grandes diferencias de VIVOPlay.

**VIVOPlay: señales y producción original**

A septiembre, VIVOPlay había logrado 151,000+ suscriptores en 101 países. Resolvió por completo su plataforma, haciendo más amigable el proceso de suscripción y registro, así como también accesibilidad al contenido.

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**Canal 13 Chile enhances with Comarex**

**Canal 13 Chile** arranca al MIPCOM después del éxito de anotar un acuerdo de distribución de contenidos con **Comarex** por la distribución de su material de ficción y el desarrollo de productos audiovisuales. ‘HOLAl TV’ fue el punto de partida para esta colaboración, con un acuerdo de producción original que es también una oportunidad para desarrollar contenidos que sean directos a los protagonistas, batiendo récords en términos de audiencia en Chile.

**Canal 13 Chile** se enlaza con **Comarex** para producir dos series para su plataforma digital, ‘HOLAl TV’ y ‘Un caballo llamo Elefante’, ambas realizadas por **Comarex**.

‘La producción original, una de las grandes diferencias de VIVOPlay’.
Celebrities in High Hill

2016 has seen the Latin American market grow significantly, especially in broadcasting and through alliances with content providers. We have been nominated for the third year in a row in the Latin American market.

In our plan to expand our footprint, we have developed exclusive content and a new OTT, High Hill Digital, with successful series and influencer engagement. This season we are launching a children’s series and in the coming months we will announce new projects.

We are committed to producing high-quality, fresh and innovative content. High Hill TV (HHTV) is our new platform that includes all our content and promotions.

We believe in attracting the best talents and opportunities in the entertainment business. We are recruiting artists from around the world and using the latest platforms and technologies to reach them.

In conclusion, High Hill Digital continues to be a successful OTT platform. We are proud of the achievements we have made and we look forward to continuing our growth.

Calinos, strong love stories

Calinos Entertainment (Turkey), one of the pioneer distributors of Turkish products, brings to MIPCOM a wide offer of high-end contents, including dramas, feature films, formats and series.

One of the top titles from Calinos catalogue is the classic series The Girl Named Feriha, which has been sold in Latin America to Caracol (Colombia), Monte Carlo (Uruguay), Latina (Peru), Alhaurin for 6 countries in Central America. The drama tells the story of a young girl who got stuck between two worlds.

Regarding the international expansion, the new territories Turkey has conquered within the last years includes Balkans, MENA and CIS countries, but also new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei.

Other highlights for this season are the romance series Relationship Stairs: It’s Complicated (55’), where an aspiring scriptwriter experiences betrayal and hard times, until a handsome actor appears in her life; and Bit Life (106’), a story of love lost to poverty.

Lastly, from the feature film slate are Love, Just a Coincidence (118’), set in 1977 in Ankara and which starts when a young man crashes into another car in the rush of carrying his pregnant wife to the hospital, and the animation film Erő nyíről (105’), centered in a man that founds the Elixir of Life on the banks of Nile River in 17th century, but the evil queen does not allow him to live his happiness for long. He finds himself in a long sleep. When he finally wakes up in the 21st century, he is now in Istanbul where two continents intersect.

KABO: scripted comedy formats

Produced for M6 in France, KABO International launches at MIPCOM two scripted comedy formats. Cops On The Block (19x’54’), which revolves around the hilarious antics of the police captain and his motley crew of cops as they try to enforce law and order in their town; and Our Crazy Family (20x’30 plus 3x’52’), focused on a multi-generational family and follows their various antics, as they face the complexities of three generations all trying to get along. Other entertainment formats are Ciao Darwin (83x’120, ‘60 or ’90), Best Host Ever (‘06 or ’120) and Matchmaking Kids (30x’52).
Smilehood: increasingly 360°

Created from the production of the animated series Flim Flam, Smilehood (Argentina) has been expanding itself along with derivatives area businesses and licenses, and since the last 4 years, through its distribution and coproduction division Smilehood Media, led by Silvana D’Angelo, director.

In 2016, the company opened a division focused in own and third parties social media, established itself as film coproducer (Gilda, with Habitación 1520), as theatre shows producer, and has a creative, musical, design and editing department. ‘All our business units have 360° development, and this year further reaffirmed this synergy’, emphasizes D’Angelo.

Among the new titles of the company at MIPCOM are Hotfriends (13x48’), centred in a devoted event host, owner of a small entertainment company, who when his new bigger competitor comes into the market and begins to take most of his clients is forced to keep his and his staff’s work by all means; SDO Entertainment’s Alquimia para Ana (30x26’), and Ultima (15x26’), already format about a couple with a 15-year-old widowed marriage.

About the Latin market, the executive describes: ‘The region is in constant change, and now more than ever. We see that markets are much more predictable in terms of programming, and Latin audience falls and fall out of love of the content. This, along with the lack of local content suitable for Free TV, gives foreign telenovelas a new big chance to enter the market’.

The Other Guys, interactive series

Founded in 2013 by part of Three Media World creators—acquired by Playhouse Disney in 2010—The Other Guys is a mobile and social games studio. Nicolás Caven, cofounder and CEO, explains: ‘Our goal is to create deep and immersive games, with strong storytelling and delivered in episodes, based on the model that made successful TV shows and series over the last 10 years’.

The company arrives for first time at MIPCOM and highlights, by one hand, its interactive love story Linda Brown, coproduced with Silvana D’Angelo’s Smilehood Media and Violeta’s creator Jorge Edelstein, and, by the other, Thrilo, a platform that offers both The Other Guys’s stories plus well known IP’s, all in one app.

Other top products from the company are the series Sherlock Holmes, Lost Detective, installed by over 2M users, with over 25M episode views, and translated to 6 languages including English, French, Spanish, German, Portuguese and Chinese.

And Jane Goodhart’s Journals of the Unknown, an interactive series that mixes mystery, romance and drama. The series was installed by 7M users – being US (22%), France (13%) and Brazil (7%) the top markets – with 100M episode views and over 800K Facebook fans.

Future interactive projects include the second season of Jane Goodhart and The Hoosier, about a prestigious US forensic psychologist who teams with a tough Scotland Yard detective to solve a mysterious series of killings that shook the city of London.

SDO: Alquimia para Ana, a series from the heart

Lead by Luli Miraglia, SDO Entertainment is an Argentine agency involved in different business areas, being one of them the creation and production of TV series such as Alquimia para Ana, which is being globally distributed by Smilehood Media since the last LA Screenings.

Miraglia: ‘We started in the TV business last year with an original idea, which resulted in this series. We presented the trailer at NATPE Miami 2016 and we received a fantastic feedback. This MIPCOM will be our third participation in a trade show and we are excited about the international roll out of the series’.

Alquimia para Ana is a drama series available in two formats: 10 or 26 episodes of half hour. It narrates the story of a single singer, whose best friend has just died. In an extraordinary act of love, she names her the guardian of the most precious thing to her: her children. ‘We have the scripts in Spanish and English, and three seasons of the series have already been finished’, adds the executive.

Through SDO PR & Communications, the agency does talent management, PR and social network strategies. It has two deals with Disney Latin America, first, to promote its talents, and second to promote movies from the studio, both on social networks.

SDO Live is in charge of the theater plays, such as Waterlo, a Baslar, which was on scenes from July to September at Teatro Buenos Aires, which SDO Studio is focused in the creation of TV, cinema and digital projects. ‘We have closed a deal with Maker Studios (USA) to produce exclusive and original content for their talents in Latin America’, concludes Miraglia.

Telemundo: stories with strong women

Telemundo Internacional (USA) leads MIPCOM with a mix of telenovelas and super-series, inspired in real live mixed with action and high, with strong women as stars. ‘Heading the list is La Doña (120x60’), starring Mexican actress Aracely Arámbula, a story of revenge, betrayal and ambition, but also of redemption, justice and love, which follows the life of a woman of striking beauty who lost her parents to a fatal car accident, and who at a young age suffered the abuse of a greedy, cruel, malevolent stepfather. Our other new product are Silvana Sin Luna, (12x18’), where the mother of three young girls and the wife of one of the most influential businessmen in the city, until his bad business decisions and shady practices have left him in ruins, and in turn has disappeared without announcement, leaving his family homeless. And the third season of the super-series Seriesa (10x60’), which follows one of the most respected and feared “realces” of the border between Mexico and the United States.

Produced by Fox Telecosa in Sin Senos hay Paraiso (10x60’), the continuation of Without Breasts There is No Paradise, and which reflects the reality of a new generation of women determined to succeed in life without resorting to plastic surgery or falling for the lure of easy money.

While from HBO Latin America Originales it stands two new titles: Dios Inc. (12x60’), a story after living 30 years in the Middle East, a doctor in philosophy returns to Mexico with a discovery that can change the history of the world; and Per (13x60’), a dramatic series that brings to light the existential issues of modern life. Lastly, from Mega (Chile), is Eres Mi Tesoro (6x60’), the story of an ordinary woman who, after her father’s death, finds herself taking on the role of main provider for her family, all while ensuring her daughter, who is confined to a wheelchair, has everything she needs. To do so, she becomes a cab driver just like her father.
All3media: stories with strong narratives

Allmedia International (UK) heads Cannes with a plethora of new dramas, featuring some of the most distinguished modern English screen writers. Written by Jack Thorne (The Last Panthers, Harry Potter and the Cursed Child), National Treasure is the timely four-part drama examining the fallout that occurs when accusations of sexual misconduct are lodged against a fictional public figure, exploring their impact on the accused and those most closely associated with him as he is brought to trial. Starring Robbie Coltrane (Harry Potter, Cracker), Julie Walters (Indian Summers, Harry Potter), Andrea Riseborough (Birdman, Oblivion) and Tom Mcnally (Notting Hill, Black Death), the series has become Channel 4’s highest rated drama this year.

Phoebe Waller-Bridge (Crashing, Broadchurch) writes and stars Fleabag. Produced for BBC in the UK and Amazon Prime Video in the US and based on the award-winning Edinburgh Fringe play by the same name, it gives a voice to young women around the world, with an unprecedented honesty and emotion that’s rarely spoken.

The first series of The Missing, the dramatic thriller about a young boy who mysteriously disappears, was a hit both in the UK and internationally. Written by Jack Williams and Harry Williams, the show is MIPCOM’s first ever International Screening of a returning series. From writer and director Stephen Poliakoff (Dancing on the Edge, The Lost Prince), and led by an ensemble cast that includes Alfred Molina, Freddie Highmore, Charlotte Riley, Lindsay Duncan, Phoebe Fox and Angela Bassett, Clo- se to the Enemy is the deadly race against time to invent the best jet engine, a post-World War II mystery of intrigue, a thriller with strong narratives that have changed world history.

Armoza, risk-taking & innovative

Armoza Formats (Israel) risk-taking and innovative approach has led to strong international successes and a record year for the company in terms of internally-developed formats, collaborations and international adaptations. Avi Armoza, CEO: ‘We continue to hold on to what makes us different and the reason for which our clients choose to work with us: our creativity in every element of our business and family feel’.

Still Standing has been sold to France, Portugal, US Hispanic and Vietnam, commissioned for new seasons in Italy and Thailand, as well as new ones for the Spanish finished tape episodes in Uruguay. The Mexican adaptation, which has a production hub available for Latin America, is set to air later this year on Azteca.

‘Who’s Asking?’, which has had 240 episodes ordered in the US and 200 commissioned in Switzerland, Do Me A Favor, which scored a fourth season in Thailand and a second season in Brazil, Comedians At Work, adapted and commissioned for a second season in Caracol (Colombia), and Upgrade which has now aired in 18 countries to date, are other examples of success.

‘Also the scripted comedy La Famiglias, acquired in Greece, Chile and Peru. It has been nominated as a finalist in the Sivol International Drama Awards in the “Comedy” category, while drama series Last Panthers has recently been bought as a finished series by TV5Monde’s channels reaching 200 countries globally’, adds.

At MIPCOM, it launches a new lineup of formats that includes the new prime time reality competition, Curvy Supermodel (6x120’), Born To Be A Chef (10x60’), and The Ex Team (60’), factual. ‘Our focus is to increase our partnerships across the world. By creating these ties, and combining them with our creativity, we will be able to bring long-term and successful brands to the global market’, comments Armoza.

Fly Content: Latin flavor and more

Selected as one of the 12 dramas during MIPDrama 2016, Fly Content (USA) exhibits in Cannes its drama series Ramone (12x45), set in the late 60’s about two young sisters who emigrate from the countryside to the city; the youth series A puro Corazon (120x45), one of the most successful dramas of the last years in Venezuela; and Sol de Amore (60x45), from SIC Portugal.

Also, the docu-series Los Cowboys (2 seasons 10x’30 each), a real-life telesexta broadcast on Hulus and Univision in USA and two docu-realities: the first from Brazil, Work In Process: Inside the City Ballet of São Paulo (6x46) and the second from Chile, Reporter (9x45), about a brave reporter that goes around the seven continents involving himself in some of the biggest conflicts and crises that have changed world history in the past seven years.

Armoza Formats: Latin flavor and more
Ideas del Sur crece de la mano de FremantleMedia

Con el objetivo de seguir creciendo como generadora de contenidos para TV en el mercado internacional, Ideas del Sur (Argentina) firmó una alianza estratégica con la productora y distribuidora británica FremantleMedia (Got Talent, X Factor, Idol) para el codiseñamiento y la coproducción de formatos de entretenimiento tanto para el mercado argentino como para el resto de América Latina.

Los equipos creativos de ambas empresas ya comenzaron a desarrollar nuevos contenidos, tanto para la TV en Argentina como para su producción y distribución internacional. El foco está puesto en el entretenimiento: talent shows y game shows que nacerán de esta nueva alianza.

Federico Facello, CEO de Ideas del Sur, remarca: “Toda la fuerza creativa de ambas compañías y de distribución de FremantleMedia Latin America en un acuerdo que nos incentiva enormemente. Ambas compañías nos elegimos por los altos estándares de calidad en formatos de big shows y nos potenciamos en eso”.

“Desarrollar contenidos en conjunto que rebotarían creativamente en los territorios donde FM produce. Es una gran oportunidad para sumar fuerzas en la creación de formatos como viendería ser el mundo entero”, agrega.

Y finaliza Javier Zilberman, a cargo del área internacional de contenidos de la compañía: “Marcos Tinelli, fundador de la productora y uno de los principales conductores de la TV argentina, es un gran líder comunicacional en América Latina. Hummos suavemente en eso lo que significa su figura como artista y como productor con la llegada internacional y el alto nivel de producción de FremantleMedia en los distintos territorios”.

Miramax: TV content + industry luminaries

Among Miramax’s new projects include both film and TV, among them the third season of From Dusk Till Dawn (10/6S8), where the Gecko brothers find themselves in the vortex of the cult-like world forcing them to assemble an unlikely crew to take on the forces of Hell, and the new set of enemies determined to take them down.

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’ Baby, from Working Title for Universal Pictures, Miramax and StudioCanal, with Renée Zellweger and Colin Firth; the recently acquired Southside With You starring Parker Sawyers and Tika Sumpter with Roadside Attractions partnering on the US; and The 9th Life of Louis Drax currently in post-production. Also are Kevin Hart’s hit comedy The Wedding Ringer with Sony-Screen Gems, and Mr. Holmes, starring Sir Ian McKellen and Laura Linney and with Roadside Attractions.

‘Collectively, our library of over 700 titles has received 278 Academy Award nominations and 68 Oscars, including 4 Best Picture awards for The English Patient, Shakespeare in Love, Chicago and No Country for Old Men. Building on its unparalleled library of characters and groundbreaking narratives, we are developing new TV content alongside industry luminaries, with projects including Robert Rodriguez’s From Dusk Till Dawn: The Series, heading into its third season’, explains Joe Patrick, EVP, worldwide television, describes Joe Patrick, EVP, worldwide television, describes

As the exclusive distributor of programming from Australian public broadcaster ORF, ORF Enterprise (Austria) launches at MIPCOM new titles from every genre the distributor manages: from its outstanding documentaries and TV movies, to kids and entertainment series.

Among the top shows is the kids series produced by Tower10 KidsTV for ORF Awesome Animals (‘12), which shows Tomcat Kurt accompanying the audience on a journey through the fascinating world of animals. Children get to know native and exotic wild animals in an entertaining way, and also learn all about popular and unusual pets: their abilities, their characteristics, their needs and their habitat.

‘Others high quality documentary for this season are Turtle Hero – A Cold Blooded Passion (‘52), where with the excellent knowledge and extraordinary passion of a world expert on freshwater turtles, presents not only the largest freshwater turtle, but also probably the rarest animal on Earth: the Yangtze Soft-shell turtles; Transhumance - Europe’s Last Nomads (‘52), which shows the adventurous as well as exhausting journey of herdsmen and their animals crossing the Alps. And Ayesres - Giants of the Atlantic, is a documentary that shows the wonders and beauties of the islands of the Azores, the only toehold between Europe and America. Lastly, ORF launches Backwoods Criaturas: All About Ulu where two young boys wade through those who think they are safe on the Hohenstraße, the dividing line between the city and the countryside. As their night slips by, they are only just bearable with alcohol, the quality of their unauthorized assumption of authority drops the later it gets.

ORF: all about animals, in 4K

From Dusk Till Dawn, action series

Javier Zilberman, a cargo del área internacional de contenidos, y Federico Facello, CEO, ambas de Ideas del Sur

Marcel Gansa-Gloderhofer, head of sales
The Girl story happens in a foster home with lots of music, fun and comedy where The Telefe zilian version of the homonymous Argentine format from to kill the girl and the boy to keep his fortune. She had a love affair, has been murdered by his greedy wife, who wants the reintegration process she has to face the rejection of many people, including her own family.

Other new telefonia for the international market is Digging for Love (60’46”), a fun story for all the family that narrates the life of two neighbor families: The Murcia and the Otros family, who have had the best relationship until one day they fight, and as destiny would have it, that same day something unexpected occurs: The Murcia family discovers a treasure in the garden of their house, a giant golden statue buried in the ground between both of their houses.

While On Another Level is an original musical format from Caracol Television which gathers the best professional singers in the country who are looking for fame. The singer has to go inside an elevator located on the first level and sing a song for 90 seconds. On the third level, three judges will listen, and if they like the performance, at least two of them must press the button so the elevator takes the singer up to the stage located on the third level, where the contestant’s family, the three judges and the audience await.

SBT: fiction, formats and bloopers

SBT, one of the leading Brazilian broadcasters, is again putting special emphasis on the international growth of its programming, and bets again to MIPCOM with a renewed booth lead by Carolin Schneiberg, sales manager, and Gaya Garcez, sales executive. Among the top shows is Biker Girl (26×45), a drama series about a girl that leaves Rio de Janeiro running away from those who want to kill her and her son. The father of her son, a rich married man with whom she had a love affair, has been murdered by his greedy wife, who wants to kill the girl and the boy to keep his fortune.

Another big highlight is the teen series Cheias das Serras (47×45), the Brazilian version of the homonymous Argentine format from Telefe. The story happens in a foster home with lots of music, fun and comedy where a group of girls want to find themselves a family and live happily ever after. But there is a big secret hidden somewhere in this mansion: a large treasure that will attract many greedy villagers who wish to destroy this place of joy.

Through its distribution arm Sovtelexport, Russia TV and Radio, the largest media corporation in Russia, promotes at MIPCOM over 25,000 hours of the latest programming in various genres, including feature films, drama series, documentaries, and TV shows, concerts, and children’s shows, not only from RTR but also from other major production companies.

In Cannes are Julia Matlash, director, Sovtelexport, Maria Dorskhina, head of international sales, Fedor Ushakov, executive adviser to CEO, Anna Morozova, manager of international sales; Maria Novodilova, manager of international sales; and Ekaterina Grigorieva, head of sales, who recommend the second season of Ekaterina (12×52), a historical TV drama about private life of the great Russian Empress Ekaterina II. After the death of her husband, she became the most powerful woman in both Russia and Europe. In just five years she would be known as “Catherine the Great”.

Based on Leo Tolstoy’s classical novel is Anna Karenina (8×44’-50’), set on the late 19th century, when St. Petersburg aristocrat Anna Karenina enters into a reckless love affair with the dashing count Alexey Vronsky. This fatal romance destroys her entire life.

Lastly, Russia TV highlights the historical drama Sofia (8×52’). Set in 1472, the story begins when the last Byzantium princess named Sophia moves from Rome to distant Muscovy to marry the Tsar Ivan III. She dreams of establishing a new Byzantium. Hostility of the court, betrayals, and false accusations await her instead. Empowered by love and faith, Sophia defeats her enemies to become the first influential woman in Russian history.
Polar Star: big stars and Oscar winners

With the digital business as north, Polar Star (Argentina) continues to add catalogs and specific content for VOD and OTT operators in Latin America, a market that has also helped to consolidate the growth of the distributor. Among the titles at MIPCOM, the company recommends The Expendables 2, the American ensemble action film directed by Simon West, and starring action legends Sylvester Stallone, Jason Statham, Jet Li, Dolph Lundgren, Chuck Norris, Terry Crews, Randy Couture, Luan Hensworth, Jean-Claude Van Damme, Bruce Willis, and Arnold Schwarzenegger. The story follows the mercenary group known as “The Expendables” as they undertake a seemingly simple mission which evolves into a quest for revenge against rival mercenaries, who murdered one of their own and threatens the world with a deadly weapon.

The Expendables 2

Cisneros: fictionalized reality

Cisneros Media Distribution (USA) introduces its new original drama series Mary for Mayor (14x30’), set in a fictional Southwestern town in the U.S. where divorce is forbidden due to a 150-year-old superstition, while Just Looking (12x60’), is a new telenovela that presents five couples who fall in love in different ways: at first sight, at the first laughter, at the first glance, at the first sight, and at the first mention of love in different ways, at first sight, at the first laugh, at the first compliment after years of indifference, after the first divorce, and even during the first hip fracture.

The Sex Sense (15x60’) is an original story by Luis Fernandez that presents four very distinct couples on the brink of breakup, struggling to survive; and Done Flor and Her Two Husbands (110’) is a film nominated for a Golden Globe as Best Foreign Film and held the Brazilian national box-office record for 35 years. Starring Sonia Braga, this internationally acclaimed film was directed by Bruno Barreto and produced by his parents, Luis Carlos and Lucy Barreto.

Lastly, the company brings two Oscar winners: the first one is Blue Jasmine, a drama film written and directed by Woody Allen about a rich Manhattan socialite who falls into hard times and has to move into her sister’s apartment in San Francisco, and the second, Zero Dark Thirty, a political action-thriller about the nearly decade-long international manhunt for Osama bin Laden after the 9/11.

ICEX Spain, “the best of Spanish content”

With 151 participants registered and 24 editors committed under the umbrella of Audiovisual from Spain, ICEX, Spain Trade and Investments brings once again the best of Spanish content, from teen series to documentaries in 4K, and through dramas, animation and reality shows.

From the slate of animation, Animina Kitche highlights the family TV series Cco Te tevo (52x3’7”) and Fox – Institute of New York (52x11’), while Fullrart Partners animating introduces Animix, targeted on 3-5 years old, and Ghibi, for kids between 3-6 years old. Regarding fiction, Filmas International offers I Know How You Are (Season 1 10x45’ & Season 2 10x45’), Onza Distribution the telenovela The Pretenders (15x60’), Atresmedia TV the dramas LifeLine (10x70’) and Plastic Sea (26x70’), Mediaset introduces the drama The Truth. On reality and entertainment formats, Factoria introduces the docu reality Born to Run (8x45’), Prisa the docuseries The History Warrior, Phönix Productions launches the dating show Love is in the Group; Prointel, the cooking game show What’s for Dinner?, IsOk’s the lifestyle game show Food Go, and Secuoya Content Distribution, its reality La Vegas.

Lastly, the documentaries in 4K Popular Celebrations in Spain (3x90’), from Mediaset Media, and FC Barcelona, Passion & Business (10x90’), from Commercial TV.
La agencia literaria Injua ‘buscamos ser facilitadores del flujo de ideas’

La agencia literaria Injua Letters and Films llega a MIPCOM tras expandir sus servicios, ya no solo ofreciendo libros terminados, sino también la posibilidad de que los escritores trabajen juntos con los productores de manera directa, así como proyectar su cataluña a nivel internacional.

Pablo Orden, presidente: ‘No buscamos trabajar como agente de los escritores, sino como facilitadores del flujo de ideas que debe existir entre los productores y los creadores de los libros’.

En MIPCOM la compañía presenta una selección de casi 20 títulos de autores de México, Cuba, Argentina, Colombia, Venezuela y España, que incluyen Sinérgicas (33x30’), de Gustavo Barrios y Diana Segovia; La Lleva (60x60’), y Hombre de Mal (13x30’), ambos de Jorge Maestro y Sergio Vainman; y Santísima Alma (13x60’), de Horacio Marshall, entre otros.
Japan, where content and technology converge

Under the theme of “Spirit of Imagination Japan”, Japan introduces in Cannes the latest programming, including creative contents, leading-edge technologies and cultures through the conferences, receptions and exhibitions. Yoshiaki Yamada, General Producer of Country of Honour: “Japan’s TV broadcasting started in 1953, followed by the introduction of color TV in 1960, and then led up to the successful live television for the first time in the world. Since then, a large number of contents have been produced and sold across the world.”

Technologies have continuously ad- vanced, and now the country has entered the era of 4K/8K. Currently, it is making a nationwide effort to develop and spread these norms, and there is an increasing number of contents supplied to the international market.

The market

The relation of Japan’s total ad market size to GDP remains at around 1.1-1.4% of GDP. Internet spending is expanding and will catch up with TV soon as the same is in other countries. But the progress is delayed relative to the US and some European states.

TV is still competitive particularly for older generations, while the youngest tends to use mobile Internet. The cross-over is observed in those in their 20s, 1980s-born. The expenditure on mobile phones is expanding and pushes other media like books and other reading mater- ials. TV sector retains its level of expenditures.

The physical (DVD, Blu-ray and music CD) market still alive; in monetary terms, it is nearly twice that of major European states, but in units it is not so high because Japanese re tail prices and rental fees are quite high. Consumers use to buy every merchandising item including DVD/BD set-boxes, what in Japan is called “complete collection”.

Television & Digital

NHK is Japan’s national public broadcasting organization financed by a license fee. It operates two main ter restrial networks NHK General TV and NHK Educational TV, two satellite services and three radio stations, as well as the international channels NHK World and NHK World Premium. The five private networks are Nippon Television Network. Tokyo Broadcasting System, Fuji Media Holding, TV Asahi Corporation and TV TOKYO Corporation, which operate 114 affiliated networks all across the country.

Cable TV systems form the frontier of con vergence with telecommunications and the 4K. They reached 52.2% of the Japanese households (March, 2015). The bigger player is J-COM, which holds 47% of the market share.

Japan Cable and Telecommunications Association (JCTA) has initiatives to produce original programs and acts as a representative for sales to foreign countries and exchanges.

Historically, Japanese satellite broadcasting started by the Broadcasting Satellite (BS) system with 8 analogue channels (1989), and followed by the Communication Satellite (CD) system with hundreds of channels (1996). Since the amendment of the Broadcasting Law (2009/2011), both systems have been put into the category of satellite basic broadcasting and the others into satellite general broadcasting.

On the BS there are channels operated by NHK, subsidiaries of terrestrial major net works, Hollywood majors and major Japanese production companies, WOWOW (1984), among others. 29 channels in total. Although many companies entered the multi-channel satellite system, including DnicTV, they haven’t been integrated and SKY Perfect JSAT Corporation is now the dominant player, providing a multi-channel Pay TV and also 4K broadcasting.

Hirak TV and Pleit’TV (both from NTT Group), and Hirak TV (KKD), SKYPerfectTV! Hikari (Sky PerfectTV JSAT), J-COM on Demand (J-COM) and U-NEXT (USEN) are the top IPTV providers.

Regarding digital, international SVODs are Amazon Prime (2015) and Netflix (2015), along with sky and Waku TV. Japanese subsidiary of Hulu has been acquired in 2014 by Nippon Television Network and is now one of the important players in Japan. YouTube is also strong in Japan, and youtubers have become very popular among younger generations.

iTunes and Google Play are also used widely. Japanese native firm DWANGO operates the UG site nicon- icon (douga) and it is also popular among otakus, geeks and others who have specific hobbies and interests.

Genres

Top programming dist ributors are the biggest networks NHK, Nippon TV, Fuji TV, TV Asahi, TV Tokyo, TBS, as well as Toei Animation, among others. The main genres of- fered are animation, with the renowned big anime franchises as Dragon Ball (Toei Animation), DragonBall Z, Digimon (TMS Entertainment), drama and documentaries. There is also a big promotion of entertainment formats, with Hole in the Wall (FreemantleMedia) and Dragon’s Den (Sony) being the top exported.

Animation celebrates its 100 years anniversary next year. Japanese animation is a major genre and competitive around the world. The country has a good social development system for animation. Characters and stories are more sophisticated in the competitive en- vironment of weekly comic maga zines by the critics of readers with the efforts of authorship and editors of publishing companies. Popular se ries are published as comic book series. Further, some are animated on TV and in cinema, and some are ex- ported.

A study done during MIPCOM 2015, however, remarked that buyers were more interested in documenta ries than animation among Japanese programs. Suppliers of documenta-
Nippon TV takes its timetable diversification to the next level

Nippon TV has been the #1 broadcaster for two consecutive years in Japan and it is on track to repeat the achievement this year. The Nippon TV Group’s “Medium-Term Management Plan 2016-2018 Change 65” laid out the mission of holding the leading position as the top market shareholder of TV ad revenues for the next 3 years, while expanding its SVOD and other businesses.

Atsushi Hatayama, President of International Business Development, underlines about the Japanese market, Hatayama says: ‘Our programming philosophy is to take our timetable diversification to the next level since the October 2016 season, while continue keeping our viewers tuned by having them flow from one program to the next, something our implemented last April 2016. We are bringing some of our special programs into prime time, and to have new programs account for 12.5% of our prime time lineup and 9% of our golden time lineup since this season. We improve our top-performing regular programs and replace the weaker areas with new shows in order to entice viewers to stay on Nippon TV’. "Our programming philosophy is to take our timetable diversification to the next level since this season. We are bringing some of our special programs into prime time, and to have new programs account for 12.5% of our prime time lineup and 9% of our golden time lineup since this season. We improve our top-performing regular programs and replace the weaker areas with new shows in order to entice viewers to stay on Nippon TV.'

Regarding Japan ‘Country of Honour’ this MIPCOM, he says: ‘We will maximize our exposure and increase sales. We have new formats and dramas. We will announce a new partnership for one of our scripted series. Additionally, with Tokyo 2020 Olympics, this is a very special time for Japan’. Hatayama underlines about the future: ‘We will bring more linear content to Internet, and we have no plans of prioritizing one particular genre. We will keep pursuing the strength of the Japanese content business. ‘It shows no sign of decline thanks to the fact that viewers are able to watch it on multiple platforms. Formats are another key genre. We regularly get approached by our international business partners asking for typical Japanese entertainment shows or for creating originals as a co-production’.

For instance, one of the most successful has been Dragons Den, created by Nippon TV and licensed by Sony —(c) 2015 CPT Holdings, Inc. All Rights Reserved— that has 29 international versions, while 184 countries broadcast the finished program. ‘We have partnered with Red Arrow International to create new formats. Our producers and directors collaborate with international partners in exchanging ideas for the making of an exciting new format’, describes the executive.

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**COUNTRY OF HONOUR**

**SPECIAL INTERVIEWS / PRODUCERS & PAY TV**

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**Animé and mystery on Sony Japan**

The Sony Pictures Television Japan channels reach approximately 23 million subscribers. **Animax**, the Japanese anime network, ranks as the #1 cable and satellite channel in the market; AXN is a general entertainment brand that focuses on popular US series and films; and AXN Mystery features classic mystery shows from the UK and Japan.

**George Chien, EVP, Networks, Asia Pacific:** ‘Top programs on Animax include Dragonball Z and Detective Conan, as well as our own original Animax Music events. AXN’s popular shows are Chicago Fire, Hawaii Five-O and Outsider. Recently, we premiered Mr. Robot and will soon launch the new series Letal Weapon. Sherlock is the top show on AXN Mystery, and our viewers also love classics shows like Poirot and Miss Jane Marple.’

He continues: ‘We are our network’s competition in Japan as not only FTA channels, but also on-demand providers like Hulu and Netflix. Over the past few years we have seen significant growth in the SVOD market, and we are expanding our SVOD services to our partners as well. AXN and AXN Asia are our own original shows. AXN has the top show on Hulu, and we are launching a new series, The Noise, which is a hit.’

**Vasha Wallace, EVP Global Acquisitions & Development, FremantleMedia:**

**FremantleMedia:** ‘Japan is not afraid to push the boundaries’

FremantleMedia relationship with Fuji TV goes back to 2007 when it first acquired the rights to Hole in the Wall, which was the fastest ever growing format role out at the time and has since sold to 45 countries around the world. The company also works with other Japanese broadcasters, as TV Asahi, Nippon TV and TBS.

Vasha Wallace, EVP Global Acquisitions & Development: ‘The reason of Hole in the Wall success is because it’s fun, fresh and slightly crazy. People love watching contestants in tight silver suits attempting to fit through the holes and falling in the water. It also has a wonderful comedy element’.

‘We have worked with Fuji in different ways, and have co-developed other formats such as Total Blackout (19 countries), including 440 hours for Band (Brazil). It’s an amazingly funny show because it is all played in the dark. You watch as a contestant is touching something that they are absolutely petrified of, but actually it is a soft fluffy bunny or a watermelon. It did very well for us and we are continuing to sell it into new countries’.

Also, the gameshow The Noise, picked up by Telefe (Argentina) and other eight countries; and Body Bowling, which is literally human bowling. ‘This former is one of the very big Japanese games with lots of celebrities participating in crazy games’, remarks Wallace.

FM most recent Fuji acquisition is Cash or Splash, an amalgamation of their existing formats (Boxing Glove, Clockhanger, Run Quiz Run). ‘They are really fun and end up with people in the water. Fun, light-hearted, warm, energetic and for the whole family. Japan is not afraid to push the boundaries. The way that they come up with ideas and execute them means there’s a lot of room for innovation. If the show resonates in Japan, there are chances to success in the rest of the world’, she completes.

One of the newest developments with TV Asahi has been the studio gameshow Easy Peasy (the easiest game on TV but in fact, even the easiest challenge can be super challenging). FM also picked up Love Table, and old format from Japan. With Fuji, it is co-developing Channel 10. ‘We will continue to work with Japan, as we are always excited to see new shows to roll out around the world’, concludes Wallace.

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**Animax Musix Japan as not only FTA channels, but also on demand providers**

Satellite channel in the Japanese Pay TV market, Animax Musix is the #1 cable and satellite channel in the Japanese Pay TV market. The channel is mostly targeted at young viewers aged 16-39 who consume media on demand. Animax Musix is an A VOD OTT service on Animax to their subscribers, and our partnered with AXN to continue, with roughly 50% increased market size by 2020. We have significant growth in the SVOD market, and this is a trend that is expected to continue, with roughly 50% increased market size by 2020. We have partnered with Sky Perfect to deliver our channels on demand content to their subscribers, and our Animax programming is also available in an AVOD OTT service on PlayStation, offering over 1200 free anime episodes every month.

Regarding the future, Chien says: ‘We are in the process of building our merchandising and events business across all our channels, particularly Animax where our Animax Music events draw huge crowds and fill stadiums and concert halls across Asia. Fans in Japan can visit one of our Animax Cafes, where they can experience their favorite anime and manga first hand, attend a show, and purchase Animax merchandise’. And he concludes: ‘We look at our network’s competition in Japan as not only FTA channels, but also on-demand providers like Hulu and Netflix. Over the past few years we have seen significant growth in the SVOD market, and we are expanding our SVOD services to our partners as well. AXN and AXN Asia are our own original shows. AXN has the top show on Hulu, and we are launching a new series, The Noise, which is a hit.’

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**Market researches, MEDIA MARKET ANALYTICS, informational periodicals**

Annual international media forum KIEV MEDIA WEEK: Ukrainian Content Market, conferences and screenings: FORMAT SHOW, KIEV CoProduction Meetings, Film Business, PayTV in Ukraine, Television as Business and a range of industry-specific events, dedicated to up-to-date issues of local and international media business.

Kiev, Ukraine, since 2011

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**Educational project FILM UA FACULTY: SKILL BILL master classes for adults and CINEMA KIDS children school. Line-up of professional workshops and training courses on film and TV production by producers, directors, script doctors and business/creators’ from all around the world**

**MEDITABOOK — line-up of professional books related to TV and film industry**

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**Let’s meet at MIPCOM — booth R7.12**
KBS World leads the “Korean Wave”

Launched in 1961, Korean Broadcasting System (KBS) operates 18 regional stations and 11 overseas bureaus, plus 8 subsidiaries such as global distributor KBS Media. KBS 1 is a J1 network in Korea offering culture programming, historical dramas, news and entertainment, while KBS 2 is the very popular with shows such as Music Bank, Gay Concerts and Happy Together. Internationally, it operates KBS World, a 24-hour generalist channel, and the news and culture channel KBS World 24, available in Chicago and Los Angeles, as well as Japan, through NicoNico.

Kenny Kihyung Bae, Senior Producer and Marketing Manager, KBS World, "It is available for 58 million households within 100 countries, and for 1,700 hotels in 46 countries. 48% is fresh programming. Programs are subtitled in Korean/English, Chinese, Japanese, Spanish, Vietnamese and Indonesian. 40% is drama, 46% K-Pop and entertainment, 10% of culture and documentary, 4% of news."

KBS is focused on universal values through high quality documentary series, The Next Human, Empire of the Sea, The Odyssey. Long-running programs have evolved through the use of smart devices and new platforms. AM Plaza used the TVUT app to strengthen 2-way communication with the audience; created “My Hometown Corner” using the smartphone video call system. “Korean Wave” leads the Asian content. At that time, the Korean Wave was in full elk, and the popularity of Korean dramas was attracting interest throughout the world. Today it has two business models: AVOD and SVOD.

“KBS World” is a 24-hour generalist channel, and the news and culture channel KBS World 24, available in Chicago and Los Angeles, as well as Japan, through NicoNico.

KBS Media is #1 in the entertainment industry… traditional players are trying to enter into digital, and vice versa. ‘That’s when they began to change their business strategy and started to license shows directly from content providers, starting with “Korean” as its first category, describes Tammy Nam, CEO. ‘At the beginning, it was driven by the community of users, but today’s vision is about bringing international content to new audiences around the world, breaking the barriers of culture and languages’.

“We are specializing in Asian content, but we do have contents from around a world. Asian content is very popular in Latin America and Europe, and we have European and Latin content for Asia. It’s all about bringing new type of entertainment’, she emphasizes.

Viki has over 5,000 titles:65,000 hours of content: 75% is Asian (Korean, Chinese and Japanese, etc.). Despite this predominance, 35% of total watch time is from US, followed by Latin America (25%) and Europe (20%). It offers series and movies from the Top 5 Korean broadcasters, China, Taiwan, Japan, but also US’ NBC, A&E Networks or Colombia’s Caracol.

Nam: ‘In Asian quality is going better, people is beautiful, stories have universal themes, and globally, viewership is becoming more international. This is changing the global demographics. YouTube was the biggest driver of this breaking down of barriers, and the content industry has started to change along with it.

Viki released its original Dramaworld in April, co-produced with Jeta-Vana (China), EnterMedia and Third Culture, and with over 5 millions views in the first five month. ‘Available in Viki, Netflix and Youku (China), the series has become even more popular than other Korean and high quality dramas’, she highlights.

There is a second season of the series along with a new Korean drama produced with Robert Kirkman and David Alpert (The Walking Dead), who want to bet on a Korean drama because they believe in the potential of the genre. ‘We are going through challenging times, there’s too much going on in the industry… traditional players are trying to enter into digital, and vice versa’, Nam concludes.
**Channel 7: local drama, interactive**

Bangkok Broadcasting & TV Co. operates Channel 7, the leading broadcaster of Thailand. With the transition to Digital Terrestrial Television (DTT) in 2013, the channel secured a HD license and still manages to rank #1 among 25 DTT networks.

Palakorn Somsuwan, managing director: ‘Our top-rated shows on air are the originals developed in-house or local production. We are betting on Thai dramas, live sports and news. Thai TV market has been dynamic since the transition from analog to DTT 3 years ago. This resulted in 25 DTT channels (22 have survived) and a highly competitive market. Right now, it is setting down and each channel has a clearer direction’.

‘Thai dramas are “rating catchers”, while formats are gaining more attention. Live sport, especially the ones in which Thai national teams play, are rating boosters, too. Free TV still is the most watched platform, while digital media is gaining more popularity especially among young demographic’, he adds.

On the interactive side, Channel 7 has developed Do7 HD campaign to enhance viewing experience of its viewers with games and quiz. ‘Although we see significant growth of digital media, all Free TV’s use digital media to attract more audiences by offering their own digital media service. We have a strong relationship with our partners both local and international. We always open to work with our partners and we look forward to explore more opportunities in the future’, Somsuwan concludes.

**FINAS: Malaysia moves forwards to fiction**

After several years of successes in animation business, the next move for Malaysia is to explore TV drama and series format, as well as documentaries. That’s why during this MIPCOM, National Film Development Corporation Malaysia (FINAS), which gathers the Malaysian producers and distributors, announces several successful collaboration and partnership with global producers.

Kamil Othman, director general of FINAS: ‘Malaysia has now been seen as an important market platform especially to explore the distribution of content to ASEAN market. With the strong presents of ASTRO Broadcast Network (satellite channel) with more than 200 channels footprint, and with the upcoming Netflix and IFlix, we and other ASEAN territories are exploring new formats for TV series such as the production of the Original IP from HBO Asia, sci-fi series from NetFlix and many more’.

Documentation from Malaysia also have big potentials, with the recent collaboration between NetGeo, ASTRO and FINAS, the Last Rhino that will be broadcast worldwide though NetGeo. ‘To consolidate worldwide, Malaysian content needs to tell Malaysian or ASEAN stories to the world, that is why the development initiatives from Pitching Centre is crucial in scouting new ideas, new stories to share to the world’.

In that sense, the objectives and expectations for MIPCOM are to ‘continue supporting, facilitating and opening doors for our producers to explore business engagement, partnership, co-production and distribution to world market’, concludes the executive.
Digital platform Reason China Studio TV, senior format manager, Celine Yang, senior, and Wang Li, deputy director of division

A+E Networks Asia: Angie Yong, senior manager, program acquisitions, and Disney South East Asia: Mabel Young, Nisa Sittasrivong, programme acquisitions, and Janet Eng

Victoria Lu, program acquisitions; James Chang, EVP, yungzhen Chang, assistant, and Ming Lou, deputy

Digital platform Tencent China: Mary Ma, senior format president director, TS Media, and Sophie manager, ANtv; triandy Suyatman, Indonesian buyers: Gunam, acquisitions Djudzman, CEO, Red Candle

GMA the Philippines: Jose Mari R. Abacan, First Iris Xia, new Deputy General Manager of Star China, and Michele Rodrigue, president, the Format People

More attending buyers & producers, and Vijay Subramaniam, VP content & communication, Disney India, with Anand Roy, head of acquisitions, program-

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Al Jazeera English: Ahmed Al Hamdani, director, and Mariam Al Sạran, acquisitions

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KanaTV: focus on the Ethiopian content

Launched lately on March 2016, Kana TV is an Ethiopian focused international entertainment television channel and a joint-venture between Moby Group, an international media and entertainment firm, and a group of entrepreneurs in Ethiopia, and with BeMedia as an exclusive local production and distribution partner to Kana Television.

Elias Schulze, Managing Director & co-founder, describes their mission: to grow the market, after being a seller with long experience in the market, after being a sale indsies (over 45 companies), like EndemolShine, Discovery, FremantleMedia, Televisa, Global Agency, as well as HBO, Fox, Universal, Warner, MGM, Miramax, Endemolshine, Discovery, FremantleMedia, Televisa, Global Agency", he explains. "African TV business is in a middle of recesses but growing and with a huge potential. Internet is still a big problem to be faced. For the future, we need to keep getting more audience for the channels with the best content worldwide available", he concludes.

Seven TV: Pay TV strength

Seven TV International is a consulting company working exclusively with Multichoice Africa. It is in charge of acquiring 100% Portuguese-language content for two channels, Só Novelas, with 210,000 subscribers, and DSTV1, with 340,000 subscribers, distributed by the African operator in Mozambique and Angola, two key markets for the Brazilian programming.

Hugo Aloy is the president of the company and an highly-skilled executive with long experience in the market, after being a side executive at TV Globo International, and programming & marketing manager at the Brazilian Pay TV operator GVT (owned by Spanish Telefónica). "I attend the main venues and buy telenovelas, feature films, realities and series. Our major content providers are the Brazilian indies (over 45 companies), like Globosat, SBT, Band and Rede TV; as well as HBO, Fox, Universal, Warner, MGM. Miramax, EndemolShine, Discovery, FremantleMedia, Televisa, Global Agency", he explains. "African TV business is in a middle of recesses but growing and with a huge potential. Internet is still a big problem to be faced. For the future, we need to keep getting more audience for the channels with the best content worldwide available", he concludes.

"We consider all our content to be local – either localized with our professional dubbing team or produced in-house as is the case of #time and other titles under National Geographic – which will be rolled out over the coming months. We have much success with titles like National Geographic program aired under the Kana brand, Kana Pasaports, slot where we bring the best of NatGeo to our audience. We have a dual-social mandate to both entertain and inspire viewers."

According to the executive, the fast growth is thanks to "a continuous innovation with a larger focus on original content" – which will be converted to return those viewers back to content that is designed for and benefits Ethiopia's populace and economy – we hope to be a positive catalyst in this way", he adds.

Regarding to the programming, he explains: "We looked at over 200 titles to land at the 8 localized shows from 6 countries that we selected – United States, Brazil, Turkey, South Korean, Italy and India – and 1 program fully produced and created locally called #time. Among the most successful foreign shows are Black Money Love (ITV InterMedya, Turkey), the Brazilian Brave Woman, and Love of Eve, from Korea. "We consider all our content to be local – either localized with our professional dubbing team or produced in-house as is the case of #time and other titles under National Geographic – which will be rolled out over the coming months. We have much success with titles like National Geographic program aired under the Kana brand, Kana Pasaports, slot where we bring the best of NatGeo to our audience. We have a dual-social mandate to both entertain and inspire viewers."

He highlights: "Moreover, we have started to see early success in one of our original goals: to move Ethiopian viewers from foreign content aired in Arabic or English from the Middle East to efforts that are homegrown and employ and develop the sector here in Ethiopia". According to the executive, nearly 80% of people consulted by the company itself confirmed that their foreign viewership habits have decreased since the launch of Kana TV.

According to the executive, nearly half of urban daily television viewers tune into foreign content to watch (not in local languages) on a daily basis. "This means that there is significant potential for Kana TV", he concludes.

Elias Schulze, Managing Director & co-founder of the innovative company and any other player within the entertainment space that wants to enter Ethiopia. Our hope has always been to grow the space for the benefit of the market".

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Hugo Aloy, president, states: ‘I attend the main venues and buy telenovelas, feature films, realities and series. One of the major content providers is the Brazilian indies (over 45 companies), like Globosat, SBT, Band and Rede TV; as well as HBO, Fox, Universal, Warner, MGM, Miramax, EndemolShine, Discovery, FremantleMedia, Televisa, Global Agency’, he explains. ‘African TV business is in a middle of recesses but growing and with a huge potential. Internet is still a big problem to be faced. For the future, we need to keep getting more audience for the channels with the best content worldwide available’, he concludes.

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