CANADA

STORIES FOR A GLOBAL AUDIENCE

Talent and stories that are far reaching. Canada has a wealth of talent, stunning locations and many funding options to help create stories that appeal to audiences around the world. Work with Canada and leverage business opportunities that can take your next project to a new place.

Discover more at CMF-FMC.CA

Brought to you by the Government of Canada and Canada’s cable, satellite and IPTV distributors.

Canada Media Fund
Fonds des médias du Canada

MOONLIGHT

SPECIAL ISSUE - MIPTV & BCM 2017
**BRAVE and BEAUTIFUL**

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

**phi**

The first Turkish Drama Original, from Ay Yapım.

**INSIDER**

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

**HEART of THE CITY**

The brand new series from the creator and writers of Fatmagül.
MIPtv, for the future

MIPTV, 2017

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 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 —Natif 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

<table>
<thead>
<tr>
<th>EVENT</th>
<th>DATE &amp; TIME</th>
<th>PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIPDOC: FACTUAL TRENDS - A GLOBAL OVERVIEW</td>
<td>APRIL 1</td>
<td>9.45 AM</td>
</tr>
<tr>
<td>MIPDOC: VIEW FROM THE TOP WHAT DO BUYERS WANT?</td>
<td>APRIL 1</td>
<td>10.45 AM</td>
</tr>
<tr>
<td>MIPRISING: FACTUAL TRENDS UPSTAGE COMEDY</td>
<td>APRIL 1</td>
<td>11.40 AM</td>
</tr>
<tr>
<td>FRESH TV FACTUAL &amp; REALITY SHOWS</td>
<td>APRIL 1</td>
<td>12.15 PM</td>
</tr>
<tr>
<td>FRESH TV FACTUAL &amp; REALITY SHOWS</td>
<td>APRIL 1</td>
<td>1.15 PM</td>
</tr>
<tr>
<td>FRESH TV FACTUAL &amp; REALITY SHOWS</td>
<td>APRIL 1</td>
<td>2.15 PM</td>
</tr>
<tr>
<td>MIPFORMATS INTERNATIONAL PITCH</td>
<td>APRIL 1</td>
<td>3.20 PM</td>
</tr>
<tr>
<td>MIPFORMATS INTERNATIONAL PITCH</td>
<td>APRIL 1</td>
<td>4.20 PM</td>
</tr>
<tr>
<td>TV FUSIONS INTO DIGITAL</td>
<td>APRIL 1</td>
<td>5.20 PM</td>
</tr>
<tr>
<td>TV SHOTS FRAME-TO-END-TOWARDS LOCAL, GOING GLOBAL</td>
<td>APRIL 2</td>
<td>10.15 AM</td>
</tr>
<tr>
<td>MIPROD LUMINA SCREENINGS: WHAT'S NEW FROM LATE AMERICA?</td>
<td>APRIL 2</td>
<td>11.15 AM</td>
</tr>
<tr>
<td>CANON INTERNATIONAL SERIES TELEVISION PITCH</td>
<td>APRIL 3</td>
<td>10.45 AM</td>
</tr>
<tr>
<td>ELEXIS INVESTING SCREENING: PM</td>
<td>APRIL 3</td>
<td>12 AM</td>
</tr>
<tr>
<td>FRESH TV PITCHES</td>
<td>APRIL 3</td>
<td>1:15 PM</td>
</tr>
<tr>
<td>THE BEST OF LATEST TRENDS AND DEVELOPMENTS</td>
<td>APRIL 3</td>
<td>2:15 PM - 14.45 PM</td>
</tr>
<tr>
<td>THE OUTSIDE WORLD PREMIERE: THE LAST EXPANSION</td>
<td>APRIL 3</td>
<td>1 PM</td>
</tr>
<tr>
<td>MEDIA AND BRANDS REPORT: BUY PRICE, OF MARKET STORIES</td>
<td>APRIL 3</td>
<td>1:45 PM</td>
</tr>
<tr>
<td>MIPROD LA SCREENINGS: SHOWCASE</td>
<td>APRIL 3</td>
<td>2.45 PM</td>
</tr>
<tr>
<td>CANON INKS IN AND SIGNED A NEW UNDERSTAND THE MARKET</td>
<td>APRIL 3</td>
<td>3:45 PM</td>
</tr>
<tr>
<td>MIP TV DIGITAL SHORT FORM TVI PITCH: DRAMA</td>
<td>APRIL 3</td>
<td>4:30 PM</td>
</tr>
<tr>
<td>ALL-DAY SCREENING: INDEPENDENT</td>
<td>APRIL 3</td>
<td>5:30 PM</td>
</tr>
<tr>
<td>ALL DAY IN A CANNABIS WORLD, WHAT DO THEY WANT?</td>
<td>APRIL 3</td>
<td>6 PM</td>
</tr>
<tr>
<td>ALL-NEW CANNABIS SWEEPS: WHAT DO THEY WANT?</td>
<td>APRIL 3</td>
<td>7 PM</td>
</tr>
<tr>
<td>DRAMA BIVIO AND COMMISSION: WHAT DO THEY WANT?</td>
<td>APRIL 3</td>
<td>8.45 PM</td>
</tr>
<tr>
<td>FRESH TV PITCH</td>
<td>APRIL 4</td>
<td>9.15 PM</td>
</tr>
<tr>
<td>MIPTV PRODUCING TOPICS</td>
<td>APRIL 4</td>
<td>10 AM</td>
</tr>
<tr>
<td>BIDE DRAGS</td>
<td>APRIL 4</td>
<td>11 AM</td>
</tr>
<tr>
<td>MIPTON TV PARTY</td>
<td>APRIL 4</td>
<td>1 PM</td>
</tr>
<tr>
<td>ALL-WORLD REALITY SCREENING: KINGDOM</td>
<td>APRIL 4</td>
<td>1:30 PM</td>
</tr>
</tbody>
</table>

www.prensario.net MIPTV 2017 online daily newsletter
Contact: info@prensario.com

©2017 editorial Prensario srl
Editorial director: Alejo Smirnoff
International business director: Coo DomiNico Vassalli
International business manager: NiciNico Smirnoff
Editorial Prensario srl
Published by Editorial Prensario SRL
Corso Italia 133/a, 20129 Milan, Italy
Tel. +39-02-6786-0881 - Fax +39-02-6786-0884
Website: www.prensario.it

UNITED STATES: 12307 SW 133RD CIRCLE - Suite #1632
Miami, Florida 33186-USA
Fax: (305) 695-5123
Email: info@prensario.com
Website: www.prensario.tv

MIPTV 2017:
Prensario: the only daily online newsletter for the Media and Entertainment Industry — TV, Film, Video Games, Digital, Business and Beyond. MIPTV 2017’s full newsletter is mailed by subscription — One year, air mail — American USD 150.

Rest of the World: Euros 150

Editorial team: NiciNico Smirnoff, NiciNico Alejo Smirnoff, NiciNico Rodrigo Cantisano, NiciNico diapers

PRINTING: DIA DIAZA, ARGELIA
STAMPEDER: DIA DIAZA, ARGELIA
COLORADO: DIA DIAZA, ARGELIA

MADE IN ITALY: GDO- DIA DIAZA, ARGELIA
日期国际:
Telephone: (+54-11) 4925-2507

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 & Böhmermann 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, ZDFneo has made its way into the ZDF-program ZDFneo: digital, social factual and co-productions.

‘We premiered this month our first own-produced series Tempel (2016) dealt with a young family in Berlin confronted with real estate moguls. Next is Illuminarch (June), about a girl and a man feeling lost and misunderstood. We narrate drama in 6x30, which results in very dense plots. We also produce successful sitcoms, like Bloodbutter, starring German rap star Eko Fresh. And this year we are premiering four and four women (19-31 year-old) became citizen 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 We Are... (2016) is an online-only content network for the 14-29 year olds. 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.’

Regarding storytelling, series tend to be more horizontally narrated, to be consumable on 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 pubcasters, VOD and private groups we've bought to together with belongs to one of the big “social factual” projects from ZDFneo. 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 pubcaster 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 have 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’.
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 reports 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, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
director: ‘Our mission is to complete the positioning of Mediaset generalist, director: ‘Our mission is to complete the positioning of Mediaset
about international news, social issues and reportages titled Terre, 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’Italina, 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 Piccolo 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. One 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.
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 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’.

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 Vovo in Slovenia in 2011, CME has been at the forefront of SVOD offerings in each of the countries. It has also introduced A VOD 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.

‘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.

Ensembles: Cat Got Talent is a leading program on Pro TV Romania in its seventh season.
Hulu Japan, original and distinctive

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

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, 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 open 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 Crown’s Blood, a Japan-U.S 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.

Kazufumi Nagasawa, Chief Content Officer, Hulu Japan

Hulu Japan since last year

Hulu Sharesholders (2017)

Comcast 30%

The Walt Disney Co. 30%

21st Century Fox 20%

NIPPON TV 10%

The Walt Disney Co. 10%
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 puestas 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 HBO Río 2016 –con una formula intensiva en pantalla que nos dio muchos resultados, y afianzamos los equipos internos para que nos diera muchos resultados, y con una fórmula intensiva en pantalla–, con la idea de retomar el camino de crear y desarrollar, con la fórmula intensiva 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 del televisor, comentó.

Continúa: “Tenemos una combinación virtuosa de contenido enviado y propio, lo que nos ha permitido sostener el segundo lugar del primer. Abrimos al menos dos 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 del televisor, comentó.

Eugenio 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 pantalla 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 música locales, y las teleseries. ‘Nosotras 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 documentalíps 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 5,2 de Chilevisión. ‘Hemos rolamos con un producto llamado Match, que es una mezcla de dating show con documental desarrollado con Colombiana Films’, concluyó García Ferrada.
THE BOX Challenge

JOIN INSTANT
You control your own destiny:
Join Play Win!

GUESS WHO?

Visit us at Miptv
Inter Medya Pavilion C16.D
MIPTV 2016: Big Dramas vs. Digital

When you see the ad spots that Rezo Manus spread to push MIPTV 2017 — see aside — you take a fast impression: ‘Drama’ is the main topic of the event nowadays. Though MIPTV organizes MIIPacs and MIIPformats during the previous weekends, we have the second edition of MIP Drama Screenings as the starshow pre show, with great attention stress and expectations.

MIPTV, comparing to Mipcom, has always made more focus on production. But the ‘Big drama’ move has its own engine, with particular strong push in Europe. They are coproductions which reduce freshness lack in entertainment, which now you compete head to head with the U.S. series, which open markets 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 new media, both with the OTTs as the broadcasters, 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 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 select players.

That’s why Dramas are the big matter this MIPTV. They are the new trend of traditional business, gaining access to volume of companies. When you speak with a medium-size production, they are the new trend of traditional business, gaining access to volume of companies. When you speak with a medium-size production, they are.

MIPTV 2016: Big dramas vs. Digital

When you see the ad spots that Rezo Manus spread to push MIPTV 2017 — see aside — you take a fast impression: ‘Drama’ is the main topic of the event nowadays. Though MIPTV organizes MIIPacs and MIIPformats during the previous weekends, we have the second edition of MIP Drama Screenings as the starshow pre show, with great attention stress and expectations.

MIPTV, comparing to Mipcom, has always made more focus on production. But the ‘Big drama’ move has its own engine, with particular strong push in Europe. They are coproductions which reduce freshness lack in entertainment, which now you compete head to head with the U.S. series, which open markets 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 new media, both with the OTTs as the broadcasters, 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 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 select players.

That’s why Dramas are the big matter this MIPTV. They are the new trend of traditional business, gaining access to volume of companies. When you speak with a medium-size production, they are.

Content twists in Latin America (En Español!)

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

¿Qué es lo nuevo/importante en big dramas?

Los players OTT y los cable premium son fuentes/destino del producto internacional, buscando copродукciones y brindar servicios de producción para proyectos de otros países y regiones.
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.

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, insertar su know how con distintos formatos de negocio en los players anteriores: servicios de libros, formatos, creativos, etc. Su mercado interno se ha abierto mucho más a dramas de orígenes no tradicionales.

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, insertar su know how con distintos formatos de negocio en los players anteriores: servicios de libros, formatos, creativos, etc. Su mercado interno se

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.

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, insertar su know how con distintos formatos de negocio en los players anteriores: servicios de libros, formatos, creativos, etc. Su mercado interno se

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.
¿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’.

Europeos, líderes en este tema, están abriendo estudios de producción en el mercado estadounidense, para tener su propio producto en inglés, recibiendo muy buenos resultados como una alternativa a los grandes estudios de Hollywood. También, pueden acceder mejor a cualquier mercado internacional, incluso a los de grandes empresas como ITV, Fremantlemedia, etc. Para ofrecer a su público, han hecho alianzas para producir Procedural o episódicas, preferidas en el mercado europeo.

Por otro lado, las grandes empresas de Hollywood buscan la internacionalización a través de potencias de producción fuertes, para conseguir mayor cuota de mercado y potencializar su oferta de productos regionales. Así, están en países como Turquía, Israel, países nórdicos e India, por ejemplo.

Los asiáticos tienen el respaldo de sus gobiernos, y están moviéndose en una opción de co-producciones con otras regiones. Además, también están ganando nuevos mercados con resultados muy destacados.

Por otro lado, los latinos están impulsando su producción, y continúan destacando por su creatividad e innovación. Así que, siguen insertando su saber a través de diferentes modelos de negocio en otros mercados.

Así que… la fiebre de las ‘grandes producciones’ es principalmente de Europa. Pero el boom de la ficción global llega para quedarse en la era digital. Ahora, el contenido debe evolucionar desde modelos tradicionales a las nuevas formas de distribución, como el streaming o el consumo offline.

Las coproducciones y el contenido original son ‘la cresta de la ola’ en América Latina, incluyendo a casi todos los estamentos de la industria para garantizar la cadena de exhibición desde el principio.

El anuncio en Natpe Miami de ‘El Secreto de Selena’, la nueva producción original de Disney Latin America: Fernando Barbosa, SVP & gerente general de Disney MD (centro), con Francisco Cordero, CEO, BTF, Luis Balaguer, CEO, LatinWe, María Celeste Arrarás, Moconoco, Angel Zambrano, SVP de adquisición y sindicación de contenidos, Turner, Natacha de la Roig, directora de Extender/Turner, y Leonardo Aviron, producción de Disney Digital.

The Asians have the support of their Governments, and they’re gaining many new markets, with unexpected good results.

The Latin Americans have pushed up their production levels, and keep making differences about creativity and freshness. So, they insert know how through different business models in 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 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…
¿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 han desarrollado su digital business y hoy competen mano a mano con los grandes OTTs, aunque con claves como el contenido local y su media ecosystem que les juega a favor.

¿Big Dramas vs Digital? Los dos deben formar parte del mismo equipo en la evolución superadora.
Leading executives and experts from four continents, operating in the eSports ecosystem, have brainstormed last February at the Radisson 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. Participants were particularly upbeat about the format of the show, which included pre-
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 billion, a 10% increase from £1.205bn 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 48% 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 £407m. 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 £246m (almost a fifth of total revenue) making it the second largest source of TV revenue.

Mark Garner, Parliamentary Under Secretary of State, Department for International Trade (DIT) and author of the report’s foreword said: ‘From The Night Manager to Downtown Abbey, UK TV exports continue to go from strength to strength and UK programs are some of the most recognisable 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 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 McCoy, CEO, PACT. ‘The impressive level of YoY growth demonstrates that the sector is seizing 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 titless 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’.

UK sales by territory, in £ million (FY2014/15-FY2015/16)

Source: UK Television Exports Report
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 premiers 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 prime time slots are reserved for pre-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 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 destinations’.

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.
MTG, the leading media group in Scandinavia, premieres this month Vest Ub Uci, 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 Arrow 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 Qualitetsindex announced that its customers are the “most satisfied streamers” in Sweden for the second year in a row. ‘When we launched our Viafree app last summer, it was downloaded more times than Pokemon 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’.

MTG COMMERCIAL SHARE OF VIEWING (EVALUATION ON 15-49) 2Q 2015 – 4Q 2016

Source: MTG

MTG COMMERCIAL SHARE OF VIEWING EVOLUTION ON 15-49 (1Q 2015 – 4Q 2016)

Source: MTG
Ukraine, dramas for export

Media Group Ukraine is one of the largest media conglomerates, operating the leading broadcasters Ukraine, the thematic networks NLO TV, Indigo TV, Football 1 and Football 2, as well as the regional Donbas, 34 channel and Sigma, among other assets for content production, digital, ad sales and print.

Ukraine 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 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 Mystic 6 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, Media Group Ukraine, and Head of Expert Council of Ukrainian TV Academy

Program Plus

Although in Bosnia and Herzegovina exist large number of the radio and TV stations, the public broadcasting service Radio Television of the Federation of Bosnia and Herzegovina (RFTVFBH) 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 producer 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 producer is media partner and sponsor of the most important cultural and sport events, too.
Kanal D: global co-productions & formats

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 licensed 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 favorites. Kanal D has a well-known interactive game format ‘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 personal stories and Corporate Strategy. 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’, remarks Ozge Bulut Marasli.

About future alliances and co-productions, Savcı 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 threshold 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.”

Tims&B: simple, innovative and daring

Tims Productions has been one of the leading production companies in the Turkish market for years, and Bıyapım 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.

“We joined to create a wide range of original and different content”, explains Timur Savcı. “Even though we are in the same business, we were always two producers who really liked each other”, adds Burak Sağyaşar. 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.

Savcı: “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”. Sağyaşar 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, Savcı 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 threshold 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.”
Zoomin, the house of short content

Based in Amsterdam, The Netherlands, with 19 offices on four continents, Zoomin.TV is part of Modern Times Group (MTG). It is a talent-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 multipurpose 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 curators.

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 160 GenZers, which will create longer-form content for a global audience.

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 creation 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 acquire content. The kind of content and how it is programmed depends on the profile, values and budgets of each company’.

Apart from the big ones like the MIPs in Cannes, there are other specific 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 media? 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, 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.
FOX: original programming, the next step

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 CED 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 Donati 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 Fox, FX, Fox Sports, Fox Life and National Geographic. 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.”

Donati: “MENA is a growing area for the business and we are happy to be established here. Transforming our business model from a free TV model to the pay TV, while 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.

RTL Nitro: high class for men

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 Schuhfeldt, 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 premises like prize-winning 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 Crime-Award nominated tv-magazine Jus – 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 oneespecially for the accompanying measures of the 24-Hour-Race at the Nurburgring. During the 24-hour-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, format news, events and reception data.
Scoop Network launches in Europe

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 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

On Demand Deutschland (ODD) is a leading VOD specialist for cable and tele-}
Mediaset Italia: Zelda Stewart, head of acquisitions; Imma Petrosi.

EUROPE

Elisa Tynkkynen, programme acquisitions; Heberling, CEO Finland: Tarmo Kivikallio, head of acquisitions, Julia Heubeck, digital director, Sony, with Yle.

More attending buyers:

Astrid Stein Meyer, acquisitions, Welt 24; Jennifer MIval, head of formats, Turner International.

Astrid Barbot, general manager at France Télévisions; Christina Boulillot and Benjamin Tisserand, both acquisitions managers at broadcaster RTS.

Cordula Beyer, director of acquisitions for globe, Becker, director of acquisitions, ProSiebenSat.1.

Data: Germany, Conrad Heterling, CEO.

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisition, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).

Jason Hembree, digital director, Sony, with TLE.

More attending buyers:

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

Mark Hronik, chairman and CEO, Film Europe AB, with Boston Pictures, program acquisitions, Alva Högmans, lagereide media acquisitions, and Daniel Wallin, chief editor, non-fiction acquisitions, all of Global Television (Czech Republic).

New media: Kristian Mikkelsen, VP of acquisitions, and Nadine Doble, cinema director both from digital platform Shoeplay (Finland), with Isabelle Morley, ETV operations, form HBO Europe.

Top German buyers: Karin Prange, producer, RTL; Philippe Germain, program director, RTL, and Peter Barchet, CEO, GTS (GTS Group).

CBE Group, CEO, Pavel Vlasek, Pop TV (Slovakia); Matthias Sendz, director, Kanal B (Netherlands); Steve Prywak, Marko Vukalis (Slovenia); Alex Ruiz, TV Nova (Czech Republic); Branka Gubarev, director of programming, RTVS (Slovakia), and Petar Brsadova, TV Nova (Czech Republic).

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisitions, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).

Spain: Antonio Monteiro, format programming, Mediaset; Sarah Sánchez, TVE, programming manager, Javier Páez, Lagereide Media House, acquisitions manager, Mediaset, VP acquisitions, Mediaset.

More attending buyers:

WBS, Lomedoro Audiovisuals, TPI, 20th Independent Pictures, PBS Türkiye, and Mediaset Telecinco (Spain).

Spain: Luis Molina, Arterica director, Jose Antonio Antes, programme director, and Verónica Galán, acquisitions manager, Telecinco (Spain); Sara Centelles, acquisitions manager, Mediaset Spain; Teresa Fernández-Valdés, producer, and Raquel Fernández, TV (Spain); and producer Jean-Jacques Neira (Fonatana) and Sophie Domken, content acquisition officer, both from RTBF.

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisitions, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).

Elisa Tynkkynen, programme acquisitions; Heberling, CEO Finland: Tarmo Kivikallio, head of acquisitions, Julia Heubeck, digital director, Sony, with Yle.

Vietnam: Vu Thai, CEO, Phap Bac Network, producer; and Junita Wagner, acquisitions manager, both from Le Van Anh.

Astrid Barbot, general manager at France Télévisions; Christina Boulillot and Benjamin Tisserand, both acquisitions managers at broadcaster RTS.

More attending buyers:

More attending buyers:

Mai Rabie, general director, EBS and Central Market, head of programme and Commissioning producer, and Oskar Salo Pukka, head of programming, both at TV5 Landmark; and Jose Luis Blanco, CEO, both at TV5 Landmark.

Bulgarian National television buyers: Camelia Bozhkova, director de programación, Pop TV (Slovenia); and y Rubinská, Markiza (Slovakia); Alex Ruzec, TV Nova (Czech Republic); and producer Jean-Jacques Neira (Fonatana) and Sophie Domken, content acquisition officer, both from RTBF.

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisitions, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).

Spain: Antonio Monteiro, format programming, Mediaset; Sarah Sánchez, TVE, programming manager, Javier Páez, Lagereide Media House, acquisitions manager, Mediaset, VP acquisitions, Mediaset.

More attending buyers:

WBS, Lomedoro Audiovisuals, TPI, 20th Independent Pictures, PBS Türkiye, and Mediaset Telecinco (Spain).

Spain: Luis Molina, Arterica director, Jose Antonio Antes, programme director, and Verónica Galán, acquisitions manager, Telecinco (Spain); Sara Centelles, acquisitions manager, Mediaset Spain; Teresa Fernández-Valdés, producer, and Raquel Fernández, TV (Spain); and producer Jean-Jacques Neira (Fonatana) and Sophie Domken, content acquisition officer, both from RTBF.

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisitions, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).

Elisa Tynkkynen, programme acquisitions; Heberling, CEO Finland: Tarmo Kivikallio, head of acquisitions, Julia Heubeck, digital director, Sony, with Yle.

Vietnam: Vu Thai, CEO, Phap Bac Network, producer; and Junita Wagner, acquisitions manager, both from Le Van Anh.

France: Charlotte Tedeschi-Olaldi, VP content development and format acquisitions, Lagereide Studios; Alexander Eich, head of programme acquisitions, News; Dalila Bagio, TV (France International).
**EUROPE**

// More attending buyers

Natalia Lazaurova, production, Alekseev (Belarus), head of international, and PAJ, CEE, Erika (Bulgaria), head of international, and Kavaler, Bulgaria; Mia Ferreira, sales for Europe, Telekom Media International.

Slovenian buyers: Katja Andric, head of production, and Duska Ojstrnik, head of licensing for TV, RTV Slovenia; Luka Simonic, head of licensing, BNTV; Bojan Klevn, head of licensing, Nova TV; and Luka Zgomba, acquisitions manager, from Nova TV.

Finnish buyers: Kari Korpela, head of production, and Mika Puusti, acquisitions manager, both from TVN and ETV Finland.

**RFL Group in Central & Eastern Europe**: Andrea Fischer, SVP of the group for emerging CEE countries, with RFL Hungary; Peter Kolosi, program director, and Tibor Forizs, head of program scheduling and acquisitions, both from RFL Hungary.

Hungary: Aniko Medvegy, entertainment department, and Andrea Saras, head of acquisitions, both from MTV; Balazs Barta, head of children department, and Jakob Pichler, executive acquisitions director, both from UP TV.

Buyers from Polonia: Eve O’Donnell, head of programme acquisitions; Lubos Vlcek, head of film department TVP; Magdalena Czajkowska, head of film department TVP; and Robert Gawa, sales manager, ESC Film Studio.

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

**AMC Networks buyers**: Daniel Spollar, head of film channels, and Katarin Radočič, chief programming officer, both from AMC Networks Central Europe, with Agnes Bodnar, managing director, World Film (Hungary).

**TV2 Hungary**: Ödön Geregy, program director, László Rob, director, Éva Fodor, executive acquisitions director, and Ágnes Ipolyi, program director for cable channels.

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

**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 of television licensing at Disney Media Networks Russia.

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

**Balkan buyers**: Magda Dobrzańska, CEO, Telewizja Polska (Poland), Karolina Dymnicka, head of international and legal affairs, and Katica Elimića, head of foreign programming, Radio and Television of Bosnia and Herzegovina, and Dušan Stanić, acquisition executive, from TV Srbija.

Balkans buyers: Marijana Bojanic, CEO, Televizija Vesti (Montenegro); Rastislav Durman, head of content development, TVR Serbia; Anđela Sertić, general manager, Media Acquisitions (Croatia), and Kleart Durić, international director, RTSH Albania.

Buyers from National TV (Romania): Larisa Mihal, acquisition coordinator, Anamaria Figa, acquisition manager, and Diana Stanescu, acquisition analyst, both from National TV (Romania).

Novi TV, Croatia: Rato Mihelja, head of acquisitions, George Maric, programme sales director, Zrinka Janco, acquisitions manager.

Buyers from RFL Croatia: Marko Šislic, programme director, Dragana Kos, acquisitions and programme sales manager, and Filip Zanic, head of acquisitions.

Anne Kirsipuu, director CIS and Baltic, Fremantlemedia (Estonia), with Maksim Krivitskiy, programme director, and Mykhailo Kovalenko, executive producer, both from Friday TV (Russia).
**Romance, thriller and sitcom on Televisa**

Televisa International (Mexico), the leader in 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** (12x’90) 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* (12x’60), a light melodrama with comedy about two girls that become orphans when their parents die in a plane crash.

In *A Reloaded Man* (8x’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’90) 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 consistence of a divorced, dysfunctional, and funny family.

Lastly, *The Série Sincronía* (12x’90) 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* (6x’90).

**Banijay Rights: strength in numbers**

Following the merger of Banijay and Zodiac 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 Screenline 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 Mindful 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* (10x’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 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.

**Viacom: kids, comedy and formats**

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 5-year-old heroine who possesses the royal qualities of a princess, and the beauty animation *Bosson is a Boss* (20x’30) launching on Nickolodeon 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 *Donotevis* (10x’30) features two friends who are equally inexperienced and unconnected in the advertising world. From the same network, *Jeff and Some Aliens* (10x’30) is the latest irreligious and wonderfully goofy and grotesque adult-themed audience: crude, rude and brilliant.

From Channel 5 (UK) arrives *Get Your Tatts Out: Karos Ink* (10x’60), a brand new series about the world of tattoo studies on the famous Karos strip. VIMN launches the syndication and format rights for brand new VH1 series *Martha and Snoop’s Potluck Dinner Party* (96x’30 or ‘60), featuring this modern day “Odd Couple”.

From Spike the formats *Course Showdown* (10x’30), following its launch in USA in January, the brand new original series features comedians Craig Robinson (The Office) and Roast Battle (4x’90), the ultimate stand-up comedy tournament featuring the world’s most venomous comedians in one-on-one verbal battles.
Lionsgate, event and premium series

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. As Dirty Dancing (1987’s), the global pop-cultural phenomenon, comes to TV as musical event.

10 Days in the Valley (8x60’) follows a 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 (8x60’), 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 (8x60’), the story of a visionary crime drama set in two different worlds, the glamorous New York club scene and the brutal drug trade.

Feel the horror with Miramax

Miramax, global film and television studio best known for its award-winning and original content, arrived to MIPTV with a library of 700+ titles totals and 278 Oscar nomina-
tions (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 home and suspense series Crow’s Blood (6x60’), created by Yusuke Akimoto and Daren Lynn Bousman (Saw), and produced by Sean E. DeMott and Hiroki Iwasaki for HJ Holdings, company that operates Ruhu in Japan, and Yushii 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 J. Tomo, about controversial figure skater Tonya Harding starring Margot Robbie (Suicide Squad), Johnny Depp’s edgy and timely investigati-
ve 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 Renee Zellweger and Colin Firth; Southside With You starring Parker Sawyers and Tika Sumpter; and Robert Rodriguez’s From Dusk Till Dawn: The Series, a superna-
tural crime series which follows Seth Gecko and his violent, unpredictable brother, Richard “Richie” Gecko, both wanted by the FBI and Texas Ran-
ger Freddie Gonzalez after a bank robbery left several people, including policemen and Gonzalez’s mentor Texas Ranger, dead.

Global Agency Bring Your Fame Back

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 a format for 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 back-end of an exclusive distribution deal with Israel-based Tanim 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 happy to be partnering for the first time with Ta-
in Productions & TV which is one of the most creative companies in our 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.”
RTVE, making history

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 Queen, 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 Six Sisters. The paths' end, drama that relates the experiences of three brothers who suffer the unfettered ambitions of various historical figures. While, if necessary, 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 Aquarius, 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 Brunswick and the TV movies Princess Paca, Ehe’s light and 22 angels, as well as the rest of its catalog, which include series such as Isabel, Carlton, King Emperor, and Victor Rex, 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.

Filmax: strong dramas + feature films

At MIPTV, Filmax (Spain) keeps promoting its high-end drama I Know Who You Are, thriller premiered on the prime time of Talk 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 will 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 evolution of women in society during last century. The second one, with Paúl 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 Diaz, 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 (Nothing Hill).

Cinergia: new officest in Miami

Lilian Hernandez, CEO, and Laura Lopez, CDE, during the inauguration of the new offices

2017 represents a year of growth for Universal Cinergy, 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 Lilian Hernandez, executive with over 34 years of experience and experience in the world of TV.

“We worked in the new facilities in Miami for 6 months. In the new building are part of the administration and part of the logistics of the recording studies 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, Echo 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 CHS for 2017.

Regarding new offices, Universal Cinergy will have more than 1,000 square feet of offices at the service of its customers.
**All3media: new-look & more digital**

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 Apple TV, Roku, and Fire TV. Distribution will also extend to the Amazon Channels platform while the parties will collaborate to seek partnerships with other global digital and linear distributors.

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; *Midsummer Murders* (6x120’), entering its 20th year of production, and *And Then There Were None* (2x60’), a one stop shop for distributors will collaborate to seek partnerships with other global digital and linear distributors.

**Mattel: exclusive for YouTube Kids**

Mattel Creations (USA) announced that *Monster High: The Adventures of The Ghoul Squad* (10x60’) will be available exclusively on YouTube and YouTube Kids and its app (available in 26 countries with 10 million downloads), marking the first time Mattel has debuted an entire series to premiere on the platform. One episode will be released each week. Additionally, a 44’ special is also being developed to complement the series that will be available to broadcasters and SVOD partners.

Chief Content Officer for Mattel, Caroline 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’.

**Caracol: Surviving Escobar**

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

Among the new super productions is *Surviving Escobar, Alias JJ* (6x60’), 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* (90x13) 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 carniv-al. *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* (60x50), 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.

**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), tells the incredible story of Jacinta, the youngest seen 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.

**New drama series**
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 brings together private, public sector and the government to promote these under one flagship, TBJ, since the late 1980’s, the joint efforts between COM, and allows global buyers to analyze — country. Since 2012, this exhibition is organized by MIPtv and MIPCOM, 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, 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 representation 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 formats, which are based on “win or lose” type of elimination, that are repeatable for a multiple numbers of episodes by professional MC’s 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 Vi deo 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 viewerhip growth on the #1 Japanese network. Shonen Jump 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, Fujisako Hidako, senior manager, program sales, says the company presents ‘innovating 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 issues 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 entertainment program 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 shows 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 adapt our formats to each territory’, described Yuka Kaihi, head of format development and sales, TV Asahi.

Thus, within the limits of the company’s format as ‘innovating format’ for the company to increase the reach and reputation of its formats, like the sports entertainment Beat the Champions, celebrity talk show Running the Stars and game challenge Hide-and-Seek with Drones.

“We launch a fun reality challenge show The 3 Family 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 Visiting Experts Visiting Experts, where seasoned professionals visit their counterparts in a foreign country and make surprising discoveries, completes Kakuhi. Chiyo Morii, 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 Kunomechi and a multiple answer quiz show. Manuel Yamamoto, format development: ‘One of our titles that received the strongest response was Battle of the Super Boys, 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 JC Media for Southeast Asian TV, while Can I Follow You Home? was remade by TV Zone, both from China. Also for Can I Follow You Home? 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 momo: 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, Fumino 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: Informal. 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.’
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.

Let It Shine 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 (BBC) 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/ Bachelorinlove 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 premiers 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. Ela Formats (Sweden) All Inclusive, which had its first adaptation on RTL2 (Germany) features children going on holiday with their single parents, and providing their opinion on potential love interests. Chile’s TVN and Columbia Films are reading a new reality format called March, 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. Globino in Brazil has commissioned reconciliation experiment Hostel from Kosher, 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 US premiere 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.
STOLEN LIFE / KARA E İKMEK
YEAR: 2015  EPISODES: 100  DURATION: 45 MIN
CAST: Selten Yılmaz, Engin Hepsileri
An Istanbul, guests, full ofSBT houses, and a poor neighborhood. Aysegül only desires is relaxing after photos. Aysegül stows her boyfriend so she and her sister escape from home. Sisters' fight and gets intocitizen's car that has rich and miraculous life. He argues with his girlfriend, Selten. He suddenly pushes her off the cliff. Aysegül realizes everything and threatens Citizenc. She has a plan. Aysegül pretends dead Selten is her sister and Citizenc introduces Aysegül as his fiancé. Aysegül's family takes Selten's unrecognizable corpse as their daughter's. Citizenc's family accepts Aysegül into house. No matter what, Aysegül won't be able to escape from past. She will carry passion and the Ghenters into her glamorous, rich life...

BECOMING A LADY / GÖNÜLCELEN
YEAR: 2010  EPISODES: 96  DURATION: 90 MIN
CAST: Tuğba Büyükşahiner, Caner Elçin, Şener Sığar
Habib is a musician who tries to look after her family. Murat is a music professor at university and lyricist and composer. When he hears Habib 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 of death choice for Habib. She accepts his offer as it is the only way to save her father from imprisonment. She moves to Murat's house but in time Murat's mother, Nevin disappears of the neighborhood. In the fact that they both want to go up time to time, neither Murat nor Habib can quit. During Habib's transformation, the music-student relationship turns into an love story, overcoming their differences.

I LOVED HIM SO MUCH / BEN ONU ÇOK SEVDİM
YEAR: 2011  EPISODES: 45  DURATION: 45 MIN
CAST: Selmen Al分からない, Birce Alzay, Ilıka, First
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 Ayhan. The story begins with the harem 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 their marriage is about to be over, their relationship creates tension and Adnan’s wife Beni gets affected the most.

PAST TIMES / HATıRLA SEVGİ
YEAR: 2008  EPISODES: 56  DURATION: 90 MIN
CAST: Benno Sait, Caner Elçin, Chain Walkah
Seriket is a proserious; Ric is an NP for the Democratic Party in Proskia island in the 50s. Ric's daughter Yasemin has loved Seriket'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 overturned and provisional courts are launched to deal with the politicians of the time. Solet works in those courts and he sends Riha to jail. Yasemin realizes she can't marry Ahmet and they break up. Later on Yasemin finds out she's pregnant so she accepts Neleci'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.
**The Best of Dori Media**

Dori Media Group highlights at MIPTV a slate of drama and game shows headed by the comedy crime drama Damu (50x‘35”), 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 (6x‘30’), 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 operate 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 tele-novela 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.

Marginal, and the sitcom Game Over (6x30’), that peeks into the frustration 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 (6x‘30’), that peeks into the life of stand-up comedian, just before his wedding.

**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 (52x60, 52x‘120 or 52x‘180). With over 20 years of action and excitement, Monday Night RAW is being the longest running episodic TV show Monday Night 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 exclusive 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 stuff all being groomed to work contributing to WWE’s ever-expanding weekly TV productions, and the specials WWE pay-per-views (135 or 180”), are shows that feature unique and emotional stories, unparalleled athleticism and larger-than-life confrontations capped off with the biggest annual event in sports entertainment, WrestleMania.
**Keshet: Nordic dramas & formats**

Keshet International (Israel) arrives to MIPTV after the acquisition of the Scandinavian noir-drama series *Fallet (The Case)*, directed by Simon Aslaksen (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 Henri (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 drama 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. The original series follows four friends who find themselves almost unfathomably wealthy after selling their gaming start-up.

Regarding new seasons, the Israeli distributor highlights the return of *The 4 Word*, a 6-part drama series for BBC One based on the original series *Yellow Peppers*, *Priceness of War*, series created by Golden Reiff 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.

**Secuoya lanza división con foco en cine**

Grupo Secuoya (España) anunció una asociación con la productora Fíbulu (Chile), de los hermanos Larrain, 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, acogerá la producción de títulos cinematográficos para España ycoproducciones el mercado internacional, fundamentalmente para Latinoamérica, donde ya cuenta con alianzas estratégicas en Chile, Colombia y Perú.

**DRG: push towards Free TV**

DRG (USA) restructured its business model to better position the company for further growth and to meet the needs of its clients. They key development this year so far is the appointment of Emily Thomas as first EVP of sales, and Enric 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”.

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 Sandi Yafjila travels the world and explores the musical treasures. It’s a universal language that unites 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* about one of most successful metal bands in Europe, with 8 million albums sold and 4.4 million fans in Facebook, *Tero Saarinen - Jean Sibelius: Kullervo* (58’), produced by Finnish National Opera, Yle and ARTE, and centered on the internationally acclaimed Finnish choreographer Tero Saarinen, and *Seven Symphonies by Sibelius (70’)*, 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 Sibelius* (30’).
Fall in love with ABS-CBN

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 mixture of distinct facial features ranging from Asian to Hispanic programs and movies with universal storylines and showcase a variety of content worldwide. It commits to add to its line-up high-caliber

Lastly, but not least, the drama series I’ll Never Say Goodbye (4x45), 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 (7x45), which mixes love, drama and comedy.

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 catalog of 4K natural & wildlife documentaries and drama series, as well as music concerts.

On the first genre, it offers Wild Caribbean – Rhythms of Life (3x52), 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 (2x52) 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, scrubby 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 (2x52) 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 (50x45) 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 Everw...
América Latina: ¿qué buscan las audiencias en el mundo digital?

Durante 2016, se estima que se emitieron en USA más de 400 series guiadas, sumado a un importante número de shows unscripted y reales. 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 contenidos por medio de las diversas plataformas y medios digitales, los Dramas son el contenido más demandado en las diversas plataformas y medios digitales, 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 canales masificados, 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.

En 2016, de las 100 series de TV de mayor demanda en América Latina fue- ron 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 atendido demandas que se enganchan con historias no convencionales, como la de Stranger Things o la de Orange Is The New Black.

En cuanto a la estrategia de sus socios, el SVOD ha buscado seducir aún más sus audiencias agregando series locales que resuenan en los públicos regionales, como Narcos, o incluso introduciendo títulos que se acercan a la dinámica específica de un país, como el caso de Club de Cuervos.

Esta estrategia se repite en lo que respecta a su catálogo de series disponibles adquiridas a terceros, tendencia que refuerza el grado de personalización de Netflix frente a otros canales de televisión y ca- bezas establecidas. Su oferta incluye series exitosas de las principales cadenas de televisión como The OC y Glee. Sin embargo, esta es una de las pocas regiones donde Netflix ha tenido el mayor éxito, en encontrar que Latinoamérica es la región donde Netflix ha tenido el mayor éxito, en relación con sus competidores digitales, en la creación de contenido original.

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

En 2016, 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 atendido demandas que se enganchan con historias no convencionales, como la de Stranger Things o la de Orange Is The New Black.

En cuanto a la estrategia de sus socios, el SVOD ha buscado seducir aún más sus audiencias agregando series locales que resuenan en los públicos regionales, como Narcos, o incluso introduciendo títulos que se acercan a la dinámica específica de un país, como el caso de Club de Cuervos.

Esta estrategia se repite en lo que respecta a su catálogo de series disponibles adquiridas a terceros, tendencia que refuerza el grado de personalización de Netflix frente a otros canales de televisión y cabezas establecidas. Su oferta incluye series exitosas de las principales cadenas de televisión como The OC y Glee. Sin embargo, esta es una de las pocas regiones donde Netflix ha tenido el mayor éxito, en encontrar que Latinoamérica es la región donde Netflix ha tenido el mayor éxito, en relación con sus competidores digitales, en la creación de contenido original.

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

En 2016, 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 atendido demandas que se enganchan con historias no convencionales, como la de Stranger Things o la de Orange Is The New Black.

En cuanto a la estrategia de sus socios, el SVOD ha buscado seducir aún más sus audiencias agregando series locales que resuenan en los públicos regionales, como Narcos, o incluso introduciendo títulos que se acercan a la dinámica específica de un país, como el caso de Club de Cuervos.

Esta estrategia se repite en lo que respecta a su catálogo de series disponibles adquiridas a terceros, tendencia que refuerza el grado de personalización de Netflix frente a otros canales de televisión y cabezas establecidas. Su oferta incluye series exitosas de las principales cadenas de televisión como The OC y Glee. Sin embargo, esta es una de las pocas regiones donde Netflix ha tenido el mayor éxito, en encontrar que Latinoamérica es la región donde Netflix ha tenido el mayor éxito, en relación con sus competidores digitales, en la creación de contenido original.

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

En 2016, 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 atendido demandas que se enganchan con historias no convencionales, como la de Stranger Things o la de Orange Is The New Black.

En cuanto a la estrategia de sus socios, el SVOD ha buscado seducir aún más sus audiencias agregando series locales que resuenan en los públicos regionales, como Narcos, o incluso introduciendo títulos que se acercan a la dinámica específica de un país, como el caso de Club de Cuervos.

Esta estrategia se repite en lo que respecta a su catálogo de series disponibles adquiridas a terceros, tendencia que refuerza el grado de personalización de Netflix frente a otros canales de televisión y cabezas establecidas. Su oferta incluye series exitosas de las principales cadenas de televisión como The OC y Glee. Sin embargo, esta es una de las pocas regiones donde Netflix ha tenido el mayor éxito, en encontrar que Latinoamérica es la región donde Netflix ha tenido el mayor éxito, en relación con sus competidores digitales, en la creación de contenido original.
SBT: 14 meses de vice-liderazgo

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 desde 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 24h en todo Brasil’, explica a Precurso Murilo Fraga, director de programación.


‘Estamos ayudando a nuestras afiliadas regionales en la selección de nuevos programas y apoyando en lo que creemos que son los mejores formatos de la pilla local. La tendencia es que, naturalmente, la red entendía que la mejor forma de obtener audiencia es la facturación local y hacer uso del todo el talento, diversidad e información’. Brasil es un mercado de recuperación comercial’. 

Advierte 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 sábado a la noche, y la coproducción con Disney de la nueva serie #14, ambos en alianza con #Format.

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 ofrecamos. Y además la posibilidad de ofrecer una extensión del contenido en multicanalidad. Un buen ejemplo es la novela Caín de Aço, 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

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 Rios, 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 reflejen 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. Projecto 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 Pais, protagonizado por el actor Emílio de Mello; la segunda temporada de El Hypnotizador, 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 el formato 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 Bailear, y las series documentales La Gran Lucha, Fuera del Placar (10 capítulos), Mitos – Por el Mundo, Su Nombre es Gal, Otros Tiempos – Viajes, Trabajo Oculto y Transnatural – Una ruta al pasado.
TV Azteca lanza adn40 y a+

Como parte de su reestructuración y reinvenición 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 Méndez, y series para teens de (Italia). Su dirección de marketing, Enrique Domínguez Narváez, participó a comienzos de mes en Buenos Aires del Proyecto 40 en el programa Primer Café.

Por su parte, a+ ofrece una grilla diferenciada en cada Estado de la República, con noticias 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 teen de Mundo TV (Italia). Su director de marketing, Enrique Domínguez Narváez, participó a comienzos de mes en Buenos Aires del Proyecto 40 en el programa Primer Café.

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 entretenimiento, así como su confianza en el futuro de México”, resaltó Salinas.

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 muer- ta 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 Bustón, ahora presidente de Televisión 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 destaca su trabajo como VP de contenido en Discovery Networks México, y 12 años en Univision, donde fue parte del equipo encargado de desarrollar la identidad de marca de la cadena UniMás, y fue director 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”.

Telemundo: Ricardo Coeto, nuevo EVP de producción

Telemundo Studios (USA) sumó a Ricardo Coeto como nuevo EVP de producción, quedando como responsable de la supervisión de la producción de contenidos guiados y proyectos de entretenimiento para el primer time de los fines de semana, y reportando directamente a Luis Silberwasser, presidente de Telemundo Network, Studios y Univision 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 independien- tes realizados para empresas como Promofilm, Grupo Árbol, Nostrum, Telefín y Canal 8, entre otras.

“Su capacidad en producción, sumado a un profundo conocimiento de los aspectos creativos y comerciales de la industria, lo convierten 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”, reconoció Silberwasser.
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) reviewed its authorities and appointed Alejandro Cauron as president, Ralph Haeik 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 Prensario, Haeik underscores that this represents a ‘paradigm change’ concerning how 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 the financing and the production, to be at once on time, at one’s top; in this case the State provides up to 30% of the budget and the producer in part of the intellectual rights in order to allow the producer to have a value that can be negotiated with the INCAA.

The new system is based on a three-stage pyramid support system set up by the INCAA that is called the “argentine pyramid”, a structure that is started with an initial phase of submissions where the projects can be developed in order to be later selected for funding and eventually can be screened and pitched at the stage of a competition for the selection of the best projects to be funded.

The new pyramid goal is to promote the production of content with international potential; this implies a clear bet on the international markets, with participation at the MIP in Cannes, NATPE Miami or the L.A. Screenings, as well as never venues, such as San Sebastian in Spain and Conecta Fiction in Spain.

The “new paradigm seeks to attract the ‘counterparts’ and screen 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 counterparties in 2016, specific screenings were devoted to fiction at several markets, among them we must mention MIPCOM, where eight producers exhibited their series and developments to an audience of more than fifty buyers focused around the world. Or Fiction Factory at Vontate Sur in Buenos Aires, with fifteen top producers from Latin America analyzing the projects submitted by fifteen producers from different counterparties.

Business rounds were also held to exchange ideas and networking, with the participation of IDFA, Durban, History, Fox, Churvidao, Televisa, Visacon, Turnér, Sony, Discovery and DirectTV, among others. Comparing the new policy with the earlier procedure, Haeik explains that “under the former system, the State supplied 100% of the money and all kept the algorithms, when it stopped proceeding this way, there was an arising situation but no industry had been founded.”

The new plans highlight the positive aspects but, at the same time, they seek screen output for the Argentine talent, work, locations and producers of various magnitude. This year, the INCAA will be participating at the Conecta Fiction Festival (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. Haeik comments: “We aim to deepening the strategy of bringing together the projects and the counterparts.”

‘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 generally they are well known at foreign markets; concerning animation, we have to provide this sector with the elements required to be at the level of the big class industry; it’s a speciality that requires lots of service and we want to focus on providing it with the needed support.’

The INCAA articulates also the signing of television and digital platforms bi-lateral co-operation agreements that exist for the movie industry, “we are working with Televisa, with Teleïtica, 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 away 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 the 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.

Ariel Tobi, CEO, Snap TV, Hernan Valenzuela, EVP , FashionTV, and Marcelo Giusto, general consul of Argentina in Miami, along with Ralph Haeik, VP, INCAA and independent producers from Argentina will provide up to ARS 472,500 (USD 29,500) per project. The contests can have a very interesting experience with a five-minute short feature produced by YouTube that merited several showings at the Gaumont with great attendance. Titled Hermandad (Brotherhood), this video defined as “terror-comedy” has been produced by Pablo Agustín, member of the Bajo Ningún Tránsito (BNT) (Under No Condition) duet.

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 only 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 YouTube that merited several showings at the Gaumont with great attendance. Titled Hermandad (Brotherhood), this video defined as “terror-comedy” has been produced by Pablo Agustín, member of the Bajo Ningún Tránsito (BNT) (Under No Condition) duet. Mica Suarez, Dina Hernandez, Alex Igua and Barbara Martinez were featured. ‘We want to bet on the social networks as a medium, but we are looking for potential counterparts and screens’, asserts Haeik.
Viacom Internacional 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 reemplaza 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 Viacom International Media Networks Americas.

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.

Divina, está en tu corazón, proyecto multipantalla coproducido por Polka (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 el trece, canal abierto de Argentina, la temporada completa se disponibilizó al día siguiente en Flov OTT de Cablevisión. Además se lanzará en blim OTT de Televisa, los canales de TV paga del grupo, entre otras plataformas y canales globales.

Divina es el primer europeo en contar 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 sociales el principal grupo de medios hispano en los próximos cuatro años.
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 hacemos 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 "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).

"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 las teleseries Tontos y Locos (Passione, La Favorita y Agusan-ta corazon), 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 las teleseries Tontos y Locos (Passione, La Favorita y Agusan-ta corazon), que celebraron la alianza entre ambas compañías alcanzada el año pasado.

"En 2017, Mega presentó dos nuevas teleseries de su área dramática: Perdona nuestros pecados (22 horas), que fue emitida en sustitución de Sos. Papás 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 Tranquilita papaí, que reemplaza a Ámbar a las 20 horas.

"En 2017, Mega presentó dos nuevas teleseries de su área dramática: Perdona nuestros pecados (22 horas), que fue emitida en sustitución de Sos. Papás 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 Tranquilita papaí, que reemplaza a Ámbar a las 20 horas.

Otras de las producciones para este año son Pepe Martín pega, miniserie biográfica sobre Martín Vargas; Neruda, miniserie basada en la película homónima de Pablo Larrain; las telenovelas turcas Pega Martín pega (Kanal D), protagonizada por Halit Ergenç y Bergüzar Korel (Las Mil y Una Noches), y Brave and Beautiful (Echo Rights), producida por Ay Yapım. Finalmente está el programa de investigación periodística Efecto mariposa y las nuevas temporadas de The Lowell 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 Soledad Oneto y una alfombra roja a cargo de Amarla 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.
Buyers from Brazil: Patricia Tafur, head of content and program- ning, Globo; and Luisa Campos, content manager, Singer Tri-Banco, Brazil, and Mayra Moscoso, director of programming and content development, Planeta Valencia.

Buyers from Chile: Enrique Aimone García, head of programming and content (both from Turner International); Junior Volpato, executive of sales for Globo; Virginia Pozzi and María Badillo, Viacom; Claudia Changui, Discovery; Diana Coifman, sales manager, Latin America; and Christian Aguero, president, South Point Grey Juice Lab.

Buyers from Colombia: Carlos Nuñez, director of contents, and María Eugenia Ricardo, executive director, Artear (Argentina); and Jorge Carey, president executive, and Javier Goldschmedt U., director of production and operations, both from Chilevisión (Chile).

Buyers from Mexico: Edna Orozco, directors of programming and sales, Adriana Ibáñez, consejera de contenidos and programación, Aurelio Valcárcel, director de producción de ficción y entretenimiento, Saúl Villas, and Lucero Villa,螟. 1

Buyers from Argentina: Ricardo Cruz, acquisitions director, RCN (Colombia); Ana Barreto, director of programación, and Katsi Colon, senior counsel, v-Me TV (US Hispanic).

Buyers from Spain: Marcia de los Ángeles Ortiz, manager of digital and platforms, and Francisco Espinoza, deputy director of programming, both from TVN (Chile).

Buyers from Bahia: Lula Caputo, director of acquisitions, TeleLatino; Melanie Meurehg, DHX; Lily Caputo, director programming, and André Béraud, director general, Mediaset Network, Canada.

Buyers from Univision: Christian Bonifacio, vp of business development, Endemol. 2

Buyers from ATV: Alejandro Álvarez, vp de programación, and Carlos Hulett, CEO (center) surrounded by Carlos Zuloaga, vp programming, and Álvaro González, president. 3

Buyers from Televisa: Estefanía Arteaga, senior content manager, and Carlos Bardasano, vp de contenido original, and Patricio Willis, vp de adquisiciones, both from Televisa; and Javier Iglesias, CEO.

Buyers from Disney: Richard Vaun, advisor of the board, SBT de Brasil; and Richard Rohrbach, vp of acquisitions, Viacom Latino.

Buyers from Turner: Daniel Djahanjy and Tatiana Peres, directors of acquisitions, both from Globo; and Daniel Jezierski, ceo of Artear (Argentina).

Buyers from América TV: Greg Jones, head of programming, and Yair Mendelsohn, vp programación y estrategia. 4

Buyers from Univision: Erick Barmack, vp of original content, Netflix; and Derick Barlow, vp Original Content, Netflix.
Eccho Rights, a real global hit

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 programmes 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, Nocila 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 Oktabat leads the Istanbul Office, while for Latin America, Barbara Sanderova is in charge of sales and acquisitions, and Asia Pacific is headed by Nixon You 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 potential and to make a good job on those’.

At MIPTV, Eccho Rights is launching some major brand new Turkish series such as the “Turkish Drama Original” rather emotional stories’.

Turkish series such as the “Turkish Drama Original” pure crime or action segments feels a bit exhausted at the moment, that tells something about moral values, love or family issues. The

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

Ay Yapim has also developed Brave & Beautiful (103x’45) and the thrilling romantic drama insider (26x’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 Suree 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 Brave & Beautiful (30x’45), as well as Brave and Beautiful and Insider that premiered earlier this fall, and were already sold worldwide.

And from Green Yapim highlights Zef (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 (Kx’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 increas- ingly 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 Fatmagül 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 Fatmagül is called Anika (180x’23), and shows a happy young woman’s life is torn apart when she is the victim of a gang rape. Following this devasta- ting attack she loses her fiancé, and in a sordid twist she is then forced to marry an accomplice of her attacker in order to protect his family name and honour.

The Indian version of Fatmagül is called Anika (180x’23), and shows a happy young woman’s life is torn apart when she is the victim of a gang rape. Following this devastat- ing attack she loses her fiancé, and in a sordid twist she is then forced to marry an accomplice of her attacker in order to protect his family name and honour.

Maria Wern

Produced by Warner, Anne-Helene is the new series of one of the most popular Scandinavian crime franchises, with a huge following in Sweden as well as across the Nordics.

Heart of the City

Produced by Pulsar TV, “Heart of the City” is one of the big releases this MIPTV

Heart of the City

Meet the team, Q&A and pitching with Marina, Anne-Helene Durringer, and the producers!

Meet the team, Q&A and pitching with Marina, Anne-Helene Durringer, and the producers! "

Meet the team, Q&A and pitching with Marina, Anne-Helene Durringer, and the producers!

Meet the team, Q&A and pitching with Marina, Anne-Helene Durringer, and the producers!

Meet the team, Q&A and pitching with Marina, Anne-Helene Durringer, and the producers!"
Alfred Haber: very top talent

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.

Healing the slate for this season is the 18th Annual Latin Grammy Awards ’24), 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, Juana, 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.

Other hot titles are NBC/Spike’s World’s Most Amazing Videos (6x60’), a reality that features shocking “caught on camera” footage of gripping, dramatic events, and the three seasons of Top 20 Funnies (49x60’). Now preparing for its fourth hit season, the international success continues to grow as comedic commentary charts the market news bloopers, while viewers count down to the week’s most hilarious events.

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.

Healing the slate for this season is the 18th Annual Latin Grammy Awards ’24), 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, Juana, 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.

Other hot titles are NBC/Spike’s World’s Most Amazing Videos (6x60’), a reality that features shocking “caught on camera” footage of gripping, dramatic events, and the three seasons of Top 20 Funnies (49x60’). Now preparing for its fourth hit season, the international success continues to grow as comedic commentary charts the market news bloopers, while viewers count down to the week’s most hilarious events.

Alfred Haber, CEO

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 Fantastic, Times Goes By and Forbidden Love.

For this season, the company announced the distribution of the first Turkish original produced for Kanal D’s OTT BluTV: Innocent and Possessed.

Combining crime fiction with drama, Innocent is an extraordinary story of an ordinary family. Innocent is BluTV’s and Turkey’s very first original content. Starring Hakkı Bilginer (Winter Sleep), Ezely, Nur Sürer (Under the Trees, Sorrows), Ali Atay (Leyla and Mevcan), Okan Yalabık (Magnificent Century), Serkan Keskin (Leyla and Mevcan), Tülin Özmen (Magnificent Century: Kensom) and Barut Kalezicigilay (Almost Famous), the series is directed by award-winning director Serin Yulce and produced by D Productions.

Following Innocent, BluTV’s second drama named Possessed is the first horror genre mini-series 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 Mesgí, one of the best directors of Turkish horror movies and starring Fuadı Güray (Broken Pieces), Barun Akbük (Forbidden Love, Baban C), Saat Genye, Ferdi Kaya (Time Goes By, Fallen Angels), Kenan Şahingül.

For this season, the company announced the distribution of the first Turkish original produced for Kanal D’s OTT BluTV: Innocent and Possessed.

Combining crime fiction with drama, Innocent is an extraordinary story of an ordinary family. Innocent is BluTV’s and Turkey’s very first original content. Starring Hakkı Bilginer (Winter Sleep), Ezely, Nur Sürer (Under the Trees, Sorrows), Ali Atay (Leyla and Mevcan), Okan Yalabık (Magnificent Century), Serkan Keskin (Leyla and Mevcan), Tülin Özmen (Magnificent Century: Kensom) and Barut Kalezicigilay (Almost Famous), the series is directed by award-winning director Serin Yulce and produced by D Productions.

Following Innocent, BluTV’s second drama named Possessed is the first horror genre mini-series 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 Mesgí, one of the best directors of Turkish horror movies and starring Fuadı Güray (Broken Pieces), Barun Akbük (Forbidden Love, Baban C), Saat Genye, Ferdi Kaya (Time Goes By, Fallen Angels), Kenan Şahingül.
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 Tuk (260x30), the story of a perfect couple, madly in love with each other and excited to have a child that will reunite them with their estranged Brahman family & bring about everlasting happiness. But destiny had other plans. While El Shafei’s Naag Swaabhimaan (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 society, the mother has provided the best upbringing and education to her 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.

Lastly, Studio! is the story about an innocent girl who craves for her father’s love since childhood. However, her father absolutely disowns her and showers all his love and affection on her younger sister, while Kasam (279x30) is a captivating story about reincarnation and Naagin (92x67) follows an “Soha-Bhaai 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 Riya, the son of one of the couple who killed her parents, falls in love with her and marries her.

Cristobal Ponte, new ventures

With 20+ years of international distribution experience working for the one of the most prominent Latin-American Media companies, Cristobal Ponte knows 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 his own content distribution company focused on selling English, French and Portuguese content in Africa. “I was very fortunate to have been given the opportunity during the last 15 years to witness Africa mature and morph into a very important piece of global media landscape, and I am also thankful that time gave me to cultivate excellent relationships with all the major media “players” in the region”, he explains.

“Currently I am the senior international business consultant to established distributors like Comercial TV (Spain), as well as representing new up and coming production companies like Miguel Simoza’s Subtle Entertainment. Recently, I also successfully began distributing content for both, SPTelevisao (Portugal) and Parade Media (USA) in Africa`, concludes.

Raya Group: adding value

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 market ing 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 paving 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 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.
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.

“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 spearheads 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”, emphasises.

“Our film library now encompasses over 1000 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 Caligero, 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 Fugitive Dead, series that debuted in January on M6 with 4.8 million viewers, and the procedural crime drama, The Art of Crime, a bit by bit as Castle meets The Da Vinci 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 1990s by Cecile Aubry; Furry Wheels (52x11’), a cartoon comedy following a hyperactive, disheveled, young sloth who works diligently to become a racing driver, and Trulli Tales (52x11’ & 13x15’), targeted to upper pre-school children.

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 by high-end thrillers 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.

“We are also working on two big dramas, Nada Personal y Missing Bride, produced under the supervision of Johanna 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 where looked as separate entities, and content was very different from the Pay TV”, describes Navarro, who also ensures that “distribution areas changed too”. “We used to sell the telemedias 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!”. 

KABO + VR content

KABO International (France) distributes at MIP TV a bunch of new productions by Tvb (10x30’), the first TV format featuring VR and using mixed reality production technique in broadcast TV.

From the scripted comedy format slate are Cops On The Block (32x10’) coproduced with M6, and Our Crazy Family (20x30’ + 3x52’), about a multi-generational family. On the entertainment side are Who’s Who (3x30’), 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 Cook or Scream (20x30’), produced by KABO Family for RTL 9.

Ride Upon StudioCanal

StudioCanal (France) arrives at MIPTV 2017 with a diverse wealth of prime time drama content for global broadcasters and platforms. Selected at the exclusive MIP Drama Screenings is Ride Upon the Storm (60x50’), from Adam Price (Borgias), produced by DR Drama (Denmark) with ARTE France Drama 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 Touch (CANAL+ Poland) and La Porta Rosse (Rai 2 Italy)
Telefilms: films majors and premiados

21st Century Fox: Prison Break

At MIPTV, 21st Century Fox introduces the all new event series Prison Break (21x60’), based on the hit action drama and featuring the original cast in a new, escape spanning 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 police force; The McQue (17x60’), comedy about an unapologetic degenerate who suddenly finds herself stuck raising her spoiled niece and nephews in affluent Greenwich, and FEUD: Bette and Joan (4x60’), which tells the story of the legendary rivalry between Joan Crawford and Bette Davis during their collaboration on the Academy Award-nominated thriller Whatever Happened to Baby Jane? and well after the cameras stopped rolling. Also, the Studio recommends Shot Final (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.

CBSSSI: big stars

CBS Studios International (USA) presents at MIPtv the brand new series MacGyver (21x60) 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 US government he uses his extraordinary talent for unconventional problem solving and vast scientific knowledge to save lives.

Other highlights are dramas Star Trek: Discovery (TBC’s 60’), Ball (22x60’), Twin Peaks (TBC’s 60’), Twin Peaks (18x60’), written and produced by series creator 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 (30x60’).
After the overwhelming success of the cinematographic version of the amazing life of the most acclaimed idol of the "cumbia" music, Gilda The Series, arrives in 2017 starring the worldwide popular actress Natalia Oreiro.
**Telefe: The Cockfighter**

**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 100% and 18% compared to the previous year. In December we listed Mondo TV Iberamérica 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: I Beraméndez e Cia, its first live action series under the arm of Mondo TV Iberamérica, led by Mario Bonaria Fois, and launched on Nickelodeon in the region. Also, the company is working very well on the comedy 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,” emphasize.

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 Human York. On the other side, Mondo TV Iberamérica group will produce the second season of Heidi with Alianzas Producciones (Argentina).

---

**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.

**Studio 100: focus on animation**

Studio 100 (Germany) recommends for this season the CGI - animated series Arthur and the Minimoys (26x26’), coproduced with Eurockorp 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 (52x12’ & 52x13’) aged 4 - 7 year olds, and from Telegael Teoranta (Ireland), Giant Wheel (India) and KKA (Germany) is The Wild Adventures of Blinky Bill (52x12’), for 5 - 7 year olds.

Lastly are the animations 52x13’ Hello Penguino (52x13’), Kid (52x13’), Toshi (52x13’), and Ve The Viking (52x12’) and Ghost Rockers (52x12’), and the live action series Kosmo and The Adventures of Lolly (13x12’).
ATV local success for international audiences

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 19.38% 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 for international audiences for 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 licenced 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 Flowers, which licensed over than 450 hours with titles like Wounded Love, historical drama stared by the same actors of Love and Hate.

Christian Barzelatto, VP Marketing, 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’. ATV has over 400 employees, 1001 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 Descendants of the Sun, which globally are the biggest drama series ever made and we are the only dubbing company doing so’.

DINT bets on theatrical

Led by Patricia Menz, president, and her children Paula Barzellato, VP Marketing, and Christian Barzellato, VP Marketing, DINT (Chile) started an important campaign of international expansion, offering its hit-studios and experiences at the dubbing business. Now, after signing a deal with the post production company Filmsonido (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 distributed series such as Deadliest Catch, Man Cave, Bear Grylls, Big Brother Chile. Also, DINT inked a deal with Kamal D (Turkey) for the dubbing of the biggest bet of the company: Wounded Love, historical drama stared by the same actors of 1001 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 Descendants of the Sun, which globally are the biggest drama series ever made and we are the only dubbing company doing so’.

Telemundo: first original 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, Gaucho de Altoland, 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 journey on a search for answers. What will he 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 skid, the famous telemeflora 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 unfailing 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 a series of projects: the fifth season of Race for the White House, with 24, BBC America; and a neutral version of Pobre Gallo, with Maxima (Chile), centered on the life of a Bolivian revolutionary. 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 skid, the famous telemeflora 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 unfailing 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 a series of projects: the fifth season of Race for the White House, with 24, BBC America; and a neutral version of Pobre Gallo, with Maxima (Chile), centered on the life of a Bolivian revolutionary.
Mediastel Italia: OTTs as a north

Achieving over 10.5 millions households, 2016 has been a year of growth for the TV channel Mediastel Italia, which has confirmed its expansion worldwide. The channel continues to achieve great results, and has seen its revenues increase 8% year-on-year.

Last year, the company renewed its agreements with all the major operators in EU, Europe and Australia, Arrived in Bulgaria and recently entered into 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 fine line-up with programming that meets the interests and needs of the viewers.”

“We know Italian audience wants to see top-quality programming that engages them emotionally. For the Italian 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’omero E.B. Bigotta 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.

Mediastel 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, set, in the reality context 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 Comareas, while in MENA we have a Turkish agent and we are developing important business deals in Arabia,” she concludes.

The Phone Secrets

The Final Act on Mediastel

Mediastel 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 (808’), Beauty Center - A few years later (808’), spin-off of a couple of years ago, and the season of 2 crime series Code Name: Sofia (40’-80’)- line-up a drama that achieved a very good result with 4.5 million viewers on Mediastel’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 handsets and hands control of it to their partners who have 2’ to go to their personal messages, photos and chats,” resumes Caputi.

Mediastel 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, set, in the reality context 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 Comareas, while in MENA we have a Turkish agent and we are developing important business deals in Arabia,” she concludes.

The Phone Secrets

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 the company will launch along Xunta de Galicia Conecta Fiction, the 1st event focused on coproductions of TV series between Europe, Latin America & US Hispanic, where 350-400 global professionals will gather around bilateral agendas, projects presentation, premières, 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 context, Izquierdo remarks the arrival 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’.

Mediastel Italia: OTTs as a north

Mediastel Italia: OTTs as a north

Media I.M.: Sunny Bunnies

Media I.M. (UK) promotes for the international market its soon-dialogue slapstick comedy for 4-7 year olds, Sunny Bunnies (Digital Light Studio, Belgrano), 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 & Dana, from Czech Studio Bionaut Animation, licensed to YLE Finland, NRK Norway, SVT Sweden, BSC3 MENA and RTP Portugal.

Atresmedia: crossing borders dramas

Atresmedia TV (Spain) arrives to Cannes with a slate full of dramas where stands 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 is to strengthen our presence as distributor referent, not only in these territories but throughout the world”, highlights José Antonio Salas, head of acquisitions & international sales.

Vetor, for example, has been a great success along with Beta Film (Germany) as international distributor. "The series was sold to Rai (Italy), Univision (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 PTV in UK", summarizes Salas.

For this market, the executive recommends three high-end titles: Money Heist, created by Alex Pina (Vis a Vis, Las Horas 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 leaded a normal life until he suffers a heart attack and receives the transplant of a new organ. From that moment, he tries 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 (26x60’) 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 people 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.

BBC: cross-platform

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

From the slate of natural history the company highlights Blue Planet II, a new cinematic experience that plunges viewers into an adventure into the oceans of our planet, while in factual BBC brings two innovative productions: Meet The Humans and Tribal Blockchain, where drives visit ethnic groups that maintain an active lifestyle based on ancestral forms of exercise. Lastly are the formats Let’s Do It, sound-talent show, and Let’s Sing & Dance.
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 highlights from TRT/MISTCO’s catalogue is *Resurrection: Esenoglu*, 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, 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 big-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 market’.

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, 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 market’.

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, 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 big-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 market’.

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, 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 big-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 market’.

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, 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 big-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 market’.
**Rabbit Films: alternative formats**

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

Locally, the company has produced big shows such as *Who Wants to be a Millionaire?* (for Channel 4 in Nelmor Sunama) 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, out Jackson, 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 Possu is another successful Finnish format, a result of combining a talk show plus a celebrity candid camera. It 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 Hague Battle that in Finland emits Channel 4, completed Tuovinen.

**Pol-ka: co-productions and OTTs**

Pol-ka, Argentinian 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 partner- ship with global OTTs.

The company is developing three big projects with major companies: Love, Divina, starred by Laura Esquivel and coproduced with Federation Kids & Family (France) and Televisión Internacional (Mexico); La Fragilidad de los Corazones 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 dramatically Family Silence (20x60’), the arrival of a young girl into the lives of a conservative family will change things forever, and Cun- ning 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.

**The Stolen Dreams of Somos**

SOMOS Distribution (USA), company led by Luis Villan- ser, 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 telenove- la Stolen Dreams, which has had resonating success in Greece through Mega, and is currently in its fifth season. Its offer in 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 Imagi- ne, children’s series.

**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 Trucks (6x48’) shows the ultimate vehi- cles ever built by man. The Greatest Crimes Of All Time! (3x48’) 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. Be- hind Bars (6x48’), takes the viewer to the world’s most notorious or ex- traordinary 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.
Comarex: drama & entertainment

Comarex (Mexico), company led by Marcel Vinay Jr., CEO, highlights in Cannes its international catalogue after the incorporation of Comico 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 At War (50’x6’), where savvy shoppers can win big cash by showcasing their knowledge of everyday household brands, and Comico’s ‘telenovela Separated By Love (111’60’), telenovela about a young lady in search of a better life that moves from the country to the city, without imagining the twists that wait for her. Also from CMD is Just Looking (60’x6’), tele series set on a building, 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights Runaways (110′60’), about four women that meets in a jail.

From Mediaset are Friendly Fire / Heroes for Love (16×45’), a love about an impossible love between the leader of an elite Italian troop and a beautiful Afghan woman, and the entertainment format Man The Phone Secrets (60’).

Lastly are Canal 13’s docu-realities Singles looking for Love (13×60’), where two bachelors and two bachelorettes give love a last chance, and Black Sheep (12×60’), where youngsters lost between excesses and out of control are taken to live an extreme experience inside a penitentiary.

Marvista: leading movies + TV series production

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 alliances. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

Receive Stern, head of marketing: ‘We can say that now, we are the top independent ones in the U.S. 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 alliances. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

Dena Stern, head of marketing: ‘We can say that now, we are the top independent ones in the U.S. 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 alliances. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

CMF: AR and VR as an Artform

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 $24.4M 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

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 alliances. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

Dena Stern, head of marketing: ‘We can say that now, we are the top independent ones in the U.S. 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 alliances. The last step is to enter TV series production. At MIPTV the company introduces 10 brand new films.

Valerie Creighton, president: ‘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 put 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 (Layers, 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).
Smilehood: digital and interactive

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 Plan Plan to Chinese broadcaster JV Animation, and added new original shows like Gilda, La Serie (13x 45) produced with Habitatocion 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 homonymous film and will also be starred by Natalia Oreiro (Malena Bruno, Soy Mi Vida), actress with global recognition especially in countries like Russia and Israel.

From the slate of digital formats, Silvana D’Angelo, director, an Dilema, a proven format by Marcos Gorbán, in which the public will demonstrate from their homes how much they know the famous in-terviewee and test the reliability of the public on him, through a novel 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 formats is Cooking at the Supermarket, produced by Movif- nea (Bajot) and broadcast on Discovery Home and Health. Yaela Yeddo (Sebastian Meliones), in which participants will compete in fun challenges to aid 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 dramatically Ultimo-tan, and Laura Franez host the children’s musical series Panam & Circus, now on air for over 15 years, which encourages play and imagination.

MYCONTENT: the Arab world in one place

Launched in 2010 and expanding ever sin-ce, 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 the Arab world in one place.

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 in diffe- rent global shows, as ATVP 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 Produc-tions inked a three-year deal to grow Arabic drama productions in Abu Dhabi, as well.
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.

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 Youku 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, uninterrupted user experience regardless of device or network.

Youku Tudou
Chinese e-commerce giant Alibaba Group saw its digital media and entertainment business up 273% to USD 855 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 strategy 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 announcement 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.

iflix
iflix is 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 investments 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 Carls Group, which runs online businesses, and US investment firm Evolution Media Capital.

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.

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 app 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 and watch later functionality, enjoy VIP perks at events and much more.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.

Vuclip CEO

Youku Tudou CEO

Iflix co-founder and group CEO, iflix

Starz Play

Mark Brittt

Director, content acquisitions, Starz Play

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.
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 ITVs Studios (UK), Talpa (Netherlands) and Echo 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 Markets 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, Big Matching, Asia Next Generation Content Forum Seminar, Korea Documentary Festival, etc.

Jong-Sang ‘BCM events are not just one-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 organizing committee

Koo Jong-Sang, chairman of OECD Executive Committee surrounded by KCC members from Brussels, Tokyo, Jordan and Qatar. Korean dramas are well received in many regions all over the world

Domestic drama buyers are also actively joining. During Korea Song, programming and planning team, Asia Drama Channel; Hee-kyoung Jung, assistant content manager, Content Planning & Production Executive, Asia Drama Channel; Dong-Hak Park, planning & team manager, and Sang Im Lee, programming team manager, History Drama Channel

Key digital players, especially from China, attend BCM seeking for the overseas Korean dramas. Digital platforms Tencent China is key player, and also is the main sponsor. Key domestic online platforms, such as Chosun, CTBC, Chosun Broadcasting, Dong-A, and SBS, all joined these. The other digital platforms such as Naver, Daum, and Gmarket, also are present, and all are the leaders in the Korean online market

Korean Wave is another key territory that participate with many buyers in the market. Korean buyers; Gunam, acquisitions manager, Myung Kyun, assistant program manager, Yunhongin Chung, assistant, and MinPa Lee, deputy director of Hanbok

Indonesia is another key territory that participate with many buyers in the market. Indonesian buyers; Gunam, acquisitions manager, Myung Kyun, assistant program manager, Yunhongin Chung, assistant, and MinPa Lee, deputy director of Hanbok

Korea - SBS, MBC, KBS, TVN; Taiwan - TVBS, E-Entertainment; Malaysia - TV3, Mediacorp CNA; Philippines - GMA, TV5; Australia - My Seven, SBS; France - France 3; Japan - NHK, TVX, MBS; South America - Telesur, Telefe, Caracol; China - Central, CCTV, CCTV2, CCTV5, CCTV6, CCTV7, CCTV8; Hong Kong - TVB, RTHK, TVBAM, ATV; Singapore - Mediacorp CNA

For more details, visit us at booth no: P-1 / E-73 (Palais)
Syndication Enquiries
Debakumar Dasgupta
+91-9819000032
For Asia Europe
Sonal Gupta
sonal.gupta@indiacast.com
+91-9820797329
For ME/Africa/Américas
Bharti Mittal
bharti.mittal@indiacast.com
+91-9818305551

/// SPECIAL INTERVIEW / EVENTS

Prensario International 112

ASIA PACIFIC • MIDDLE EAST • AFRICA

PRENSARIO INTERNATIONAL 112

ASIA PACIFIC • MIDDLE EAST • AFRICA

// SPECIAL INTERVIEW / EVENTS

Prensario International 112

ASIA PACIFIC • MIDDLE EAST • AFRICA

// SPECIAL INTERVIEW / EVENTS

Prensario International 112

ASIA PACIFIC • MIDDLE EAST • AFRICA

// SPECIAL INTERVIEW / EVENTS

Prensario International 112
MNC Group: moving forward in a fast-changing market

PT Media Nusantara Citra Th 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, MNC TV, Global TV and iNews TV, complemented by 22 Pay TV networks, as well as radio, print media, talent management and TV production companies.

David Andy 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 50% of the local audience, which is over 260 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, which has given 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 in the country.”

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”, Fernando 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 (Kisah). 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 Hoon or regional iRis. There is a big market to take out there. We will all must to move cleverly”, concludes Fernando.

INDONESIA: TV MARKET SHARE, BY STATIONS
(3Q 15 VS. 3Q 16, ALL TIMES 5+)

INDONESIA: TV SPENDING, BY MEDIA
(2016 VS. 2011F)

Time spent on Facebook and Google is 21% and 18% of total, respectively, followed by the Top local 50 sites (12%). Yahoo!, (9%) and “Others” with 44%. But when referring to Ad Spend, Google and Facebook take 85% of the pie, while the remaining 15% is for local sites (confidmain). “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 2-3 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”.

PT Media Nusantara Citra Th

MNC Group: moving forward in a fast-changing market

David Andy 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 50% of the local audience, which is over 260 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, which has given 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 in the country.”

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”, Fernando 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 (Kisah). 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 Hoon or regional iRis. There is a big market to take out there. We will all must to move cleverly”, concludes Fernando.
Lao TV: local drama series

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 and PS TV.

Dr. Bounchao Phichit, director general, explains to Prensario: ‘Laos is a very small market with 6.5 million 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

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 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 obliged 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.

Jeon Yong-ju, CEO, D’Live

The CR

Content news review from the CIS and beyond

Monthly e-periodical providing the most essential information about media market of Ukraine, Russia, Kazakhstan, Georgia, Belarus, Moldova, Uzbekistan and other countries of the region:

Industry and content news

Top TV channels and shows, box offices

Trends and detailed analysis of the audiovisual industry

www.mrm.ua
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.

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 Amor gabah bua lep, Majlisah J. Nonu, Hip-Hoppin’ Asia, Jalal Jalan Cari Makan, Mentor, Melodi and Jejak Rasul. ’

‘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.

‘PWS does not work exclusively for the Media Prima channels, in fact one 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.

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.

Regarding Malaysia, the executive believes that, through our many varied experiences, Malaysians 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’.

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.

Last year, PWS film, Pekak, a indie-style film about subcultures in Malaysia, was recognized in the international scene, screening at the World Premières 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 de Film 2016, under the “Malaysia Goes to Cannes” program organized by National Film Development Corporation Malaysia (FINAS) and Creative Content Association Malaysia (CCAM).

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’.

Source: FINAS (2006-2016)
Acquisition executives from CJ E&M, one of the main pay tv groups of South Korea, will be present in Asia for the first time, with Miguel Rodriquez, The Formal People.

Asia Pacific • Middle East • Africa

International head of program acquisitions, head of tv production; Marcia Cecilia Ferreros, ABS-CBN, the Philippines: Leng Raymundo, SVP platform programming at Nippon TV (Japan)

Krissada Trishnananda, head of acquisitions and rights management, Bangkok Broadcasting TV-Channel 7:

Iris Xia, new Deputy general manager, tv3 (Thailand)

Art Kaneearch, program acquisitions manager, i-Cable Entertainment and Edward Lam, general manager, Regentac.

Essa Ghanem Almorzogi, head of account, Qatari TV; Ahmed J. Alenezi, executive manager, Saudi Association for Media (Saudi Arabia) and Firas Al-Hmoud, general manager, Firas Studios (Jordan)

Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, with Augustus Dulgaro, CCO, ITV.

Buyers from Star India: Saurabh Kolkombaeva, from Kyrgyz Public Radio and Television, both from Kazakhstan (borders), with Diana Mamekova and Abdallah, acquisition manager, MLI; Anne-Marie Rombourg, president Cinexport (France), and Mohamad Lech, acquisition executives from Al Jazeera (borders), with Saqr Al Humoud, general manager, Media Marketing and production (Jordan)

Buyers from India and Malaysia: AKAL Mehro, director, Star India; Chin Hang Doss, content, and Blake Lee, associate, both from Warner Bros; the actor Michael Weatherly, Fox Networks Group Asia (Singapore)

Buyers from Fox Networks Group Asia (Singapore): Vance Ramchandani, acquisition manager of Network India (borders), and Prakash Narres Ramnath, COO, and Ajay Trigunawasth; Jiang Xianchu, director, both at TS Media, with Dhika Shakiya,wide producer.

Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, with Augustus Dulgaro, CCO, ITV.

Buyers from Star India: Saurabh Kolkombaeva, from Kyrgyz Public Radio and Television, both from Kazakhstan (borders), with Diana Mamekova and Abdallah, acquisition manager, MLI; Anne-Marie Rombourg, president Cinexport (France), and Mohamad Lech, acquisition executives from Al Jazeera (borders), with Saqr Al Humoud, general manager, Media Marketing and production (Jordan)

Buyers from India and Malaysia: AKAL Mehro, director, Star India; Chin Hang Doss, content, and Blake Lee, associate, both from Warner Bros; the actor Michael Weatherly, Fox Networks Group Asia (Singapore)

Buyers from Fox Networks Group Asia (Singapore): Vance Ramchandani, acquisition manager of Network India (borders), and Prakash Narres Ramnath, COO, and Ajay Trigunawasth; Jiang Xianchu, director, both at TS Media, with Dhika Shakiya,wide producer.

Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, with Augustus Dulgaro, CCO, ITV.

Buyers from Star India: Saurabh Kolkombaeva, from Kyrgyz Public Radio and Television, both from Kazakhstan (borders), with Diana Mamekova and Abdallah, acquisition manager, MLI; Anne-Marie Rombourg, president Cinexport (France), and Mohamad Lech, acquisition executives from Al Jazeera (borders), with Saqr Al Humoud, general manager, Media Marketing and production (Jordan)

Buyers from India and Malaysia: AKAL Mehro, director, Star India; Chin Hang Doss, content, and Blake Lee, associate, both from Warner Bros; the actor Michael Weatherly, Fox Networks Group Asia (Singapore)

Buyers from Fox Networks Group Asia (Singapore): Vance Ramchandani, acquisition manager of Network India (borders), and Prakash Narres Ramnath, COO, and Ajay Trigunawasth; Jiang Xianchu, director, both at TS Media, with Dhika Shakiya,wide producer.

Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, with Augustus Dulgaro, CCO, ITV.