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SPECIAL ISSUE - MIPTV & BCM 2017



Kivanc Tatlitug and Tuba Büyüküstün star together in this stunning new family drama



The first Turkish Drama Original, from Ay Yapim



Turkey's No1 new series of 2016, already the most watched Turkish drama of all time online



The brand new series from the creator and writers of Fatmagul

BY NICOLÁS SMIRNOFF

MIPTV, for the future

Recent news are heard about a new International Cannes Festival devoted to TV series, to be held in April 2018. The French Government launched the idea for the country and various cities could take the show, but Cannes run first with announcements and promises for next year, it seems to have gained the move. Reed Midem is, as usual, the main partner of Cannes Mayor in the project.

What will happen with MIPTV? The show needs a change, because the last years it has lost consideration (and attendance) from many actors of content industry, which consider that 'Once in Cannes is enough' or they say that it is a good show but not to pay the same prices as for Mipcom.

In PRENSARIO opinion, MIPTV is very important



for the industry, because it is the second global event of the year, from just two available; there is no other event where the whole world attends, and 'once per year' is not enough. Even, you can do some important duties much better at MIPTV than Mipcom, with more time and dedication.

About attendance, even considering much lower figures than official ones —9000 people to say something— MIPTV is the second one from all in the year, very far from the third —Natpe Miami, with 5000 people.

So, MIPTV has two ways to continue existing well: to create something strong to reinforce itself again, or to put prices down to be more available to gain industry volume again. The new TV series Cannes Festival can be a very good solution following the first option, if the organizers build the same glamour they have in May for the Film Festival, with big stars and prestigious awards.

Let's wait for the official press conference, to be held on April 3rd, during this MIPTV 2017. The show can change its name for the new one, or can be developed together with the series festival. Both are good news for the industry... let's see.

MIPTV 2017 EVENT SCHEDULE

EVENT	DATE & TIME	PLACE
MIPDOC: FACTUAL TRENDS - A GLOBAL OVERVIEW	APRIL 1 9.45 AM	GRAND THEATRE
MIPDOC: VIEW FROM THE TOP: WHAT DO BUYERS WANT?	APRIL 1 10.30 AM	GRAND THEATRE
MIPFORMATS: FACTUAL TITANS SPEAK INTL COPROD.	APRIL 1 5.15 PM	GRAND THEATRE
FRESH TV: FACTUAL & REALITY SHOWS	APRIL 1 11.40 AM	GRAND AUDITORIUM
MIPFORMATS INTERNATIONAL PITCH	APRIL 1 4.30 PM	GRAND AUDITORIUM
TV VIEWING TRENDS	APRIL 1 10.50 AM	ESTEREL
TV FORMATS MEET DIGITAL	APRIL 2 11.15 AM	ESTEREL
THE SVOD PLAYING FIELD: THINKING LOCAL, GOING GLOBAL	APRIL 2 10.15 AM	GRAND THEATRE
MIPDRAMA LATAM SCREENINGS: WHAT'S NEW FROM LATIN AMERICA?	APRIL 3 08.45 AM	AUDITORIUM A
CANNES INTERNATIONAL SERIES FESTIVAL PREVIEW	APRIL 3 8.45 PM	GRAND AUDITORIUM
ECCO RIGHTS SCREENING: 'PHI'	APRIL 3 12 AM	AUDITORIUM K
FRESH TV FORMATS	APRIL 3 1.15 PM	GRAND AUDITORIUM
VR ECOSYSTEM: LATEST TRENDS AND DEVELOPMENTS	APRIL 3 2.15 PM - 14:45 PM	
TRT/MISTCO WORLD PREMIERE: THE LAST EMPEROR	APRIL 3 4 PM	AUDITORIUM K
MEDIA MASTERMIND KEYNOTE: ROY PRICE, VP, AMAZON STUDIOS	APRIL 3 4.45 PM	GRAND AUDITORIUM
MIPDRAMA PRE-LA SCREENINGS SHOWCASE	APRIL 4 9 AM	GRAND AUDITORIUM
CANADIAN VR AND AR GIVE A NEW DIMENSION TO THIS ARTFORM	APRIL 4 9.45 AM	AGORA
MIPTV DIGITAL SHORT FORM SERIES PITCH: DRAMA	APRIL 4 2.30 PM	AGORA
ALL3MEDIA SCREENING: INNOCENT	APRIL 5 8.30 AM	AUDITORIUM K
KIDS BUYERS & COMMISSIONERS: WHAT DO THEY WANT?	APRIL 5 9.30 AM	AUDITORIUM A
ESPORTS BAR MEET-UP	APRIL 5 9.30 AM	PITCHING ARENA BAR
DRAMA BUYERS & COMMISSIONERS: WHAT DO THEY WANT?	APRIL 5 10.30 AM	AUDITORIUM A
FRESH TV FICTION	APRIL 5 1.15 PM	GRAND AUDITORIUM
MIPTV TRENDING TOPICS	APRIL 6 2 PM	AGORA
EONE DRINKS	APRIL 3 5.30 PM	EONE BEACH TERRANCE (C15.A5)
NIPPON TV PARTY	APRIL 3 5 PM	P1.F55
A+E WORLD PREMIERE SCREENING: KNIGHTFALL	APRIL 4 3 PM	CHATEAU DE LA NAPOULE



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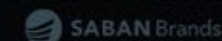
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ZDFneo: digital, social factual and co-productions



Part of the public broadcasting group ZDF, ZDFneo is one of the 10 most viewed channels in Germany targeted to viewers 25-49. Since its launch in 2009, market shares have been increasing: last January, it had 6.2 million viewers on average per day. In February, it gained a total market share of 2.7% and 1.9% among the 14-49 year olds.

Dr. Simone Emmelius, general manager, explains: 'We focus on fiction, shows and social factual on TV, online and on social media. Among the own-produced formats is the late night show *Neo Magazin Royale*, which was the second most watched format of the entire group in 2016: it accounted for more than 185.000 online views, while some videos from the show achieved high click rates on YouTube'.

On the talk shows, *Schulz & Böhmernann* offers a creative mix of guests and controversial debates; *Kessler ist...* was so successful that it made its way into the ZDF-program. ZDFneo has established a new genre with the so-called "social factual". Using a change of perspectives, it is an entirely new way to approach complex topics of social relevance. The set up usually is a group of people undergoing social experiments under the eyes of psychologists or other scientists. 'We premiered this month *Diktator*: four men and four women (19-31 year old)

become citizens of a fictive dictatorship. Without mobiles, Internet or contact to the world, every aspect of their lives will be strictly regulated', she describes.

Fiction is another big genre: 'Our first own-produced series *Tempel* (2016) dealt with a young family in Berlin confronted with real estate moguls. Next is *Blaumacher* (June), about a girl and a man feeling lost and misunderstood. We narrate drama in 6x'30, which results in very dense plots. We also produce successful sitcoms, like *Blockbustaz*, starring German rap star Eko Fresh. And this year we will be showcasing its first international co-productions, made with Belgium partners'.

Emmelius remarks that German TV market is 'strongly fragmented', led by *pubcasters* ARD and ZDF and private groups RTL and ProSiebenSat1, as well as Sky on Pay TV and numerous VOD players, plus YouTube. 'This generates new competition, but also allows completely new alliances between the players, e.g. new constellations between broadcasters, VOD and producers and also shared content rights', she adds.

'We check all format ideas regarding their potential to cause excitement in both, the linear and nonlinear world. Digital transformation greatly impacts production, dramaturgical realization and, of course, audience behavior. Regarding storytelling, series tend to be more horizontally narrated, to be consumable online. More and more people are watching on their mobile devices and binge watching is becoming increasingly common with fictional programs. All our own productions are online on zdf.de and we usually release them "online first".'

Since 2011, through TV-Lab, ZDFneo has

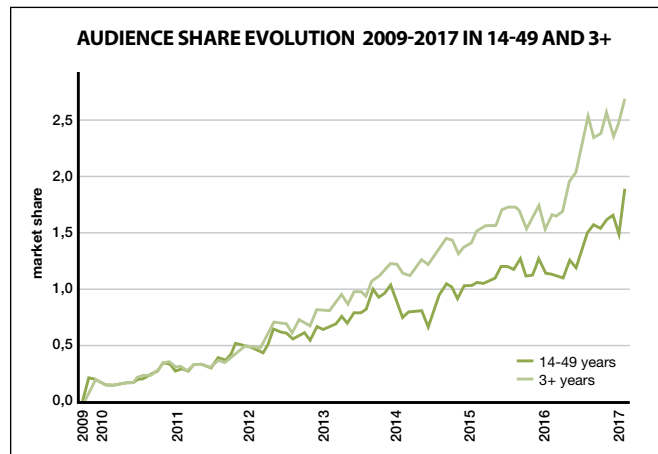


Diktator is one of the big "social factual" project from ZDFneo. *Neo Magazin Royale*, which was the second most watched format of the entire ZDF group in 2016

been involving users on its program planning. 'We provided them a choice of TV formats or pilots to choose their favorite from in an online voting. In the 2015 voting, the users chose a creative team with whom we realized the new cross-media-format *neoManiacs*. Last month, people watched pieces of a sketch-comedy series on YouTube, before we aired three TV episodes on March 30', comments Emmelius.

'Our fiction offensive will continue in the future, and we are going to explore new genres: crime is very interesting for us. We'll keep scouting for national and international production companies for all genres show and social factual as well. Thus, we will have more and more self-produced content to make available to young users online'.

She concludes: 'Digital is providing us with new opportunities for alliances and synergies. In 2016, the German *pubcasters* founded *funk*, an online-only content network for the 14-29 year olds. Last autumn, we started airing international license series, which we've bought together with *funk*: *Fargo* and *Wayward Pines* had their German Free TV premieres in ZDFneo and were available online in the app. We are jointly launching *Orange Is the New Black* this month'.



Dr. Simone Emmelius, General Manager at ZDFneo



mastiff

MIPTV Stand C20.A

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BY M. CHIARA DURANTI, FORMATBIZ



Rete 4 broadens the audience with a unique programming mix

Mediaset Italy third channel, **Rete 4**, has an average audience share of 5% in the local TV market. Journalistic current affairs productions are at the center of the prime time and late night, broadening the audience composition of the network, particularly within the male audiences.

News and reportages are the core business with tactical elements that complement the editorial line of the network like for example the last acquisition of **BBC Worldwide** nature documentary *Planet Earth II*. Since November 2014, the channel is led by **Sebastiano Lombardi**, director: 'Our mission is to complete the positioning of **Mediaset** generalist channels going to patrol that part of the audience closer to the **Rai** networks'.

'Infotainment and news are the keyword. We are focused on information that is declined in politics, information, crime news and analysis. There are two programs in prime time: *Quarto Grado*, which presents crime news and *Quinta Colonna*, a political talk show. In access prime time we program *Dalla vostra parte*, more focused on social topics'.

'We also have a very good shows



Sebastiano Lombardi, director, Rete 4

about international news, social issues and reportages titled *Terra!*, hosted by a famous columnist. We also broadcast *Hello Goodbye*, a factual entertainment series produced by **DueB** and distributed by **Warner Bros.**, which achieved a good response by our public. The show is focused on real stories of people leaving or arriving at the airport. We bought the German soap *Tempesta d'amore (Bavaria)*, which is stripped daily from Monday to Friday', he adds.

Regarding original programming, he explains: 'We have many factual entertainment shows such as the cooking show *Ricette all'Italiana*, a daily

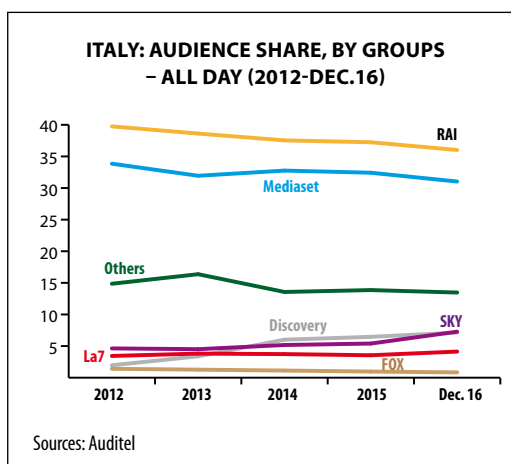
stripped show broadcast the morning with all the Italian recipes and *Ciao Bellezza!*, a coaching show with famous make-up stylist Diego Dalla Palma, who teaches the secrets of beauties'.

Last month, **Rete 4** launched a new format titled *Piccole Luci*, a 6-part series about real stories of personal redemption and hope and a new series *Solo una Mamma*, focused on real stories of single women as they struggle with kids and daily life problems.

Lombardi is proud of the movies selection for thematic topic. 'Since the beginning, **Rete 4** was the channel for good movies and we still offer the best classics. We have thematic movies group related basically to the concept of heroes. Another very important key show is *Lo Sportello di Forum* from **Mediaset** classic long-running brand **Forum**, a court show that is broadcast on flagship **Canale 5**. Our show *Lo Sportello di Forum* is broadcast in daytime and is focused on different cases. Both shows are distributed by our Branch sales distribution, **Mediaset Distribution**'.

In May, the network will debut a prime time show *Il Terzo Indizio* hosted by a famous actress who will present re-enactments of real stories related to women and violence. 'It's a strong topic in Italy and we are very proud of this program', adds **Lombardi**.

Religious and music are two big topics. About the first one, the executive says that **Rete 4** is the only channel of the group to broadcast



the *Sunday Mass* every week and it also has the prime time magazine *La Strada dei Miracoli* focuses on real stories or religious experiences. 'We love music and we have a prime time series *Una serata bella per te*, which changes every episode with different artists telling the story of the Italian songs and the performances of the best song's writer for the Italian music scene', he completes.



Ricette all'Italiana, a daily stripped show broadcast the morning with all the Italian recipes



Quarto Grado presents crime news



Hello Goodbye is a factual entertainment series produced by DueB and distributed globally by Warner Bros



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CME: television runs as a 'local' business



'CME strong finish to 2016 provided great momentum to start 2017. As market leaders, we judge our progress based on the high expectations we set for ourselves. The talented teams assembled in each country never stand still, producing more attractive content, and growing the popularity of our brands'.

Christoph Mainusch, co-CEO describes to Prensario the present of the leading group in Central and Eastern Europe, and he continues: 'We've managed to increase our audience in almost all countries so far in 2017, no small feat given the leadership positions we already enjoy. This highlights that our networks in CEE provide the best exposure to audiences for both the content we produce as well as what we buy from partners'.

'The popularity of our networks and content drives the value proposition we bring to advertisers in reaching consumers, as well as to cable, satellite and IPTV operators and the offering they are able to provide to their subscribers. The investments we make in content are calculated and targeted. So this focus on the efficiency in our spending, together with growth in revenues, have both contributed to our improved operational and financial results over the last several years'.



Christoph Mainusch, co-CEO, CME

Mainusch says media is 'a fast-paced business and exciting to run' and in some respects 'it is always changing, but in others it is surprisingly stable, and both are what make it a great business to be in'.

He exemplifies: 'Fiction series in the Czech Republic have traditionally been more successful but we introduced *Your Face Sounds Familiar* last year and it has been an absolute hit ever since. One of our longest running series is *The Street* (12th year), and about one in three viewers tuning in to each episode'.

It is also the case with entertainment formats in Romania. 'Continuing to utilize this programming provides a certain amount of predictability in the schedules, which challenges us to keep things fresh so audiences never tire of it. The record result for the first episode of *Got Talent* this year (7th season), provides evidence of our success in doing just that'.

News programming is also a stable pillar of the group strategy in each country, 'kicking off the prime time program grid and serving as a go-to source of information and recap of the day's events'.

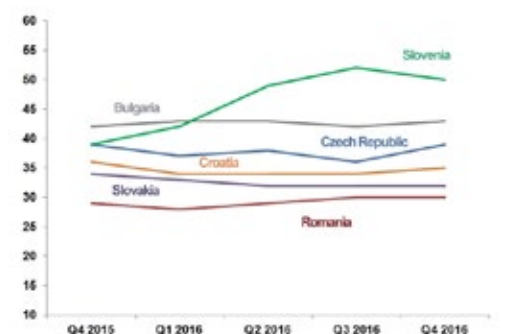
Mainusch: 'We are a trendsetter in the region, pioneering new strategies for distribution of our networks as well as trying out new series and formats. While CME has a truly unique collection of assets and there are certain advantages to operating as a group, we continue to run each of the stations as a local business because television is local and each market is a bit different. We definitely see this in audience preferences, as local content continues to grow in importance, so we are expanding our offering of that in the spring season'.

Regarding digital, since the launch of *Voyo* in Slovenia in 2011, CME has been at the forefront of SVOD offerings in each of the countries. It

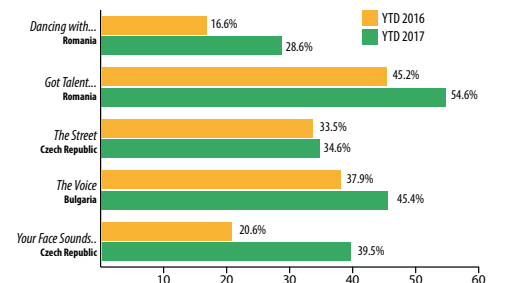
has also introduced AVOD catch-up services to enlarge the offering.

'But TV continues to be the most important, so we remain focused while we look for new ways to provide more opportunities for advertisers to diversify their spending with digital', he clarifies.

CME: PRIME TIME TARGET AUDIENCE SHARE, BY COUNTRY (Q42015-Q42016)



CME: AUDIENCE SHARE EVOLUTION ON TOP SHOWS, BY COUNTRY (YTD16-YTD17)



Sources: GARB (Bulgaria); AGB Nielsen Media Research (Croatia); ATO - Nielsen Admosphere; Mediaresearch (Czech Republic); Kantar Media (Romania), PMT/TNS SK (Slovakia); AGB Nielsen Media Research (Slovenia)

'The development of content production in CEE has led to changes in behavior and expectations for higher quality programming. Local content continues to attract larger audiences and competition for audience share in our countries remains significant. As an example, we recently rebranded our niche channels in the Czech Republic to bring them under the umbrella of our flagship brand, *NOVA*. And we are investing more in local content to air in certain slots on certain channels to improve their attractiveness', concludes Mainusch.



Romania Got Talent is a leading program on Pro TV Romania on its seventh season



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Hulu Japan, original and distinctive

Available in the US (2008) and Japan (2011), Hulu is one of the largest SVOD services surpassing 12 millions subscribers, from which 1.5 million are in Japan. It has over 35,000 titles available, with 25,000 being films.



HBO *Silicon Valley* is available on Hulu Japan since last year

In Japan, one of the largest Asian markets, the company is owned by the largest local broadcaster NIPPON TV, which acquired the services back in 2014. In the US, Hulu is controlled by The Walt Disney Co., Comcast and 21st Century Fox (30% each) and Warner Bros., which acquired 10% of the stakes in August 2016 for USD 583 million. It is the third largest players in the US.

Kazufumi Nagasawa is the Chief Content Officer at Hulu in Japan and he oversees all content related activities including acquisitions, original series development and production, programming and operations. He belongs to the company since 2011, before the service was launched as the first pure SVOD platform in Japan.

Since 2014, when NIPPON TV took control, Hulu has become one of the three biggest services in that market. 'We have 1.5 million SVOD clients that pay USD 8 per month, but the platform is also available to more than 5 millions through the mobile operators DTV/NTT. There are 35,000 hours

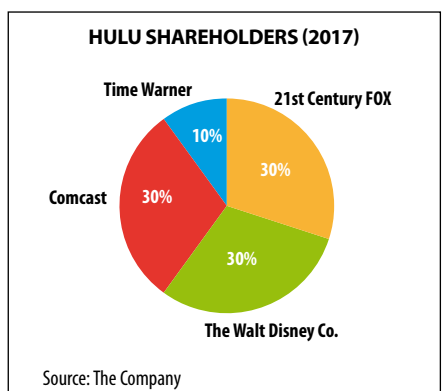
of content available, from which 25,000 are films', he explains.

'Originals represent 50% of our offer, including the most popular programming from NIPPON TV and our own shows, while the remaining 50% is mostly US content. Even we are opened to other origins, we are very selective on the titles we choose, which are mainly foreign drama and documentaries from ARD (Germany) or BBC (UK), among others'.

Nagasawa remarks that Hulu Japan contents are 'distinctive' compared to the ones offered by other international providers like Netflix and Amazon Prime. Last year it closes a deal with HBO (owned by Time Warner) for 800 episodes of its original programming, like *Game of Thrones* or *Silicon Valley*, and it also offers *Heroes Reborn* (NBCUniversal), *Under the Dome* (CBS) and *12 Monkeys* (SyFy).

On the original field, 10 shows are produced every year, mainly scripted and variety. 'On average, the cost of an own produced series in Japan is USD 500,000 per episode', says the executive. Along with Execution Style Entertainment, it announced in May 2016 *Crow's Blood*, a Japan-US coproduction horror/suspense TV drama, featuring film director/ screenwriter Darren Lynn Bousman as executive producer

Last year it also announced an original six-part drama, *Daisho*.

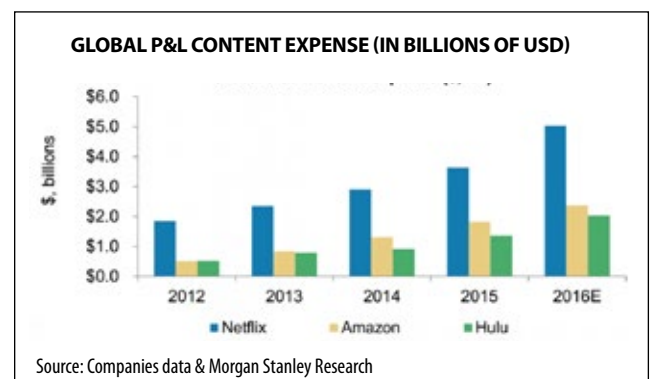


Based on a novel of the same title by award-winning mystery writer Jun Ioka, the series focuses on the relationship of a hotshot lawyer and a psychopathic client, a former boyhood friend who occupies a dark chapter in the lawyer's past. Directors are drama veterans Yosuke Goto and Shosuke Murakami. The series streamed simultaneously in both Japan and the US.

'For the future, we plan to do more original, as it is a key asset for our subscribers. We are also exploring international co-production opportunities. In Japan, specifically, we aim to increase the number of subscribers in the different platforms our service is available', concludes Nagasawa.



Hulu *Crow's Blood* is a Japan-US coproduction horror/suspense TV drama



Kazufumi Nagasawa, Chief Content Officer, Hulu Japan



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TVN Chile: el renacimiento del área dramática

PRENSARIO publica a continuación la primera parte de un reportaje con **Eugenio García Ferrada**, director de programación de **TVN Chile**, sobre el “renacimiento” del decano de las teleseries en 2016 y las expectativas de crecimiento para este año.

‘2016 fue un año de reconstrucción de la programación del canal. Hicimos numerosas propuestas innovadoras, pero sobre todo pusimos foco en reconstruir nuestra área dramática, con la idea de retomar el camino de crear y desarrollar, como hemos venido haciendo por años, nuestras propias producciones. Esa meta está conseguida, de modo que en 2017 tenemos un piso más sólido sobre el que trabajar’, resalta el ejecutivo.

Entre los hitos de programación en 2016, claramente están los JJOO Río 2016, ‘con una fórmula intensiva en pantalla que nos dio muchos resultados, y afinamos los equipos internos para tener una propuesta de trabajo sólida de aquí en adelante’, destaca. El evento promedió durante su emisión un rating de 9 puntos mientras que su competencia horaria de **Mega** marcó 8,3 puntos; **Chilevisión** 4,9 y **Canal 13**, 4,7.

2017 tuvo un gran inicio para la televisora al estrenar su teleserie *Un diablo con ángel*, una comedia in-

novadora que le ha permitido ocupar el segundo lugar de la franja con un promedio de audiencia de 9,6 puntos. ‘Con ella además seguimos nuestro entrenamiento en la reformulación de métodos de producción dramática, desarrollando nuevos talentos y sobre todo mejorando las historias y en especial la capacidad de construir guiones propios’, explica García Ferrada.

Al cierre del primer trimestre estrenó la telenovela de las 8pm, horario que en Chile es ‘fundamental’: *La Colombiana*, sobre la inmigración. Otro acierto ha sido *El Camionero*, con 10 puntos de rating de promedio desde su estreno a marzo. ‘En el verano tuvimos dos grandes eventos musicales en pantalla: *El Festival de Olmué*, y la *Fiesta de la Independencia de Talca*, que es un evento masivo y con grandes artistas internacionales. Ambos tuvieron muy buenos resultados en el ámbito local y fueron vistos por millones de personas en el extranjero a través de **TV Chile**’, comenta.

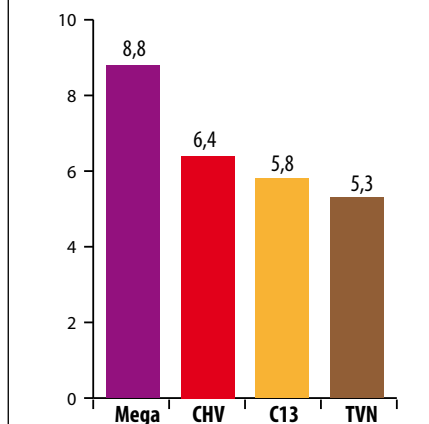
Continúa: ‘Tenemos una combinación virtuosa de contenido envasado y propio, lo que nos ha permitido sostener el segundo lugar del prime. Abrimos al menos una noche de la semana a la telerrealidad, a través de docurrealities que usan el formato con contenidos que hagan un aporte social’.

Las teleseries bíblicas de **Record TV**, *José de Egipto*, *Moisés* y *los 10 Mandamientos*, *Rey David*, y *Josué y la Tierra Prometida*, han mantenido una audiencia fiel en todas sus emisiones. *Moisés* promedió 12,9 puntos durante su emisión. Otro producto internacional de éxito ha sido *Elif* (Echo Rights) que promedia desde su estreno un rating de 6,8 puntos. ‘Estos buenos resultados nos dan seguridad a largo plazo’, resalta.

García Ferrada: ‘El modelo de pantalla conseguido en 2016 se mantendrá este año porque hemos visto que la audiencia mantiene su fidelidad con él. Seguiremos en la tarea de desarrollar producciones propias y tenemos también algunas novedades que daremos a conocer oportunamente. Nuestra ambición general es entregar variedad en la parrilla programática del prime time’.

En cuanto a las tendencias, el ejecutivo señala que hay al menos dos líneas que cautivan: los eventos especiales, como los festivales de

CHILE: RATING PROMEDIO, POR CANALES NACIONALES (ENE.-FEB., 2017)



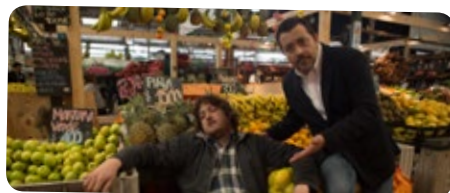
Fuente: Kantar Ibope Media Chile

música locales, y las teleseries. ‘Nosotros también producimos series nacionales de diversa duración, de 12 o 4 capítulos, sobre temas relevantes para Chile. Son productos propios, de alta calidad e interés local’, apunta.

Por otra parte, **TVN** desarrolló una línea de docurrealities propios. En 2016 por ejemplo estrenó *La Vega*, que trata sobre el desenvolvimiento de cierto tipo de personas en el principal mercado de alimentos de Santiago de Chile. Promedió 10,4 puntos de rating frente a los 18,6 de **Mega**, 6,7 de **Canal 13** y 6,2 de **Chilevisión**. ‘Pronto vamos a estrenar otro producto llamado *Match*, que es una mezcla de dating show con docurreality desarrollado con **Colomba Films**’, concluyó **García Ferrada**.



Un diablo con ángel, una comedia innovadora que le ha permitido ocupar el segundo lugar de la franja con un promedio de audiencia de 9,6 puntos



TVN estrenó *La Vega*, que promedió 10,4 puntos de rating



Eugenio García Ferrada, director de programación de TVN



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BY NICOLÁS SMIRNOFF

MIPTV 2016: Big Dramas vs. Digital

When you see the ad spots that REED MIDEM spread to push MIPTV 2017 — see aside — you take a fast impression: ‘Drama’ is the main topic of the event nowadays. Though MIPTV organizes *MIPdoc* and *MIPformats* during the previous weekend, we have the second edition of *MIP Drama Screenings* as the starship pre show, with great attention stress and expectations.

MIPTV, comparing to Mipcom, has always made more focus on production. But the ‘Big dramas’ move has its own engine, with particular strong push in Europe. They are coproductions which replace freshness lack in entertainment, which now yes compete head to head with the U.S. series, which open markets through the allies and enter the new media, both with the OTTs as the broadcasters, that now operate groups of TV channels. The Europeans at the same time include genre tips for their own audiences, vs. the typical U.S. product.

Digital, obviously, is an essential pillar of current content business. It has opened the (more and more) difficult traditional markets towards many new options and opportunities, with lots of new TV channels appearing and business twists. **Netflix, Amazon, Google, Microsoft, Zulu, iflix...** they seem X-men intended to redefine business paradigms.

Which one of these two trends is stronger this MIPTV? In fact, the question is nonsense, because both trends evolve mixed and tangled. Fiction faces this great boom due to digital channels irruption, which



At MIPDrama Screenings last year: Sophia Dauber, senior acquisitions manager, RTL Meddiengroup (Germany), Irene Heschl, head of films & series, and Andrea Bogad-Radatz, SVP, films & series, ORF (Austria), Susanne Muller, executive director, feature films, ZDF (Germany), Ruediger Boess, EVP acquisitions, ProSiebenSat.1 (Germany), and Sebastian Luckel, editor in chief, and Thomas Zeipelt, director of acquisitions, ZDF

The ‘Big Dramas’ fever heads European trends: they replace entertainment, gain international markets, enter New media and solve old fiction disrupts

prioritize scripted material from entertainment. And digital business in embedded in every matter nowadays. Contents are made with second screen, for multiple devices, etc.

But the opposition between Dramas and Digital is useful for one good reason: to stress that there are as two markets in one, about



Acquisitions superpanel: Finlay Alexandra, Head of Acquisitions and Co-Productions, UKTV; Sneeby Mike, CEO, Stan, Australia; Stewart Zelda, Head of Acquisitions, Mediaset, Italy; and Wiernik Cathrine, director of Programs, Bonnier Broadcasting, Sweden

Main buyers today must consider local + international audiences, including coproductions as a key part of the strategies moves, to gain markets already from the planning



Online titans in Cannes: Christian Schoepke, content acquisition, Gerrit Roth, senior content acquisition manager, and Amy Paterson, film acquisitions, all from Amazon, UK

The OTT global giants are devoted to develop original content and to develop regional operations, to reach better to local programs everywhere. A challenge: to lead new business models

content business. The traditional segments, which include more than 90 percent of the companies, devoted to finished product sales and production for free TV and Pay TV. And the New Media boom, where strong, massive business is held by very punctual and selected players.

That’s why Dramas are the big matter this MIPTV. They are the new trend of traditional business, giving access to volume of companies. When you speak with a medium-size producer about MCNs (the YouTube channel networks) or short contents for any devices, they seem almost science fiction for them.

TOP 20 SITES IN THE UNITED STATES

Site	Daily Time on Site	Daily Pageviews per Visitor	% of Traffic From Search	Total Sites Linking In
Google	8:44	8.62	2.40%	3,011,003
Youtube	9:25	5.41	8.60%	2,347,245
Facebook	14:02	5.36	4.40%	7,278,321
Amazon	8:29	8.63	12.90%	692,933
Reddit	13:16	9.18	12.60%	416,267
Yahoo	4:27	3.90	5.30%	529,800
Wikipedia	4:27	3.31	36.80%	1,287,362
Twitter	6:46	3.76	7.10%	4,958,919
Ebay	10:14	10.67	12.30%	142,012
LinkedIn	6:37	5.24	11.20%	1,702,501
Netflix	2:29	2.02	4.40%	15,741
Imgur	3:18	5.13	5.90%	136,895
Ntd.tv	2:21	1.33	4.20%	2,030
Instagram	5:41	3.73	7.60%	1,620,284
Craigslist	11:32	11.74	9.30%	25,867
Diply	5:02	4.77	2.90%	9,679
Live.com	4:20	3.30	5.70%	45,079
Bing.com	2:60	3.69	3.30%	85,195
Tumblr	8:36	6.13	12.80%	899,447
Office	3:42	2.32	6.80%	7,745

SOURCE: ALEXA/AMAZON

MIPTV 2016: Big dramas vs. Digital

Cuando uno ve los spots con que REED MIDEM presenta el MIPTV 2017 — ver imagen junto al título — saca una rápida conclusión: el ‘Drama’ es el tópico principal del evento hoy en día. Más allá de organizar *MIPdoc* y *MIPformats* en el fin de semana, el domingo se lleva a cabo la segunda edición del *MIP Drama Screenings*, con gran realce y expectativa.

El MIPTV, frente a Mipcom, siempre ha hecho más hincapié en producción. Pero lo de los ‘Big Dramas’ tiene vida propia, con gran ímpetu en especial en Europa. Son coproducciones que reemplazan la falta de opciones nuevas en entretenimiento, que ahora sí compiten a pleno con los U.S. series, que abren mercados con los aliados y se insertan en el new media, tanto con los OTTs como los broadcasters que ahora maneja grupos de canales. Los europeos a la vez incluyen elementos propios para sus audiencias, frente al material típico de USA.

Lo digital, no hace falta decirlo, es un pilar esencial del negocio actual. Ha abierto el cada vez más difícil negocio tradicional hacia cantidad de nuevas opciones y oportunidades, con canales de todo tipo surgiendo, y vueltas de negocio. **Netflix, Amazon, Google, Microsoft, Zulu, iflix...** parecen X-men venidos a redefinir hacia donde evoluciona el mercado.

¿Cuál de las dos corrientes tiene más fuerza en este MIPTV? En realidad es tonta la pregunta, porque ambas corrientes avanzan entrelazadas.



“Content Twists in Latin America (En Español!)”, la pasada Natpe Miami: Nicolás Smirnoff, director de Prensario (moderador); Marcos Santana, presidente de Telemundo Internacional; Frank Smith, EVP de medios de HBO Latin America; Raphael Correa Netto, director ejecutivo internacional de TV Globo (Brasil); Tomás Yankelevich, entonces content business director de Telefe (Argentina); y Bruce Boren, head Televisa Networks y Blim

Los big players latinos buscan vueltas de tuerca para prevalecer en el mercado internacional: nuevos géneros de ficción, prestar servicios de know how, innovadores modelos multiplataforma

La ficción se ha disparado gracias a los nuevos canales digitales, que la priorizan frente al entretenimiento. Y lo digital ya está en todo hoy en día: los contenidos se hacen con Second Screen, multidispositivo, etc.

Pero la oposición sirve para marcar un rasgo importante de la industria actual: hay como dos mercados en uno, el tradicional por un lado (donde están el 90% de las empresas, dependiendo de los factores de siempre: venta de latas y producción para TV abierta y cable) y el boom new media por otro, donde el negocio fuerte lo mueven actores muy puntuales y selectos.

Por eso, los dramas son el gran tema del MIPTV. Es la nueva corriente en el mercado tradicional, al que pueden acceder cantidad de empresas. Cuando se le habla a una productora mediana de las MCNs (los canales de Youtube) o los short contents multidispositivo, le parece poco menos que ciencia ficción.

¿Qué es lo nuevo/importante en big dramas?

Cada vez hay más productos, players que producen y canales que compran/emiten, con el auge new media. Es un negocio de coproducciones, donde las alianzas y las relaciones establecen la mayoría de las reglas de juego. La parte importante de la cadena de exhibición se establece desde el arranque, por lo que hay ser hábil para construir progresivamente espacios de negocio, y anticiparse en forma constante.



Benjamin Salinas, CEO, TV Azteca México, rodeado por Mauricio Majul, director de Estudio 13 y Rodrigo Fernández, director de Estudio 7

TV Azteca ha dado un vuelco a su razón de ser: ahora tiene mucho más foco en el mercado internacional, buscando coproducciones y brindar servicios de producción para proyectos de otros países y regiones

Los players OTT y los cable premium son fuentes/destino del producto de vanguardia, tomando gran protagonismo frente a la TV abierta y el cable tradicional. Pero todo tipo de canales hoy buscan contenido original para diferenciarse y tener productos franquicia, incluso los básicos de cable, los públicos y los alternativos. Contenido local + original, al frente.



Primeworks (Malaysia), Nippon TV and Sumitomo (Japan) co-produce the comedy series *Jenaka Kampung Kalut* (S2); Dato' Mohid Mohamed, Deputy Secretary-General (Policy), KKMM, and Dato' Mohd Khusairi Abdul Talib, Chairman of FINAS, with Lin Nashin, Primeworks; Sue Fujimoto and Taro Ozawa, Nippon TV; and Zurina Othman, general manager, TV3 & TV9 Media Prima (Malaysia)

Asian players are significantly growing at the international market, entering new regions market by market. They have strong focus on coproductions, with support of their Governments

What is new/important about big dramas?

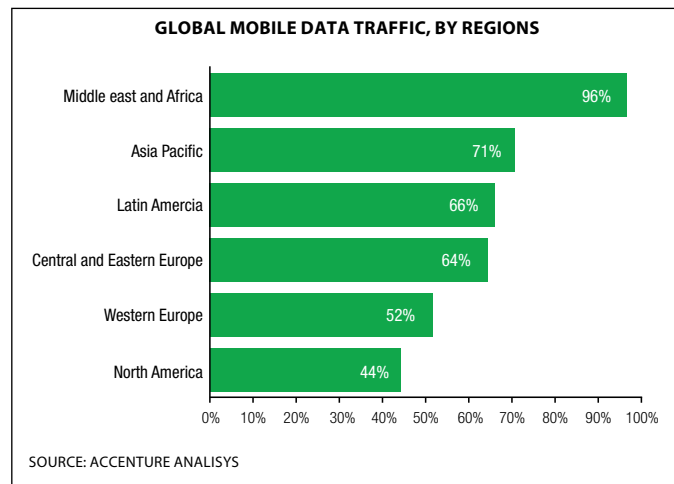
Now we have more and more products, more players producing, more channels buying and emitting, due to New Media. This is a business of coproductions, where existing relationships and alliances define most of game rules. The main part of the exhibition chain is established from the beginning, so players must be very smart to progressively build business spaces and to guess opportunities in advance.

The OTTs and premium cable titans push the vanguard TV series, gaining huge relevance vs. free TV and traditional cable. But all types of TV channels today want original fiction content to make a difference against competence and have franchise products. Even basic cable, public and alternative TV channels are on the move. Local and original content, on the top.



M6 France, at last Natpe Miami: Alexandre Moussard, acquisitions director, Bernard Majani, head of acquisitions, and Marie Jaffrennou, acquisitions manager

Big broadcasters now manage group of channels: free TV, cable and new media. And they must compete with OTTs as with the other free TV channels. Media synergy and local content rights are pillars to hold market



Los europeos, líderes en la tendencia, están abriendo estudios de producción en América, para tener contenido propio americano en inglés. Los reciben muy bien como alternativa a los estudios de Hollywood, y pueden llegar mejor a cualquier mercado internacional. Es un gran nuevo negocio al que se vuelcan incluso los titanes de entretenimiento más grandes, como **ITV**, **Fremantlemedia**, etc. Hacia sus propias audiencias, han hecho alianzas para producir series *Procedural* o episódicas, que gustan mucho en Europa y han caído en América.

Los estudios de Hollywood, en contraposición, han salido a buscar al mercado internacional polos de producción ya impuestos, para ganar market share y robustecer su oferta con producto local/regional. Están con inversiones, adquisiciones en Turquía, Israel, los países nórdicos e India, por ejemplo.

Los asiáticos tienen los apoyos de sus gobiernos y se han vuelto una muy buena alternativa para coproducciones multiregión, a la vez que están ganando muchos mercados nuevos, con logros llamativos.

Los latinoamericanos han subido mucho sus niveles de producción, y siguen destacándose por su creatividad/frescura. Entonces, insertan su know how con distintos formatos de negocio en los players anteriores: servicios de libros, formatos, creativos, etc. Su mercado interno se



Dario Turovelzky, head of programming, acquisitions and promotions, y Mercedes Reinke, I+D, Telefe Argentina (bordes) con Enrique Yamuni, presidente de Megacable (México), Pierluigi Gazzolo, presidente de VINM Americas y Telefe; y Adriana Cisneros, CEO & Vice-Chairman, Cisneros Media Group

Viacom compró el broadcaster Telefé en Argentina, dentro de una movida global de los titanes de medios a tener players en cada eslabón de la cadena, y sumar contenido local

ha abierto mucho más a dramas de orígenes no tradicionales.

Resumiendo... el furor puro de los 'big dramas' es sobre todo europeo, vale tenerlo en claro. Pero el auge de la ficción es global, y vino para quedarse con el new media. Ahora debe evolucionar del negocio tradicional a formatos innovadores, como el short content multidispositivo. Veremos.

WILL THEY FIND A WAY
[TO WORK IT] OUT?



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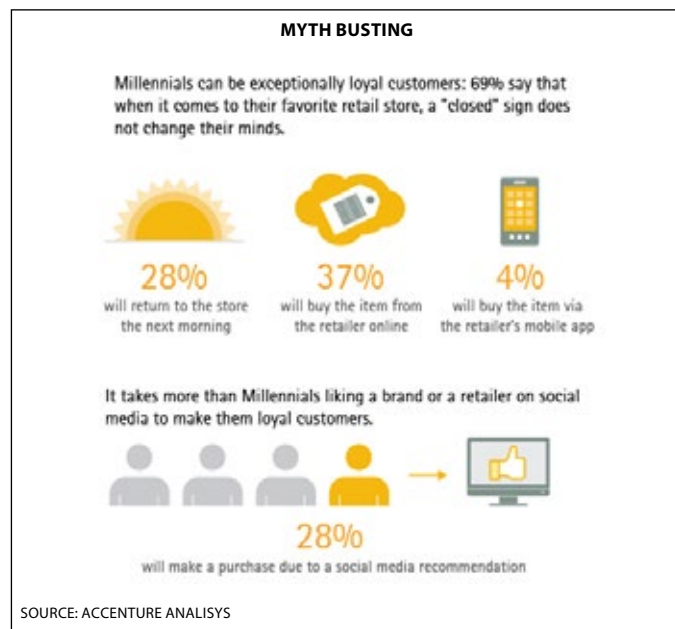
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Europeans, leaders on this trend, are opening production studios in the U.S. market, to have own U.S. product in English, They are very well received as a good Hollywood Studios alternative, and they can reach better any international market. It is a big new business even to big entertainment titans, as **ITV**, **Fremantlemedia**, etc. Towards their own audiences, they've made alliances to produce *Procedural* or episodic series, preferred in Europe and down in America.

Major Hollywood studios, on the opposite, have gone to the international market looking for production poles already strong, to gain market share and reinforce their offering of local/regional products. They



Canada at "It's All About Imagination (VR)" session last MIPJunior: Roxane Girard, Telefilm Canada; JJ Johnson, Sinking Ship Entertainment; Paul Pattison, Relish Interactive; Maurice Boucher, Canadian Media Fund; and Matthew Fernandes, Industrial Brothers

Canada is a good example to follow: the country has become a referent in technology matters related to media and specially some niches as Virtual Reality content. These actions are needed to head the new digital era

are with investments, acquisitions in Turkey, Israel, Nordic countries and India, for instance.

The Asians have the support of their Governments, and they've turned to a good alternative of cross-regional coproductions. Also, they are gaining many new markets, with unexpected good results.

The Latin Americans have pushed up their production levels, and they continue making difference about creativity and freshness. So, they insert know how through different business models in the other regions: script services, formats, creative services, etc. Its own Latin market is now more open to fictions from non-traditional origins: Asia, etc.

So... the 'Big Dramas' fever is mainly about Europe. But the fiction boom is global, and has come to stay at the digital era. Now it must evolve from traditional business to innovative formats, as short content and multiple devices. Let's see...



El anuncio en Natpe Miami de 'El Secreto de Selená', la nueva producción original de Disney Latin America: Fernando Barbosa, SVP & gerente general de Disney MD LA (centro), con Francisco Cordero, CEO, BTf, Luis Balaguer, CEO, LatinWe, María Celeste Arrarás, Moconoco, Angel Zambrano, SVP de adquisición y sindicación de contenidos, Turner, Mauricio Majul, director de Estudio 13/Azteca, y Leonardo Aranguibel, producción de Disney

Las coproducciones y el contenido original son la 'cresta de la ola' en América Latina, incluyendo players de cada eslabón para asegurar la cadena de exhibición desde el comienzo

¿Qué hay de nuevo/importante en New media?

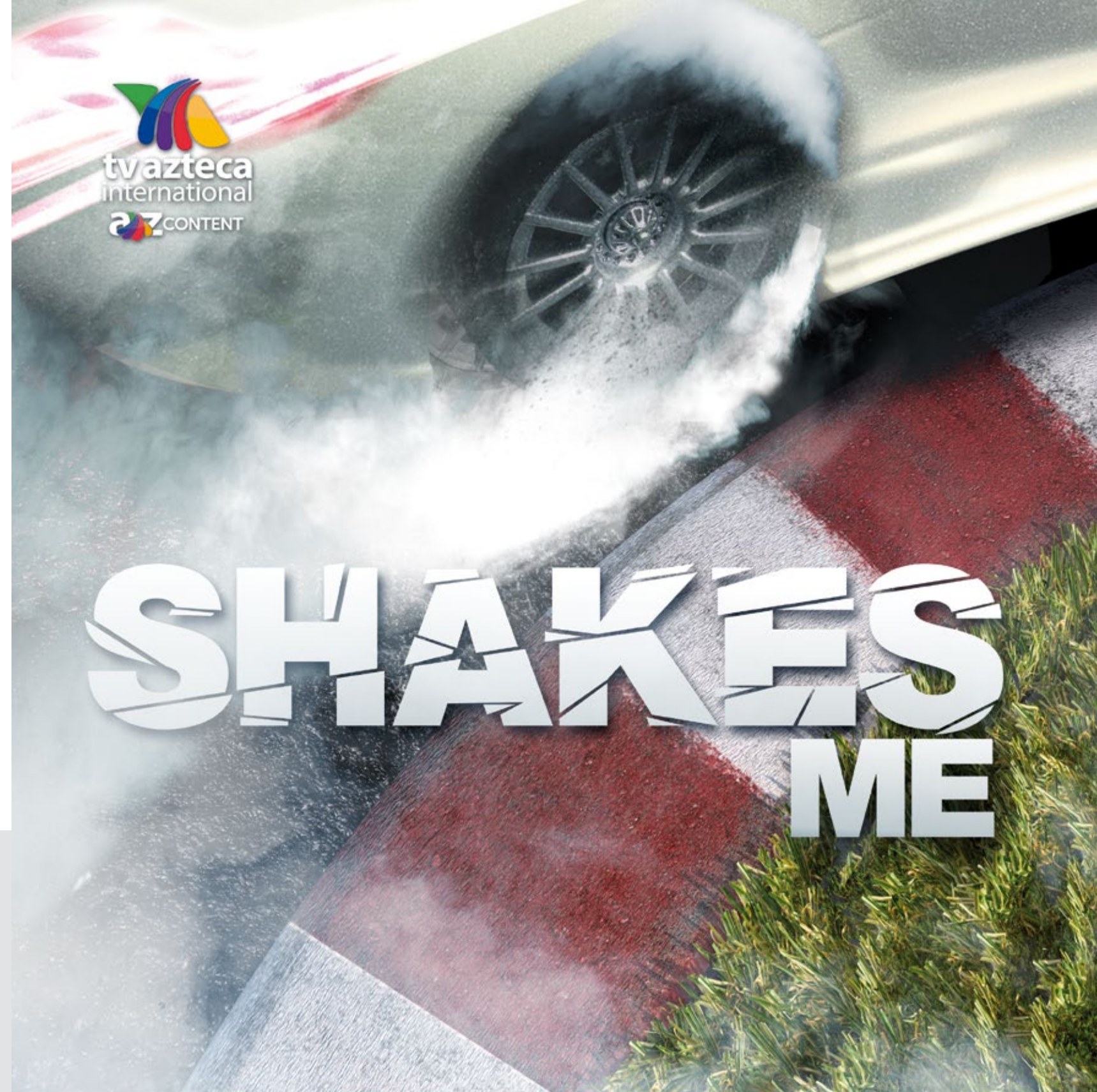
Mucho a cada paso. Ahora **Netflix** está imponiendo a nivel global el 'Temporary download', sacudiendo los esquemas de derechos y

ventanas. El usuario descarga contenidos en su app y puede consumirlos offline, en dispositivos fijos o móviles, con tiempos que van de 48 horas a un mes. Deja de ser un SVOD y pasa a ser una posesión de productos, versus compras en **iTunes** y otras compras duraderas.

Por otro lado, los grandes players OTT buscan hacerse más fuertes y regionales, como **Amazon** lanzando operatorias en distintas regiones a partir de buyers zonales dedicados. **Iflix**, desde Medio Oriente, es otro ejemplo de expansión global.

Hay players de videojuegos, apps y streaming de música que empiezan a tener buyers específicos de contenidos, como **Renxo**, que hoy está presente en 20 países con 3 millones de usuarios. **Looki** (Brasil) tiene su core business en videojuegos, pero se está lanzando a contenidos y tuvo ejecutivos en Natpe Miami adquiriendo películas. Después, en cada nicho de mercado surgen OTTs alternativos: de yoga, cine de tal nacionalidad, etc.

¿Frases tendencia? Dice un ejecutivo de **Sony**: 'El promedio de entregas de **Amazon Prime** en el mundo es de 23 minutos. Se nos viene una vida cada vez más sedentaria, donde podremos obtener desde casa cualquier cosa que nos rodea. Pensemos un entretenimiento cada vez más abarcativo en este sentido'.



SHAKES ME

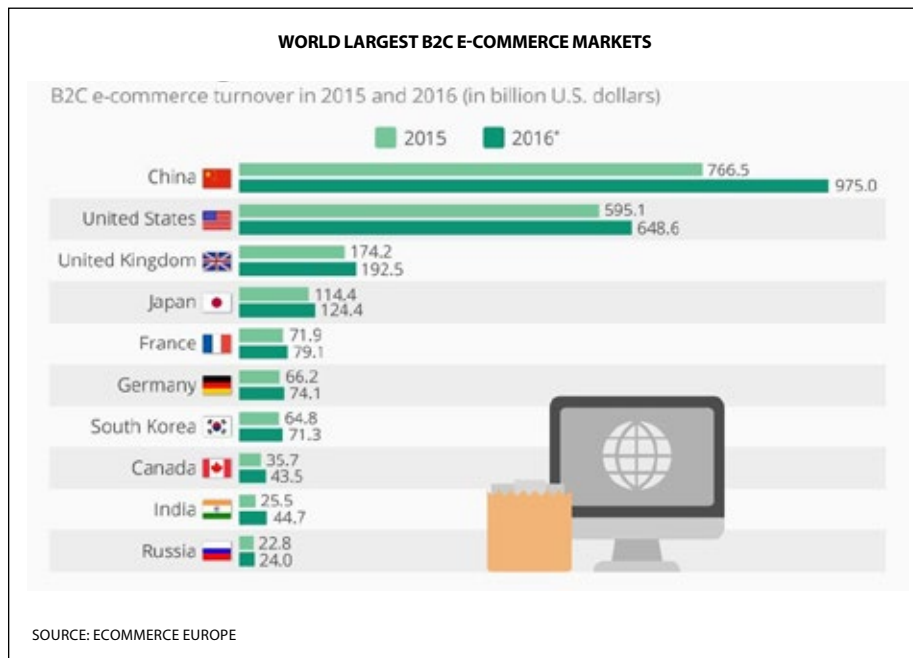


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What is it new/important about New Media?

Now **Netflix** is imposing globally the ‘Temporary download’ option, challenging traditional rights and windows schedules. The user downloads contents through Netflix app and can consume them off line, at home or mobile devices, during times from 48 hours to one month. This way, **Netflix** is not a SVOD and competes in possession of products, vs. **iTunes** and other online stores.

Other big OTT players, as **Amazon**, want to get stronger per regions, launching regional operations with fully dedicated zonal buyers. **Iflix**, from Middle East, is another example of global expansion.

There are videogame, apps and music streaming players going into content business too, with specific buyers. **Renxo**, present today in 20

countries with 3 millions users, is an example. **Looki** (Brazil) has its core business in video-games, but is entering content and has had specific buyers acquiring movies last Natpe Miami. At every market niche we see new alternative OTTs appearing: about yoga, films from any nationality, etc.

Trending concepts? A **Sony** executive says: ‘Time delivery average of **Amazon Prime** in the world is 23 minutes. Incredible. We are going to a very quiet life, where we’ll be able to get from home any product around. We must think entertainment more and more available through this sense’.

eSports? An analyst comments: ‘I believed that business was in creating leagues and emitting them. But now I know that at every minute the top leagues of the world are emitted everywhere. So, business will be about generating value added content, which takes the attention and makes a twist across the gaming fever. It is the world coming’.

The big challenge for the content market is a ‘Intelligent Change’: to monetize the new digital ‘Golden Age’ without weakening traditional business. One + one must mean more than two. This is easy to say but difficult to do... though, many players are already getting good results about.

Netflix, Amazon, Google are the *X men*, but many broadcasters have developed their digital business and today they compete head to head with the big OTTs in their markets, even with key advantages as local content rights and their media ecosystem playing in favor.

As at every big change, there is a new beginning about strong and weak players, which opens opportunities and redefines business rules. Big Dramas or Digital? The two must take part of the same team in the improving evolution.

¿eSports? Señala un especialista: ‘Yo creía que el negocio estaba en crear ligas y emitirlas. Pero me di cuenta que a cada minuto se están emitiendo online las mejores ligas de jugadores del mundo. El negocio va a pasar por generar contenidos de valor agregado, que llamen la atención y le den una vuelta de tuerca a la vorágine. Es el mundo que se viene’.

El gran desafío para el mercado de contenidos es el cambio inteligente: monetizar la nueva ‘Golden Era’ digital sin desacreditar el negocio tradicional, y que 1 + 1 sea más que dos. Esto es fácil de decir y difícil de hacer, pero muchos ya lo están haciendo.

Netflix, Amazon, Google son los *X men*, pero muchos broadcasters se han desarrollado en digital y hoy les compiten mano a mano con sus propios OTTs, incluso aparecen mejor parados con ventajas claves como los derechos de contenido local y el ecosistema de medios que les juega a favor.

Como en todo gran cambio, hay un ‘barajar y dar de nuevo’ de las cartas del negocio, que abre oportunidades y redefine las reglas. ¿Big Dramas vs. Digital? Los dos deben formar parte del mismo equipo en la evolución superadora.



El anuncio en Mipcom 2016 del proyecto entre Mediaset de Italia, Comarex de México, Astro y Global Station de Malasia: Khairul Anwar Salleh, Astro; Giorgio Giovetti, Mediaset; Ziton Muhd Jiwa, Global Station; Manuela Caputi, Mediaset; Martha Contreras, Comarex; Dato’ Mohid Bin Mohamed, KKMM; Marcel Vinay, Comarex; y Mutalib Azmir Saifuddin, FINAS Malasia

Una serie italiana se produce para el prime time de Malasia a través de su distribuidor mexicano. Los latinos se insertan en las distintas regiones con modelos de negocio no tradicionales

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eSports media industry takes shape

Leading executives and experts from four continents, operating in the eSports ecosystem, have heralded last February at the Raddison Blue hotel in Cannes, France, inaugural *Esports BAR* as being unique and have overwhelmingly voiced their support for a second edition this year.

Organized by Reed MIDEM, it brought together 115 delegates from 18 countries representing 69 companies ranging from eSports teams, leagues and tournaments, game publishers, brands and agencies and related media platforms. Participants were particularly upbeat about the format of the show, which included pre-booked, face-to-face meetings.

Recent reports put the global value of eSports at around USD 500 million this year and estimate that revenues could reach USD 1 to 1.5 billion by 2020. *Esports BAR* welcomed digital platforms **Twitch**, **Facebook** and **YouTube**, media giants **Orange**, **Vivendi**, **Canal+** and **Discovery**, game publishers **EA**, **Activision Blizzard**, **Bandai** and **Rovio**, eSports pure players **ESWC**, **Webedia** and **ESL** and major brands including **Pepsi**, **Sennheiser**, **The Coca Cola Company** and **Voyages-SNCF**.

Jérôme Delhaye, director, Entertainment Division, Reed MIDEM: 'The concept of is simple and efficient. We guarantee participants up to 20 pre-organised meetings with potential business partners over the two and a half days. This allows them to meet with the people that matter to their development, whether that involves discussing business goals, media rights acquisitions, sponsorship deals, joint ventures or other subjects'.

'Client reaction has been so positive, with an unprecedented a 96% satisfaction rate, that

we are now looking at the possibility of holding a second *Esports BAR* outside France in 2017. When you have major media companies like **ESPN**, **Turner**, **Super Channel**, **Sky** and **Canal+**, involved in eSports, major sports franchises such as the **NBA** or soccer clubs **Paris St Germain**, **AS Roma** and **Manchester City**, the giant games producers, the digital platforms and the global brands, then you know something exciting is happening', he added.

Participants gave their opinions about the newly created space for eSports. **Alban Dechelotte**, senior entertainment marketing manager, **The Coca-Cola Company** summed up the mood: 'This market format is exactly what I was dreaming of: meeting the whole eSports industry at the same time and in a great place'.

Christophe Agnus, VP, Project Development, **Vivendi Content**: 'The one-to-one meetings meant that in a short space of time one could have very productive initial exchanges with the major actors in the sector.'

Lester Chen, global head of eSports, **YouTube**, said the quality and diversity of delegates had left him impressed. 'It had by far the largest number of decision-makers and industry leaders of any conference I've been to. Meetings were informative, meaningful and well-rounded. We've been able to make several connections and met pioneering players of the next generation of content'.

Some companies announced during *Esports BAR* significant new deals. Canada's premium Pay TV network **Super Channel** is partnering with UK-based **Ginx** eSports TV to launch a linear TV and on-demand channel before this summer. The new broadcast entity will carry



Jérôme Delhaye, director, Entertainment Division, Reed MIDEM



Alban Dechelotte, senior entertainment marketing manager, The Coca-Cola Company



Sidney Kim, managing director, ROX Tigers & ROX Orcas Overwatch team (Korea) | Catherine Warren, president, FanTrust Entertainment Strategies (Canada)

live multiplayer video gaming events, eSports news and lifestyle programs related to gaming.

In France, leading **Canal +** has already launched a weekly eSports show called *Canal Esport Club*. The French Pay TV and its parent company **Vivendi**, are known to have mapped out an ambitious eSports development strategy for the next three years.



Christophe Agnus, VP, Project Development, Vivendi Content



Wouter Sleijffers, CEO, Fnatic (UK)



Esports BAR gathered 115 delegates from 18 countries

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The UK TV market: growing inside and outside

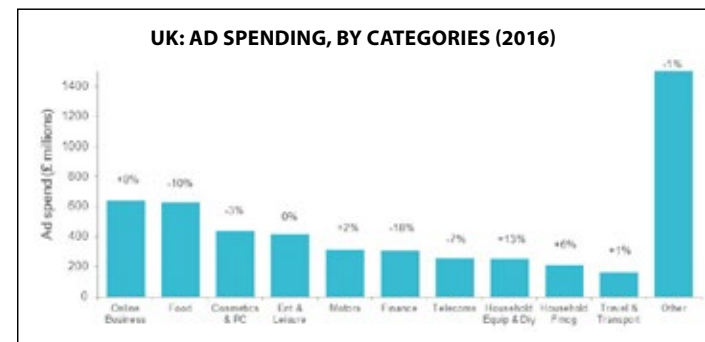
UK television market is one of the largest in Europe and worldwide. Two reports, one from Thinkbox about the domestic ad spending, and another from PACT/BBC/ITV Studios about the TV exports, showed that the local and international businesses are vigorous.

WARC estimates for **The Advertising Association** indicate that the total UK advertising market grew to £21.1 billion in 2016 (USD 26.06 billion), up 4.4%, with TV advertising representing 25.3% of it. The AA/WARC forecast that in 2017 the UK ad market will reach £21.8 billion (USD 26.9 billion), up 3.2% with TV forecast to increase by 1.6%.

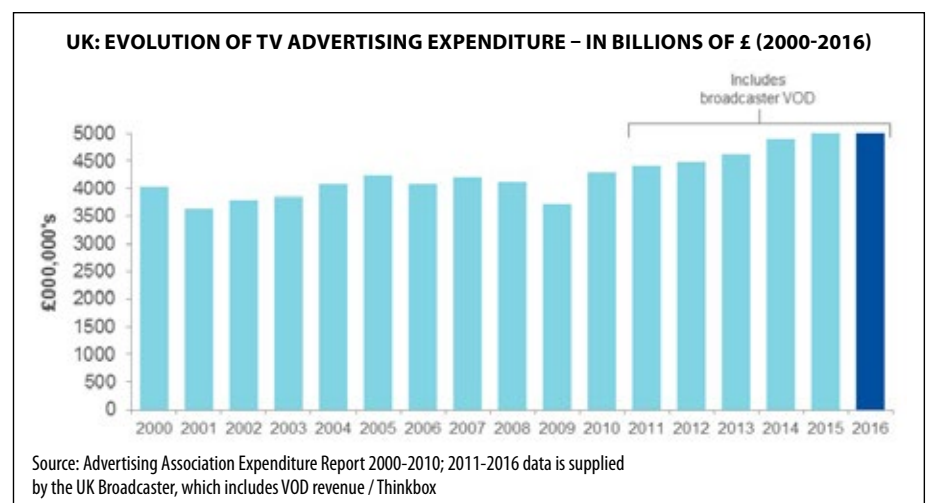
Despite some recent inflation in TV advertising prices due in part to increased advertiser demand and some decline in TV set viewing, in 2016 TV advertising was 28% cheaper in real terms than 10 years ago. **Lindsey Clay**, chief executive, **Thinkbox**: 'Advertisers invest in TV because it works. TV is a trusted environment for brands. It is a place they want to be seen, where they can rub shoulders with high quality shows that are important parts of people's lives. Its trustworthiness and quality are two of the reasons why TV is the most effective form of advertising'.

'TV advertising creates huge effects instantly as well as building and maintaining profitable brands for the long-term. For on-line brands in particular, which have little or no physical presence, TV's ability to create emotional connections with large audiences is vital. It helps make them feel less virtual and more real', the executive concludes.

TV ad revenue in the UK totaled £5.27 billion in 2016 (USD 6.15 billion), up 0.2% on 2015, according to full year revenue figures



Source: Nielsen, 2015 vs. 2016. "Online Business" is a Thinkbox-created category that consists of all online-only brands and online services for bricks and mortar business



Source: Advertising Association Expenditure Report 2000-2010; 2011-2016 data is supplied by the UK Broadcaster, which includes VOD revenue / Thinkbox

provided to **Thinkbox** by the UK commercial TV broadcasters. This represents the seventh consecutive year that TV advertising revenue has grown in the UK, albeit dampened by the business uncertainty caused by the vote to leave the EU.

The figure represents all the money invested by advertisers in commercial TV across all formats and on every screen: linear spot and sponsorship, broadcaster VOD, and product placement.

Based on 2016 data from **Nielsen**, online businesses (**Amazon**, **Confused.com**, **Facebook**, **Google**, **Just Eat**, **Netflix** and **Purplebricks.com**) invested a total of £639 million (USD 790 millions) in TV, an increase of 8%

on 2015. Other segments completing the top 5 categories on TV were Food: £627 million (USD 775 million); Cosmetics and Personal Care: £439 million (USD 543 million); Entertainment and Leisure: £419 million (USD 518 million); Motors: £314

million (USD 388 million).

Among the biggest spending online businesses on TV were **Amazon** with £34.3 million (USD 42.43 million), 39% up from 2015; **Comparethemarket.com** owner **BGL Group** with £38.8 million (USD 48 million) and **Moneysupermarket** with £25.9 million (32 million).

There were 837 new or returning advertisers on TV during 2016. This figure reflects the number of brands who went on TV for the first time or returned to TV after no TV advertising for at least five years. Notable newcomers included **Accor Hotels**, **Thorntons**, **Huawei Technologies** and **David Lloyd Leisure Group**. Together, new or returning advertisers accounted for 1.6% of total TV ad revenue in 2016, according to Nielsen.

According to data from the **Broadcasters' Audience Research Board (BARB)**, **Procter & Gamble** was the most viewed TV advertiser in 2016 with 34.8 billion views on TV, 14% more than in 2015. The top five advertisers/holding companies were Procter & Gamble: 34.8 billion views (14% up year), **Sky**: 24.6 billion views (17% up), **Reckitt Benckiser**: 21.2 billion (4% up), **BT**: 15.7 billion (15% up), **Unilever**: 14.6 billion (28% down).

UK TV exports grow and diversify



It has also been an impressive 2016 for UK TV exports, with sales to international markets in 2015/16 rising to £1,326 million, a 10% increase from £1,205m in 2014/15, confirmed the latest *UK Television Exports Report*, produced by **TRP Research** for UK independent producers association **PACT**, **BBC Worldwide** and **ITV Studios**.

The study also shows a sizeable increase in activity in the Chinese market, which is up 40% on 2014/15. A co-production treaty between the UK and China signed in December 2016 means that this figure could be set to rise even more in years to come. USA remains the UK's largest export market, and sales increased by 16% in 2015/16 to £497m. Australia is the second largest market, with sales of £106m.

Exports of finished programming remained the largest source of revenue at £668m, in line with 2014/15. However, sales of Digital Rights increased 79% to £248m (almost a fifth of total revenue) making it the second largest source of TV revenue.

Mark Garnier, Parliamentary Under Secretary of State, Department for International Trade (DIT) and author of the report's foreword said: 'From *The Night Manager* to *Downton Ab-*



John McVay, CEO, PACT



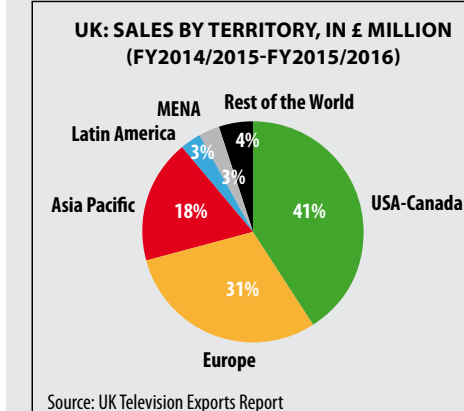
Paul Dempsey, president global markets, BBC Worldwide



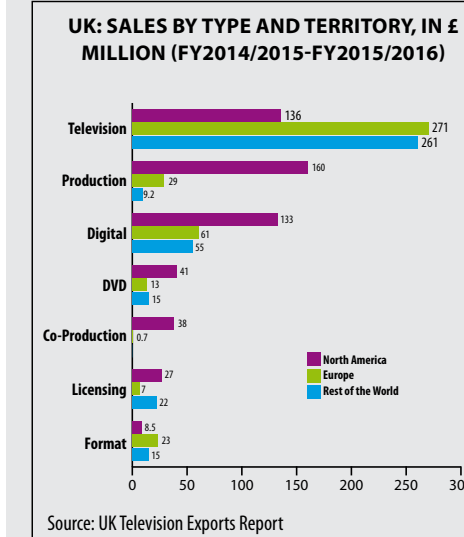
Ruth Berry, MD, ITV Studios



The Returned has been one of the top exported drama series in 2016, while *Sherlock* has been sold to more than 200 territories

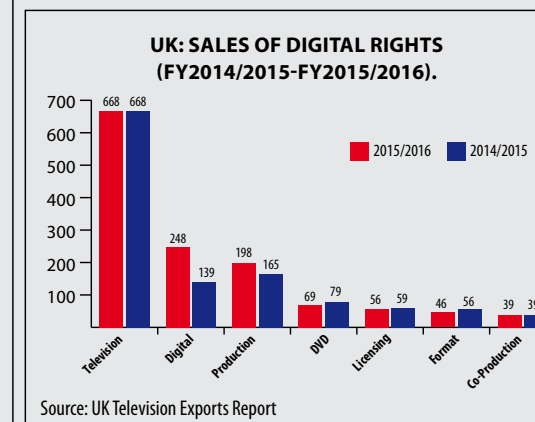


Source: UK Television Exports Report



Source: UK Television Exports Report

by, UK TV exports continue to go from strength to strength and UK programs are some of the most recognizable and eagerly anticipated in the world. British innovation and creativity are considered among the greatest assets of the sector and this report shows that there is important future



Source: UK Television Exports Report

growth potential supported, in part, by funding from the DIT'. Economic and political uncertainty, particularly in Europe, was seen by respondents to the report as one of the obstacles to further growth next year. Currently, Europe is the biggest market for sales of formats, and exports to France grew 5% to £73 million in 2015/16, making it Britain's biggest non-English speaking market and its third biggest overall. However, respondents remained confident that TV export revenues would increase next year from further sales in both established markets such as the USA and newer markets in territories such as Asia, Latin America and Russia.

John McVay, CEO, PACT: 'The impressive level of YoY growth demonstrates that the sector is embracing the challenges of the global marketplace and is adept at exploiting new opportunities. However, with *Brexit* on the horizon, continued support from the government will be crucial if we are to ensure that UK companies can carry on punching above their weight on the world stage'.

Paul Dempsey, president global markets, **BBC Worldwide**:

'The growing appeal of authored British drama in the US and the hunger for titles that speak to a young, upmarket audience in China has put the UK in the premier league of international TV distribution'. **Ruth Berry**, MD, **ITV Studios**: 'We're working with an ever growing number of broadcasters and OTT providers in all regions, often partnering with multiple broadcasters across territories to green-light a show'.



TVN evolves to take the lead



Edward Miszczak, Programming Director, TVN



Part of **Scripps Network Interactive**, TVN has always been the leader in introducing new shows and setting the trends on the Polish market. The strength in locally produced shows makes TVN the market leader in the commercial group in the high season (spring and fall), when most premieres are scheduled.

However, in recent years it puts more emphasis, and allocated larger part of its programming budget, on winter and summer schedules. That improved the channel ratings in the mid-seasons and kept viewers with *Player*, TVN's VOD service all year long.

Edward Miszczak, programming director, explains: 'The balance of local production vs. acquired shows varies depending on the season. In the high season most of access and prime time slots are reserved for premiere episodes of original shows, with films occupying late prime slots. This changes in mid-seasons, when film slots are expanded at the expense of local shows'.

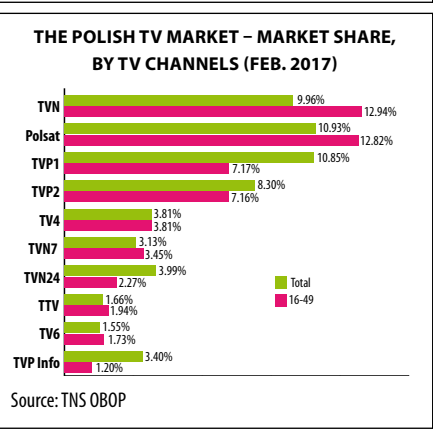
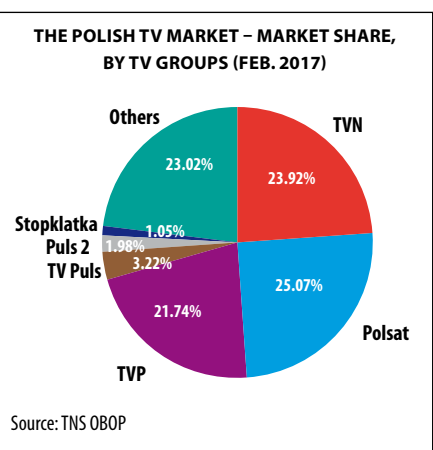
Top prime time shows are local version of the well-known international formats: *Got Talent*, *Masterchef*, *Masterchef Junior* and

Kitchen Nightmares. 'Last Fall we launched the local version of *Asia Express* with local celebrities travelling through South-East Asia on a very tight budget and it was one of our top shows. New season is on the making, this time India and Sri Lanka as the travel destination'.

He continues: 'When it comes to scripted shows we rely on local ideas, either developed in house or prepared in cooperation with independent production companies. Adaptation of drama is really a tough nut, following some unsuccessful attempts we decided to focus on local projects. That strategy proved to be successful in the last few seasons, with local drama *Second Chance* delivering good ratings on Monday nights. Just a few weeks ago we launched *Belle Epoque*, a crime drama set in early 20th century Krakow. Our first venture into period drama enjoyed great success in its first episodes'.

Poland's most anticipated TV premiere of 2017 was also one of the best in the channel's history. The first episode, aired on February 15, hit a debut high with nearly 3 million viewers and almost a 23% share amongst adults aged 16-49.

Also, shows like *School, 19+* or *Hospital* have achieved very good market shares in access prime time, thus stabilizing our performance on weekdays. Acquired programming is mostly feature films, still 'an essential part' of the schedule. 'TV dramas or sitcoms hardly ever deliver good ratings, effectively being pushed to late-night slots or our sister channel TVN7. Non-scripted acquired shows have never been a significant part of our schedule. However, they do



quite well on our thematic channels and are an essential part of *TVN Style*, *TVN Turbo*, or the recently launched *HGTV*'.

About the local market, **Miszczak** remarks: 'Following the launch of DTT back in 2010 nearly 30 channels are available to all population. In addition to that almost two thirds of viewers get their TV channels through satellite or cable, giving a strong position to smaller thematic channels. All in all viewers gets to choose from nearly 200 nationwide channels broadcasting in Polish'.

'As a result, shares of market leaders have declined in recent years, with public TVP suffering worst losses. Private broadcasters hold on relatively well, though also surrendering to fragmentation: no more 20%+ market shares, 13-14% is usually enough to be number one in the commercial 16-49 group. Even as DTT gains popularity, new DTT channels have a hard time winning new viewers, none of them managed to get past 2% threshold', he concludes.



Belle Epoque, a crime drama set in early 20th century Krakow, is TVN first venture into period drama: the first episode reached 3 million viewers and almost a 23% share amongst adults aged 16-49



Local versions of global formats, like *Kitchen Nightmares*, lead TVN prime time slots





MTG: 'Audience goes to different places for different experiences'



Jakob Mejlhede Andersen, EVP of Programming and Content Development

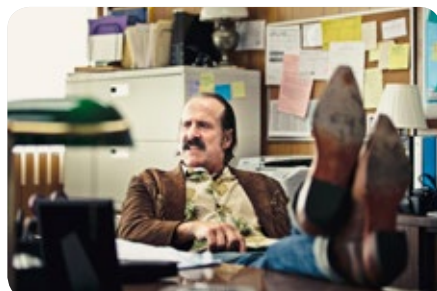


MTG, the leading media group in Scandinavia, premieres this month *Veni Vidi Vici*, its brand new series that will be available on the group video streaming service Viaplay since April 13. It's a 10-part drama about a struggling Danish film director's descent into the porn industry, described by, EVP of programming and content development **Jakob Mejlhede Andersen** as 'edgy and super-addictive'.

He continues: 'Recently we've announced suspense thriller *The Lawyer*, which will premiere exclusively on Viaplay and on TV3 Sweden and Denmark in autumn 2017; the political drama *Embassy Down*, which is co-financed and co-produced by **Red Ar-**



Veni Vidi Vici, news series that premieres on April 13 on Viaplay



Comedy *Swedish Dicks* on its second season with viewing records on Viaplay, and was picked up for distribution by Lionsgate

row International; and a second season of our hit comedy *Swedish Dicks*, which set viewing records on **Viaplay** the first time around. Right now we have more than 50 original productions in the pipeline'.

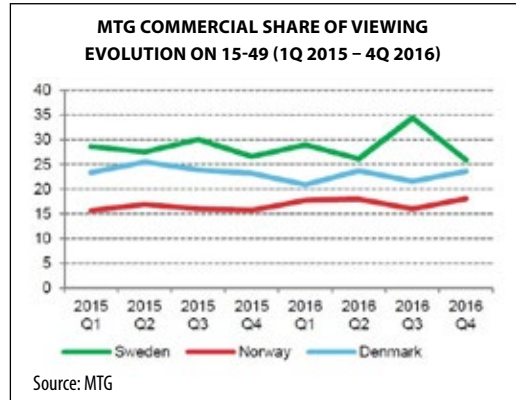
'We aim to tell relevant stories that reach and engage diverse audiences. We're working very hard to create an inclusive portfolio that speaks to everybody while raising important questions: we want to be both a mirror and a

mover. Audiences go to different places for different experiences. You might have one set of expectations for a short, snappy video clip on your phone, but if you move to a 4K screen your demands will probably shift along the way, which means the content has to evolve, too'.

One of MTG's strengths is its combination of Free TV channels, Pay TV and streaming platforms. 'This gives us more opportunities to craft a more satisfying and personal viewing experience by utilizing the distinctive possibilities of each asset. So our Scandinavian Free TV streaming service **Viafree** isn't just a catch-up service for linear TV, but offers exclusive short-form video content that deepens viewers' engagement with our broadcast programming', he adds.

'We premiere our original content where (and when) we believe it will have the most impact', remarks **Mejlhede Andersen**. And he describes: 'Over the past 12 months, we've had a lot of success in launching original productions on **Viaplay**. Streaming offers us flexibility and more creative freedom, simply because we can touch multiple audiences at the same time. We now have an opportunity to engage with everyone, and to tell stories that might not always work in primetime on a linear TV channel'.

Usage of Viaplay has increased massively over the past couple of years, and leading rating agency **Svenskt Kvalitetsindex** announced that its customers are the 'most satisfied streamers' in Sweden for the second year in

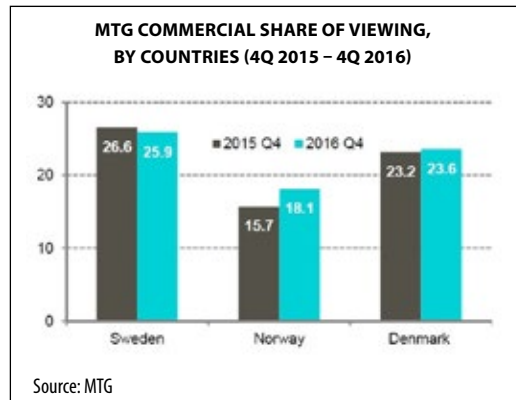


Source: MTG

a row. 'When we launched our **Viafree** app last summer, it was downloaded more times than *Pokémon Go* in Sweden.

Sometimes, responses have taken unexpected forms. **Mejlhede Andersen**: We've heard from schoolteachers who have used our first original series for kids *The Great Escape* to help present subjects like mathematics and chemistry in an educational and entertaining way'.

He concludes about the future plans: 'We signed a global distribution deal for *Swedish Dicks* with **Lionsgate**, which became the first Nordic title they've picked up. MTG also owns **nice entertainment group**, who are behind recent hits such as the Oscar-nominated *The Hundred Year-Old Man Who Climbed Out of the Window and Disappeared* and who have sold productions in over 240 territories worldwide. Global and local audiences are more similar than we might think. After all, the best stories don't just push boundaries, they recognize no borders'.



Source: MTG



MIPTV 2017
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Ukraina, dramas for export



Olga Zakharova, Strategic Marketing Director, Media Group Ukraine, and Head of Expert Council of Ukrainian TV Academy



Media Group Ukraine is one of the largest media conglomerates, operating the leading broadcasters

Ukraina, the thematic networks NLO TV, Indigo TV, Football 1 and Football 2, as well as the regional Donbass, 34 channel and Sigma, among other assets for content production, digital, ad sales and print.

Ukraina has consistently been among Top 6 of the country, which all together have increased their share by almost 1% (18-54). It continues to boost in-house production, including news, social talk shows, feature films and TV series. In 2015 in-house programs represented 47% and in 2016, 56%. It grew from 1,495 to 1,706 hours



Justice Agents demonstrated stable high ratings with an average share of 12.57% (18+) and a 2.10% rating

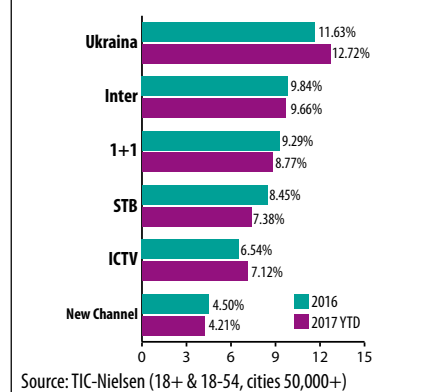
between 2016 and 2017, becoming one of the largest producers of the country.

About 33 million Ukrainian viewers watched the news program *Morning with Ukraine*. New programs are *Real Mystics* and the scripted reality *Justice Agents*. The best release of detective stories saw an impressive share of 17.12%. Medical series *On the Lifeline* last season showed the record-breaking 18.39% share and a 6.78% rating, while *The Duty Doctor* has been the first Ukrainian-language medical drama from FILM.UA. In 2017, the channel is going to release the second and third seasons.

Olga Zakharova, Strategic Marketing Director, MGU: 'Ukrainians prefer TV novels that we produce based on Ukrainian scenarios or acquired formats, including Koreans. Local movies and TV series make a significant contribution to the channel's share. Last year, it premiered more than 20 Ukraine-produced movies that led the weekend programs and won the first place in the rating. We work closely with Star Media, FILM.UA, Fresh Production, Ukrainian Production Studio, etc.'

Zakharova: 'Our viewers are used to quality and expensive products. Yet, the situation is changing as the ad market, including TV, declined significantly after 2013. Although we saw some positive trends last year when the market returned to the 2013 indicators in local currency (UAH 5.7 billion), the numbers are

UKRAINE: AUDIENCE SHARE 18+ (2016 VS. 2017 YTD)



much smaller in dollar terms (USD 225 million in 2016 and USD 617 million in 2013)'. The YouTube channel is among the Top 10, and groups on Facebook, VKontakte and Twitter help the channel communicate online with its audiences. 'We develop our OTT and IPTV and all MGU channels are available on OLL.TV. Last February, we launched an integrated news platform, Segodnya that comprises TV, press and digital', she explains.

Ukraina has successfully exported its dramas: *Protect the Boss* (24 eps.) to Russia, USA, Canada, Israel, Kazakhstan, Belarus and Moldova; soaps *The Queen of the Game* soap opera (28 eps.) to Kazakhstan, Moldova, Latvia, Kyrgyzstan, USA and Canada; *The Stairway to Heaven* (24 eps.) to Lithuania, Latvia, USA and Canada; and *Ice Adonis* (100 eps.) to Moldova and Russia, and recently to India.



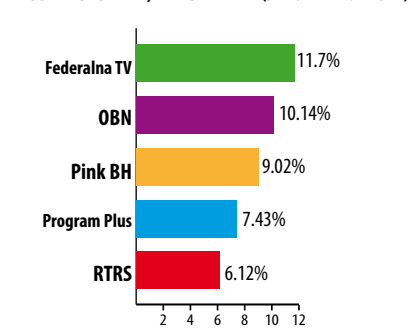
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Federalna TV: quality + variety

Although in Bosnia and Herzegovina exist large number of the radio and TV stations, the public broadcasting service Radio Television

AUDIENCE SHARE, PER CHANNEL (JAN.1-MAR. 1 2017)



of the Federation of Bosnia and Herzegovina (RTVFBiH) has the highest share of viewers and it is the most influential media house in the country.

Federalna TV (FTV) has achieved with exceptional quality of its own production for which the pubcaster has received many international and domestic prizes and awards.

FTV pays special attention to the production of programs for children, documentary and news, but at the same time it is very competitive with exclusive acquired programs such as football competitions of the UEFA



Champions League and Europe League; and programs like the local version of *Your Face Sounds Familiar*, *X Factor* and *Super People*.

FTV participates in the co-production of most of TV films produced in the country, documentary series and TV series, as well as music events.

The pubcaster is media partner and sponsor of the most important cultural and sport events, too.



Lud Zbunjen Normalan, a local series broadcast on FTV

Kanal D: global co-productions & formats



Ozge Bulut Marasli, EVP, International and Corporate Strategy



Kanal D had a very fruitful season in Turkey: it took the first row in “Audiovisual Services” category at *Turkey’s 500 Great Service Exporters* survey held by **Turkish Exporters Assembly (TIM)**. The new drama *Wounded Love*, launched last MIPCOM, became a champion both in Turkey and international market immediately: it was licenced to 50 countries worldwide.

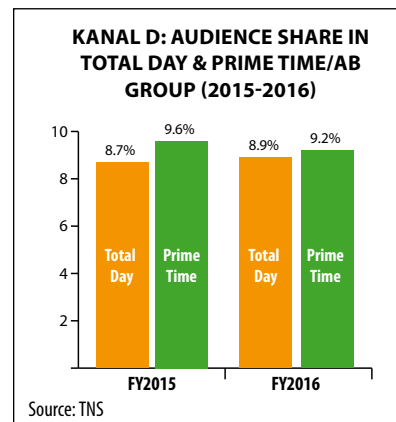
The latest *IPSOS Survey* said that 85% of Turkish people are watching TV, which is still the main entertainment vehicle. People make bond with dramas as if the events in the drama happen in their own lives. As for programs, nowadays-dating programs are favourites. Kanal D has a well-known interactive game show, *My Partner Knows* that the Turkish audience loves.

43% of Turkish audience watch VOD and/or online streaming services according to Ericsson Consumer TV & Media Report. And half of it submits VOD services for HD quality and no advertisements besides they prefer binge watching.

On the international business, **Kanal D** has reached 147 countries as of February 2017. **Ozge Bulut Marasli**, EVP, International and Corporate Strategy: ‘We are now looking for co-productions. Today, co-production is one of the main gears of the industry, and we will be a part of it. Format sale is another main strategy. Lastly, this year we will be focusing on pen territorial linear channels’.

At MIPTV the company is launching five new series: *Innocent*, a miniseries produced for the group’s OTT **BluTV**; *A.k.a The Legend*, about the story of a legendary veteran basketball player; *Blood Ties* tells us a young women’s struggle for finding her son who was adopted by a wealthy family without her permission; the horror miniseries *Possessed*; and *Nameless Squad*, about an elite squad fighting with the enemies.

‘We closed many volume deals in Latin America: in Chile, *Wounded Love*, *Time Goes By* and *Fatmagul* were sold to **Mega**, and *Flames of Desire*, *Sunshine Girls* and *Life As It Is* to **TVN**. We had other volume deals with **Telefuturo** (Paraguay) and **Monte Carlo** (Uruguay), as well as more sales to **Teletica** (Costa Rica) and **Canal 11** (Honduras). We are also working on how can we reach to the end customer via different distribution channels and what can we offer them with global partnerships’, completes the executive.



Innocent, a miniseries produced for the group’s OTT BluTV

Tims&B: simple, innovative and daring

Tims Productions has been one of the leading production companies in the Turkish market for years, and **Biyapim** has managed to produce great products, reaching big success especially on youth content. The two companies decided to join forces and merge on **Tims&B Productions**.



Timur Savci and Burak Sagyasar, partners on Tims&B Productions

‘We joined to create a wide range of original and different content’, explains **Timur Savci**. ‘Even though we are in the same business, we were always two producers who really liked each other’, adds **Burak Sagyasar**. The first project in which both have embarked together is *Söz*, a series for **Star TV** that comprises of both romance and action. It is about a special forces unit and the impossible love story between a soldier and a doctor, full of obstacles. It is a high-budget production.

Savci: ‘We have three other projects with three separate networks in Turkey. We will shortly enter pre-production with them, starting principal photography in the beginning of summer through to September’. **Sagyasar** remarked: ‘We are trying to establish a system where we can put together a pool of top notch creative talent which we aim to carry us to another level’.

About future alliances and co-productions, **Savci** says the company has a co-production possibility with Koreans. ‘We are in talks with **Netflix** for English-language content as well as Turkish. We also have a feature film co-production project where we are in talks with a French company for a biopic set in 16th century’, he adds.

Lastly, about trends in Turkey, he completed: ‘We can divide our content into two: contemporary projects and period dramas. There are many examples of the first one but we have accumulated serious know how when it comes to the second. On top of all that, we will grow our content threefold by integrating younger and more dynamic new talent into our structure which will provide richness of content. We have a motto for our new content: simple, innovative and daring’.



Söz, the very first series being produced by Tims&B Productions for Star TV that comprises both, romance and action



Magnificent Century *Korem* on its second season



PARTNERSHIP FOR A NEW STORY





Zoomin, the house of short content



Jan Riemens, CEO, Zoomin

Based in Amsterdam, The Netherlands, with 19 offices on four continents, **Zoomin.TV** is part of **Modern Times Group (MTG)**. It is a talented-centric video and TV powerhouse that creates daily 400+ short stories in 22 languages and tens of new long formats for TV and OTT players, which are sourced by 3,500 video journalists around the world and distributed

across its global multiplatform network. There they are watched 3.3 billion times per month, allowing publishers to maximize and monetize their advertising inventory. It is also one of the world's biggest MPNs on **YouTube, Facebook, Instagram, Roku** and many more with over 2 billion monthly views generated by over 25,000 selected creators.

One of its most recent formats is **Continuum**, developed with **Tiny Riot! (FremantleMedia)**, which shows an online boyband who's members have never met in real life yet and want to give their first concert. It has 150,000 followers. Last January it launched **Zoomin Studios**, which will create longer-form content for a global audience. Headed by **Richard Chambers**, it draws on Zoomin.TV's worldwide network of **Generation Z** creatives to develop and co-produce formats and factual for linear TV, mobile and online platforms.

Jan Riemens, CEO: 'Traditional broadcasters and advertisers are struggling to provide the right type of content to connect with a **GenZ**, which has been turning off linear TV channels. TV is plummeting not because it's a bad product but because its making money with the worst product there is: commercial blocks. And it is still literally a 'disconnected' world. The future is in advertising the right way using content as a carrier and advertising as a form of entertainment. That is a business of the future'.



Continuum, an online project developed with Tiny Riot! (FremantleMedia)

'Short content is now at anyone's fingertips with the pressing of a button. And it has to have a clear story, added value and relevance to be noticed and consumed.'

Everyone who can offer those 3 will be among the winners of the next 5 years. Next? Working on creating scalability with maintaining quality; how to take a format and a talent globally; and how to diversify to satisfy brands and their audiences', he completes.



Z Wild



Spafax, the "on flight" trends



Tom Burns, brand manager, IFE, Spafax

Headquartered in London and with a dozen of offices around the world, the **Spafax Group (UK)** is one of the world's leading providers of media sales, entertainment curation and content marketing. Originally founded to serve the airline market, the Group companies now support a variety of brands around the world: **Air Canada, Bombardier, British Airways, Cathay Pacific, American Airlines, Emirates, Lufthansa, Iberia, LATAM, Singapore Airlines** and many others.

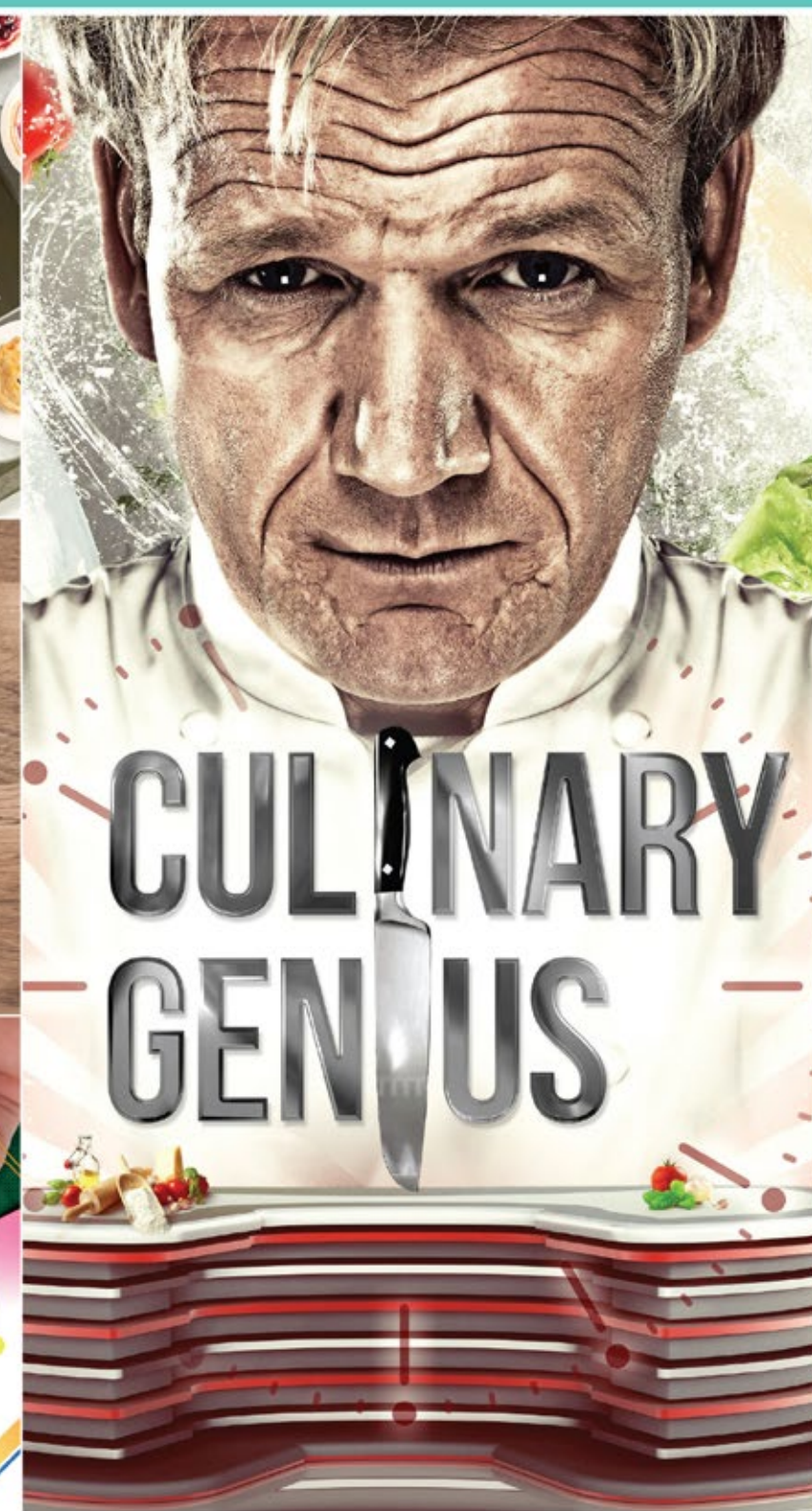
To better understand the global content trends, executives from **Spafax** attend the shows, markets and festivals to meet a diverse group of providers, including Hollywood and independent studios and distributors. **Tom Burns**, one of them, explains: 'Every airline that offer on board entertainment systems have to acquired content. The kind of content and how it is programmed, depends of the profile, values and budgets of each company'.

Apart from the big ones like the MIPs in Cannes, there are other specifics markets like **MultiMedia Market, APEXExpo**, as well as the main Film Festivals (Cannes, Berlin, Toronto, San Sebastian, Buenos Aires, etc.).

What is the main difference when acquiring rights for an airline, in comparison with traditional medias? He answers: 'The media is totally different. Our processes and discussions are quicker and more nimble: we don't need contracts or deal memos, as we work with purchase orders. The rights are acquired to be available during a period of time, while TV channels negotiate how many times will they offer that program. The licenses and rates are pretty different, too. Airlines prices are usually more cheaper for the short period of exhibition and limited reach'.

According to **Burns, Spafax** designs, proposes and take specific strategies, according to the client needs, market trends and its own experience. 'Three main contents are wanted: movies, TV and audio. On the first one, Hollywood are the leading ones, but there is a growing interest for Western independent and local movies (from the airline origin)'.

TV offers a varied content, including series (US and local), tourism and adventure content; nature documentaries; knowledge programs; music concerts; kids programming (preschooler to tweens), etc. 'Most of the people travels with their iPods/MP3s, **Spotify** and **Apple Music** with mainstream music, so it is important to offer a wider variety to complement. New artists and talents are widely demanded, as well as audiobooks and podcasts', he completes.



Sizzling new
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FOX: original programming, the next step



Francesco Denti, VP Entertainment Channels at Fox Networks Group

In January 2016, Fox Networks Group reorganized its international television business, consolidating its global channels under the purview of FNG's regional hubs in Europe, led by Jan Koeppen, Latin America, led by Carlos Martinez, and Asia, led by Zubin Gandevia. Since then all report to FNG CEO and Chairman Peter Rice and FNG President and COO Randy Freer.

These three executives oversee a group of 350+ international entertainment, sports, factual and movie channels worldwide that reach a global audience of 1.8 billion people in 45 languages and include core channel brands Fox, FX, Fox Sports, Fox Life and National Geographic.

Inside the European division, and under Koeppen leadership, it is also included FNG business in the Middle East and North Africa, where Francesco Denti is taking a key role.

Interviewed by PRENSARIO at MYCONTENT 2016, the executive explains: 'FOX MENA has over two years in business, since 2015, having started with two free-to-air networks Fox Movies and Fox. After that experience, the group moved to the pay TV arena'.

Now, the group operates in that region a couple of key networks such as Star Movie, Star World, Nat Geo HD, Nat Geo Wild, Nat Geo People, Baby TV and Channel V, all them available in one of the leading Pay TV platforms, OSN.

Denti: 'MENA is a growing area for the business and we are happy to be established here. Transforming our business model from a free TV to a pay TV has been a big move full of challenges, but we succeeded and now we are designing a new programming strategy to lead the market'.

In that sense, the group is preparing original programming for its networks, starting with Nat Geo: 'We plan to create a documentary in HD for a global scale. We deeply believe there are fantastic stories to develop and produce from here to the world. We are looking for the best partners, but it is not easy as there are more than 800 channels in MENA', he concludes.



Fox Network Group: Sanja Raina, GM & VP, MENA & Pakistan; Loveen Jose, head of international advertising sales & partnerships, MENA; Sheetal Gala, asst. manager, marketing & affiliate partnership, MENA; Tony Qi, VP, China territory head, Hong Kong; and Francesco Denti, VP Entertainment Channels, MENA



RTL Nitro: high class for men



Oliver Schablitzki, EVP

Mediengruppe RTL Deutschland's Free TV channel RTL Nitro launched on 1 April 2012 complements the company's existing channel portfolio: its main target group are adults between the age of 14 and 59 but with a focus on male viewers. Therefore, the channel positions itself as the full service supplier for men.

Within 4 years, it succeeded in increasing the market share from 0.4 % (adults, 14-59) to 1.7%. The market share of the male target group (male, 14-59) increased as well from 0.6 % to 1.9 %. Since the launch, the increase of market share has never been interrupted. Thereby, RTL Nitro is the leader of third and fourth generation channels and part of the Top 10 German commercial channels in 2016.



Oliver Schablitzki, EVP: 'The network managed to rapidly increase its amount of viewers in the last few years and the trend upwards doesn't seem to be at its end. Tones of the programming are high-class German free-TV premieres like prizewinning US-Sitcom *Modern Family* and classics in the crime and sitcom genres along with exciting series and movies'.

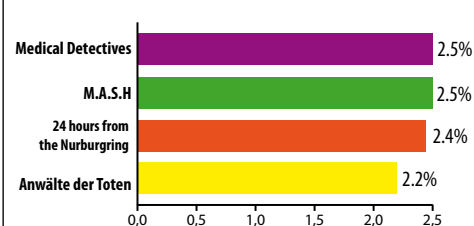
'In addition to factual entertainment highlights like *Medical Detectives*, the channel is trying to sharpen its profile with own-produced formats like Grimme-Award nominated tv-magazine *Yps- die Sendung* with host Jan Köppen, *NITRO Autoquartett* or the successful remake of the 80s most popular music-series *Formel Eins*. Furthermore, the channel is also broadcasting the games of European Qualifiers for EM 2016 and for the world Championship in Russia without German participation', he adds.

RTL Nitro is present on Facebook and has almost 83,000 followers, where it was notably successful for the accompanying measures of the 24-Hour-Race at the Nurburgring. During the 24h-live broadcast of the race, the page generated more than 5000 new "Likes", 1 Mio Video views and almost 500 messages. With all measures, 3.3 Mio Facebook users were reached. RTL Nitro also uses Twitter and has a website with program-information, formats, events and reception data.



c24 hours from the Nurburgring - the world's largest auto race, one of the most successful shows on RTL Nitro

RTL NITRO: THE MOST SUCCESSFUL PROGRAMS (14-59)



Source: RTL Nitro

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all3Media launches OTT nets with TV4



Gary Wolf, EVP, commercial development, all3Media International

all3Media International (UK) and **TV4 Entertainment** (USA) have joined forces to launch an OTT initiative that will see the pair launch a range of online channels. The agreement sees the pair work up online channels that will be distributed over the top, as well as through the **Amazon Channels** package and third-party platforms.

The partners plan to launch a range of targeted OTT channels in different genres, with the first service themed around homes and gardens. That is yet to be named, but will launch this spring. As well as mining the All3Media catalogue for content, it is understood that TV4 will work up original content for the OTT channels, with All3Media International having a first-look deal that gives it an option to coproduce, co-finance and distribute.



The channels coming out of the new partnership are expected to sit alongside the existing offerings in the TV4 stable, which includes martial arts service Blackbelt TV, docs channel DocCom TV, hunting and fishing net Gone TV and the petrolhead destination Motorland TV. These channels are available over the top as well as via AppleTV, Roku and FireTV.

Gary Woolf, EVP, commercial development, all3Media International: 'The OTT opportunity has been part of our strategic plan for some years and TV4's expertise is what makes them a great partner for us in this venture. Together, we are excited to find passionate audiences looking for high quality programming that really super-serves their core interests'.

Jon Cody, founder and CEO, TV4: 'This alliance represents the world's premier original content creators and OTT distributors coming together to drive the future of television'.

Scoop Network launches in Europe



Justus Verkerk, CEO, FCCE

Scoop Network is a brand new entertainment channel that had its pre-launch as of March 1st 2017 at **Post Luxembourg Channel 99**, offering a mix of light entertainment with movie, music, fashion and celebrity news. The channel is produced, operated and distributed by the Dutch independent producer **FCCE** and is available as an international English feed. The operations of the channel is handled by **Media Choice**.



The program schedule is mainly based on the daily news items and fresh weekly programming produced by the **FCCE HQ** (Amsterdam). The **Scoop Network** team can draw from an extensive content library with over 3,000 video items, evergreen content and special productions from festivals, events and award shows. It will be available on the **Fascination TV** platform in the US, Canada and the UK.



Justus Verkerk, CEO, FCCE: 'The flexibility in deal making, the OTT proposition and the option to localize the channel very easily and cost efficiently is a game changer. Around the world, we meet cable and mobile operators that are looking for new options. We offer an affordable turnkey solution. FCCE can deliver the channel with, for example Spanish, Serbian or any other language subtitles, a native host and even some locally produced programming'.

Danny Duijs, managing director of **Oranda TV**, the Singapore based agent in the Asian market: 'International entertainment news are very important for, for example, the Philippines, Thailand or Indonesia, but they also want to see their local news and celebrities brought to them by a local host. Any program can be also licensed as a 2-3 hour 'Scoop Network branded' program block on a terrestrial channel, that directs its viewers to the OTT platform of the operator where the channel airs a linear feed and offers all content in a VOD on demand area'.

On Demand Deutschland!: further growth



Alain Polgar, general manager

On Demand Deutschland (ODD) is a leading VOD specialist for cable and telecom operators in German speaking countries serving half a million subscribers. As a joint venture between **Tele München Group** and **Vubiquity**, it offers a complete range of services including licensing, aggregation, media preparation, marketing support, analytics and royalty reporting.

A total of 16 licensing contracts have just been extended for megahits *Alien: Covenant*, *Fast & Furious 8*, *Spider-Man: Homecoming*, *The Lego*

Batman Movie as well as *Rogue One: A Star Wars Story*, *Pirates Of The Caribbean: dead men tell no tales*, *Baywatch* and *John Wick: Chapter 2*.

Alain Polgar, general manager: 'We are proud to offer **A1 Telekom Austria**, **Ocilion IPTV Technologies**, **Videociety** or **Tele Columbus** the best of premium on demand content. For the past ten years we have been the reliable contractual partner of all major Hollywood Studios as well as local independents and continues to be. With over 2,000 titles in our stock, we are able to generate a customized and unique portfolio for every platform'.



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MEET US AT MIPTV 2017 CANNES STAND: P-1.L1



Programming and acquisitions from Sky Germany: Markus Ammon, Rainer Ingber, Elke Waltheim



Christiane Brand, managing director, MGM Germany; Marion Rathmann, programming director, Turner Germany



Germany: Thomas Lasarzik, VP; Lukas Kuntzsch, VP digital content, both from ProSiebenSat.1; Bjoern Fickel, SVP, content acquisition of Maxdome, Christiane Goldberg, media; Claudia Ruehl, senior manager, and Christian Kohler, VP US fiction series department, all from ProSiebenSat.1



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



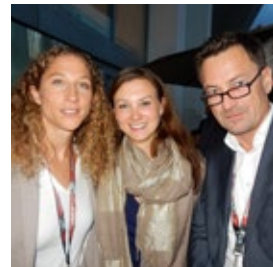
Devin Griffin, director, content acquisitions, global TV, Netflix



Astrid Stein Meyer, acquisitions, WELTN 24; Jennifer Mival, head of formats, Seapoint Deutschland; with The Smithsonian Channel (USA): Chris Hooelz, EVP, program development, and David Royle, EVP, programming



Top German buyers: Karl Koeling, producer, 7Stories (Germany), Ruediger Boess, EVP, ProSiebenSat.1, Frank Hoffman, managing director, programming, RTL, and Bernd Reichart, CEO, VOX/RTL Group



Sport1, Germany: Stephanie Lange, program manager, Lisa Fidyka from Red Arrow, Toni Fröstl, acquisitions manager



Austria: Mag. Irene Heschl, head of film and series, ORF; Andrea Bogad-Radatz, SVP films & series, ORF; Frank Holderied, head of program strategies and acquisitions, Red Bull Media House; Robert Dörper, senior producer, Servus TV (Red Bull)



Julia Heubeck, digital director, Sony, with YLE Finland: Tarmo Kivikallio, head of acquisitions, Elisa Tynkkynen, programme acquisitions, and Mari Koivuhovi, acquisitions executive



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



TV Play, Lithuania: Laurynas Seskus, CEO



CME Group, CEE: Pavel Vrabec, Pop TV (Slovenia); Matthias Settele, Markiza (Slovakia); Stella Litou, ProTV (Romania); Silvia Porubská, Markiza (Slovakia); Alex Ruzec, TV Nova (Czech Republic); Branko Cakarmiš, director de programación, Pop TV (Slovenia); y Petra Bhushlavová, TV Nova (Czech Republic)



DAF, Germany: Conrad Heberling, CEO



Mattia Cavanna, head of programme acquisitions, Italy and Germany, Sony Pictures Television



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



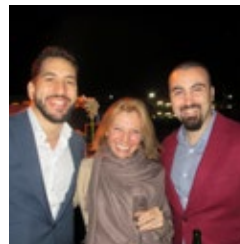
Barrandov Group, Czech Republic: Jaromir Soukup, CEO, chairman of the board with his wife; Josef Hehejik, director of finance, operation and internal audits; Frantisek Borovsky, director of programming; Marcela Hrdá, general director, vicechairman of board; and Lukas Soukup, director of acquisition



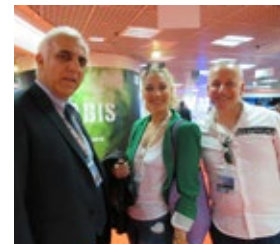
Jaanus Noormets and Kai Gahler, acquisition executives from Kanal 2 (Estonia), with Junita Budvytienė, head of acquisitions, and Rolandas Maskoliūnas, acquisition manager, both from LRT Lithuania



Ivan Hronec, chairman and CEO, Film Europe (UK); with Vaclav Kvasnicka, program acquisitions; Alena Blahosova, feature films and series acquisitions, and Daniel Macho, chief editor, non-fiction acquisitions, all from Česká Televize (Czech Republic)



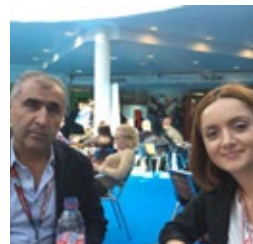
New media: Khaled Benchouche, SVP of acquisitions, and Nadim Dada, content director, both from digital platform Starz Play (borders), with Isabelle Mitsch, VP operations, from HBO Europe



Buyers from Greece: Stamos Protopsalitis, production executive at Hellas TV, with Natassa Veroni, program & acquisitions, and Grec Cokinakis, cinema channels and VOD section manager, both from OTE



Bulgarian National Television buyers: Camelia Doncheva, head of acquisitions; Sevda Shishmanova, director of program BNT1, and Vyara Ankova, general director



ShanTV: Arthur Yezekyan, general manager, and Liana Hayrapetyan, head of international marketing and sales



France Televisions: James Labbé, head of programs, Jean Manuel Dupont from Televisa Europe, Benedicte Marchand, head of acquisitions, Luc de Saint-Sernin, Antennas coordination director



France: Astrid Barbot, general manager at Disney France, with Christina Bovillet and Berengere Terouanne, both acquisitions managers at broadcaster M6



Frederique Sandot, acquisitions manager, TF1



France: Charlotte Toledano-Detaille, VP content development and format acquisitions, Lagardere Studios; Alexandra Crug, head of production and acquisitions, Newen; Mathieu Bejot, TV France International



Spain: Lola Molina, Antena director, José Antonio Antón, programming director, and Mercedes Gamero Hoyos, acquisitions director, all from Atresmedia; Teresa Fernández-Valdés, from producer Bambú; Ramón Campos, producer, Javier Iriarte Moreno, programming director, both from Atresmedia, and Tamara Misert, NBCUniversal



RTVE Spain: Milagros Mayi, acquisitions director, Enrique Alejo González, corporate general director, and Tony Sevilla, content director



Spain: Artemis Montoya, foreign programming, Mediaset; Nieves Sánchez, TNT programming manager, Turner Spain; Angel López, acquisitions manager, Mediaset; Marisol Reñones, VP acquisitions, Mediaset



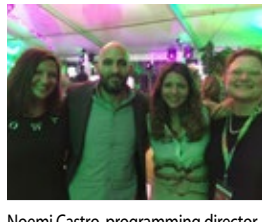
OTT buyers from Spain: Oscar Portillo, CEO, The Second Screen Company, with Telefonía Group: Jose Del Valle-Turriaga, content and new media director, María Ramiro Martín, new media, and Gonzalo Fernández Arce, head of Latin America content acquisitions



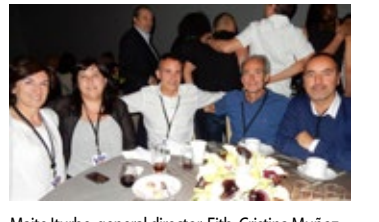
Programming & acquisitions, SIC Portugal: Luis Proenca, SIC; Fernanda Gomez, TV Globo Brazil; Vanessa Tierno, SIC; Alejandra Moreno, TV Globo; and Gabriela Sobran, SIC



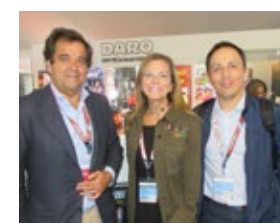
Programming and acquisitions from TVI Portugal: Bruno Santos, Ricardo Tome, Margarida Pereira and José Eduardo Moniz



Noemi Castro, programming director, A+E Iberia, Sergio Ramos, acquisitions Canal Historia, Iberia, Sabrina Toledo, Cineflix, and Amanda Cordonar, international director, Viacom



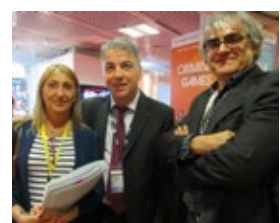
Maite Iturbe, general director, Eitb; Cristina Muñoz, head of programming, and Oriol Sala-Pataua, head of purchased programs, both at TV3 Catalunya; Jesús Higuera, head of acquisitions, and José Luis Blanco, CEO, both at eitb (TV Vasca)



NOS Lusomundo Audiovisuais, IPTV/VOD from Portugal: Pedro Mota Carmo, CEO, Sussana Barbato, executive board member, and Antonio Teixeira, TV & Rights Management



Belgium buyers: Siegfried Moens, senior manager content acquisition, Telenet; Valerie Lardinois, head of acquisitions, RTBF; Sophie Domken, content acquisition officer, Maria-Pia Defourmy, content acquisition manager, both from RTL; and producer Jean-Jacques Neira (Fonatana)



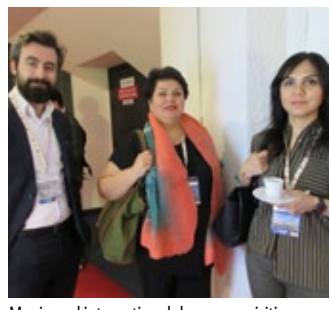
RAI, Italy: Elena Filippini, managing director, Ricardo Ricci, responsible of acquisitions, and Massimo Palmieri, commissioning manager



Mediaset Italia: Zelda Stewart, head of acquisitions; Imma Petrosino, acquisitions manager; Lucia del Prete, deputy of acquisitions; and Andrea Piazza, acquisitions



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



Movie and international drama acquisition deputy managers of ATV Turkey: Saffet Arslan, Pinar Canbaz, and Mehmet Kanyilmaz



Kanal D, Turkey: Pelin Taran Cura, executive, new business development, Production D, Sarp Kalfaoglu, content manager, blutv, and Ozlem Ozumbul, head of content development and planning, and head of acquisitions, Kanal D & TV2



Turk Telecom, the second largest telecommunication company in Turkey: Elif Tatoglu, content acquisition group manager, and Mehmet Demirhan, TV Cinema and Thematic Content Director



Natalia Lazareva, producer, Alexandra But, head of international, and Yuri Sapronov, CEO, Russian World Studios, with Melissa Pillow, sales for Europe, Telemundo International



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



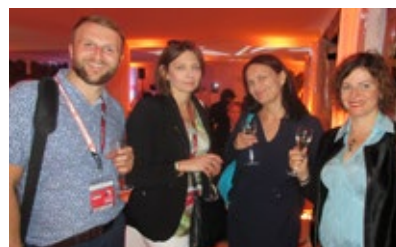
Anne Kirsipuu, director CIS and Baltic, Fremantlemedia (Estonia), with Maksin Krivitskiy, program director, and Mykhailo Kovalenko, executive producer, both from Friday TV (Russia)



Jim Samples, president, International, Scripps Networks Interactive, and Christian Anting, TVN board member, managing director, digital & e-commerce



Lejla Babovi, head of international and legal affairs, and Katica Ehlimana, head of foreign programming, Radio and Television of Bosnia Hersegovina, and Dagmara Was, acquisitions executive, TV Puls (Poland)



Buyers from Poland: Lukasz Nowacki, content acquisition specialist, TV Spektrum, Karolina Iwanska, program acquisition manager, WP Group, and Magdalena Chajewska, programme selection manager, and Katarzyna Bojarska, head of programme acquisition, both from Plus TV



Maciej Taras, Polmedia, Poland



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



RTL Group in Central & Eastern Europe: Andreas Fischer, SVP of the group for emergent CEE countries, with RTL Hungary: Peter Kolosi, program director, and Tibor Forizs, head of program scheduling and acquisitions



Hungary: Aniko Medvegy, entertainment department, and Andrea Zaras, head of acquisitions, both from MTVA; Bianka Balaz, head of children department, DUNA, and Jakob Pochlatko, executive acquisitions from Epo Film



TV2 Hungary: Okros Gergely, program director, Janos Wisinger, director, Klara Paszternak, senior program acquisitions, and Gabor Fisher, program director for cable channels



Buyers from AMC Networks: Daniel Spollar, head of film channels, and Katarin Radoczy, chief programming officer, both from AMC Networks Central Europe, with Agnes Bodnar, managing director, Turtle Film (Hungary)



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



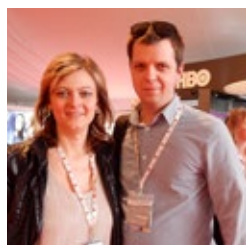
Balkans buyers: Marijana Bojanic, CEO, Televizija Vijesti (Montenegro); Rastislav Durman, head of content development, RTV (Serbia); Andreja Sertic, general manager, Media Acquisitions (Croatia), and Kleart Duraj, international director, RTS (Albania)



Buyers from Serbia: Vladimir Gordic, acquisitions SBB Serbia, and Zejko Perkunic, director, CEO, Foxvision Serbia



Ivana Kollarova, manager, and Katarina Slovákova, head of acquisitions, RTV Serbia (borders), with Ivana Suliková, programming manager, Markiza Slovakia



Acquisitions from TV Joj, Slovakia: Erika Tothová and Peter Adamik



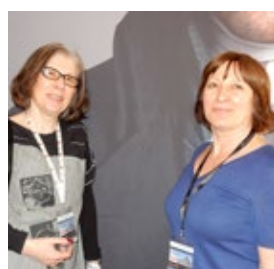
Buyers from National TV (Romania): Larisa Mohut, acquisition coordinator, Anamaria Popa, acquisition manager, and Diana Stanciu, acquisition analyst



Nova TV, Croatia: Nina Mikola, head of acquisitions, George Makris, programming director, Zrinka Jancob, acquisitions manager



Buyers from RTL Croatia: Marco Doslic, deputy program director, Dragana Kos, acquisitions and programme sales manager, and Filip Zunec, head of acquisitions



Ranka Horvat and Zvezdana Djuranek, acquisitions from HRT Croatia

AMANDA
LA TELESERIE MÁS VISTA EN SU HORARIO EN LOS ÚLTIMOS 10 AÑOS EN CHILE

18,1	Mejor rendimiento a las 15:00 horas
Fuente: Kantar IBOPE	
AMANDA (MEGA)	6,2 TVN
	4,8 CHV
	2,9 C13
	0,6 La Red

PERDONA NUESTROS PECADOS

EL PROGRAMA CON MAYOR SINTONIA DE LA TV CHILENA

26,3	Mejor rendimiento a las 22:30 horas
Fuente: Kantar IBOPE	
PNP (MEGA)	10,4 C13
	9,3 TVN
	6,1 CHV
	2,3 La Red

BOOTH #R9.A2

Romance, thriller and sitcom on Televisa



Carlos Castro, general director of sales

Televisa Internacional (Mexico), the leading Spanish media conglomerate, offers at MIPTV a wide catalogue in which the traditional romance stories are the queens, but there are other genres like thrillers and sitcoms, some of them produced for the Group OTT platform **blim**.

My Sweet Curse (127x'60) is the brand new telenovela set at the village of El Salado, where traditions, beliefs, and old customs are maintained. Following is *In Love with Ramón* (127x'60), a light melodrama with comedy about two girls that become orphans when their parents die in a plane crash.

In *A Beloved Man* (82x'60) a man concerned about people's future wins the election to be the town's Mayor thanks to a promise he made: building a new cemetery. *The two lives of Estela Carrillo* (67x'60) tells the story of a woman who illegally crosses Mexico's border in order to save her own life and the life of a little girl she masquerades as her daughter, acquiring a fake identity to stay in the USA under the name of Estela Carrillo.

Also the sitcom produced for **blim 40 & 20** is available in two seasons of 13x'30, about a divorced parent and a teenager son will go through all kinds of trouble and nonsense along the typical coexistence of a divorced, dysfunctional, and funny family.



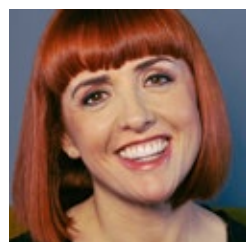
My Sweet Curse, melodrama



40 & 20, sitcom

Lastly, the thriller *Sincronía* (12x'60) that opens the way for the audience to see the different perspectives of the people engaged in the same conclusive event with the strength to change the destiny of those involved, and *No trace of you* (16x'60).

Viacom: kids, comedy and formats



Caroline Beaton, SVP

Viacom International Media Networks (VIMN) is powering into MIPTV with **Nickelodeon's** original pre-school series *Nella the Princess Knight* (40x'30) that launched on **Nick Jr.** (USA) and centers on an unconventional 8-year-old heroine who possesses the royal qualities of a princess, and the beastly animation *Bunsen is a Beast* (20x'30) launching on **Nickelodeon** in

early Spring 2017, which revolves around two unlikely friends, who meet on their first day of school.

Joining the network slate of live action hits (*Henry Danger*, *The Thundermans*) is *Hunter Street* (20x'30), a globally commissioned adventure comedy series. **Comedy Central** brand new scripted offering *Detroiters* (10x'30) features two friends who are equally inexperienced

Banijay Rights: strength in numbers

'Following the merger of Banijay and Zodiak in 2016, Banijay Rights is in a stronger position than ever as we take to market the content produced by companies across the newly formed super-group as well as leading titles that we represent on behalf of our third party producer partners', explains **Elliott Chalkley**, VP, Sales of the company.

Also in 2016, the company signed a deal of English language content from producers such as **ScreenTime** in Australia and New Zealand and **Bunim Murray** in the US, amongst many others. 'We have a number of awesome formats flowing into our catalogue from **Nordisk** and **Mastiff** in Scandinavia and our other Group production entities. All in all, the fusion has put us in a strong position and we look forward to building on this success in 2017'.

At MIPTV, the executive recommends a slate headed by true crime series *I Married a Murderer* (104 x 30') from **Bellum Entertainment**, and which allows the viewer an insight to a toxic relationship that ultimately proves to be deadly, and *American Justice*, a three part film and timely documentary focusing on the tough justice system in Florida, USA. 'We are responding to buyer and audience appetite for long running true crime shows', remarks **Chalkley**.

With regards to Formats, the big launch of the company is *The Bravest*, a high octane, adrenaline-fueled reality series focused on heroism and courage. With epic physical challenges and filmed on a stunning set in Malta, the show will debut in Sweden and Denmark on **TV3** in the coming weeks. 'We also have *The Legacy* a Banijay Rights format, created by Marcelo Ferreo. A TV game show phenomenon that has been a daily access primetime hit in Italy for the last 15 years', completes the executive.



Elliott Chalkley, VP, Sales



I Married a Murderer, crime series

BOOTH #R7.N7



Nella the Princess Knight, from Nick

and unconnected in the advertising world. From the same network, *Jeff and Some Aliens* (10x'30) is the latest irreverent and wonderfully gusty and grotesque adult-themed animation: crude, rude and brilliant.

From **Channel 5** (UK) arrives *Get Your Tatts Out: Kavos Ink* (10x'60), a brand new series about the world of tattoo studios on the famous Kavos strip. **VIMN** launches the syndication and format rights for brand new **VH1** series *Martha and Snoop's Potluck Dinner Party* (9x'30 or '60), featuring this modern day "Odd Couple".

From **Spike** the formats *Caraoke Showdown* (10x'30), following its launch in USA in January, the brand new original series features comedian **Craig Robinson** (*The Office*); and *Roast Battle* (4x'60), the ultimate stand-up comedy tournament featuring the world most venomous comedians in one-on-one verbal battles.

BOOTH #C.20

COMPLICATED

2nd Season Commissioned

WEEKLY DRAMA

MIPTV 2017
BOOTH P-1.F50

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DORI MEDIA

BOOTH #C15.A8

Lionsgate, event and premium series



Peter Iacono, president, Int'l TV & Digital Distribution



White Princess, drama

Lionsgate Entertainment (USA), company vertically integrated next generation global content leader with a diversified presence in motion picture production and distribution, television programming and syndication, premium pay television networks, home entertainment, global distribution and sales, interactive ventures and games and location-based entertainment.

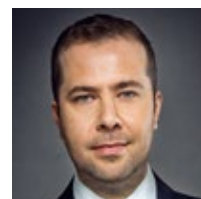
With the acquisition of **Starz**, the company added to its portfolio of businesses the flagship Starz premium pay network serving 24.3 million subscribers and the **Starz Encore** platform with 31 million subscribers. The combined company will operate five OTT streaming services and the Starz app delivering content directly to consumers. From Lionsgate's slate of premium quality series, encompassed by nearly 90 shows, the company highlights at MIPTV the event series *The White Princess* (8x60'), based on the novel of the same name by Philippa Gregory, and part of *The Cousins' War* book series, and that sees England ostensibly united by the marriage of Princess Elizabeth of York/Lizzie and King Henry VII. At *Dirty Dancing* (180'), the global pop cultural phenomenon, comes to TV as musical event.

10 Days in the Valley (10x60') follows an overworked television producer and single mother in the middle of a separation, while *Kicking & Screaming* (8x60') is an all-new comedic competition series where 10 pampered prima donnas pack their bags for the jungles of Fiji.

Lastly are *Candy Crush* (10x60'), the newest primetime physical competition show that brings one of the most popular gaming apps in the world to life; *The White Queen* (10x60'), a riveting portrayal of one of the most dramatic and turbulent times in English history; and *Power* (48x60'), the story of a visionary crime drama set in two different worlds, the glamorous New York club scene and the brutal drug trade.

BOOTH #R8.C.2

Global Agency Bring Your Fame Back



Izzet Pinto, CEO

Independent TV content distributor **Global Agency** (Turkey) launches at MipFormats its new original singing talent show, *Bring Your Fame Back*, created by the company's CEO,

Izzet Pinto, and which sees eight former pop singers each perform a song and vote on who they think deserves to progress to the next stage.

'The idea of see the forgotten former pop singers perform again and to watch them compete on stage, to bring their fame back, is exciting.

The contestants will be voting for each other, which will cause a major clash of egos', says Pinto.

Another big news of the company is the brokered of an exclusive distribution deal with Israel-based **Tanin Productions & TV** for the factual entertainment format *Thank You*, which gives famous people the chance to express their gratitude to a person who has helped them in the past to achieve their present-day fame. The series hosts celebrities who have achieved success in a range of endeavors, from the business, arts, politics, sports or entertainment worlds.

Adds Pinto: 'As Global Agency, we are so



Bring Your Fame Back, new talent show

happy to be partnering for the first time with Tanin Productions & TV which is one of the most creative companies in format industry. I believe that as their global distributor, we will see the format's various versions all around the world. We are very excited to present the format to the world and I am sure that it will be a real success internationally'.

BOOTH #R8.D2

Feel the horror with Miramax

Miramax, global film and television studio best known for its award-winning and original content, arrives to MIPTV with a library of 700+ titles totals and 278 Oscar nominations (68 wins), including 4 Best Picture (*The English Patient*, *Shakespeare In Love*, *Chicago* and *No Country For Old Men*).

In Cannes, **Joe Patrick**, EVP, Worldwide TV Sales & Home Entertainment, recommends for the international market the new horror and suspense series *Crow's Blood* (6x40'), created by Yasushi Aki-moto and Darren Lynn Bousman (*Saw*), and produced by **Sean E. DeMott** and **Hiroki Iwasaki** for **HJ Holdings**, company that operates **Hulu** in Japan, and **Yushi Ito** for **Nippon Television AX-ON**.

Crow's Blood starts when a mysterious transfer student arrives at a Japanese girls' school, with blood as black as a crow. Her classmates try to figure out the mystery, but accidents begin to happen all around her.

Other Upcoming projects of the company for the next seasons include *I, Tonya*, about controversial figure skater Tonya Harding starring Margot Robbie (*Suicide Squad*); Johnny Depp's edgy and timely investigative thriller *Labyrinth*, and *Whitney*, the documentary feature from Kevin Macdonald on pop icon Whitney Houston. Recent releases include *Bad Santa 2* starring Billy Bob Thornton (*The Judge*, *Fargo*) and Kathy Bates (*Misery*, *Titanic*); *Bridget Jones's Baby* starring Renée Zellweger and Colin Firth; *Southside With You* starring Parker Sawyers and Tika Sumpter; and Robert Rodriguez's *From Dusk Till Dawn: The Series*, a supernatural crime series which follows Seth Gecko and his violent, unpredictable brother, Richard "Richie" Gecko, both wanted by the FBI and Texas Ranger Freddie Gonzalez after a bank robbery left several people, including policemen and Gonzalez's mentor Texas Ranger, dead.



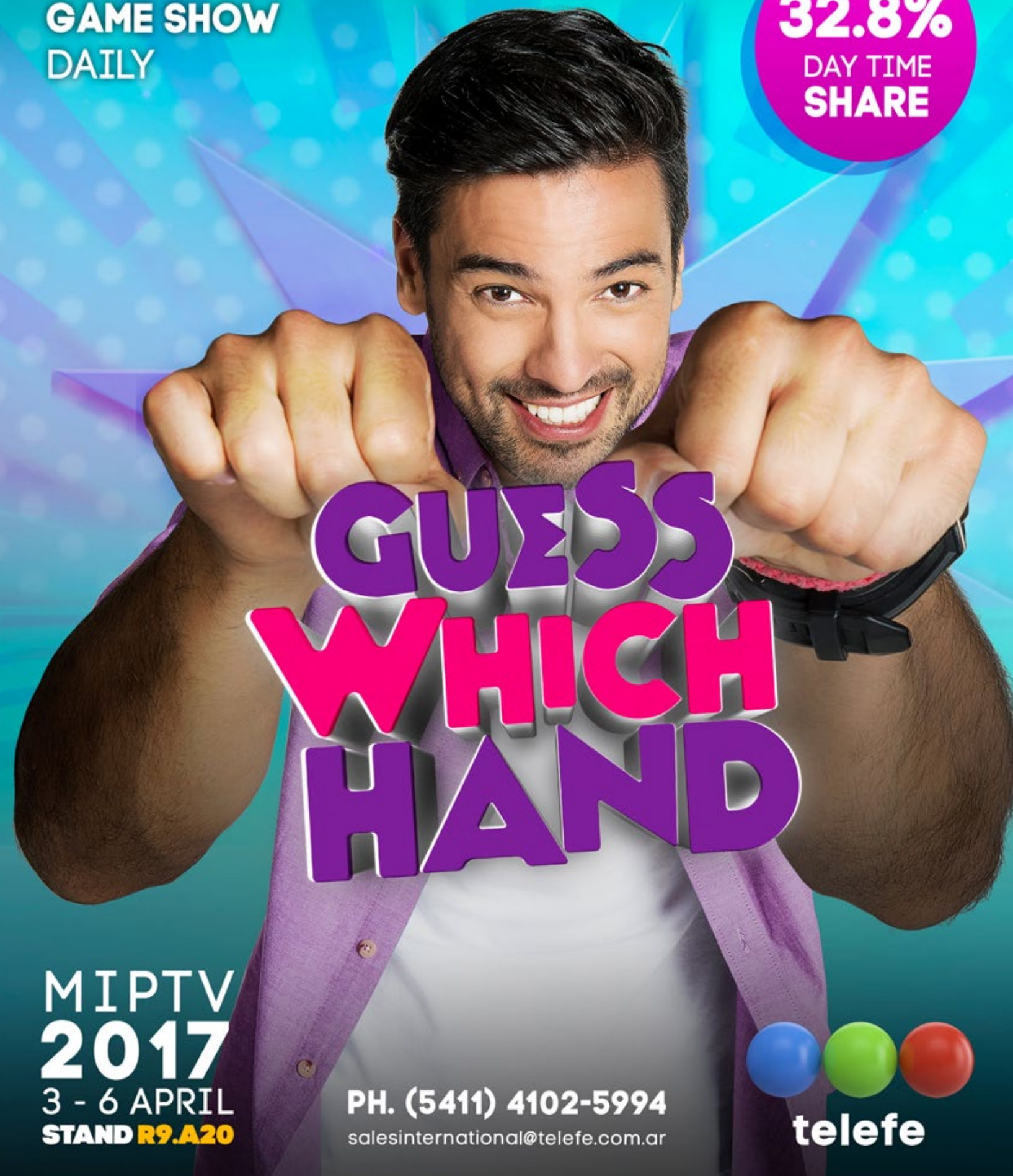
Joe Patrick, EVP, Worldwide TV Sales & Home Entertainment



Crow's Blood, Hulu Japan original horror series from Saw's director, Darren Lynn Bousman

GAME SHOW DAILY

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BOOTH R7.L15

RTVE, making history



Rafael Bardem, Deputy Director of Program and License Sales

RTVE (Spain) presents at MIPTV the new fiction series, its renewed range of international channels and the launch in Europe of **Star HD**, a channel devoted exclusively to fiction that began operating in the Americas in early 2016

In terms of contents, the company highlights *Queens*, which tackles the rivalry that existed between two great European monarchs: Mary Stuart of Scotland and Elizabeth

I of England. Historically, these two women clashed due to their political and religious convictions, under the watchful eye of the most formidable monarch in Europe, Philip II of Spain.

Other new series is *Santiago. The paths' end*, drama that relates the experiences of three brothers who suffer the unfettered ambitions of various historical figures. While *iFamily*, follows the story of two feuding brothers and four children. By pretending to be what they are not, they end up learning what it means to be a family.

Six Sisters follows the life of the Silva sisters, women full of courage in the false pretenses in the Madrid of 1913, and *Acacias 38* takes to audience back to 1899 to narrate the story of a group of housemaids and the bourgeois families they work for.

RTVE also presents other new features, such as *OT the Reunion* and the TV movies *Princess Paca*, *Elné's light* and *22 angels*, as well as the rest of its catalog, which include series such as *Isabel*, *Carlos*, *King Emperor*, and *Victor Ros*, and TV movies such as *The Spanish-English lady*, *Closed rooms* and *Teresa*.

Regarding international channels, the focus is to push Star HD, channel that offers the very best fiction productions from RTVE, in Europe. It will begin to operate in April in France, subsequently being deployed in Belgium and Switzerland.



Queens, new drama

Filmax: strong dramas + feature films



Iván Díaz, head of international

At MIPTV, **Filmax** (Spain) keeps promoting its high end drama *I Know Who You Are*, thriller premiered on the prime time of **Tele 5** and with an average of 16% share, and over 3 million people (plus on-line catch-ups) following the series every week..

The show, even before going into air in Spain, was licensed in French and German speaking Europe, Poland, Israel, Romania and Former Yugoslavia, and it'll be broadcast in **BBC 4** in UK.

'We are also working with the same creative team of *IKWYA* in a couple of new projects, both of them limited series. The first one, called *Us Four*, focused on family/emotional field that was so relevant in *The Red Band Society* and centered on a family saga that wants to celebrate the evolu-

Cinergia: new officest in Miami



Liliam Hernández, CEO, and Gema López, COO, during the inauguration of the new studios

2017 represents a year of growth for **Universal Cinergia**, which with 5 years in the market is already a benchmark in the business of translation and dubbing for the Latin American market. Its portfolio of clients is expanding more and more, and with it, the need for more space and hours of work to meet the demand that comes from Europe, Asia and soon also Africa, according to **Liliam Hernandez**, executive with over 34 years of experience and experience in the

world of TV.

'We worked in the new facilities in Miami for 8 months. In the new building are part of the administration and part of the logistics of the recording studios we have in other countries: 17 in Mexico, 3 in Brazil and the Paris-Barcelona studio. Here are the operations we do in-house, everything that is English, and part of the French and Portuguese works. The idea is to expand and be able to render more to our clients with different talents' explains **Hernandez**.

As balance of 2016, the executive highlights the collaboration with Turkish broadcasters, where their clients include **Inter Medya**, **Calinos**, **TRT**, **ATV**, **Eccho Rights**, **Fox Turkey** and **Kanal D**, for which they dub to Spanish the series that entered successfully in the Latin American market. 'Turkish dramas are not only about love, but also family and values, elements that have contributed to its penetration in the market', adds.

By the other hand, the company added **Elisa Aquino**, as international sales, with big projects for Africa and India, and with good perspectives in big companies such as **NBC**, **BBC** and **CBS** for 2017.



With the new facilities, Universal Cinergia will have more than 10,000 square feet of offices at the service of its customers

BOOTH R7.J11

tion of women in society during last century. The second one, with **Pau Freixas** heading the team, is the thriller *Central Bank - The Takeover*, based on real facts that took place in Barcelona at the beginning of the 80's', describes **Iván Díaz**, head of the international division.

Regarding feature films, it stands *The Tunnel Gang*, a wit black comedy that was widely released in Spain in January, starring some of the most popular comedians in the country, like Arturo Valls and Raul Cimas, and the international production *The Chosen*, recreation of Trotsky's assassination in Mexico. Cast includes Alfonso Herrera (*The Exorcist*, serie), Hannah Murray (*Game of Thrones*), Julian Sands (*The Girl with the Dragon Tattoo*) and Henry Goodman (*Notting Hill*).



The Tunnel Gang, feature film

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BOOTH #P3.C10

All3media: new-look & more digital



Jane Turton, CEO

All3media International (UK) heads Cannes with new-look stand at the Palais, now at P3.C10, and with the news after the sign of a deal with **TV4 Entertainment**, the global leader in thematic OTT channels, to launch OTT channels across multiple genres, with the first offering debuting in Spring 2017.

TV4 Entertainment will operate each channel under its growing portfolio of over 30 OTT brands, with worldwide direct-to-consumer SVOD distribution through online and mobile browsers, smartphone and tablet apps, as well as connected televisions and streaming devices such as **AppleTV**, **Roku**, and **FireTV**. Distribution will also extend to the **Amazon Channels** platform while the parties will collaborate to seek partnerships with other global digital and linear distributors



Midsomer Murders, drama

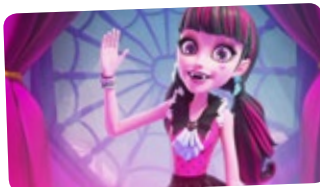
Gary Woolf, EVP Commercial Development at all3media International: 'The OTT opportunity has been part of our strategic plan for some years and TV4's expertise is what makes them a great partner for us in this venture. Together, we are excited at the opportunity to find passionate audiences looking for high quality programming that really super-serves their core interests'.

Regarding to the titles at MIPTV, the company features the new series *Clique* (6x60') about a woman that gets drawn into an elite university clique of alpha girls; *Midsomer Murders* (6x120'), entering its 20th year of production, and *Dated to Death* (2x60'), documentary series that uncovers and reveals the sometimes terrible and heinous results of daring to date in this modern age.

Other top titles are *Westside* (10x60'), a spin off of one of New Zealand's most successful drama series, and *Body Fixers* (10x60'), a one stop shop where people with extreme, shocking and downright hilarious beauty and style fails can come to have their problems fixed.

Mattel: exclusive for YouTube Kids

Mattel Creations (USA) announced that *Monster High: The Adventures of The Ghoul Squad* (10x11) will be available exclusively on **YouTube** and **YouTube Kids** and its app (available in 26 countries with 10 million of downloads), marking the first time **Mattel** has debuted an entire series to premiere on the platform. One episode will be released each



Monster High: The Adventures of The Ghoul Squad

week. Additionally, a 44' special is also being developed to compliment the series that will be available to broadcasters and SVOD partners.

Chief Content Officer for **Mattel**, **Catherine Balsam-Schwaber**, said: 'We have a clear understanding of where our audience are most likely to engage with our content and by creating content specifically for YouTube and YouTube Kids, we are recognizing that series content is not just for linear or SVOD. YouTube Kids is a leader in reaching children aged 6-11 so it's the right platform for this content and fans'.

BOOTH #P0.B1

Caracol: Surviving Escobar

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

Among the new super productions is *Surviving Escobar, Alias JJ* (60x60'), the story of this character after he became the only survivor of the Medellin Cartel. The series begins with Pablo Escobar's decline when Alias JJ decides to give himself in. After landing in prison, he must face his enemies and use all of his tactics not only to survive, but to regain his status of main capo in prison, while also continuing his reign of terror as a feared drug trafficker.

While *A Carnival Affair* (90x1h) is the story of a man from Colombia's capital city who dislikes the city's coastal people and their habits. He's in for a surprise, as his mother confesses that he was the result of a night of passion during Barranquilla's Carnival. Upon learning this, he will begin a journey to find his real father, but little does he know that he will find true love in a woman that will change his life and transform it into a carnival. Lastly, *Pursuit of a Dream* (38x60') is a series that tells the story of a woman who challenges Colombian society to make the music of her country acknowledged as the cultural heritage of humanity, and *The White Slave* (60x'60), about a woman who arrived to America in order to marry a prosperous merchant from the region. However, the truth is that years back she was rescued from death and raised in secret by slaves who became her family, but she was taken from the hands of her loved ones to be sent to Spain.



Lisette Osorio, VP International



Surviving Escobar, Alias JJ, new super series

Onza: The Miracle of Fatima to TVI

The Miracle of Fatima is a big budget 2-episodes miniseries produced by **Coral Vision** for Portuguese leading broadcaster **TVI**. The series, distributed globally by **Onza Distribution** (Spain). It tells the incredible story of Jacinta, the youngest seer in the apparitions of Fátima. The production is part of the celebrations marking the first centenary of the apparitions in Fátima in 2017, where His Holiness Pope Francis will be present on the 13th of May.

MONEY HEIST



New drama series



MIPTV
2017
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Treasure Box Japan 2017: creativity, originality and uniqueness

Eight Japanese terrestrial broadcasters participate on Saturday 1 at 12pm at Grand Auditorium of the Palais des Festival of the seventh edition of Treasure Box Japan 2017: NHK/NHK Enterprises (NEP), Nippon TV, TV Asahi, Tokyo Broadcasting System (TBS), TV Tokyo, Fuji Television Network, Asahi Broadcasting Corporation (ABC) and Yomiuri Telecasting Corporation (YTV)

Held during the MIPFormats, the TBJ introduces Japan's top shows for the global market, presented by top 8 networks of the country. Since 2012, this exhibition is organized twice a year, during MIPTV and MIP-COM, and allows global buyers to analyze the newest Japanese programming.

While Japanese formats were selling ever since the late 1980's, the joint efforts between the private, public sector and the government to promote these under one flagship, TBJ, raised the recognition level and popularity. The organization believes the current style of representative from each station giving a presentation within given time works best. All them focus on the 'world premier' level latest formats, as well as the classic that were never introduced outside Japan.

There are some major differences in market (viewers) needs and fundamental differences between the foreign formats and Japanese formats. First, foreign formats have structures under 'single theme/topic' (singing, cooking, quiz, etc.)



competition in various forms, which are based on 'win or lose' type of 'elimination,' that are repeatable for a multiple numbers of episodes by professional MCs plus the amateur participants.

As Japanese viewers are so picky and easily get tired of the same pattern, regardless how successful the foreign format is elsewhere, it is likely that most of those under a single theme/topic won't work in Japan. Also, multiple numbers of global hit titles do not seem

anything new to the Japanese TV audiences as there were programs very similar to the titles considered a global hit now over several decades in Japan.

The success of Japanese creative TV industry is largely attributed to creativity, originality and uniqueness. Japan is good at coming up with innovative, original and creative ideas not necessarily depending on these 'win or lose' and/or 'right or wrong' mentality.

The broadcasters

In 2016 Nippon TV captured the Annual Triple Crown title for third consecutive year. According to Video Research data (Jan. 4, 2016 to Jan. 1, 2017) it reached 8.4% rating points on All Day (6-12am), 12% on Prime Time (7-11pm) and 12.3% on Golden Time (7-10pm).

2016 was a strong year for regular program viewership growth on the #1 Japanese network: *Shoten* turned 50 while *The Quest* turned 10 this year. Both had stellar ratings of over 20%. In sports, the Kashima Antlers in the *FIFA Club World Cup Japan 2016* helped

achieve an excellent 26.8% viewership in the finals. On the distribution front, **Yukiko Nakano**, sales executive, highlights at TBJ 2017 *Meet me there*, described as a 'heart-warming' docu-reality format that shows the milestones of relationships.

From NHK/NEP, **Fujioka Hisako**, senior manager, program sales, says the company presents 'intriguing formats' that stir people's minds: 'We are having ongoing discussions about *Fairy Tales in Court*, presented at last TBJ in October. At MIPTV 2017 we present a brand new format which challenges the issue related to all the people on the Earth, produced in the very unconventional way'.

YTV's **Akito Sasagawa**, sales manager, content business department: 'We are currently in negotiation with multiple numbers of clients, and some close to signing the deal. We are presenting the celebrity talk show *Exposed* that has been aired for 20 years in Japan: it is trying to reveal their private life with a variety of tricks. Our formats offer range from 'highly original studio-based show at the super-low budget' to 'large-scale competition program'.

'Japanese formats are highly unique and have strong concepts. However, we recognize our format's structure does not always fit well with the international market's needs and thus, we are seeking partners to co-develop and better adapt our formats to each territory', describes **Yuka Kakui**, head of format development and sales, **TV Asahi**.

The annual showcase has been 'instrumental' for the company to increase the reach and reputation of its formats, like the sports entertainment *Beat the Champions*, celebrity talk show *Ranking the Stars* and game challenge *Hide-and-Seek with Drones*.

'We launch a fun reality challenge show *The 3 Family 3 Day Challenge*, where three families must complete three challenges within three days in order to get the chance to win a cash prize of \$10,000, and a travel format *Experts Visiting Experts*, where seasoned professionals visit their counterparts in a foreign country and make surprising discoveries', completes **Kakui**.

Chiyo Mori, contents



manager, **ABC**: '*Who is the Real Celebrity?* has been sold to the whole Asian territories and the local version is actually being aired in Thailand in this coming spring. The cooking battle *Thief Chef* offers an interesting twist: a top-rank chef takes on a challenge to copy and reproduces the signature dish of the restaurant of his/her rival chef just by eating it once'.

TBS presents a family game show *Tokyo Friendly Park*, a physical game show *Kunoichi* and a multiple answer quiz show. **Masashi Yamamoto**, format development: 'One of our titles that received the strongest response was *Battle of the Super Boyz*, which we are hopeful to close a deal during this year. We are also interested in co-development of new formats as well'.

'*What's Daddy* has been produced by **3C Media** for **Sichuan Satellite TV**, while *Can I Follow You Home?* was remade by **TV ZONE**, both from China. Also for *Can I...* we have signed a distribution deal with **Small**

World IFT', says **Kei Kitamura**, sales manager, **TV TOKYO**.

The company presented *What's Daddy* four years ago, and now is going for moms: *This is my MOM!* is a hilarious and dramatic factual entertainment show, featuring various relationships of mother and kids. 'Japanese TV industry offers crazy and wacky shows, but also very touching factual shows', she concludes.

Lastly, **Fuminori Nishibashi**, deputy director, **Fuji TV/FCC**: 'Most of our formats have received many inquiries during and after each TBJ. Particularly notable are *Hole in the Road*, a sister title for our worldwide hit *Hole in the Wall*, and *Mission: Infernal*. This year we introduce a variety of different formats, including our renowned physical game shows and quiz entertainments. In addition to the tailor-made format creation project, *Custom-Made Format*, we introduce an advanced new business opportunity at MIPTV 2017'.



Meet me there, a heartwarming docu-reality format from Nippon TV



Good Night Japan, from NHK/NEP



YTV celebrity talk show *Exposed* has been aired for 20 years in Japan, trying to reveal their private life with a variety of tricks



TV Asahi travel format *Experts Visiting Experts*, where seasoned professionals visit their counterparts in a foreign country and make surprising discoveries



This is my MOM! is a hilarious and dramatic factual entertainment show from TV TOKYO



Fuji TV/FCC *Hole in the Road*, a sister title for our worldwide hit *Hole in the Wall*



The cooking battle *Thief Chef* offers an interesting twist: a top-rank chef takes on a challenge to copy and reproduces the signature dish of the restaurant of his/her rival chef just by eating it once



TBS highlights the physical game show *Kunoichi*

BY DANNY KERSHAW IS THE INTERNATIONAL RESEARCH MANAGER AT K7 MEDIA WWW.K7MEDIA.CO.UK



Global trends on formats: talent, romance and honesty

The world of formats is a crowded place with ideas constantly being renewed, reinvented and revamped to keep up with the ebb and flow of audience appetites. K7 Media UK) reviews the state of formats around the world in this article.

The perennial trend within formats surely has to be talent, each year bringing a new crop of participants eager to display their skills to their nation. This doesn't look set to change, although kids are now getting in on the act in a major way. Mexican talent show *Pequeños Gigantes* has been a notable success with remakes as far afield as Russia, and the US adaptation pulling in 2.4 million viewers with its premiere on **Univision**. *Little Big Shots* is another child-focused talent show that has already been subject to local adaptation in territories from Brazil to Germany, following its March 2016 launch on **NBC**. A slew of new players have joined the landscape of late, including *Let It Shine*



Talent: Mexican talent show *Pequeños Gigantes* has been a notable success with remakes as far afield as Russia, and the US adaptation pulling in 2.4 million viewers with its premiere on Univision

(**BBC 1**) and *The Band* (**FOX** and **RTL 4**), but they have yet to prove their longevity and ability to travel. At a global level, the allure of romance has also proved to be of particular interest. *The Bachelor/Bachelorette* is a longstanding example that is continuing to see adaptations in new territories (China and Thailand) but relative newcomers *Married at First Sight* (**Red Arrow**) and *First Dates* (**Warner Bros.**) are also enjoying success. France's **M6** launched its local adaptation of the former last November, while the latter premieres on **NBC** on 7 April, with **Drew Barrymore** as host and **Ellen DeGeneres** exec producing.

The two present a very different approach to the notion of love at first sight, but have resonated with audiences thanks to the unpredictable nature of two people meeting for the first time. Adding new features to the format can really help add value, as in the case of *First Dates Hotel*, which sees couples who hit it off on their date invited to stay on for another, more informal date

Interestingly, as we've seen in talent the children of participants are now becoming a part of the process in some formats: **Elk Formats** (Sweden) *All Inclusive*, which had its first adaptation on **RTL2** (Germany) features



Romance: *First Dates* (Warner Bros.) premiered on NBC on 7 April



Honesty: **VIER** (Belgium) has stated is the basis for its new show *Eerlijk Waar/Honestly*

children going on holiday with their single parents, and providing their opinion on potential love interests. Chile's **TVN** and **Colomba Films** are readying a new reality format called *Match, ahora tus hijos te buscan pareja* in which children of single parents look to find them romance.

One area which has been a focus for new formats is what we're calling "Honest Conversations", candid scenarios in which individuals open up about truths – and sometimes lies- in their lives, in a frequently stripped back style.

Bringing viewers closer to the action in this way seems to be paying off, with formats like **FremantleMedia's** *The Lie Detective*, which Belgium's **VIER** has stated is the basis for its new show *Eerlijk Waar/Honestly*. **Globo** in Brazil has commissioned reconciliation experiment *Boxed* from **Keshet**, and while there is yet to be a breakout format, **Talpa's** *The Story of My Life* is making progress internationally: celebrity couples baring their feelings about ageing together showing promise in today's star-obsessed world.

The "Honest Conversations" trend also dovetails in many cases with the rise of gritty reality-based formats that have spiked recently. These include shows like *Hunted* (**Endemol Shine**), which had its on **CBS** and has also been adapted in Spain, Denmark and Russia. Whilst the focus is on the key task of evading capture, the motivations, fears and hopes of participants are also put under the spotlight. New launches *Mutiny* and *Escape* (Channel 4), both notably featuring macho host of the moment **Ant Middleton**, will also put participants in arduous situations where their physical and mental faculties are pushed to extremes.

TREASURE BOX JAPAN

a showcase of new programming ideas from eight major terrestrial television broadcasters in Japan

Saturday 1 April - Grand Audi - 12:20PM

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LOVE AND HATE



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HIGHLIGHTS
WEDLOCK



84 x 45'

HIGHLIGHTS
SHE WAS PRETTY

HIGHLIGHTS



STOLEN LIFE / KARA EKMEK

YEAR : 2015 EPISODES : 100 DURATION : 45 MIN

CAST : Özlem Yılmaz, Engin Hepileri

An Istanbul Ghetto, full of slum houses, and a poor neighborhood... Asiye's only desire is releasing from ghetto... Asiye stabs his boyfriend so she and her sister escape from home. Sisters hitchhike and gets into Cetin's car that has rich and irresponsible life. He argues with his girlfriend, Selen. He accidentally pushes her off from a cliff. Asiye films everything and threatens Cetin. She has a plan now. Mine pretends dead Selen is her sister and Cetin introduces Asiye as his fiancé. Asiye's family takes Selen's unrecognizable corpse as their daughter's and Cetin's family accepts Asiye into house. No matter what, Asiye won't be able to escape from past. She will carry passion and the Ghetto's mud into her glamorous, rich life...

GOLDENCLASSICS



BECOMING A LADY / GÖNÜLÇELEN

YEAR : 2010 EPISODES : 56 DURATION : 90 MIN

CAST : Tuba Büyüküstün, Cansel Elçin, Onur Saylak

Hasret is a musician who tries to look after her family. Murat is a music professor at university and lyricist and composer. When he hears Hasret singing at a street wedding, he bets his friend that he can turn her into a star. What is only a bet for Murat, is a life or death choice for Hasret. She accepts his offer as it is the only way to save her father from imprisonment. She moves to Murat's house but first Murat's mother, Nesrin disapproves of the new guest. In the fact that they both want to give up time to time, neither Murat nor Hasret can quit. During Hasret's transformation, the master-student relationship turns into a love story, overcoming their differences.

MINISERIES



I LOVED HIM SO MUCH / BEN ONU ÇOK SEVDİM

YEAR : 2013 EPISODES : 45 DURATION : 45 MIN

CAST : Mehmet Aslantuğ, Birce Akalay, İdil Fırat

A young woman gets interrogated about her relationship with Adnan Menderes, the Prime Minister of his time. The judge asks her if she knows that Adnan is married and if she is ashamed of being his mistress or not. The woman answers: "I love him so much!" This project is about the love between Adnan Menderes and his mistress Ayhan Aydan. The story begins with the hardest years of Democrat Party. His love for his children, unemotional but constructive support of his wife helps him to stand. However, his meeting with Ayhan starts a love affair in such a period. Although her marriage is about to be over, their relationship creates tension and Adnan's wife Berrin gets affected the most.

GOLDENCLASSICS



PAST TIMES / HATIRLA SEVGİLİ

YEAR : 2006 EPISODES : 68 DURATION : 90 MIN

CAST : Beren Saat, Cansel Elçin, Okan Yalabık

Sevket is a prosecutor; Riza is an MP for the Democratic Party in Prinkipo Island in the 50s. Riza's daughter Yasemin has loved Sevket's son Ahmet and when he returns from Lausanne relationship between them blossoms. On 27th of May a coup is carried out in Turkey. The Democratic Party is overthrown and provisional courts are launched to deal with the politicians of the time. Sevket works in those courts and he sends Riza to jail. Yasemin realizes she can't marry Ahmet and they break up. Later on Yasemin finds out she's pregnant so she accepts Necdet's proposal. When Ahmet finds out about the marriage, his heart is broken. It takes years for him to find out he has a child with Yasemin.

BOOTH: #P-1.F50

The Best of Dori Media

Dori Media Group highlights at MIPTV a slate of drama and game shows headed by the comedy crime drama *Dumb* (50x35'), about a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it; the new shiny floor game show *The Best of All*, and the sitcom *Game Over* (6x30'), that peeks into the life of stand-up comedian, just before his wedding.

Other top titles are *Underground's* (Argentina) drama series *El Marginal* (13x45'), about an ex-cop who enters a prison to infiltrate within a mixed band of prisoners and jailers 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.

Also from Argentina and to the international market are the telenovela *Por Amarte Asi* (60x60'), where a prestigious rich attorney represents a woman that disconnected her dying husband from the machine that kept him alive, obeying his last wish to end his pain, and the comedy *Esperanza Mia* (180x45'), coproduced with **Pol-ka** (Argentina) and aired successfully on **El Trece's** prime time

Complicated (10x30') is centered on a 40 something with a wild past and hazardous present, divorced twice and with two exes that will make sure to make every moment of his life as complicated as possible; *Full Moon* (100x30'), a thrilling drama set in the "full moon" parties' scene in Thailand about the young who visit the island known for its parties, while *Power Couple* is a reality show that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges.



The Best of All, shiny floor game show

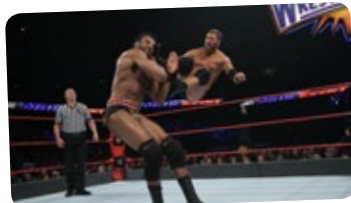


Nadav Palti, president & CEO

WWE, on the BottomLine

WWE (USA) arrives to MIPTV 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 mix blend of athleti-



SuperStars, weekly, live-event

cism, drama, and entertainment.

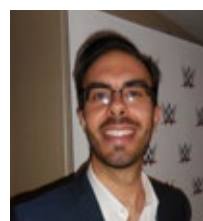
Also *Total Divas* (14x'60) that showcases all of the drama of celebrity life inside the ring – and out of it, with a diverse cast of personalities; *WWE Main Event* (52x'60), which features in-ring action and fits seamlessly in storylines from *WWE Raw* and *SmackDown*, making it a must-see for fans;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

At *WWE BottomLine* (52x60'), each edition of Monday Night RAW is revisited for the WWE Universe, while *AfterBurn* (52x60') catch up on all the storylines and matches from the brand's most recent episodes and get ex-

BOOTH: #R7.E75

clusive updates on all favorite SmackDown LIVE Superstars

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



Emilio Revelo, director, Content Media Distribution

mipTV.

BOOTH: #P-1.F55

Nippon TV, more global

The Japanese broadcaster **Nippon TV** arrives to Cannes with the objective to strengthen its presence in key markets for the company as US, China, Taiwan and Turkey, but also expand to new territories, especially in Eastern Europe, the Middle East, South America and India.

'In the US, our classical animation titles such as *HunterxHunter* and *Death Note* are well established and still enjoying high popularity. Also, the continual success of the Emmy award winning, *Shark Tank*, originating from Nippon TV's globally successful business format, *Dragons' Den*, has ushered further expansion of format sales into territories such as China, Kenya, Mexico and Brazil (**Sony**). While in China, our animation and drama series as well as our scripted and non-scripted format titles have gained recognition rapidly, and Taiwan is a steady market that resonates with ours', remarks **Shigeiko Chino**, senior director of International Business Development. Among the expansion of the company, the executive highlights the success of the scripted drama, *Mother*, adapted in Turkey as *Anne* and distributed by **Global Agency**, and the interest received for the drama *Woman*, both produced by **Hisashi Tsugiyu**.

At MIPTV the company heads two new scripted formats which are based on successful **Nippon TV** dramas: *Your Home is my Business!* (60'), that follows a real-estate saleswoman who is known for closing the deal no matter who her client is, and *Lost ID* (60'), about a brilliant system engineer whose identity disappears completely. Left with nothing but loneliness, he refuses to give up no matter what the outcome.

'Additionally, in the non-scripted front, we promote three fresh docu-reality formats: *Meet Me There* (60'), *Ghostwriter to the Rescue* (30'), and *Grab the Chance* (60'), completes **Shigeiko Chino**.



Shigeiko Chino, senior director of International Business Development



Mother, drama adapted in Turkey by MF Yapim

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Keshet: Nordic dramas & formats



Alon Shtruzman, CEO

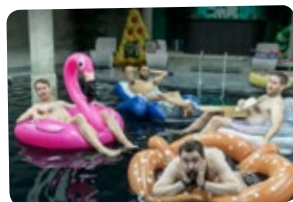
Keshet International (Israel) arrives to MIPTV after the acquisition of the Scandinavian noir dramedy *Fallet* (*The Case*), directed by Simen Alsvik (*Lillyhammer*) and produced by Swedish outfit **FLX** (*The 100-Year-Old Man Who Climbed Out the Window and Disappeared*).

Shot in English and Swedish, *Fallet* follows two unlikely detectives, Lisa Henni (*Easy Money*), a Swedish police officer with self-esteem issues, and Adam Godley (*Breaking Bad*), her cowardly British colleague, who team up to solve a gruesome murder.

Another novelty for this season is the launch of *Loaded*, a new dramedy produced by **AMC**, **Channel 4**, **Hillbilly Television** and **Keshet UK** and based on the Israeli sitcom *Mesudarim*, produced by **Keshet International**. The original series follows four friends who find themselves almost unfathomably wealthy after selling their gaming start-up to an American company. While *World's Most Evil Killers*, is a crime series which debuted recently on **Sky PICK** (UK) becoming the most watched show on Sunday's nights.

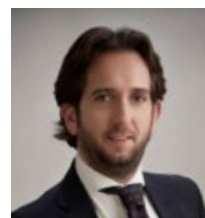
Regarding new seasons, the Israeli distributor highlights the return of *The A Word*, a 6-part drama series for **BBC One** based on the original series *Yellow Peppers*; *Prisoners of War*, series created by Gideon Raff and adapted in US as *Homeland*, and the Croatian drama *The Paper*.

And in formats it stands the game show *Contacts*, where participants must trust on how much their phone contacts know when answering questions; *Flight Club*, where a group of friends have to sort wild challenges to win the vacations of their dreams, and *Lovers or Liars*, where celebrities and viewers become detectives.



Fallet, Scandinavian dramedy produced by FLX (Sweden)

Secuoya lanza división con foco en cine



Raúl Berdonés, presidente de Grupo Secuoya

Grupo Secuoya (España) anunció su asociación con la productora **Fábula** (Chile), de los hermanos Larraín, para el lanzamiento de **Secuoya Films**, la nueva división de la compañía que hará foco en la producción de cine, tanto a nivel nacional como internacional.

Con sede en Madrid, acometerá la producción de títulos cinematográficos para España y coproducciones el mercado internacional, fundamentalmente para Latinoamérica, donde ya cuenta con alianzas estratégicas en Chile, Colombia y Perú.

DRG: push towards Free TV



Scott Kirkpatrick, SVP, Sales for North and South America

DRG (USA) restructured its business model to better position the company for further growth and to meet the needs of our clients. They key development this year so far is the appointment of **Elin Thomas** as first EVP of sales, and **Emilie Kleinmann**, as sales manager, overseeing territories in Western Europe.

Along with the internal restructuring, the company also changed the focus to gain more markets, especially in Latin America. **Scott Kirkpatrick**, SVP, Sales for North and South America, explains: 'Most global distributors seem to focus on Pay TV in Latin America, we are making a big push towards Free TV in the region this year. We are not ignoring the Pay TV operators, but we are working hard to ensure we also have the right content, presented in the best possible way, for the Free TV operators throughout the territory'.

According to the executive, one way that they are accomplishing this is by producing and acquiring dubs of our top shows so that we have the language assets ready to deliver to clients when they need them. 'We want to be in a position where we can be as accommodating to the major buyers of our programming in countries like Mexico and Colombia as we can to the smaller broadcasters in less demanding markets such as El Salvador, Peru or Ecuador', he adds.

Among the main deals the company secured for Series 2 of *The Tracey Ullman Show* with **HBO** in the US, while *Eyewitness* a major drama, based on an original idea by **NRK** is premiering on **AMC Networks** in Latin America this May. Long-running format *The Farm* is also producing the eighth season in Brazil.

And completes: 'We are moving forward with a renewed 'client first' mentality, working to cater to the individual needs of our clients, as well as seeking to help new as they get a foothold in the market and establish their businesses'.



Guiltology, series about forensic science

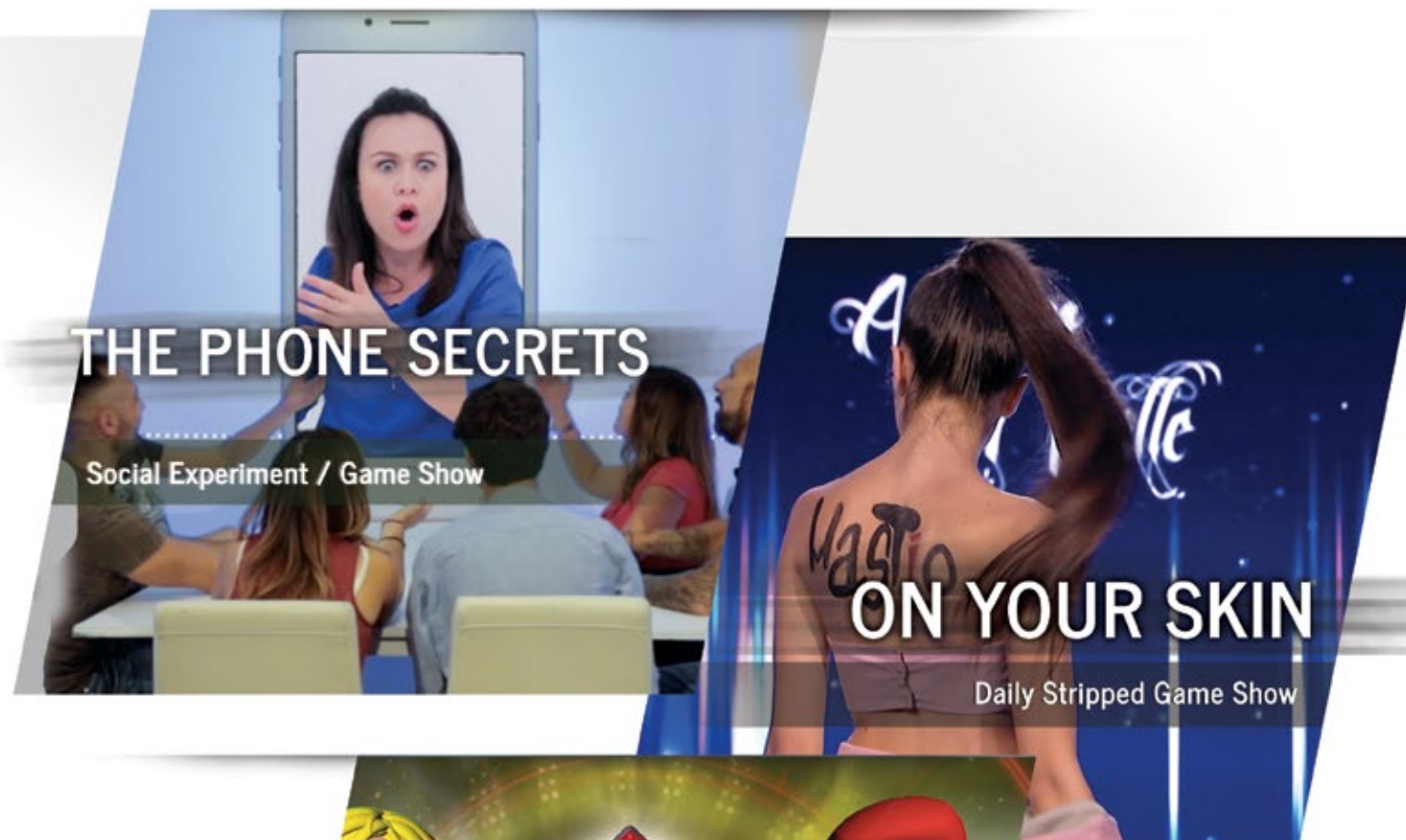
Music travels with Yle

Yle, the Finnish Broadcasting Company, presents together with **DR** and **SVT** various music programs at MIPTV. Among the main titles, it highlights the three seasons of *Sound Tracker*, where the rock star and music aficionado Sami Yaffa travels the world and explores the musical treasures. It's a universal language that unites us all, cuts thru the color barriers, religions and social standings. Music is for everyone, it makes us one.

While at the music documentary *Project Rockin' High* (70' or 52') the Finnish hard rock band AncarA decides to play the world highest rock gig in the Mount Everest Base Camp. Other top titles are *To Nightwish with Love* (58') about one of most successful metal bands in Europe, with 8 million records sold and 4.4 million fans in Facebook; *Tero Saarinen - Jean Sibelius: Kullervo* (90'), produced by **Finnish National Opera**, **Yle** and **ARTE**, and centered on the internationally acclaimed Finnish choreographer Tero Saarinen, and *Seven Symphonies by Sibelius* (7x60'), a program that will give a new and modern perspective to Sibelius and his symphonies divided in three parts: a documentary, samples of symphonies and an introduction. Lastly are *Sort of Sibelius!* (8x10'), fictional short documentaries, and *Notes on Saariaho* (30').

YOUR AUDIENCE OUR STORIES

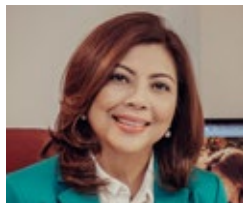
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BOOTH #P-1.F74

Fall in love with ABS-CBN



Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution

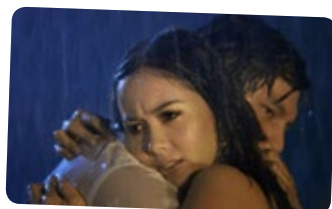
ABS-CBN Corporation is a Philippine-based multi-media conglomerate with offices in North America, Europe, Middle East, Asia and Australia. It is the country's first and largest integrated media company which produces more than 2 thousand hours of content yearly.

ABS-CBN is the flagship channel of the country's largest multi-media network.

For over 5 decades, it has proven to be a true nationwide leader, providing trend-setting entertainment shows, hard-hitting news programs, and unmatched public service efforts- reaching *Filipinos* from all walks of life, wherever they may be.

The international distribution business unit of ABS-CBN has been recognized in the global arena as a reliable foreign content provider and has been a premier source of high quality Filipino programming in over 50 territories all over the world. It has sold over 30,000 hours of content worldwide. It commits to add to its line-up high-caliber programs and movies with universal storylines and showcase a mixture of distinct facial features ranging from Asian to Hispanic with infusion of multicultural context.

At MIPTV, it highlights five HD drama series: *Wildflower* (40x'45), where the audience will see that revenge has never been this wild; *The Better Half* (40x'45), where the protagonists will ask themselves if they know everything about their spouses; and *A Love To Last* (40x'45), a family drama, romance story about a true love.



Wildflower, new at MIPTV

Lastly, but not least, the drama series *I'll Never Say Goodbye* (44x'45), a story about that will try to answer this question: how do you choose between a love that's right or a love that's true?; and *Dolce Amore* (73x'45), which mixes love, drama and comedy.

Imagina: Locked Up on Amazon Prime Video

Imagina Internacional Sales (Spain), distribution arm of **Mediapro**, and the digital company **Amazon Prime Video** sealed a deal for the hit series *Locked Up*, produced by **Globomedia**, which will be available on the SVOD platform in the US in its original version, with English.

Locally, *Locked Up* (*Vis a Vis*) captivated over 3.5 million viewers and 19.9% of audience share in **Antena 3** and has received many national and international awards. The series was already sold to other digital platforms such **Netflix**, and **GSN** and **Channel 4's** VOD service in UK.



Locked Up

BOOTH #P-1.L 1

ORF gets wild

ORF-Enterprise is the commercial arm of the **Austrian Broadcasting Corporation**, Austria's public broadcaster and market leader, focused in selling advertising airtime, sponsoring, international content distribution, licensing and merchandising.

At MIPTV, the company highlights an intense programming catalogue of 4K natural & wildlife documentaries and drama series, as well as music concerts.



Marion Camus-Oberdorfer, head of sales, ORF Enterprise

On the first genre, it offers *Wild Caribbean - Rhythms of Life* (3x'52), where you can see the Caribbean in spectacular action. From the first frame of a sea turtle to what happens when a volcano bursts from the ocean.

The Canary Islands (2x'52) are isolated in the Atlantic Ocean off the North-west coast of Africa. Each island is unique with a diversity of terrain and climate - temperate coastlines, scorching deserts, tropical rainforests and frozen, snowcapped mountains. With features of a small continent, supporting one of the richest and most diverse ranges of native species on the planet.

Mysteries of the Stone Age (2x'52) is a history & biographies doc about circles and buildings made of gigantic stones seem to have come from another world. New studies reveal clues to the mysteries of the Stone Age.

Fast Forward (50x'45) is a drama series about a single mother and investigator. Her professional and private life aren't always separable, this due to her ex-husband, the chief of forensics. And *Everybody Waltz - 50 Years Viennese Johann Strauss Orchestra* ('90) is a classical music concert that the Johann Strauss Orchestra celebrates its 50th anniversary, which can rightly claim to be one of the most authentic ensembles for interpreting the music of the Strauss dynasty.



Fast Forward, drama series



Wild Caribbean - Rhythms of Life, 4K documentary

BOOTH #R7.D 5

RAI Com: detectives and ghosts

RAI Com, the Italian public broadcaster's division for trading in content rights, presents a slew of new titles in various formats at MIPTV, headed by *Detective Montalbano* (32x100'), of **RAI's** most popular series worldwide. The new episodes present more confounding cases for Italy's best-known detective, set as always in a Sicily rich in ambience and observed in loving detail.

The second season of *Close Murders* (12x100' or 24x50') reached 44% audience share in Italy recently, while *The Bastards of Pizzofalcone* (6x100'), is another crime series set in Southern Italy.

Other top titles are the new mini series *The Ghosts of Portopalo* (2x100'), inspired by one of Italy's biggest shipwrecks in 1996; *Tangled Lies* (6x100'), about a single mother whose life thrown into anguish when her only daughter and a friend disappear on their way home one night. And the TV movie *The Scarred Heart* (100') dramatizes the real-life story of Lucia Annibaldi, whose ex-boyfriend, a lawyer, had her doused in acid by two thugs, horrendously disfiguring her face.

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América Latina: ¿qué buscan las audiencias en el mundo digital?



Pese a que con la proliferación de las multiplataformas la identificación de tendencias de consumo se ha complejizado, el contenido es el rey, y las audiencias el principal foco de atención para los generadores de dicho contenido.

Durante 2016, se estima que se emitieron en USA más de 400 series guionadas, sumado a un importante número de shows unscripted y realities. Si bien a nivel global, dicho efecto se replica, de los miles de shows lanzados, solo un selecto grupo de títulos incluyendo novedades como *Stranger Things* (Netflix) y consolidados como *Game of Thrones* (HBO), han logrado convertirse en hits mundiales y especialmente en América Latina.

De acuerdo con el estudio *Using Demand Expressions*, de Parrot Analytics y centrado en la demanda de contenido por medio de las diversas plataformas y medios digitales, los Dramas son los contenidos más demandados en plataformas digitales en América Latina, con el 50,40%, seguido por Comedia (13,25%), Infantil (11,08%), Acción y Aventura (8,93%) y Reality (5,53%).

Animación representa un 3,53% mientras que Deportes y Factual son los menos solicitados con un 0,53% y 0,04%, lo que refuerza

el concepto de que se trate de géneros más enfocados a los eventos en vivo y la TV lineal. Si se piensa en sub-géneros, sin embargo, las sitcoms con los contenidos que encabezan el listado incluso por sobre series de ciencia ficción y crimen, con un 7% y 9% menos de demanda respectivamente.

Por otro lado, según el informe, pese al aumento de las plataformas digitales, las siete más demandadas corresponden a broadcasters y señales de Pay TV, todas posicionadas sobre Netflix.

Fox cuenta con la mayor demanda de contenido en la región, seguido por ABC, CBS, y CW. HBO, AMC y NBC cuentan igual demanda y un 36% más que Netflix. Cabe destacar que en el caso de CW, pese a ser un broadcaster chico, posee un valor similar al de CBS y un 30% más que HBO gracias a una oferta con fuerte foco en adolescentes y jóvenes adultos.

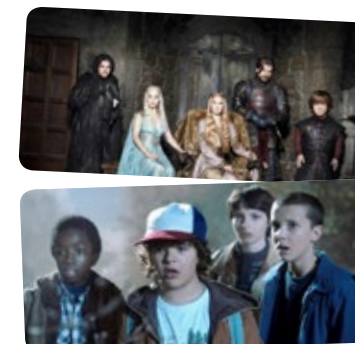
Sin embargo, el servicio de SVOD liderado por



Reed Hastings no quiere dejar de dar pelea. Desde enero del año pasado, cuando Netflix confirmó su llegada a 190 países tras anunciar su lanzamiento en 130 nuevos mercados, convirtiéndose junto a Amazon Prime Video en una de las de mayor presencia global.

Ante la creciente competencia de Amazon, con presencia en 200 países y que en 2015 invirtió USD 2600 millones en contenido original con shows como *Transparent* y *Mozart in the Jungle*, Netflix, decidió apostar aún con más fuerza al contenido original y local, y buscará este año superar las 600 horas producidas en 2016 con una inversión mayor a los USD 6000 millones. De esta manera, buscará seguir potenciando su crecimiento especialmente América Latina, donde mayor éxito ha tenido frente a sus competidores digitales.

Finalmente, desde el lado de las pro-



Games of Thrones y Stranger Things

ductoras, el estudio señala que los ocho Studios concentran hoy el 15% de la demanda total en Latinoamérica. Encabeza el listado Warner Bros., con 4.8%; seguido por 20th Century Fox (3%), ABC Studios (2.4%), HBO (1,71%); Universal (1,08%), CBS (0,94%), Sony Pictures Television (0,94%) y BBC (0,41%).



¿En qué medida los medios de entretenimiento latinoamericanos deben asemejarse a Netflix?

POR ALEJANDRO J. ROJAS, PARROT ANALYTICS, REGIONAL DIRECTOR (ALE@PARROTANALYTICS.COM)

En 2016, 9 de las 100 series de TV de mayor demanda en América Latina fueron series originales de Netflix, según lo revela un estudio de la empresa Parrot Analytics. Desde su lanzamiento en la región hace cinco años, Netflix ha atraído audiencias que se enganchan con historias no convencionales, como la de *Stranger Things* o la de *Orange Is The New Black*.

Respaldo por esos éxitos, el SVOD ha buscado seducir aún más sus audiencias agregando series locales que resuenan en los públicos regionales, como *Narcos*, o, incluso, introduciendo títulos apegados a la dinámica específica de un país, como el caso de *Club de Cuervos*.

Este posicionamiento ha dado buenos resultados, según se evidencia en un reciente estudio sobre originales digitales. En esa investigación, Parrot Analytics encontró que Latinoamérica es la región donde Netflix ha tenido el mayor éxito, en relación con sus competidores digitales, en la creación de contenido original.

Esta estrategia se repite en lo que respecta a su catálogo de series disponibles adquiridas a terceros, toda vez que refuerza el grado de personalización de Netflix frente a otros canales de televisión y cable establecidos. Su oferta incluye viejos éxitos mundiales como *The OC* y *Gilmore Girls*, así como también títulos culturalmente más cercanos y recientes como *El Señor de los Cielos*, producida por Telemundo, y *Velvet*, de Atresmedia (España).

La profundidad y personalización del contenido de Netflix ha encontrado una aceptación comercial que comienza a causar alarma en los canales más establecidos en la región. De hecho, en los principales mercados como Brasil, México y Argentina, la demanda del catálogo de títulos de Netflix se aproxima a la de las redes multicanal más grande propiedad de gigantes de medios como FOX, Sony y Turner.

Se puede decir que la entrada exitosa de Netflix en América Latina se debe a su enfoque centrado en el análisis de datos, el cual le

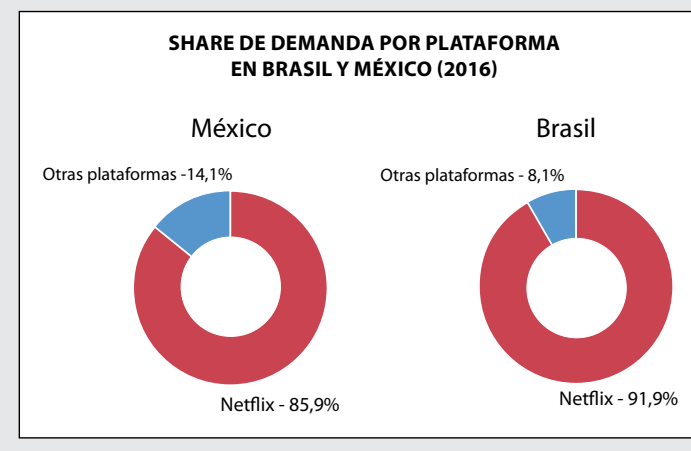
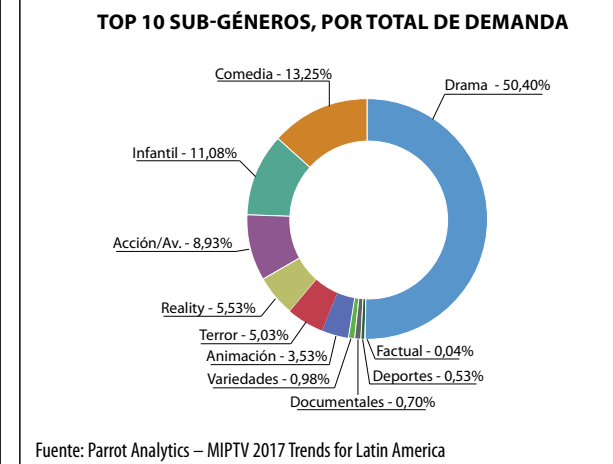
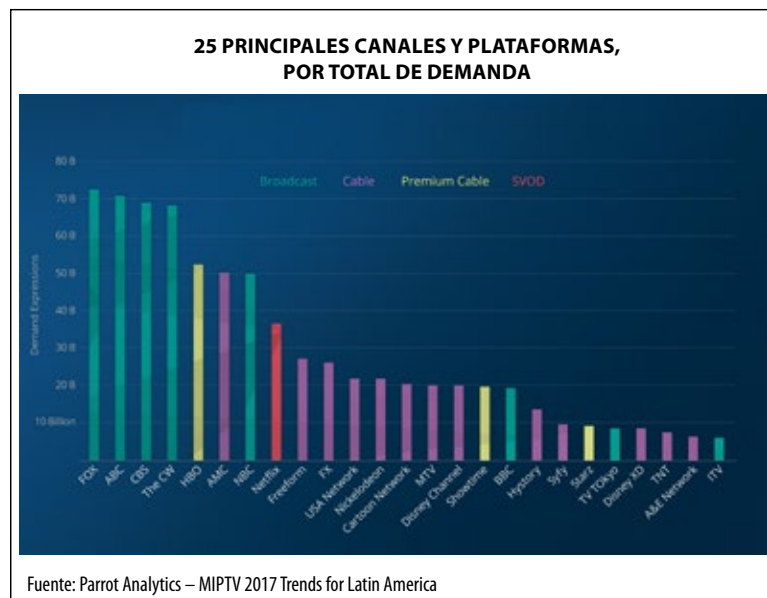


La audiencia de Netflix busca en Latinoamérica producciones regionales como *Narcos* y *Club de Cuervos*, pero también series europeas como *Velvet* de Atresmedia

do, sino también en un factor clave para la supervivencia de cualquier medio de entretenimiento de la región.

El desafío que ahora enfrentan los actores regionales es la creciente fragmentación de su público a través de distintas plataformas y pantallas. Sin embargo, la proliferación de servicios de comunicación digitales también abre la posibilidad de contar con un registro de las huellas de actividad que dejan las audiencias al consumir contenido. La capacidad de los medios de entretenimiento para capturar y analizar ese rastro, que forma parte de un rompecabezas de comportamiento digital, puede proporcionar pistas claves sobre los gustos y preferencias de sus suscriptores.

Más de 300 millones de latinoamericanos acceden a Internet para expresar su demanda de contenido mediante comentarios en redes sociales y plataformas de blogs, visitas a sitios informativos, así como descargas y reproducciones de videos en plataformas de "streaming" (legales o ilegales), entre gran variedad de opciones. Las interacciones de esos usuarios con servicios que residen en la nube de Internet contienen información valiosa que los medios de entretenimiento deben aprovechar para complementar sus propias plataformas de inteligencia de negocio. Sólo de esa manera podrán defender sus audiencias locales de competidores sofisticados en el uso de herramientas y algoritmos de datos, como lo es el caso de Netflix.



SBT: 14 meses de vice-liderazgo



Murilo Fraga, director de programación

Según datos del Panel Nacional de Televisión (PNT), que agrupa una base de los 15 principales mercados de Brasil y representa a la audiencia nacional, SBT se destaca cada año: cerró 2016 con la mejor media de audiencia en 24 horas desde 2008. 'De enero a diciembre conquistamos la segunda posición en todos los períodos del día, tanto en hogares como individuos. En enero pasado completamos 14 meses seguidos del vice-liderazgo en 24hs en todo Brasil', explica a PRENSARIO **Murilo Fraga**, director de programación'.



Entre las principales estrategias, señala: 'Además de la calidad y eficiencia del producto nacional generado desde nuestros estudios en Sao Paulo estamos enfocados en el contenido regional. Este es uno de los dos motivos de nuestro crecimiento en todo el país. Plazas como Río de Janeiro, Belo Horizonte y Porto Alegre, representan 32% de PNT'.

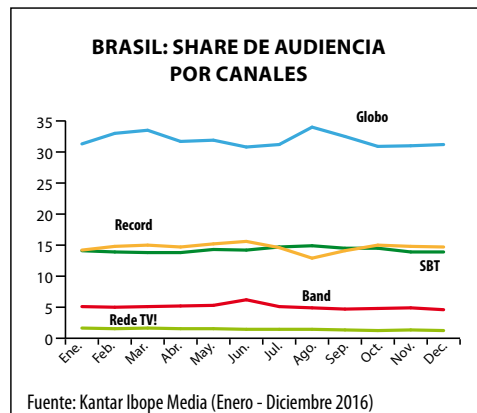
'Estamos ayudando a nuestras afiliadas regionales en la selección de nuevos programas y apoyando en los que creemos que son los mejores formatos de la grilla local. La tendencia es que, naturalmente, la red entienda que la mejor forma de obtener audiencia es la facturación local y hacer uso del tridente: familia, diversión e información'.

Brasil es un mercado en 'recuperación comercial'. Añade **Fraga**: 'Tuvimos en los últimos tiempos una enorme evolución en la calidad del producto que tercerizamos y por eso seguimos invirtiendo en alianzas de nuevos proyectos como *Fábrica de Casamientos*, de los sábados a la noche, y la coproducción con **Disney** de la nueva serie *Z4*, ambos en alianza con **Formata**'.



Fábrica de Casamientos reality de los sábados a la noche desarrollado en alianza con la productora Formata

En el mundo digital, genera complementariedad entre TV abierta y plataformas. 'Los puntos importantes son la conveniencia para que el espectador tenga acceso al contenido en cualquier dispositivo que nosotros ofrezcamos. Y además la posibilidad de ofrecer una extensión del contenido en multipantallas. Un buen ejemplo es la novela *Carinha de Anjo*, donde la protagonista ganó repercusión en redes sociales y sitios del canal antes del estreno. Hoy ofrecemos contenido extra sobre ella para los fans y un nuevo vehículo para las marcas', completa.



HBO: más original en Brasil



Roberto Ríos, VP Corporativo de Producciones Originales, HBO Latin America

HBO Latin America producirá este año 14 nuevos proyectos originales en Brasil, entre las que se encuentran sus reconocidas series de ficción, documentales y su primer talk show brasileño. Es el mayor número de producciones realizadas en un año en la historia del grupo en Brasil, y también con la mayor variedad de géneros. Serán siete series de no ficción, dos documentales, cuatro series de ficción y el primer talk show brasileño.



Roberto Ríos, VP Corporativo de Producciones Originales: 'Ya producimos más contenido original local que cualquier otro servicio premium de entretenimiento por suscripción en la región y nunca tuvimos un portafolio con el volumen y la variedad de producciones exclusivamente brasileñas como este que estamos presentando hoy. Nadie cuenta historias que reflejan la realidad brasileña mejor que **HBO**, en un trabajo conjunto con los mejores productores y talentos locales'.

Entre las nuevas producciones anunciadas están el talk show brasileño: *Projeto Gregorio Duvivier*, un programa semanal de 30 minutos de duración con este comediante, muy conocido por su trabajo en el grupo de comedia **Porta dos Fundos** (Salida de Emergencia).

Las cuatro series dramáticas son la coproducción *Santos=Dumont*, una miniserie histórica basada en la vida y en la época del pionero de la aviación brasileña, Alberto Santos Dumont; la tercera temporada del drama psicológico *Psi*, protagonizado por el actor Emílio de Mello; la segunda temporada de *El Hipnotizador*, con producción bilingüe portugués-español; y el thriller *La Vida Secreta de las Parejas*.

Entre los programas de no ficción habrá nueve coproducciones de documentales en los formatos largometraje y serie, el mayor número anunciado hasta ahora por HBO Latin America en una única vez. Para **HBO/MAX**, emitirá *Ópera Abierta - Los Pescadores de Perlas* y *Primer Bailarín*, y las series documentales *La Gran Lucha II*, *Fuera del Placar* (10 capítulos), *Milton - Por el Mundo*, *Su Nombre es Gal*, *Otros Tiempos - Viejos*, *Trabajo Esclavo* y *Transamazónica - Una ruta al pasado*.



HBO producirá un talk show en Brasil con Gregorio Duvivier



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TV Azteca lanza adn40 y a+



Benjamín Salinas, CEO, presente en el inicio de transmisiones de adn40 en el programa Primer Café

Como parte de su reestructuración y re-inversión puesta en marcha por su **Benjamín Salinas**, CEO, **TV Azteca** (México) lanzó el mes pasado dos nuevas señales de TV abierta que se sumarán a las ya existentes **Azteca 13** y **Azteca 7: adn40** y **a+**. La primera de ellas se trata de una evolución de la plataforma de **Proyecto 40**, que llega a 85 millones de personas entre TV abierta del interior y el Valle de México, y operadores de TV paga. Su grilla cuenta con programas informativos y de opinión como **Primer Café**, matutino con Manuel López San Martín, **Mónica Garza** y **Raymundo Riva Palacio**; **Es Tendencia**, con **Leonardo Curzio** y **María Alejandra Molina**, y **Es Noticia**, informativo presentado por **Hannia Novell**.

Por su parte, **a+** ofrece una grilla diferenciada en cada Estado de la República, con noticiarios y programas de deportes realizados en cada región, junto con contenidos de las señales nacionales de TV Azteca, adquisiciones y una barra de animaciones y series para teens de **Mundo TV** (Italia). Su director de marketing, **Enrique Domínguez Narváez**, participó a comienzos de mes en Buenos Aires del lanzamiento de **Heidi**, **bienvenida a Casa**, coproducción entre **Mundo TV** y **Alianza Producciones** que estrenó en **Nickelodeon**.

La misma inició sus emisiones el 20 de marzo con señales en Ciudad de México, Guadalajara, León, Monterrey y Toluca. En una segunda etapa se ampliará hasta llegar a 21 ciudades (79 millones de personas), y finalmente, sumará nuevas en el segundo semestre de 2017.

‘Por medio de estos lanzamientos, desde TV Azteca reiteramos nuestro compromiso con ofrecer al público televisión de la más alta calidad, tanto en información como en entretenimiento, así como su confianza en el futuro de México’, resaltó **Salinas**.



Telemundo: Ricardo Coeto, nuevo EVP de producción

Telemundo Studios (USA) sumó a **Ricardo Coeto** como nuevo EVP de producción, quedando cargo de la supervisión de la producción de contenidos guionados y propiedades de entretenimiento para el prime time de los fines de semana, y reportando directamente a **Luis Silberwasser**, presidente de Telemundo Network, Studios y Universo Channel.

El ejecutivo llega a la compañía con más de 20 años de experiencia en la industria, donde sobresale su desempeño en TV Azteca (México) como director de producción y nuevos proyectos, así como trabajos independientes realizados para empresas como **Promofilm**, **Grupo Árbol**, **Nostromo**,

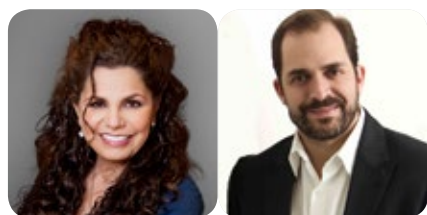
Televisa renovó estructura de programación



Grupo Televisa (México) completó la reestructuración de su equipo de programación y contenidos con dos incorporaciones clave. Por un lado, la histórica productora **Rosy Ocampo** (*Antes muerta que Lichita*, *La doble vida de Estela Carrillo*) fue confirmada como nueva VP corporativa de contenido, quedando a cargo de la supervisión de la producción y el desarrollo de los contenidos que realiza la compañía mexicana en los diferentes géneros y reemplazando a **Pepe Bastón**, ahora presidente de **Televisa Internacional**.

Por otro lado, **Gerardo López Gallo** asumió como VP de programación, mercadeo e investigación. El ejecutivo llega con más de 20 años de experiencia donde se destacan su trabajo como VP de contenido en **Discovery Networks México**, y 12 años en **Univisión**, donde fue parte del equipo encargado de desarrollar la identidad de marca de la cadena **UniMás**, y fue otros cargos VP de integraciones. También fue VP de programación y producción de **Galavisión**.

Ambos reportan a **Isaac Lee**, designado responsable conjunto de contenidos para **Televisa** y COO de **Univisión**. Señaló: ‘Estas incorporaciones nos permitirán centralizar el trabajo de nuestros equipos de programación, mercadeo e investigación, para consolidar un enfoque más analítico e integral, que nos permita obtener una mejor comprensión de lo que las audiencias quieren ver y cuándo lo quieren ver. Mientras que Rosy aportará su experiencia en traer buenos resultados de audiencia, y un enfoque en historias originales que es factor fundamental para esta etapa que comenzaremos a construir juntos’.



Rosy Ocampo, VP corporativa de contenido, y Gerardo López Gallo, VP de programación



Ricardo Coeto, EVP de producción

Telefe y **Canal +**, entre otras.

‘Su capacidad en producción, sumado a un profundo conocimiento de los aspectos creativos y comerciales de la industria, lo convertirán en un gran activo para una empresa que sigue creciendo, ganando los corazones y las mentes de los espectadores hispanos con una innovadora estrategia de programación’, remarca **Silberwasser**.

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Series
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Goin' Loco

Hidden Camera
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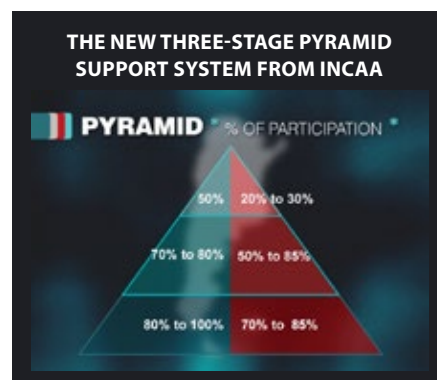
INCAA, Argentina: a new strategy for audiovisual promotion

After the changes in the national government, the Argentine INCAA (Instituto Nacional de Cine y Artes Audiovisuales) renewed its authorities and appointed Alejandro Cacetta as President, Ralph Haiek as vice-president. The new management has put in practice a new system of contests to encourage audiovisual production with two major goals: on the one hand, to develop the industry all across the nation; on the other hand, to foster alliances with media outlets from other countries around the world in order to help international co-productions with Argentina.

In an interview with PENSARIO, Haiek underscores that this represents a ‘paradigm change’ concerning the way the audiovisual industry is supported. The major change, compared to how the previous management handled this issue, is that there is now a three-stage pyramid established for the production and development of projects, allowing combined financing (by the government and private sources) and especially the involvement of the other investors (“counterparts”) and certainty about the public exhibition of the resulting product on screens in other nations.

The INCAA has launched two types of promotion initiatives: first, the support to development, in addition to the support to production, where the State contributes between 20% and 70% of the total; secondly, the existence of one or more other investors (“counterparts”) that will contribute with the additional funds required to fulfill the budget and finally the need to have a formal exhibition agreement for the project at the moment of signing up for the contest.

‘The new contests put forward for consideration a pyramid arrangement: the major productions, to be aired on prime time, are at its top; in this case the State provides up to 30% of the budget and concedes the producer its part of the intellectual rights in order to allow the producer to have a value that can be negotiated with the



“counterpart”.

‘The experimental projects (webseries) are at the base of this pyramid; the State contributes with up to 80% when the content aims at websites and social networks for exhibition. 112 of these awards have been bestowed in 2016. Why we consider this paradigm change to be virtuous? Because we are helping to build up an industry connected to the real market. In addition, we develop tools to support the entire process, all the way to the final screen: Business Rounds, enablement and training concerning the content distribution business, project pitching’, states Haiek.

In all the cases, a prestigious independent jury selects the winners of the contests, based on the amount of qualified Argentine work they will require, and the level of the “counterparts” and the associated screens proposed. The ma-

ior goal is to promote the production of content with international potential; this implies a clear bet on the international markets, with participation at the MIPs in Cannes, NATPE Miami or the L.A. Screenings, as well as newer venues, such as Series Mania in France and Conecta Fiction in Spain.

‘The new paradigm seeks to attract the “counterparts” and screens to the sector in the middle of the pyramid. For those at the base, emerging and growing, other policies are called for; among them “project development” allows us to provide knowledge and training for business dealing to small producers from different parts of Argentina. This includes web development, with YouTube and Vimeo, where we have to invest more’.

The Counterparts

The INCAA has a strong strategy to encourage the counterparts: in 2016, specific screenings were devoted to fiction at several markets, among them Snack & Screen at MIPCOM, where eight producers exhibited their series and developments to an audience of more than fifty buyers from around the world. Or Fiction Factory at Ventana Sur in Buenos Aires, with fifteen top producers from Latin America analyzing the projects submitted by fifteen producers from the interior of Argentina.

Business rounds were also held to exchange ideas and networking, with the participation of HBO, Netflix, AMC, Disney, History, Fox, ClaroVideo, Televisa, Viacom, Turner, Sony, Discovery and DirecTV, among others. Comparing the new policy with the earlier procedure, Haiek explains that ‘under the former system, the State supplied 100% of the money and kept all the rights; when it stopped proceeding this way, there was an arising situation but no industry had been founded.

These new plans highlight the positive aspects but, at the same time, they seek screen output for the Argentine talent, work, loca-

tions and producers of various magnitude’. This year, the INCAA will be participating at the *Conecta Fiction* exhibition (June 20-23) in Santiago de Compostela, Spain; this venue seeks to establish closer ties between Spain and Latin America; a delegation of 12 producers will be attending, and Argentina has been designated Country of

Honor. There will be pitching sessions, business rounds and a strong academic participation in the panel sessions. Haiek comments: ‘We aim at deepening the strategy of bringing together the projects and the screens’.

Later this year INCAA will be hosting *MARDOCLAB*, devoted to documentaries and scheduled to be held during the *32nd Mar del Plata Film Festival*, in November. Screens from the entire world, including Canal 22 (Mexico); RAI (Italy), the Danish Film Institute, Señal Colombia, PBS (USA), Sundance Institute, Deutsche Welle (Germany), the Scottish Documentary Institute and Visions du Reel Switzerland, among other, will be taking part.

‘Argentine fiction is recognized and works well around the world; therefore, documentaries and animation constitute the big challenge at this time. We believe there is great potential for these genres, especially in Europe and Asia. Regarding documentaries, there are many productions but they generally are not well known at foreign markets; concerning animation, we have to provide this sector with the elements required to be at the level of the world-class industry; it’s a specialty that requires lots of service and we want to focus on providing it with the needed support’.

The INCAA goals include also the signing of television and digital platforms bilateral co-operation agreements that exist for the movie industry. ‘We are working on this with Italy, Canada, Brazil and Galicia; we believe it is an essential tool to bring closer our producers to these markets, and vice-versa’, he adds.

‘We have a market with about 500 audiovisual producers all around the country. Leaving



Alejandro Cacetta, president, and Ralph Haiek, VP, INCAA, during the launching of the Camara Industrial Animacion Tecnologia Argentina (CAMIAT) in June 2016 with Rosanna Manfredi, president, CAMIAT, Alberto Stagnaro, founder member, and Gonzalo Azpiri, VP, CAMIAT (borders)



Victor Tevah, independent producer; Ralph Haiek, VP, INCAA, Ariel Tobi, CEO, Snap TV, Hernan Valenzuela, EVP, FashionTV, and Michelle Wasserman, SVP international business and content development, Endemol Shine Latin America, during NextTV South America 2016 in Buenos Aires

aside the twelve most important ones, there is a bulk with very good ideas and locations. They need support from the State to allow these ideas to travel outside the country and receive the necessary recognition. The international strategy is of essence when building up an industry’.

Contests

The INCAA is calling this month for proposals regarding its new contests. The first stage of the TV and digital media encouragement plan features support for the industrial production of a 13-episode HD fiction series, with a budget, stated as a reference, of 33 million Argentine pesos, about USD 2.06 million. The Institute will contribute, as recovery of salaries and social security expenses, up to 30% of the budget to be submitted, with a cap of ARS 9,9 million, about USD 625,000. Four these grants will be awarded.

There is also a 4K contest, for 13 episodes and a budget reference of ARS 42 million, about 2.62 million USD. In this case, the support runs up to 30% of the budget, capped at ARS 12.6 million, about 787,000 USD. The jury will select four of these projects.

Producers with working background may sign up for a contest dealing with the development of fiction content. The budget reference has been estimated at ARS 945,000 (USD 59,000) and the INCAA will provide up to ARS 472,500 (USD 29,500) per project. The

petitioner must provide an associated investor; eight of these projects will be chosen.

There is also a contest related to Snapchat, which will review fiction shorts no longer than 2 minutes and produced solely with the resources provided by the platform. A jury will select ten finalists, whose content will be uploaded on the Internet shown at the Gaumont movie theatre, which is managed by the INCAA. The title with the largest number of views will be awarded the winning prize.

INCAA has had a very interesting experience with a five-minute short feature produced by *YouTubers* that merited several showings at the Gaumont with strong attendance. Titled *Hermandad (Brotherhood)*, this video defined as ‘terror-comedy’ has been produced by Pablo Agustín, member of the *Bajo Ningún Término (BNT) (Under No Condition)* duet. Mica Suarez, Daiana Hernandez, Alejo Igoa and Barbara Martinez were featured. ‘We want to bet on the social networks as a medium, but we feel that Snapchat is the most innovative; it has already announced that it will provide premium short content. There is great potential in this segment of the business’.

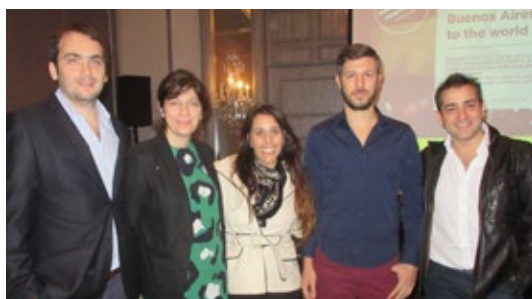
MIPTV

‘At MIPTV we will devote to establish links between the winners of our project development contests and the participants at this market that may be interested in becoming partners when these productions are executed’.

‘Three fiction and two documentary development project winners will be attending the venue in Cannes, and they will be able to display their work on Power Point at the one-on-one meetings we are scheduling for them. Instead of hosting a general presentation, this time we will focus on establishing relationships with potential counterparts and screens’, asserts Haiek.



Maria Elia Mussini, from the Argentine Consulate in Rio de Janeiro; Ralph Haiek, VP, INCAA; Agustina Peretti, director, foreign promotion, Ministry of Culture; Rachel do Valle, executive director, BRAVI; Paola Suarez, producer, Germina Films; and Damian Kirchner, La Nacion, during RCM 2016



LA Screenings 2016: Screening of the City of Buenos Aires and INCAA with Agustin Kelly, foreign trade director, and Mariana Dell Elce, INCAA; Michelle Wasserman, SVP international business and content development, Endemol Shine Latin America; Lucas Mirvois, partner and creative director, La Maldita; and Sebastian Mellino, CEO, Onceloops



MIPCOM 2016: Argentina’s ‘Snack and Screening’ with Ralph Haiek, VP, INCAA, with independent producers from the country that exhibited their content to more than 50 international buyers



The Argentina Audiovisual cocktail at Tresor Tower during NATPE Miami 2017: Marcelo Giusto, general consul of Argentina in Miami, along with Ralph Haiek, VP, INCAA and independent producers from Argentina

Telefe + Viacom Argentina: nueva estructura



Divina: multipantalla y panregional



Guillermo Campanini, COO, y Darío Turovelzky, director de contenidos globales, liderarán Telefe y Viacom en Argentina y Cono Sur

Viacom International Media Networks Americas reestructuró el equipo directivo de **Telefe** y **Viacom** en Argentina. La nueva empresa será co-liderada por **Guillermo Campanini**, COO, y **Darío Turovelzky**, director de Contenidos Globales, quien reem-

plaza a **Tomás Yankelevich**.

Telefe se integra así al resto del portafolio de Viacom en Argentina, que incluye las señales **MTV**, **Nickelodeon**, **Comedy Central** y **Paramount Channel**, anunció **Pierluigi Gazzolo**, presidente de VIMN Américas.

Campanini tendrá bajo su dirección el sector de negocios y operaciones, incluyendo ventas de publicidad, distribución de contenidos, noticias, administración, servicios corporativos, finanzas, tecnología y operaciones. Y será responsable por todas las áreas comerciales, además de los departamentos de servicios estratégicos. Y Turovelzky se ocupará de las decisiones de contenido en Telefe y todos los canales de la compañía en el Cono Sur: programación, producción y desarrollo de contenidos, plataformas digitales, prensa artística, producción de cine y coproducciones internacionales, entre otras, trabajando de cerca con los brand managers panregionales de cada canal del grupo.

Esta nueva estructura de co-liderazgo, que se viene desarrollando desde la adquisición de Telefe en noviembre del año pasado, apoyará la estrategia de crecimiento de la empresa en el país con líneas de reporte directas a su casa matriz de VIMN Américas en Miami, que busca elevar a Telefe a niveles de una compañía global.

El equipo directivo de la empresa también incluye a **Paula Guerra** quien tendrá bajo su dirección el área de distribución de contenidos para todas las marcas del portafolio; **Gustavo Capúa**, en finanzas, tecnología, facilidades y operaciones; **Claudio Ipolitti**, en noticias, canales del interior, relaciones institucionales y comunicación corporativa; y **Fernando Varela**, asuntos legales.

Divina, está en tu corazón, proyecto multiplataforma coproducido por **Pol-ka** (Argentina), **Televisa** (México) y **Federation Kids & Family** (Francia) y protagonizada por **Laura Esquivel** (*Patito Feo*), tuvo un exitoso estreno en TV abierta, OTT, second screen y redes sociales

Tras su estreno el 13 de marzo en **eltrece**, canal abierto de Argentina, la temporada completa se disponibilizó al día siguiente en **Flow**, OTT de Cablevisión. Además se lanzará en **blim**, OTT de **Televisa**, los canales de TV paga del grupo, entre otras plataformas y canales globales.

Esquivel estará acompañada por la actriz argentina Nora Cárpena y talentos mexicanos como Manuel Masalva, Ingrid Martz, Harold Azuara y Ale Muller. Se han producido 60 horas para la primera temporada. Además, ha sido vendida a **Super! De Agostini** (Italia) y **France Télévisions** (Francia).

El gran atractivo de este producto es su explotación multipantalla. A la TV abierta y de paga y SVOD se suma el desarrollo de una app, disponible para Android y iOS, y redes sociales para las que generarán contenido exclusivo. En cada episodio, el dispositivo que contenga la app se sincronizará el audio y desbloqueará distintas secciones y pastillas de contenido en tiempo real con una dinámica de second screen para interactuar con contenidos mientras se ve la primera pantalla. La audiencia accederá a información extra en forma de infografías, el detrás de escena, etc.

La serie permitirá por primera vez en Argentina la posibilidad de contar en exclusiva con diferentes puntos de vista de las escenas que se van sucediendo en el aire. Por otra parte, los usuarios podrán descargar en sus dispositivos y compartir en sus redes los contenidos que tendrán disponibles luego de ver el capítulo. En redes sociales, se desarrollarán secciones semanales que los usuarios podrán disfrutar regularmente.

Divina es la primera de cuatro series que la casa productora argentina desarrollará con el principal grupo de medios hispano en los próximos cuatro años.



Divina, está en tu corazón



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PRODUCCIONES



Mega y Discovery presentan lo mejor de su contenido para 2017

En un evento con presencia de figuras, clientes y agencias, y junto a sus socios internacionales **Discovery**, propietaria del 27,5% del broadcaster chileno, y **Globo** (Brasil), **Mega** (Chile) celebró su UpFront 2017, donde presentó las novedades de su parrilla para este año y lanzó su holding de comunicaciones, el más relevante de Chile.

Durante la presentación, que contó con la presencia de **Enrique Martínez**, presidente y director general de Discovery Networks Latin America/U.S. Hispanic y Canadá, el canal realizó un balance del canal que lleva 32 meses consecutivos liderando el mercado local, y mostró adelantos de lo que se viene, con discursos de **Carlos Heller**, propietario; **Patricio Hernández**, director ejecutivo y CEO, y el mismo Martínez.

‘En Mega hace tres años dejamos de definirnos como un canal de TV. Hoy somos una casa de contenidos que despliega sus grandes historias en un ecosistema digital’, comentó Hernández, quien además presentó cifras sobre el gran crecimiento del canal, especialmente en el área digital (ver recuadro).

Por su parte, Enrique Martínez destacó el lanzamiento de *Vestido de novia*, primer proyecto en conjunto entre la señal de TV paga y Mega, y remarcó que se trata de ‘una alianza que permite muchas sinergias’. ‘Un ejemplo que ya se está dando es la coproducción que estamos realizando a partir del programa de **Discovery Home & Health**



La alfombra roja durante el UpFront 2017 de Mega: Carlos Heller, Paola Ferrero, Guillermo Gatica, Liliana Solari y Patricio Hernández, director ejecutivo.



El evento contó con la participación de las figuras brasileñas Mariana Ximenes y Murilo Benício



Vestido de Novia, que tendrá presentadores y participantes chilenos, narrando historias con un sabor local. Es importante destacar también que el programa tendrá una ventana de emisión en nuestra

pantalla para América Latina y para el mercado de US Hispanic’.

Otra presencia destacada fue la de **Globo**, con la participación de los actores Murilo Benício (*El Clon*, *Avenida Brasil*) y Mariana Ximenes (*Passione*, *La Favorita* y *Aguanta corazón*), que celebraron la alianza entre ambas compañías alcanzada el año pasado.

‘Estamos muy honrados de estar aquí en representación de Globo para dar inicio a esta alianza, y muy felices por presentarles dos superproducciones que verán muy pronto por las pantallas de Mega’, comentaron los actores y presentaron los clips de la teleserie *Totalmente Diva* y de la miniserie *Justicia*, que cuenta además con las actuaciones



Perdona nuestros pecados, teleserie original estrenada con 29,8 puntos de rating

de Adriana Esteves, Cauã Reymond, Leandra Leal y Marina Ruy Barbosa.

En lo que respecta a las novedades de programación para 2017, **Mega** presentó dos nuevas teleseries de su área dramática: *Perdona nuestros pecados* (22 horas), que fue estrenada en sustitución de *Sres. Papis* registrando 29,8 puntos de rating y convirtiéndose en el cuarto estreno nacional más visto de la historia de la TV chilena en la franja nocturna; y *Tranquilo papá*, que reemplaza a *Ámbar* a las 20 horas.

Otras de las producciones para este año son *Pega Martín pega*, miniserie biográfica sobre **Martín Vargas**; *Neruda*, miniserie basada en la película homónima de **Pablo Larraín**; las telenovelas turcas *Wounded Love* (**Kanal D**), protagonizada por Halit Ergenç y Bergüzar Korel (*Las Mil y Una Noches*), y *Brave and Beautiful* (**Eccho Rights**), producida por **Ay Yapim**. Finalmente está el programa de investigación periodística *Efecto mariposa* y las nuevas temporadas de *The Switch* y *Morandé con compañía*.

El lanzamiento se abrió con un breve show musical de **Luis Jara** y **Augusto Schuster** y contó con la conducción de **Soliedad Onetto** y una alfombra roja a cargo de **Amaro Gómez-Pablos** y **Karla Constant**.

FUERTE PRESENCIA DIGITAL

- En 25 episodios, el reality *Doble Tentación* acumuló más de 1.000 millones de minutos de consumo no lineal entre YouTube, mega.cl y otras plataformas

- Doble tentación fue visto por 10 millones de personas en España, 8 millones en Ecuador, 3 millones en Perú y 2 millones en Argentina, en menos de 40 días de emisión

- En junio de 2016, el consumo de programación de Mega a través de mega.cl superó al de Netflix en minutos de video, acumulado 538.000 espectadores únicos

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Richard Vaun, advisor of the board, SBT de Brasil



Elie Wahba, SVP Distribution para Latinoamérica de Fox, con compradores de Brasil: Claudia de Macedo, head of acquisitions, Globosat; Ramona Bakker, producción, Globo; Dave Smith, DPS consulting; Mónica Albuquerque, head of artistic and portfolio development, Globo; Joao Mesquita, CEO de Telecine; Roberto Marinho Neto, proyectos estratégicos, Globosat/Gloob; Alberto Pecequeiro, CEO de Globosat; Mark Kaner, presidente de 21st Century Fox TV Distribution; Daniel Djahjah y Tatiana Peres, gerente de adquisiciones, ambos de Globo



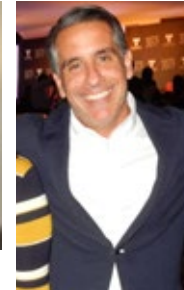
Buyers from Brazil: Paula Taborda, head of content and programming, Gloob!, and Luisa Campos, content manager, Synapse



TV Record, Brasil: Moyses Macedo, director of content acquisitions, y Paulo Franco, head of programming and content (bordes) con el presentador Marcos Mion



Francisco Ortiz, VP de programación y desarrollo comercial de Televisa, México; Delmar Andrade, director de ventas, y Edson Mendes, ejecutivo de ventas, ambos de Record TV; Jaime Aguilar-Alvarez, programación, Adrián Echegoyén, adquisiciones, ambos de Televisa; y Karina Montoya, directora de adquisiciones de Televisa Networks (México)



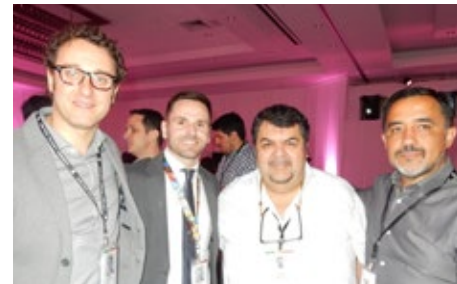
Jesús Torres, head of programming Telemundo



Carlos Bardasano, SVP de contenido original, y Patricio Willis, presidente de W Studios; y Andrés Mendoza, VP Programming & Strategy, Univision



Programadores de Fox: Cristiano Lima, director de programación, Richard Rohrbach, VP Acquisitions, Ana María Nuñez, directora de contenidos, y María Eugenia Ricardes, SVP & general counsel



Mega Chile: Juan Ignacio Vicente, director de contenidos y ventas internacionales; Junior Volpato, ejecutivo de ventas de Globo; Pablo Alvarado, productor ejecutivo, y Patricio Hernández, CEO



Brasil: Murilo Fraga, director de programación de SBT; Nelson Sato, CEO de Sato Co.; Rafael Arias Bezerra, director de adquisiciones de RedeTV!; más Fernando Sugueno, director de programación, Discovery Networks Brasil, y Diego Guebel, director general de contenidos, de Band



CBC Radio-Canada: Michel Pelletier, content acquisitions; Jacinthe Brisebois, head of programming; Dominique Chaloult, general director; and André Béraud, head of TV drama



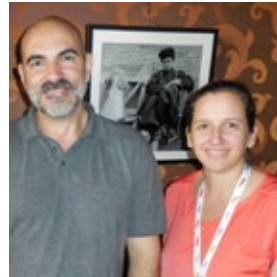
Imagen TV México: Edna Orozco, directora de programación y mercadeo, Adriana Ibáñez, consejera de contenidos y programación, Aurelio Valcárcel, director de producción de ficción y entretenimiento, Suzette Millo, PR, Heberto Taracena, director de entretenimiento, y Juan Pablo Matarredona Gómez, director



Azteca América: Margarita Black, directora de programación, y Manuel Abud, CEO



Doris Vogelmann, VP, programming and operations, V-Me TV (US Hispanic)



The Walt Disney Co. Latin America: Germán Groba, director de Programación y Agustina Dompe, ejecutiva de adquisiciones



Chile: Isabel Rodríguez, productora ejecutiva, TVN; José Navarro, productor ejecutivo de contenidos internacionales, Canal 13; María de los Angeles Ortiz, gerente de adquisiciones de Chilevisión; Pamela Gidi, head of digital & platforms, y Francisco Espinoza, subdirector de programación, ambos de TVN



Buyers from Chile: Enrique Aimone Garcia, executive director, and Carlos Poirrier, content and programming manager, both from UCV TV (borders), with Sebastian Freud, Demente Contenidos



Holger Rost-Macias, consultor estratégico, Jorge Carey, presidente ejecutivo, y Javier Goldschmied U., director de producción y operaciones, todos de Chilevisión (Chile)



Melanie Meurehg, DHX, Lily Caputo, director programming, TeleLatino Network, Canada



Clarovideo: Pablo Iacovello, director de adquisiciones, y Alberto Islas, director de programación



Buyers from Veo, the new OTT for the US Hispanic: Christian Aguero, president. South Point Media, and Georges Laclere, international affairs



Buyers from NBC Universo (US Hispanic): Jorge Balleste, VP, program acquisitions, Bilal Silar, SVP, programming, and Katsi Colon, senior counsel



Sony Latin America: Carlos Alberto López, director de programación, México; Natascha Rengifo, VP & GM, Networks; Carolina Padula, directora de adquisiciones, y José Antonio Hidalgo, VP & GM, México



Silia Pollero, adquisiciones de Turner



Adquisiciones Pay TV: Marisol Amaya, Carolina Lightcap, Discovery; Victoria Pozzi y María Badillo, Viacom; Claudia Changui, Discovery



Ninette Aldrey Lopez, gerente de contenidos, DirecTV Puerto Rico, Ariana Myers, manager, y Willard Tressel, gerente general, OnDirecTV y OnDirecTV HD; y Barbora Susterova, directora de ventas y adquisiciones, Latinoamérica, Eccho Rights (Suecia)



Buyers from Colombian broadcaster Caracol: Marcela Montoya, programming director, Felipe Boshel, general manager, and Camilo Acuña, VP, programming



Ricardo Cruz, acquisitions director, RCN (Colombia), Ana Barreto, Sony Pictures Television, and Ignacio Barrera, CCO, Albavisión



Rose Marie Vega, de RMVISTAR, junto a Eduardo Fernández, director de producción de Artear (Argentina)



OTTs se consolidan en Latinoamérica como VIVOPlay: Carlos Hulett, CEO (centro) rodeado por Carlos Zuloaga, director, y Melissa Hobaica, gerente de contenidos y adquisiciones



Grey Juice Lab: Mihai Crasneanu, CEO (last from the right); Rocio Fernandez, content & programming manager; Damian Cramowicz, Latam region director; Ainoha del Coso, legal and acquisitions director; Carlos Jimenez, BID Manager; and Jean-Francois Lemerrier, COO



Qubit.TV: Navi Campos, VP de marketing, Lilian Beriro, VP de adquisiciones, y Facundo de la Iglesia, CEO

Eccho Rights, a real global hit



Fredrik af Malmborg, managing director, and Nicola Söderlund, managing partners at Eccho Rights

Eccho Rights (Sweden) has become one of the leading global distributors in the last years thanks to an aggressive strategy that consists of having the best drama from Turkey along with key finished programming and formats from Western Europe, CEE, Scandinavia, Asia Pacific, and Latin America.

Fredrik af Malmborg, managing director, has had a terrific duty in all this. Thanks to him and his

partner, **Nicola Söderlund**, the company has shown record-breaking figures in the number of series in distribution and sales.

Moreover, the two of them have hired the best executives to attend the growing regions: in Turkey, where most of the company content comes, **Handan Ozkubat** leads the Istanbul Office, while for Latin America, **Barbora Susterova** is in charge of sales and acquisitions, and Asia Pacific is headed by **Nixon Yau Lim**.

'We represent leading producers and our job is to give them the best distribution service possible. Our target is not to acquire rights but to represent the rights of producers and give them the value they deserve', highlights to **PRENSARIO af Malmborg**.

He adds: 'We have a very strong catalogue of new series from Turkey, where we represent the top producers but we are also growing in Western Europe, Latin America, India, and Korea through our local offices. We are keen to focus on series with a real global hit potential and to make a good job on those'.

According to the executive, the global market is 'divided', either long running series that works on linear TV or series that will make a difference in digital distribution, primarily SVOD. He completes: 'In terms of stories, we have a soft spot for more emotional stories that tells something about moral values, love or family issues. The pure crime or action segments feels a bit exhausted at the moment, rather emotional stories'.

At MIPTV, **Eccho Rights** is launching some major brand new Turkish series such as the "Turkish Drama Original" *Phi* (20x'60) produced by **Ay Yapim** with some of the major stars from Turkey. It is having a World Premiere at MIPTV on April 3 at 12pm, Auditorium K.

Created for the digital platform **Puhu TV**, *Phi* is based on the first in a trilogy of novels: *Phi, Chi, Pi*, by Azra Kohen, a million-seller in Turkey. The first novel is the basis for the first run of 20 episodes, and is to be followed by two more seasons based on the novels *Chi* and *Pi*. Producer **Pelin Distas** is leading the project, alongside **Kerem Catay**, CEO and producer at **Ay Yapim**, and director **Mert Baykal** (*Magnificent Century*, *Kardesim Benim*).

Heart of the City (72x'45) is an amazing drama that the company has high hopes for and it features two of Turkey hottest young talents, Kerem Bürsin and Leyla Lydia Tuğutlu (*Karadayi*) turning in stunning performances.

Ay Yapim has also developed *Brave & Beautiful* (103x'45) and the thrilling romantic drama *Insider* (126x'45), which has already become the most viewed Turkish Drama series of all time online. The first one has been licensed to seven new territories by Eccho Rights: **Victory Media** and **Antenna TV** (Greece), **Gem** (Iran), **TV2** (Hungary), **Urdu 1** (Pakistan), **Antena** (Romania), **TV Klan** (Albania), and **Kurdmax** (North Iraq).

From **Surec Film**, distributor brings *Bitter Sweet Life* (103x'45) that has been the #1 Sunday evening prime time drama in Turkey since making its debut in October 2016, and the brand new series *New Bride* (100x'45), as well as *Brave and Beautiful* and *Insider* that premiered earlier this fall, and were already sold worldwide.

And from **Green Yapim** highlights *Elif* (660x'45), which has not only been a top product in Turkey and worldwide, but it has also been produced as a format in Indonesia, where it was a huge success.

From Sweden, we launch the crime series *Maria Wern* (8x'45) produced by **Warner**, about a widowed detective that decides to move with her two children to the idyllic holiday island of Gotland to enjoy an easier pace of life. But a series of high profile murders keep her unexpectedly busy, and never far from the line of fire, making home life increasingly difficult and new relationships a real struggle. *Maria Wern* is one of the most popular Scandinavian crime franchises, with a huge following in Germany as well as across the Nordics.

Selling formats and co-productions are the next steps. 'We are right now adapting *Fatmagul* in **Star India**, which is premiering this month. We will present this series together with some other top Indian series later on this year. We are also very actively looking for new projects from Spain and Latin America'.

The Indian version of *Fatmagul* is called *Amla* (180x'23), and shows a happy young woman's life is torn apart when she is the victim of a gang rape. Following this devastating attack she loses her fiancé, and in a spiteful twist she is then forced to marry an accomplice of her attackers in order to protect his family name and honour.



Phi, digital series produced for Puhu TV, is one of the big releases this MIPTV



With *Heart of the City* the distributor has high hopes: it features two of Turkey hottest young talents, Kerem Bürsin and Leyla Lydia Tuğutlu (*Karadayi*)



Produced by Warner, *Maria Wern* is the new series of one of the most popular Scandinavian crime franchises, with a huge following in Germany as well as across the Nordics

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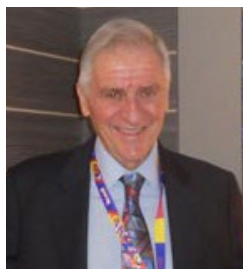


MIPTV R8 : D21



BOOTH #P-1.L50

Alfred Haber: very top talent



Alfred Haber, CEO

With almost 50 years of experience on the content business, **Alfred Haber Distribution** (USA) has become one of the world's largest distributor of U.S. network annual event programming and with a wide offer that also includes primetime series and specials, unscripted reality, crime and investigation, clip shows, pop science, music events, and films.

Heading the slate for this season is the *18th Annual Latin Grammy Awards* ('240), one of the most dazzling celebrations of Latin culture on TV that showcases the very top talent in the dynamic world of Latin music. The 2016 show included an array of performers including Pablo López, Juanes, Jesse & Joy, J Balvin with Pharrell Williams, BIA and Sky, Manuel Medrano, Gerardo Ortiz, Prince Royce, Los Fabulosos Cadillacs, Carlos Vives, Yandel, Fonseca, Rachel Platten, Diego Torres, Wisin, Gente de Zona, and many more.



18th Annual Latin Grammy Awards

Other hot titles are **NBC/Spike's** *World's Most Amazing Videos* (65x60'), a reality that that features shocking "caught on camera" footage of gripping, dramatic events, and the three seasons of *Top 20 Funniest* (49x60'). Now preparing for its fourth hit season, the international success continues to grow as comedic commentary charts the best viral videos, home movies, surveillance clips, event footage and news bloopers, while viewers count down to the week's most hilarious video. Lastly, Alfred Haber keeps pushing in the international market *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x60') where magician's sacred code of silence is broken forever as one of international TV's most popular series ever.

R7.L12

FILM UA: *Mystical Tales*, to USA Hispanic

FILM.UA Group (Ukraine) has sold the docudrama format *Mystical Tales* to **Azteca America**, one of the leading networks of the US Hispanic market, which will adapt the show to Spanish-speaking Americans. The local version will be based on the episodes from seasons 6 and 7 of the Ukrainian program; **Azteca** will invite local psychology and ESP experts as hosts and guests of the program.

Production is planned for spring and summer this year. This is the fifth adaptation of the film abroad; before, the local *Mystical Tales* were shown in Hungary, Bulgaria, Kazakhstan, Russia and **SBT** (Ukraine), where it was broadcast for 6 years (seven seasons) with an average audience share of 11% for 18-54 (50+).



Mystical Tales

BOOTH #P-1.A 0

Kanal D: *Innocent* and *Possessed*

Kanal D is one of the leading broadcasters of Turkey, but is also among the main exponents 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 *Fatmagül*, *Times Goes By* and *Forbidden Love*.

For this season, the company announced the distribution of the first Turkish originals produced for **Kanal D's** OTT **BluTV**; *Innocent* and *Possessed*.

Combining crime fiction with drama, *Innocent* is an unordinary story of an ordinary family. *Innocent* is BluTV's and Turkey's very first original content. Starring Haluk Bilginer (*Winter Sleep*, *Ezel*), Nur Sürer (*Under the Trees*, *Sorrow*), Ali Atay (*Leyla and Mecnun*), Okan Yalabik (*Magnificent Century*), Serkan Keskin (*Leyla and Mecnun*), Tülin Özen (*Magnificent Century: Kösem*) and Bartu Küçükçağlayan (*Almost Famous*), the series is directed by award winning director Seren Yüce and produced by **D Productions**.

Following *Innocent*, **BluTV's** second drama named *Possessed* is the first horror genre miniseries particularly produced for an OTT platform. The series is centered on strange events going around a young couple in a little village. Produced by D Productions, written and directed by Alper Mestçi, one of the best directors of Turkish Horror movies and starring Funda Güray (*Broken Pieces*), Baran Akbulut (*Forbidden Love*, *Behzat Ç*), Sait Genay, Ferit Kaya (*Time Goes By*, *Fallen Angel*), Koray Şahinbaş.



Kerim Emrah Turna, Head of Sales & Business Development, Americas & Africa



Innocent, first BluTV original series

C15.A6

Content Media: drama and reality

Content Media Corporation (UK) launches at MIPTV the new drama series *21 Thunder* (8x60'), centered on the story of the Montreal Thunder U21 team on and off the field in the cutthroat world of pro soccer. While at *Date My Dad* (10x60'), since the loss of his beloved Isabella three years ago, Ricky Cooper's only agenda has been to be the best dad he can be. From the slate of documentaries, the company recommends *Mario Lanza - The Best of Everything* (90'), about one of the most famous tenors the world has ever known; *Beside Bowie: The Mick Ronson Story* (104'), biopic that narrates this unprecedented celebration of the life and works of guitar virtuoso Mick Ronson; and *Monochrome: Black, White & Blue* (90'), miniseries that shines a light on America's boiling kettle of racial unrest for the past 300 years to present day, and the musical by-product that resulted: blues, rock and roll and rap.



Format | Quiz Show | 12 x 60 mins

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BOOTH P-1.E73

IndiaCast: tradition with a twist

Viacom18/IndiaCast is recognized in the global arena as a key Indian content provider, with over 30,000 hours of content from the heart of India and presence across the globe with shows available and adapted in over 135 countries, in more than 30 international languages.

Among the new dramas for this season, the company recommends *Dil Se Dil Tak* (260x30'), the story of a perfect couple, madly in love with each other and excited to have a child that will reunite them with the estranged Bhanushali family & bring about everlasting happiness. But destiny had other plans. While *Ek Shrimgaar Swabhimaan* (260x30') celebrates the courage and pride of a small-town single mother and the values and strengths with which she empowers her young daughters. These fiercely independent girls have only one thing in common, their undying devotion towards their mother. Facing several hardships in an orthodox society, the mother has provided the best upbringing and education to her girls. But what happens when it's time to find matches for her highly educated daughters? A single twist of fate will change everything forever.



Dil Se Dil Tak, new drama



Shakti, family drama

Lastly, *Shakti* is the story about an innocent girl who craves for her father's love since childhood. However, her father absolutely detests her and showers all his love and affection on her younger sister, while *Kasam* (279x30') is a captivating story about reincarnation and

Naagin (62x60') follows an "Iccha-dhaari Naagin" (Shape Shifter) who can shape shift from snake form into human. Her parents were killed by a group of people, 25 years ago, and now she has come into their lives for revenge. She enters their house as a maid with the intention of killing them. As fate has it Ritik the son of one of the couple who killed her parents, falls in love with her and marries her.

Cristobal Ponte, new ventures



Cristobal Ponte

With 20+ years of international distribution experience working for the one of the most prominent Latin-American Media companies, **Cristobal Ponte** knew the time had come to go out on his own.

With all of the experience, and of course, the contacts he amassed over the last two decades, he launched its own content distribution company focused on selling English, French and Portuguese content in Africa. 'I was very fortunate to have

Raya Group: adding value



Ramazan Yirmibesoglu, managing director

Raya Group is a company established in 2012 by **Ramazan Yirmibesoglu** and **Ali Kanturvardar**, for marketing Turkish series and films to abroad and perform advertisement, media planning and purchase for local companies in abroad.

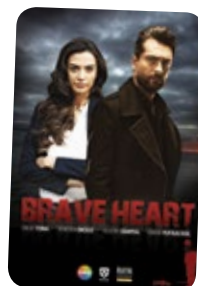
'Our experiences have started in 2009, by marketing all content of Kurtlar Vadisi series and movie to abroad. To enhance this experience, we decided to establish **Raya Group**. After this establishment, the most popular series and movies from the country started to be marketed abroad in a very busy pace. Besides, by creating fresh solutions for constantly changing media and communication world's dynamics and pairing up Turkish companies with foreign consumers, we add foreign media planning and purchasing in its line of businesses', explain the executives.

Among the main titles that the company is pushing in the international market stands *Brave Heart*, centered on the life of a man that lives in a small village in Istanbul which everyone works as a fisherman. During his army duty while they were sailing suddenly they saw a boat with refugees from Syria. Unfortunately their boat was sinking and there was a little boy drowning in the water. *Don't Worry About me*, series sold to **Canal 13 Chile** begins when a boy and his father and his wealthy friend get caught to the storm. He manages to save his friend, but unfortunately, loses his father who drowned. Because of his loss and also by the fact that he couldn't save his father, he decides to leave the village, and hadn't returned there after finishing his studies and joining the army abroad.

Lastly, the company promotes the new drama series *Roots*, sold to **Netflix** and which revolves revolving around the story of a Lebanese business man who discovers on his death bed the existence of another daughter, fruit of an affair he had in Paris which he kept secret for years. Lastly are the movies *Pain of Autumn* set in Istanbul in 1955, and *What About After*.



Don't worry about me



Brave Heart, drama

BOOTH #R7.J11

I KNOW WHO YOU ARE

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BOOTH #R8.C1

Gaumont: European co-productions

Gaumont's (France) release schedule continues to increase across film and TV production, in both the French and English languages. In order to expand to new borders, the company appointed **Vanessa Shapiro** as new president, worldwide distribution, TV and animation, from the offices in LA.



Vanessa Shapiro, president of worldwide distribution, TV and animation

'We are growing our Los Angeles offices and there'll be some new announcements about that soon', remarks the executive that oversees new and existing business development on its new position, and spearhead all sales, pre-sales and co-productions, working closely with the development department. 'Our European co-productions will be a big focus for our business this year', emphasizes.

'Our film library now encompasses over 1100 titles; and key drama series include the award-winning *Narcos* for **Netflix**; currently in production for season 3, and the critically acclaimed *Hannibal*. 'Our animated catalog comprises over 800 half-hours and includes *F is for Family*, currently in production for Season 2 for **Netflix** while our kids' series include *Noddy*, co-produced with **Dreamworks**, and *Calimero*, and we are in development is the series *Do, Re & Mi* with **Kristin Bell**', describes Shapiro.

Among the main titles for this season, Shapiro recommends the mystery *The Frozen Dead*, series that debuted in January on **M6** with 4.8 million viewers, and the procedural crime drama, *The Art of Crime*, a bit like *Castle* meets *The DaVinci Code*, which will debut this fall on **France 2**.

From the animated slate it stands three new series: *Belle and Sebastian* (52x11'), based on an original live-action TV series from the



Trulli Tales, animation

1960s by Cecile Aubry; *Furry Wheels* (52x11'), a cartoon comedy following an hyperactive, disheveled, young sloth who works diligently to become a racing driver, and *Trulli Tales*, (52x11' & 13x1'), targeted to upper pre-school children.

BOOTH #P-1 J56

KABO + VR content

KABO International (France) distributes at MIPTV a bunch of new products headed by *Tilt* (10x30'), the first TV format featuring VR and using mixed reality production technique in broadcast TV. T.

From the scripted comedy format slate are *Cops On The Block* (32x30'), coproduced with **M6**, and *Our Crazy Family* (200x30' + 3x52'), about a multi-generational family. On the entertainment side are *Who's Who?* (30x60'), where 3 contestants must guess the occupation, talent or unique hobby of 6 strangers; *High Score*, which mixes digital, physical, real-life and virtual reality; *Hot Pepper* (56x30'), and *Cash or Splash* (20x30'), produced by **KABO Family** for **RTL 9**.



Arabelle Pouliot-Di Crescenzo, Managing Director

BOOTH #R8.B10

TV Azteca: A more international vision

Azteca (Mexico), one of the largest Spanish-speaking content producers in the world, highlights this MIPTV a renewed catalogue focused headed by high-end teleseries such as *Iron Lady* (80x42'), a story based on real facts, full of action, intrigue, love and betrayal, and *Living to race* (40x46'), sold to **Televisa's** OTT, **blim**.



Fidela Navarro, international director

'We are also working on two big dramas, *Nada Personal y Missing Bride*, produced under the supervision of **Joshua Mintz** as executive producer', highlights **Fidela Navarro**, international director.

'As a broadcaster, we want to create as much original content as we can. Even when we have been coproducing with major studios such as **Sony**, since the last 3 years we started to focus on independent producers. This requires a change in our internal structure in terms of working but also writing', says Navarro, and remarks that all the contents at prime time are from independent houses.

Now, the focus of the company is to coproduce not only scripted series but also entertainment shows, both as a production hub and as company associated. 'Industry is changing. Before, Free TV channels were looked as separate entities, and content was very different from the Pay TV'. Now, you can see big budgets series both on FTV and Pay TV', describes Navarro, who also ensures that 'distribution areas changed too'. 'We used to sell the telenovela once finished in a linear ways. Now we prevent them, we look for co-productions, new business models, and new territories; producing and selling also for Pay TV platforms or OTTs like **Netflix** or **blim**'.

And completes: 'The task is more complex than it was before. The market was more divided and now you can make a series profitable with a client or fifty; and even with the efforts are more, that opens the door to different projects and be more diverse and inclusive. The secret to be a great TV station is to have a much more international vision'.



Iron Lady, nueva serie

Ride Upon Studiocanal

Studioscanal (France) arrives at MIPTV 2017 with a diverse wealth of primetime drama content for global broadcasters and platforms. Selected at the exclusive *MIP Drama Screenings* is *Ride Upon the Storm* (10x60'), from Adam Price (*Borgen*), produced by **DR Drama** (Denmark) with **ARTE France** and **SAM le Français**, and inspired by epic biblical tales.

Other top dramas are the crime thriller *Below the Surface*, produced by **SAM Productions** for **Kanal 5/Discovery Networks Denmark** and co-produced with Germany's **ZDFneo**, and about fifteen people taken hostage; while *Something's Rockin* (**TV 2 Denmark**) is inspired by real events. Lastly are UK's **RED Production Company** for **BBC One** *Trust Me*, the mystery series *The Teach* (**CANAL+ Poland**) and *La Porta Rossa* (**RAI 2 Italy**)



2nd INTERNATIONAL TRT SCREENINGS DAYS

The world's leading broadcaster, Turkish Radio and Television Corporation having broadcasting experience over 50 years is getting ready to offer another unforgettable experience "2nd International Screening Days" between 25 April-1 May 2017 in İzmir -Çeşme. This year the 2nd International TRT Screening Days that has welcomed 50 participants from 25 countries last year is expecting to host 150-200 participants both from Turkey and abroad. In this prestigious event, TRT will not only spread its universal broadcasting understanding to the world but at the same time will also play a leading role in introducing Turkish dramas rising in the international arena, in launching TRT's new project "Payitaht – Abdülhamid (The Last Emperor)" along with enjoyable interviews with the cast, in promoting TRT documentaries and TRT World - Turkey's window

opening to the world and in evaluating Turkish animation market along with numerous special panels and presentations. TRT, offers its prominent participants an unforgettable experience where they will have the opportunity to watch TRT's most outstanding and rich contents and also meeting with celebrities and guests from the TV sectors. Besides interesting panels, screenings and colorful surprises TRT's respected guests will also have the opportunity to explore one of Turkey's most touristic haven İzmir -Çeşme's unique history, climate and natural heritage in the cultural tours and activities organized. TRT that aims to convey the synergies of global achievements in the field of TV industry to its participants at this special event by displaying Turkey's rich content intends to turn this special occasion into a TV feast.

THE LAST EMPEROR



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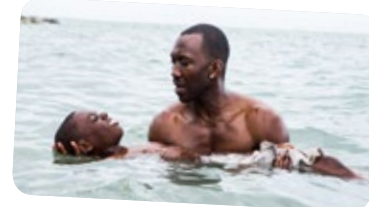
Telefilms: films majors y premiados

Grupo Telefilms, distribuidora de películas mayor de Hollywood para América Latina con 55° años en la industria, asiste a MIPTV tras haber obtenido tres premios Oscar por el film *Moonlight*: “Mejor Película”, “Mejor Guión Adaptado” y “Mejor Actor de Reparto” (Mahershala Ali). Es el tercer film premiado en las últimas seis ediciones, luego de *The King’s Speech* (2010) y *El Artista* (2011).

Cabe resaltar además que en la más reciente entrega de los Premios totalizó 23 nominaciones por cuatro de los largometrajes que distribuye para Latinoamérica y España, todos ellos disponibles en Cannes.

Junto a *Moonlight* están *Lion*, una película australiano-estadounidense basada en el libro *A Long Way Home*, *Hacksaw Ridge* y *Jackie* (ambas disponibles sólo en Latinoamérica). La primera, película bélica dirigida por **Mel Gibson** basada en la historia real del Sargento del Ejército de USA, Desmond Doss; la segunda, tiene a **Natalie Portman** encarnando a la esposa de John F. Kennedy, en un film dirigido por el chileno **Pablo Larraín**.

Además, mientras la compañía espera tener 35 estrenos anuales y ya prepara un poderoso line up para 2018 y 2019, sigue apostando por una importante veta de negocios: la producción original de películas, donde ha tenido buenas experiencias con *Qué Culpa tiene el Niño* en México, *Pequeno Segredo* en Brasil y *Agente Nero Nero 7* en Colombia junto a **Caracol TV**.



Moonlight, “Mejor Película” en los Premios Oscar 2017

Según describe el propio **Darcyl**, esperan producir 3-4 películas por año en México y en Brasil. ‘Es un salto de

calidad que nos da un mayor reconocimiento global, que se suma al crecimiento de las distribuidoras de cine **Diamond**’, enfatiza.

En relación al core business, este año será nuevamente intenso en cuanto al número de títulos a estrenar, pero sobre todo en el peso específico de cada proyecto. Sobresalen *Valerian*, de **Luc Besson**, la película independiente de mayor budget de toda la historia con USD 180 millones; la segunda parte de la saga animada *The Nut Job*; *The War with Grandpa*, con **Robert De Niro** y **Marisa Tomei**, que estrena en Octubre, y *Polaroid*, película de terror. La nueva comedia de **Sasha Baron Cohen**, *The Clown*, también estará en Telefilms, así como *The Foreigner* con **Jackie Chan** y **Pierce Brosnan** (octubre) y el drama *Midnight Sun*, basada en una historia real.

Pero hay más: para televisión lanzó el año pasado su división **The Magic Eye**, liderada por **Juan Parodi**. Ya está en producción *Sandro de América* junto a **Telefe**, *biopic* que estrenará este año en Argentina. La distribución internacional estará a cargo de ambas empresas.

Tomás Darcyl, presidente, Grupo Telefilms



Tomás Darcyl, presidente, Grupo Telefilms



Hacksaw Ridge y *Jackie*, films nominados a los Oscar 2017

BOOTH #P3. A1

21th Century Fox: Prison Break

At MPTV, **21th Century Fox** introduces the all new event series *Prison Break* (9x60’), based on the hit action drama and featuring the original cast in an escape spanning the globe to save one of their own.

Other novelties are the drama *APB* (12x60’), where after a billionaire engineer witnesses his best friend’s murder, he takes charge of Chicago’s troubled 13th District and reboots it as a technically innovative police force; *The Mick* (17x30’), comedy about an unapologetic degenerate who suddenly finds herself stuck raising her spoiled niece and nephews in affluent Greenwich, and *FEUD: Bette and Joan* (8x60’), which tells the story of the legendary rivalry between Joan Crawford and Bette Davis during their collaboration on the Academy Award-nominated thriller *What Ever Happened to Baby Jane?* and well after the cameras stopped rolling.



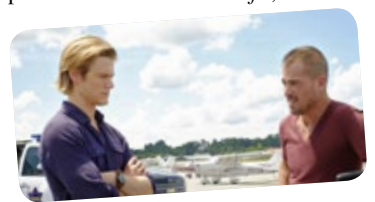
Prison Break

Also, the Studio recommends *Shots Fired* (10x60’), a series that takes an explosive look at the criminal justice system via the prism of two racially charged shootings in a small town.

CBSSI: big stars

CBS Studios International (USA) presents at MIPTV the brand new series *Macgyver* (21x’60) a re-imagining of the classic series: is an action-adventure drama about 20-something Angus “Mac” MacGyver, who creates a clandestine organization within the U.S. government where he uses his extraordinary talent for unconventional problem solving and vast scientific knowledge to save lives.

Other highlights are dramas *Star Trek: Discovery* (TBCx’60), *Bull* (22x’60), *Twin Peaks* (TBCx’60), *Twin Peaks* (18x60’), written and produced by series creators and executive producers David Lynch and Mark Frost; *The Good Fight* (10x60’), which picks up one year after the events of the final episode of *The Good Wife*, and *Man With A Plan* (22x30’), starred by Matt LeBlanc (*Friends*). Lastly are the comedies *The Great Indoors* (22x30’) and *Superior Donuts* (13x30’), and the reality *America’s Next Top Model* (304x60’).



Macgyver

BOOTH #R7.E2

BOOTH C16.D

ITV Inter Medya now is Inter Medya

ITV Inter Medya (Turkey), company founded by Can Okan in 1992, celebrates its 25th anniversary with a new name and a fresh look: now, it’s **Inter Medya**.

‘In line with the culture and strategy of our company, we have developed our brand appearance evolutionarily in the sense of continuity’, explains Okan, and adds: ‘Inter Medya continues its legacy with a red-colored logo but we made two essential changes. We not only said goodbye to ITV, but also opted for an up-to-date yet classic font. Through our worldwide presence, we also set a sign for globalization’.

Continues the executive: ‘The new logo presents a high recognition value and the strong name of Inter Medya stands for itself. The new design ensures a homogenous transition for the company and its sub-brands. The design represents a gentle development of the previous appearance, which has an independent and unmistakable typology and represents a value established over the years’.

At MIPTV, the company highlights for the international market its interactive game show format *Join Instant* (60’), where participants have the control of their own destiny. *Join Instant* is an online interactive quiz show with a 2.screen technology which enables viewers at home to participate live. Home audiences tend to identify themselves with many of the current game shows’ competitors and live through them vicariously - cheering for their favorites.

Other top titles are *Hayat*, dramedy produced by **Bi Yapım** that follows the love story between a handsome and perfectionist young man who took over the responsibility of his

family’s company, and a recent university graduate; and the two seasons of the hit series *Endless Love*, about two separate worlds, both close and distant to each other.

Lastly, Can Okan recommends for this season *Oasis* (90’), a brand new endurance-reality show where 2 teams composed of 7 couples each, will fight back to back on vehicles using cutting edge technology;

The Box Challenge, quiz game show; and *Guess Who* (60’), a show where answers 2 teams have to pick the correct answer among four live choices.



Can Okan, CEO



Join Instant, game show



Hayat, dramedy

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Format



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BOOTH #R9.A20

Telefe: The Cockfighter

Telefe Internacional, distribution arm of Argentinean broadcaster acquired by **Viacom** in November 2016, heads at MIPV a wide gamut of proposals that includes co-productions, sale of programs and formats, scripts and production services for the international market.

Among the main titles are *Love After Loving* (70x60'), a two-time story of love and grief, that since its initial release in Argentina, the series enjoyed 39.8% average share. Besides, it was at the top of the ranking table for contents most widely seen on the web during the first month on the air. And *The Cockfighter* (10x60'), produced by **Underground** and **TNT**, with original stories about cockfighting and truck jacking gangs that harass Great Buenos Aires.

From the reality/game shows slate stands *Marry If You Can* (60'), co-developed between Telefe and Kuarzo Endemol Argentina, reaching 38% average share since its release in the Argentine prime-time; and *Guess Wich Hand?* (10x60'), a new game show with a great deal of humor that combines games played in the studio and outdoors, framed within the rhythm of a dizzy competition to win a big price every day.

While keeps pushing *Educating Nina* (134x60'), comedy produced by Telefe and Underground that tells the story of two twin sisters separated at birth with different lives, unknowing of the existence of each other; *The Return of Lucas*, coproduction with **América TV** (Peru) sold to leading TV channels in the US, Chile, Ecuador,



Guillermo Borensztein, head of international business

Panama, Honduras, Costa Rica, Bolivia, Uruguay, Venezuela, Israel, Vietnam, the Middle East and Northern Africa, and the Chilean version of the comedy *Dear Daddies* (**Mega**), sold to Indonesia and Israel.



The Cockfighter, new drama

Gusto: Fish the Dish, nominated at the JBA

Gusto Worldwide Media's original series *Fish the Dish* has been nominated for a 2017 James Beard Foundation (JBF) Media Award in the category of Television In Studio or Fixed Location, being the seventh JBF nomination for **Chris Knight**, CEO of Gusto Worldwide Media (Canada), and executive producer and creative force behind *Fish The Dish*.

The James Beard Foundation Awards celebrates inspiring culinary professionals in their respected fields, including chefs, cookbook authors and broadcast media. The winners of the 2017 Media Awards will be announced at a gala event on April 25th in New York City.

'*Fish the Dish* was so much fun to make and that comes across on camera. We had our A Team crew on this one and Spencer Watts is a breakout star. We're just figuring out the next show to do together', says Knight.

BOOTH #P-1.M 2

Mondo TV: more coproductions to expand

2016 has been a great year of expansion for **Mondo TV Group** (Italy) across the different areas of the company (L&M, distribution and production), setting the stage for even greater growth in 2017.

'Our value of production is around €25 million, increasing of 67% compared to 2015 (€15 million), and both Ebitda and Ebit are increasing respectively for 160% and 140% compared to the previous year. In December we listed **Mondo TV Iberoamerica** and we believe that their business can increase and improve significantly', explains **Matteo Corradi**, CEO.

One of the hits of 2016 was undoubtedly the production of *Heidi, Bienvenida a Casa*, its first live teen action series under the arm of **Mondo TV Iberoamerica**, led by **María Bonaria Fois**, and launched on **Nickelodeon** in the region. Also, the company is working very well on the consumer products side, with a couple of important properties like *Yoohoo & Friends* and *Invention Story* which are getting a great response and interest from the market.

'Mondo TV is getting more and more a global company. We coproduce with companies coming from Asia (**York Studio**, China and **Aurora**, Korea), US, Europe and Emirates (**Abu Dhabi Media**). Our content can go everywhere, and though we still have a good positioning in our typical markets, with a important expansion in Asia and now, thanks to live teen series, also in Latin America', emphasizes.

For 2017 the company is producing many projects altogether as they did the last years; now it has two shows which are raising the higher interest from the market: *Yoohoo & Friends*, (52x11'), coproduced with **Aurora**, and *Invention Story*, with **Henan York**. On the other side, **Mondo TV Iberoamerica** group will produce the second season of *Heidi* with **Alianzas Producciones** (Argentina).



Matteo Corradi, CEO



Heidi, first live action series, produced by Mondo TV Iberoamerica

Studio 100: focus on animation

BOOTH #R7.C15

Studio 100 (Germany) recommends for this season the CGI - animated series *Arthur and the Minimoys* (26x26'), coproduced with **Europacorp Television**, **Lagardere Group** and **Disney Channel Germany**, and centered on a bright, ingenious 10-year-old who spends each vacation at his beloved grandmother's house.

Produced with **ZDF** (Germany) and **Gulli** (France) it stands the new season of *Maya The Bee* (78x12' & 52x12'), targeted 4 - 7 year olds, and from **Telegael Teoranta** (Ireland), **Giant Wheel** (India) and **KiKA** (Germany) is *The Wild Adventures of Blinky Bill* (52x12'), for 5 - 7 year olds.

Lastly are the animations *Nils Holgersson* (52x13'), *K3* (52x13'), *Tashi* (52x11'), and *Vic The Viking* (78x12') and *Ghost Rockers* (52x12'), and the live action series *Kosmoo* and *The Adventures of Lolly Laffalot* (13x12').



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BOOTH #P-1.K63

ATV: local success for international audiences



Müge Hanilçi, content sales deputy manager

ATV (Turkey) had an excellent start of the year, being the most watched channel for the consecutive 18 months. According to **Müge Hanilçi**, content sales deputy manager, 'high-end and strong drama series were the key part of this success'. 'The channel ended February in first position with 10.98 % share in total day - total individuals demo group. Eventually our success at the home market brought us new sales and we acquired new clients', ensures **Müge**.

For the executive, the long-running and high quality drama series translates into a huge advantage for the buyers to fill their schedules. 'We are one of the largest distributor and channel with 50 titles in our catalogue. Even this number is reduced to fit the needs of the international content market. ATV exports to more than 70 countries and the number of the territories is increasing'.

Among the major deals, she highlights the completed with **Canal 13 Chile**, which licensed over than 450 hours with titles like *Orphan Flowers* and *Wedlock*. The brand new series *Love and Hate*, which tops the rating charts on Friday prime-time with 18.6% average share on total audience demo group, is presented for first time at MIPTV, was also sold to Iraq and new territories will follow.

Regarding to the company expansion she completes: 'Latin America will continue to be our focus for main growth in distribution arm. Africa is also a market which is developing very quickly for Turkish series and we'll be joining to content markers for this area for the first time this year. We aim to growth in new territories such as Africa and Asia'.



Love and Hate, new drama

DINT bets on theatrical

Led by **Patricia Menz**, president, and her children **Paola Barzellato**, VP operations, and **Christian Barzellato**, VP Marketing, **DINT** (Chile) started an important campaign of international expansion, offering its hi-tech studios and experience at the dubbing business. Now, after signing a deal with the post production company **Filmosonido** (Chile), adds theatrical to its business structure.

'We have over 400 actors and singers, including kids—we are the first company doing so and it's a dubbing school with more than 10 years. We offer our clients a better quality, a perfect timing and the fastest feedback in the market', they highlight. During the last 10 years, **DINT** dubbed series such as *Deadliest Catch*, *Master Chef*, *Bear Grylls* and *Hi-5* for **Discovery**. Also, **DINT** inked a deal with **Kanal D** (Turkey) for the dubbing of the biggest bet of the company: *Wounded Love*, historical drama starred by the same actors of *1001*

BOOTH: #P4.C14

Telemundo: first original music drama series



Esperanza Garay, SVP, sales & acquisitions, Latin America



Guerra de Idolos, new music drama series

Telemundo Internacional (USA) keeps reinventing itself in order to evolve in the international market. During the last years, the company introduced the Super Series as a novelty and they become a huge success not only in the US Hispanic market but worldwide. Now, the company introduces its first original music drama series, *Guerra de Idolos*, which follows a music number one star, and his younger brother one of the industry's most important composers and producers. They have fame and power, but an unexpected tragedy will shake everything they've built and lead Mateo to embark on a search for answers. What he'll find is an unimaginable network of mafias linked to the music business – all of which he will now have to face. Other big bet of the company this season is *The Fan*, the story of a fun, kind-hearted woman of humble means, who proudly presides as president of the Lucas Duarte Fan Club. An unexpected twist of fate places her idol, the famous telenovela star Lucas Duarte, directly in her path. Even though he pays little attention to her at first, with time, he'll realize he can't live without her.

While *Lady Altagracia* follows the life of a woman who lost her parents to a fatal car accident, and who at a young age suffered the abuse of a group of young men. Since then, she becomes a ruthless and ambitious woman, an unfeeling mother who abandoned her daughter at a young age and uses her charms to amass an empire that allows her to impose law and take justice into her own hands. Lastly are *Chema*, *The Flight of the Scorpion*, about the beginnings of Jose Maria Venegas "El Chema" and his fight to earn a place and a name in the world of drug trafficking; and *Hugo Chavez*, *El Comandante*, centered on the life of the late leader of Venezuela's Bolivarian revolution.



Patricia Menz, president, with her sons Paola Barzellato, VP operations, and Christian Barzellato, VP Marketing

Nights, series than opened the door to Turkish dramas in Latin America. 'We also work with **Netflix** on two big projects: the fifth season of *Orange is the New Black*, and *Designated Survivor*, with **Kiefer Sutherland** (24); with **Global Agency** (Turkey) we are producing *Kosem*, spin off of *The Sultan* and a neutral version of *Pobre Gallo* (**Mega**). In 2016, the company dubbed an important number of TV movies such as *Internet Famous*, *Pee Wee's Big Holiday* and *Ridiculous 6*, animated series like **Warner Bros.**'s *Super Hero Girls*; *Paw Patrol*, *Bubble Guppies* and *Digby Dragon* (**Nickelodeon**); and *Race for the White House* (**CNN**), among other projects.



Any Day

Un viaje mágico en Año Nuevo a los rincones más exóticos y pintorescos de nuestro planeta. Asombrosas, increíbles e inusuales tradiciones de las fiestas navideñas celebradas en diferentes partes del mundo. Una animación colorida y estilizada, realizada por el autor completamente a mano con acuarela, con cinco personajes únicos y carismáticos que serán el deleite de niños y adultos. Contenido interesante y educativo presentado con humor en un formato accesible. Una fascinante mezcla cultural de antiguas leyendas y costumbres navideñas que han sobrevivido hasta nuestros días.

Animación
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Documental – en producción
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Documental
26 x 7min – HD



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Documental – en producción
26 x 7min – HD



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BOOTH R7.F 7

Mediaset Italia: OTTs as a north

Achieving over 10.5 millions households, 2016 has been a year of growth for the TV channel **Mediaset Italia**, which has confirmed its expansion worldwide. The channel continues to achieve great results, and has seen its revenues increase.

Last year, the company renewed their agreements with all the major operators in US, Europe and Australia, arrived to Bulgaria and recently entered top deals in strategic territories like UK and Japan, which will be launching the channel in 2017..

According to **Giorgio Giovetti**, head of sales, the key is to have 'a lineup with programming that meets the interests and needs of the viewers'. 'We know Italian audience wants to see good top-quality programming that engages them emotionally. For the Italians living abroad it's not only a question of content, it's something more sentimental, we believe that if we focus on what they want to watch we can contribute to make them feel home again, to be part of a family'.

Among the top shows airing are the series *L'onore E Il Rispetto* and the popular Italian talent show *Amici*. 'We also have special news editions, political debates, election specials, among other contents', he adds.

'As television is changing and platforms are multiplying, we really would like to land on the major OTT platforms such as **Amazon**. We also would like to strengthen our expansion in those territories where the channel is already present through smaller operators to ensure the presence of our channel worldwide. Lastly, we want to identify potential partnerships with broadcasters in Latin America where there is a huge Italian community, especially in Argentina, Uruguay, Peru and Mexico', completes **Giovetti**.



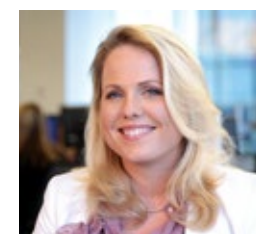
L'onore E Il Rispetto, drama series



Amici, talent show with over 15 seasons

BOOTH P3.B38

BBC: cross-platform



Anna Gordon, EVP and general director for Latin America/US Hispanic

BBC Worldwide Latin America (UK) arrives to MIPTV year with a range of new multi-genre and cross-platform titles. The comedy *White Gold* and four dramatic series: *McMafia*, the first season of *Broken*, the second season of *Doctor Foster*, and fourth season of the world-renowned *Sherlock* series.

From the slate of natural history the company highlights *Blue Planet II*, a new cinematic experience that plunges viewers to an

adventure into the Oceans of our planet, while in factual BBC brings two innovative productions: *Meet The Humans* and *Tribal Bootcamp*, where drivers visit ethnic groups that maintain an active lifestyle based on ancestral forms of exercise. Lastly are the formats *Let it Shine*, band-talent show, and *Let's Sing & Dance*.

The Final Act on Mediaset



Manuela Caputi, head of international sales

Mediaset Distribution (Italy), content division, brings to MIPTV a wide offer of scripted and unscripted titles, both as ready-made and format, big library with classical movies and new releases, and new unscripted formats with the objective to open to new markets.

Manuela Caputi, head of international sales, recommends the new crime drama *The Final Act* (8x80'); *Beauty Center- A few years later* (8x80'), spin-off of a comedy of years ago, and the season 2 of crime series *Code Name Solo* (4x100') –in production-, a drama that achieved a very good result with 4,5 million viewers on Mediaset's **Canale 5**.

'Also, we present an unscripted format *The Phone Secrets*, where 3 couples sit around a table with their smartphones connected to a LED wall. One person per couple unlocks their handset and hands control of it to their partners who have 2' to go to their personal messages, photos and chats', resumes Caputi.

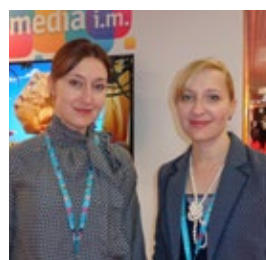
Mediaset is also launching the quiz show *On Your Skin*, a success with more than 500 episodes broadcast in access time and a list of paper-formats like the factual entertainment *Breaking Love*, *Jail*, the reality contest *The Bodyguard*, the factual swapping pilot *Shock Therapy* and factual entertainment *My DNA*.

'We would like to increase the volume of sales in Eastern Europe of drama series and movie feature, and, at the same time, we are trying to open the market of unscripted format with our own creativity. In Latin America, our catalogue is represented by **Comarex**, while in MENA we have a Turkish agent and we developing important business deals in Arabia', she concludes.



The Phone Secrets, game show

Media I.M.: Sunny Bunnies



Maria Ufland & Irina Nazarenko

Media I.M. (UK) promotes for the international market it snon-dialogue slapstick comedy for 4-7 year olds, *Sunny Bunnies* (**Digital Light Studio**, Belarus), which has generated over 70 million views on the **YouTube** channel in less than a year and has been acquired by **Disney Junior Channel** in over 150 countries including USA, EMEA, Russia & CIS, Australia & New Zealand,

Japan and South East Asia. **Canal Panda** also acquired the rights for Portugal & PALOP.

Other big title is *Rosa & Dara*, from Czech Studio **Bionaut Animation**, licensed to **YLE** Finland, **NRK** Norway, **SVT** Sweden, **MBC3** MENA and **RTP** Portugal.

BOOTH #R7.J11

ICEX: building bridges

ICEX, Spain Trade and Investments, entity that supports annually near 14.000 Spanish companies (which an 8% represents cultural and creative industries such as cine, TV and music, among others), keeps promoting at MIPTV the brands **Audiovisual From Spain** and **Cinema From Spain** in order to push the internationalization of local content.

Also, in June the company will launch along **Xunta de Galicia Conecta Fiction**, the first event focused on coproductions of TV series between Europe, Latin America & US Hispanic, where 350-400 global professionals world will gather around bilateral agendas, projects presentation, premieres, among other activities.

'*Conecta Fiction* is not a market, it's a business platform created to facilitate the closure of co-production agreements of fiction series between European, Latin American and US Hispanic producers', emphasizes **Julián Izquierdo**, director of the Cultural Industries Division, and remarks that the potential of the event is 'enormous'. 'Until now, the markets have been focusing on distributors and sales agents dedicated to the commercialization of the finished product; Conecta Fiction fosters the internationalization of companies from the earliest stages, which allows them to increase their revenues (production fee and royalties)'.

And he adds: 'This is a great opportunity to meet new potential partners and to expand the commercial capacity of the companies through them. We want to be the meeting point of two continents that are culturally active, leaders in the audiovisual industry and with many common codes yet to be explored'.

Regarding to the moment of the Spanish content, **Izquierdo** remarks the arrive of the national series in countries like UK, France, USA or China, among other territories, the presence of new big local players like **Movistar (Grupo Telefónica)**, which plans to produce 11 new series in two years, and the trust of companies like **TVE**, **Atresmedia TV** and **Mediaset España Comunicación** on local content as axe of their programming and identity of their brands'.



Julián Izquierdo, director of the Cultural Industries Division



BOOTH #R7.J11

Atresmedia: crossing borders dramas

Atresmedia TV (Spain) arrives to Cannes with a slate full of dramas where stands *Velvet*, *Vis a Vis* and *El Tiempo entre Costuras*. 'With presence in over 100 countries, our titles are very successful especially in Latin America, USA and Europe, but in linear TV and SVOD services, but our main goal to strength our position as distributor referent, not only in these territories but throughout the world', highlights **José Antonio Salso**, head of acquisitions & international sales.

Velvet, for example, has been a great success along with **Beta Film** (Germany) as international distributor. 'The series was sold to **Rail** (Italy), **Univisión** (USA) and **M6** (France), among others, while *Vis a Vis* arrived to USA, Italy and France, and became the first Spanish series to be launch in FTV in UK', summarizes **Salso**.

For this market, the executive recommends three high-end titles: *Money Hesit*, created by Alex Pina (*Vis a Vis*, *Los Hombres de Paco*), a new drama where a enigmatic character called the Professor plans to carry out the greatest heist in history; *Lifeline* (13x45'), about a surgeon who led a normal life until he suffers a heart attack and receives the transplant of a new organ. From that moment, he starts to suffer strange nightmares related to the murder of the donor of his heart, and he decided to investigate the crime and live between two families. Lastly, *Plastic Sea* (26x70') is set in a remote town, where a young woman was killed causing great commotion among the inhabitants of the town. A thriller with just few alibis and too many suspects.

'We want to reach as many viewers as possible outside our borders and enhance the international presence of **Series Atresmedia** as a reference seal of the series produced in Spain', concludes the executive.



José Antonio Salso, head of acquisitions & international sales



Money Hesit, new drama

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TRT/Mistco: big-budget and high-quality productions

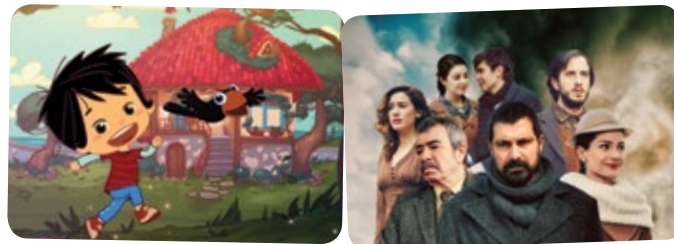
MISTCO, exclusive sales agent of the Turkish *pubcaster* TRT, highlights at MIPTV the new successful drama *The Last Emperor*, produced by **ES Film** and centered on the life of the Ottoman Emperor, Abdulhamid Han in the 19th century. For the big release, the company presents a screening with the cast participation on a panel on Monday 3, at 4pm Auditorium K.

'The potential of *The Last Emperor* turned out to be very high and the pre-sales were over expected', remarks **Aysegul Tuzun**, VP, sales & marketing, about the show that debuted locally on February 24th with a rating of 5.46 pts. and grew up to 6.98 in its third emission.

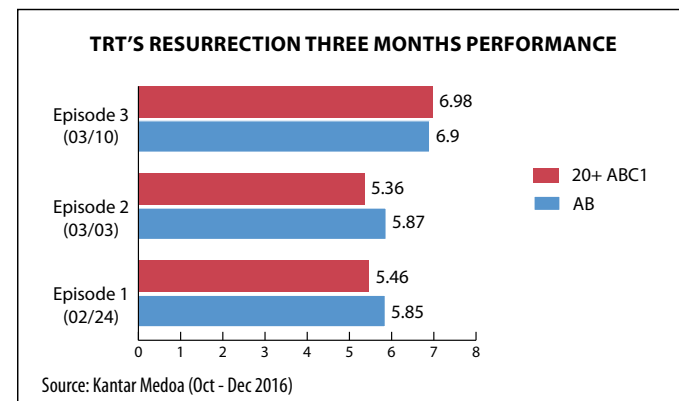
Other highlight from TRT/MISCTO's catalogue is *Resurrection: Ertugrul*, which, according **Tuzun**, is still 'a driven content for the company, simultaneously being aired on some territories worldwide and waking up the interests from all around the world for its third season'. 'In has become one of the most successful Turkish dramas locally, being in first-ranking position for 3 seasons in a row. Beside current broadcasters, we are about to add new broadcasters from different territories such as Latin America', she adds.

Continues the executive: 'TRT has been doing great job in their 15 years in the industry, especially investing into period dramas, where the initial investment is huge and yet none of the commercial broadcasters are keen to invest considering the risks. *The Last Emperor* is their fourth period drama and TRT by far has the most extensive know how in storytelling and producing the genre'.

Apart from the historical dramas, the company is pushing series with international plots, animation series for preschoolers and schoolers, documentaries about nature, wildlife and history, mini-series with great cast and touching scenarios,



Drama series *The Legend of Destan*, and animation series *Ege and Gaga*, two of the releases this MIPTV



and TV movies with famous production teams. Also, TRT will start broadcasting the first sci-fi drama in Turkish TV industry, called *Code: 2150*, in fall 2017.

'TRT has high-budget and high-quality productions, which are located in the top of the ratings list in recent years. It pleases us to see how our contents, which are very unique when compared to other productions, receive interest from all corners of the world', emphasizes **Aysegul Tuzun**.

Regarding to the international expansion of the Turkish dramas, she stands that there are two keys: By one hand, the effects of cultural and historical background, especially attractive for Eastern Europe and Middle East, and by the other, 'a very active TV industry that brings competition and qualified production along'. 'Thanks to high-quality productions,

and the Turkish actors as "brands" in the international arena, the interest towards Turkish drama from all over the world will continue rising just like last year'.

And completes **Tuzun**: 'We are currently active in nearly every part of the world. We aim at maintaining our partnerships in 2017 in already existing territories with a special emphasis on the Latin & North American markets'.



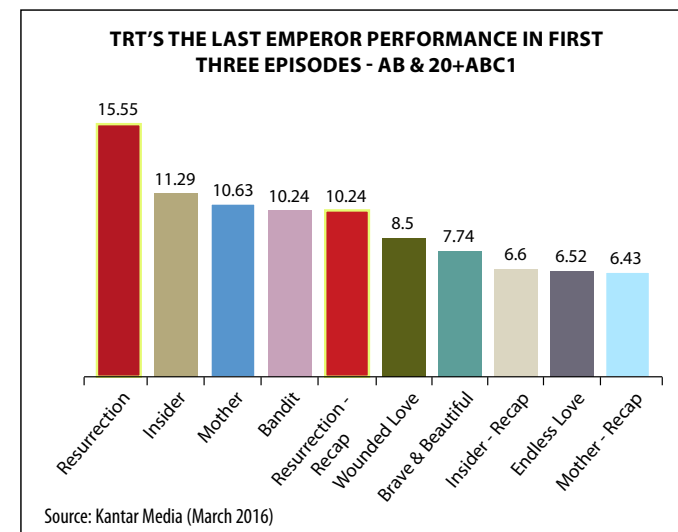
Aysegul Tuzun, VP, Sales & Marketing



The Last Emperor, big release at MIPTV with the cast participation on a panel on Monday 3, at 4pm Auditorium K



Resurrection: Ertugrul has been the most successful series in the Turkish TV market



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Rabbit Films: alternative formats

Rabbit Films, Finnish TV and film production company focused on the development of alternative entertainment formats, bets to its global expansion along with its head of international, **Jonathan Tuovinen**, executive with experience in the **NBC Universal's** format division for several years.



Jonathan Tuovinen, head of international

Locally, the company has produced big shows such as *Who Wants to be a Millionaire?* for **Channel 4 (Nelonen-Sanoma)** or *Saturday Night Live* for **MTV3**. And offers for the international market almost 12 original formats developed in house, and ready made versions through distributors like **DRG (UK)**.

'Among our most successful titles are *The Dudesons*, our *Jackass*, which are broadcasted in USA through MTV and has been sold to over 120 markets. And we have also *King*, a singing talent show, but scripted, a parody of the talent formats, broadcasted on **MTV3** in Finland, and *Madventures*, sold in over 150 countries', describes Tuovinen.

At *Celebrity Home Invasion* some families in trouble resort to the help of a group of celebrities who will not help them precisely. And *Posse* is another successful Finnish format, a result of combining a talk show plus a celebrity candid camera. I has three seasons on **MTV3**, where a group of friends takes two hours of prime time to do what they want.

'We have an office in LA led by **Jukka Hilden**, international sales director, with whom I work to grow in the USA and Latin America. In fact *King* is in negotiation with a network and we have in emission the finished version of *Haggle Battle* that in Finland emits **Channel 4**', completed Tuovinen.



The Dudesons, stunts and pranks show

The Stolen Dreams of Somos

SOMOS Distribution (USA), company led by **Luis Villanueva**, CEO, keeps adding to its catalog of important dramas new international products: the company signed a deal for the exclusive rights in the to the US Hispanic market of the Greek telenovela *Stolen Dreams*, which has had resounding success in Greece through **Mega**, and is currently in its fifth season. His offer in



Stolen Dreams

MIPTV also includes additional material from two episodes of the biography of Juan Gabriel; *Julia, Recipe for Life* and *39 and a Half*, all from Poland; *Matter of Respect*, *Sunshine Girls* and *Mercy*, from Turkey, and *Imagine*, children's series.

Pol-ka: co-productions and OTTs

Pol-ka, Argentinean fiction producer that during the last years has powered its international business, now bets on big coproductions as new business model, following a worldwide trend, and partnerships with global OTTs.



At last Natpe: Luciana Egurrola and Manuel Marti (centre) with Gonzaleo Fiore, CCO, and Richard Rohrbach, SVP acquisitions, both from Fox Networks Group

The company is developing three big projects with major companies: *Love, Divina*, starred by Laura Esquivel and coproduced with **Federation Kids & Family (France)** and **Televisa Internacional (Mexico)**; *La Fragilidad de los Cuerpos* new miniseries in development with **Turner Latin America for TNT**, and *El Jardín de bronce*, with **HBO**.

'Today agreements involve several companies, not just two or three anymore. This changed not only the financing models but also the content. The audience is eager for new programming and you have to be very precise in selecting the agreements', explains **Manuel Martí**, international business director.

From the distribution side, area led by **Luciana Egurrola**, it stands agreements in Israel and Indonesia for *Fortune, Love & Betrayal (225x60')*, and highlights at MIPTV the telenovelas *I Want to Be By Your Side (180x60')*, a story about the love of two couples of neighborhoods whose live changes after one of them goes to her doctor's office to see the results of her annual check-up, and she is given a devastating diagnosis.

At the dramedy *Family Silence (20x60')*, the arrival of a young girl into the lives of a conservative family will change things forever, and *Cunning Girls (174x60')* follows five ladies that meet while participating in a demonstration on the doorstep of the bank where they had deposited their savings and which has suddenly closed down.



Fortune, Love & Betrayal, telenovelas

Quintus Media: more docu-series

Quintus Media (Germany) launches at MIPTV a slate of docu-series headed by *Mega Transports (6x48')*, about how the most heavy and imposing things are moved from one place to another, while *Ultimate Vehicles (6x48')* shows the ultimate vehicles ever built by man.



Sebastian Ernst, sales & acquisitions

The Greatest Crimes Of All Time! (10x48') documents crimes that attracted a lot of worldwide attention and to this day the public as well as the investigators and victims can't get over them; *Behind Bars (6x48')*, takes the viewer to the world's most notorious or extraordinary prisons; and in *Evil Knows! (6x48')* Evil Jared Hasselhoff, bass player of the US-rock band "Bloodhound Gang" embarks on a search for significant myths and phenomena from daily life.

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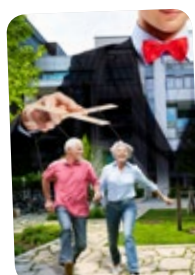
Comarex: drama & entertainment



Marcel Vinay Jr., CEO

Comarex (Mexico), company led by **Marcel Vinay Jr.**, CEO, highlights in Cannes its international catalogue after the incorporation of **Cisneros Media Distribution's** offer on a deal completed in late 2016. Through this agreement, the Mexican company expanded its catalogue that also include titles from **Canal 13** (Chile) and **Mediaset Italy** for the region.

Among the main titles for the company are the game show format *Save to Win* (50x60'), where savvy shoppers can win big cash by showcasing their knowledge of everyday household brands, and Cisneros' telenovela *Separated By Love* (111x60'), telenovela about a young lady in search of a better life that moves from the country to the city, without imagining the twists that waits for her. Also from CMD is *Just Looking* (60x60'), teleseries set on a building, 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights *Runaways* (110x60'), about four women that meets in a jail.



Just Looking, teleseries produced by CMD

From **Mediaset** are *Friendly Fire / Hero for Love* (16x45'), a love about an impossible love between the leader of an elite Italian troop and a beautiful Afghan woman, and the entertainment format *The Phone Secrets* (60').

Lastly are Canal 13's docu-realities *Singles looking for Love* (13x60'), where two bachelors and two bachelorettes give love a last chance, and *Black Sheep* (12x60'), where youngsters lost between excesses and out of control are taken to live an extreme experience inside a penitentiary.

CMF: AR and VR as an Artform



Valerie Creighton, president

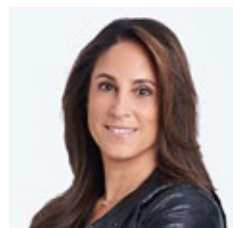
During last years, the **Canada Media Fund** has been investing in the innovation and tech development in the Canadian industry. As result, the entity showcases at MIPTV the diversity and expertise of the genre in Canada at the VR Innovation Seminar entitled *Discover how Canadian VR and AR give a new dimension to this Artform*.

'Even when technology is still quite nascent, augmented and virtual reality are catching on quickly. Consumers are increasingly hungry for content on a growing number of platforms and devices, including VR. In the innovation adoption scale, VR users are increasingly moving out from the "innovator" to the "early adopters" stage. Technology has provided innovative options for sharing stories with audiences from all parts of the world. In this context, the CMF Fund has made a strategic decision to invest in an ever-growing number of VR projects as an important part of the funding it provides to Canadian digital media', remarks **Valerie Creighton**, president.

VR and AR content is improving exponentially thanks to the innovation of creators around the world, with many of them in Canada. Recent data indicates that, currently, 22.5 million people consume VR content around the world. A figure which could increase to 154 million by 2020. Research suggests the global market for VR could reach US\$162 billion by 2020, primarily driven by the proliferation of various uses for VR technology and content.

'Producers are turning to VR projects as a way to create experiences that push the limits of art and technology. Since 2012-2013, the Canada Media Fund has invested in 59 innovative VR and AR projects, totaling \$24.48M in funding. Last year alone, the organization invested in 29 VR projects with over \$11.6M in financing. Audiences should be able to access and enjoy compelling content on the platform of their choice, anytime, anywhere and to share them with the world. VR is yet another means of doing so', completes.

Marvista: leading movies + TV series production



Deena Stern, head of marketing

Marvista Entertainment (USA) continues evolving significantly in the market. From a movie distributor in the past, he got a big budget feature film producer, one of the top independent ones in the U.S. market. Today the company distributes its own product worldwide, to major studios and Pay TV titans. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

Deena Stern, head of marketing: 'We can say that now, we are the main independent film producer in the U.S. market, due to volume and big budget productions, with high-end cast. We have thrillers, action movies, romantic comedies, strong special effects... we catch up with the most qualified requirements any genre. For instance we present *Shockwave: Countdown to Disaster*, about a seismic weapon that causes apparently natural disasters, with Stacey Oristano (*Friday Night Lights*) and Rib Hi-

llis (*General Hospital*)'.

'We are very pleased about entering scripted TV series production. Our first project is *Rebel*, a thriller with action and very good plot twists that will catch the audience. Though we don't distribute the product, we are sure it will post us into the TV series market. The series are occupying important new market spaces and we want to be a referent for the future as we are in movies'.

Other films presented at MIPTV are *Negative*, about two young women and an amazing race against Colombian cartel members, with Katia Winter (*Dexter*) and Simon Quarterman (*Westworld*) directed by Joshua Caldwell (*Layover, Be somebody*). And the comedy *Love at First Bark*, produced for **Hallmark Channel**, about a lady that intending to calm her pet, gets in love with a dog trainer. With Jana Kramer (*One Tree Hill*) and Kevin McGarry (*Signed*).



Negative, new film

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Smilehood: digital and interactive



Silvana D'Angelo, director

Smilehood Media (Argentina) keeps growing as a key Latin player thanks to an offer that includes series, 360° developments, and digital formats, among other genres. The company recently announced the sale of the hit series *Plim Plim* to Chinese broadcaster JY Animation, and added new original shows like *Gilda, La Serie* (13x'45) produced with **Habitación 1520** and that is centered on the life of the Argentinean singer Myriam Alejandra Bianchi.

The series will debut in October and is based on the homonym film and will be also starred by Natalia Oreiro (*Muñeca Brava, Sos Mi Vida*), actress with global recognition especially in countries like Russia and Israel.

From the slate of digital formats, **Silvana D'Angelo**, director, are *Dilema*, a proven format by Marcos Gorbán, in which the public will demonstrate from their homes how much they know the famous interviewee and test the reliability of the public on him, through a novel software in which viewers can participate online.

Other big format is *Cooking at the Supermarket*, produced by **Movio** (Brazil) and broadcast on **Discovery Home and Health**. *Vuela Vuela* (Sebastian Mellino), in which participants will compete in fun challenges to add air mileage. Lastly, a bickering couple spends 10 days together without their kids to see if they can rekindle their love or must separate for good in dramedy *Ultimum*, and **Laura Franco** hosts the children's musical series *Panam & Circus*, now on air for over 15 years, which encourages play and imagination.



Gilda, La Serie, starred by Natalia Oreiro

MGM: now, Spanish content



Chris Ottinger, president, worldwide TV distribution & acquisitions

After one year of the launch of its new structure and the appointment of **Mark Burnett** as president of TV, **MGM** (USA) keeps reinventing itself. Now the company is working on its first Spanish series on a joint venture with **Gato Grande Productions**, from Mexican entrepreneurs **Miguel Aleman** and **Antonio Cue**: a biopic based on the life of Latin music superstar **Luis Miguel**.

The series, which includes **Miguel** as part of the team, searches to show the real story of one of the most iconic and enigmatic Latin performance. 'For the first time, the story of one of the top celebrities not only in the region but worldwide will be told', comments **Chris Ottinger**, president, worldwide TV distribution & acquisitions, and emphasizes: 'We want to become top producer of Spanish programming for global audiences, transcending the US scripted market'.

According to the executive, the decision of a biopic as first show corresponds to a 'big wave of unscripted content in Latin America, seen in early 2000 in US and resurged in 2014, and the growth of serialized dramas'. 'Audience searches stories that matters to them, things that can be familiar and fresh at the same time', says **Ottinger**.

Another reason for **Ottinger** is the need to have local products to grow especially in the FTA Latin market. 'Almost 100% of content on Free TV is local, and audiences don't want to see typical US dramas anymore. So if we want to really grow our business with FTA customers, we have to associate with producers and local companies. We know what Latin audiences are looking for, and are working hard to approach it'.



MGM confirmed the biopic of Luis Miguel as first Spanish language project

MYCONTENT: the Arab world in one place



Eng. Anas Al Madani, Vice Chairman & Group CEO of INDEX Holding

Launched in 2010 and expanding ever since, **MYCONTENT** gathers players from the whole MENA region and a mix of local and international series, documentaries and animation providers, as well as technology and service companies focused on VR/AR, apps, videogames and 4K.

Organized by **Index Holding**, its objective is to push and strengthen a region where media sector is expected to grow 7% annually in the next few years, with the consumer-media market value rising to USD 21.5 billion in 2019, and also build Abu Dhabi as the Middle East's leading hub for content creation.

Eng. Anas Al Madani, Vice Chairman & Group CEO of INDEX Holding, indicates that for this year edition, to be held on October 29-30, there will be a *Hosted Buyers Program*, the *Pre-Arranged Meeting Platform*, the *Conference Program* and a newly implemented *Screening Room* for exhibitors. From this year, the market will cover a wider region adding East Africa, South-East

Asia, CIS, and CEE.

The marketing area of the show is re-designing and re-thinking the whole event concept including the possibility of dedicating a specific staff to assist participants throughout the year. **Vlad Borovina**, project manager, is leading this transformation, and has been assisting to different global shows, as ATF and NATPE Miami to discuss face to face with international distributors.

He also highlights the partnership with **twofour54** (Abu Dhabi), which will attend as a major sponsor this year to promote their current program called *Content Creation Community*. The importance of this alliance relies on the company's huge structure, which includes over 550 media and entertainment companies (CNN, **Ubisoft**, **Sky News Arabia**) and its infrastructure for the content production.

Major regional network **MBC** also signed a three-year agreement with them to film its Arabic dramas in the Capital City. **O3 Productions** inked a three-year deal to grow Arabic drama productions in Abu Dhabi, as well.



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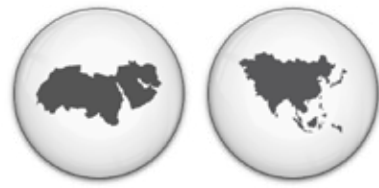
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Digital platforms evolve and consolidate

With the expansion of the global SVOD players, Netflix, Amazon, HBO Go, a big number of companies are launching new services and online platforms in the world. MENA and Asia Pacific are two key regions where these digital players are taking the stage. Prensario describes here some of the most important ones.

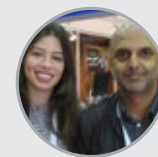


Sherif Dahan
Regional director,
OTT Middle East
& North Africa



Vuclip

Vuclip, a PCCW Media Company (Hong Kong), is a leading premium video-on-demand service provider for emerging markets with 9 million subscribers per quarter. The company's premium OTT service Viu is currently accessed by consumers in Hong Kong, Singapore, Malaysia, Egypt and India. The foundation pillars of Vuclip's strategy are: premium Asian content in 34 different languages from more than 270 top content providers around the world; a personalized and localized viewing experience tailored to users based on deep data analytics; and patented Dynamic Adaptive Transcoding which provides an elegant, unbuffered user experience regardless of device or network.



Marwa Fahmy and Sohail Anjum
Content acquisition & programming,
and Content specialist, from iciflix



iciflix

Launched in 2013 in the MENA region, iciflix is a pioneer streaming and VOD platform that provides Arabic content, Bollywood and Hollywood movies and TV series, as well as original series. It targets the global Arab audience, but the company's main markets are Morocco, Egypt, Kuwait, UAE, Tunisia and Saudi Arabia. Among its original productions, in 2014 it released two Egyptian movies HIV, a drama that explores the social repercussions experienced by those infected with HIV, and the police thriller Al Makida. It is also looking for co-productions.



Victor Koo
CEO



Youku Tudou

Chinese e-commerce giant Alibaba Group saw its digital media and entertainment business up 273% to USD 585 million YoY in the third quarter of the financial year ending December 31, 2016. This was largely driven by the consolidation of video website Youku Tudou coupled with an increase in revenue from mobile value-added services provided by UCWeb, such as mobile search, news feeds and game publishing.

On the other hand Alibaba Pictures Group (APG) has entered a strategic, three-year cooperation agreement with its parent company Alibaba Group, which will see the companies pool together respective resources for mutual benefit and reciprocity.

APG, which is majority owned by Alibaba Group, made the an-

nouncement on Tuesday, specifying that the deal would be aimed at building a strategic alliance for long term co-development of content. Both parties will look to work closely together on the rights of their respective film and television content, meaning Alibaba Group will give priority to APG for granting exclusive rights of works from its entertainment strands such as Alibaba Literature, Alibaba Gaming and Chinese streaming giant Youku.

Last year, APG took a stake in Steven Spielberg's Amblin Entertainment and now it is coming off of its first big win under the partnership. A Dog's Purpose this weekend leaped over Logan to take the #1 spot at the Chinese box office in its second frame. Through Sunday, it had grossed USD 52.7 millions.



Nadim Dada
Director, content acquisitions, Starz Play



Starz Play

Starz, a Lionsgate company, is a leading global media and entertainment company that provides premium subscription video programming in USA (24.3 million subscribers), pay television networks and produces and distributes content for worldwide audiences, including its investment in the STARZ PLAY Arabia OTT service, launched back in 2015 and in operation in 19 countries across the region.

It was launched even before Netflix and Amazon arrive to the region, what has given good advantages: two thirds of the Arab world's popula-

tion of 370 million people is under the age of 30. That youthful market is a hungry consumer of entertainment. Broadband penetration can be irregular, but mobile penetration is through the roof.

It offers two models, as a single OTT and through telecom operators, providing US and Indies content (BBC, etc.), as well as localized Arabic programming. Starz Play is planning to produce original series in the region, as well. And it is already programming Day & Date shows from CBS, Showtime and Starz. Regarding genres, comedy works very well.



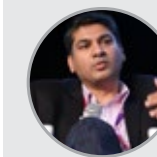
Mark Britt
co-founder and
group CEO, iflix



iflix

iflix, a SVOD service targeting emerging markets, has closed last month a new round of funding in excess of USD 90 million to support its further international expansion. The financing round includes new investors in the form of John Malone's Liberty Global; Zain, a mobile and data services operator in MENA; and a privately held investment management firm, as well as additional capital from existing investors Sky, Malaysia's Catcha Group, which runs online businesses, and US investment firm Evolution Media Capital.

The service is available in nine markets across Southeast Asia after recently launching in Pakistan and Vietnam. It has also unveiled joint venture iflix Arabia with Zain to make its service available in the MENA region. Since going live in May 2015, iflix has seen growth in active accounts and more than 5 billion minutes streamed, according to the firm. It also has more than 170 content relationships across Hollywood, regional and local studios and distributors. It offers Hollywood content, as well as Asian regional and local TV shows and movies.



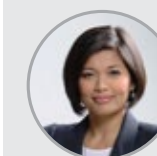
Krishnan Rajagopalan
Co-Founder / Chief
Content and Distribution
Office



Hooq

Sony and Warner Bros have increased their investment in HOOQ, a Southeast Asian streaming-video service that competes head-to-head with Netflix and Amazon in the region. Since January 2017, the two studios are partners in the two-year-old joint venture with Singtel, Singapore's largest mobile phone operator, which holds majority control, 65%. The two studios have 17.5% each.

It operates in The Philippines, Thailand, India, Indonesia and Singapore. The service offers both monthly and weekly subscription plans, with weekly pricing running as low as USD 1.40 in some markets. The company says its library boasts over 35,000 hours of Hollywood, regional and original local content.



Airin Zainul
Group General Manager,
ntv7 & 8TV at
Media Prima



tonton / Media Prima

Owned by Media Prima, the largest media conglomerate, tonton is Malaysia's #1 and largest homegrown video streaming service with over 6.6 million users and is experiencing a growth of over 18,000 members weekly. Bringing things up a notch in April 2016, it was transformed into a hybrid video service alongside its brand new apps offering both free membership and the newly introduced premium service coined tonton VIP. Starting from just 3 ringgit (USD 0.67), free members who upgrade to tonton VIP can get unrestricted access to a library full of over 26,000 hours of local and syndicated content, exclusive live events in HD, video ad-free experience, download and watch later functionality, enjoy VIP perks at events and much more.



Hao Fang
Chief executive
producer



LeTV.com

LeTV.com is a leading OTT from China, spending over CNY 10 billions (USD 1.5 billion) in programming. It is the pioneer of Chinese webisodes, and online entertainment shows. The executive with executive produced Hallo Mr Right, Selfie Battle, Wu Jian Dao, Guang Huan Zhi Hou, Super Teacher Bing, and Xue Jie Zhi Dao, etc.



BCM 2017, expanding the Korean Drama Wave

After a successful 10th anniversary edition in 2016, the leading Korean market Busan Contents Market prepares this year for another record-breaking show. 'BCM is at an important moment to begin the new decade. We are preparing for a much bigger leap through new trials and challenges', highlights **Koo Jong-Sang**, chairman of the organizing committee.

Last year the show grew 35% on the buyers attendance, going from 2,022 in 2015 to 2,702 from 45 countries. Not only domestic but also a large number of buyers and sellers from all around the world. The dealing record was approximately USD 177 million and showed an increase from BCM2015, which was USD 9.3 million.

On the distribution side, the local sellers are the stars taking the main spaces of the market floor, but there are also representatives from other countries, such as China, Hong Kong, Taiwan, as well as **ITV Studios** (UK), **Talpa** (Netherlands) and **Eccho Rights** (Sweden), and two Latin American companies, **Caracol TV** (Colombia) and **Telefe** (Argentina). All them are here for the second year in a row: after a successful 2016, they have decided to return this year.

The organization is planning to conclude *Memorandum Of Understanding* (MOU) executions with cultural contents associations.

'By establishing MOU with domestic producers' associations, we expect high-quality cultural contents to expand into the global market even more with the support from us', he adds.

BCM2017 holds *The 2nd Asian Documentary Awards*, an open competition project for domestic and overseas video production professionals and general public. It introduces the variety of broadcasting contents as well as the changes in the broadcasting environment. The awards are divided into three themes: marine documentary, international co-production, and 360VR, added this year.

'We will diversify and strengthen the *BCM Market+* with B2C events. Unlike the market itself —only for buyers and sellers—, this section serves also for the general public. Variety of programs for citizens to participate themselves are opened throughout the show period'.

BCM seeks to growth and further improvement by working to develop numerous services and programs. As an example, it has been holding *MIP Academy* jointly with **REED Midem** since 2015 and will continue to do so this edition. It is also carrying out various programs such as *BCM Academy*, *BCM Global Pitching*, *Cloud Funding Pitching*, *Biz Matching*, *Asia Next Generation Content Forum Seminar*, *Korea Documentary Festival*, etc.

Jong-Sang: 'BCM events are not just one-



Koo Jong-Sang, chairman of BCM organizing committee

off events, but manage participants and companies who have participated in the event continuously. For example, information on latest investment trends is periodically shared by BCMs' investment council, with cooperation from the Korea Contents Council, in order to support participants to further understand about strategic investment'.

Among the top highlights from the Korean market, *My love from the Star* (SBS) and *Descendants of the Sun* (KBS) have successively succeeded in the Korean and Chinese markets simultaneously. Korean cultural content market has risen to the 7th place in the world, establishing a favorable image of Korea globally.

'We will try to make BCM the center of diffusion and exchange of *Korean Wave* contents and play a significant role of contributing to the enhancement of Korea's national brand. The importance of high-quality drama in the global content market is becoming more and more important. As the growth of the drama market grows, Korea's response and role are important', remarks the executive.

One of the main Asian economies, continues to strive to create high-quality dramas that can respond to sensitive market conditions, such as the emergence of new platforms and changes in content consumption patterns. 'Especially, we are expanding the scale and scope through international co-production with other countries', concludes **Jong-Sang**.



Opening Ceremony of Busan Contents Market 10th Anniversary Edition last year, which was attended by 2,702 international buyers, a growth of 35% compared to 2015



Koo Jong Sang, chairman of BCM Executive Committee surrounded by MENA buyers from Morocco, Tunisia, Jordan and Qatar. Korean dramas are well received in many regions all over the world



Domestic drama buyers are also important in Busan: Sungeun Jung, programming & planning team, Asia Drama Channel; Hee-kyoung Jung, assistant content manager, from OTT D'Live; Ahreum Joe, programming executive, Asia Drama Channel; Yookyoo Park, planning team manager, and Yang Im Lee, programming team manager, History Drama Channel



Key digital players, especially from China, attends BCM seeking for the newest Korean dramas: Digital platform Tencent China is buying entertainment formats: Mary Ma, senior format manager, Yungzhen Chang, assistant, and Ming Lou, deputy director of formats



Indonesia is another key territory that participates with many buyers in Busan: Indonesian buyers: Gunam, acquisitions manager, ANTV; Triandy Suyatman, president director, TS Media, and Sophie Djuzdman, CEO, Red Candle

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MNC Group: moving forward in a fast-changing market



David Fernando Audy, president director, MNC Group

PT Media Nusantara Citra Tbk is a leading media company based in Indonesia and South East Asia largest and most integrated media group, founded in 1997. Its core business is in content and the ownership and operations of 4 of the 11 national FTA TV in the country: **RCTI**, **MNCTV**, **Global TV** and **iNews TV**, complemented by 22 Pay TV networks, as well as radio, print media, talent management and TV production companies.

David Audy Fernando, president director, has 13 years leading this conglomerate and affirms that **RCTI** has been the leading broadcaster in the country. All in all, over 30% of the local audience, which is over 250 million people (fourth largest country in the world), is reached by the group's portfolio of TV channels.

'We produced 50,000 hours of content per year, and we have an advantageous position in the advertising market being the first choice on local advertisers and brands. We are going through deep changes in Indonesia, marked by the rise of Internet in the territory'.

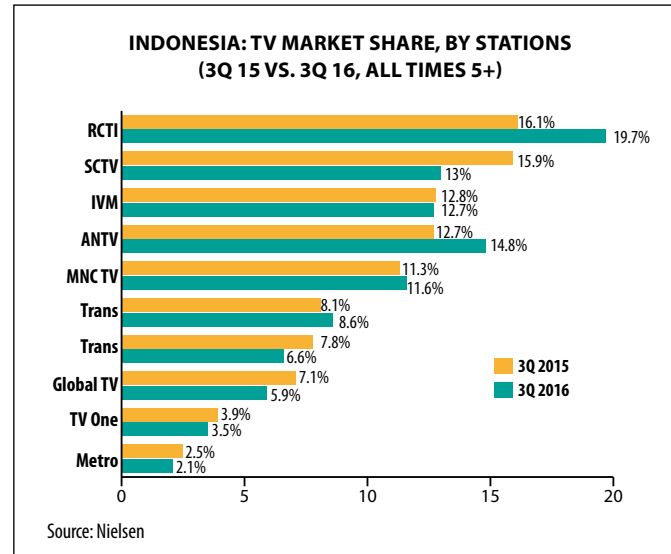
MNC operates three large production companies, **MNC Pictures**, **MNC Animation** and **MNC Content**, and it also manages the top talents in Indonesia, which has give a possibility to dominate all the business chain from the beginning to the end. Moreover, it has launched an international division for content distribution, which offers 15,000 hours of programming with worldwide rights.

In a country with over 17,500 islands it is very difficult to have a well-established Internet service, and FTA channels have taken advantages of this during the last years. But this is changing, so local broadcasters have taken note of that and are re-adapting their strategies, including the digital content distribution among its top priorities.

Fernando: 'Internet gives more flexibility to consumption, and this is something the audience like. But the advertising is a bit more complicated, and brands are not so comfortable with the "reach" of their ads. TV is a secure place for that. Indonesia has the lowest net ad spend value and the cheapest TVC ratecard per spot in SEA, so there is an enormous potential to grow'

The investment in infrastructure becomes crucial in this context, and MNC has invested USD 300 million in an integrated studio facility. 'We are building new centers for our FTA channels: entertainment based infrastructure for **MNC TV**, **RCTI** and **Global TV**, and an integrated news center for **iNews TV**'.

There are in Indonesia 88.1 million active internet users (34% penetration), 79 million of active social media users (30% penetration), 326.3 million of mobile lines (126% penetration) and 66 million active mobile social users. Mobile phone is the #1 device to access Internet. Indonesian spend 2.52 hours/day on social media and the most popular apps are **WhatsApp**, **Blackberry Messenger**, **Line** and **Facebook Messenger**.



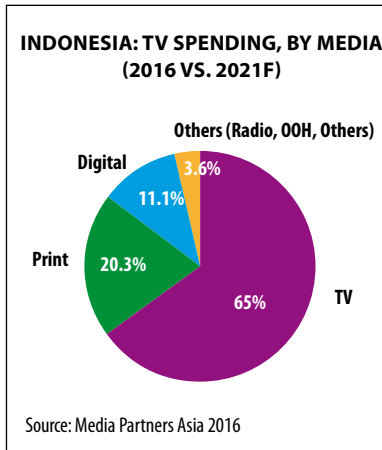
Time spent on **Google** and **Facebook** is 21% and 18% of total, respectively, followed by the Top local 50 sites (12%), **Yahoo!** (5%) and "Others" with 44%. But when referring to Ad Spent, **Google** and **Facebook** take 85% of the pie, while the remaining 15% is for local sites (comScore)

'We need to move quick to be prepare for the battle', say Fernando, and he reinforces: 'TV still outweighs

growing digital and Internet consumption, as it is the cheapest way for entertainment. Time spent still grows with +35 age group being most dominant. 10 years ago the time spending on TV was 4:29hs and now is 5:20hs (Nielsen, all people 5+, all time), so we can see a huge growth'.

Fernando believes that digital will take a big portion not to TV but to print. Television advertising will continue growing in the next five years, he stands. 'Digital is a key development of our organization, while content monetization will continue to be the biggest challenge', remarks.

'We always ask ourselves: is the Indonesian market ready for it? We also developed **RCTI Mobile**, a second screen app of the broadcaster where we have a fantastic experience with **Rising Star** (Keshet). We are witnessing in the region a big evolution of the OTTs, starting with Netflix — which is prohibited in Indonesia— and following with the local **Hooq** or regional **Iflix**. There is a big market to take out there. We will all must to move cleverly', concludes **Fernando**.



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Lao TV: local drama series



Dr. Bounchao Phichit, director general, Lao National Television

Owned by the Laos Government, **Lao National Television** has two years in operations being the only free to air broadcaster for the population.

The group runs in a market with over 37 TV channels, from which six belong to the public company: **Laos TV News**, **Laos TV-Channel 3** (entertainment), **Laos Star**, **MV Lao**, **TV Lao** and **PS TV**.



Dr. Bounchao Phichit, director general, explain to PRENSARIO: 'Laos is a very small market with 6.5 million of inhabitants. Our programming is 60% original and 40% international acquisitions. About the first, we have news (21% of the grid), entertainment (13%), documentaries (5%), sports (10%), education (10%), women (10%), children (10%) and publicity (5%).'



Regional distributors buy foreign contents for the Laos channels, and they also dubbed into the local language. 'We mainly acquire animation, entertainment and movies from Indonesia, Japan and China', remarks the executive.



'The audience likes news, game shows, sitcoms and TV dramas. About the first genre, we have four slots in Vietnamese, French and English. Dramas come from Thailand and we are planning to produce local titles, through the Cinema Department and the Ministry of Culture and Information: we plan to develop and produce one series a year', describes **Phichit**.



Ones per week, the TV network programs Lao movies, like *Yark Pen Tha Harn*, one of the most successful. 'Digital consumption is growing, but is still small. There are 5 million phones in the country, so this media is truly massive. Some commercial networks can be accessed through mobile, and we are working in have ours there, too', he finishes.



D'Live, the Korean Wave in 4K + OTT



Jeon Yong-ju, CEO, D'Live

D'Live is one of the largest Korean cable TV serving 2.3 million of subscribers in Seoul Metropolitan area; it has the largest digitalization rate (71%) of the market. When the company saw a drop from 2.7 to 2.3 million clients, it understood that needed a change to evolve.

In April 2016, **Jeon Yong-ju** was named CEO and transformed the company. First it changed

the name from **C&M** to **D'Live**: 'The new media and tech evolutions plus the intense competition obligated us to re think strategies, starting for determining a new source of growth, new ideas and innovation', he explains.

Since the name change, **D'Live** made an active adoption of new cable technology & services: smart TV, UHD, cloud, Home IoT, etc. In May 2016 it has settled an alliance with **Netflix** through its production arm, **iHQ** (the company also operates **Cube Entertainment**). 'Korean people are very dedicated to local content. They are interested in investing in Korean content, so our visions are in sync', says **Yong-ju**.

The company also produces and distributes six TV networks: **AXN**, **Comedy TV**, **Dramax**, **K-Star**, **Cube TV** and **Life N**. 'We aim to generate synergies between our OTT offering and our pay TV networks. This integration has taken a couple of years and we launched in June 2016 *D'Live Plus* OTT set top box. Second phase will initiate with the launch of 4K videos/OTT ready and an all-in-one 1Gb OTT set top box that will deliver 4K programming'.

'Thirdly, the launch of an app tentatively titled *D'Live K-Wave* that will feature content from D'Live roster of K-Wave talent. Among our top titles are *Uncomfortably Fond*, *1% of Something*, *Love Cell* (S1) and *Tasty Guy*, among others. We hope to expand all across Asia Pacific, starting in Singapore', he concludes.



Uncomfortably Fond and *1% of Something*, successful Korean series

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Primeworks Studios: Made in Malaysia

Primeworks Studios (PWS) is an award-winning content creation company and one of Asia's largest. A subsidiary of Media Prima, the leading terrestrial broadcaster in Malaysia, PWS produces over 5,000 hours of compelling content annually for a range of platforms including television, cinema and digital. It develops a large variety of genres and formats including entertainment, magazine, documentary, sports, drama and animation.



'are primed to develop skills for international-level production'. He continues: 'A focused program on exposure to global productions and markets and a healthy investment into all levels of production that are geared for international release would definitely catapult Malaysian content into the international arena on a constant and regular basis'.



Ahmad Izham Omar, CEO, Primeworks Studios

Ahmad Izham Omar, CEO, describes: 'We have made recent strides in international waters through co-productions with international companies on titles such as *Welcome to the Rail World* and *Best in the World*, which have been sold around the world. Other popular shows include *Anugerah Juara Lagu*, *Majalah 3*, *Nona*, *Hip-Hoppin' Asia*, *Jalan Jalan Cari Makan*, *Mentor*, *Melodi* and *Jejak Rasul*'.

Some of PWS successful co-productions in the international arena like *Welcome to the Rail World Japan* and *Best in the World Japan*, were produced in collaboration with Nippon TV where the production house benefited from understanding the needs of an international partner.

Omar concludes: 'Moving forward, we will continue to focus on animation, films as well as international co-productions. In line with our motto "Asian Stories for the World", we strive to exciting and different content for the world'.

'Clever Girl, a quiz show pitting girls from different Malaysian states against each other, have also picked up interest from many international territories as an attractive exportable format', he adds.

Last year, PWS film, *Pekak*, a indie-style film about subcultures in Malaysia, was recognized in the international scene, screening at the *World Premieres Film Festival Philippines*, the *International Motivational Film Festival (IMFF) "Bridge Of Arts 2016"* in Rostov-on-Don, Russia and it's biggest achievement, screening at Cannes' largest screening market, *Marché du Film 2016*, under the "Malaysia Goes to Cannes" program organized by National Film Development Corporation Malaysia (FINAS) and Creative Content Association Malaysia (CCAM).



Some of PWS most successful co-productions in the international arena were *Welcome to the Rail World Japan* and *Best in the World Japan*, produced in collaboration with Nippon TV (Japan)

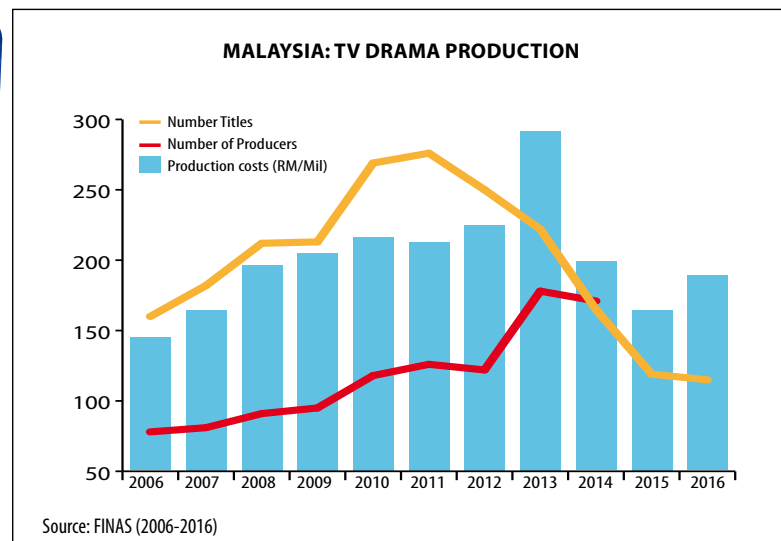
'PWS does not work exclusively for the Media Prima channels, in fact one of our proudest achievements is *Ejen Ali*, a co-production with Wau Animation that is being sold in several key markets. *Ejen Ali* has not only spawned a full TV series but also a two mobile game titles which have resulted in downloads of over 100,000 as well as a full merchandising line', remarks Omar.



Ejen Ali, a co-production with Wau Animation, has been sold in several key markets and it has not only spawned a full TV series but also a two mobile game titles which have resulted in downloads of over 100,000 as well as a full merchandising line

The company has also recently invested in big marquee movie titles including *J Revolusi*, a co-production with Infinitus Productions. 'In the pipeline is the epic love story *Pulang*, about a man who went to work on a ship, promising his wife to return, but never did so for 61 years', he explains.

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Acquisition executives from CJ E&M, one of the main Pay TV groups of South Korea: Hyryn Jeon, Seolya Jeon, and Yun Jungeun



Iris Xia, new Deputy General Manager of Star China, with Michel Rodrigue, The Format People



Hong Kong: Sharon S.Y Ng, assistant manager, program acquisitions, and Cassidy P.C. Lau, assistant controller, programming, i-Cable Entertainment and Edward Lam, general manager, Regentac



Rodrigo Romero Hoyos, marketing, Caracol (Colombia), with Kc Ho, advisor, TF, and Zac Tang, programme officer, NeTV Channel, both from Hong Kong



Nippon TV, Japan: Sayoko Iwasaki, international business, Akiko Imai, director, Yukiko Kimishima, president



South Korea and Japan: Takuya Wakizaka, senior manager programming, DLife (Japan); Abil Shin, programming manager, and Christine Baek, senior manager, both from Sky TV (Korea). Kyoko Kiriya, manager, acquisitions & programming, Disney Japan, and Toshiharu Tanio, multi-platform programming at Nippon TV (Japan)



Japan: Takao Yoshimoto, programming director, TV Asahi, Masahito Yanagawa, movie acquisitions, TV Tokyo, and Takuya Kanatani, programming director of Kansai Telecasting



NHK (Japan): Masakazu Kobayashi, head of planning; Kaky Takamitsu, senior manager, and Masayuki Kiyasu, senior director, and Yoko Takenami, consultant



Buyers from NHK (Japan): Hidenobu Miyazaki, content development, Tadastugu Uesugi, programming department, and Yukari Hayashi, senior producer



ABS-CBN, The Philippines: Leng Raymundo, SVP international; Cory Vidanes, COO; Laurenti Dyogi, head of TV production; Marcia Cecilia Ferreros, head of program acquisitions



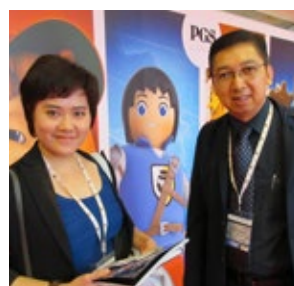
GMA The Philippines: Vicky Rivera, Roxanne Barcelona, VP, RJ Cuevas and Lilybeth Rasonable



Solar Entertainment, TV channel from The Philippines: Tess Pascual, Isabel Enriquez, Gidget Lao and Edel Pepito



Cambodian Broadcasting Service: Socheata Sok, deputy to GM, Danin Tou, MyTV Deputy Program Manager, and Chanvisal Kuch, program manager & assistant to GM MyTV



Bangkok Broadcasting TV-Channel 7: Nichamon Puavilai, senior supervisor, and Krissada Trishnananda, head of acquisitions and rights management



Art Kaneearch, program acquisition, TV3 (Thailand)



Nisa Sittasrivong, programme acquisitions, and Attaphon Na Bangsang, MDD, True Visions Thailand, with Disney SouthEast Asia: Mabel Young and Janet Eng



A+E Networks Asia: Angie Yong, senior manager, program acquisitions; Lise-Anne Stott, head of legal; Amanda Groom, managing director, The Bridge (UK); Michelle Ng, assistant manager, program scheduling and acquisitions; Emilia Richie, Zodiac Rights, and Michele Schofield, SVP programming and productions



Juliet Peterson, network programmer, and John Kelly, general manager and programming, both from TVNZ (New Zealand), with Augustus Dulgaro, COO, ITV Studios Australia



Stephanie Neville, acquisition manager at Network Ten (Australia)



Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, Essa Ghanem Almorzogi, head of account, Qatar TV; Ahmed J. Alenezi, executive manager, Saudi Association for Media (Saudi Arabia) and Firas Al-Hmoud, general manager, Firas Studios (Jordan)



Buyers from Lebanon: Marwan Helayel, managing director, TriviumMedia; Toni Kassouf, general director, MSI, and Joseph Husseini, operation manager, Bright I



India and Malaysia: Akhil Mehra, director Star India; Chen Kheng On, content and Marie Lee, associate, both from TM Malaysia; the actor Michael Weatherly (Bull, CBS); Dharmesh Gandhi, content English Channels, Yogesh Manwani and Keishnan Kutty, acquisition managers, all from Star India



Narres Ramnath, COO, and Ajay Trigunayat, managing director, both from AQT Network India (borders), and Prakash Ramchandani, acquisition manager of FOX Networks Group Asia (Singapore)



Indiacast/Viacom 18 (India) programming, acquisitions and distribution team: Aditya Ray, MTV Channel, Sanjay Jain, CFO & head of international business, Debkumar Dasgupta and Sonal Gupta, distribution; Sanjay N Hinduja, Goodluck Entertainments; Nikhil Singh, distribution; and Akshat Mohan Sharma, director, Viacom 18



SCTV Indonesia: Hendy Liem, head of content, with Harsiwi Achmad, director, and Banardi Rachmad, general manager, programming and acquisitions



Buyers from Indonesia: Asti Hadinata, producer, and Triandy Suyatman, president director, both at TS Media, with Dhika Shakiya, international head of acquisitions at the broadcaster Global TV



Radiodiffusion Television Ivoirienne, Cote d'Ivoire: Sanga Toure, directeur des chaines TV, and Ahmed Saïfelfix Soumahoro, chef de departement programmation



South Africa: Marlon Davids, general manager, and Mark Rosen, COO, both the group of channels ETV, with Jocelyne Muhutu-Rémy, from Disney Africa



Taiwan Broadcasting System/TBS: Ching Swen, EVP, and Victoria Lu, program acquisitions; James Chang, EVP, Tempo Mass Media



BBC: Melanie Rumani, content acquisitions worldwide, with Ryan Shiotani, VP, content, Asia



Rikin Mantri, media, ABC News; Carmen Bona, director at Boston Consulting Group, and Elena Kim, head of international acquisitions at the OTT platform Iflix (Malaysia)



Joram Migwi, lifestyle channels manager, Zuku TV (Kenya), with Lise Cosentino, from Millimages



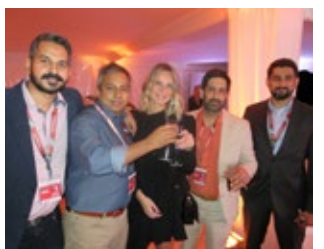
Zuldyz Iakova, senior content procurement manager, Channel 31, and Ilkham Ibragimov, programming director, Astana TV, both from Kazakhstan (borders), with Diana Mamekova and Zarema Kolkombaeva, from Kyrgyz Public Radio and Television Corporation (Kirgizstan)



Buyers from TV7 (Kazakhstan): Madina Nurazkhanova, content acquisition manager; Vela Fidel, deputy general manager, and Aliya Babayeva, deputy general director



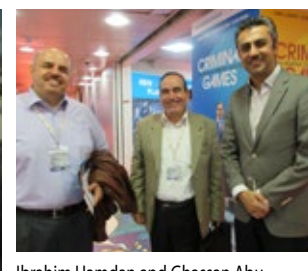
Mohammad Mukhtar, channel manager, and Ruof Ori, deputy channel manager, 1TV Media Afghanistan (borders) with Isil Turksen, Global Agency



Buyers from Geo TV (Pakistan): Fasahat Aziz, senior manager; Sulaiman S. Lalani, executive director; Babar Javed, CCO; and Faizan Mubarak, director brand, with Melis Hamamcioglu, manager sales, FNG Turkey, Israel and MENA



Lebanon: Bashar Douba, CEO, Cubic Connect; Jamal Douba, general manager, ML; Anne-Marie Rombourg, president Cinexport (France), and Mohamad Abdallah, acquisition manager, MLI



Ibrahim Hamdan and Ghassan Abu Husain, acquisition executives from Al Jazeera (borders), with Saqr Al Humoud, general manager, Media Marketing and Production (Jordan)



Buyers from Republic of Seychelles: Patrick Hoareau, head of production, and Maryse Legaie, head of programming, both from SBC (borders), with Charlotte Hamaoui, acquisitions from Transworld (Lebanon)



Nidal Monzer, acquisitions, Total Syndication, Lebanon; Fatemeh Javahersaz, acquisitions, Irib Media Trade, Iran



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