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MIPCOM 2017 • SPECIAL ISSUE



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BRAZIL
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HUNGARY
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SLOVENIA
27% viewing share on the channel 2nd season coming soon



SOUTH AFRICA
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PORTUGAL
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INDIA
Aired on Sony TV with huge celebrity couples



CHINA
Now in production



CROATIA
Shooting summer 2017



MEXICO
In pre-production



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MIPCOM 2017
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The Mipcom Content Triangle

Mipcom is the major content business event in the world: about 13,000 people are expected this week in Cannes, among them 4,000 buyers; of these, about 1,200 are digital buyers. In addition to broadcast TV, Pay TV and digital platforms, the advertising, gaming and licensing businesses will be attending the gathering.

Which are the most important tips to have in mind about this Mipcom? Imagine a triangle, with three main issues to work on.

First, the global market will be sensed as healthy again, due to the digital boom that is propelling a lot of ventures. And the economic scenarios at many markets are better than in recent years. Central & Eastern Europe, for instance, is showing recovery signs for the first time since the 2008-2009 global slowdown.



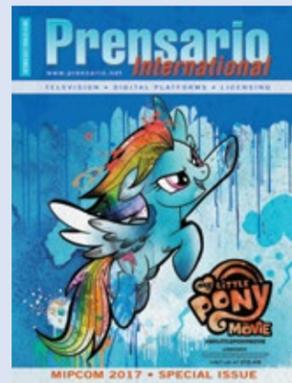
Secondly, the business has changed forever after its hard recent times. No one spends money nowadays without checking several times if the investment is solid, if there is a concrete ROI, etc. It is no longer enough to possess a good brand or be a large company to conduct business; now, any player will compare the existing proposals by weighing the benefits of each alternative. Stereotypes and prejudices are weaker than in the past.

And third, there are so many good content options available that relationships are more important than product nowadays. The major players visit emergent markets to get fresh ideas; the production standards are being improved worldwide; independents catch up to the majors, Europeans are actively competing against the U.S. producers, and so on. All this must be taken into account prior to signing long-term alliances, win-win deals, or opening markets.

So? To thrive, the companies must work more efficiently, display harder efforts to keep both customers and partners pleased. Must invest in the market, build relationships, but at the same time check its own products and services one by one, not as a batch. True, the market is recovering, but it will be never easy again.

MIPCOM 2017 • AGENDA

EVENT	DATE & TIME	PLACE
EventTV Azteca 25 Years Anniversary - Gala Dinner	Oct. 15, 8.30pm	Majestic
UHD: Mipcom's Global Update	Oct. 16, 9.45am	4K UHD Theater
Successful content in the Middle East	Oct. 16, 10am	Auditorium A
Discover The Best New Drama Content From Latin America	Oct. 16, 12pm	Verriere Californie
Media Mastermind Keynote: Domingo Corral, Movistar+	Oct. 16, 12.05pm	Grand Auditorium
Fresh TV Formats (The Wit)	Oct. 16, 1.45pm	Grand Auditorium
Power shifts: who will take the throne of drama?	Oct. 16, 2.30pm	Esterel
The best of VR Content	Oct. 16, 2.50pm	Auditorium A
Beyond Co-productions: Making Global Creative Connections	Oct. 16, 3.30pm	Esterel
Cocktail Party – Mondo TV Group	Oct. 16, 5pm	Booth
Cocktail Party – Paramount	Oct. 16, 5pm	Booth
Global drama: it's time for Africa!	Oct. 17, 9am	Auditorium A
A New Era For Content And Partnership In Turkey	Oct. 17, 10am	Auditorium A
Media Mastermind Keynote: Nick Bell & Sean Mills, Snapchat	Oct. 17, 5pm	Grand Auditorium
Cocktail Party – Eccho Rights	Oct. 17, 7pm	Carlton
Cocktail Party – RT France	Oct. 17, 8pm	La Terrace
Party – Banijay Rights - Judas launch	Oct. 17, 8pm	La Terrace
Party - Inter Medya	Oct. 17, 10pm	La Plage
Media Mastermind Keynotes Ricky Van Veen & Daniel Danker, Facebook	Oct. 18, 11.30am	Grand Auditorium
Acquisition Superpanel — What do programmers want?	Oct. 18, 12.15pm	Grand Auditorium
Fresh TV Fiction (The Wit)	Oct. 18, 1.15pm	Grand Auditorium
Streaming piracy: can your business model survive? (Nagra)	Oct. 18, 2pm	Verriere Californie
Personality Of The Year Keynote: David Zaslav Discovery	Oct. 18, 2.30pm	Grand Auditorium
Party - Grey Juice Lab	Oct. 18, 7pm	Boat - Marina



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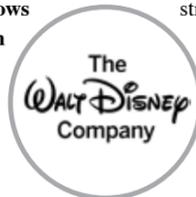


Disney revolutions the industry... again

The Walt Disney Company shocked the market last August with two disruptive announcements: first, the acquisition of the majority of BAMTech that allows the Hollywood Studio to launch an ESPN-branded sport SVOD early next year and second, the conclusion of its distribution deal with Netflix to launch a standalone SVOD in 2019.

Under terms of the transaction, The Walt Disney Company paid USD 1.58 billion to acquire an additional 42% stake and get control over BAMTech, a global leader in direct-to-consumer streaming technology and marketing services, data analytics, and commerce management, from MLBAM, the interactive media and Internet company of Major League Baseball. The transaction is subject to regulatory approval.

Robert A. Iger, Chairman and CEO: 'This acquisition and the launch of our direct-to-consumer services mark an entirely new



growth strategy for us, one that takes advantage of the incredible opportunity that changing technology provides us to leverage the strength of our great brands'.

He adds: 'The media landscape is increasingly defined by direct relationships between content creators and consumers, and our control of BAMTech's full array of innovative technology will give us the power to forge those connections, along with the flexibility to quickly adapt to shifts in the market'.

The ESPN-branded multi-sport service will offer a robust array of sports programming, featuring approximately 10,000 live regional, national, and international games and events a year, including MLB, NHL, MLS, Grand Slam tennis, and college sports. Individual sport packages will also be available for purchase, including MLB.TV, NHL.TV and MLS Live.

On the other hand, the new Disney-branded service will become the exclusive home in the US for SVOD viewing of the newest live action and animated movies from Disney and Pixar, beginning with the 2019 theatrical slate, which includes Toy Story 4, the sequel to Frozen, and The Lion King from Disney live-action, along with other highly anticipated movies.

The Studio will also make a significant investment in an annual slate of original movies, TV shows, short-form content and other Disney-branded exclusives for the service. Additionally, the service will feature a vast collection of library content, including Disney and Pixar movies and Disney Channel, Disney Junior and Disney XD TV programming.

Weeks after pulling out of its distribution deal with Netflix in USA, Disney secured a wide-ranging agreement with

Robert A. Iger, Chairman and CEO, The Walt Disney Company



Since 2019, Toy Story 4, as well as all future Marvel and Star Wars brands will be exclusively distributed by Disney-brand SVOD service



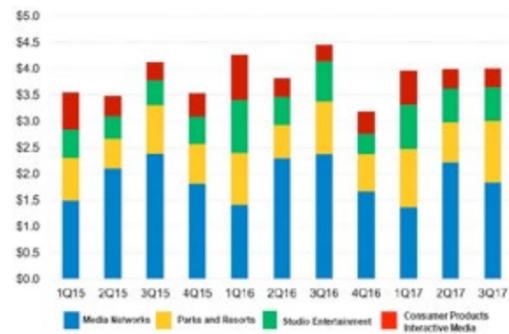
Singapore, Malaysia-based SVOD company Iflix to bring its content closer to its Southeast Asian audience.

The first wave of theatrical content headed to Iflix's new "channels" feature includes Marvel Studios movies Guardians of the Galaxy, Captain America: The Winter Soldier, Thor: The Dark World and Iron Man 3, as well as Pixar's films such as Monsters Inc, Monsters University, Up and Wall-E. Movies like Frozen, Wreck-It Ralph, Cars, Lilo & Stitch, The Jungle Book and Cinderella also bow on the service.

Additional titles expected from January 2018 include Star Wars: The Force Awakens, Captain America: Civil War, Ant-Man, The Jungle Book, Zootopia, Tangled, Finding Dory, Finding Nemo, The Incredibles!, Inside Out and The Good Dinosaur. Meanwhile, Disney TV series including Disney Junior's Sofia the First, Disney Channel's Star Wars Rebels and Disney XD's Guardians of the Galaxy will also be offered to Iflix users.

The SVOD, which currently reaches 1 billion consumers in 19 Asian, MENA and Sub-Saharan African territories, is also set to co-produce an exclusive, original project in collaboration with Disney's multi-channel network subsidiary Maker Studios.

DISNEY'S OPERATING INCOMES, BY SEGMENTS - IN BILLION OF US DOLLARS (1Q15-3Q17)



SOURCE: THE COMPANY/MARKET REALIST

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ICFLIX, UEA: 'Thinking outside the box'

Established in 2012 by **Carlos Tibi**, founder and CEO, **ICFLIX** is Middle East and North Africa's streaming and VOD platform that provides *Jazwood* (Arabic content), *Hollywood* and *Bollywood* movies, TV series, documentaries and kids animation.

During 2014, the company announced the launch of the App *ICFLIX kids* on Samsung devices while in February 2015 it launched the payment by text message for its Moroccan subscribers and by credit card for its Tunisian viewers.

'Since our launch three years ago, we have already had over 1.5 Million registered users across the MENA region, a number growing by around 25% month over month in key markets like Morocco, Egypt, Kuwait, United Arab Emirates, Tunisia and Kingdom of Saudi Arabia', describes Tibi.

According to the executive, the number of connected devices such as tablets and smart TV's is fueling the demand for OTT because consumers love the convenience and accessibility of being able to watch what they want, when they want, and where they want. 'With infrastructure improving and Internet speeds picking up, people want high quality video on any device and a seamless experience that carries across all their devices'.

Some keys for this expansion rely on strategic partnerships with many local Telecom ope-

rators to becoming their video-on-demand arm for them (most recently with **Orange Egypt** and **Saudi Telecom**). 'Spreading the word has seen some unusual efforts made by ICFLIX as well. From a Pizza Hut campaign that gave away a 24-hour access code with each delivery, to special offers to Visa Card holders and Du customers and with Uber and HelloFood. Clever marketing channels always pay off. We try to think outside the box rather than focusing only on traditional marketing'.

Regarding content, the platform has 15,000+ hours across *Jazwood*, available worldwide; *Hollywood*, only for MENA across 24 countries, and *Bollywood*, worldwide excluding India, with titles from 2017 back to 1941 ranging from action, drama, thriller, sci-fi, romance, comedy, documentaries and kids animation.

'ICFLIX's success led us to bigger ambitions and to create our own theatrical movies. *HIV* went online in October 2014 and was the first Arabic film to portray the story of the disease and its impact on the social settings of those infected. This was followed by the release of *Al-Makida* in late December 2014, a police thriller produced in Egypt by a team of fresh talents', emphasizes the executive in terms of original content.

The company also co-produced its first Tunisian feature *Chbabek El-Jenna* (*Borders of Heaven*) and launched its first animated TV series, *Dunia*, introducing the first Arabian teen female superhero. The social comedy *WOH!* is ICFLIX's second original Jazwood, also produced in Tunisia.

'We are also currently producing our first original Moroccan feature, *Burn Out* with award winning director Nouredine Lakhmari, which will be final installment of the trilogy following the blockbusters *Casanegra* and *Zero*'.

'There is always a constant demand for local content. We want to ensure that we cater to the needs



Carlos Tibi, founder & CEO



Dunia, first animated TV series produced by ICFLIX

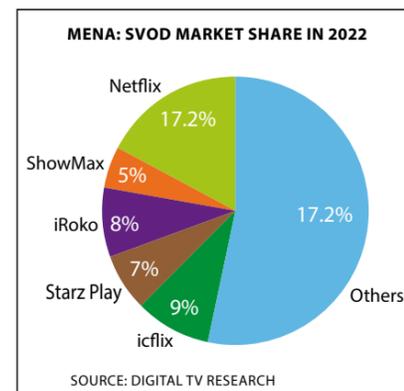


Burn Out, original feature film from Morocco

of the local market and provide content producers a platform and opportunity to express their art and creativity and allow them to grow and exist in the market', remarks.

And regarding the future he adds: 'We're going to have many strategic partnerships, whether with telecom operators, content providers or our own original productions. We will further strengthen ties and partnerships with OEM's like Samsung, LG, Humax and Sony. As Internet speeds improve across the region the more people become more aware of our service. We can now deliver 4K streaming at the best bandwidth to visual quality ratio compared to any other OTT service in the region'.

'We are continuously enhancing our user experience through our website and native applications to meet the demands of a rapidly growing market and deliver the best user experience possible', concludes **Carlos Tibi**.



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Canal Uno, Colombia: 'Potenciar la TV abierta con una propuesta diferente'

Lanzado a comienzos de agosto de este año, **Canal Uno** (Colombia) apuesta por convertirse en 'una oferta programática diferente dentro de un mercado ya establecido', según describe su presidente **Felipe Boshell**.

Durante la primera semana, la señal de **Plural Comunicaciones** registró un promedio de 5% de market share diario, con picos de 8% y mejorando sus índices en todas las franjas. 'Sabemos que se trata de un proceso a largo plazo para que la audiencia nos siga descubriendo, cambiando sus hábitos. Estamos tranquilos y convencidos que con la propuesta que traemos iremos creciendo', explica.

De acuerdo con el ejecutivo, la estrategia se basa en la diferenciación a la hora de pensar la programación del canal y la fuerte apuesta por el producto nacional en directo, con más de diez horas diarias de emisión en vivo y más del 80% de producción local en el prime time, incluyendo la primera serie original del canal, **Infielos** (Fox Telecolombia). 'Traemos productos diferentes a horas diferentes. La oferta de producto nacional es muy reducida porque nuestros competidores cuentan con una grilla similar en términos de género. Por ejemplo, cuando los otros canales tie-

nen novela, nosotros presentamos magazine en vivo o realities de competencia como **Guerreros**'.

Una de las problemáticas que se planteaba en los últimos años en relación a la aparición de un tercer canal abierto en el mercado colombiano estaba relacionada con la disponibilidad de una cuota publicitaria que pudiera llegar a ser insuficiente para dicha competencia. Pero según el propio Boshell, 'existe una oportunidad de traer una propuesta alternativa y fresca capaz de atraer tanto a nuevos anunciantes como reactivar la TV abierta en el mercado local, que hoy integra a cerca de 50 millones de habitantes'. 'Con una operación eficiente podemos lograr un modelo económico muy importante', señala pero destaca a su vez que se trata de un proceso dentro de un plan que tiene como plazo mínimo los 10 años.

'Hoy en día es más difícil concentrar y fidelizar audiencia en la TV abierta, pero este lanzamiento va a ayudar al consumo en general, trayendo a aquellos que se fueron al digital o al cable por no encontrar una alternativa'.

Sobre distribución de contenidos y señales: 'Uno de nuestros socios es **Hemisphere**, lo que nos brinda gran presencia en el territorio y lo convierte en aliado estratégico a la hora de pensar en proyectos que se puedan explotar no solo a nivel local sino también regional. Con Siempre estamos mirando a la región y al mundo en su conjunto a nivel productos, pero como canal todavía tenemos mucho por transitar y tenemos que tener una consolidación y una audiencia que nos respalde. Tenemos los dos enfoques', asegura el ejecutivo.

Además de enfrentarse a un mercado establecido y competitivo, **Canal Uno** se encuentra en un nuevo contexto de medios al cual debe acoplarse rápidamente, enfatiza Boshell y remarca que en el plan de negocio del canal 'hay una propuesta con un área digital muy integrada al lineal'. 'Es una apuesta a largo plazo pero sabemos que los hábitos de consumo cambian constantemente y estamos iniciando con eso en mente'.

Pero para el presidente de Canal Uno ser un canal joven también

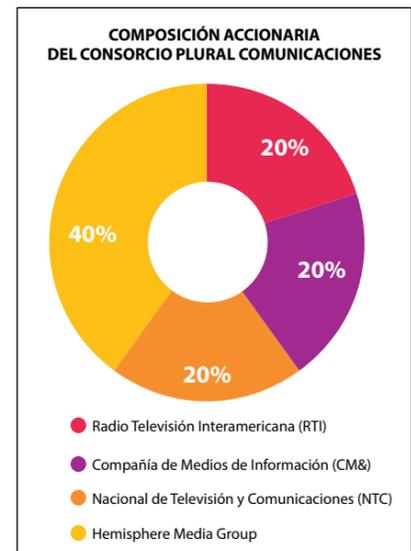


Guerreros, formato original de entretenimiento

tiene una ventaja: 'estamos en un contexto en el cual nacemos con los nuevos hábitos y nos permite ser una alternativa para los colombianos, con una producción diferente fresca y novedosa'.

'Colombia es un país muy grande, muy diferente y con regiones muy marcadas con hábitos de consumo muy distinto. Productos que funcionan muy bien en un área puede no presentar los mismos resultados en otras. Yo creo que el gran reto de los canales en Colombia es ese; tenemos que ser más cercanos a los televidentes e interactuar más'.

'Queremos sumar audiencia a través de nuestros productos y pensar siempre diferente a la oferta que hay hoy en día. También tenemos acuerdos con los Studios de Hollywood para volver a traer los éxitos que se dejaron de traer a Colombia y seguimos buscando alianzas y nuevos acuerdos en la región', completa.



Felipe Boshell, presidente



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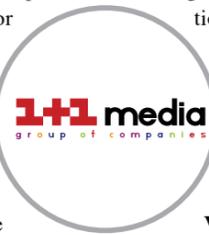
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1+1 Media, Ukraine: digital, Pay TV & co-productions

1+1 Media is one of the biggest media groups in Ukraine with a number of different businesses on different platforms. The group is not only about TV channels, of which it operates seven, but also about digital. It also includes the pay TV company Viasat, a news agency, outdoor company, among others.

'So in fact, we are presented in different media spheres', highlights to PRENSARIO Oleksandr Tkachenko, CEO, who continues about the top programming and content trends: 'Our strategy differs depending on the channel, because their audience is different. Now we are focused on production with limited execution for abroad. Mainly these products are made for our channels like TET and 2+2. For 1+1 the program schedule consist almost of 80% of locally produces shows, both series and entertainment shows and views. The



number of a series production for 1+1 media in 2017 is 72 hours'.

What are the local viewers watching on Free TV? Tkachenko answers: 'What we observe is the increasing number of other TV viewers. It is mean that proposition is quite high here. It's not only about number of channels in four leading media groups, but it also different independent TV channels, pay TV segment, development of free to air digital. But, definitely the expectations of the audience lays first on the local series production, second big entertainment shows and third, about news.

Digital media is reshaping the traditional TV industry. How is that process-taking place in Ukraine: 'We are working hard in our digital strategy, and our approach changed a lot since last year. We have re-launched our VOD platform from OVVA into 1+1 Video, and we expect increasing revenues from here'.

'But the issue that despite we see how the habits especially of younger generation changes from free to air to digital world. It's a question how to monetize it. Because the prices in this field still are quite low and we need to make a lot of efforts still to fight pirates.

'Our main goal is to increase now our revenues from pay TV segment. And here we expect new industrial initiatives like encryption of satellite viewing and switch from the analog to digital free to air broadcasting', stands Tkachenko.

And he concludes: 'As for co-productions, we expect to have at least two or



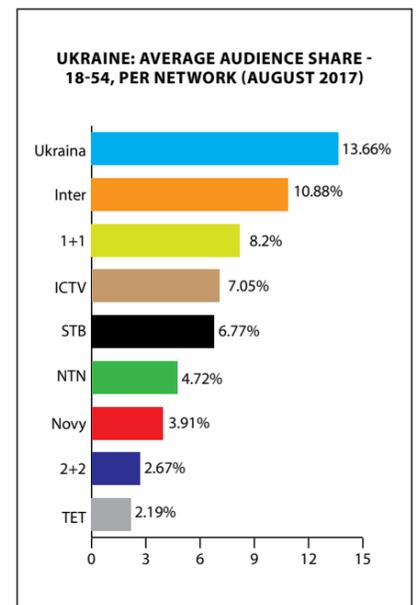
A Million Euro Village, a comedy series about three cousins that have to leave a year in a village for the sake of an inheritance

Oleksandr Tkachenko, CEO at 1+1 Media

three big examples. We are already developing some projects with our polish partners in the field of entertainment reality shows, but also have some projects about satirical films and series.



Big entertainment projects on 1+1 Media: The Voice Kids 4, Dance with the star and Model XL



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ABS-CBN empowers the audience

ABS-CBN Corporation is the Philippines' leading media and entertainment organization with four business segments that span both domestic and international markets: the media networks and studio entertainment, Sky Cable, Digital Publishing, and Consumer Products.

The leading FTA and VHF channel ABS-CBN scored an average audience share of 46% in combined urban and rural homes last June compared to GMA with 34%, according to Kantar Media. In Mega Manila its share increased to 36% in 2017, compared to 30% in 2015, as more households are able to experience crystal clear viewing experience with the STB ABS-CBN TVplus, which has already sold 3M boxes nationwide and significantly boosted the TV channel ratings. It also operates a UHF sports and action channel, radio stations, DTT network, eight Pay TV channels and Star Cinema, a leading feature film studio.

Sky Cable is the largest cable network in the country providing both cable channels and broadband services across the country, and it has recently launched its DTH Sky Direct, which has helped cover non-cabled areas in the Philippines. ABS-CBN is also the largest digital publisher. ABS-CBN Mobile is a MVNO that launched in late 2013, and

is a key component of the digital push. iWant TV (domestic) and TFC.tv (international) are the online OTT platforms of the company.

On the consumer products and experiences side, it holds the local licensee of KidZania, an indoor family entertainment center. ABS-CBN Events is one of the largest concert and events groups.

Carlo Katigbak, CEO, explains: 'Understanding our audiences is key in the business of content creation. We need to be able to inspire people to become the best that they can be. We want to empower and enable them to improve their lives. Everyday, our audiences welcome us inside their homes through our content. This has given us the privilege to get to know their dreams, hopes, fears, and aspirations in life, which we use to connect with them on a deeper level.'

'With over 60 years of experience in storytelling, we have come to know that our audiences are looking for content with strong family values and authentic characters, who best represent them, they can relate to, reflect their authentic lives, and who show the resilience of the Filipino people', he adds.

Regarding digital, he remarks: 'Our focus will continue to be on content creation but with an eye towards a bigger presence across all digital platforms. This focus on content includes new content for new audiences that are younger and digital-born. Apart from our very successful online sites and apps, we have seen tremendous success for iWant TV, our OTT platform.

It has complemented the on-air world by providing a strong catch up service and mobile viewing of the live stream, which is very helpful given the commute times in the Philippines'.

'We've also started experimenting with multi-view streams for our sports properties to complement the on-air coverage. We've mounted digital-only concerts for our music group and also created digital-only complementary episodes of our shows as well as

Carlo Katigbak, CEO, ABS-CBN



Series Brothers showed an average national TV rating of 37.3%

digital-only content', completes Katigbak.

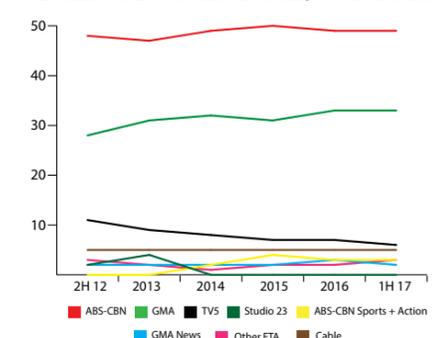
Among the top shows were the action series Brothers with an average national TV rating of 37.3%: ever since it launched back in September 2015, the show has been the undefeated #1. The fantasy drama La Luna Sangre, which scored an average national TV rating of 34.8%: it is the third installment of ABS-CBN's hit *Immortal* saga following *She-Wolf: The Last Sentinel*. And *Wildflower*, which keeps stronghold of its viewers last month with an average national TV rating of 23.9%.

The network proves to be a leader in localizing worldwide hit shows as its adaptation of *The Voice Teens* that ranked third in the top ten and scored a national TV rating of 34.2% nationwide. This is the first teen edition to be mounted in Asia and second in the world following Colombia's *La Voz Teens*.

About the future, he completes: 'Regardless of platform or technology, it will always be about understanding and serving our audiences and a continued focus on content and content creation that will carry any content company into the future. Our brand is one of the most trusted in the country and our public service efforts are a cornerstone of who we are'.

Katigbak concludes: 'We remain focused on all these together with the continued growth and development of our employees and talents. We welcome opportunities for partnerships, co-productions, and expansion. Growing our new businesses remains a focus of the company as the country shifts towards digital television and better mobile Internet'.

THE PHILIPPINES: AUDIENCE SHARE, BY NETWORKS



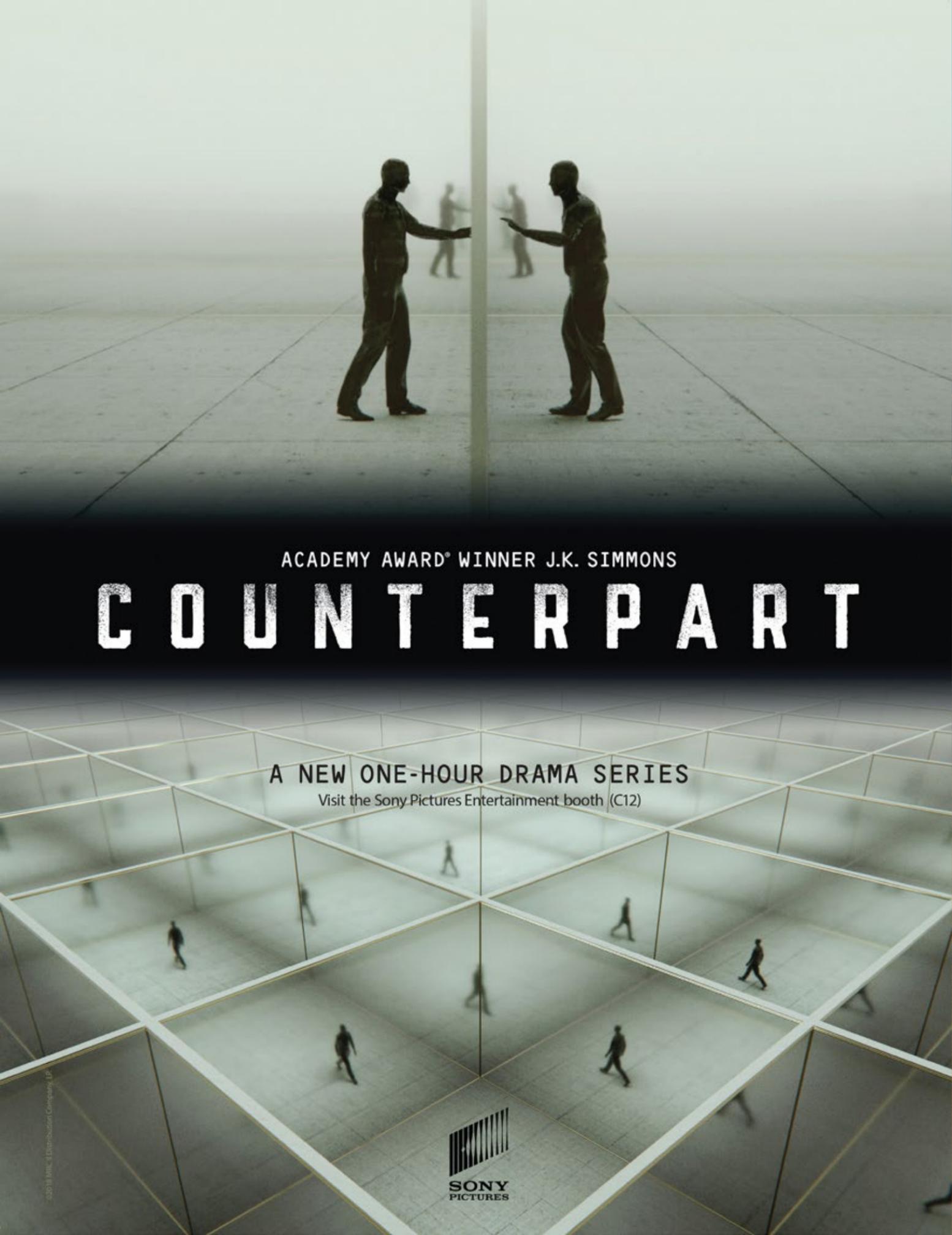
SOURCE: KANTAR MEDIA

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TRAVEL



BY NICOLÁS SMIRNOFF

Mipcom 2017: ups & downs at the multiplatform era

Evolution is not always ahead, but also pendulum



Amazon Video global buying team, with actor David Boreanaz (CBS's Seal Team). Among them, Tyler Bern, TV content acquisitions; Ani Maftvani, acquisition director; Chris Monsollilo, principal content acquisitions; Danae Kohenos, content acquisition for U.S.; Philip Pratt, senior content acquisition manager Germany, and Pablo Iacoviello, head of content acquisitions for Latin America

The OTTs are now big buyers of content business, both for ready made and production matters. Everybody wants first window, exclusive content

Mipcom is always the main worldwide parade of content business. How does it come this 2017? It promises to be potent. Media ventures show good inertia due to the digital push, and also many economies are getting better, both at central and emerging territories. Though recent big karmas of business continue present —production cost crossroads, flat ad pies, etc.— there are many veins to innovate and to surpass oneself these days. The big challenge is to concrete (and monetize) them.

The last big content events —MIPTV, LA Screenings— have shown a positive outcome, with active attitude from buyers and varied product to attend the requests of new media ecosystem. Local content is always a big main goal, but programmers are also determined to refresh their screens with non-traditional product and to reduce costs with business twists. Clever solutions are wanted. These take place at non-scripted and scripted segments, pushing both formats and readymade contents.

Hollywood moves

- Keep traditional icons: doctors, lawyers, cops
- With twists in the way of narration, new lateral themes
- Insertion of technology to reinforce classic tasks
- Super-natural on top, military series emerge
- One stop shopping for free TV, pay TV and OTT buyers

Tips & kinds of buyers

- Premium cable and OTT buyers compete for the same product
- Free TV buyers suffer to be at back of the windows row
- Everybody wants exclusive content
- Business is up about the three buyers
- Market is open for non-traditional product

Mipcom 2017: altas y bajas en la era multiplataforma

La evolución no siempre es hacia delante, puede ser pendular

Mipcom es siempre la principal parada mundial del negocio de contenidos. ¿Cómo viene la edición 2017? Promete ser potente. Las iniciativas de medios muestran fuerte inercia ante el boom digital, pero además varias economías están levantando, tanto en los mercados centrales como periféricos. Pese a que los grandes karmas del mercado siguen presentes —alzas de costos de producción, tortas publicitarias flat— hay muchas vetas para innovar y superarse por estos días. El gran desafío es concretar —y monetizar— estas chances.

Los últimos grandes eventos de contenidos —MIPTV, LA Screenings— han mostrado un positivo balance, con actitud activa de los buyers y variado producto para atender las exigencias

del nuevo ecosistema de medios. El contenido local es siempre una principal meta, pero los programadores hoy también priorizan refrescar sus pantallas con contenido no tradicional y reducir costos. Soluciones ‘inteligentes’, vueltas de tuerca en el negocio, se requieren. Esto ocurre en scripted y non scripted, promoviendo tanto formatos como contenidos terminados.

En los LA Screenings de mayo, las nuevas series de los estudios de Hollywood insistieron con sus tradicionales íconos —doctores, abogados, policías. Las vueltas de tuerca estuvieron en el modo de narración, nuevas temáticas laterales y especialmente, introducir tecnología para reforzar viejas tareas: salvar pacientes, atrapar criminales, etc. Además, las historias sobrenaturales siguen teniendo un rol protagonista, y la novedad son las series de militares, que son muchas más que antes.



Sheisha Wu and Angela Luang from Disney, Lorraine Leach, content and alliances director at Huawei; Trista Chang, from Disney, and Megan Fu, business development, and Sofia Zhang, video coordination director, both at Huawei

Tech titans already buy contents, and push media industry members to new tech environments which must be followed

At LA Screenings last May, Hollywood studios' new series mainly insisted on their traditional icons —doctors, lawyers, cops— and the twists go through the way of telling, new lateral themes and especially, the insertion of technology to reinforce old tasks: to save patients, catch killers, etc. Also, the super-natural stories continued having a good role, while the news were military series, which were much more than in the past, some good and some not.

The market is clearly divided now in three types of buyers: free TV, pay TV and OTT. Most of Hollywood studios have taken as strategy to be a ‘one stop shopping’ provider, with products for each segment. They produce TV series for OTTs, premium series por VOD cable, classic series for basic cable, local content and entertainment formats for free TV. The hardest fight takes place between premium cable and OTTs, which compete for the same best, original, exclusive content. Free TV players suffer to be at the back in the windows row, and about advertisement pies being shared more and more with the new media.

Fortunately, business traffic is up at the three kinds of buyers. Everybody has the obligation to evolve within the new media picture. Some produce, others look for finished product from new providers, etc. This way, we see even at bigger players, content from non-traditional origins, independent films and unusual genres.

Co-production ventures are a great way of getting original content, reducing costs and opening markets. Broadcasters, Pay TV and OTTs love them. But we see other ways. About entertainment, they promote



German and Austrian buyers at MIPDrama Screenings last MIPTV: Mag. Irene Hschl, head of film and series, ORF (Austria); Sebastian Luckel, managing editor, international fiction, ZDF (Germany); Marcus Ammon, SVP, film & entertainment, Sky Deutschland; Andrea Bogad-Radzatz, SVP, films & series, ORF; Ruediger Boess, SVP, acquisitions, ProSiebenSat (Germany); and Isabelle Fedyk, VP, Marketing and PR, Bavaria Productions

‘Big dramas’ fever has come to stay. The digital new systems will require more and more fictions, especially premium ones and franchised-hits to captivate audiences



Japan: Norihiko Nishi, content manager, and Aki Kou, acquisitions, both at Nippon TV, with Harry Tanaka from Disney and Kazufumi Nagasawa, Chief Content Officer, Hulu Japan

Some Asian countries, especially Japan, are generating ‘out of the box’ entertainment formats, embracing technology properly. More production alliances with them are suggested

production hubs in convenient countries. For Lionsgate's *Candy Crush Saga*, Spanish **La Competencia** has set up a hub in Spain, to feed Europe. For **Endemol Shine's** *The Wall*, to be aired in U.S. network **NBC**, a Polish hub



Televisa and Univision: Adrian Ortega Echegollen (T); Ramsey Elia (U), Carlos Bardasano (W Studios), Patricio Wills (W Studios), Lourdes Diaz (U), Andrés Mendoza (U); Gerardo López Gallo (T), Ana Lidia y Karina Montoya (Televisa Networks), Luani Pellot (U) y Moisés Velez (U)

Los grandes broadcasters de América Latina buscan no sólo mantener sus audiencias, sino también ser más rentables y pisar fuerte en la era digital

El mercado está claramente dividido en tres tipos de buyers: free TV, pay TV y OTT. La mayoría de los estudios de Hollywood tiene como estrategia ser un ‘One Stop Shopping’, brindando productos para cada segmento. Producen series para OTT, premium series para cable VOD, series tradicionales para cable básico, contenido local y formatos de entretenimiento para free TV. La competencia más dura se da entre premium cable y OTT, porque aspiran al mismo producto top, original y exclusivo. Los free TV sufren estar a la cola de la fila de ventanas, y que deben compartir cada vez más las tortas publicitarias con el new media.

Afortunadamente, el ritmo de negocios crece en los tres tipos de buyers. Todos tienen la obligación de evolucionar ante el nuevo escenario de medios. Algunos producen, otros buscan producto terminado de nuevos proveedores, etc. De esta forma, vemos incluso en players grandes, contenido de orígenes no tradicionales, films independientes y géneros inusuales.

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Adapted in 17 countries
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The Crystal Maze



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Channel 4 (UK) – 90% above slot average for 16-34 demo
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The Bravest



Testing courage to the absolute limits
A smash hit in Denmark and Sweden
Production hub available

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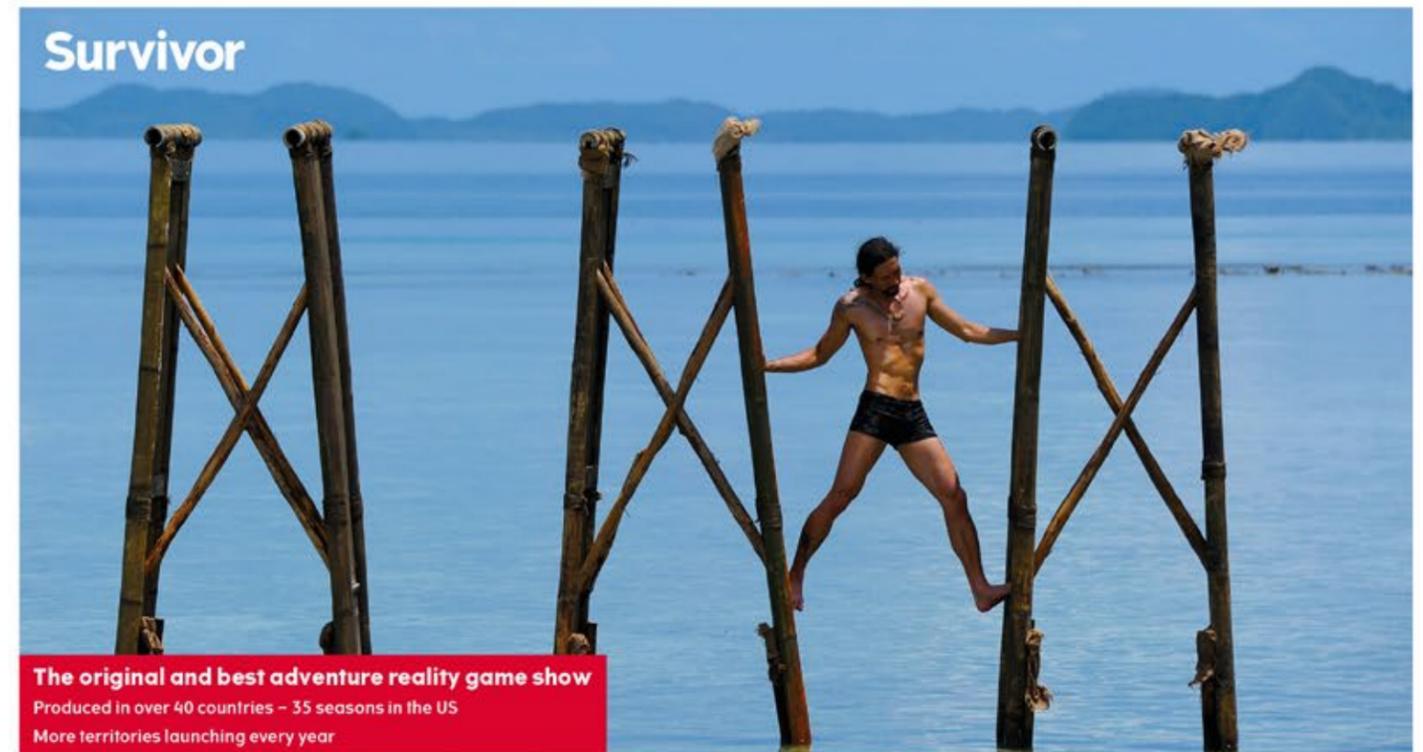
Extreme reality race to the Arctic Circle
TV Norge (Norway) – 25 successful seasons
Locally produced in 7 territories

Good Luck Guys



Pampered urbanites get back to basics
A sun-kissed daily stripped reality format
W9 (France) – a big hit, 30% above slot average

Survivor



The original and best adventure reality game show
Produced in over 40 countries – 35 seasons in the US
More territories launching every year



Head programmers of Turner worldwide: Marianne Lee, VP network, Ricky Ow, TV channels president, both for Asian Pacific; Giorgio Stock, president for EMEA; Josef Audorf, adviser; Tomás Yankelevich, new EVP & CCO for Latin America; and Gerhard Zeiler, president, international

Turner and other Pay TV heads are promoting coproductions with broadcasters and OTTs, with simultaneous releases in the three screens

was chosen. About fiction, they shoot in territories with tax incentives. USA usually shoots in Canada and Latin America; Spain in Canarias Islands; France in Belgium; etc.

New global trends? Paper formats are steadily back. There is a so strong need for fresh content, that players don't ask proven products any more. If they are proven, they are not fresh. This opens good opportunities to new ideas and

Los proyectos de coproducción son una gran forma de acceder a contenido original, bajando costos y abriendo mercados. Los broadcasters, Pay TV y OTTs los anhelan. Pero hay otras vetas. En entretenimiento, promover hubs de producción en territorios convenientes. Para *Candy Crush* de **Lionsgate**, la productora española **La Competencia** ha establecido un hub en Madrid, nutriendo a toda Europa. Con *The Wall* de **Endemol Shine**, se estableció un hub en Polonia para la versión que emitirá la U.S. network **NBC**. Sobre ficción, se busca filmar en territorios con incentivos fiscales. USA suele rodar en Canadá y América Latina, España en Canarias, Francia en Bélgica, y así...

Nuevas tendencias globales? Los paper formats están de regreso con fuerza. Es tanta la necesidad de producto fresco, que



Caracol, Colombia: Camilo Acuña, VP programación; Catalina Porto, EM Production, Marcela Montoya, programming director, Dago García, Production director, Guillermo Toro, Production, y Karen Juliao Macchia, jefe de alianzas y patrocinadores

Colombia es un ejemplo de mercado que se ha desarrollado para exportar contenidos. Hoy compete por lugares en free TV y pay TV de los territorios más exigentes

providers.

Second, about genres, the big game shows are back at the European prime time, due to interactive scenarios: multi-monitor walls, shiny floors, etc. *Candy Crush*, *The Wall* and **Talpa's** *Five Gold Rings* have been mentioned from MIPTV as three formats that lead the trend. 'Playgrounds are clever now', it was stressed.

On the other hand, the 'Big dramas' promise to enlarge their great moment. The pre-show *MIPDrama Screenings* was a huge success at MIPTV, and a good part of the event was flagged around. The digital

Buyer twists to down production costs

- Co-production projects on top
- Production hubs on convenient territories for entertainment
- To shoot fiction in countries with tax incentives

New global trends

- Paper formats are steadily back, looking for freshness
- Big game shows take European prime time, with clever playgrounds
- 'Big dramas' enlarge their great moment

los buyers ya no preguntan si el producto está probado. Si está probado, no es fresco. Esto abre buenas oportunidades a nuevas ideas y proveedores.

Segundo, sobre géneros, los grandes game shows están de regreso en el prime time europeo, pero con escenarios interactivos: paredes con multi-monitores, pisos brillantes, etc. *Candy Crush*, *The Wall* y *Five Gold Rings* de **Talpa** han sido destacados desde MIPTV como tres formatos que lideran la tendencia. 'Las zonas de juegos son inteligentes ahora', se resalta.

Por otro lado, los 'Big Dramas' prometen extender su gran momento en Cannes. El preshow de MIPTV, el *MIPDrama Screenings*, fue un gran suceso, y una buena parte del evento se embanderó en torno a ellos. El boom digital consume básicamente ficción —películas, series— y está apenas co



Sony, de izq. a der. y girando con la mesa: Katia Murgel, VP programming y adquisiciones, Carolina Padula, directora de adquisiciones, Natascha Rengifo, VP & GM, Networks; Alberto Niccoli Junior, VP Senior & GM, Canales Brasil; atrás, Eduardo Arias, acquisitions and programming LA & Brazil, Carlos Lopez, director de programación Channels, México, José Hidalgo, VP y GM Channels, México; completa sobre la izq. Michael Fasshenden, TV Record Brasil

Los titanes Pay TV promueven contenido original tanto para cable premium como para cable básico. Cada nivel de negocio debe diferenciarse

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boom consumes basically fiction — movies and series— and it is just starting. More and more product will be needed, claiming traditional and new players for original fiction.

Current challenges for the future

- To evolve deeper onto tech era
- To launch multiplatform content labels
- New generation contents
- Full new media thinking
- New television & content watching systems

Pendulum evolution

- To do the opposite from most of others do
- To recover former production technics
- Former periods of TV evolution
- To take old values with current potential
- Non-traditional, non-conventional contents
- Not one world for other, the best of them together

menzando. Se necesitará más y más producto, clamando por ficción original tanto players tradicionales como nuevos.

El futuro espera

Observando los desarrollos de computadoras y smart phones, la industria de contenidos necesita evolucionar mucho más profundo en la nueva era tecnológica. Algunos estudios de Hollywood, por mencionar ejemplos gruesos, hacen lo mismo que hacían 10 años atrás. Si bien hoy llevan series para OTTs, su evolución es apenas latente en verdaderos productos multiplataforma, short content, web series, redes sociales, etc. No hay divisiones especiales, que brinden prioridad y continuidad de producto. **Disney** con **FreeForm**, es un buen caso a seguir.



Chinese Broadcasters: Qian Xiao, program production, Leoh Li, content acquisitions, and Yu Song, VP content development, all from Dragon TV; Sherry Tan, diector of the agency CAA, China; Ying Zhang, from CBS; and Qing Wang, acquisitions form SMG, China

Chinese market has very strong potential for formats and production, but local laws that limit international licenses and activities, are an obstable to solve

Future is waiting

Watching computers and smart phones developments, content industry needs to evolve deeper onto new tech era. Some Hollywood studios, to mention big examples, continue doing the same as 10 years ago. Though today they handle products for OTTs, their evolution is just latent about real multiplatform contents, short content, web series, social network products, etc. There is no launch of separated labels, to assure product feed. **Disney** has **FreeForm**, as a good case to follow.

Los titanes de formatos, sobre todo los europeos, están teniendo buenas experiencias sobre introducir tecnología, en especial con formatos como los ‘shiny floor’ que mencionamos arriba. **Mike Beale**, EVP global development en **ITV** (UK): ‘Los game shows están de vuelta con un twist original: escenarios inteligentes, con gente real haciendo cosas reales y discutiendo situaciones reales. También variamos las técnicas de producción y los períodos de evolución de la TV’.

Lisette Van Diepen, VP de non-scripted format acquisitions, **Sony** (USA): ‘*The Wall* es muy original. Los entornos son listos, brillantes... rápidos y furiosos’. **Vivian Yin**, CEO en **Fremantlemedia** China: ‘Es fascinante cómo la tecnología está cambiando la experiencia del usuario de TV. Tenemos *Lost in time*, por ejemplo; es contenido de nueva generación, una nueva forma de pensar new media’.



Jorge Balleste, VP programming & acquisitions de NBCUniverso; Migdalis Silva, VP de programación de Nickelodeon; Mercedes Reincke, gerente de contenidos de Telefe; Tatiana Rodriguez, SVP programming, Nick, y Marimar Rive, VP communications, de Viacom

De a poco crecen los ejemplos de titanes de Pay TV que compran canales abiertos fuertes para generar sinergias de medios y contenidos. Glocal.



Elie Wahba, Fox (centro) rodeado por Juan Ignacio Vicente (Mega Chile) Nicolas Acuña (Chilevision) Isabel Rodriguez (TVN Chile) Jaime de Aguirre (TVN) y Rodrigo Diaz (Chilevision). Abajo: Marcel Brennand, Rebeca Abrabanel y Richard Vaun, todos de SBT (Brasil)

Chile ha sido precursor tanto en exportación de formatos como adoptar contenidos no tradicionales del exterior. Hoy busca un balance y optimizar estructuras.



SEE YOU AT MIPCOM STAND C16.B



Fox Networks Group, Central & Eastern Europe: Olga Zhurova, head of channels, Ribere Lia, head of programming, Vessela Dimitrova, programming director, Balkans, Yedigir Metin Belbuen, VP of Thematic Channels, Turkey

According to Central & Eastern Europe broadcasters, the TV market is for the first time up in 6-7 years, pushed by Russia and Ukraine. But even Greece is 10% better



Source: Hootsuite

En el MIPTV, Samsung Electronics y Rakuten Wuaki (España/Japón) lanzaron TV Plus, un sistema híbrido entre TV lineal y TVOD para smart TVs 4k UHD. El servicio, disponible al prin-



Cristina Claveria, content director, Daniel de Simone, director de contenido de Multicom (USA), Damián Cramowicz, adquisiciones para Latinoamérica, todos de Grey Juice Lab; Guillermo de Lorenzi, jefe de comunicación de contenidos, Nestor Lasko, director de contenidos, y Felipe Becerra, jefe de contenidos, todos del MSO argentino Fibertel; Kelly Blanco, directora de contenido original, y Mihai Crasneanu, CEO, ambos de GJL

Cada vez hay más buyers digitales en América Latina. Surgen 3-4 OTTs de relieve por año en los mercados más grandes. Monetizar, el desafío

Format titans, mainly European ones, are facing good experiences about tech introduction. Especially, with the shiny floor entertainment formats we've mentioned above. Mike Beale, EVP global development at ITV UK: 'Game shows are back with an original twist: intelligent scenarios, with real people doing real things and discussing real situations. We vary also production technics and periods of TV evolution'.

Lisette Van Diepen, VP of non-scripted format acquisitions, Sony (USA): 'The Wall is very original: the environments are clever, shiny, fast and furious'. Vivian Yin, CEO at Fremantlemedia China: 'It is amazing how technology is changing TV viewer experience. We have Lost in time, for instance: it is next generation content, a full new media thinking'.

At last MIPTV, Samsung Electronics and Rakuten Wuaki (Spain/Japan) launched TV Plus, a hybrid system between linear TV and TVOD for 4K UHD Smart TVs. The service, available at the beginning in 12 European countries, allows users to navigate and access premium movies straight to TV, including 4k HDR channel (6.99€), new releases and kids (4.99€).

There are many veins to innovate. But not always going ahead. Some times, the secret is to do the opposite from what most of companies do, evolution can be linear but also pendulum. Turkish series gained market stressing the most traditional values of Latin Telenovelas: love, hate, etc. European big players like to produce classic genres that U.S. studios left behind. Prensario continues being very successful with print editions, because most of the media market has moved to digital. For us, the strategy is to have maximum development in the two worlds, and to take the best of them.

For the content industry as a whole, almost everything is to be done at the multiplatform era. This Mipcom is an important step to short this gap. 'Keep moving forward', it was said in Meet the Robinsons, a Disney's very fresh animated movie, about how to deal with innovation. The definition of 'schizophrenia' is to do always the same and to expect different results. 'Innovation' is to do new things to get new goals. Come on.

cipio en 12 países europeos, permite a los usuarios navegar y acceder a contenido premium directo en la TV, incluyendo 4K HDR channel (por 6,99€) y nuevos estrenos y niños (4,99€).

Hay muchas vetas para innovar. Pero no siempre hay que ir hacia delante. A veces, el secreto es hacer lo opuesto a la mayoría. La evolución puede ser no sólo lineal, también pendular. Las series de Turquía ganaron mercado tomando los valores más tradicionales de las telenovelas de América Latina: amor, odio, etc. Los grandes players europeos gustan de producir géneros clásicos que los U.S. estudios han dejado atrás. Prensario continúa siendo muy exitoso con sus ediciones impresas, porque mucho mercado de media se pasó a digital. Para nosotros, la estrategia es tener máximo desarrollo en ambos mundos, para tomar lo mejor de cada uno cuando se necesita.

Para la industria de contenidos como conjunto, en la era multiplataforma casi todo está aún por hacerse. Este Mipcom puede ser una importante parada para acortar la brecha. 'Mantente moviéndote para adelante', decía Meet The Robinsons, una muy inteligente película de Disney, sobre cómo llevar la innovación. La definición de 'Esquizofrenia' es hacer siempre las mismas acciones y esperar resultados distintos. 'Innovación' significa hacer cosas distintas para metas nuevas. Adelante.



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 CUANDO LAS MUJERES CALLABAN, ELLA CANTÓ.

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What do buyers want at MIPCOM 2017?

Prensario publishes this special survey made by Reed Midem about what the top buyers from Europe, America, MENA and Asia-Pacific are looking for at MIPCOM 2017:

Nick Lee
Acquisitions Manager Channel 4 (UK)

- 1) Channel 4 has quite specific tastes for acquired drama. Shows need a distinctive tone and to somewhat fit with our off-centre and risk-taking brand values. Being able to play alongside our current premium UK origination slate and premium US cable/network shows is essential.
- 2) Mini Series One-Off-Drama Soap / Sitcom Crime Comedy Thriller / Horror / Fantasy Sci-Fi Period Drama Action
- 3) Europe

Luca Oteri
Content Acquisition manager, Telecom Italia (VOD)

- 1) We look for the best Dramas dubbed in Italian (preferable). We're interested in both Library Series and New Series to be premiered via our SVOD Service (TIMVision), mainly targeted to broadband customers. We offer successful Dramas but also a growing selection of series/seasons never aired in the territory.
- 2) Feature Films, Miniseries, Mobisodes / Webisode, One-Off-Drama, Soap / Sitcom, TV Movies
- 3) Europe

Mignon Huisman
Head of series acquisitions, NPO (The Netherlands)

- 1) As a public broadcaster, we are looking for interesting original programs for our linear and digital channels. Each one has different characteristics and audiences, so we are searching in many directions. Fortunately there are many great series being produced at the moment and they work well for us.
- 2) Miniseries, One-Off-Drama, Crime, Comedy, Period Drama, Action
- 3) Europe, North America and New Zealand

Willard Tressel
General Manager DirecTV Latin America/OnDirecTV

- 1) OnDirecTV features many acclaimed international drama series like Fargo, Broadchurch, The Fall, The Killing (original), The Bridge (original), Deutschland 83 and more. We have produced our first scripted series, La Casa del Mar (shot in Argentina).
- 2) Feature Films, Miniseries, Crime, Contemporary Drama
- 3) Europe, North America, South America

Jenna Bourdeau
Senior Director, Acquisitions, CBC (Canada)

- 1) As Canada's national public broadcaster, CBC's current programming strategy related to drama acquisitions is to offer viewers some of the world's best content. CBC has also started exploring subtitled content and will launch a new Scandinavian thriller in the coming months. In the year ahead, we'll look to add diverse world content to our new OTT digital service.
- 2) Miniseries, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama
- 3) North America

Peter Andrews
Head of Network Programming, SBS (Australia)

- 1) SBS has a proud history of showcasing the very best drama from around the world on multiple platforms. Our ambition is to strengthen our reputation as the home of the finest international scripted content and, in doing so, contribute to our goal of deepening the engagement of Australians with content that reflects our Charter and expands audiences.
- 2) Feature Films, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama
- 3) Europe, North America, South America, Middle East / Africa, Asia

1) Editorial Strategy

2) What type of programmes are you looking for and genres?

3) What territories do you buy from?

Sven ven Lokeren
Content Manager, VRT - KETNET (Belgium)

- 1) VRT aims to show the best in international fiction for both broad and more specific target audiences on its channels Eén and Canvas. The company has a tradition of being at the forefront of new trends and has always acquired the best of period drama, British crime, Scandinavian drama, French edgy drama and US network as well as cable series. It has recently also started acquiring web-content for its FVOD service.
- 2) Miniseries, Mobisodes / Webisode, Soap / Sitcom, Crime, Comedy, Thriller / Horror / Fantasy, Period Drama, Action
- 3) Europe

Jesus Higuera
Head of program acquisitions Euskal Telebista (Spain)

- 1) We want stories with good dramatic ingredients. Characters might be inspired by famous or unknown people and the plot developed through emotions, crime/investigation elements or adventure. What's important is that the story "grabs" the Prime Time and week-end afternoon viewer
- 2) Feature Films, Miniseries. Crime, Thriller / Horror / Fantasy, Period Drama
- 3) Europe, North America, Australia / New Zealand

Gudrun Jonasdottir
Head of Programme Acquisitions RUV - Iceland National Broadcasting Service (Iceland)

- 1) RUV is on the lookout for quality scripted fiction, character-driven and authentic with strong narratives, that works well for primetime. We like elaborated and innovative drama with strong complex plots that are high in production value, but are open to content that is off the norm and edgy as well. A good mixture of Scandinavian, UK and US shows.
- 2) Feature Films, Miniseries, One-Off-Drama, Short Films, TV Movies, Crime, Comedy, Period Drama, Action
- 3) Europe, North America, Australia / New Zealand

Julian Rodriguez Montero
Content Director Latin America, Movistar+

- 1) With a significant presence in 21 countries and a customer base that amounts to more than 341 million accesses around the world, Telefónica has a strong presence in Spain, Europe and Latin America, where the company focuses an important part of its growth strategy.
- 2) Feature Films, Miniseries, One-Off-Drama, Telenovelas, TV Movies, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi / Period Drama, Action
- 3) South America

Jennifer Batty
EVP Programming RTL CBS Entertainment Network (Singapore)

- 1) We remain true to the core identities of our channels: general entertainment that appeals to all family members. We build our channels with strong, compelling characters to which audiences are drawn. It is important that audiences identify with the characters and like them but it is equally important that the characters elicit a reaction from viewers.
- 2) Soap / Sitcom, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action
- 3) Asia

Andrew Shaw
General Manager Acquisitions Production and Commissioning, TVNZ (New Zealand)

- 1) We aim for high quality off feature length titles as well as short run (4 to 6 hours) premium drama titles as well as longer run network series. Our audience target is adults 18 to 54 across our two core channels and males 18 to 39 on our new Male channel "Duke". We schedule our dramas in a variety of ways; some premium titles we air nightly the longer series weekly with all going to our FVOD catch up platform for 28 days.
- 2) Feature Films, Miniseries, Mobisodes / Webisode, One-Off-Drama, Soap / Sitcom, Crime, Comedy
- 3) Europe, North America, Australia / New Zealand

What do buyers want at MIPCOM 2017?

- 1) Editorial Strategy
- 2) What type of programmes are you looking for and genres?
- 3) What territories do you buy from?




Fadi Ismail
Director of Group Drama, MBC/03 Productions (UAE)

- 1) We are looking for compelling storytelling involving themes and ideas that makes sense to an Arab Speaking audience and engage them emotionally. We will look at scripted formats that allow us to adapt in a flexible and creative way to take regional tastes, viewing habits and preferences, as well as cultural nuances, into consideration.
- 2) Miniseries, One-Off-Drama, Soap / Sitcom, Telenovelas, Thriller / Horror / Fantasy, Action
- 3) Europe, North America




Tarmo Kivikallio
Head of program Acquisitions YLE (Finland)

- 1) Wide range of drama from all over the world. We have had, for example, all the HBO dramas between 2008- 2014
- 2) Miniseries Mobisodes / Webisode One-Off-Drama, Crime, Period Drama
- 3) Europe, North America, Australia / New Zealand




T.J. Kim
Director, United Media (South Korea)

- 1) Our strategy is always focused on well-organized plot, the stories with dramatic romance ingredients, and the casting by famous actors/actresses.
- 2) Feature Films, Miniseries, Telenovelas, TV Movies, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action
- 3) Europe, North America, South America, Asia




Alexandre Piel
DeputyHeadofDrama department / InternationalAcquisitionsand Coproductions, ARTE (France)

- 1) The editorial line of the drama department could be defined by the intent to understand our contemporary environment and to anticipate the future world we shall be living in. We also need to reflect the strong values of the channel (democracy, diversity, quality), and combine demanding programs with popularity. We are open to any kind of genres & thematic in relation to the editorial line, and we are rather flexible in terms of format & duration..
- 2) Series, Miniseries, Crime, Comedy Thriller / Horror / Fantasy Sci-Fi Period Drama Action
- 3) Europe, Asia, Australia / New Zealand

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TV continues to prosper in the German Speaking Markets

With a total of approximately 44 million television households the German speaking European region including Germany, Austria and a part of Switzerland - the so-called GAS territory - is the second largest worldwide in terms of turnover, next to the US TV market, and number one in diversity, quality and robustness.

The GAS TV market is characterized by the so-called dual television system in all three countries which divides publicly funded and commercial private television - both compete for viewers – and, by the dominance of private German television groups, e.g. the RTL Group and ProSiebenSat.1 TV stations. Historically, these were the first market movers when TV was liberalized in the 1980ies.

For the target group of children, namely Generation Z, in the GAS markets television is by far the most popularly used medium at 97% clearly ahead of and in the order of listening to music, reading, digital gaming, radio, social media, chats/phone, watching films on YouTube and DVD (Kinder Medien Studie 2017).

A most recent and remarkable development is that young television consumers, namely Generation Y with their ample experience in streaming services and social media usage, are returning to linear TV. Of course the Generations' Y parallel use of mobile, i.e.

the smart phone or the tablet and online, next to television, is a reality. However, findings show:

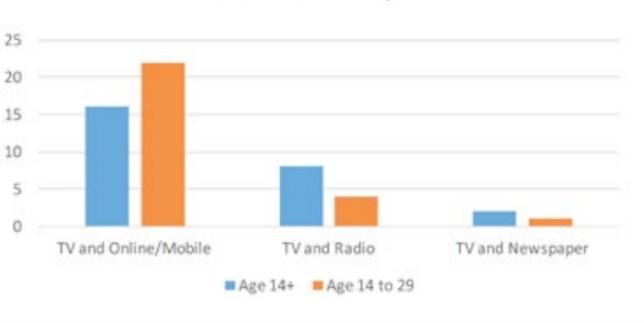
Only 8 % of the use of the daily media are used in parallel; The exclusive use of television, radio, internet including mobile and the newspaper remains by far predominant;

Parallel media use is stagnating. In the last few years parallel media use has reached its natural limits in attention and hence, in time budgets;

Television still leads all media in engagement.

Moreover the parallel media use next to television is in actual fact an opportunity for

GERMANY: PARALLEL USE OF TV WITH INTERNET/MOBILE, RADIO/ NEWSPAPER IN MIN./DAY



TV advertisers addressing Millennials – Generations Y and Z— who tend to use TV and online and mobile at the same time more intensely: 90% switch TV channels less and 40% intentionally watch a TV spot while being online.

Additionally,

recent findings show that the GAS viewers increasingly rather tend to “lean back” to enjoy television viewing and expect the initiative of what to watch to emerge from the TV set. (OTT-Dienste. Vielfalt online, Karlsruhe 2017). And, according to research, viewers inspiration and choice stems from the remote control, and ultimately from the TV program planner.

Findings also show that the traditional television is not being replaced by streaming services, even though consumers are more inclined to spend money on Amazon Prime, Netflix, Apple TV, Maxdome and others. They rather use these as complementary services.

The chart shows the development of television consumer habits over the past ten years: Germans are the most frequent watchers of TV at a daily average of roughly 4 hours. Austrian's TV viewing time has increased to a record high of close to 3 hours. In the German speaking part of Switzerland viewing time has traditionally always been the lowest in Europe and is now at 2 hours per day:

Even though there is an unceasingly high acceptance of US series among GAS



BY PROF. DR. CONRAD HEBERLING, PROFESSOR FOR MARKETING AND MARKET RESEARCH FILM UNIVERSITY BABELSBERG KONRAD WOLF, POTSDAM/BERLIN, GERMANY



viewers – about a quarter of all TV series originate from the Hollywood Studios - there is a steady and continuous lessening attractiveness of US series over national productions. German daily viewers of US series declined by 24% from 3.8 million in 2012 to 2.9 million in 2017 (Source GFK). The reasons are manifold:

Viewers are increasingly migrating to the greater number of high quality German and European “Big Dramas” produced by GAS production units of e.g. the RTL Group (UFA, FremantleMedia) and ProSiebenSat.1 (Red Arrow) and the public broadcasters ARD, ZDF (Germany), ORF (Austria) and SRF (Switzerland) but also 3Sat, independent production houses such as Beta Film, Constantin, filmpool and many more, and in cooperation with the major European production houses such as Studiocanal (France) or Sky Vision (UK). This all increasingly represents a substantial competition for US Studios:

There are simply not enough high quality US titles available, such as comedies adapted

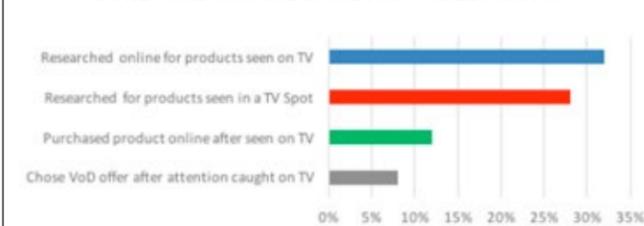
to the GAS tastes; Surveys show that GAS audiences rank news and information programs as their number one favorites;

The solid trend of a whole new offering of „Real Life“ formats (RTL, PRO7, RTL2 and VOX) which reflects the entertainment needs of young audiences seeking orientation and wishing to mirror their peer groups;

The advent and strengthening of the smaller regional and national private TV stations;

The trend towards digital mobility making the need for abundant and more localized GAS high quality content available on smartphones, tablets and laptops but also quality content satisfying the needs of the increasing number

GAS: ADVERTISING ON TV IS THE CHEERLEADER FOR ONLINE & MOBILE (14-65 YEARS OLD). WHICH OF THE FOLLOWING HAVE YOU DONE ONCE OR MORE IN THE PAST THREE MONTHS?

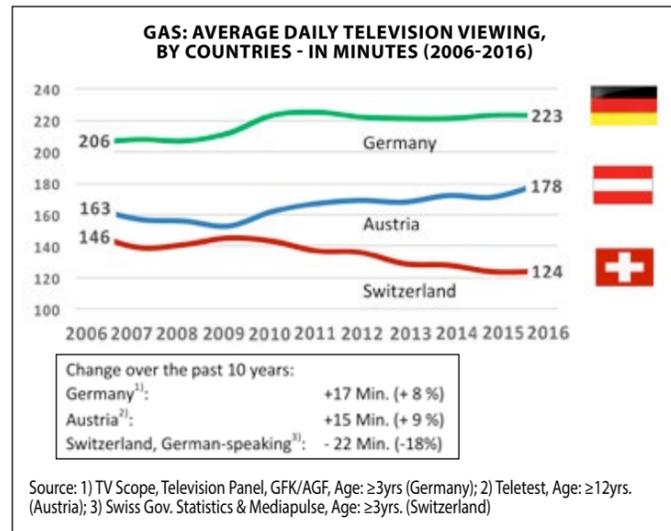


Source: Sources: Various, e.g. Statista, Goldbach Media, Seven One Media, IP Deutschland, etc.

video advertising are expected to continue to rise by about 4% in 2017 (growth in 2016 was +4.5%) and should exceed the €5 billion mark (VPRT). Thus, for first time ever, the market share held by television advertising is expected to reach 30% compared with all other forms of advertising.

Interestingly, online spend for television advertising today has grown to be one of the largest shares of total ad spend on TV in the GAS territory. Online needs television more than ever before for advertising and promoting products and services in the increasingly fragmented GAS media markets. The fact is, only TV has the relevant audience reach and boost to finally provide the conversion needed by online advertisers and marketers.

Lastly, what can be said is that commercial and public Free TV are thriving and attracting largest audiences in the GAS market. Both will continue to be the homes to loyal audiences as long as they are provided with high quality and exciting content and excellent programming tailored to their viewing needs. And, for many years to come, advertisers will appreciate the strengths of television.



BY DANIEL CONDEMINAS

French audiovisual production is on fashion

The international audiovisual tradeshow Le Rendez Vous was held on September 10-14 in Biarritz, France, has shown how this country has situated itself at the forefront of the new global trends, becoming the very first non Anglo-Saxon market in programming exportation to TV and SVOD platforms.

These results were highlighted by **TV France International** during the annual event: 'We have sold 186 productions worldwide during 2016, and the expectations for the next years are better', remarked Mathieu Bejot, general director of the organization that promotes the French audiovisual in all the worlds.

Le Rendez Vous has steadily grown year to year. Last year, there were 58 producers companies and 251 worldwide buyers, but in this last edition, there were 66 exhibitors and 289 buyers from 55 countries. French exportations in 2016 has also shown a record-breaking figure surpassing €336 million, almost 32% more than 2015.

The higher number of pre-sales and

international co-productions indicates that the global market is wide confident on France's productions, no matter the genre. This is possible thanks to the vast creative talent, which is developed in a public-private finance ecosystem that allow producers to take bigger risks. Moreover, there is a decided support for international commercialization, which is reinforced this year with an export plan that doubles its resources compared to the last years official programs.

Eurodata TV Worldwide director, **Frédéric Vaulpré**, explained to **PRENSARIO**: 'The French industry has incorporated to the TV productions the prestigious talent coming from the cinema, which has allowed to give a qualitative jump oriented towards the global market. Thrillers are more intense and mysterious, like *The Frozen Dead*, or they incorporate exotic topics, like *Guyane/Ouro*'.

Dramas have bigger doses of realism and directors take care of every artistic detail, especially on the scenography. A good example of the translation of the movie talent to TV is **Federation Entertainment** drama *The Bureau*, in which reputed movie director **Eric Rochant** took place. Other series had focused successfully on the young targets, providing new values. They

are created and developed for all windows, like the 3-minutes episodes from *The Morning*.

On the documentary side, where France has always been a referent, the industry is going beyond boundaries showing two trends: first, high quality storytelling on developed on an immersive experience about hot topics like *Cash investigation: Panama Papers*. Second, to innovate in new formats, as *Face to Face* that faces two rivals that show an evolution from our society, going behind the classic schedule of one character, one vision. The series received the **Prix Export 2017** award.

Last but not least, another strong French genre, the animation, which is being reshaped with the women empowerment that is becoming a global trend on the audiovisual industry, with heroines that defend the city on *Fantasy Control*; chase the crime on *Mirette Investigates*; or look for treasures on *Pirata and Capitano*.

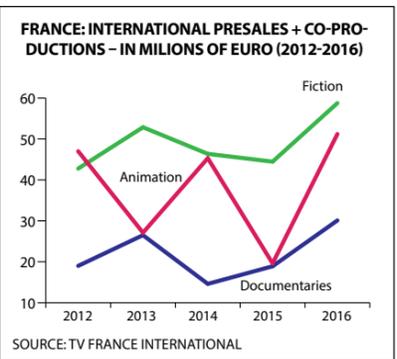
credit: Conxita Miró



Nicolas Portnoy and Laurent Toussaint, from RTL Belgium
Claudia Rodríguez Valencia, from Preciosa Media (Colombia)
Sinisa Aleksic, RTS (Serbia)



Francis Humble, Televisió de Catalunya
Mary Gibson, Digital Media Rights (USA)
Martial Ongono and Emmanuel Mbede, Comeroun Radio & TV Corporation (CRTV)



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MTG: 'We always think across platforms'

MTG is very well positioned in the Nordic region with a strong portfolio of brands and products in each market, including free and premium TV, radio and the video-streaming platforms **Via-free** and **Viaplay**.

'Overall, the Nordic entertainment business of the group is performing strongly with organic sales growth and profits up 8% and 15% respectively in Q2', remarks Anders Jensen, EVP of MTG, Head of Nordic Entertainment and CEO of MTG Sweden.

He continues: 'Our focus is on building engaging digital platforms that correspond to how today's viewers want to consume entertainment, while we invest in both, acquired content and, increasingly, own productions. We also has the region's undisputed #1 sports rights portfolio: every year, we broadcast more than 50,000 hours of high quality live sport, including UEFA Champions League, English Premier League, Formula One, NFL American football, boxing, NHL and KHL ice hockey, UFC and golf'.

'The fact that we are represented in each of the Nordic markets gives us many advantages. It makes us a bigger buyer, and creates unique opportunities to monetize our technology innovation, product development and content investment on a wider scale', completes Jensen.

About the market itself, he explains: 'I see the Nordic markets as a microcosm of the global transformation of our industry. They represent very clear examples of how hyper-connectivity — particularly high-speed mobile broadband coverage—enables and empowers a digital lifestyle, which in turn accelerates the consumer shift towards on-demand entertainment products'.

From a content perspective, the on-demand ethos 'naturally leads to a proliferation of video formats'. When consumers become used to



Our latest Viaplay original series, *Hassel* with Swedish superstar Ola Rapace, premiered on 8 September and really pushes the boundaries of the genre

access on their own terms, this extends into formats too. Jensen: 'Storytelling at its best has a strongly personal dimension, and on-demand creates space for everything from long-form to short-form, drama to reality'.

MTG premium offer

ring *Viaplay* is now the leading platform in the Nordic region in terms of customer satisfaction. 'We recently celebrated the first birthday of *Viafree*. When we launched in Sweden, the app was downloaded more times than *Pokémon Go*, and so far this year the number of started streams is up more than 60%', Jensen states.

'We always think across platforms, it's all about reaching and engaging viewers wherever they are. For this reason, we're complementing our digital expansion with substantial investments in our linear TV business'.

About the noir drama, he says: 'It has a bright future. Our latest *Viaplay* original series, *Hassel* with Swedish superstar Ola Rapace, premiered on 8 September and really pushes the boundaries of the genre. Whether it's noir in particular or drama in general, audiences everywhere respond to strong, engaging storytelling'.

Other originals? '*Veni Vidi Vici* was named in the official selection at this year's *MIPDrama* at MIPTV, while *Black Lake* has been acquired by **BBC Four**, and *Swedish Dicks* (Keanu Reeves, guest star), has been picked up by **Lionsgate** for global distribution and is currently airing on **Pop TV** (USA)'.

Jensen: 'There are so many great stories out there. When it comes to partnerships, there's no doubt that an increasingly fragmented media landscape, coupled with global competition, makes co-operation a strategic necessity. That's why we're very happy to team up with Swedish *pubcaster* **SVT** to share the *Ice Hockey World Championships* from next year, or to co-develop the major drama series *Our Time is Now*'.

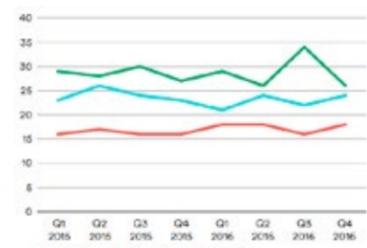
'A successful linear series can be the foundation for exclusive streamed content that deepens viewers' engagement. VR, which MTG is exploring through our *Viareal* service, literally brings a whole new dimension to sports content. Working across platforms and formats creates so many possibilities and maximizes the impact of your storytelling', he concludes.



Anders Jensen, EVP of MTG, Head of Nordic Entertainment and CEO of MTG Sweden

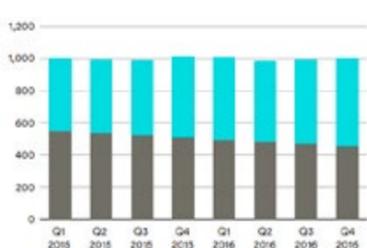


COMMERCIAL SHARE OF VIEWING (15-49), BY NORDIC COUNTRIES (2015-2016)



SOURCE:

SATELLITE AND THIRD-PARTY SUBSCRIBERS (EXCLUDING VIAPLAY) (2015-2016)



SOURCE:



Swedish Dicks, with Keanu Reeves as guest star in a couple of episodes, has been picked up by Lionsgate for global distribution and it is currently airing on Pop TV (USA)

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SIC adapts to an ever-changing ecosystem

Portugal is a pretty new TV market, as the State monopoly finished in 1992, giving space to the commercial networks. SIC was the very first private initiative. After many years going through a deep crisis, the market is now recovered and ready for the next step.

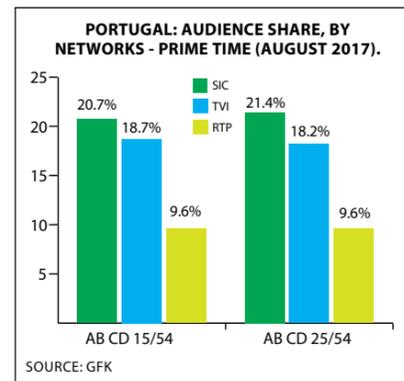
Now the second broadcaster of the market, 2017 has been a 'challenging, volatile year' for SIC with changing-viewer patterns and new players, stands **Vanessa Fino Tierno**, head of acquisitions. 'Our FTA was the only channel in the local market that did not decrease its ratings. As the advertising market recuperated we were able to maintain our market share, not only in ratings but also in ad values', she adds.

Regarding the top shows of the year, what work best was 'clearly' the scripted dramas, especially telenovelas. 'We have invested most of our production in a stripped programming offering three slots (9.30pm-00.30am) that are aired daily, back to back.



SIC brand new access crime series *Linha Aberta*

Strong stories, great actors, good scripts and excellent art direction. Our novelas lead during prime time and have won several international prizes. We don't only include heavy and creative soft sponsoring in them, but it is prime time



when major sponsors also invest'.

About the acquired content offered, the main ones are **Globo TV** (Brazil) telenovelas, late night procedural dramas, family/action studio produced feature films, and feel good or shiny floor formats for our family week ends. The company operates many Pay TV channels like **SIC Mulher** (women), **SIC Radical** (male skewed), **SIC K** (kids), **SIC Noticias** (current affairs), **SIC Internacional** (emigrants) and

SIC Caras (society), so it acquires content of many genres. 'Our main acquisitions concentrate on talk shows, fiction, cooking, fashion, beauty, current affairs, animation, live action, realities and wildlife. Furthermore, we also are content providers and outsource

DSTV Kids, a children's channel in Angola and Mozambique with airs animation and live action teen and family series. Launched in November 2014, it is wrapped and branded to give a local feel and distinguish itself from international feeds', she adds.

'Like all others, the Portuguese market is changing quickly. Viewing patterns and consumer trends are changing drastically. OTT and new platforms, new pricing and competitive companies have completely altered the TV panorama. Young viewers are not dependent on schedules. They know what they want to see and where to find it. Nothing is certain although we feel that SIC will never lose its importance as viewers always want to watch live football matches, novelas and news'.

'This year's our line-up for this season includes a new original locally produced portuguese novela *Paixão*, the premiere of Globo's *O Outro lado do Paraíso*, a new access crime series *Linha Aberta* with a very popular host, and the return of a new season of the fun show, a local adaptation of the format *Anything goes*'.

Plus, two very successful documentary/factual formats, which are running into their second season, the first called *What if this happened to you?*, which addresses social and public issues, and the second one *Suspended lives* that tells the stories of people that either due to bad luck, poverty or even lack of justice, have seen their lives suspended for years. 'Both of these returning shows registered excellent ratings in their time slot', concludes **Tierno**.



Vanessa Fino Tierno, head of acquisitions, SIC

SIC drama conquers the world

Another important business area for SIC has been the international sales, which is becoming bigger every year. 'We produce long running dramas that have the appeal of a novella with the look and feeling of a series. A



Carlota Vieira, content sales manager, SIC

lot of action and the high quality productions called the attention of international buyers', stands **Carlota Vieira**, content sales manager. SIC now sells these titles to over 40 countries in the five continents. Also, having received international awards like the Emmy and New York Film Festivals, has helped the buyers to trust a new trend in the market. The title with more global sales is Emmy winner *Laços de Sangue* (*Blood Ties*), co-produced with **Globo TV** by **SP Televisão** and sold to 28 countries. '*Coração d'Ouro* drives the audience through a permanent thriller, while *Amor Maior* was adapted for the international market: it offers an alternative ending that allows the programmer to extend or end the story, according to the ratings it gets', concludes.



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FOX Italy: young viewers, original stories

Fox Networks Group Italy also known as Fox Italia, is the owner of 10 channels distributed by Sky Italia Pay TV satellite platform. Established in 2003 with the name of Fox International Channels Italy, it's a division of 21st Century Fox that offers a wide range of channels: FOX, FoxLife, FoxCrime, FoxAnimation, Fox Comedy, National Geographic, Nat Geo People, Nat Geo Wild and Baby TV. With 6,3% Share on Sky subscribers, FNG is the fifth largest broadcaster in Italy.

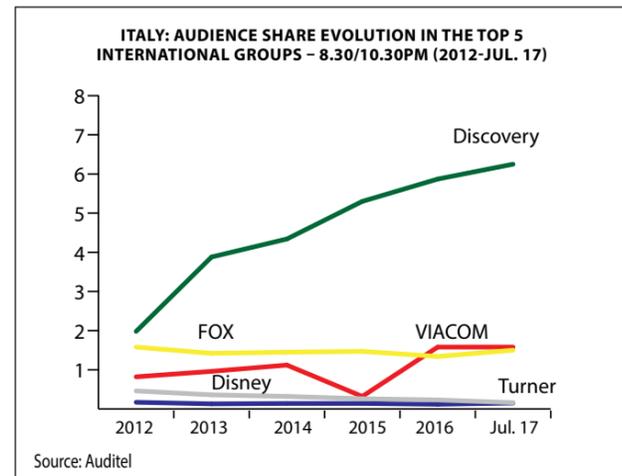
On May 13, 2004 FoxLife was launched, a female skewing channel. A time-shifted version of the channel, called Fox Life +1, broadcast the same programming an hour later. On February 1, 2012, a high-definition simulcast called Fox Life HD premiered also.

The company's main mission is to develop quality channel brands by combining the best international television products and the most innovative local productions. Alessandro Saba, VP, Head Of Entertainment, explains: 'FNGI entertainment channels bring the best series from the market and local adaptation of hit-formats together with local innovative shows. The main channel FOX is mainly focused on young viewers, very open to new trends and great entertainment series. The highlights are the big international hits such as *The Walking Dead*, *Homeland*, *Prison Break* and *The XFiles American Horror Story*, *Marvel's Inhumans* and *Agents of S.H.I.E.L.D* and *The Gifted*.

'While FOX is totally devoted to the best global TV series, FoxLife is oriented to a female target life and emotions are the key words to describe it', says Saba. 'It's schedule offers all genres: from TV series to dating show, lifestyle programs and original local productions. Among global serie *Grey's Anatomy* and it's spin-off about Seattle's firefighters.



FoxCrime premiered *American Crime Story*-Gianni Versace with Penelope Cruz and Ricky Martin



This Is us with Sylvester Stallone guest starring this second season; and the very anticipated *The Resident*', he adds.

'Last year we launched local adaptations of some big global blockbusters as *Farmer wants a wife* (FremantleMedia); *Dance Dance Dance* (Talpa). *Parla con lei*, which is the Italian title for *Hear Me, Love Me, See Me*. FoxLife was the first channel to launch the format, which did very well'.

The other format that we successfully launched this year is *4 Mamme* (8x'50), produced in collaboration with Dry Media/Banijay. Aired last May the show sees different education lifestyle from four mothers in their daily routine with kids aged from 3 to 10, at the end of each episode, every mom comments the experience with the help of a family coach. The aim to win a dream for their family. A new season is in production for the next Spring.

'Then we have FoxCrime, devoted to crime and investigation: *Criminal Minds*, *NCIS*, *The Blacklist*, and *American Crime Story*-Gianni Versace with Penelope Cruz and Ricky Martin. The series is produced by Fox 21 Television Studios and FX Production and will debut in 2018. Beside this, we also offer the best European titles such as the French series *Candice Renoir*.

Fox Comedy offers all the best fun content dedicated to a young/adult viewers (15 - 35 y) who love single & multicamera sit-com, with popular TV series like *Modern Family*, cult like *Will & Grace* but also brand new series such as *Last man on earth* and *Fresh off the boat*. Fox Animation features adult original animation series: *The Simpsons*, *Griffin* and *American Dad*.

Saba concludes: 'Next spring we are going to air *Deep State*, Fox Networks' first European scripted series. An eight-episodes series created by Matthew Parkhill and Simon Maxell and starred by Mark Strong, set in Britain, the US, Iran, Lebanon and France. The plot centres on the merciless reality of the spy world in which an increasingly rare conscience can get you and the ones you love, killed. The series will air in more than 50 countries on FOX channels next spring'.



Alessandro Saba is the VP, Head of Entertainment



Parla con lei, which is the Italian title for *Hear Me, Love Me, See Me* on FoxLife



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España: pionero y disruptivo

El lanzamiento de la Televisión Digital Terrestre (TDT) ha sido sin dudas un punto la bisagra en la historia del mercado español, pionero en esta tecnología que revolucionó para siempre la industria de la TV. La fusión de plataformas, la llegada de los OTT internacionales y el ascenso del drama español.

Con el apagón analógico de 2010, cambiaron las reglas de juego en España. El nuevo sistema TDT puso bajo un mismo paraguas a todas las televisoras. Casi al unísono, hubo un anuncio que sacudió a la industria: el Gobierno permitía mediante un decreto real la fusión de los grandes grupos privados, primero **Telecinco + Cuatro**, en **Mediaset España**, y luego, **Antena 3 + laSexta**, en **Atresmedia**.

Esas fusiones junto con el apagón analógico hizo germinar nuevos canales con varias licitaciones llevada a cabo, aunque no necesariamente benefició a la industria en su conjunto. Por el lado de la audiencia y del mercado publicitario, la atomizó; y por otro, esa concentración provocó que los nuevos canales que iban surgiendo tuvieran vida corta... o poca audiencia.

Pero por otro, la TV abierta, gratuita y digital generó beneficios concretos. Según *Televisión en abierto. Contribución a la sociedad española* de **Deloitte**, ésta supone la mayor aportación al sector televisivo español con un 63% de su volumen. Es el soporte más elegi-

do por anunciantes con el 39% de la inversión publicitaria y el de mayor impacto en términos de notoriedad publicitaria.

Las industrias culturales y creativas (ICC) representan una contribución de hasta un 6,9% del PBI y un 5,2% del empleo. Los contenidos televisivos son el 93% del total de las audiencias del conjunto del sistema audiovisual, siendo la TDT la tecnología mayoritaria con casi el 80% del consumo total.

Recientemente, se anunció que la TDT deberá desalojar las frecuencias que ocupa actualmente para ceder espacio a las comunicaciones digitales de quinta generación, que permitirán el desarrollo de servicios electrónicos (e-commerce, sanidad móvil). Este cambio de frecuencias, coordinado por la Comisión Europea, deberá concluir antes de junio de 2020.

Junto con la crisis mundial 2008-2009, que afectó fuertemente a España, el establecimiento de la TDT llevó a las autonómicas a un nuevo desafío. El primer efecto fue el cierre en 2013 de **Radiotelevisión Valenciana** (RTVV), la crisis interna en **Telemadrid** y la privatización de su gestión de **7RM** (Murcia).

La pérdida de la autonomía en manos privadas o, peor, el cese de actividades fue una cara de la moneda. La otra ha sido la caída en audiencias. En junio pasado la presidenta de la **Federación de Organismos de Radio y Televisión Autonómicas** (FOR-

POR FABRICIO FERRARA



Gran Hermano Revolution, con cobertura en 360° en Mediaset

TA), **Carmen Amores**, acudió a la Asamblea de Madrid a reunir apoyos para garantizar la supervivencia de las TVs autonómicas.

No obstante, los datos oficiales indican que el principal problema para estas cadenas no tiene que ver con los presupuestos públicos, que se han mantenido relativamente estables durante estos años, sino con la fuerte caída que han tenido sus ingresos por publicidad durante la última década. **Infoadex** señala que entre 2007 y 2016 han perdido €227,8 millones en ingresos publicitarios.

Mientras que 2007 facturaron €354,7 millones, representando un 10,2% del total, en 2017 alcanzaron €126,9 millones (64,2%) y con una cuota que ha caído casi a la mitad, un 5,9% de todos los ingresos que registró el sector. Más allá del escenario complejo, las autonómicas siguen siendo líderes en sus mercados por historia y referencia a su público. Son sobre todo "refugio" del idioma, como el caso de **TV Galicia** o **TV3** (Cataluña), entre otros muchos ejemplos.

Cifras

Kantar Media señaló que el 61% de los españoles ha contactado diariamente durante agosto con la TV. Las tres grandes cadenas, **La1** (RTVE), **Telecinco** y **Antena 3**, sumaron 34,2% de cuota. Por grupos, **Mediaset España** obtuvo el primer lugar, seguido de **Atresmedia** y la **Corporación RTVE**.

Mediaset España acumula 41 meses de liderazgo, consumo de vídeo online, seguimiento en Internet e impacto social. Sus dos pilares son entretenimiento y ficción: *Gran Hermano Revolution*, con cobertura 360°, y la quinta edición de *La Voz*, nuevas ediciones de *Got Talent* y *La Voz Kids*, y una nueva



Manuel Villanueva, director de contenidos de Mediaset España



José Antonio Antón, director de programación y contenidos, Atresmedia



Fernando López Puig, director de ficción, RTVE



Domingo Corral, head of fiction, Telefonica/Movistar+

entrega de *Supervivientes*; la comedia *Ella es tu padre* y una nueva temporada de *La que se avecina*; debutarán *La Verdad* y *El accidente*, de suspenso.

Manuel Villanueva, director de contenidos: 'Estamos en proceso de rodaje de *Vivir sin permiso*, creación de Aitor Gabilondo (*El Príncipe*) sobre una idea original de Manuel Rivas junto a otros proyectos en fases de producción menos avanzadas. Todo nuestro producto está disponible en directo y a la carta a través de **Mitele**, nuestra plataforma online. Las nuevas tecnologías suponen una oportunidad, pero debemos mantener siempre al máximo nivel una televisión destinada al consumo de masas, gratuito y en abierto, con valores de universalidad, simultaneidad, rapidez y contemporaneidad de contenidos'.

Según el ejecutivo, la llegada de nuevas plataformas y la exposición de ficciones extranjeras 'ha incrementado el nivel de exigencia' de los espectadores. Pero aclara: 'El producto más consumido sigue siendo el adaptado a los gustos locales. Las ficciones ajenas tienen una altísima calidad, pero también tienen, en ocasiones, una lejanía con la realidad de la sociedad cuando se emiten fuera de su país de producción', completa.

'Las ficciones españolas están despertando cada vez mayor interés en los mercados internacionales, lo que nos permite cerrar acuerdos para coproducir productos, como el caso de *Supermax*, realizada íntegramente en español junto a **Globo** (Brasil) con participación de otros broadcasters latinoamericanos que, además de en Mediaset, en España podrá



La Catedral del Mar es uno de los proyectos dramáticos más ambiciosos de la historia de Atresmedia

verse también en **HBO Go**', concluye.

Atresmedia viene afianzándose gracias a una estrategia de programación conjunta y coordinada, que incluye una oferta de varios canales en abierto que presentan una propuesta complementaria para todos los públicos. El grupo está apostando a la internacionalización de su contenido, a través de la venta de canales y de programación.

El canal principal **Antena 3** tendrá como producto de lanza *La Catedral Del Mar*, basada en el best-seller de **Ildefonso Falcones**. También *En Tiempos De Guerra*, así como las nuevas temporadas de *La Casa De Papel* o *Allí Abajo*. En formatos, *Me Cambio De Década*, *El Contenedor* o *Eso Que Te Ahorras* así como la vuelta de *Tu Cara Me Suenas*. En **laSexta** llegarán nuevas temporadas de *Pesadilla En La Cocina* o *Salvados*, entre otros.

'Creamos contenidos originales y exclusivos, sin olvidar la importancia de los informativos y actualidad, que son un campo donde la TV generalista tiene una posición de privilegio', subraya **José Antonio Antón**, director de programación y contenidos de **Atresmedia**.

La plataforma de streaming **Atresplayer** es líder en el mercado local, y cuenta además con una alta aceptación a nivel internacional. 'Trabajamos en mejorar tanto la experiencia del usuario como el contenido, que lo consideramos único y diferenciador, incluso de los SVOD globales. Tenemos una posición privilegiada en el mercado local, con producto único y exclusivo que además nos demuestra cada día su atractivo también a nivel internacional'.

'El gran desarrollo internacional que está teniendo el grupo tanto en canales (**Antena 3**, **Atreseries** y **HOLA TV**) como con la distribución, siguen demostrando que el drama español son un producto muy requerido', dice.

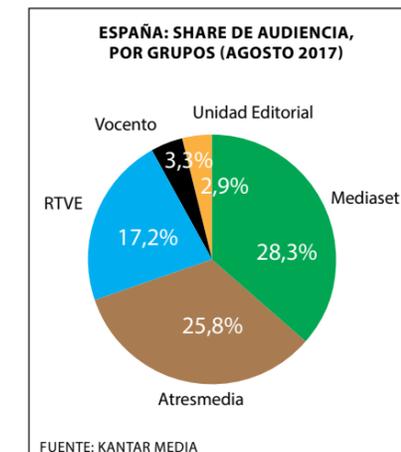
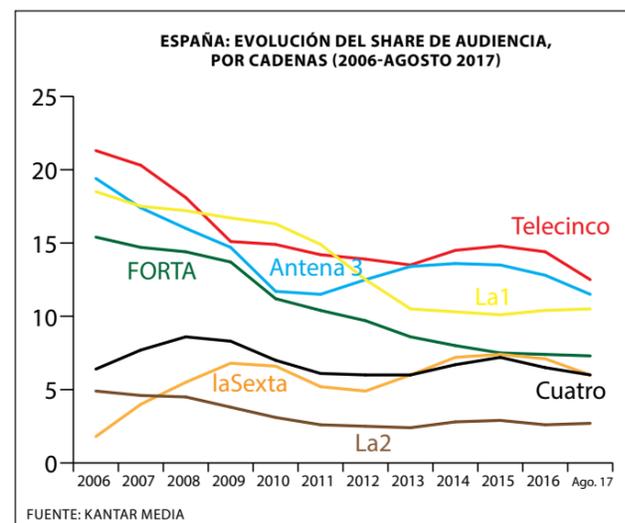
Actualmente, el tercer grupo televisivo del país, **RTVE** es la corporación pública con cinco señales: **La1** (generalista), **La2** (documentales, cultura), **Clan** (infantil), **24h** (noticias) y **TDP** (deportes).

Ficción ha sido y es un eje clave. **Fernando López Puig**, director de ficción: 'Ha habido un cambio brutal en el consumo, la forma de percibir ficción. Hemos pasado del analógico al digital. Antes nos interesaba que un producto sea muy valorado en el menor tiempo posible. Ahora estamos en un tipo de consumo distinto: no queremos consumo inmediato, sino diferido y que se extienda en el tiempo. Eso da cualidades diferentes al producto, aunque no olvidamos que la TV lineal sigue siendo rey'.

Según el ejecutivo con este proceso, los géneros se han 'abierto mucho'. Y añade: 'Antes había pocos, como el policial, familiar, comedia, etc. Pero ahora, con los cambios de consumo que provocaron las plataformas digitales, han hecho que el contenido se hibride mucho'.

'Está cada vez más claro que lo que está triunfando es el género, y ahí la coproducción juega un rol central. El policial nórdico es un buen ejemplo (*The Bridge* o *Millenium*). Son géneros muy locales, pero tan potente que se vuelve universal. En España, *El Ministerio del Tiempo* está basado en un género universal (ciencia ficción) en un contexto local', completa.

En relación a **Netflix**, añade: 'Tardó mucho en entrar aquí por el gran problema de la piratería. Creo también que su fórmula es



España: pionero y disruptivo

la mejor manera de combatirla. En series, su modelo ha sido un respiro, pero también es verdad que esa pre-compra que te permite producir la serie, luego te quita comercialmente por otro lado. Nosotros queremos que nuestro producto se vea en todo el mundo a través de nuestros canales internacionales’.

Ese modelo que describe **López Puig** tiene un sabor ‘agridulce’, pero que al final la economía ‘te lo pide’. Al mismo tiempo, mejora la producción y calidad artística, ‘pero por otro lado pierdes identidad, ya que tu producto es 100% Netflix’, remarca.

En cuanto a la audiencia en TV, si bien ésta ya venía bajando con la segmentación de la TDT, la llegada de los SVODs globales ha provocado que baje aún más. Un efecto de eso ha sido el incremento del “diferido”: por ejemplo, *El Ministerio del Tiempo* ha tenido 300.000 descargas posteriores al visionado, un 15% de la audiencia lineal. ‘A este negocio le quedan unos años de supremacía, pero poco a poco se está limando’, adelanta.

Los proyectos futuros de ficción en RTVE serán ‘clásicos e híbridos’, buscando siempre un contenido cultural y didáctico de trasfon-



La Zona de Telefónica/Movistar+ marca un antes y un después en la historia de la ficción española

do, pero sobre todo que sea entretenido. ‘En otoño estrenaremos una serie de **Globomedia** (*Águila Roja, Los Serranos*), que se llama *Estoy Vivo*, un policial con toque fantástico. De alguna manera es volver a la esencia: elegir elementos clásicos que, “batidos”, den la apariencia de algo novedoso’.

‘Estamos con el regreso de *Cuéntame* y con **Bambú** volveremos al gran melodrama con *Traición*, un serie sobre una firma de abogados. Para 2018 tendremos *Sabuesos*, una comedia familiar con una pareja de detectives particular compuesta por un policía y un perro que habla, producida por **Plano a Plano**’, concluye.

TV Paga

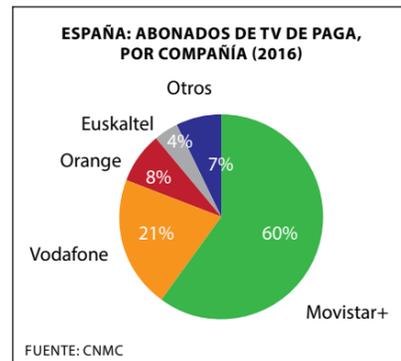
La compra en 2015 por €707 millones de **Canal+/Prisa** por parte de **Telefónica**, hizo que ésta última se convirtiera con **Movistar+** en el principal operador de TV pago de España con más de 3,6 millones de clientes, algo más del 60% del mercado total. Le sigue **Vodafone**, que adquirió **Ono**, y sumó 1,3 millones de abonados (2016). Entre los programadores, **AMC** adquirió **Chellomedia**.

En plataformas digitales, el proceso fue mucho más veloz y, si bien por ahora muestra buen músculo expansivo, aún es un mercado inmaduro. **Netflix** llegó a España en octubre 2015; y al año siguiente fue el turno de **Amazon**; **HBO Go** desembarcó en julio de este año, seguido por **AMC** con *Selekt* y **Sky** fue el último en septiembre pasado.

Según el informe más reciente de la CNMC, Netflix tenía a junio 540.000 clientes en Es-

paña, y sus principales competidores son **Movistar+/Yomvi** y **Wuaki.tv/Rakuten.tv**. Movistar+ se ha convertido además en un referente en la ficción española, y esa es una prueba de que la televisión está cambiando.

‘Con el spin off *Velvet Colección* hemos creado un nuevo modelo entre el pago y el abierto’, dijo en el *FesTVal* de Vitoria,



RTVE elige temas clásicos con un twist, como *Estoy Vivo*, un policial con toque fantástico

Domingo Corral, director de Ficción Original. **Movistar +** y **Atresmedia TV** han cerrado un acuerdo pionero, que permitirá la continuidad *Velvet*, lo que es un movimiento inédito entre los principales operadores de TV abierta y de pago.

‘Tenemos en marcha 30 proyectos en diferentes fases de desarrollo para cumplir con nuestra estrategia de producción de contenidos, que consiste en desarrollar proyectos muy heterogéneos, series muy diferentes para diferentes públicos, pero todas con la calidad en el centro’, sostuvo **Corral**.

En su keynote de MIPCOM, el directivo explicará esa estrategia, que incluye también otros títulos a tener en cuenta: *La Peste*, desarrollada junto a **Atípica Films**, y *Vergüenza*, con **Apache Films**, que por primera vez participaron de la selección oficial del Festival de Cine de San Sebastián. La primera de ellas tendrá el martes 17 su screening internacional en MIPCOM, también.

La Zona (8x'50) es otra de ellas, un thriller policial con premier mundial en el 50º Festival de Sitges, que estrena este mes: tres años después del accidente del reactor nuclear que devastó una región del norte de España, un inspector vuelve al servicio recuperado tras ser el único superviviente del primer grupo que acudió en socorro de la central.

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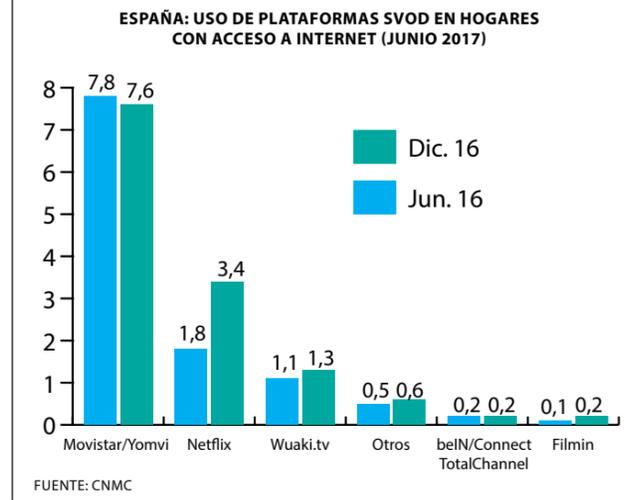
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Antenna: beyond contents



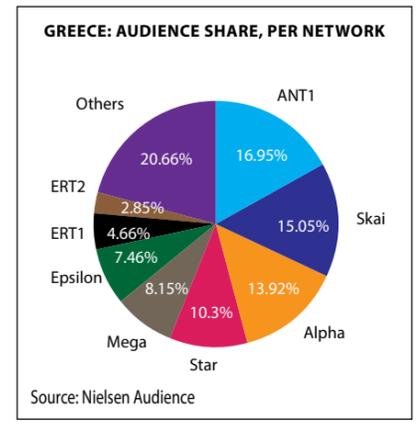
Pete Smith, managing director, Antenna Group

Antenna Group, the leading international media and entertainment organization, has announced a big modification on its Greek operation: it has restructured two roles within its' senior management team to support the Group's growing ambitions in both local and international markets.

Stratis Liarellis, currently managing director at **Antenna Television** (Greece), has been promoted to executive director of Group Policy at Antenna Group. In the newly created role, Stratis is responsible for driving the growth in Greece by identifying new business opportunities, diversifying the Group's Greek operations and delivering local strategic direction as well as overall responsibility for the Group's Public Affairs remit.

In addition, Antenna's general commercial manager **Tassos Michalakis**, has been promoted to managing director of Antenna

Greece. He is responsible for the company's leading FTA channel, **ANT1 TV**, as well as the wider Group's growing digital portfolio which include the recently launched SVOD service, **Ant1 Next**, as well as its OTT service **Netwix** and a number of other successful digital assets.



Still Standing, the next premier on ANT1 Greece

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ATV: adaptations and digital series are on the rise

ATV has a well-established position in the Turkish TV market as being one of the major channels: last year it finished on the first position of the ranking, betting its main competitors. It's been followed by huge audiences and differentiates itself as family channel.



Among the winning dramas on ATV is Love and Hate (Friday)



Cennetin Gozyaslari, one of the brand new dramas introduced for the new season



Müge Anlı ile Tatlı Sert is a women orientated show targets at social issues

According to **Ziyad Varol**, licensing and digital manager, acquisitions & sales, platforms, last season (September 2016-2017 September) ATV produced 184 hours of drama series only. 'When we count the programs in daytime and news hours, we can easily talk about even higher durations. On prime time, drama series play the key part in our programming but we are also very strong in daytime'.

He continues: 'We are very strong in drama series which have long lasting episodes and stable ratings. Also, ATV's signature shows like *Müge Anlı ile Tatlı Sert* which is a women orientated show targets at social issues, finding missing people and helping others in need of help'.

PRENSARIO wanted to know how the channel managed to reach the #1 position in the local TV market, after many years being behind. **Varol** explains: 'Turkish TV Market has a very fierce competition and the climate of the industry may change anytime. However, we reached the leadership by having quality programs in all of our timeslots'.

He reinforces the idea that drama plays the 'most important' role with prime time winner series every day of a week: *Orphan Flowers* is the #1 on Mondays, whereas *Bandits* is on Tuesday, and *Love and Hate* on Fridays. 'This season these above-mentioned series will be returning but we will also add new series on our available days', remarks **Varol**.

There are three brand new series that **ATV** is introducing for the new season: *Kanatlı Kuslar*, *Cennetin Gozyaslari* (globally distributed by **Eccho Rights**) and *Seven Ne Yapmaz*. 'These all reached very good results from their earlier episodes and promising a good potential both in home and international markets', he says.

'In summer, romantic comedies are the

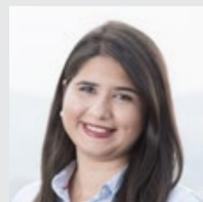
most demanded. But when the actual season starts in mid-September, we can see different genres on each day such as period dramas, military dramas, and classic Turkish series with love at the center. Korean adaptations and digital series are on the rise. People tend to watch the programs online or from their mobile apps. However traditional TV still has a strong share', concludes **Varol**.



Ziyad Varol, Licensing and Digital Manage, Acquisition & Sales, Platforms, ATV

ATV grows internationally

ATV Distribution is going well on the international sales area, with new titles and deals closed in all the world. Latin America is a key territory for this business unit, and *Sıla* drama series has been broadcast in almost all the region.



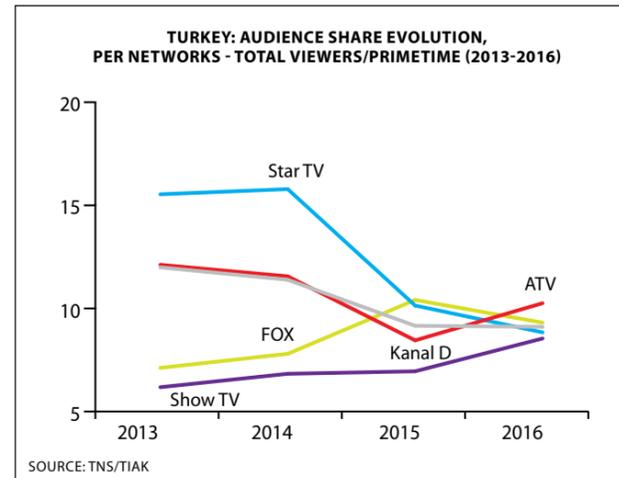
Muge Hanilci, deputy manager, content sales

At the beginning of 2017, the company announced a big deal in Chile with Canal 13, who bought three drama series: *Orphan Flowers*, *Wedlock* and *Don't Worry About Me*.

The first is a youth series that has also been sold to Romania, Croatia, Greece, Moldavia, Macedonia, Indonesia and also **Netflix** in Turkey. On September 25, Canal 13 premiered the series, which conquered not only the TV ratings but also de social media. The series has also been sold to **Canal 10** (Uruguay).



Orphan Flowers, one of the top selling titles from ATV Distribution



THE INCIDENT

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NTV: *The Road to Calvary*

NTV, one of the leading Russian channels, has turned the page of the company when it launched a newly created distribution division, which has a booth last MIPTV (April). Now, for MIPCOM, it is putting stronger emphasis on that and launching a new series *The Road to Calvary* for the global market.

Produced by **Russian World Studios** the 12-episodes historical drama is dedicated to the 100th anniversary of the October Revolution, and the exclusive worldwide distribution rights have been given to **Dori Media Group**. Leading actresses Julia Snigir' and Anya Chipovskaya are presenting the series in Cannes, which

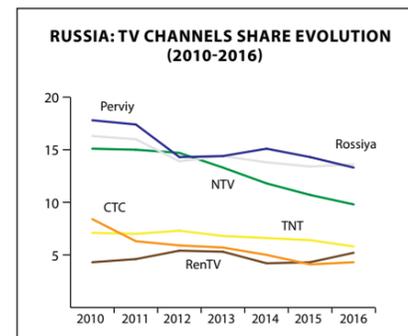
takes place in St. Petersburg in 1914. *The Road to Calvary* becomes not a metaphor, but a real life for them. The story, which covers the whole trilogy about the Russian



Timur Weinstein, general producer of NTV

high-society, was shoot by the famous Russian director **Konstantin Khudyakov**, according to the scenario of **Elena Raiskaya**. The shooting of the project took place in St. Petersburg, Moscow, Pyatigorsk, Riga and Arkhangelsk. The series has been created with the support of the Ministry of Culture.

Timur Weinstein, general producer of NTV: '*The Road to Calvary* is a large-scale project. The screen version of the great novel by **Alexei Tolstoy** required a maximum historical elaboration to recreate the whole epoch for 12 episodes. This series is certainly an image project about our country, culture, people's will power. Therefore, it is very pleasant that it will be shown on the first day of the Cannes market to international executives'.



The Road to Calvary, produced by RWS for NTV with global distribution by Dori Media Group

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LES ARCHIVES AUDIOVISUELLES

Mejor rendimiento a las 15:00 horas

Fuente: Kantar IBOPE

AMANDA (MEGA)	TVN	C13	CHV	La Red
19,9	6,5	4,7	4,4	0,7

AMANDA

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

Mejor rendimiento a las 22:30 horas

Fuente: Kantar IBOPE

PNP (MEGA)	C13	CHV	TVN	La Red
27,9	10,1	8,6	6,8	2,5

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Buyers from Pay TV company Viasat (UK): Seniha Tunaboyley, head of content acquisitions; Karin Heijink, VP of products and channels; Nicola Hewitt, programme manager, with Chris Keely, general manager, SBS Australia



UK buyers from Swedish group MTG: Vicky Watts, senior acquisitions manager, and Vanda Rapti, SVP acquisitions, with Benedicte Steinsrud, acquisitions director Discovery Nordics



Armando Nuñez, CEO distribution at CBS, with Sky UK: Jamie Morris; Sarah Wright, Lucy Criddle; and Elke Walthelm, SVP, for Germany



Simon Barwyck, acquisitions, iTunes



M6 France: Ridha Barkaoui, fiction acquisitions, Abigail Joliot, acquisition executive, Berengere Terouane, senior artist director, and Philippe Bony, deputy director general of programs



Vivendi/Canal+/Studio+ (France): Hala Baviere, SVP, business development, Vivendi; Aline Marrache-Tesseraud, SVP international acquisitions, Studio+, and Delphine Dewost, director, international project, thematic networks, Canal+



Buyers from Groupe AB (France): Sonia Latoui, head of acquisitions; Mathilde Vaslot, responsible of fiction; Charles Touboul, content development manager, and Eric Laroche, films responsible at Canal +



France Télévisions: Damid Amiel, factual and documentary acquisitions; Pierrine Poubeau, documentaries and coproductions, with Silvia Angrisani, head of acquisition at Aquatic Films, and Thierry Mino, acquisitions and coproduction, France TV



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



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



Henrik Pabst, managing director, Red Arrow International, James Baker, president of the Red Arrow Group, and Jan David Frouman, member of the Executive Board of ProSiebenSat.1 Media SE, all from Germany, with Devin Griffin, director, content acquisitions, global TV, Netflix



TF1 (France): Julien Degroote, head of program scouting, and Thomas Dubois, creation and development manager



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



German programmers: Andreas Meissner, Acquisition manager, Turner; Thomas Müller-Kulmann, program acquisition manager, Disney Channels Germany, Austria and Switzerland; Sebastian Lückel, MD Acquisition International Fiction, ZDF



German Public TV: Susanne Müller, executive director feature films, ZDF; Thomas Müller-Kulmann, program acquisition manager, Disney Channels Germany, Austria and Switzerland; Sebastian Lückel, MD Acquisition International Fiction, ZDF



Buyers from ProSiebenSat.1 (Germany): Ruediger Boess, EVP, and Claudia Ruehl, senior manager, linear TV, and Thomas Lasarzik, SVP, Group programming acquisitions



More ProSieben Sat.1, Germany: Christian Kohler, VP US Fiction Series; Christiane Goldberg, SVP sales & acquisitions; Lukas Kuntzsch, VP Content Acquisitions, Digital & Pay TV



Irene Heschl, head of films and series, ORF (Austria)



Sylvie Jason, head of acquisitions, RTBF (Belgium); Sven Van Lokeren, programme acquisitions, VRT (Belgium), and Mignon Huisman, head of series acquisitions, NPO (The Netherlands)



Belgium buyers at eOne cocktail: Siegfried Moens, senior manager content acquisition, Telene; Valerie Lardinois, head of acquisition, RTBF; Sophie Domken, content acquisition officer; Maria-Pia Defourny, content acquisition manager, both from RTL; and producer Jean-Jacques Neira (Fonata)



Sophie Clignet, programming manager at RTBF Belgium, with RTS Switzerland: Mara Sorbera, acquisitions, Alix Nicole, acquisition manager of fictions



Sandra and Nikolaus Klingohr, Sandrats Media and Interspot Film, borders, with Frank Holderied, head of program acquisitions at Red Bull Media House, Austria

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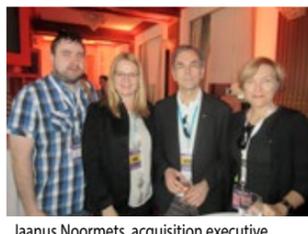
The YLE Finland, programming and acquisitions team: Tarmo Kivikallio, head of program acquisitions (middle) with Mari Koivuhovi, Elisa Tynkkynen and Johanna Salmela, acquisition executives, plus Riku Saaranwoma, head of TV2



Gita Peterson, acquisitions manager; and Leva Grovedaite, acq uisitions executive, both from MTG (Sweden); Elyra Dunauskaite, VP, acquisitions of TV3 Lithuania, Andy Jan Rudovsky, media manager at Prima TV (Czech Republic)



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



Jaanus Noormets, acquisition executive, Kanal 2 Estonia; Junita Budvytiene, head of acquisitions, and Rolandas Maskoliunas, acquisition manager, both from LRT (Lithuania), and Ilze Korjusa, head of digital acquisition at Lattelecom (Latvia)



AtresMedia Spain: Sonia Vespertinas, Javier Iriarte, programming director, Mercedes Gamero Hoyos, director of sales and acquisitions, and Jose Antonio Salso, acquisitions manager



Myriam López, Discovery Spain; Helen Fox-Gladwell, SVP Discovery UK; Almudena Ledo, Mikel Uszo, both from CosmoTV, Spain; Juan José Marrero, Funwood Media; Angel López, Artemis Montoya and Mónica Iturriaga, Mediaset Spain



AMC Networks + Movistar+ (Spain): Patricia Silva (AMC), Sonia Salas (M+), Alex Martinez Rois (M+); Julián Rodríguez Montero (M+), Pablo Corona (AMC), Pliar de las Casas (AMC), Eduardo Zulueta (AMC) and Christopher Rubi (AMC)



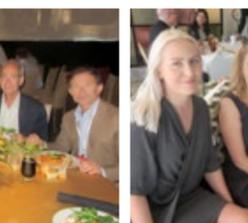
Maria Giffberg Lidén, Bonnier Broadcasting (Sweden) with Anders Leifer, and Lars Erik Nielsen, TV2 (Denmark)



Spain & Portugal: Toni Sevilla, content director, Laura Montero, film director, and Mila Mayi Garcia, acquisitions director, all from RTVE; Rodrigo Díaz, acquisitions director at Chilevisión, Chile; Pedro Mota Carmo, CEO, and Antonio Pereira, acquisitions, both from telco NOS Portugal; and Didier Ghez, VP New Media de NBCUniversal



TV3 Cataluña and Euskal Irrati Telebista (etb): Oriol Sala-Patau and Carlos Blau, head of acquisitions, both from TV3 (bordes), with José Luis Blanco, Aritz Galarza Garayo and Jesús Higera, all from etb



Josephine Julner, acquisitions management at HBO Europe, and Valentine Lorant, VP programming at HBO Spain, with Agapy Kapovikantis, EVP de Lionsgate



Ana Izquierdo, senior manager acquisitions EMEA, and Agustina Dompe, manager, TV acquisitions, both from Disney, with Leyla Formoso, Xilam (France)



Programming and acquisitions executives from TVI Portugal: Bruno Santos, Margarida Pereira, and Jose Eduardo Moniz



SIC Portugal: Vanessa Tierno, head of acquisitions, Theo Wolf, programming, Nicole Correia, acquisition manager



Italia: Sergio Del Prete, VP editorial and content, Viacom, with Mediaset: Sonia Danieli, acquisitions, Maurizio Colombo, head of programming and acquisitions



Greek broadcasters in Cannes: Theodore Kyriakou, CEO, Antenna Group; Nathalie Woodfield, programming director, Star; Giannis Latsiosi, Otemet; and Karolos Alkalai, general manager, Star



ATV Turkey: Erman Karagoz, TV program strategy specialist, Ravza Incili, TV programs content specialist, and Mehmet Cam, programs manager



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



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



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

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



Friday TV Russia: Tatiana Massova and Anastasia Korchagina



Nurzhan Muhamedzhanova, Alkhovsky Denis, both at Channel 31 (Kazakhstan); Galina Redkina, programming director of CIS, CTC Media (Russia); and Assel Toyanova, executive producer, Channel 31



Igor Fedorov, acquisitions Intra Russia



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



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



Acquisitions from SPI/Film Box, Poland: Pawel Kowalski, Lukas Nowak, Rafal Mala and Piotr Wall



Poland: Irmina Dabrowska, programme acquisition specialist, NC+, with Olga Wiczorek, programming film channel, and Katarzyna Brezinka, senior specialist programming, both from ITI Neovision



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



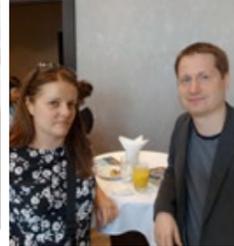
Ukraine buyers: Olga Kishchenko, format manager, 1+1 Media, and Nadia Korotushka, project coordinator, UA Formats



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



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



Nelly Stoynova, acquisitions manager, Diema Channels (Bulgaria), and Jan Rudovsky, head of acquisition, FTV Prima (Czech Republic)



RTL Group in CEE: Andreas Fischer with RTL Hungary Peter Kolosi, and Tibor Forizs



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



Elza Strapkova, manager of acquisitions, and Peter Chalupa, head of acquisitions, Markiza (Slovakia)



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



Slovakia: Ivana Kollarova, international manager, RTV; Erika Tothova, head of acquisitions, TV Joj; Lubomir Nemeč, director, Content Investment (Czech Republic); and Peter Adamik, contracts manager, TV Joj



Zvezdana Djuranek, acquisitions, Ranka Horvat, editor drama, both from HRT Croatia (borders) with Tatjana Pavlovic, Antenna, Greece



Croatia: Zrinka Jankob, editor in chief, George Makris, programming director, both from Nova, with Daria Kozlova, manager media, CEE at Disney, and Nina Mikola, head of acquisitions, Nova



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



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



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BOOTH #P3.C1

A+E: reality mixed + drama



Sean Cohan, President, International & Digital

A+E Networks (USA) keeps growing not only as a content provider but also a diverse communications environment ranging from linear channels to websites, gaming, watch apps and educational software as well as SVOD products, including first-to-market Apps such as *History Vault* and *Lifetime Movie Club*.

In content, the company launches for the international market the scripted series *Knightfall* (10x60'), the story of The Knights Templar, one of the most powerful entities in history, guardians of the Holy Grail and the road to Jerusalem, founders of the modern banking system and inspiration for Arthurian legends and modern-day blockbuster films and books. With 2 seasons available, *Six* (10x60'), is a serialized drama inspired by the real missions of Navy Seal Team Six, and from Academy Award Winning *Forrest Gump* Director Robert Zemeckis comes *Blue Book* (10x60'), about the Air Forces' 1952-1970 investigation into the UFO phenomenon.

From the slate of formats, the company highlights Live PD, a provocative docuseries that delivers an unscripted look inside the world of law enforcement, and *Undercover High*, which goes undercover with six adults as they secretly explore the most troubled schools in America.

In factual it stands the second season of *Leah Remini: Scientology and the Aftermath* (17x60'), *How the World made America* (2x120'), *Jesus*



Knightfall, new drama

Strand, *a Search for DNA* (2x120') and *American Ripper* (8x60'), among others, while in TV Movies the company is pushing *Story of a Gilr* (120'), *Michael Jackson: Searching for Neverland* (120') and *Cocaine Godmother* (120'), starring Catherine Zeta-Jones.

BOOTH #P-1.C81

Atención con Trinity: nuevas caras de negocio

The Martian Group Inc. (USA) adquirió el paquete mayoritario de acciones de la empresa argentina **Trinity Distribución y Producción**, liderada por **Mariano Puig** y especializada en gestión de contenidos audiovisuales. Con esta inversión, el grupo estadounidense ha apostado por invertir en la creación de un laboratorio de última generación: *Trinity Labs*, que contará con un equipo de técnicos liderados por **Gabriel Campañó**, reconocido colorista del cine argentino.

Trinity Labs se plantea como un laboratorio digital Ónico, líder en soluciones high-end de masterización de imagen y sonido aplicadas a proveer servicios de asset management, mastering, delivery y QC que le permiten a los propietarios de contenido adaptar los mismos de acuerdo a los requerimientos técnicos de cada territorio y canal de distribución con altos estándares de calidad. Siendo proveedor de Telefónica en América Latina, con *Movistar Play* y *OnVideo*, entre otras OTTs', explicaron desde **Trinity**.

Into the Wild Lands of Televisa

Televisa Internacional (Mexico), the leading Spanish media conglomerate, offers at MIPCOM 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**.

Heading the slate is *Wild Lands* (72x60'), a new melodrama about an uptown girl that moves to the little town where her husband's, family lives. Nevertheless, everyone ignores that her presence in this house is about to change the entire family's destiny, for good. This is the story of three men who are in love with the same woman, and a woman who is condemned to decide which of them she loves.

Other new format is *Sincronía* (12x60'), a series 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. Addressing powerful and current topics like kidnapping, human trafficking, influence peddling, or pedophilia, we will get to see what happens in the lives of the victims, murderers, and those who, for whatever reason, participate in situations that aren't easy to get through. While *Love, Divina* (60x60') is a kids and teens coproduced with Pol-Ka and Federation Kids and Family (France) about a street child who watches over a group of abandoned kids with whom she coexists as a family at a slum.

Lastly, the company keeps pushing its successful drama series *The Rose of Guadalupe*, with stories of tragedy and misfortune, with strong characters based on real people who find themselves in desperate situations, such as domestic violence, drug addiction, prostitution, extreme poverty or terminal illness, to name a few.



Carlos Castro, general director of sales



Wild Lands, new melodrama



Gabriel Campañó

Y completó Puig: 'El laboratorio ha pasado a ser una gran prioridad, ya que podemos trabajar para cualquier OTT de la región. Contamos con instalaciones en el centro y las afueras de Buenos Aires, con un datacenter propio para garantizar procesamiento y conectividad.'

Otras vetas: la empresa desde Miami genera contenidos cortos para países de África, asistiendo a 12 empresas de telefonía celular de ese continente. La productora del grupo **Contenta TV** genera los contenidos, y la comercialización está a cargo de **EMC**. Por otro lado, está impulsando cuatro canales digitales por streaming. Uno de telenovelas, otro de cine, un tercero de cine europeo y el cuarto de kids.



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BOOTH #R8.C 9

Keshet: constantly upgrading

Keshet International (Israel) keeps evolving within a context of constant evolution and turnover in terms of content, innovation, and brands. 'There's a constant upgrading in terms of who we are. And we do so to keep up with and match the pace at which society in Israel is changing. It's a fast-paced environment, there's a lot of high-tech business here, and there's an extreme explosion of growth in everything from population to construction to the economy', describes **Kelly Wright**, VP Distribution and New Business.

'That allows us as to constantly be refreshing our catalogue', she remarks and highlights as example the new format *Masters of Dance*, which builds on the successful elements of previous talent and marks company's return to dance shows.



Masters of Dance, new dance show

'Shows like *Dancing with the Stars* have a heavier feel, a slower pace, and a kind of pageant-like atmosphere that doesn't really resonate with the younger audience in Israel. What we've done with *Masters of Dance* is ramped up the action – every 30 seconds, you've

got a new dance. Audience will have an innovative set, something we build from scratch that looks almost like a film. We're taking a lot of the language of cinema here, something what's happened over the last 5-7 years or so'.

'We are seeing a resurgence of shows like *Rising Star* and *Masters of Dance* around the world. We've had the first series of *RS* go off in India this year; behind China, being the largest market in which we've launched this show and it was a resounding success. Producing a live show for almost a billion people, that's the challenge we had to face. We're also going into a season of *Rising Star* in Cambodia, and we are preparing subsequent seasons of *Rising Star* in Asia in several other territories as well', adds.

'We also have a new game show called *Domination*, where one person is against the entire nation, and that nation is broken down into different categories of people, and *Celebrity Showmance*, that takes different celebrities of different popularity levels and varying backgrounds, and pairs them together in unlikely matches', recommends **Wright**.



Kelly Wright, VP Distribution and New Business

BOOTH #R7.F12

Kvartal 95: Servant of the People 2

Kvartal 95 (Ukraine) confirmed the second season of *Servant of the People*, the political comedy that became a hit on Ukrainian TV in 2015 and now is already available in **Netflix** in more than a dozen of countries including US, UK, Canada and Russia. The series format was acquired by **Fox Studios**.

The new season consisting of 24 episodes will be aired on **1+1 TV** channel, and continues to follow the life of an honest and humble school teacher who unexpectedly for everyone becomes the President of Ukrai-

ne. The new season brings new challenges for President's team.

Having arrested his enemy - Prime Minister - the President opened 'Pandora's Box'. An avalanche of new problems hit him and his team. Sabotage of officials, economic cataclysms, strikes, behind-the-scenes intrigues and conspiracies, problems on the international arena - President Goloborodko has to cope with all this in order to stay in the chair.



Servant of the People Season 2

BOOTH #P1.B70

Sonuma launches web series

Sonuma (Belgium) is a specialist on documentaries and current affairs for the international market, but this MIPCOM it is also launching the brand new web series *Jezebel* (11x'5), with a unusual rock'n'roll musician: she's mute, until the day a music label offers her more than a record deal: the opportunity to make her voice to be heard.

On the core business, it offers two nature documentaries: *Once upon a time the savanna* ('26), a new episode of the series *Extraordinary Africa II* (5x'26) shot in the Masai Mara (Kenya), and *The extraordinary garden* (15x'26), two new episodes of the extraordinary garden, the nature & wild life collection of Belgium pubcaster **RTBF**: one devoted to the nature reserve of the Zwin and the other dedicated to the draft horse and the many modern uses of this endearing animal.



Once upon a time the savanna, documentary

The 20 years anniversary of the serial killer and child molester Marc Dutroux's arrest, Andreas Pandya, the butcher of Mons or, *Scream*, the impossible forgiveness, telling a teenager murder inspired by the *Scream* movies, are some of the episodes of Sonuma's crime & investigation's collection (71x'60).

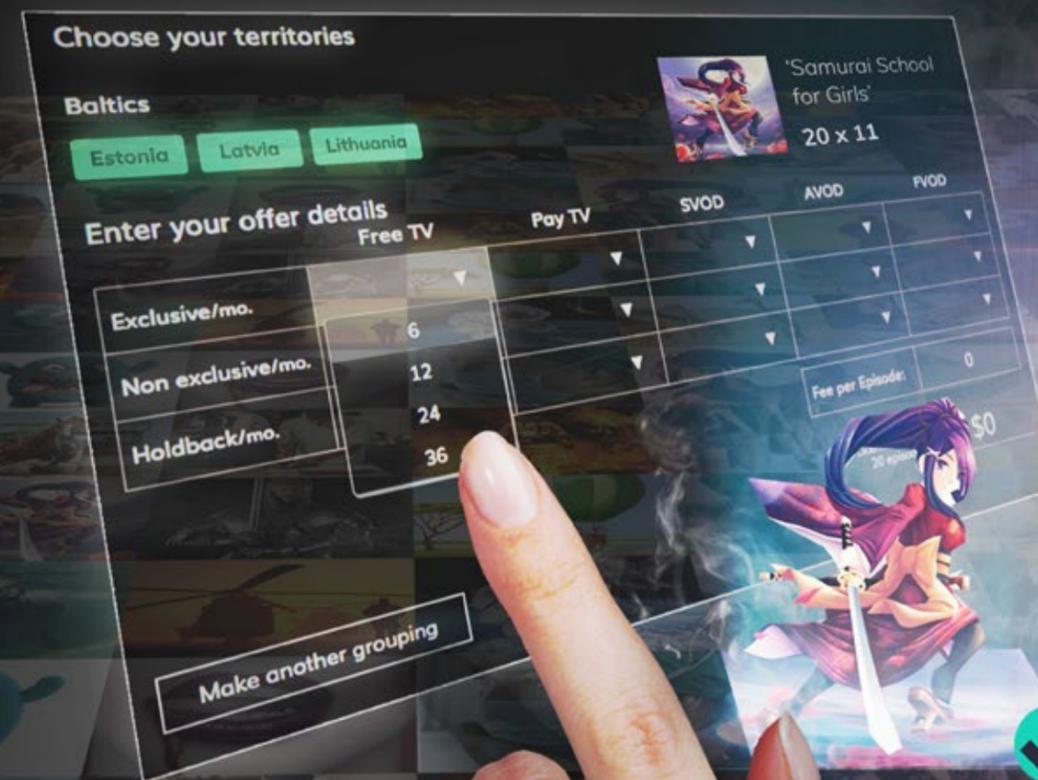
On current affairs, two titles: *The big business of sperm* ('30) and *Cannabis: an effective medicine?* and *Cannabis: should it be legalized?* Following with the music, it launches two series: *Rock from the 70'* (14x'26), which shows the most representative progressive rock bands from that decade, and *Sensations* (4x'52), and education series in an innovative and fresh way to discover classical music history through a specific thematic. Each episode focuses on one theme: happiness, childhood, interiority and maturity.



Sebastian Lami Dozo, head of sales

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BOOTH #P4.C 4

NBCUniversal: more integrated



Belinda Menendez, President, NBCUniversal International Distribution & Networks

NBCUniversal International Distribution (USA) has completed the first half of 2017 with some important news. By one hand, **Sky** (UK) has extended its multi-year distribution agreement with NBCUniversal in the UK, Ireland, Germany and Austria, as well as EST and TVOD agreement for **Sky Store** across those territories.

And secondly, it integrated **Telemundo** and **DreamWorks** under NBCU's umbrella, in order to strengthen and diversify its offer, with a mix of comedies produced by the Studio and telenovelas and Super Series of from Telemundo.

Among the top titles for the region, it stands the new scripted series *A.P. BIO* (13x30'), comedy centered on a philosophy scholar that loses out on his dream job; *Blood Drive* (13x60'), drama inspired by grindhouse cinema; Freeform's *The Bold Type* (10x60'), and *The Brave* (13x60'), a journey into the complex world of America's elite undercover military forces.

Broadcasted in **TF1** (France) and **RTL** (Germany), *Gone* (12x60) is a procedural drama based on *One Kick*, from bestselling author Chelsea Cain; *Jamestown* (90', 7x60' or 8x60') is an epic story set on 1619, and *Law & Order: True Crime - The Menendez Murders* (8x60') is the new series of the franchise, recounting the infamous case of brothers Lyle and Erik Menendez.

Lastly are kids' series from **DreamWorks** and **Universal Kids**' catalogue includes titles like *Nina's World Halloween Mystery* (30'), *Dragons* (118x30'), based on the blockbuster hit *How to Train Your Dragon*, *Spirit Riding Free* (26x30'), inspired by film *Spirit: Stallion of the Cimarron*; the second season of Netflix originals *Trollhunters*; *Voltron: Legendary Defenders 2* (26x30'), and Universal's reality *Top Chef Jr.* (14x60').



Trollhunters (Dreamworks)

DINT: voices that travel

With 33 years in the industry, **DINT Doblajes Internacionales** (Chile) continues with its plans of expansion and investments to other international markets. It has 17 studios and 7 mixing rooms equipped with the latest technology, and has been pioneer in the dubbing of major Turkish hits such as *1001 Nights*, *Fatmagul*, *Forbidden Love*, *Ezel* and *Medcezir*.

'Today we work with the latest Turkish productions like *Brave and Beautiful*, *Wounded Love* and *Kosem*, among others. Our voices travel well across all Latin America, in the world of the telenovela. We put passion into our work', explain **Christian** and **Paola Barzelatto**, president and VP, respectively.

Patricia Menz, one of the founders, recalls that the first major success of a dubbed telenovela for the region was in 1986: *Doña Beija*, production of **Rede Manchete** (Brazil) with actress Maite Proenca,

Telemundo, more super series

Telemundo (USA) arrives to Cannes under **NBCUniversal**'s umbrella in order to keep achieving new markets along with new seasons of its global successes super series.

Heading the offer is *El Señor de los Cielos 5* (82x60'), where even when Aurelio Casillas has retreated from his business in order to live out his latest romance and authorities believe he is dead, he must soon resurge to finalize a war with his nephew Victor, who brings the country into chaos along with emerging organizations under his command.

At *La Querida del Centauro 2* (90x60'), after two years escaping, the drug lord Centauro continues to plot his revenge against everyone who crossed him in the past. After faking his own death, he manages to capture Yolanda and convince everyone that she took her own life. And *Señora Acero 4* (80x60') continues the adventures of the feared coyote who now leads the dynasty of illicit dealings once headed by her father.

In dramas, the company is promoting three titles for the international market: *Jenni Rivera: Mariposa de Barrio* (90x60'), biopic based on the life of Jenni Rivera - her childhood, her relationships and her music career - follows this invincible woman in her struggle to get ahead and push her children forward, despite constant hardship. *La Doña* (120x60'), where hardship and abuse have led Altagracia to become a ruthlessly ambitious woman and a cold mother who has abandoned her daughter. While she lacks love, she may have found it now with Saul, an attorney who defends victims of gender violence. And lastly, *Sin Senos si Hay Paraíso 2* (90x60'), about a woman that starts to work for the TEA agency in exchange for her testimony and insight into the world of the Colombian mafias.



Marcos Santana, president, Telemundo Studios



El Señor de los Cielos, now on its fifth season

which was a great success at the time.

Christian Barzelatto summarizes: 'In 2017 we confirm the quality of our work and our trajectory in this business. Customers recognize and know well who our parents - DINT founders- were. We want to bring that experience to other territories. The customers know recognize the seriousness and rigor of our dubbing.

Discovery is another of the big clients, who are doubled for programs of all their signals. 'Netflix, Amazon and Marvel have been added to the list. We are in full expansion and will continue to grow', completes **Paola Barzelatto**.



Christian and Paola Barzelatto, president and VP of DINT



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BOOTH #P-1.F50

The stars of Dori Media



Nadav Palti, CEO

Dori Media Group highlights at MIPCOM a slate of drama and game shows headed by the Argentinean romantic comedy *Las Estrellas* (120x60'), about five daughters facing a challenge, written in the form of a clause, which they will have to fulfill in order to claim the inheritance he has left for the sisters.

Broadcasted in **El Trece** in Argentina, the series achieved 80% ratings increase on average for 9:30PM time slot.

Sold to **TV Azteca** Mexico, Albania and Germany, *Dumb* (50x35) is the story about a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it; while *The Road to Calvary* (13x45) is an epic periodic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy.

The Best of All tests the theory states that the average of the answers to a question of a large audience will be a more precise evaluation than professional, and the sitcom *Game Over* (6x30'), peeks into the life of stand-up comedian, just before his wedding.

Other top titles are *Underground's* (Argentina) drama series sold to **US Netflix**, France Canal+, Latin America, UK, Spain, Portugal, Israel and Poland *El Marginal* (13x45'), about an ex-cop who enters a prison as infiltrated, and the game show *Intuition*, where participants don't need to know anything, all they need is strong intuition.

Also from Argentina and to the international market are the telenovela *Por Amarte Asi* (60x60'), where a prestigious rich attorney represents

a woman that disconnected her dying husband from the machine that kept him alive, obeying his last wish to end his pain, and the comedy *Esperanza Mia* (180x45'), coproduced with **Polka** (Argentina) and sold to over 20 territories.



Road to Calvary, epic period drama from NTV Russia

Sabbah: Al Hayba, success across MENA

Sabbah Sadek, Chairman, **Cedars Art Production/Sabbah Brothers** (Lebanon), participates in the panel "Successful Content in the Middle East", where the executive shares his experience on the development of the drama success *Al Hayba* (30x60'), held on Monday 16th, at 10 am in the Auditorium A.

Panel also includes the participation of **Abu Homos Khulud**, CEO, **Arab Format lab**; **Awamleh Talal**, CEO, **Arab Telemedia Group**; **Husseini Joseph**, Head of Channel, **MTV Lebanon**; **Ismail Fadi**, Director of Group Drama, **MBC**, and **Amalia Martínez de Velasco**, SVP, Entertainment Brands, **Viacom International Media Networks SWEMEA**.



Al Hayba, drama series

Broadcasted in 12 countries across the MENA

Disney Media: biopics + thrillers

Durante los últimos años, **Disney Media Distribution Latin America** ha reconvertido su estrategia con una fuerte apuesta por la producción de las series originales en la región, con las biopics como estandarte.



Leonardo Aranguibel, director de producción, Disney, y Francisco Cordero, CEO, BTF Media en Conecta Fiction

'Estamos consolidando un camino que iniciamos 2016, centrado en las producciones enteramente originales de la compañía', señala como **Leonardo Aranguibel**, director de producción, quien destaca para esta temporada dos títulos: *El Cesar*, biopic sobre el boxeador Julio César Chávez producida junto a **BTF** (Mexico) y estrenada a nivel panregional a través de **Space** (Turner), y *El Secreto de Selena*, thriller policial que analiza los detalles del asesinato de la cantante Selena Quintanilla.

De la mano de **HQTC**, la empresa decidió dar un giro a su estrategia. 'Pasamos de hacer versiones locales de nuestro catálogo, con series como *Amas de Casa Desesperadas* o *A Corazón Abierto*, a apostar por la expansión de nuestras producciones originales, que hoy son el centro de nuestros esfuerzos. Actualmente trabajamos en 5 o 6 producciones por año, pero el propósito es incrementar esa cantidad de manera sostenida. Se trata de un paso natural; simplemente avanzamos por una ruta que tiene mucho más por explotar'.

Sobre el momento de la biopic, Aranguibel señala: 'Cuando hay un producto que se destaca genera una ola de continuidad en toda la industria, desde siempre. Es la mecánica de la industria, y con *Hasta que te conocí* se le dio un impulso al género que incentivó a las empresas a tratar de competir dentro de un mercado de gente ya interesada. Estamos en la cúspide de la ola pero todas las olas vuelven a bajar. Hay muchas cosas moviéndose. Los thriller policiales están recuperando su terreno también', completa.



El Cesar, biopic

region, *Al Hayba* reached 116.7 million of persons. It has a second run ready to be broadcast soon on CEE's networks, and English subtitles for the Americas.

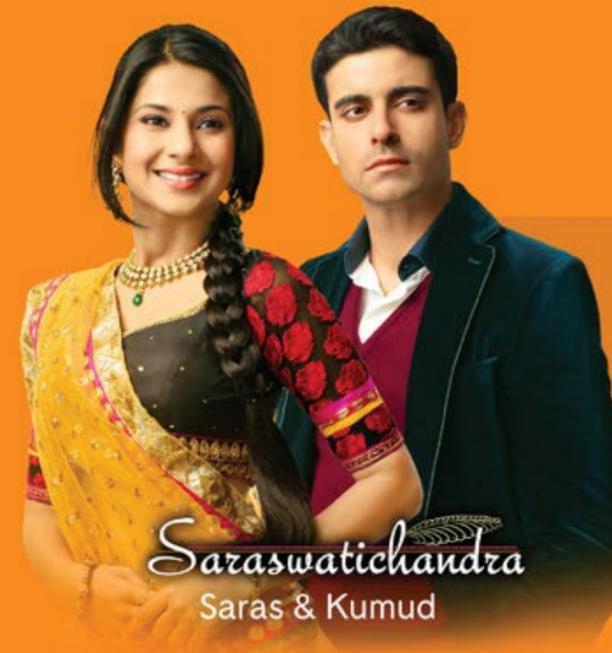
The TV series was premiered during the only high season month in the Arab countries, Ramadan, collecting a phenomenal reaction and TV rating across all the Arabic countries and all demographics and with the biggest share of the drama market covering 12 countries, according to GfK.

The series offers a mixture of mafia, suspense moment with a smart twist, romance and code of honor. Following this success, and only after airing episode 16, major broadcasters commissioned and booked season 2 (30x'60), to be released on July 2018.



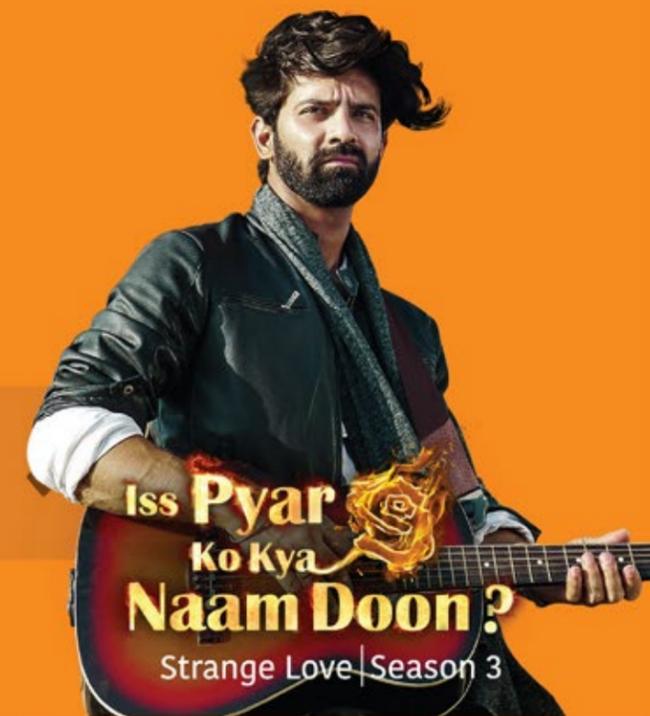
Sabbah Sadek, Chairman

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Disclaimer: *Information as available from online sources and TV ratings. **The English names of the show are translated and indicative, does not represent the actual names of the show.

BOOTH #C16.B

Talpa: 'House of game shows'

Talpa (The Netherlands) introduces at MIPCOM its *House of Game Shows*, an extensive offer headed by the new game shows, *The Perfect Question*, a quiz show upside down, where the contestant is the quiz master at the same time, and *Human Knowledge*, where two celebs have to guess how ordinary people will behave in various situations.

According to **Maarten Meijs**, MD, even when FTA channels are pretty much continuing with strong brands that have done well for them in the past years, with talent, reality and cooking still solid, there's a growing taste for game shows again'. 'After the recent acquisition of SBS, which operates 4 channels in The Netherlands, gives we added a fantastic platform for introducing new game shows at a fast pace, airing at a set time slot in the coming year', he adds.



The Perfect Question, new game show

In terms of expansion, **Meijs** ensures that Talpa

have particularly grown a lot in the Asian region. 'Here, broadcasters dare to invest in new big entertainment formats they believe in without already having a proven worldwide track record established and are willing to air it. And with success, looking at Talpa's format *The Next Boy/Girl Band*, which has been very successful in Philippines and Indonesia.'

'In today's fragmented market, it's increasingly important for broadcasters to have strong formats that can attract both traditional and millennials. To deal with this new development, we conceptualize the process of new formats. The challenge with young viewers is not only to reach them, but also to activate them. Therefore, Talpa develops a thorough activation approach. By developing specific content across multiple platforms and per channel for relevant stability, Talpa is able to create strong content that connects the new masses via multiple screens', completes **Maarten**.



Maarten Meijs, MD, Talpa Global

twofour54: 10 years supporting MENA industry

twofour54 gathers 450 companies and nearly 4,000 professionals. It is home to some of the biggest names in the industry, such as CNN, Sky News Arabia, Ubisoft, Cartoon Network, M&C Saatchi as well as smaller, up-and-coming. 'Our mission is to nurture media businesses and professionals through a fully integrated and supportive ecosystem that delivers world-class production services and talent development, ensuring the growth and sustainability of the region's media industry', describes **Maryam Al Mheiri**, CEO of **Media Zone Authority (MZA)** and twofour54 Abu Dhabi.

Our work is all about supporting the growth of the media industry in line with Abu Dhabi 2020 plan to diversify GDP. This is a very exciting time for media and entertainment in the MENA region. For example, the market is experiencing rapid growth of 7.4 percent. This is only surpassed globally by Africa. In fact, the MENA media and entertainment market is predicted to be worth USD 35 billion by 2020', she completes.



Maryam Al Mheiri, CEO

BOOTH #P-1J61

The Brave Heart of Raya Group



Brave Heart and Don't Worry About Me, dramas

Established in 2012 by **Ramazan Yirmibesoglu**, **Raya Group** (Turkey) is gaining recognition in the international market as a distribution to take into account, now with two main focuses: the international expansion, especially in the African market, and also the expansion of its format offer.

In 2016/2017 the company closed deals from some dramas like *Don't Worry About Me* and *Brave Heart* in the Balkan countries, Middle East and started to

enter the LatAm market, but according to **Yirmibesoglu**, Turkish content reality has changed compared to recent past. Content from other countries are gaining markets, and broadcasters are more demanding when considering series. 'Before you could license 10 titles but now just 2 or 3', he remarks.

Among the main titles stands *Brave Heart*, centered on the life of a man that lives in a small village in Istanbul which everyone works as a fisherman. *Don't Worry about Me*, sold to **Canal 13 Chile** and about a boy that loses his father after them get caught in the storm.

Lastly, the company promotes the new drama series *Roots*, sold to **Netflix** and which revolves revolving around the story of a Lebanese business man who discovers on his death bed the existence of another daughter, fruit of an affair he had in Paris.



Ramazan Yirmibesoglu, managing director

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BOOTH #C12

Sony: content for all audiences



Alexander Marin, Head of Distribution, LATAM and Canada

Sony Pictures Entertainment (USA) highlights at MIPCOM a slate of high-quality dramas headed by *S.W.A.T.*, which follows a locally born and bred S.W.A.T. lieutenant who is torn between loyalty to the streets and duty to his fellow officers when he's tasked to run a highly-trained unit that's the last stop for solving crimes in Los Angeles.

In *Counterpart*, Academy Award Winner J.K. Simmons plays Howard Silk, a lowly cog in a UN spy agency, who discovers that his organization safeguards a crossing into a parallel dimension, and *The Good Doctor* centers on a young surgeon with Savant syndrome who is recruited into the pediatric surgical unit of a prestigious hospital. The question will arise: Can a person who doesn't have the ability to relate to people actually save their lives?

Philip K. Dick's Electric Dreams will both illustrate Philip K. Dick's prophetic vision and celebrate the enduring appeal of the prized sci-fi novelist's work, and *Pyramid* is the classic fast paced game of words and wit. From the slate of comedy, it stands *Alex Inc.*, where a man in his mid-30s; *Bromans*, a 'living history' reality show, and *Jokers Wild*, hosted by Snoop Dogg. Lastly, are the dating game *Newlywed Game* and *Absentia*, which centers on an FBI agent who disappears without a trace.

According to **Alex Marin**, Head of Distribution, LATAM and Canada, the industry is at a 'crucial' time. There is a lot of product on the market and consumer demand is increasing. But it is something that should 'change over time'.



The Good Doctor

"The business can't deliver consistently at these levels. Free TV is not suffering from the downgrade but is trying to re-explore as it does to recover advertising and that sooner or later falls on investment".

SUITE #R7.F31

Imagina: the name of the Spanish expansion



Beatriz Setuain, Managing Director

Imagina International Sales (Spain) is going through one of its best moments in the global industry, along with the Spanish content in general.

In 2017, the company sold the series *Vis a Vis (Globomedia)*, already broadcasted in UK, Italy and France and available on **Netflix**, to **Azteca (Mexico)**. **Clarovideo (América Móvil)** and **blim (Televisa)** acquired several titles, among them *Gran Reserva* and *Anclados (Clarovideo)*

and *Olmos & Robles* and *Águila Roja (blim)*.

Also, *Crush*, produced by Mediapro and Phileas Productions, was sold to USA (**Loud TV**), France (**Satisfaction**), Italy and Benelux (**Butterfish**). While **WPI (Poland)** acquired the rights of the series *B&B (Globomedia)* and *Seis Hermanas (Bambú)*, and **Portocanal (Portugal)** bought *Cuenta Atrás (Globomedia)* and *El Faro (Zenit TV)*. Lastly, the comedy *Chiringuito de Pepe (100 Balas)*, was sold in Bulgaria and Greece as format.

At MIPCOM, the company is launching the thriller series *Estoy Vivos (13x70')*, where a detective awakes on a strange place after dying on a car accident and is returned to life on other body,

and *Nit 1 Dia (26x50')*.

Allí Abajo (44x70') is a comedy series centered on a young guy that travels to the south with her mother and *Pulsaciones (13x50')* a thriller sold to UK, US and Latin America

Lastly are the dating show *Rush Hour Love (60')* and *Married 10 (8x50')*, social experiment.



Pulsaciones, thriller sold to UK, US and Latin America

BOOTH #R9.A32

Kanal D creates co-production division

Kanal D International (Turkey) arrives MIPCOM after the frame of a new division for international co-productions and content investments, led by **Nilufer Kuyel**. This new division focuses on developing creative business models in co-productions and content investments; including scripted, film, non-scripted, docu-dramas and mini-series targeted to not only Turkish but also global market.

Last MIPTV, Kanal D sealed a co-development deal with **Mega (Chile)** and aims to expand its operations in Latin America and Western Europe. According to **Ezgi Ural**, director of sales & business development, MENA, Europe & Asia, and **Kerim Emrah Turna**, director of sales & business development, Americas & Africa, Turkish audiovisual media is in a transition process since the change of the rating measurement system. 'Turkish dramas current outlook cannot be handled apart from this transition of the big picture. The dynamic change of the socio-economic structure of the audience in Turkey changed the way of consuming content. The broadcasters and producers had to adapt their content to the new demands of this new audience', they ensure and add: 'The economics of this industry has also a huge effect on the content production. All these resulted in content with a stronger high-quality drama structure and less telenovela kind of storytelling. This fact, in the international markets, will lead us to be able to penetrate in some mature markets'. In content, the executives recommends for this season *Mehmed the Conqueror*, set in the year 1451 and centered on the young *Sultan Mehmed the Conqueror*; *Price of Passion*, about a hitman working for his criminal uncle, and *One liter of Tears*, about a young girl resisting the illness. Lastly are *Tales of Innocence* and *Wounded Love Season 2*.



Ezgi Ural, director of Sales & Business Development, MENA, Europe & Asia



Mehmed the Conqueror



comarex
Worldwide Media Distribution

BOOTH
R7.A11



BOOTH: #P-1.C2

Telefilms: más Hollywood, producción original

Telefilms, principal distribuidora de Latinoamérica, consolida sus tres líneas de negocio: películas de Hollywood, con 40 estrenos previstos; producción original de cine y TV; y el fortalecimiento de su presencia en España a través de la distribuidora theatrical **Diamond Films**.

Tomás Darcyl, presidente del **Grupo Telefilms**: 'Es un gran momento de la compañía. Tenemos 170 personas lideradas por **Ricardo Costianovsky**, CEO, y yo. Es una responsabilidad enorme pero el equipo humano en todas las líneas marca la diferencia'.

Los buenos resultados del trabajo llevado adelante se reflejarán post MIPCOM, cuando el 24 de octubre **Darcyl** y **Costianovsky**, fundadores y Co-CEOs de **Diamond Films**, reciban el premio a la "Mejor Distribuidora" del año de parte de la organización de **ShowEast**, en Miami Beach.

Diamond Films representa el 95% de todos los tickets vendidos en la región y tiene oficinas en México, Brasil, Argentina, Colombia, Perú, Chile y Bolivia, y hace poco más de un año se expandió a España.

Hay 25 títulos confirmados con estrenos en USA hasta agosto 2018: dramas, infantiles y pop com. 13 títulos están disponibles para operadores en España. Son films independientes con presupuestos de más de USD 40 millones.



Me gusta pero me asusta, largometraje original producido en México

Suburbicon es una comedia criminal y de misterio dirigida y protagonizada por **George Clooney** y **Matt Damon**, que **Paramount** estrena el 27 de octubre. *A Bad Moms Christmas* estrena el 3 de noviembre, *All the money in the World*, dirigida por **Ridley Scott**, el 8 de diciembre, *The Foreigner* y *Molly's Game* (22/11).

Para 2018, *Horse Soldiers* (19/1), *Den of Thieves* (19/1) con **50 Cents** y **Gerard Butler**, *Gringo* (9/3), y *Entebbe* (16/3) dirigida por el brasileño **José Padilla**, sobre el secuestro de un avión que fue obligado a descender en la ciudad de Uganda que lleva ese nombre. También *A drift*, *The HappyTime Murders* y *Captive State*.

Las películas que podrían pelear premios son *Florida Project* (6/10), *Mark Felt: The Man Who Brought Down the White House* (29/9), *Brief* (13/10), *The Killing of a Sacred Deer*, *A Current War* (22/10), *Polaroid* (1/12), *Midnight Sun*, *Tully* (20/4/2018), *Films Stars don't die in Liverpool* con **Sony** y *Lean on Pete*, entre otras.

Telefilms trabaja en más producciones originales, tanto en películas como en series de TV. En el primer caso, planea producir cuatro en Mé-



Tomás Darcyl, presidente del Grupo Telefilms



Mark Felt: The Man Who Brought Down the White House, con posibilidad de premios

xico, donde ya está desarrollando *Me gusta pero me asusta*; y cuatro en Brasil. También tendrá la segunda parte de *Ñero Ñero 7*, producida en Colombia.

Las series de TV es un nicho que está comenzando con *Sandro de América* (13x'60), coproducción **The Magic Eye/Telefilms** y **Telefe**, que estrenará en 2018; el canal distribuirá en Free TV, mientras que la distribuidora en Pay TV y SVOD en la región (ver más abajo).

'Estamos en un momento de la industria en la que la única opción para crecer es apostar fuerte. Buscamos locomotoras que empujen y promuevan esa inversión. Vienen tiempos de desafíos y cambios, queremos estar preparados', completa.

Sandro de América estrena en 2018

La biopic *Sandro de América* cuenta cinco décadas de la vida de este artista argentino que fue reconocido en todo Latinoamérica y tiene previsto estreno en **Telefe** a comienzos de 2018. Está dirigida por **Adrián Caetano** (*El Marginal*) y producida por **The Magic Eye**, liderada por **Juan Parodi**.

'Ha sido un enorme desafío de producción, vestuario y locaciones. Es un honor trabajar con Caetano: es una artista dirigiendo artistas, con una mirada muy particular y decisiva', resalta Parodi.



Adrián Caetano, director, junto a Juan Parodi, productor, y los tres actores que encarnan las distintas etapas de Sandro: Agustín Sullivan, Marco Antonio Caponi, y Antonio Gramau

FTM, adapting to the new content trends

FTM Entertainment (Italy) has been founded in 2015, when **Fatma Ruffini** decided to embark on a new professional adventure after leaving **Mediaset**. She gathered a team of professionals and consultants specialized in entertainment, international monitoring of new formats and the creation of new projects.

Among the first productions there was **Red Arrow's** *Midnight Feast*, along with original projects as *Clinica Veterinaria*, the makeover

Ciao Bellezza!, focused on the difficult stories of women and girls who want to regain their own femininity, and the sketch-com branded by **McDonald's** *Love Snack* with a second season being produced for **Italia 1**.

'We are curious to see at MIPCOM new ideas from our colleagues and we hope to find some innovative formats to adapt for the Italian market. We focus on the lives of people who face critical issues on daily basis, young people abroad

(*Meet the Chef*), or retired people who never stop dreaming (*Destinazione Paradiso*), women plenty of dignity with a disabled job (*Kubiste*), or contentious couples who need to remember the reasons for their love (*Malamorenò*).



Fatma Ruffini, CEO



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TV Azteca: following trends



Fidela Navarro, TV Azteca International director

TV Azteca (Mexico) celebrates at MIPCOM its 25^o Anniversary with a gala opening dinner, held on Sunday at 20 pm in the Majestic Hotel, where **Benjamín Salinas**, will receive recognition for the company's trajectory

During this two decades and a half, the company has reinvented itself adapting its offer to the new trends in the market.

For this season it stands the new melodrama series *Bad Maids* (90x60'), developed by César Sierra and produced by Joshua Mintz, and defined as 'socially relevant and modern for its content, when dealing with universal, controversial and topical issues'. The story follows a young journalist who suffers the loss of her mother. While going through her mother's belongings, she discovers evidence that her biological mother was actually another woman.

While *Two Lakes* (13x60'), produced by Benjamin Salinas Sada & Roberto González Pesqueira, and in association with 20th Century Fox, is a horror series that tells the story of three families inhabiting the same house on different times (1944, 1975 and 2015).

In biopics, the company recommends *El Cesar* (26x60'), in association with Disney and BTF, and based on the life of one of Mexican legend and worldwide boxer, Julio César Chavez.

Also produced by Mintz are *Iron Lady* (80x60'), about a woman that witnessed the brutal murder of her father and embarks on a



Bad Maids, new series

lifetime mission to find the killer as a prosecutor at the Attorney General's Office, and *Missing Bride* (80x60'), where the disappearance of a wife and mother opens a Pandora's box in a family with secrets. Lastly, the company is promoting the dramas *3 Families* (100x60'), *Nothing Personal* (80x60') and *Living to Race* (40x60').

Sabbatical, to take into account



Miguel Somoza, CEO

Founded early 2017 by **Miguel Somoza**, **Sabbatical Entertainment** (USA) is growing by leaps and bounds: it already has seven original projects in production and has taken **Estrella TV's** distribution.

Among those projects are the educational *Qué Cool*, *El mundo es tuyo* y *Planeta de Niños*, developed with Marlon Quintero's **CIC Media**, the entertainment show (*L)Over*; the vignettes *Belleza Inspirada*; *Ephemeral*, informative, and *Desde las gradas*, sports.

Also, the company announced the launch of 3 short formats for the 2018 Soccer World Cup: *Mujeres 10 #NYEDD* (30x2'), about

BOOTH #C15.A8

Lionsgate: event series and more dramas

In addition to be one of the filmed entertainment leaders, **Lionsgate** (USA) content drives a growing presence in interactive and location-based entertainment, gaming, VR and other new entertainment technologies, including a 16,000-title film and television library and delivered through a global licensing infrastructure. Among the new dramas for this season, **Peter Iacono**, President,



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

international TV & Digital Distribution, recommends *Ten Days in the Valley* (10x60'), starring Kyra Sedgwick as an overworked TV producer and single mother in the middle of a separation. Her life is turned upside down when her young daughter goes missing in the middle of the night. Just like her controversial police TV show, everything is a mystery, everyone has a secret, and no one can be trusted.

At the event series *Little Women* (3x60'), four sisters show their journey from childhood to adulthood; while *Howards End* (4x60'), based on the internationally acclaimed novel, explores the story of two independent and unconventional sisters and the men in their lives, and *The Girlfriend Experience* (27x30') shows a second year student at Chicago-Burnham Law School and a new intern at a prestigious firm that enters to the world of transactional relationships.

The company keeps promoting the global successes *Orange is the New Black* (94x60'), the comedy *Grace & Frankie* (52x30'), *Nashville* (112x30'), *Graves* (10x30'), *Power* (48x60') and *The Royals* (40x60'), a story set in modern-day England and follows the lives of a fictional British Royal family that inhabits a world of opulence and regal tradition catering to any and every desire, it is also a world that comes with a price tag of duty, destiny, and intense public scrutiny.



Ten Days in the Valley, new drama

the wives and girlfriends of some of the top football players including the lives of Antonella Rocuzzo, Victoria Beckham, Irina Shayk, Bruna Marquezine, Sofia Balbi, Shakira, among others; *Postales de futbol* (30x2'), about the eleven cities that will receive the World Cup, and *Inolvidable* (30x2'), which shows the most unforgettable moments in sports.

In terms of expansion, the company signed a deal in the US Hispanic (**Univision**) for *The World Is Yours*, which takes young viewers on an exciting journey of discovery, and *Kids' Planet*, which follows the global adventures of a whimsical girl named Nova, aims to teach young viewers how to have good values, make smart choices and appreciate different cultures.



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BOOTH #R8.D21

DRG: conquering the Americas



Scott Kirkpatrick, SVP Sales, North & South America

The past few months have been very busy for **DRG** across North and South America and it have struck some great deals with current content: *Monster* (7x60'), new serial killer drama from **NRK** in Norway has been sold to **Starz** (USA) and *Veni, Vidi Vici* (10x35'), produced by **Viaplay-MTG** (Sweden) has been licensed to **Hulu**. To celebrate these launches it offers a cocktail party at

Carlton Beach, on Tuesday 17 at 18.30.

The company also launched **Atrium TV** earlier this year, set up as a drama 'commissioning club' for SVOD and OTT providers, and that will allow any members in the region to get in really early with strong, scripted content but if it happens to be passed on by a local member, it will be available to broadcasters in the region through DRG.

'Our royal programming is also proving popular in the Latin region; we have recently sold lifestyle show *Kate Middleton's Wardrobe Secrets* to **DirectTV Latin America** and *My Mother Diana* to **Telefe** in Argentina. In addition *Heston's Fantastical Foods*, featuring the famously eccentric British chef, has been acquired by the **Food Network** in the US', describes **Scott Kirkpatrick**, SVP Sales, North & South America, and describes Latin America as a big strategic focus for DRG this year. 'To support our development plans we have recently appointed **Cesar Diaz** of **7A Media** to act as our exclusive agent throughout the region'.

'We will also be attending MIPCOM for the first time this year in order to meet with as many buyers as possible, hear directly about what they are looking for and of course to pitch them with our newest content', he completes.



Veni, Vidi Vici, licensed to Hulu

J2911 Media: content with a positive message

Launched in late 2014 by **Vivian Reinoso**, **J2911 Media** is an independent distribution with a catalogue composed by a variety in films, series, factual, all with a positive message. 'I think that is something that is needed everywhere in the world and we can offer it with a very good quality of content', highlights Reinoso.

'In addition, our catalog is composed of titles that are originally in English (most of them already dubbed into neutral Spanish), as well as content originally in Spanish (several of them with English subtitles). Among the highlights are three factual series: *Descubriendo Historias*, *Agenda Privada* and *Estas Viendo y no Ves*, each one



Descubriendo Historias, factual series

Kapow, a new way of entertainment

Founded by **Lucas Rainelli** and **Agustin Sacanell**, **Kapow** (Argentina) is a production company with more than 13 years, which has developed more than 4,500 hours of contents for free and pay TV in Argentina and Latin America, including documentaries, entertainment shows, realities and, most recently, drama series.



Agustin Sacanell, director

It has developed +4,000 hours in own formats and provided more than 1,000 hours of services on its 700sq meters studio based in the Audiovisual District in Buenos Aires, Argentina. Kapow has 40 employees and it has been working strongly in order to expand the company internationally.

A good example is the cooking show *Cocineros Argentinos* that has nine seasons on air on **Televisión Publica Argentina**. The company has licensed the format to **Chilevisión** (Chile) and **TV Azteca** (México), this last through **FremantleMedia**, where it is a huge success not only on TV but also on social media and ancillary businesses. It has also been confirmed for **Univision**, whose *Cocineros Latinos* will be premier by end of this month becoming a key milestone for the company.

Sacanell is attending MIPCOM this year in order to continue discussing possible adaptations of the format worldwide. The objective is to promote the program in some European TV markets.

Most recently, the company has put strong emphasis on the drama development, with an important first project, commissioned by **Netflix** for global broadcast: *Estocolmo*. This 13-episodes thriller co-produced with **StoryLab** takes on the theme of human trafficking, following a district attorney, an undercover cop, and a journalist as they get mixed up in a web of intrigue surrounding the investigation of the disappearance of a young woman.



Cocineros Mexicanos is one of the most successful versions of the format, which will have a new adaptation later this month in Univision (USA)



Vivian Reinoso, worldwide acquisition & distribution director

with a special style of travel and culture that we trust will engage the audience and lead them to know places and lifestyles that at some point they will also want to experience', she adds.

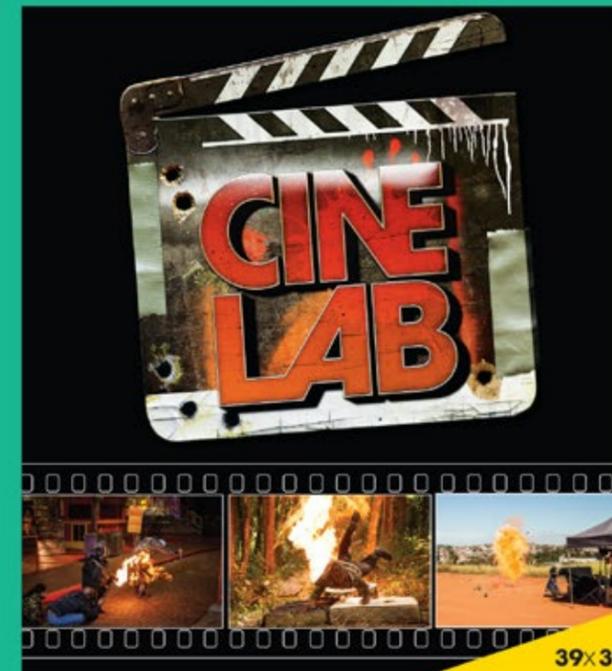
Actually, **J2911 Media** has distribution agreements with production companies from US, Mexico and South America, including **Murga** (Argentina), and **SIM MX TV**, has completed a deal for 154 episodes of factual content in the US, and is focusing on new business opportunities for the future, open to collaborate with projects that are within the commercial and ethical line that the company handle. 'A lot of good things will come to us in the next few years', completes Reinoso.

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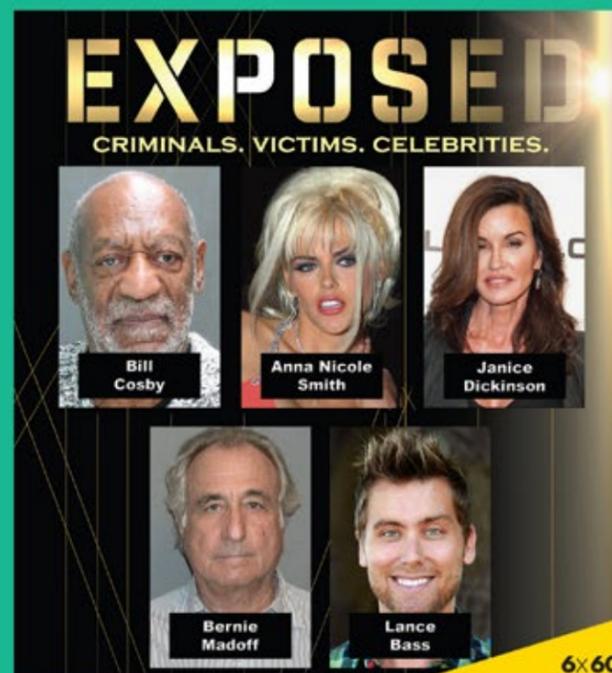
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MGM: grow around the world



Chris Ottinger, President, Worldwide TV Distribution and Acquisitions

In 2017, **MGM (USA)** achieved many great successes. 'First, the quality of our product was awarded at this year's Emmy Awards when MGM Television produced shows *The Handmaid's Tale* –sold in more than 75 territories-, *Fargo*, *Shark Tank* and *The Voice* won a collective 11 awards', describes **Chris Ottinger**, President, Worldwide TV Distribution and Acquisitions.

'We are continually looking to grow our business around the world. This year we saw significant growth in Poland, India and China. To help expand our licensing efforts in Latin America and Caribbean territories, we brought on the team at **LedaFilms** who will focus on maximizing sales to free television, basic TV and SVOD. MGM will continue to manage all rights in Brazil, Chile, Colombia, Mexico and Pan Regional territories' he adds.

The company also acquired this year the pay TV network **Epix**, with the objective to increase production of original content for the network. Already for Epix, MGM Television produces *Get Shorty*, which has been picked up for a season 2 and is in production on *The Truth About the Harry Quebert Affair* based on the European bestselling novel by Joel Dicker starring Patrick Dempsey, Ben Schnetzer, Virginia Madsen and Damon Wayans Jr.



The Handmaid's Tale, series sold in more than 75 territories

P-1.D 1

Metro TV: adapting to changing market



Selim and Carolina Sefair,

Metro TV (Colombia) arrives to MIPCOM with a wide of content including movies, series, novels, animated, documentaries, among others. 'A wide catalog where success is guaranteed for channels; as we are a company that adapts to the changing market of TV and always seeks to satisfy the main needs of our customers', describes **Carolina Sefair**, sales and acquisition manager.

'We continue to expand our library with content from the world, always with high quality content including stories such as *Cello*, the Lebanese drama already dubbed into Spanish, where the beauty of images and music connect with the stories of love, surpassing, power and the achievement of dreams', adds Sefair.

The executive also recommends the travel shows *Modo Selfie* or *All*

TRX launches globally



Matthew Frank, CEO

Founded in mid-2016 by **Matthew Frank**, **TRX (UK)** is an online deal-making tool that enables TV rights buyers and sellers to connect and close more deals, more efficiently. On TRX entire licensing deals can be completed securely online, from discovering and screening content to negotiating a price and signing a contract.

'**TRX** now represents over 70 distributors and over 12,000 of multi-genre content. In addition as we approach our global roll out this October 2017 we have over 500 registered buyers with more signing up each week', describes Frank.

According to the executive, some of the distributors now using the system include **Sky Vision**, **All3Media**, **DRG**, **Off the Fence**, **Cineflix**, **Discovery** and **Hat Trick**. In addition TRX will be announcing some major new partnerships during MIPCOM with some of the largest distributors in the world. TRX has also recently confirmed further investment from **Sky Ventures** into TRX ahead of the global roll out

'Ours is the online trading tool that allows buyers and sellers of content to do their deals quickly, easily and efficiently from discovering and screening content right through to negotiating the deal and signing the contract. No other systems offers this end to end solution at present', ensures the CEO.

The company was launched to all territories from 9th October 2017 following a successful beta test in Asia –along with the Malaysian company **Vision Plus-** and Central Eastern Europe.

In addition the platform will be adding movies, short form content and live events to the system to create even greater choice for TRX registered buyers.



Inclusive, where audiences can discover unknown locations for many, but very relevant for the culture, and the cooking shows *Curries & Stories* and *Foodlog* where the Hindi culture is exposed in a funny and educational way.

In Animation it stands *ECO S.O.S.*, about the environmental care; *Omm Moo Yoga* with yoga and spiritual culture for kids; and *Peatronautas* and *El Mundo De La Luna*, broadcasted within Latin America by **Discovery Kids** and with great success among the little ones.

'For this 2017 we hope to continue including our contents in the different screens of the world and we are also working in the search of coproduction of projects of animation and sale of formats of exportable game shows for the world that surely will give a fresh air and a new vision to the channels that want to acquire them', completes Sefair.

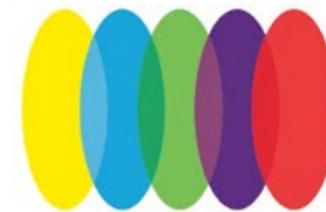


Cello, Lebanese drama

BOOTH #R8.A 5



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ORF: brand-new crime series



Marion Camus-Oberdorfer, Head of Content Sales International

ORF-Enterprise (Austria) brings to MIPCOM a full new slate of fiction products, starting with the four-parts TV Movie *Downtown Comedies* (4x'90), with the typical stories from the urban countryside.

The comedy series *Suburbia – Women on the Edge* (30x'48) is about a bunch of beautiful beasts that are setting out to turn the tables between them and their husbands.

Also, the crime series *Fast Forward* (50x'45), starred by a single mother and investigator, and *Backwoods Crimes* (10x'90), where a cop takes a break in a small village, but the villagers don't welcome him with open arms and soon there is a terrible accident.

It also highlights its factual series *RoadKITCHEN* (10x'25), about food & gardening with a somewhat unusual chef that takes the audience on a journey aboard his Food-Bike, *YUMMY – Cooking with WOW*, an edutainment cooking show for kids, who let their imagination loose.



Wild Ireland

ORF's nature and wildlife 4K documentaries are *Sky River of the Himalayas* (3x'52), which explores the world's highest major river thundering through the planet's biggest gorge and running through Asia's hotspots of biodiversity.

Lastly, *Untamed Albania* ('52) and *Wild Ireland* ('52) that features the country's wild wonders as they have never been captured before.

BOOTH #R7.J11

Filmax: consolidation in the TV business



Ivan Diaz, head of international division

Filmax (Spain) has consolidated its position in the TV business with the debut in early 2017 of *I Know Who You Are* at **Tele 5's** prime time. The series has also started to grow abroad Spain, sold to **BBC 4**. 'Spanish dramas do not usually reach the demanding UK market and *IKWYA* been successfully cast in Saturday night's slot, the same one in which **BBC 4** placed the most important European series (*The Bridge* or *The Killing*, by example)', describes **Ivan Díaz**, head of international division.

The Red Brand Society, also produced by **Pau Freixas**, keeps growing in the international market, adding new territories like Germany, where **Vox** is working on a local version, and France, where **TF1** started to record the first chapters of the local adaptation. 'Freixas' team is working

CMF: VR continue to pay off

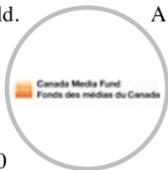
As consumers start to adopt the technology with enthusiasm, we're seeing new and exciting trends appear on the horizon of VR. According to a recent report from the **International Data Corp.**, the immersive tech space is poised to generate US\$162 billion in revenue by 2020, up from US\$5.2 billion today. Consumers are hungry for content on a growing number of platforms and devices. Technology has provided innovative options for sharing stories with audiences from all parts of the world.

In this context, the **Canada Media 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. 'Currently, 22.5 million people consume VR content around the world. A figure which could increase to 154 million by 2020, primarily driven by the proliferation of various uses for VR technology and content', explains **Valerie Creighton**, President & CEO.

Since 2012-2013, the CMF has invested in 40 innovative VR projects, totaling \$30.48M in funding. Last year, it invested in 29 new and innovative projects that push the boundaries of VR. We believe that 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. 'This is where we come in, not only on the content side, but also through our investments in the innovative technology required to create increasingly sophisticated immersive experiences that captivate audiences around the world,' completes Creighton.



Valerie Creighton, President and CEO



on its new fiction: *Welcome to the Family*, started to record in October and which promises to be a new success for the film production **Arca Audiovisual**, responsible for some of the most interesting fictions created in Spain in recent years', adds Diaz.

Regarding the cinema division, the other big line in Filmax business, this year the company is releasing *The Motive*, directed by Manuel Martín Cuenca; *Operation Goldenshell*, starred by Jordi Molla, Karra Elejalde and Bárbara Mori, the Peruvian film *The Solar System*, and the horror movies *Muse*, from Jaime Balagueró (*Darkness, REC*), and *The Blacksmith and the Devil*, produced by Álex de la Iglesia.



I Know Who You Are, drama sold to BBC4 (UK)



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BOOTH #P-1.A89

Brazilian Content: the new RioContentMarket



Rachel do Valle, executive director

The Brazilian audiovisual industry is stronger than ever at MIPCOM: 38 companies gathering more than 50 executives are in Cannes offering contents for the global market. The country is also promoting the "new" **RioContentMarket**, whose 8th edition will take place on April 3-8 in 2018 at Cidade das Artes, Rio de Janeiro, only one week before MIPTV.

The reason of this change is that RCM will be hosted inside a bigger Brazilian event: Rio Creative Conference – Rio2C that will cover in addition to the audiovisual sector, music, innovation and games, as well as fans and general audience.

Back in Cannes, **Brazilian Content**, the export program from **BRAVI** (independent producers) and **APEX** (Agência Brasileira de Promoção de Exportações e Investimentos), organizes the traditional cocktail on Monday 16 at 5pm at the booth.



Rachel do Valle, executive director: We have a bigger presence at this year MIPJunior & MIPCOM, and we organize business meetings with companies from Argentina, China, Israel and the UK. Key drama producers as **Boutique Films**, which has generated contents for **Netflix**, or **Mixer**, which regularly works for **HBO**, as well as animation producers such as **TVPinGuim** or **Bromélia** are very active in the market'.

Brazil is putting special emphasis on the animation business segment because it will be the invited country for Annecy 2018, the #1 global tradeshow of this genre. 'The Brazilian delegation has participated at MIPCOM since 2004, and we believe is a great place to do global business. Our expectations are very high this year', concludes **do Valle**.

Canal 13's Vertigo



Rodrigo Correa, Sales Content Manager

Through **13Sudmedia's** brand, **Canal 13** (Chile) recommends for the international market the game show *Vertigo*. 'With 12 season aired in Chile, *Vertigo* has managed to build a solid identity and become a classic in the Chilean TV, with a strong projection for the future', highlights **Rodrigo Correa**, Sales Content Manager.

Combining 'humor, truth and contingency', *Vertigo* shows how different personalities from various fields (shows, politics, sports, entertainment) take charge of their history and their relationship with the public, making great revelations that mark the year-by-year news agenda of a whole country. In addition, and with the support of the audience, the show has seen renewal as a constant ally, always with the focus of giving a better participation to viewers. And the three axis of

Calinos: business diversification



Anghelo Taylor, International Sales Manager

Anghelo Taylor has been recently appointed as international sales manager at **Calinos Entertainment** (Turkey) and he is promoting at MIPCOM two brand new series *Our Story*, local version of *Shameless* (Showtime), and *Women*, which follows a single mother that struggle with the lost of his grandparents and the love of her life. The company offers a cocktail at the stand with the presence of stars of the main shows, on Monday at 5.30pm.

'**Calinos** has a solid corporate backing, being the first one to sell Turkish series abroad', describes **Taylor**. The company is 'entering a new stage with strong stories and new business models that not only achieved penetration in the marketplace but ensure the sustainability of Turkish content'.

'Our new series have both strong women as main characters and are mainly targeted to women 18/49 years old'. He also highlights *A Love Story*, which is in negotiation with several channels, along with re-run and remakes of famous titles like *Feriha*.

'Africa is our next destination. We have added a Kenyan sales executive, who attends **DISCOP Johannesburg** and we are also in negotiations with major Latin American partners for large-scale co-productions. This opens a branch of Calinos where our corporate strength as an international holding company will allow us to diversify towards a business unit focused on the generation of content', completes the executive.



Our Story, new dramas

R7.A11

Vertigo gives us the chance to offer a wide and attractive offer for any territory', he adds.

Other new titles for this season are *Papá Mono* (20x45'), comedy about a single mother that that lives with his son and his father: a fanatic about parties, women, alcohol, lazy and vivido... but deep down, he has a huge heart. And *Irreversible* (60x43'), unitary based on real murders.

In addition, 13Sudmedia presents an important catalog of formats, films and documentary series of various producers that 13Sudmedia distributes in the world. While **Comarex** distributes successes of Channel 13 Chile as *Las Vegas*, *Primera Dama*, the reality *Mundos Opuestos* and the docu-reality *Nadie está Libre*.



Vertigo, game show

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Mediaset Distribution: The Queen of crime



Manuela Caputi,
Head of International Sales

Mediaset Distribution, the distribution arm of Mediaset (Italy) led by **Manuela Caputi**, Head of International Sales, launches at MIPCOM a slate of crime and drama series where it stands Rosy Abate (5x100' or 10x50'), where a woman that made a complete break with her criminal past, sees her life upside down after the past comes knocking at her door.

While *The Queen of Palermo* (5x100' or 10x50') is a journey through the memories of *Antimafia Squad* to go over the whole story of Rosy Abate, one of the characters that, with her strong personality and intriguing transformations, enthralled millions of viewers. The early times, the strong bond with Claudia Mares, the rise to power, the prison and then the painful events tied to his beloved child Leonardo... All in sight of the new series dedicated to her.

The third season of the mystery series *Tuscan Passion* (10x80' or 20x40') has developed without Aurora that everybody believed dead. But in the fourth season Aurora is back and we'll discover why she had to disappear for so long. Once again, it's all set in the rich vineyards of a superb Tuscan countryside, which is only perfect... on the surface.

Lastly, are *The Immature, the series* (8x80' or 16x40'), based on the movies with the same name and where a group of friends must retake the final exam 20 years after finishing the high school. After the initial shock, they grasp the opportunity to meet again and cram together like they used to. And *Donnavventura*,



The Queen of Palermo, crime series

reality show with 15 seasons and 2 spin-off where a group of young and fearless women are selected to form a team with one mission: to report from the most unexplored corners of the world.

BOOTH #P0.A10

Globo: Rock stories

Globo (Brazil) recommends at MIPCOM a slate of telenovelas, series and feature films headed by *Rock Story* (135x60'), about former rock star who struggles to reinvent himself in his professional and personal life; *Total Dreamer* (130x60'), a modern "fairy tale" about a homeless girl who dreams of find the chances of her life around in a fashion modeling contest, and *Time After Time* (100x60'), a forbidden love story doomed to end tragically.

In series, it stands *Under Pressure* (9x60'), set inside a chaotic emergency room in Rio de Janeiro; *Jailers*, awarded by the Grand Jury in MIPDrama Screenings 2017; *Supermax* (10x60'), Globo's first original fiction series entirely produced in Spanish, and the miniseries *The Brothers* (10x60'), a family epic. Lastly are the feature films *Magal and the Ants* (90'), *The eternal Son* (86'), *Alone Man* (88') and *The Moving Forest* (99').

94 PRENSARIO INTERNATIONAL

BOOTH #R7.F 7

Mediaset Italia arrives to US via DirecTV

Mediaset Italia continues to expand its global presence after the launch of the international channel through AT&T's DirecTV in the US to any new or existing customer a la carte for USD10 a month with eligible base package.

'Mediaset Italia will make the more than 17 million Italian Americans in the U.S. feel right at home,' said **Emma Brackett**, VP, Content and Programming for AT&T. 'We know there is a strong desire for quality programming from Italy and we're excited to connect new and existing customers to more entertainment choices that reflect their culture and interests'.

Mediaset Italia is a 24-hour Italian-language channel offering programming from Italy's top channels: **Canale 5**, **Italia 1** and **Rete 4**. Its programming schedule is strategically created to offer all the key primetime offerings from all three channels. Among the main titles are *Striscia La Notizia*, a satirical journalism program, half news, half entertainment; *Squadra Mobile: Operazione Mafia Capitale*, a police and investigation series with the legendary city cops squad; *C'è Posta Per Te*, a highly emotional show which has been running for the last 17 years; *Caduta Libera*, an early evening trivia show presented by Gerry Scotti, and *TG5*, one of the most watched news programs in Italy.

'We are extremely proud to be the first Italian channel to be offered by the largest satellite service provider in the United States' added **Giorgio Giovetti**, Head of Sales of Mediaset Italia. 'This new agreement with DirecTV is a great opportunity to reach all the Italian communities all over the nation. We constantly work to offer the viewers an exciting TV experience bringing them a piece of Italy.'



Squadra Mobile



Striscia La Notizia, satirical journalism program

BOOTH #P-1.K 1

Bavaria: Das Boot

Bavaria Fernsehproduktion (Germany), **Sky Deutschland** and **Sonar Entertainment** started the shoot in Prague, La Rochelle, Malta and Munich its co-production series *Das Boot*, and added to the cast to Tom Wlaschiha (*Game of Thrones*), Vincent Kartheiser (*Mad Men*), James D'Arcy (*MARVEL's Agent Carter*) and Thierry Frémont (*Juste un regard*).

The eight-episode event series is inspired by the Oscar and Golden Globe nominated masterpiece by Wolfgang Petersen and Lothar-Günther Buchheim's bestselling novel of the same name. Budgeted at approx. 26.5 million Euros, *Das Boot* will premiere end of 2018 in **Sky** territories Germany, Austria, Italy, UK and Ireland. Co-production partner **Sonar Entertainment** will handle international distribution in the rest of the world.

MEDIASET ITALIA

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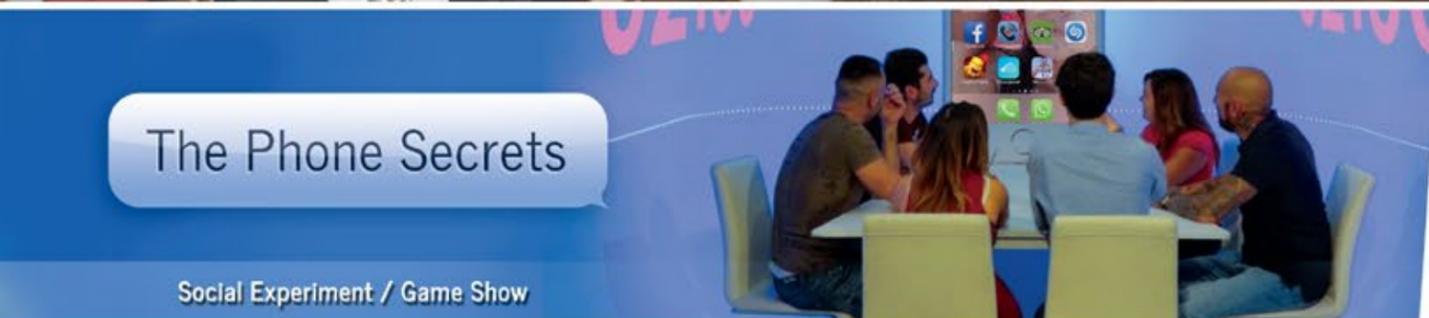
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México: evolucionar en un contexto desafiante

A pesar de los grandes retos que enfrenta, el siempre atractivo mercado mexicano está atravesando hoy un gran momento: nuevos canales, más producción original y plataformas. Coproducciones e internalización, el futuro.

Una de las razones por las cuales México atraviesa un buen momento es que se ha consolidado como una de las principales plazas productoras en Latinoamérica, para todas las plataformas y ventanas, ofreciendo una gran alternativa regional por costo-beneficio.

Su tamaño de mercado y torta publicitaria, la más importante de la región, es otra razón de peso. Representa una gran industria audiovisual, no sólo en televisión, también en cine, publicidad y, sobre todo, en servicios, rubro en el que el país se ha especializado: doblaje, VXH, animación, VR/AR, etc.

Este momento es igualmente desafiante, y ha venido atravesando distintos períodos que lo han marcado: la telenovela, género emblema, ha venido transformándose (no sólo en México) en longitud, estética y contenido. Es un género en constante mutación.

CONTEXTO

Sus grandes referentes, **Televisa** y **Azteca**, han venido transformando su estructura adaptándola a los tiempos que corren, mientras que

han invertido fuertemente en infraestructura, digital e internacionalización.

Internamente, **Televisa** es quien ha mostrado mayores cambios en movimiento ejecutivos y estrategias. La unificación de las áreas de contenidos con **Univisión**, en manos de **Issac Lee**, y la llegada de **Rosy Ocampo** como VP Corporativa de Contenidos, le han dado nuevos aires al gigante.

Azteca está produciendo nuevos conceptos e incorporando temáticas nunca antes tratadas en la televisión mexicana. Su propio CEO, **Benjamin Salinas Sada**, lleva adelante una agresiva estrategia de expansión internacional que le ha permitido no solo ganar mercados y sumar producto en plataformas como **blim/Televisa**, **Netflix** y **Amazon**, sino también invitar a productoras internacionales a coproducir con México.

Ha sido clave en ese aspecto la devaluación de septiembre de 2016, que le ha permitido ser más competitivo, bajando costos de producción sin perder calidad. En ese sentido, el mapa de productoras independientes ha seguido incrementándose en número junto con proyectos que llaman cada vez más la atención internacional.

Otra importante noticia de la empresa fue el lanzamiento en marzo de **adn40** y **a+**. La primera busca ser un referente nacional de la noti-



Rosy Ocampo, VP corporativa de contenido de Televisa



Ana Celia Urquidi, directora general de desarrollo estratégico y talentos, TV Azteca



Aurelio Valcárcel, director general de ficción de Imagen TV

cias que pueda conectarse con las nuevas generaciones y plataformas, y el segundo es un canal con enfoque regional, que tiene como objetivo acercarse a cada una de las necesidades de cada Estado de la República.

La llegada en octubre 2016 de **Imagen TV**, la tan esperada tercera cadena nacional, sacudió a los tradicionales competidores y los puso a repensar estrategias para liderar el mercados.

Imagen TV no está solo. El **Instituto Federal de Telecomunicaciones (IFT)** sigue licitando frecuencias de TV a nivel regional y local, fortaleciendo a la TV mexicana en su conjunto. La más reciente le dio a **Radio Centro**, **Grupo Multimedios** y **Telsusa** varios canales regionales. El regulador mexicano entregará 148 nuevos canales, que cubren 124 plazas, gran parte de las cuales (123) quedaron desiertas en el primer proceso abierto por IFT.

Radio Centro se quedó con una frecuencia en DF, mientras que **Televisión Digital** (Multimedios) se quedó con una señal en el área metropolitana de esa ciudad, con cobertura también en Jalisco, además de otras cinco estaciones de televisión en Guadalajara y su Área metropolitana.

Multimedios llegará a los 45.9 millones de personas en 18 ciudades con TV abierta. La compañía que más señales obtuvo fue **Telsusa**, parte de un grupo que posee operaciones en TV abierta en Centro-

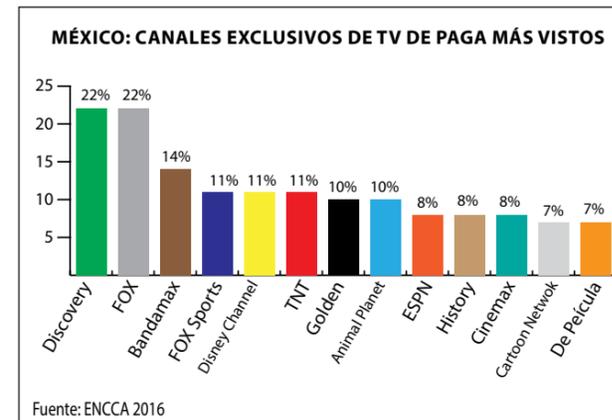
américa (que podría ser **Remigio Ángel González**), que se quedó con 10 frecuencias que le permitirían crear una cadena regional.

Otra arista importante ha sido la TV de paga, donde México superó en base de suscriptores al otrora líder Brasil, totalizando 20,5 millones de clientes hacia fines de 2016, según el IFT. Esa expansión en audiencia se vio reflejada, también, en una programación más específica. Es una gran tendencia en toda la región que las señales de TV paga estén produciendo más contenido original y localizado, ofreciendo más proyectos a los productores locales. Un gran círculo virtuoso.

CIFRAS

La *Encuesta Nacional de Consumo de Contenidos Audiovisuales* del **IFT** arrojó cifras interesantes: el 96% dice recibir señales de TV, con un promedio de 1.9 aparatos por hogar, siendo 1.2 el promedio de televisores digitales. El porcentaje de personas que dijo contar con TV de paga fue 49%, mientras que el 74% de los entrevistados reporta consumir contenido en TV Abierta. De hecho el 65% de las personas que tienen contratado un plan de TV de paga, consumen mayoritariamente TV abierta.

Películas, series y deportes son los géneros favoritos de canales exclusivos de TV de paga. Sobre Internet, el porcentaje de quienes dijeron consumirlos se ubicó en 26%. Los favoritos son videos musicales (45%), películas (39%) y series (35%). El móvil es el más utilizado para consumir contenidos en esa plataforma. YouTube y **Netflix** son las principales, mientras que un 20% juegan videojuegos.



PROTAGONISTAS

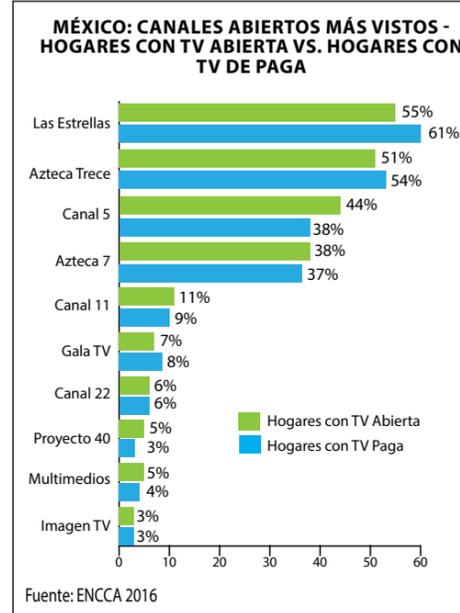
Ocampo ha encarado una nueva estrategia basada en investigaciones de audiencia para conocer cómo han variado los gustos y hábitos de consumo. Siempre fiel al género de la telenovela, hoy son otras las temáticas elegidas y los esquemas de producción.

Explica a **PRENSARIO**: 'Estamos ante una profunda transformación de la industria y desde nuestra parte nos estamos centrando alrededor de la audiencia, que sabemos se ha vuelto cada vez más exigente. Estamos abriendo las puertas a nuevos creadores, productores y directores. Seguimos centrados en el melodrama: nuestras audiencias responden a este género, aunque obviamente renovado. En él estamos tratando temáticas emergentes, donde nuestros personajes están más alineados a la vida real'.

'Somos líderes no sólo para las audiencias adultas, sino también una buena parte de jóvenes. *La doble vida de Estela Carrillo* tiene confirmada su segunda temporada, que vino como parte de una investigación en USA, donde se indagó en los temas que pueden ser de interés para audiencias de USA y México. Otro ejemplo es *La Rosa de Guadalupe*, un unitario que presenta en cada episodio un caso diferente, basado en una investigación actual. Ha sido tal el éxito, que se está vendiendo el formato a otros países', añade.

Sobre el mercado internacional, opina: 'Todos buscan nuevas temáticas pero el melodrama sigue siendo el género que apela a todas las audiencias de manera global. Corea, Turquía, Grecia o Portugal están apostando por él con gran éxito, evolucionándolo y dirigiéndolo a lo que las audiencias están buscando. Está la creencia de que las audiencias jóvenes no están viendo la TV, pero nosotros no lo vemos así: entre los géneros que más ven, está la

TV Azteca está tras historias alternativas y coproducciones, como el caso de *Las Malcriadas*, y *Rosario Tijeras* con Sony, respectivamente



telenovela, especialmente la de **Las Estrellas**. *'Mi marido tiene familia*, basada en un drama de Corea (**KBS**) tiene una conformación de audiencia muy variada que mezcla niños, jóvenes y adultos, todos sentados viendo el mismo programa que es parte de la gran fuerza que sigue teniendo la televisión', explica **Ocampo**.

Univisión la estrenó en agosto y superó en audiencia a **ABC** y **FOX**: atrajo a 1.7 millones de espectadores totales, 737.000 adultos 18-49 y 343.000 adultos 18-34. 'Hemos participado en proyectos como *La Piloto* de **W Studios** (**Patricio Willis** + **Univisión**) con **Lemon Films**, y *El Chapo*, para **Netflix**. Estamos involucrados en la historia original de **Arturo Pérez Reverte** (*La reina del sur*), que se llama *El último dragón*, y se empezará a grabar a principios del próximo año', comenta.

Televisa trabajó junto a **Bambú** (España) en la telenovela *En tierras salvajes*, con producción de **Salvador Mejía** en México y un gran elenco. Registró en su estreno 22.44% de share, según Nielsen Ibope México, superando a su competencia por 196.04%. 'Definitivamente, no hay fórmulas. Estamos abiertos a encarar cualquier esquema de coproducción, co-crea



Televisa apuesta apuesta por una renovación de la telenovela con producciones como *En Tierra Salvajes*, coproducida con **Bambú** (España), y suma adaptaciones de formatos internacionales como *Mi Marido Tiene Familia* (**KBS** Corea), que fue un éxito en *Las Estrellas* y *Univisión*



México: evolucionar en un contexto desafiante

ción o co-realización', dice.

Sobre la estrategia digital, señala: 'Hay estrategias diferentes para TV abierta, TV paga y OTT; nosotros estamos concentrados en la primera, haciendo una serie de estudios y viendo qué tipo de contenidos vamos a producir dependiendo del horarios. De manera paralela, se está haciendo una estrategia en la parte digital-área liderada por **Luis Soto**, del equipo de **Isaac Lee**, que están enfocados en una estrategia digital muy poderosa'.

Entre los principales dramas, están *El vuelo de la Victoria*, una serie aspiracional producida por **Nathalie Lartilleux** que estrenó el 10 de julio en **Las Estrellas** con 28,5% de share. 'Estamos preparando para las 8pm una telenovela original que habla del nuevo rol que tienen los hombres en la sociedad, *Papa a toda madre*, que estará al aire el 23 de octubre. Y también la biopic *Hoy voy a cambiar* de la cantante mexicana Lupita D'Alessio, que marcó 26,92% de share, según **Nielsen Ibope Mexico** y un 333,48% más que su competidor principal', añade.

'Estamos formando una nueva barra de comedia y estamos preparando series que se están terminando, como *Sincronía* del director mexicano Gustavo Loza que actualmente está en **blim**, pero se estrenará próximamente en TV abierta. Estamos trabajando de manera muy puntual con todo tipo de desarrollos', completa.

Ana Celia Urquidí, directora general de desarrollo estratégico y talentos, que llegó a **TV Azteca** de la mano de **Joshua Mintz**, resaltó

que este año el gran objetivo ha sido desarrollar contenidos que 'impacten' en la audiencia, especialmente series de alta factura como *La Fiscal de Hierro*, pero también con producciones dramáticas que incluyan elementos como misterio o ciencia ficción.

'Hay un gran deseo, en el mercado y nosotros, de hacer que la industria crezca: todo nuestro esfuerzo está en generar una evolución positiva para los próximos años. Hoy la tendencia en México va desde la *biopic* hasta series de misterio: buscamos historias que tengan un impacto en la audiencia; que generen empatía como por ejemplo el empoderamiento de la mujer o la ciencia ficción. La familia/mujer es una temática recurrente', explica.

Es prioridad de la empresa atender al público joven que tiene otras reglas y estrategias de consumo de contenidos. 'Está claro que demandan otro tipo de entretenimiento y hay que pensar en ellos en la planificación programática. Tienen más acceso a la información y por tanto es una audiencia más sofisticada. Tienen la capacidad de ver varios contenidos al mismo tiempo', aporta.

'Los *millennials* sí miran TV en México', subraya **Urquidí**. Y agrega: 'Ya no sólo se compite con canales abiertos, sino con todas las plataformas al mismo tiempo. Y ese es un enorme desafío para nosotros'.

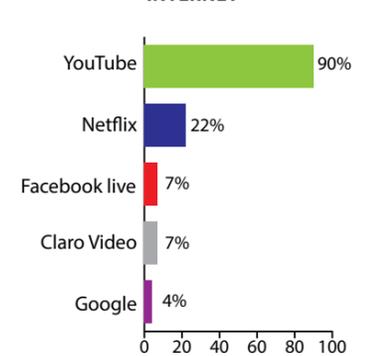
Urquidí destacó la llegada de *Rosario Tijeras*, realizada con **Sony** y *Las Malcriadas*. 'Estamos en permanente búsqueda de historias alternativas y la coproducción es un tema del que estamos muy pendientes. Queremos incrementar nuestra presencia en ese mercado a través de ella'.

Sobre el mercado mexicano, concluye: 'Tenemos varias ventajas comparativas que se dan en un contexto del *boom* de la producción: se están realizando en México unas 22 series de ficción en simultáneo. El mercado ha florecido en talento, locaciones e infraestructura, ubicado estratégicamente a nivel geográfico y recursos materiales. Hay un presente promisorio y esperamos un gran futuro'.

Imagen TV celebra este mes un año en el mercado. Y no ha sido precisamente un año en el que ha pasado desapercibido: la llegada del tercer canal movió el tablero y tanto **Televisa** como **Azteca** han debido adaptarse y buscar estrategias alternativas en un mercado más competitivo.

Si bien el canal del **Grupo Imagen** aún tiene más contenido enlatado que producción propia, en el área de ficción ha estado muy activo con acuerdos estratégicos con distintos jugadores regionales. Sus primeras dos series originales fueron *Vuelve Temprano*, basado en un formato de **TVN Chile**, y *Perseguidos*, la

MÉXICO: PLATAFORMAS CON LAS QUE MÁS ACCEDE A CONTENIDOS EN INTERNET



Fuente: ENCCA 2016

adaptación de *El Capo* de **FoxTelecolombia**.

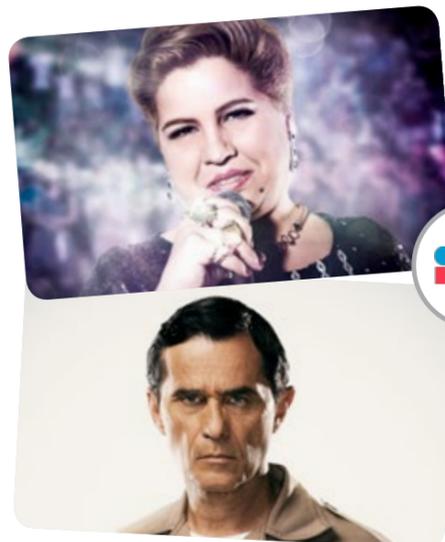
Produjo también *Paquita, la del Barrio*, realizado junto con **Sony** y presentó su cuarta y quinta producción. Primero, *El Capitán*, de **Estudios TeleMéxico**, que estrenó en agosto. Y segundo, la adaptación local de *Señores Papis* (**Telefe**, Argentina); ¡*Muy padres!*

'La ficción original es una prioridad, y la estamos complementando con grandes producciones extranjeras, como el caso de *Moisés* y *los 10 mandamientos*, cuyo suceso nos permitió ubicarnos en segunda posición del prime time algunos días de la semana', describe **Aurelio Varcárcel**, director general de ficción.

El ejecutivo resalta que también está a la búsqueda de coproducciones internacionales. 'Tenemos planes de general tres proyectos grandes por año y en México están dadas las condiciones para hacerlos', subraya.

En ese sentido, destaca el 'gran desarrollo' que vienen mostrando las productoras independientes, el talento delante y detrás de cámara, y las locaciones. 'En tema costos el país está muy competitivo y eso ha abierto posibilidades para que grandes productores internacionales vengan a producir aquí. Naturalmente, la coproducción es cada vez más una opción más interesante', completa.

En cuanto a las tendencias, **Varcárcel** coincide con **Urquidí** en relación a que las *biopics* están funcionando bien, pero es cauto al indicar que 'debe ser medida' el número que se produce para 'evitar la saturación del público'. Y completa: 'Nuestra llegada ofreció una alternativa real a la audiencia mexicana que está ávida de nuevos contenidos. Al mismo tiempo, hay un cambio sustancial en el consumo. Hay una necesidad palpable de romper con lo tradicional, y nuestro rol es ser un entretenimiento alternativo'.



La llegada de Imagen Televisión movió el mercado local, sumando varias producciones originales, especialmente biopics como *Paquita la del Barrio*, con **Sony**, *El Capitán*, con **Estudios Teleméxico**

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TVN, Chile: 'La coproducción es un camino sin retorno'

El próximo diciembre, **Jaime de Aguirre** cumplirá un año al frente de TVN, televisora a la que ha regresado 15 años después para tomar la dirección ejecutiva y, temporalmente, la dirección de programación. Con su regreso, el canal retoma la senda del drama, que lo hizo prestigioso local e internacionalmente.

Tras 25 años de trayectoria en la industria, y habiendo liderado las áreas de programación y contenidos de **TVN** (1991-2002), **Chilevisión** (2002-2015) y **Canal 13** (Abril-Diciembre 2016), **Jaime de Aguirre** tiene como una de sus prioridades rearmar el área dramática para posicionar nuevamente a la señal pública, que sigue en el cuarto puesto del ranking de canales en Chile.

A fines de agosto, **de Aguirre** informó nuevos cambios, que incluyó el regreso de **Eduardo Cabezas**, nuevamente como gerente de Producción. **Catalina Yudin Coopman**, como subgerente de Planificación y Proyectos dependiente de la Subdirección de Programación, que está a cargo de **Jorge Foster Villalobos**.

Con estos cambios el ejecutivo pone el drama en el centro de las escenas con el objetivo de que el canal recupere el liderazgo del mercado. 'Somos una empresa que está en marcha, que está funcionando y bien, independiente de lo que salga en los qué pasa de la vida. Estamos trabajando de forma permanente, con una visión de futuro, para organizar las cosas y adaptarnos a las nuevas circunstancias del mercado', afirmó recientemente a La Tercera.

Entre los nuevos proyectos hay dos telenovelas, una vespertina, *Wena profe*, que estrenó el 25 de septiembre a las 8pm con la producción ejecutiva de Mauricio Campos; y otra nocturna, *¿Dime quién fue?*. Pero el



Wena Profe, nueva apuesta para el access prime time

canal también busca aggiornarse a los nuevos tiempos, por eso de Aguirre está enfocado a la coproducción.

Durante su participación en junio en Conecta Fiction (Santiago de Compostela, España), señaló en un panel: 'La necesidad es una clave: todos nuestros países sufren problemas similares, especialmente por la falta de recursos. La necesidad puede ser también por la falta de una historia. La coproducción permite ampliar los horizontes de esa historia'.

'La televisión fue tan importante entre los '60 y '90 que nosotros nos quedamos acostumbrados a ser autorreferenciales. Creemos que el mundo empieza y termina por lo que dice la TV. Pero los tiempos actuales nos obligan a tener una actitud más generosa, más humilde y que "aprendamos a aprender". Y en eso, la coproducción es una escuela avanzadísima'.

'La confianza es un tema central. Sin ella, nada va a funcionar. Debe haber una relación equilibrada entre las partes basada en la validación mutua y el trabajo en equipo, con las reglas del juego claras en la toma de decisiones artísticas. Desde ya un conocimiento del mercado: si vamos a contar una historia debemos conocer sus requerimientos', completó.

TVN ha realizado tres coproducciones, todas en 2015: *Sitiados*, con el Consejo Nacional de Televisión (CNTV) y FOX; *Dueños del Paraíso* con Telemundo; y *Bichos Raros* de Parox (Chile) con Atuel Producciones y el INCAA (Argentina) para TVN y Televisión Pública Argentina (TPA).

'Sitiados fue un proyecto ganador del programa de fomento del CNTV, al que se sumó FOX y otros partners locales. En total, se invirtieron USD 2,5 millones donde el 65% fue del país y un 35% de FOX. Fue una producción cara para nosotros pero con un rendimiento muy bueno en TV de paga (1,5 puntos en cable Premium en Argentina y Chile), pero muy magro en TV abierta'.

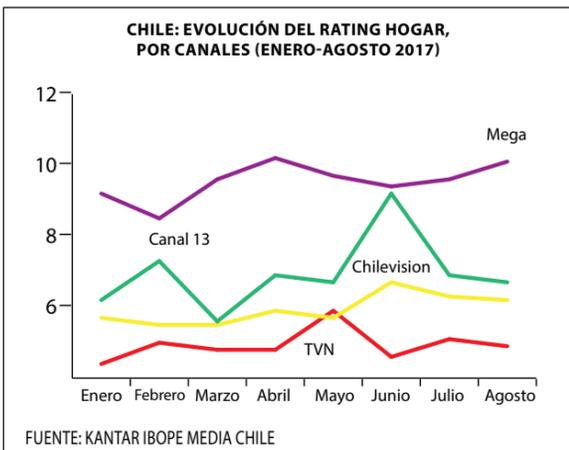


Jaime de Aguirre, director ejecutivo de TVN

'Estamos todos aprendiendo a coproducir y este es un camino que no pareciera no tener retorno. Si no cooperamos nos van a pasar por arriba todas las otras plataformas que ya, naturalmente con la tecnología están evolucionando', concluyó de Aguirre.



Sitiados ha sido la coproducción más exitosa de la historia de TVN. Fue ganadora de un fondo del CNTV y contó con FOX Networks Group como coproductor



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Artear, la expresión de la convergencia



Eduardo Fernández, gerente de producción de Artear con el Centro de Contenidos Multiplataforma de fondo

Artear (Argentina), conglomerado de medios del **Grupo Clarín**, inauguró en mayo el *Centro de Contenidos Multiplataforma*, uno de los más avanzados de Latinoamérica que integra en 2.600m2 sus canales abiertos **el trece** (CABA) y **eldoce** (Córdoba), las ocho señales de TV paga (**CiudadMagazine**, **TN**, **Volver**, **FashionTV**, **Quiero Música**, **Metro**, **Canal 4** y **América Sports**), la plataforma de cocina en redes sociales, **Cucinare**, y los sitios web y redes sociales. Trabajan 300 personas.

Es una redacción concebida bajo el concepto de "redacción escénica", pensada para salir

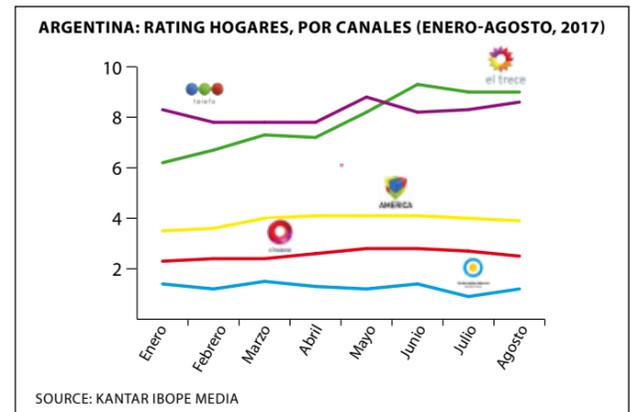
in vivo en cualquier plataforma, desde cualquier sector. Tiene 11 oficinas, 20 islas de edición y 4 mini estudios con 14 cámaras robóticas. Hay dos pantallas gigantes, una de ellas de 12x4mts. que emiten canales internacionales.

Eduardo Fernández, gerente de producción: 'Las redes sociales y plataformas digitales están en su máxima expresión. Tenemos un gran portfolio y músculo más entrenado para la generación de contenidos multiplataforma. La integración aquí es a todo nivel, infraestructura e ingeniería, pero también periodística'.

El contenido de video digital es un elemento clave, como también son los contenidos 360 o VR. 'Tenemos unos 50 contenidos en esa tecnología, con un equipo específico de desarrollo', comenta.

En cuanto a **el trece**, sus dos programas líderes del prime time, la telenovela **Las Estrellas** (16 puntos de rating) y **Showmatch** (18 puntos de rating), son buenos ejemplos de esta integración. 'Estamos teniendo un buen año a nivel de audiencia, a pesar de que el encendido de la TV abierta sigue cayendo. Sin embargo, notamos que las plataformas digitales están impactando más en la TV paga'.

Fernández resalta que sigue analizando ficción extranjera, abriendo nuevos horizontes. 'Turquía muestra un enorme caudal de, pero vimos buenas series de Rusia y Filipinas. Las románticas son las que más funcionan, y son las que más buscamos en los mercados', finaliza.



TPA, multiplataforma y alternativa

Martín Teitelbaum, gerente artístico y de producción de la **Televisión Pública Argentina** (TPA), describe a **PRENSARIO** el buen momento del pubcaster con la producción de su primera ficción 100% producida in house, *Cuéntame cómo paso*, basada en el formato de **RTVE** (España), la apuesta por los eventos en vivo y el desarrollo de nuevos contenidos digitales nativos.



Martín Teitelbaum, gerente artístico y de producción de la Televisión Pública Argentina (TPA)

En febrero de 2016, **TPA** renovó autoridades con la llegada del gobierno del presidente, **Mauricio Macri**. Su director ejecutivo, **Horacio Levin**, designó a **Teitelbaum** como gerente artístico, ambos con amplia experiencia en la producción independiente desde **Promofilm**.

'El desafío es llevar adelante una grilla programática lo más equilibrada posible, que contemple a las mayorías, pero también a las minorías. Somos concientes de las enormes oportunidades artísticas que ese desafío tiene implícito'. El canal tiene 1.200 empleados estables y es el único con llegada a cada rincón del país.

'El nuevo equipo directivo cambió es la matriz de trabajo: con ese volumen de gente se puede generar una TV de calidad, desde adentro'. Son pocos los contenidos coproducidos, el más importante en su novena temporada es *Cocineros Argentinos* (**Kapow**).

Una estrategia clave ha sido la multipantalla. 'La TV no se transformó, lo que sí cambió es que dejó de ser el monopolio de los contenidos. Una TV abierta, y sobre todo pública, que no se adapta a los nuevos tiempo entra en crisis. Nuestro contenido está disponible en tres canales de streaming en la web'.

TPA es una de las televisoras públicas pioneras en el desarrollo de contenido nativo digital con *De otro planeta*, producido por La Maldita (Según Roxi). 'Somos un canal generalista con contenidos que no hay en canales comerciales. En 2017 crecimos y mejoramos en muchos aspectos. Estamos felices con programas como *Ronda de Editores*, con editores de diarios nacionales de todos las vertientes políticas, y *Todo tiene un Porqué* (**Mandarina**)'.

Cuéntame (80 episodios) es uno de los grandes logros, producido 100% con recursos del canal. Empleó a 100 actores y 1.000 extras, con 200 empleados del canal dedicados a pleno. ¿Costos? 'Un 25% menos que el promedio del mercado argentino', responde, sin precisar cifras. 'Es una ficción de época, no política. No pretendo contar la historia argentina ni una versión de ella', completa.



Cuéntame cómo pasó, primera ficción 100% producida in house, basada en el formato de RTVE

EL LADO humano DE LA FAMA

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INCAA contributes to the Argentine audiovisual industry



Fernando Juan Lima, VP, and Ralph Haiek, president at INCAA, with Teresa Costantini, Argentine director and actress, and Pablo Avelluto, Secretary of Culture

The second edition of the “Snack & Screen” exhibition sessions, where new Argentine product will be shown to about 100 buyers from around the world, promises to be one of the highlights at MIPCOM this year.

The presentation is hosted by the **Instituto Nacional de Cine y Artes Audiovisuales** (National Cinema and Audiovisual Arts Institute, **INCAA**) and the **Agencia Argentina de Inversiones y Comercio Exterior (Investment & Foreign Trade Agency)**; it will be held on Monday 16 at 12pm-2.30pm at the Verrière Californie, Palais 5.

Product from ten selected production companies will be shown: two animation titles, *WawiPox (Can Can Club)* and *Confite (Artan Animation)*; and series *Alquimia para Ana (SDO/Smilehood)*, *El Bosque (Prisma)*, *El Divorcio de Romeo. El Divorcio de Julieta (11 Loops/Framzero)*, *La última Cena (Germina Films)*, *Las Vegas, Mendoza (Peca Cine)*, *Legajo 13 (Los Díaz)*, *Todo lo que me gusta (SA Cine)* and *Lore Love (El Calefón)*.

In 2016, “Snack and Screen” has been highly successful: four of the eight projects presented at it during MIPCOM received financing from private companies after the presentation.

This year, INCAA has launched several funding contests for fiction series, animation, documentaries and web series as well as for content development. It is attending several trade shows, among them the longstanding MIPs in Cannes, but also new ones such as *Conecta Fiction* (Spain), where Argentina has been Country of Honour, hosting panels, press activities and cocktails as well as issuing announcements.



Ralph Haiek, president at INCAA, during the welcoming cocktail at Conecta Fiction 2017 surrounded by Dolores Meijomín Rodríguez, Agadic, Jesus Oitaven, secretary general of the Counseling of Xunta de Galicia; Paola Pannicelli, Rai Fiction (Italy); Rafael Bardem, RTVE; Julian Izquierdo, ICEX; and Geraldine Gonard, director of the market

VOLUME INVESTED IN THE SUPPORT OF THE ARGENTINE AUDIOVISUAL INDUSTRY – TV & OTHER MEDIA (2016-2017)
• Total investment in TV & other media support: USD 21.5 million
• Total of productions resulting from support: 284
• Investment in federal audiovisual industry development (40% of the total invest in awards): USD 8.63 million
• Number of productions resulting from federal industry support: 184 awards
• Total private investment in productions supported by the INCAA: USD 17.7 million
• Total audiovisual industry investment: private + INCAA support: USD 39.15 million
• Direct jobs at audiovisual industry: 13,000
• Amount paid to direct jobs at audiovisual industry: USD 6.44 million
• Synergic effect on economy of INCAA support (direct + indirect): USD 21.5 million
• Tax revenue effect of INCAA support: USD 3.15 million
• Estimated budget for 2018 contests: USD 10.3 million

Source: Subgerencia de Producción de Contenidos - INCAA

INCAA president **Ralph Haiek** asserts: ‘Within the continuity of our contribution to the Argentine audiovisual industry, we are introducing a new concept, predictability. We are calling all those interested in applying to two contests per year, covering all the development and production process, from the original idea and its deployment, to the final screening within the country and abroad. And we offer these opportunities with a federal approach, making them available to anyone in any part of Argentina offering ideas and work potential; to obtain this, in August we started delivering our workshops by streaming over the Internet, creating content that can be later retrieved at any time’.

‘We had noticed that, in many cases, the participants at our contests have not developed strongly enough their project; many producers hurried to start shooting without having “digested” enough the script and the production planning. Under our new proposal, we offer tools that help the content creators to solve certain problems; such is the case with *INCAA En Línea* (INCAA Online) which allows those who live anywhere in the country to solve the problems they might have without the need to travel to Buenos Aires City; and, we offer successful live tutorials online, which allow more people to get acquainted with our proposals; the first tutorial delivered by streaming has been watched by 230 people and was later viewed by more than 2,000 people on the Web’, he asserts.

‘Within the current dynamics, the INCAA does not retain intellectual rights over the content that is being produced, which makes it easier for the producer to market these rights on a worldwide basis’, adds Haiek.

Among the contest winning projects there are contents that have already garnered esteem among the audiences, such as *Un Gallo Para Esculapio*, a drama series co-produced by **Turner Latin America** and **Underground** that has been premiered pan-regionally on **TNT** on August 15, and the day after on **FTA Telefe**

and **Cablevision’s Flow OTT**.

Sandro De America, another winner, is a huge project by **Grupo Telefilms’ TV production arm The Magic Eye** in co-production with **Telefe**, to be premiered in early 2018. The Magic Eye is in charge of distributing the series for pan-regional Pay TV and OTT; the broadcaster has the FTA rights for Latin America. Each of 13 episodes of this series, directed by Uruguayan **Adrian Israel Caetano** (*El Marginal*), cost over USD 300,000.

‘On the other hand, a new **Cine.AR** contest will support by acquisition the production of a feature television movie and a four-episode miniseries for our digital platform *Cine.AR Play*, with one year of exclusivity.

‘In this co-production era, the INCAA strategy is appealing and is justified by several reasons: on the one hand, because there is demand for co-productions at an international level; additional production quality is obtained, joint ventures with foreign associates are favored, and the resulting content is more attractive according to worldwide standards. This has been one of the reasons for the success of our venue *Fiction Factory 2016*, which will be strengthened even more and expanded this year, and the achievements at the recent *Conecta Fiction* exhibition in Santiago de Compostela, Spain’, remarks Haiek.

‘Another positive factor is that a larger variety of produced content is obtainable, with emphasis on fiction but also documentaries and fantasy titles, as seen at the “Blood Window” exhibition, which will be held once again later this year at the *Ventana Sur* conference’.

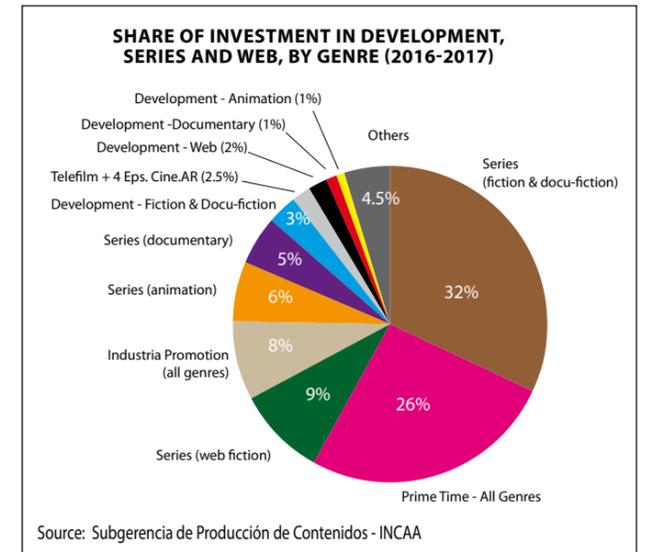
‘No less important is that we are expanding the number of movie theatres where those movies are exhibited, adding ten new this year to the existing 82 and expecting to surpass the one hundred mark in 2018. It is remarkable to comment that we are adding the De La Torre Theatre in the coastal city of Pinamar, where so far there have been only two theatres, transforming into another Espacio INCAA theatre, with close to 300 seats’.

‘Our “incubator” is another pillar for our ongoing strategy, regarding the development and training of new talent on a federal level. At this point is where we conduct the following and support to new projects, from the writing of the script to the shooting, aiming at what we call the *Entrepreneur World*. We had noticed that, in the case of documentaries, for instance, about 80 titles are produced every year but these contents have not achieved an adequate entry in the exhibition world’, adds Haiek.

‘What we are doing now is going along the process with those creators that have been initially selected at the contests during eight months. We start with 48 participants, two for each Argentine province, from which 24 are chosen to participate at



Ralph Haiek, and Bernardo Bergeret, manager at Film Commission INCAA, with the Argentine producers participating at Conecta Fiction in Santiago de Compostela, Spain



MAR DOC in front of an experts commission, which selects ten of them to a “excellence pitching” session, from which we expect five international-quality projects will emerge, against one or two as it has happened until now’.

‘The INCAA supplies up to 50% of the necessary funding and the presence at International festivals; this allows producers to cover a sizable part of the cost through international partners. It should be taken into account that the current production budget of a documentary requires an investment of about 130,000 dollars, reaching about 200,000 dollars if the project is very ambitious’.

‘This practice of supporting the development of content has been very successful in 2016 and we will continue it at this MIPCOM in Cannes; if we are successful in simplifying, updating and slashing costs, we will be able to be present at this type of worldwide venues with an important participation, and promote one of the exportable assets our country may showcase, backed by a policy of active State action and the existing local talent, as it may be seen on the Internet’.

‘The predictability concept is achieved through a three-year plan, from 2018 through 2020, that will open to our audiovisual creators the doors to international co-producers, which so far has been entangled, This is being achieved with support from the INCAA, tools such as INCAA Online and co-production agreements with several countries, as well as continued presence at the International festivals, cooperating to the execution of these projects with access to the production services and formality clarification through the Film Commissions’, affirms Haiek.



During Conecta Fiction 2017, Ralph Haiek, president at INCAA, and Roman Rodriguez Gonzales, counselor of culture, education and university management of Xunta de Galicia, signed a cooperation agreement between Argentina and Galicia to jointly develop movie and web series projects



AMC: 100% en español y relevante



Mandi Ciriza, SVP de Programación y Adquisiciones de AMC Networks International Iberia & Latin America

Mandi Ciriza, SVP de Programación y Adquisiciones de AMC Networks International Iberia & Latin America, hace a PRENSARIO un balance del primer semestre de 2017 para los canales de lifestyle del grupo, con una fuerte apuesta por su expansión en TV paga y el crecimiento de su cartera de contenidos propios así como en ventas publicitarias.

De acuerdo con Ciriza, durante el primer semestre del año, los ratings interanuales aumentaron 29% a nivel panregional, por encima del 3% de crecimiento del mercado de TV Paga. Además, la distribución creció 17% y los ingresos por publicidad un 20%, con **El Gourmet** y **Más Chic**, como gran factor de dicho impulso.

‘Estos canales se distinguen en el mercado por sus producciones originales 100% en español que han logrado cautivar a las audiencias latinoamericanas. Así, en el primer semestre del 2017, El Gourmet incrementó su audiencia panregional en horario estelar en 38% entre su público objetivo de mujeres 25-49, mientras que Más Chic obtuvo importantes incrementos interanuales de sintonía entre su audiencia objetivo de mujeres de 25-49 años en mercados clave de la región como México y Perú. En ambos casos, la relevancia local de nuestras producciones propias sigue siendo el motor del crecimiento de El Gourmet y Más Chic en la región’, enfatiza.

El desarrollo de contenido original se ha vuelto clave de expansión. ‘No solo producimos localmente más que cualquier otro canal del género; también contamos con casi dos décadas de experiencia en el área. El Gourmet es el primer canal de cocina lanzado en la región, con más de 17 años, y es la única señal de TV Paga con contenidos 100% en español de los cuales más del 90% es producido en español original’, completa.



Viste tu Fiesta (Más Chic)

20 años de E!: ‘Inmediatez y potencia de marca’

E! Entertainment, señal del grupo NBCUniversal dedicado al mundo de las celebrities y farándula, festejó en Buenos Aires sus 20 años en la región en un evento que contó con la presencia de ejecutivos de la industria y figuras del entretenimiento.

Según **Klaudia Bermúdez-Key**, SVP y general manager de NBCUniversal para América Latina, a lo largo de estas dos décadas, uno de los cambios más importantes se relaciona con la inmediatez de la difusión de noticias. ‘Hace 20 años se debía esperar de 24 a 48 horas a que se publique una noticia para enterarse qué estaba pasando. Hoy en día esa noticia es simultánea al momento en que transcurre la misma acción; y nosotros tuvimos que adaptarnos a esa inmediatez y esa necesidad de la audiencia de enterarse de todo lo que pasa en el momento que pasa’.

Para ello, la señal apostó por el crecimiento de su publisher *Eonline Latino*, que hoy cuenta con más de 6 millones de seguidores y se ha convertido en un referente ‘por la validez de sus noticias así como su credibilidad, efecto de estar regidos por **NBC News Corp.** y trabajar sobre reglas estrictas en lo periodístico’, dice.

‘Tenemos acceso a todos los recursos, pero especialmente nos ha permitido llevar la marca a un nivel más internacional y repotenciado’. Para la ejecutiva, otro de los cambios está relacionado con la necesidad de una ‘relevancia mayor’ para con las audiencias: ‘Empezamos a hacer formatos exitosos, adaptándolos al mercado latino y siguiendo estrategias similares de otras señales del grupo’, completan.



Karen Barroeta y Klaudia Bermúdez-Key, ambas de NBCUniversal



Cámbiame el Look

MTV: el amor en tiempos de apps

MTV inició en Miami la producción de su nuevo show de citas *SwipeDate*, que describe el amor en tiempos de Apps, según destaca **Tiago Worcman**, SVP y brand manager de LatAm y Brasil.

‘El formato multiplataforma viene a mostrar cómo los jóvenes buscan y prueban opciones románticas. El amor en la juventud es un tema universal, sólo que ahora se usan las aplicaciones para encontrar pareja, antes era en los bares y boliches’, repasa Worcman.

‘La generación joven consume todo: los ratings de TV no han bajado, lo que hay es un triple consumo de contenido: ven TV, Facebook y Apps a la vez, y esa magia de consumo en 3D la trasladamos al set. Para asegurar este resultado, también estamos produciendo

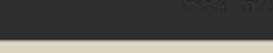
formatos de corta duración que nutrirán los contenidos específicos para redes sociales’, agrega.

MTV cuenta con más de 13 millones de seguidores en redes sociales y es un público joven que tiene hábitos muy definidos. ‘Las personas son leales al contenido, no a las marcas; por eso nos esforzamos en entender lo que les gusta y producirlo con el lenguaje particular de cada plataforma: TV, redes sociales o aplicaciones, cada una de ellas tiene producción en su propio formato’, finaliza Worcman.



Tiago Worcman, SVP y brand manager para América Latina y Brasil

EL MEJOR CONTENIDO HISPANO EN LAS MANOS DE TODOS



vivoplaynet





Navegando los gustos del televidente



Por Alejandro J. Rojas, Regional Director - Parrot Analytics (ale@parrotanalytics.com)

LataM SVOD Genre Trends es una presentación exclusiva de Parrots Analytics para PRENSARIO que contempla tendencias en géneros y subgéneros que la consultora ha registrado en Argentina, Brazil, Chile, Colombia, Ecuador, México Panamá, Paraguay, Perú, Uruguay y Venezuela.

Es natural para el televidente de hoy navegar en Internet para conocer más acerca de la oferta de contenido existente en canales y plataformas OTT. Búsquedas en Google que llevan a ver trailers de programas de TV, en muchas ocasiones, señalan el inicio del viaje del consumidor o *consumer journey*. Más adelante, dicho viaje puede incluir comentarios e interacciones en redes sociales y aún mayores descargas de contenido audiovisual en sitios de streaming.

Así como los desperdicios que dejamos en dispensadores de basura dan un buen indicio de los productos que consumimos, el rastro digital que dejan las audiencias al consumir contenido permite entender los gustos y preferencias de cada público.

En Latinoamérica hay 350 millones de usuarios de Internet, y millones de ellos se conectan todos los días para expresar su demanda por contenido televisivo. Expresan su demanda cuando escriben comentarios sobre sus programas favoritos en redes sociales, visitan blogs o páginas informativas como Wikipedia o descargan episodios completos vía plataformas de streaming.

A través de la infraestructura de "Big Data" que hemos desarrollado en Parrot Analytics, podemos ver diariamente como la demanda de cada programa varía, independientemente si el programa está al aire o no en canales de televisión lineal. Este seguimiento diario también hace posible levantar las tendencias en los gustos y preferencias del consumidor según género y sub-género de los miles de programas de TV que medimos a nivel global.

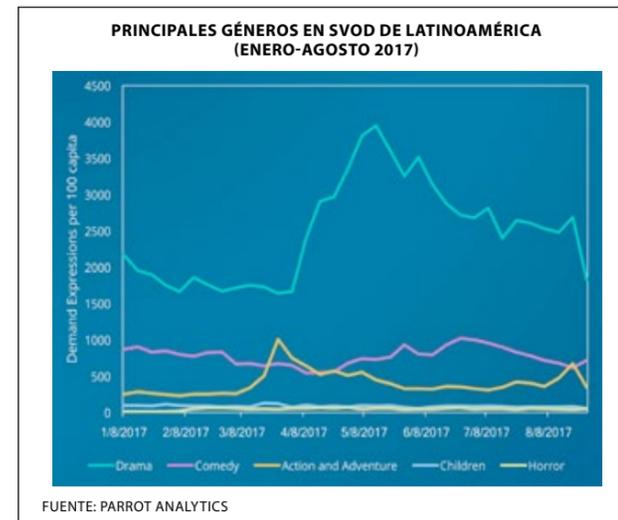
Por ejemplo, si nos limitamos a observar el comportamiento de programas originales de plataformas SVOD en América Latina, podemos concluir que, en lo que va del 2017, drama y comedia son los géneros de TV que acaparan las preferencias de sus subscriptores. Sin embargo, es el género de drama, el que consigue mayor crecimiento, luego de la buena receptividad que ha logrado el drama juvenil *13 Reasons Why*.



El subgénero drama juvenil pasó de ser inexistente a liderar las preferencias en Latinoamérica, especialmente después de *13 Reasons Why*, mientras que otros subgéneros que funcionan muy bien son los de ciencia y ficción, impulsado por *Sense8* y *Stranger Things*

Es de hacer notar, que el sub-género drama juvenil pasó de ser inexistente a liderar las preferencias de ese público en cuestión de días. Entre otros sub-géneros que han despertado interés, podemos mencionar al de ciencia y ficción, impulsado por anuncios importantes relacionados con *Sense8* y *Stranger Things*.

Miles de programas de TV ganan y pierden audiencias diariamente. Su medición empírica, sin el uso de paneles de audiencia, a través de una infraestructura de "Big Data", facilita una visibilidad sin precedentes que es preciada a la hora de crear nuevas producciones, identificar oportunidades de crecimiento, organizar parrillas de programación y monetizar esfuerzos de venta de contenidos en mercados internacionales como MIPCOM.



Las telenovelas son de



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AMÉRICA LATINA

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



Diego Guebel, director general de contenidos de Band Brasil



Broadcasters brasileños: Richard Vaun, adquisiciones de SBT; Nelson Sato, CEO de Sato Co., Elisa Ayub, de Band; y Rafael Arias Bezerra, adquisiciones y nuevos contenidos de RedeTV!



Tatianna Peres, directora de adquisiciones, Paulo Egydio, programming manager, y Mauro Pereira de Mendonca, director de núcleo, todos de Globo



Rodrigo Guimaraes, Panorámica TV, Rachel Du Valle, Brazilian TV Producers, Karina Castellano, directora INCAA TV, Mariana Dell'Elce, INCAA



Azteca México & Disney: Heather Harris, Disney, Francisco Cordero, BTF Media; Bárbara Lorenzo, Disney; Juan Ignacio Ruiz de Ojeda, Diana Arboleya y Pedro Lascurain, Azteca (México); Fernando Barbosa, Disney Latin America; Fidela Navarro, directora, y Sergio García Ortiz, AZ



Christopher Rubi y Pablo Corona, AMC, junto a Adriana Ibáñez, consejera de contenidos; Edna Orozco, directora de programación; Suzette Millo, PR; Juan Pablo Matarredona, director de adquisiciones, y Aurelio Valcárcel, director de producción de ficción y entretenimiento, todos de Imagen TV de México



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



Celeste Galarza, adquisiciones, y Jimmy Arteaga, VP Programming, ambos de Wapa TV Puerto Rico, con Claudia Silva, Televisa México



Doris Vogelmann, adquisiciones de V-Me USA, con EndemolShine Brazil: Juliana Argañaraz y Eduardo Gasso



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



ClaroVideo: Felipe Duque, compliance manager, Alberto Islas, director de programación y adquisiciones, y Jennifer Barany, manager de adquisiciones



Verónica Velasco and Epigmenio Ibarra, Argos, México



Ricardo Cruz and María del Rosario Iregui, RCN Colombia; María Angela de Jesús y Roberto Ríos, ambos de HBO; Beatriz O'Higgins, directora de programación, IVC Venezuela; Isabel Quintero, adquisiciones A+E



Marcelo Liberini, VP digital, Caracol TV Colombia; Pablo Zuccarino, VP & GM, Cartoon Network & Tooncast Latin America; Pablo Aristizabal, CEO, Aula365 Studios, y Ricardo Raimondi, gerente propuesta de valor, Telefonica Argentina



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



Buyers de NBCUniversal Channels Latin America: Milton Xavier, Grecia Waverly, Christopher Lorenzo, Klaudia Bermúdez-Kley, CEO, y Paulo Barata, CEO para Brasil, junto a Stephanie Pacheco, de CBS



HITN: Erika Vogt-Lowell, director of programming, Guillermo Sierra, head of TV and digital



CarlosCUSCO and Carlos Abascal, de Ole Communications, con HBO Latin America: Roberto Hernandez, corporate VP; Silvia Fong, programming director; Gustavo Grossman, VP y general manager; Eva Villarreal, acquisitions executive, y Luis Peraza, EVP



Willard Gustavo Tressel, general manager de OnDirectTV; Enrique Rubini, de Fox, Claudia de Macedo, ahora independiente, y Alberto Pecequeiro, director general, de Globosat; Joao Mesquita, CEO, y Renata Aguiar, acquisition manager, ambos de TeleCine, y Dave Smith, director de adquisiciones de Iflix



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



Augusto Rovegno, senior manager, Sr. content acquisition de Netflix



Turner: Analia Pollero, content supervisor; Daniela Sterle, programming manager; Martin Cresco, programming director, Mariano Cesar, VP y channel manager, ambos para TNT; Francisco Morales, senior content acquisitions; Marcelo Tamburri, VP de Space; Mariana Sanjurjo, manager de contenidos, y Manuel Trancón, programming director



Zee Mundo, canal de bollywood en español: Javier Pérez Casella, VP & general manager, y Rolando Figueroa, head of marketing



FNG Latin America: José Alberto Castro, fundador de Entrelíneas Producciones (México); Florencia Guevara, VP original productions; Richard Rohrbach, SVP de adquisiciones; Zico Goes, VP content and development para Brasil; Jorge Stamatianos, SVP de desarrollo, y Mariana Pérez, SVP de desarrollo y producción



Kristopher Lorenzo, NBCUniversal, Pablo Codevilla y Eduardo Fernandez, Artear/eltrece (Argentina); Iván Sánchez, Global Agency, y Alberto Marangon, Unitel (Bolivia)



Telefé Argentina: Diego Rojas, nuevo jefe de contenidos de ficción; Mercedes Reinke, i+d; Guillermo Borensztein, Telefé Internacional; Dario Turovelzsky, director global de contenidos



Telemundo: Olimpia Del Bocchio, marketing; Glenda Pacanins, SVP, programming & content, Perla Farias, SVP scripted development, Telemundo Studios



Nick Lafferty, proyectos con América Latina de Creative Artists Agency (CAA)



Canadian broadcasters: Ian Oliveri, content buyer, Tele-Quebec; Julie Potterat, content director, and Brigitte Vincent, acquisition manager, both from Corus Media; and Dominique Chaloult, general manager, and André Béraud, head of TV drama and feature films, both from CBC Radio Canada



Buyers at Channel Zero (Canada): Agapy Kapouranis, EVP Lionsgate, with Jennifer Chen, VP programming; Sonya Davidson, acquisitions, and Romen Podzyhun, CEO



Agencias americanas conectando USA con América Latina: Crossover Entertainment: George Salinas, CEO, Jaime Aymerich, presidente, y Carolina Aymerich, adquisiciones, junto a Alex Lagomarsino de Mediabiz (Argentina)



Eric Jurgensen, CEO de América TV (Perú), con A+E Networks: Miguel Brailovsky, SVP & general manager para History y H2, Isabel Quintero, director content acquisitions, Hilda Acevedo, adquisiciones, y José Badini, director de programación



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



Francisco Gujón Errazuriz, gerente de contenidos, programación y publicidad de VTR (Chile) y Stephan David, chief content and programming officer, Liberty Latin America & Caribbean



Elie Wahba, Fox, con Canal 13 de Chile: María de los Angeles Ortiz, gerente de adquisiciones, Sebastián Sánchez Ferrer, director de programación, y José Navarro, productor ejecutivo de contenidos



Marcelo Liberini, VP digital, Caracol TV Colombia; Pablo Zuccarino, VP & GM, Cartoon Network & Tooncast Latin America; Pablo Aristizabal, CEO, Aula365 Studios, y Ricardo Raimondi, gerente propuesta de valor, Telefonica Argentina



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Susana Umbert, gerente de entretenimiento, y Luciana Olivares, gerente de estrategia y contenido



Cecilia Gómez de la Torre, gerente general de Tondero (Perú)



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CBS All Access expands globally



Leslie Moonves, Chairman and CEO, CBS Corporation

CBS Corporation will launch *CBS All Access* internationally through a partnership of its **CBS Interactive** and **CBS Studios International** divisions. The SVOD and live streaming service will be available initially in Canada during 1H 2018, with other markets to follow.

Leslie Moonves, Chairman and CEO, CBS Corporation, explains: 'CBS All Access is growing faster than we anticipated domestically,

and now represents a whole new opportunity internationally as well. By going direct-to-consumer around the world, we will facilitate new connections between the global audience and our industry-leading premium content. I look forward to introducing CBS All Access to Canada in early 2018, followed by a number of other markets in multiple continents around the world'.

Launched in the U.S. in October 2014, it has grown its subscribers rapidly since that time offering for USD 5.99 or USD 9.99 (commercial-free) per month 9,000 episodes on demand, including current shows, past seasons of select series and classic TV hits, in addition to its growing slate of original programming, such as *Big Brother Over the Top*, *Star Trek: Discovery*, and *The Good Fight*.

The platform is currently available at CBS.com, on mobile app, and on Roku, Apple TV, Chromecast, Android, Xbox 360, Xbox One, PlayStation 4 and Fire TV.

On March 15, 2016, the company stated that by 2020 it would have eight million subscribers combined for *CBS All Access* and *Showtime's* direct-to-consumer products. CBS announced that it is ahead of that pace and will exceed more than four million subscribers combined by the end of 2017.



This news was disclosed before **Disney's** announcement of the global SVOD release for 2018 for ESPN and 2019 for Disney (more information in the article published at the beginning of this MIPCOM edition).



Brother Over the Top, *Star Trek: Discovery* and *The Good Fight* were exclusively produced and broadcast on CBS All Access

Paramount: big movie franchises, cinematic TV



Owned by **Viacom**, **Paramount Pictures** continues to be amongst the top distributors of content globally with a wide array of world-class, premium entertainment, including movies and TV series.

Dan Cohen, President Worldwide TV Licensing: 'Our motion pictures available for licensing range from beloved classics to our upcoming releases *Downsizing* (Matt Damon), *mother!* (Jennifer Lawrence) and the highly anticipated new installment in the *Mission: Impossible* franchise'.



Dan Cohen, President Worldwide TV Licensing, Paramount Pictures

Paramount Television's slate includes *The Alienist* debuting on TNT US this season; *Jack Ryan* (**Amazon**) and *Maniac* debuting on **Netflix** this season. 'We license content virtually everywhere. The international market is extremely important to our business and it continues to expand', he remarks.



'China has been a big growth in the past five years and we have also seen growth in Latin America. We have partners like **Telecine** in Brazil. Additionally, our parent company, **Viacom**, owns **Telefe**, which affords some unique opportunities for us'.

'We also seek distribution agreements that will bring our renowned content to global audiences. One recent deal that was a first for us along with our colleagues at VIMN was the Nordic launch of **Paramount+**, a new SVOD concept that offers our new releases along with a wide array of classic films and more than 800 episodes of popular programs from MTV and Comedy Central', **Cohen** adds.

'TV landscape is increasingly competitive, as more and more great content is produced. We are producing terrific, cinematic TV, which is generating interest around the world: *13 Reasons Why* (Netflix) created massive buzz and is currently in production on its second season; *Berlin Station* is also in production on Season 2, and the second season of *Shooter* is currently airing on **USA Network**. We are also looking to do more co-productions, whether based on a Paramount property or original IP'.



Very Bad Dad's



Transformers: The Last Knight, the last movie franchise



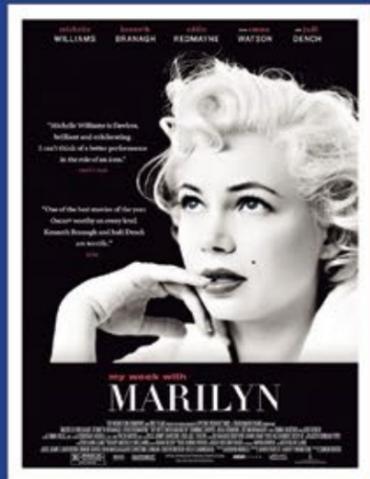
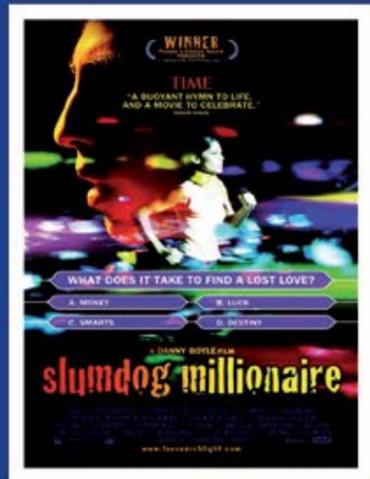
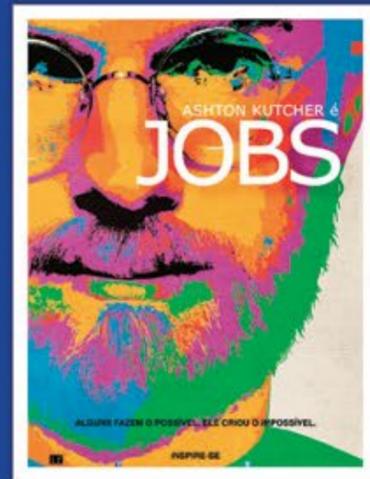
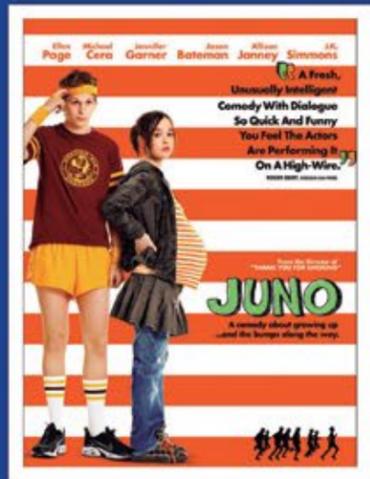
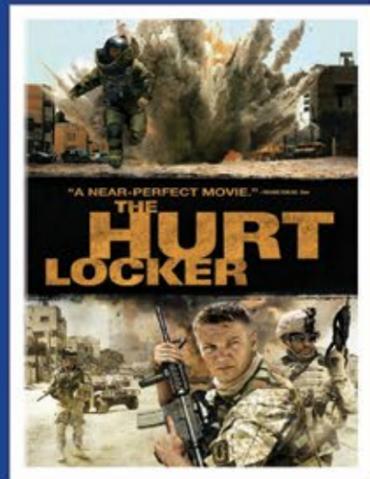
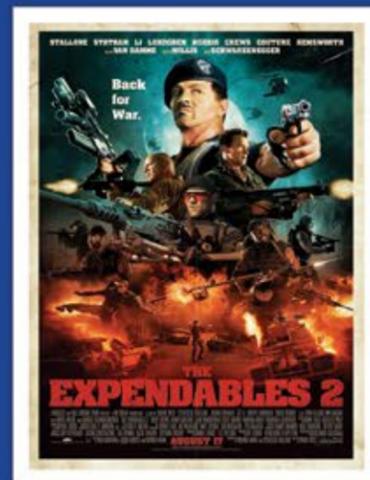
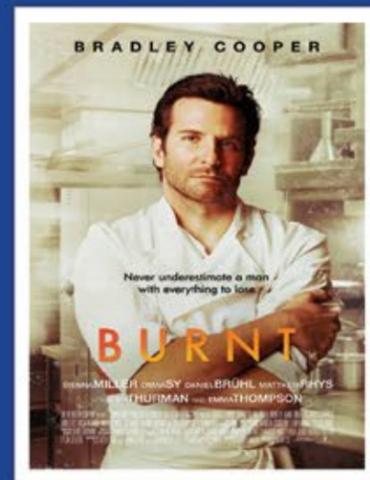
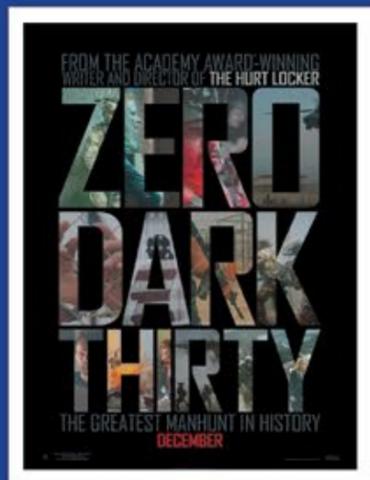
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Mega: more international



Patricio Hernandez, CEO

Besides of being the leader channel in Chile, **Mega** seeks to grow in the international market through new alliances – it closed a co-development deal with **Kanal D** (Turkey) in April-, and high valued dramas.

Among the new titles, the company is pushing *Perdona Nuestros Pecados*, a series about a powerful family of the Chilean aristocracy in a fictional town of the fifties, Villa Ruiseñor, where intrigue, suspense and romance build a story of passion in times of hypocrisy, and where everything looks scrambled with the arrival of a priest in search of revenge.

At *Verdades Ocultas* a humble woman who happens to be reunited with her daughter whom she sold to an important family twenty years before, and now she must decide whether to protect her or her daughter with whom she stayed, while *Tranquilo Papá* is a comedy series where a successful business man that, after discovering that his family is a troupe of selfish and dependent slaves, decides to give them a lesson and to stop supporting them economically, which will cause a real earthquake in his house.

From the international slate, **Mega** recommends the Turkish series *Icerde*, about two brothers separated at birth: while one of them grows up to become a policeman who actually works for the local mafia boss, the other gets into the criminal world but secretly working for the police, the Brazilian *Totalmente Diva*, about a poor young woman who runs away from her house and settles to sell flowers in the street.



Perdona Nuestros Pecados, drama series

Lastly are *Morandé con Compañía*, humorous sketches; *Mucho Gusto*, magazine, and *Misión Encubierta*, journalistic research program.

ABS-CBN: transformational characters

ABS-CBN Corporation (Philippines) arrives to Cannes with one of the biggest series to launch this year: *La Luna Sangre*, the third installment of the trilogy, following the successful International Emmy-nominated *She Wolf: The Last Sentinel* (*Lobo*) and its sequel *Immortal*.

Preparing for the ultimate battle leads her to cross paths with Tristan, a man who is out to avenge his father who was killed by a vampire. But as love blossoms between them, they discover that what binds them also threatens to tear their worlds apart.

Set in a small town where a political family rules, *Wildflower* is the story of a girl that takes on a new identity to seek vengeance for the tragedies that befell her family.

'Our content are primarily created to cater to the Filipino market but we see that global audiences are beginning to gain appreciation for our stories. Our stories showcase transformational characters that viewers are able to identify with', describes **Macie Imperial**, Head Integrated Program Acquisitions and Int'l Distribution.

'ABS-CBN is becoming more aggressive in attending TV and film markets, in our efforts to create more awareness for our products, and to learn about industry trends. We study the suitability of our content for markets we'd like to penetrate, including China, MENA. We'd also like to expand Indo-China and CEE, whether through co-production or format selling opportunities', adds the executive who sees growth opportunities in new media and film, and with the rise of digital.



Macie Imperial, Head Integrated Program Acquisitions and Int'l Distribution



La Luna Sangre, the third installment of the trilogy composed by She Wolf and Immortal

Universal Cinergia expands its facilities

Universal Cinergia (USA) keeps expanding itself adding new facilities but also regions and clients to its portfolio.

'We have seen a huge dubbing demand between 2016 and 2017, especially in the African region (Angola, Mozambique, Nigeria and Kenya) where there is more and more content that needs to be dubbed in French, Portuguese and English thanks to the expansion of the Latin American shows', describes **Liliam Hernandez**, CEO.

According to the executive, the presence of platforms like **Netflix**, **Hulu** and **Amazon** are opening the game and expanding the business. 'We are dubbing and subtitling content for those platforms for big distributors in Spanish, English, Portuguese, French, Turkish, German, Italian, Castilian, Mandarin, Polish, etc'.

'For us every company is important, no matter the size. Among our

clients are **Lionsgate**, **Fox**, **NBCUniversal**, **Kanal D**, **InterMedya**, **Eccho Rights**, **Televisa**, **TV Azteca**, **SBS**, **CoteOuest**, **CCTV**, **Polar**, **Albavision** and **VIP2000**'.

In order to keep expanding the reach of the company, Cinergia is planning to launch in late 2017 and early 2018 its studios and more staff. 'Our main objective is to expand ourselves but without losing the fast response and quality to those that trust in us, and be able to continue rendering our clients with the volume of projects that they require', completes the executive.



Gema Lopez, COO, and Liliam Hernandez, CEO

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Eccho Rights: Cennet and Trotsky



Fredrik af Malmberg, Managing Director

Eccho Rights (Sweden) brings to Cannes for first time *Cennet*, **Sürec Film**'s newest Turkish drama series and format adaptation based on *Tears of Heaven* from **CJ E&M** (South Korea), one of a number of scripts that Eccho represent from Korea's largest production house.

The Turkish version (*Cennet'in Gözyaşları*) is airing this season on **ATV**, starring **Alma Ada** and **Berk Atan** in the leading roles. The story centers on an ambitious young woman from a tough background. When the woman she longs to work for turns out to be the mother that abandoned her as a baby, her motivation switches, having always sought the maternal love she has missed since birth. Yet her appearance rings alarm bells for her mother who suspects foul play, and tries everything to get rid of Cennet from her life once more. 'This is a really exciting project for us,' says **Handan Özkubat**, Head of **Eccho Rights**' Istanbul Office. 'It is a great story that we know well from the Korean script, and Sürec Film has a proud history of high quality productions that have been received well by both Turkish and international audiences'. Other big titles for this season are *Trotsky*, a historical epic following the life and career of Leon Trotsky, created this year to mark the 100th anniversary of the Russian Revolution, with World Premiere at Mipcom, 17th October Grand Auditorium 6.30pm; *Phi*, a ground-



Trotsky

breaking digital original from **Ay Yapim**, that took Turkish viewers by storm in 2017, scoring over 70 million views on the brand new **Puhu TV** platform within just three months and to air on Korean television, on **GTV** this November; *New Bride*, comedy drama where East meets West, and *El Accidente*, series that combines a thrilling plot with the story of the complex relationships in the heart of a family.

La Competencia stands on the international market



Javier Pérez de Silva, CEO

La Competencia, one of the main entertainment and fiction producers from Spain, keeps growing in the international market, now along with its own distribution arm.

Javier Pérez de Silva, CEO: 'We have reached a very important stage of development that leads us to stand on the international market. We seek to promote businesses with greater protagonism and to be more and more referent in innovative ideas, in projects with twists'.

'At the moment we have two TV sitcoms on Free TV in Spain - *She is your father* (**Telecinco**) and *Gym Tony* (**Cuatro**) - and successful formats in **Telecinco**, **TVE**, **RAI** and other European territories such as *Levántate*, *Pequeños Gigantes* and now *Fantastic Duo* (Korean format). We have also factual shows in **Cuatro** and **TVE** and two

All3media: a Liar and an Escape



Jane Turton, CEO

All3media International (UK) with a bunch of news: first, US streamer **Hulu** has picked up the local rights to UK comedy *GameFace* (6x30') from the distribution arm of All3Media and produced by All3's **Objective Media**. Created, written by and starring comedian **Roisin Conaty**, the show follows a woman who spiritedly crashes her way through life, assisted by her life coach, best friends and an ever-patient driving instructor.

In September, the company also announced the first local commission for new format *Hit It*, **Xtreme Media** and the winning format at the inaugural ATF Formats Pitch. A local adaptation of *Hit It* has been commissioned for **Mediacorp Suria**, a leading FTA Malay channel in Singapore, known locally as *Hentam Sajalah*. And lastly, US OTT channels operator **TV4 Entertainment** and the UK distribution group have launched an OTT channel focused on gardening and interior design. Earlier this year **Discovery**- and Liberty Global-owned All3media and TV4 signed a strategic partnership to launch OTT channels across multiple genres, with *Inside Outside* the first to be announced when it was revealed at MIPTV in April.

In content, the news include the launch of the factual shows *Escape* (4x60'), where a group of highly skilled engineers will be put into a catastrophic scene and left to find a way out; *My Life as a Chimp* (60'), documentary about a group of extraordinary orphan chimps, *Spa Wars* (60') and *F Word* (60').

Lastly, from the slate of dramas are *Liar*, a six-episode psychological thriller that follows **Laura Nielson** and **Andrew Earham** as their seemingly innocent date unravels into a complex web of deceit that neither could foresee; *Relik* (6x60'), a serial killer thriller told in reverse, and *The Miniaturist* (6x60'), a haunting, sumptuous period thriller set in 17th century Amsterdam.



Liar, new drama

production hubs, one for **Viacom** (*Ridiculousness*) and one for **Turner**, with a game show based on the *Ben10* cartoon. From Madrid, each one reaches 8-9 territories'.

Continues the executive: 'We also have studios in Canarias, with a 35% of tax rebate that attracts to blockbuster from Hollywood, and we promote musical festivals such as *MadCool*'.

According to the executive, the objective from now on, is to focus on paper formats, now in a big moment because of the need of innovative ideas.

'Following this concept, we are working on projects for 2018 like *El sucesor*, a mix of *El Aprendiz* with cooking show, and *Busco la mejor persona del país*. Technology gives us the chance to have new twists for our shows'.



Gym Tony, sitcom



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The Incident of Atresmedia



Diana Borbón Cuchi, Sales Manager

Atresmedia Television (Spain) presents at MIPCOM the new sci-fi miniseries *The Incident* (*El Incidente*, 5x70'), a mystery story where a big storm threatens humanity. Day-to-day life for the inhabitants of a small village in the mountains will be turned upside down when an unexpectedly severe

storm hits and changes their lives forever. From that moment on, some of the inhabitants begin to behave in a strange way: Tania's husband Nacho, owner of the hostel, awakens from a coma after two years; Mary, the teacher, becomes pregnant without having ever had intercourse and Ramon, an old man with Alzheimer, starts showing signs of recovery. But only a small group of people will realize that this is not the first time that these events occur, that it is not a coincidence, and they are willing to do anything to unravel the mystery behind the incident.

Diana Borbón Cuchi, sales manager, recommends also several titles with dramatic value and proven success like *Money Heist* (*La Casa de Papel*), *Locked Up* (*Vis a Vis*), where a fragile young girl, is betrayed by her lover and is convicted for fraud; *Plastic Sea* (*Mar de Plástico*), thriller set in a village located in Southern-Spain whose economic activity relies on massive greenhouse fields, and which houses a widely diverse group of inhabitants, and the renewed comedy *Down Below* (*Alli Abajo*), centered on a young man who lives in the North of the country with his traditional and controlling mother, an introverted woman who is convinced that



The Incident, new sci-fi miniseries

her son can't survive on his own. But everything changes for him when he is forced to take a holiday trip to the South with his mom. After an accident, she goes into a coma and has to stay at a hospital far away from home.

The Kitchen & the importance of language customization

With 16 years of experience in the dubbing industry, **The Kitchen** has built a recognized brand thanks to 17 dubbing suites and 9 fully-equipped mix suites. The company dubs to and from US English, Latin/Neutral Spanish, Brazilian Portuguese and Parisian French for all formats and genres of programming.

In 2016 joined forces with **Cisneros Media Distribution** and opened an additional 6 dubbing suites in Caracas, while in 2017 it formed **The Kitchen-EMEA**, bringing **Yoram Chertok** on board as MD. 'Our European offices are in London, and thus far we've opened new "Kitchen's" successfully in Russia, Moldova, Morocco, Turkey, South Africa, Germany, Italy and **Deeny Kaplan** Spain. And there are more "Kitchen's" to be introduced shortly', describes, President and CEO.

According to Kaplan, 'this is an exciting time to be in the language

122 PRENSARIO INTERNATIONAL

CTV: prank shows & long running series

Founded in 1986, **CTV Media** is one of the largest audiovisual infrastructures in Spain, producing over 600 hours of primetime per year within its five TV sets distributed in some 14,000 square meters.

'Along these over 30 years, we have been contributing to achieve better rates in its audience, and

our seal is a solid guarantee of quality productions according to nowadays audiovisual requirements. In this new stage, CTV goal is to go one step ahead by reaching international markets through solid alliances with colleagues who may share our same vision', describes **Ghaleb Jaber Martínez**, head of Fiction and content development.

'In the recent past we held the record of the longest-running television show with *Super Tuesday*, and back in 2008 we were pioneers in Spain in producing a program based in hidden cameras. That success aimed us to produce a new pack of some 300 gags, this time recorded in 4K, and soon will be in the portfolio of **Novovision**'.

In fiction, *Dalia the dressmaker*, its latest fiction series, is being successfully distributed worldwide by **Onza**, and the company is focussed on creating new titles and working on our next fiction project, including a co-production with Mexico and Andalusia.

'We attend Mipcom with three goals: first, to formalize our alliance with Novovision; secondly, to hold meetings with several companies to find co-producers for our projects; and thirdly, to see and study trends and market projects', completes **Jaber Martínez**.



Dalia, drama serie

localization businesses'. 'The importance of language customization has grown, and continues to grow as countries such as Russia, Poland and most other Eastern European countries move from "lecturing" with one voice telling the story, to full on lip sync dubbing, with the quality we look for in all our US programming'.

'Additionally, it is important to recognize that programming is now coming from all countries: India, Korea, Denmark, Vietnam and Turkey, for example. Competition has grown. Thus the need for more efficient and better quality language localization is more important than ever before'.



Ghaleb Jaber Martínez, head of Fiction and content development



Deeny Kaplan, President and CEO

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Mediaset España: *Wild Spirit*



Silvia Cotino, head of sales

The international division of **Mediaset España**, led by **Silvia Cotino**, head of sales, highlights at MIPCOM three new series available both as finished shows and formats.

Directed by Cesar Rodriguez and produced with **La Competencia** *She's Your Father* is the story of a man who has to deal with being a rock star and parenting. Paired with

his joker and playboy brother, they had a one-hit-career but, now, they've ended up in the scrap heap of the history. Even worse: there is no more tours, no more gigs, no more fans and there is no more family, because, after burning his house accidentally, he has divorced and the judge have banned him to seeing his children.

Truth is a series developed with **Plano a Plano** and César Benítez and Aitor Gabilondo as showrunners, centered on a young woman that turns up in a coastal town claiming to be a little girl who went missing nine years earlier. But is she telling the Truth? After her mysterious disappearance as a little girl, she reappears as a beautiful, enigmatic, 17-year-old adolescent. An ambitious cop is in charge of investigating the case of the girl's return to her family, although her story is so full of holes that its veracity is questionable.

Lastly is the 7 episode factual *Wild Spirit*: a photographer, his wife and children, undertake a journey all around the world searching for endangered animal species and discovering at the same time fascinating territories and meeting the inhabitants of each region. The family will visit seven natural and astonishing environments: Australia, Pyrenees, Namibia, India, Greenland, Mexico and Canada.



She's your father, comedy series

BOOTH #P0.A 7

RMViSTAR: inspirational content and dramas



Rose Marie Vega, President

RMViSTAR (USA), a boutique distribution company created by **Rose Marie Vega**, has established itself as a well-recognized brand in the Hispanic markets, expanding now its services to other territories around the world through a network of likeminded agents, offering more than 1,500 hours of a complete array of programming. The company sources its contents from Latin America to North America, Europe and Asia and partners with well recognized production companies to offer content that

appeals to various demographics.

'We are proud to be part of *The Fashion Hero* (8x60') sales team representing the USH, Mexico, Spain, Italy, Greece and part of C&EE. It's a brand-new entertainment reality television show that challenges and redefines today's beauty standard', describes Vega and ensure that it's 'inspirational and has a strong positive message'.

The company also continues to push on family entertainment as it pursues to reinforce the family values consolidating a strong **Hallmark** franchise with more than 40 titles. 'We have recently closed an important FTV deal in Mexico with **Imagen Televisión**, offering a first window of 20

family movies, including our best rated franchise: *Aurora Teagarden Mysteries*, in Spanish. We also keep pushing *La Chica que Limpia* series (6x60'), from Argentina, available as format as well'.

In terms of expansion, the company has added new territories like Spain, Portugal, Greece, MENA, Africa and Asia, working with different agents around the world, as well as exploring co-production deals for the format of *La Chica que Limpia* and *The Fashion Hero* amongst others.



The Fashion Hero, lifestyle and beauty series



Yoshio Nakayama, Board Director

Nippon TV: adapting to consumers' changes

Nippon TV Group combines its strengths to understand the demands of each country in order to accelerate the development of content and their global distribution.

Yoshio Nakayama, Board Director: 'Continuously reinforcing our slogan "Viewers Come First," we create programs and drive projects that adapt to the extreme changes of the consumers' lifestyle. The expertise we acquire can be applied to our strategies for the global market, and we look to advance businesses that will be deeply rooted to each of the countries we enter'.

The executive highlights the success of the Turkish version of *Mother* (**Global Agency**) that it put its scripted format business on a roll. In addition to Turkey, the company is focusing its efforts on selling original dramas to Latin America, China and other countries. 'We are recognized for our drama series that feature women, which we hope more people throughout the world will get to enjoy'.

As for the non-scripted genre, it brings three new titles: *Witness the Fitness*, studio game show; *Impress Us*, social experiment, and the docu reality *YES MAN discovers the world*, apart from the series *My Son*, *Overprotected Kahoko* and *My Lover's Secret*, as finished programs.

'We will also continue co-developing formats, much like what we've done with Germany's **Red Arrow**, and increase the volume of highly entertaining content that we can share with the world. Domestically, we will work tirelessly to continue providing quality time to our viewers and remain as their first choice for entertainment', completes



Impress Us, social experiment



SEA ANGELS
STORIES FROM THE BIGGEST REFUGEE CRISIS OF OUR TIME

P-1.E73

IndiaCast: social dramas

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. With presence in Central & Eastern Europe, CIS, South East Asia, South Asia, MENA and Africa, the company is focusing to achieve new regions to keep evolving.

Among the new dramas for this season, the company recommends *Balika Vadhu*. Based on the social issue of child marriage, the series narrates the story of a child bride and daughter of a simple farmer. As is the custom of the village, her father gets her married to a man who comes from a very well to do family.

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

couple who killed her parents, falls in love with her and marries her.

While *Madhubala* is the story of a mesmerizingly beautiful girl who has no aspirations of entering India's glamorous film industry but fate has something else in store for her. A girl with simple dreams is compelled to act and to everyone's surprise a new star is born. However, fate is not done with her yet, and forces her to marry a leading superstar, where love has no role to play. Watch how their hate turns into love and transforms their lives.



Balika Vadhu, social drama based on the issue of child marriage



Madhubala, family drama

BOOTH #R7.J11

Scenic Rights: IPs and original content

Scenic Rights (Spain) assists MIPCOM to present several TV Series projects as *Fever*, a thriller based on real events about the birth of rave culture in Miami in the 1990s. Other projects under development is the series *The Crossover*, a European thriller written by three great screenwriters of the industry of different countries (Spain, Italy and Germany). Another of the strong axis is the series project based on the stories of Jorge Luis Borges, and the rights of the life of the popular singer Camilo Sesto.

'We represent the most successful literary and dramatic Hispanic writers in the last century, and we also have established agreements to adapt audiovisual works by renowned literary agencies, which makes us the Agency with the largest exclusive catalog of Hispanic authors to adapt to television, film and other formats', completes Sydney Borgas, MD.

BOOTH #P-1.E67

GMA: the expansion of the Filipino drama

GMA Worldwide, distribution arm of content for GMA Network, the Philippines' largest broadcaster, has expanded its coverage within the last 10 years to become the premiere provider of Filipino content, adding new regions across Southeast Asia, Sub-Saharan Africa, parts of Europe, North America and Latin America.

One of the keys according to Roxanne Barcelona, VP, are strategic partnerships like the one that maintains Latin Media, who sold the format rights of seven GMA dramas by several production houses in 2016, including the remake rights of *The Other Mrs. Real* (40x45'), *Until We Meet Again* (42x45') and *My Superstar* (36x45') to Mexico. Further, the canned version of the drama *Until We Meet Again* was sold to a broadcaster in Peru and Chile.

'We continue to grow our market in Southeast Asia with new partners in Cambodia, Myanmar and Vietnam. Following the ASEAN integration, we strive to strengthen our presence in the region as the primary source of Filipino content', adds the executive.

According to Barcelona, there is a growing demand for our English dubbed dramas in the Sub-Saharan region. 'We have ongoing efforts to develop this market and meet new partners in more African countries through participation in international markets'.

At MIPCOM, the executive recommends *I Heart Davao* (21x45'), broadcasted with an average of 45.8%; *My Korean Jagiya* (45x45') and *Bow of Justice 2* (45x45'). 'Both dramas are rating well with Bow of Justice 2 having an average share of 53.1% and while *My Korean Jagiya* has an average share of 34.8%', completes Barcelona.



Roxanne Barcelona, VP



My Superstar, sold to Mexico

BOOTH #C11

FremantleMedia: 'Nostalgia as global trend'

FremantleMedia launches at MIPCOM a new season of the hit format from the company, *American Idol*. 'It will feel familiar to the original and of course, now with Katy Perry as one of our judges', describes Jennifer Mullin, CEO FM North America, and ensures that, when there's a show that works, 'you must be mindful to not take that for granted'. 'You must remain consistent and keep the quality as high as possible. Freshening, modernizing and small evolutions are sometimes necessary - but not at the expense of changing the core of the format'.

Regarding new trends, the executive highlights that, during 2016, seemed to be tapping into nostalgia. 'We are seeing this in both scripted and non-scripted. Given that we have a rich and deep catalogue, we are excited to bring back titles that will excite audiences'. And she completes: 'We are always open to new and innovative business models'.



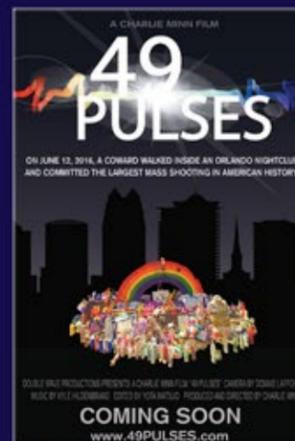
Reality Series
8 x 60 min and Format Rights!



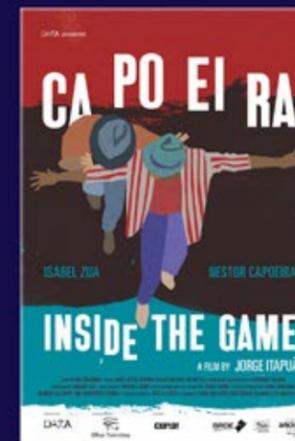
Crime Drama Series
6 x 60 min and Format Rights!



Series of Mystery movies
9 x 120 min



Crime
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BOOTH # P-1.C81

VIVOPlay: noticias y entretenimiento



Carlos Hulett, CEO

VIVOPlay, único OTT enfocado al contenido hispanoamericano, sigue creciendo: tiene 400.000 suscriptores, de los cuales 200.000 son consumidores activos que pasan un promedio de 5-6 horas por mes accediendo a contenido de la plataforma, que este mes está recibiendo un upgrade para ser más robusta.

Ofrece unos 30 canales lineales de Latinoamérica y España, y contenidos VOD, que se incrementan mes a mes. Para ello, su CEO, **Carlos Hulett** designó a **Fabiola Paravisini** como nueva directora de contenidos, y está en en MIPCOM cerrando acuerdos con proveedores de contenidos, pero también buscando nuevas estrategias para ampliar la llegada de VIVOPlay. 'Estamos en conversaciones con varios carriers que nos permitirán llevar nuestro servicio a más consumidores. Ellos son principalmente operadores de telefonía móvil que quieren ampliar su oferta de contenidos', explica **Hulett**.

En relación a la programación, las noticias y actualidad en vivo sigue siendo lo más demandado. 'En ese género somos el único OTT. Incluso el único que ha quedado en pie en Venezuela. Estamos dándole cada vez más peso a ese segmento, produciendo más y curando noticias internacionales provistas por nuestro agregadores', añade.

Ahora Mismo y El Show de Bocaranda son de los más exitosos, junto



El Show de Bocaranda, uno de los programas de noticia en vivo más exitosos de VIVOPlay

con canales locales como **TV Venezuela**, e internacionales como **NTN24 (RCN)**. 'Queremos seguir sumando canales, sobre todo en el área de entretenimiento. Además del canal lineal nos interesan derechos de catch up y DVR que implementaremos con la nueva plataforma que estamos lanzando este mes', completa **Hulett**.

BOOTH #P-1.K15

Workpoint: pay attention to Thai formats



Dhanasak Hoonarak, Chief Business Development Executive

Workpoint is one of the leading media groups in Thailand, combining a powerful content generation and production company (**Workpoint Entertainment Group**) and the leading digital channel, **Workpoint TV**.

The company arrives to Cannes after the deal on 3 titles of TV series closed with Bayon TV (Cambodia): Cursed Love, period drama series; House of Blast - The Chinatown, comedy series; and *House of Blast* -

The Girl Next Door, which was the Winner of Best Comedy Programme in 2016.

'*Mic On Debt Off* has been produced and broadcast on **Indosiar** channel in Indonesia, and we also closed 4 format deals in Vietnam territory in 2017. And now we've closed deals with OTT platforms in Hong Kong, Malaysia, Brunei and Singapore', describes **Dhanasak Hoonarak**, Chief Business Development Executive.

'Indonesia is the one that we've always wanted to go into. In 2017, we've closed 3 deals in Indonesia so far, one is the hugest deal of this year (yet), and now we're focusing on tapping China and Russia, which are still new markets for Workpoint Group, within the year

2018. Apart from these markets, OTT platforms are new market focus for us too. We were used to licensing to TV broadcasters, but as trends have shifted to digital platform, we must be consistent with the trends and take the opportunities', he adds.

Among the new shows the executive recommends *Diva Makeover* (13x60'), talent show; *Little Lightning* (80x60'), children program; *Mic On Start Up* (30x90'), singing competition and the game show *The Spy Game* (26x60').



Diva Makeover, new talent show

Story Lab, focus on co-productions

Story Lab (Argentina) has positioned itself as a boutique creator and production house, with an ever-growing number of drama developments. The company already coproduced two big titles: *La Casa del Mar*, with **Cisne Films** for **DirecTV Latin America**; and *Estocolmo*, with **Kapow** for **Netflix**, which have had great results in each platforms.

It has another five projects in development: *Crack* (10 episodes, two seasons), a dramedy about a football player that loose everything overnight; *The Imperfect Crime* (8x'60), a mysterious nazi treasure hidden in Patagonia; *The Rupture*; *Juguetes Perdidos*; and *El ultimo primer dia*, which we are being offered to different partners in Mexico and Spain. 'We have consolidated a *Writer's Room*, gathering very well known authors, new talents and journalists, what has been a fantastic goal as this combination has given a global approach to each project', explain **Ignacio Viale** and **Diego Palacio**, partners.

The company is mainly focused on co-productions partnerships. 'We have a solid agreement with **Eccho Rights** (Sweden) as a distributor for *La Casa del Mar*, and we are also giving them *The Imperfect Crime*, which has an strategic partner in Spain', they stand.

Story Lab is also producing the short fantastic drama *Bar Code* with **Juan Gil Navarro** (*La Casa del Mar*) and **Juana Viale** (*Estocolmo*) and is launching a brand new business unit for digital developments. In Cannes, it will be also finishing negotiations for an entertainment format for an Argentine free-to-air network.



Ignacio Viale and Diego Palacio



The Imperfect Crime

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Ampere Analysis: Dynamics in the new media ecosystem



It's not new that changes on viewing behaviour and service choice impact every aspect of the TV industry, from the creation of an idea, to its production and even the new distribution models. Understanding new audiences is more crucial than ever before and predicting where viewing will be in a few years time are absolutely essential.

According to a report realized by **Ampere Analysis**, there is a strong demographic relationship to viewing behaviour, with the youngest age segments watching the least traditional TV and the oldest watching the most. The higher the uptake of non-linear viewing devices in a given country, the lower the viewing time spent on scheduled TV.

Audiences between 18-24 years old consume about 1.28 hours of traditional TV, while people between 25 - 34 years old spend almost 2 hours in front of traditional devices and the ones that are over 55 years old, almost 3 hours.

But on average, scheduled TV channels' still represent 51% of the daily viewing, while SVOD is 13%. On demand from Pay TV represents 11%, and free online video 8%. In young audiences between 18 and 24 year olds, the gap between linear TV and SVOD services is less (30% vs. 24%).

Linear TV viewing has a very precise evening peak which begins between 5pm and 8pm and peaks between 8pm and midnight, while SVOD viewing has a much wider rump of viewing, beginning to accelerate rapidly from 2pm onwards.

Similar patterns can be seen in the device

behaviours associated with this viewing, particularly catch-up on TV channels, which has a major peak at lunchtime.

This combination of influence driven by viewing platform and device opportunity has led to the emergence of device-specific primetimes. But still, the main TV set remains the key device for all viewing and particularly evening viewing, representing a 35% of the devices and followed by streaming boxes (28%), tablets (15%) and smartphones (12%). Smartphone ascends rapidly throughout the morning, having its own personal 'primetime' at lunchtime (12% between 9am-12pm). Then throughout the afternoon, main TV sets and OTT streamers ascend towards the standard TV primetime evening slot, with the notable point that all non-TV devices extend their viewing a little later into the night.

The other key developing trend in viewing environment according to **Ampere** is the service mix in the home. Back just a few years ago, the in-home TV provision was either free TV or FTV with pay TV. Today, with SVOD, consumers are layering multiple services, often having free and pay TV and multiple additional SVOD add-ons. Further, there is a growing minority of homes

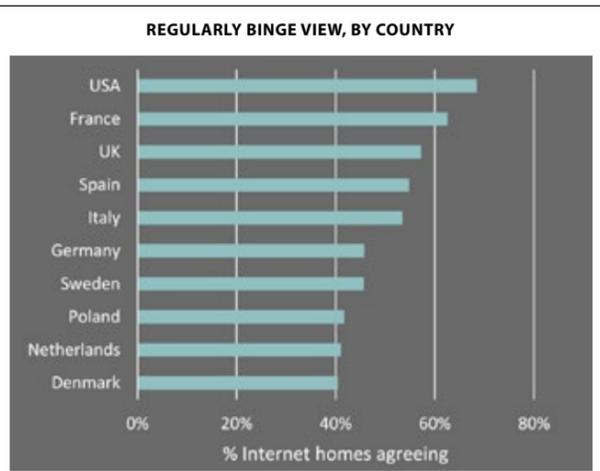
that use SVOD combinations as their main form of TV.

ensuring that brand is protected— thus look to be the best option for linear and scheduled channels and broadcast groups. Looking at major national broadcast networks in the UK and USA, there is a very clear impact of an associated catch-up OTT service. For example, in UK, the impact on Net Promoter Score (NPS) - indication of consumer satisfaction with a service and brand- shows that for **BBC** it represents on average of 70% a among all viewers, but when adding associated apps, it goes up to 85%. With **Channel 5** the evolution is more noticeable going from 50% up to 80%. This means that where viewers also make use of a broadcaster's catch-up OTT service, their opinion of the brand improves in every single case.

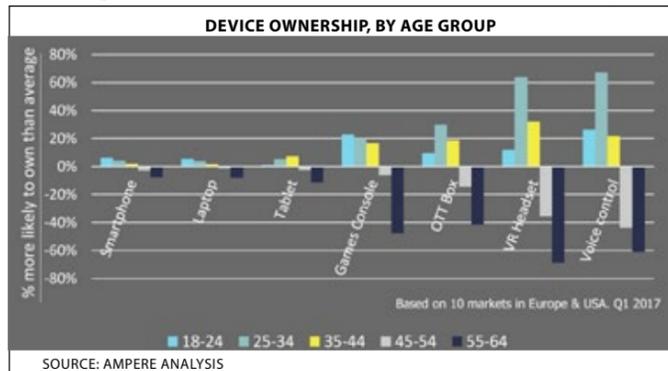
increase in daily viewing time. Adding SVOD (often as well as pay TV) sees a further step-up (from 3.55 hs up to 4.10hs).

At the US market, **DirectTV** and **Comcast** homes view more than **Netflix** and **Amazon** homes and **Hulu** sits right between. Here breadth of content offer is likely the main driver, although it's important to note that the **DirectTV**, **Comcast** and **Hulu** homes may well also have an SVOD service; the majority of US pay TV homes now have an SVOD service as well.

Strategies that embrace change—while



SOURCE: AMPERE ANALYSIS



SOURCE: AMPERE ANALYSIS



Jeff Bader, President, Program Planning, Strategy and Research, NBC Entertainment: 'For most of broadcast network, the bulk of revenue still does come from primetime revenue. The rules have changed dramatically for how you determine what that primetime schedule will consist of, but there are certain axioms that still hold true: programme flow matters.'



Steve Shannon, GM Content and Services at Roku: 'Most of the change in behavior is driven by the fact that consumers now have full choice and control over what they watch. In what some call the golden age of TV there is more TV content available to consumers which also allows for greater variety.'



Neil Mortensen, Director of Audiences, ITV (UK): 'People still need a channel brand or a trusted editor; because TV brands stand for something and they simplify things. We look at all the platforms we are on and work at finding more sensible ways for the viewers to get to their favorite shows.'



Blaž Bezek, Programme Development, Head of Voyo/PRO Plus (CME): 'Time-shift viewing has grown substantially in the past years, 25% of households already use it on pay TV in Slovenia. However flagship reality and entertainment, fiction and sports are still events that gather families together and are viewed predominantly in linear mode.'

Broadcasters are increasingly embracing OTT as a means to take their content offer beyond catch-up with the emergence of a trend for 'augmented catch-up' where strategies include offering content not broadcast on the main channels within the OTT service and of experimenting with windowing and box-set availability

Another facet of the evolving viewing landscape and flexibility is the ability to focus in more routinely on specific types of content.

The differences are stark. Sport fans are the most conventional, favouring scheduled TV channels (20%) and DVR (10%). Drama also trend towards traditional viewing outlets, with a strong skew for DVR usage (20%), but interestingly are average for SVOD viewing.

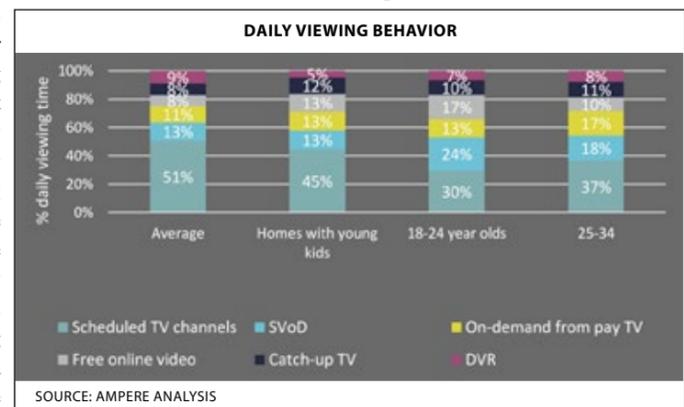
Lastly, reality and lifestyle content fans skew heavily for watching free online content (18%), catch-up (30%) and pay TV on-demand (35%)

and favour mobile devices for viewing (12%).

On average, just over half of all homes in the ten markets, binge view regularly. The US has the highest rate of binge viewing at 69%, followed by France (62%), UK (57%), Spain (55%) and Italy (54%).The

characteristics of viewers offer some interesting insights. Not surprisingly they skew younger, being 22% more likely to be under 35. They skew towards having young kids (possible a sub-factor of the

age skew), but most surprising is that they skew to wealthier households. Here again, we have the interplay of device, access and viewing with the slightly wealthier homes having greater access to technology and additional platforms like SVOD.



SOURCE: AMPERE ANALYSIS

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StarTV: shaping Indian media landscape

Star India, a fully owned subsidiary of 21st Century Fox, has defined the Indian media landscape for over two decades and today is one of the country's leading media conglomerates, reaching approximately 650 million viewers a month across India and more than 100 other countries. **Star** generates 20,000 hours of content every year and broadcasts 40+ channels in 8 different languages, reaching 9 out of 10 C&S TV homes in India. In the international markets, Star India's content has been dubbed and subtitled in more than 20 languages.

At MIPCOM, the company bets on *Saras & Kumud* (444x30'), series sold in more than 40 countries across the globe and with good results in Chile, Argentina and Peru, about soul mates who are denied the joy of becoming one by destiny and traditions. One of the biggest international hits from Star India, the show has enthralled audiences in more than 40 countries across the globe.



Saras & Kumud, series sold in over 40 countries



Strange Love, sold in over 50 territories

Sold in the UK and with a strong narrative, *The Wait for Love* (120x30) features one of the most popular actors on Indian TV, Sanjeeda Sheikh. The series follows the story of an actress Kamini Mathur; an ordinary girl at heart, looking for true love and who falls in love with Madhav Singh, a prince! Surrounded by powerful enemies, finding love is not easy for these star crossed lovers. *While This is Love* (452x30') is one of the most successful and long running shows on Indian TV.

Lastly are *Strange Love* (398x30'), sold in over 50 countries across the globe and with a season 3 currently on air, and *The Love Gamblers* (448x30'), is the story of three brothers who share an unbreakable bond despite their dysfunctional family.

P-1.C10

RCTV: telenovelas in UHD

RCTV International (USA) is betting on a production scheme adapted to the new realities of the international market, offering a telenovela with a twist: of 60 chapters divided in five seasons.

'Shot in UHD, *Women Love, Men Lie*, is written by José Vicente Quintana (*Camaleona, Calle Luna Calle Sol*) and has been recorded in beautiful natural settings. It stars Patricia Amenta and Héctor Peña, with the performance of renowned actors



Carlos Lamas, VP y General Manager

such as Flavia Gleske, Julie Restifo, Socrates Serrano and the special participation of Alexandra Braun', describes **Carlos Lamas**, VP y General Manager.

Under the impetus of youth and unbridled passions, two different worlds are discovered. Ana Isabel, confident, enters the world of Salvador. He seems sincere, she wants to believe in his love and that not all men lie, but fate will repeat the misfortune of the women of his family.

Other new titles that the company is promoting in Cannes are *Corazon Traicionado* (120x60'), filmed in external locations and in four studios of **RCTV Producciones**, the



Women Love, Men Lie, series in UHD

series is written by Martin Hahn and starring Yelena Maciel and Cristóbal Lander along with Norkys Batista, Estefanía López, Juan Carlos Gaerdié, Aroldo Betancourt, among others. While *Piel Salvaje* (120x60') is a love story of war and hate, where a secret gives a magical turn to the lives of those who vowed to remain in silence.

BOOTH #P-1.B92

Tondero: promoting Peru to the world

Tondero Distribucion (Peru) arrives to MIPCOM under the umbrella of **PromPerú**, and for first time, with a Peruvian pavilion.

'The goal is for international producers and distributors to see in the country an good option to invest and produce premium content, and boost the image as an ideal window for content co-production', explains **Cecilia Gómez de la Torre**, general manager.

'Peru has an strategic location to co-produce with very good quality and diverse scenarios (coast, mountains, jungle), very little time away, with new infrastructures and great capacity to generate exportable contents', she adds.

Among Tondero top productions stands *La Hora Final*, drama that tells the story of two GEIN agents who pretend to be a couple in order to track the Sendero Luminoso terrorist group, and the comedy *Margarita, ese dulce caos*, with a second film confirmed. *La Cosa*, *La Herencia* y *El Candidato*, satirical comedy about politics, written and directed by Álvaro Velarde, and *Una Navidad en Verano* is a movie full of tangles and joy.

'Drama, music and reflection are also present in the catalog with films such as *Av. Larco*, *La Vigilia*, *Planta Madre*, *Wi.k*. In documentaries we have *Pacificum*, about the ancient relationship of respect and devotion of the ancient Peruvian settler with its marine environment, and *Hatun Phaqcha*, about "super food"', adds Gómez de la Torre.

For 2018, the company will include new titles where stands *El Gran León*, *Locos de Amor 2*, *Frontera Azul*, *Rosa Mística*, *Django 2*, and *Asu Mare 3*, and co-production projects like *Clandestino*, *Soltera Codiciada*, *Margarita* and *Locos de Amor, el Musical*.



Cecilia Gómez de la Torre, general manager



La Hora Final, drama



Distributed by



Produced by RCTV Producciones

P0.A27

The resurface of TVN



Alexis Piwonka, deputy manager of business

With the appointment of **Jaime de Aguirre** as executive director, and **Alicia Zaldivar** Peralta as general manager, TVN has achieved stability after a period of ups and downs. 'The channel is starting to put together an interesting group of experienced executives who are rearming the company within the Chilean market, but at the same time generating exportable content for the international market,' says

Alexis Piwonka, Deputy Manager of Business.

'The launch of series like *La Colombiana*, which averaged between 9 and 9.5 points locally, and *El Camionero* meant the reconstruction of the dramatic area with the power and quality that has always characterized us. Now we have our third project since the reconversion: *Wena Profe*, with a cast headed by experienced artists like Marcelo Alonso and Maria Elena Swett but also a good mix of young talents', remarks Piwonka about the series that follows the story of a music teacher who enters to work at her daughter's school with the objective of rebuilding the bond with her.

The company is also producing a new thriller for the late prime, *Dime quién fue*, which is expected to be launched late this year, and highlights to the international market the new reality *La Vega*, produced with **Fabula** (*No*), where slack young people go to work in the central market.



La Colombiana

Along with its new titles, TVN is also working on new business models: by one hand, its dubbing the series to Spanish Neutro after the good results obtained with *La Chucara*, and by the other, is testing a new distribution strategy, selling ideas, scripts and stories. Lastly, the company is searching for co-production opportunities to 'as a way to face markets where it is very expensive to produce'.

C16.A

ITV Studios: dark and compelling thrillers



Ruth Berry, Managing Director

ITV Studios (UK) launches over 30 hours of brand new scripted series at MIPCOM, focusing especially in the Latin American market, along with Central and Eastern Europe (CEE) and China, Japan and South Korea. 'We continue to work closely with **Formata** in Brazil, with second series of *BBQ Brasil* and *Youtubers* both commissioned this year, while we recently signed a deal with **AMC** to air new seasons of *The Graham Norton Show* throughout LatAm on **Film&Arts**', describes **Ruth Berry**, Managing Director.

In contents the executive recommends the highly anticipated *The City and The City* (4x60'), **Mammoth Screen's** production of **China Miéville's** genre-busting novel for **BBC Two**; the brand new dramas *Next of Kin* (6x60') and the Danish – Swedish – German co-produc-

Comarex: hub of content



Marcel Vinay Jr., CEO

Comarex (Mexico), company led **Marcel Vinay Jr.**, CEO, highlights in Cannes its international catalogue after the incorporation of **Cisneros Media Distribution's** offer on a deal completed in late 2016. Through this agreement, the Mexican company expanded its catalogue that also include titles from **Canal 13** (Chile) and **Canal 11 Mexico** for the region.

Among the main titles for the company are the game show format *Save to Win* (50x60'), where savvy shoppers can win big cash by showcasing their knowledge of everyday household brands, and Cisneros' telenovela *Separated By Love* (111x60'), telenovela about a young lady in search of a better life that moves from the country to the city, without imagining the twists that waits for her. Also from CMD is *Just Looking* (60x60'), teleseries set on a building, 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights *Vertigo*, a stellar transmedia show that has aired in Chile on prime time at 22:30hrs since 2013, adding now 12 seasons with excellent results among audiences and with a full repercussion on the media; *Runaways* (110x60'), about four women that meets in a jail, and *The Quest* (13x60'). From **Canal 11** (Mexico) it stands *Paramedics* (36x60'), a shocking series based on real events in which a new group of Red Cross' paramedics learns to work as a team in order to save lives taking the right decisions. While from the own produced slate highlights scripted series like *The Strangers* (13x60') and *Dreams* (13x60'), and the hidden camera series, *Goin' Loco* (20x30'), a multi-pranks & multi-victims hidden camera show filmed on the beach and in the streets of the beautiful resort town of Playa Del Carmen on the Mexican Riviera.



Paramedics, drama series produced by Canal 11 Mexico

tion *Greyzone* (10x60'), about the events leading-up to a terror attack and premiering on **TV 2** (Denmark) and **C More** (Sweden). Lastly are two dark and compelling thrillers from **Tall Story Pictures**: *Bancroft* (4x60') follows a ruthless and courageous Detective Chief Superintendent, and *Trauma* (3x60') is a psychological thriller centred on two fathers whose lives collide following a family tragedy.

'Meanwhile our hit format *Love Island* will lead our unscripted slate, following the success of series 3 in the UK and the launch of the show in Germany on **RTL2**; *Big Star's Bigger Star*, a spin-off from the 12 Yard format, *Big Star's Little Star*, *Cram* (*Possessed*/ITV Studios Australia), *Celebability* (*Potato*); *Eat, Shop, Save* (*Shiver*) and *Keep It Or Cash It* (*Imago*)', completes Berry.



The City And The City

Meet **Workpoint Group** in MIPCOM 2017

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BOOTH #R8-C1

Gaumont: action for all ages



Vanessa Shapiro, president of WW TV Distribution & Co-Production

Gaumont (France) features Award winning dramas and brand new series like **Verizon's Go90** series, *Relationship Status* (36x10' or 13x22'). Produced by *Emmy* nominated Milo Ventimiglia (*This is Us*) it is a modern day story that follows an interweaving cast of young people in New York and Los Angeles as they navigate love and friendships.

In scripted TV dramas, *The Art of Crime* (6x'60) is scheduled to debut on **France 2** this season, and pairs a hot-headed detective with an art historian from the Louvre, whose relationship grows like fire and ice as they delve into the mysteries that capture French culture and history. And its first holiday TV Event *48 Christmas Wishes*, a heartfelt story about two elves from the North Pole who must find lost "letters to Santa".

In the children's and family space, the live action drama series *Hetty Feather* (30 x 22'), from **CBBC**, is based on the best-selling book by Jacqueline Wilson and set in a children's home in Victorian-era London. And in animation, *Furiki Wheels* (52 x 11') is a slapstick comedy about a hyperactive sloth that will premiere soon on **France 3** and



The Art of Crime

Disney XD EMEA, and *Trulli Tales* (52x11' and 13x1') is part storybook magic with a little *Masterchef Jr.* and a dash of wizardry. The series was commissioned by **Disney Junior EMEA**, **RAI**, **Radio Canada** and **Globosat** (Brazil).

Smilehood: one story, different viewpoints

Smilehood Media (Argentina), led by **Silvana D'Angelo**, assists to MIPCOM with two big objectives: find new co-production partners and forge strategic alliances. On the other side it offers a catalogue of high value dramas, available both as format and finished product.



Silvana D'Angelo, Managing Director Sales & Co-Productions

Heading the slate is *Caged* (13 episodes), a thriller produced by **Habitacion 1520** that explore to the limit the dramatic situation of confinement in tiny spaces such as elevators, basements and caverns or open places.

From **Oncelops** the company recommends *The Divorce* (13+13), one dramedy that gives two versions of the divorce process a couple is going through from both points of view.

Produced by **Germina Films** are *The Cleaning Lady* (13x48'). About a single mother that is forced to become the "Girl Who Cleans" for the Mafia, and *The Bunker* (12x30'), documentary series that research with a really deep and comprehensive look at the political strategies throughout America.

Selected for the Snack N' Screen at MIPCOM is **SDO Entertainment's** *Alchemy for Ana*, available as format and for Co-Production. The romantic comedy centers on a woman whose life changes after the death of her best friend.

Lastly, *Ultimatum* (13x26'), from **Bastiana Films**, and **Sinapsis's** entertainment format *Dilemma*.



Caged, thriller series available as format and finished product

The unknown side of Snap Media



Ariel Tobí, CEO

Snap Media (Argentina), company led by **Ariel Tobí**, arrives to Cannes with two big news: By one hand, it launched in August **Purga**, the first Latin SVOD platform dedicated to terror fans, and keeps growing in the digital business after almost 6 years being a Netflix aggregator in Latin America and the launch of YaSports in 2015. 'We understand that today the great opportunity lies in the personalization of content since users are consuming it on their own terms and choose what they want to see', says Tobí.

Ann by the other, it's promoting two series from **Cinelatino** for the US Hispanic market: *El Desconocido*, mini-series and *Expedientes Criminales*, about the incarceration of Honduras' 12 most dangerous offenders.

Based on real events, *El Desconocido* tells the fictional story of "El

Cholo" Adrian, the right hand of the famous drug trafficker, El Chapo Guzmán. Directed by the Mexican Gonzalo González and written by Erick Hernández stands out for having a cast consisting of Guillermo Iván, Estrella Solís, César Enrique Manjarres, José Ángel Bichir, Mario Zaragoza, Paty Blanco, Marco Uriel, and Pakey Vásquez.

'We are very happy to have this story in our catalog. Inspired by real events is a series that combines action and drama to show the human side of the characters and the multiple conflicts of those who run the most powerful drug cartel in Mexico. With this acquisition, we continue to add relevant and innovative content with stories that have never been told before and take them to their screens,' said **Ariel Tobí**, CEO.



El Desconocido



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Cordoba strengthens its audiovisual industry towards the international markets



Roberto Avalle, minister of Industry, Trade and Mining, Province of Cordoba

Last April, the Province of Cordoba —located at the center of Argentina— enacted an Audiovisual Law that brings concrete tax benefits to local producers, and for co-productions partnerships between local and international producers. The application is a responsibility of the **Polo Audiovisual**, which depends on the Ministry of Industry, Trade and Mining, headed by **Roberto**

Avalle. Thanks to this Law, the audiovisual industry receives key tax benefits like gross incomes and property taxes exemption, subsidies for new workers and discounts on the lighting services for companies located in the Province.

The law has its own fund, which worth USD 2.2 millions this year, distributed in *Funding Programs* for USD 1.4 million and *Co-Production Incentives* for more than USD 515,000, apart from a cash rebate subsidiary for the advertising industry (up to 50%), the support to participate at international tradeshows, and trade missions.

The *Funding Programs* are applied through a jury for different genres: documentaries, fiction, videogames and animation. Cordoba has been a pioneer in Ibero-America, by including in the law the industry of the videogames.

About animation, it was recently announced the creation of a production hub (Polo) in Unquillo, where the local municipality granted a property that will be fitted with funds from the Province. There are 11 animation producers in Cordoba.

Co-Production is a key topic and the Province is working to improve its promotion globally with the objective of attracting investments and to allow local producers to join international partners and receive these benefits. Cordoba has 30 production houses and 17 videogame studios. 60 to 80 multi-genre productions took place every year for different screens. The Province offers landscapes and locations for TV, movie and digital productions, including rivers, mountains and antique cities.



Germina goes global



Paola Suárez

Led by **Paola Suárez**, **Germina Films** is the business unit from **Jaque Productora**, a TV, movie and digital production house from the Province of Cordoba (Argentina) with offices in San Francisco (USA) and Ciudad de Mexico.

'We produced *La Chica que Limpia*, premiered on **GSN-Channel 4** (UK) and USA. In Argentina, during the first three weeks available on **CineAR** it had 30,000 views. Through **RM Vistar** (USA) we are negotiating with US networks for the format acquisitions. There is a second season', explains **Suárez**.

RRPP is a co-production between **Germina**, **Prisma**, **Bonaparte** and **Story Lab**, all from Argentina, with **Plural Films** (Brazil). 'We also have the documentary *En el nombre del pueblo*, in co-production with **Señal Colombia**, **Precisoa Media**, **UFilms**, **FM Produções** (Brasil) and **Parox** (Chile). **Smilehood Media** has the global distribution rights for the magazine-doc series *El Bunker* (12x'30), also with a second season starting'.

Germina is looking for co-productions and offering the Province (see above) and National funds to invest in audiovisual projects. 'We are developing the transmedia product *Treebook*, and series like *El Especialista* (10x'48), *Quien es el Chef* (8x'48), *Educando a Leo* (10x'48), *La Ultima Cena* (4x'48), highlighted during MIPCOM "Snack and Screen", *Fruta Extraña* (8x'48), the period miniseries *La Reforma* (4x'48), as well as the movies *Mundo de Cristal* (documentary), *Azul el Mar*, *El Guardian* and *Tunga*, all them in development', she concludes.

La Chica que Limpia, sold in USA and UK, distributed by RM Vistar

Prisma: terror and web series



Antonio Pita, executive producer

Prisma was born in 1993 in the City of Cordoba, Argentina, and since 2008 it develops and produces drama, animation and movies. The top IPs from the producer are the drama series *La Purga*, the animated series *Capitan Dark* and the docu-fiction series *Los viajes de Azul*.

RRPP is the new series developed with **Prisma** and other partners, which is in pre-production. *Viñedos* is a drama series developed with **The Blackout Projects** (Spain), **Giros** (Brazil), **Oeste Films** and **Prisma** (Argentina). Locally it has co-produced the movies *Vigilia en Agosto* (**Twins Latin Films**), *Rosita* (**Vegan Cine**) and *Qhapaq Ñan* (**Malevo Films**, **Oeste Films**).

'We are under production or *RRPP* and finishing the funding of *Viñedos* to be shot during 1H 2019, and starting the development of *El Bosque*, a terror thriller that won **INCAA**'s "Blood Window" award, where we'll be investigating a double format of web drama series-movie; *Mujeres Invisibles*, and drama movie *Overlake*, co-produced with **Brazil**', explains **Antonio Pita**, executive producer.

Bloqueados is a drama series co-produced with **Twins Latin Films**. *Tristeza* is a web series-movie co-produced with **Parox** and **West 112**, both from Chile, and it is developing two projects: the drama series *Foja Cero*, and the terror movie *Wolfgram*. 'In the long term, we are looking for new opportunities and partners to co-produce projects, no matter the genre or format, and adding more transmedia elements to the narratives', he finishes.



RRPP, drama series co-produced with Brazil

In Córdoba, audiovisual activity is an Industry.



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BOOTH #P0.B1

The Dynasty of Caracol



Lisette Osorio, VP of International Sales

Caracol International (Colombia) highlights for the region a slate of dramas full of action and strong characters. **Lisette Osorio**, VP of International Sales, recommends specially *El Bronx* (60x60'), a super series where parallel stories that take place in the Bronx neighborhood, a dangerous sector of town with a mixture of failure, disappointment and despair of thousands of drug addicts, drug dealers, merchants of dreams, and interspersed with love, faith and strong fraternity links.

The Goddess (60x60') centers on a woman who with her talent and love conquered a world of men with her joy, charm, kindness, craftiness, and optimism. She faced a chauvinistic world filled with jealousy and envy, bringing everyone to her knees. While *Night School* (60x60') is a series full of drama and emotion, inspired by the stories of the millions of students in the world who resort to night education as their only way of getting ahead.

Another hit drama at MIPCOM is the telenovela *Dynasty* (72x60'), the story of a singer who seeks to revolutionize the musical genre that runs in his blood, and with his passion and talent, he manages to captivate his crowds; but his fate was already written long before he was born.

From the slate of original formats, Osorio highlights the second season of *Another Level*, with more emotions, demands and prizes than the previous one. Now from the first day will be rewarded those who conquer level 1. The chosen ones will face in a special concert where only the best ones will compete for an important prize in money. And *Desafío Súper Humanos Cap. Cana*, reality of survival leader at Colombia's prime time along its fourteenth season. This new edition focuses on physical competition; only the best high-performance athletes can be part of this challenge.



El Bronx, super series

R7.J15

Applicaster expands apps market



Laura Tapias, General Manager for Latin America and Spain

Applicaster (Israel), leading provider of TV apps, is having a 2017 of full expansion and arrives to Cannes with two important news: By one hand, the company landed in Argentina through the app-building platform, *Zapp*, which gives users the possibility to launch an app or Roku channel in the blink of an eye. And by the other, it signed a deal with Fox to launch several apps for some of the Studio's shows.

Applicaster already has a number of Roku apps on the market and will continue to provide solutions for Roku users in Argentina and around the world. 'Latin American consumers have always been ahead of the curve in the

Alfred Haber: more reality

Having previously secured free-to-air international rights for Seasons One and Two, **Alfred Haber**, president of **Alfred Haber Television** (AHTI), secured the exclusive international TV rights for the third season of the hit reality series *Wicked Tuna*, one of the top-rated shows on the **National Geographic Channel** across all demographics. AHTI is now distributing Seasons one, two and three, and is making available 41 one-hour episodes around the world. As such, the company has already licensed the show to leading international broadcasters, including **RTL** (Germany), **Seven Network** (Australia), **Modern Times Group** (Sweden), and **Polsat** (Poland).

'Season after season, NatGeo's *Wicked Tuna* continues to be celebrated as one of the strongest franchises on cable television in the US', remarks Haber.

At MIPCOM the company with almost 50 years in the business is also promoting the *18th Annual Latin Grammy Awards* ('240), one of the most dazzling celebrations of Latin culture on TV that showcases the very top talent in the dynamic world of Latin music.

Other hot titles are **NBC/Spike's** *World's Most Amazing Videos* (65x60'), a reality that features shocking "caught on camera" footage of gripping, dramatic events, and the three seasons of *Top 20 Funniest* (49x60'). Now preparing for its fourth hit season, the international success continues to grow as comedic commentary charts the best viral videos, home movies, surveillance clips, event footage and news bloopers, while viewers count down to the week's most hilarious video.

Lastly, Alfred Haber keeps pushing in the international market *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x60') where magician's sacred code of silence is broken forever as one of international TV's most popular series ever.



Alfred Haber, president



Wicked Tuna

BOOTH #P-1.L50

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BOOTH #R7.K17

GRB: expand into the scripted space

During 2016 and 2017, **GRB Entertainment** (USA) has not only strengthened existing partnerships, but also developed new ones relationships in both the global acquisitions and distribution marketplace, acquiring several new programs that is launching at MIPCOM and closing the sold of *Man at Arms* to **A+E Latin America**.

'One of several new scripted series is *The Bay*, which follows the affluent, yet dysfunctional residents living in a posh seaside town cursed by a political figure who was allegedly murdered by his socialite granddaughter. But we also have two new scripted series from **Roosterteeth: Day 5** and *Crunch Time*', describes **Melanie Torres**, director, international sales.

Day 5 is a sci-fi/thriller where falling asleep suddenly becomes fatal and a struggling addict must team with fellow overnight survivors to find an end to their waking nightmare, while *Crunch Time* is an edgy sci-fi comedy where a gang of brilliant students use big science for petty purposes and they accidentally create a black hole that could destroy the world.

'For fans of crime programming and celebrity we have *It Happened Here*, which visits seemingly ordinary places that are connected to some of the most graphic and controversial events in pop culture history; and *The Stalker Files* the chilling stories behind celebrity stalking cases involving Madonna, Gwyneth Paltrow, Steven Spielberg, and more', she adds.

'Our goal is to continue to expand into the digital and scripted

space. With both the recent addition of several scripted series to our catalogue as well as our latest sales to VOD platforms around the world, we are excited to be able to bring new and innovative content to our clients', completes Torres.

BOOTH #P-1.B89

ABC Commercial launches Pulse

ABC Commercial (Australia) launches at MIPCOM the new medical drama *Pulse* (8x60'), with the participation of stars **Claire van der Boom** (*Hawaii Five-0*) and **Pallavi Sharda** (*Lion*) in the red carpet, before later joining producers **Kris Wyld** and **Antony I Ginnane** for a special screening and Q&A session to take place on Tuesday 17th at 3.40pm.

Premiering on **ABC TV** in July this year, the series that reached a cumulative audience of 1.6 million people in its first week follows the story of a high-flying financial analyst who had it all before a failing kidney landed her at death's door until a transplant offered her a second chance.



Melanie Torres, Director, International Sales

BOOTH #C15.A10

Federation Entertainment: coproducciones con Latinoamérica

Lanzada en 2014 y con oficinas en París y Los Angeles, **Federation Entertainment** (Francia) se ha establecido rápidamente como una productora top indie europea, enfocada a series dramáticas y productos infanto juveniles que genera con su divisiones **Federation Kids & Family** y **Cottonwood Media**.

Ha sido la única productora francesa en rubricar un acuerdo de coproducción con Latinoamérica: la serie infanto-juvenil *Love Divina* (60x'45), producida con **Televisa** (México) y **Pol-ka** (Argentina) se ha emitido en Latinoamérica y en **Super!** (Italia) y **France Televisions**. La compañía cerró un nuevo acuerdo con **Universal Music** Francia para nuevas plataformas.

Otros éxitos de esta división han sido *The Ollie & The Moon Show*, vendido en 160 mercados en todo el mundo, *Find me in Paris*, licenciada a **UniversalKids** y **Hulu** (USA), **Disney** (Francia, Italia), **France Televisions**, **ABC** (Australia), **ZDF** (Alemania), **Rai** (Italia) y **VRT** (Belgium), y la comedia animada que lanza en MIPJunior, *Squish!* (52x'11), todas de **Cottonwood Media**.

Ficción es un área clave y la compañía quiere replicar el modelo de *Love, Divina* en este género. 'Tenemos en análisis cuatro proyectos de la región', adelanta **Leyla Formoso**, head of sales & development para la región.

En Francia, **Federation Entertainment** ha sido el primero en producir para **Netflix**, dos temporadas de *Marseille* con **Gerard Depardieu**. Ofrece series como *The Bureau* (40x'60), *The Break* (20x'60), *Premonitions* (10x'60), *Hostages* (22x'60),



Bad Banks, nuevo drama

Bordertown (21x'60) y la nueva para MIPCOM, *Bad Banks* (6x'60).

Cerró además un acuerdo clave de first look con **Paramount Television** que incluye coproducción y co-

distribución. El estudio de Hollywood creará además series locales basadas en formatos de la compañía. Finalmente, **Formoso** destaca el acuerdo con **WeMake**, que le permite entrar en el negocio del contenido no guionado. 'Estamos incurriendo en proyectos de VR. Todas estas novedades nos colocan en una posición

muy interesante para trabajar en proyectos de distintos géneros y multi-plataformas', completa.



Leyla Formoso, head of sales and development, América Latina

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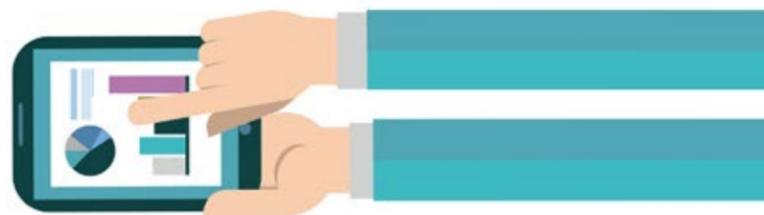
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Banijay: retro formats to reignite family



Elliott Chalkley, VP Sales

Banijay Rights (UK), the international distribution division of **Banijay Group**, is a leading creator and producer of content with one of the world's biggest independent catalogues of more than 20,000 hours including drama, formats, factual, entertainment, theatrical.

This MIPCOM it launches a new version of one of the most classical reality game show, *Survivor* ('60), from **Castaway Television Productions** for **SVT**. It tests the spirit of a group of ordinary, and yet extraordinary, people. Marooned on an uninhabited tropical island, with little more than the clothes on their backs and their own animal cunning, every second of their adventures as castaways is recorded over several weeks.

Based upon the idea of **Jacques Antoine & Co.** and original format of **Banijay Group's Adventure Line Productions**, *Crystal Maze* ('60) is a time-travelling game show adventure, where a team of contestants led by the Maze Master, journey through four fantastical time zones in this epic adventure game show. It is produced by **Fizz** —part of **RDF Television**— for **Channel 4**.

Elliott Chalkley, VP Sales: '*Survivor* has been produced in more than 40 countries with recent series in Spain, US, Greece, Sweden and Australia. Along with *Crystal Maze*, both of these adventure reality formats don't just rely on physical skill but also mental and skillful challenges'.

'This combination makes for great entertainment across all demographics as the audience feels there is at least one challenge that they could

also do, or interactive at home. These shows are highly adaptable and can be produced as stripped or weekly broadcast slots which allows for a flexible budget'.



Survivor and *Crystal Maze*, brand new adventure reality formats

Chalkley: 'There is a current trend in bringing back retro formats to reignite family viewing and Saturday night entertainment. *Survivor* is a long running format with many seasons, which broadcasters can rely on to bring in top ratings and the structure is well known globally so is familiar to the audience, while *Crystal Maze* has returned to UK screens as a ratings hit bringing in audiences that would have watched the original show plus a new generation of fans as the show performs well for the elusive 18-34 year olds'.

With a long and successful track record in distributing adventure reality formats, like *Fort Boyard*, **Banijay Rights** also offers *Temptation Island* that would also be a 'great fit' for Latin American audiences', believes the executive, and launches at MIPCOM *The ultimate test of faithfulness* ('60), from **Rocket Science Lab** for **Fox** (USA), takes four couples in committed relationships and get them to spend 12 days and nights in paradise, without their partner.

Mediabiz: education platform



Alex Lagomarsino, CEO

Mediabiz (Argentina), business agent that represents TV producers and more than 20 fiction authors for formats and tailor made production projects, added to its line of work *ClaseSiete*, a gated and developed educational portal that seeks to promote the experience of renowned scriptwriters and directors, among other executives.

For this, the company signed agreements with different universities in Argentina, such as the University of Buenos Aires (UBA), Universidad Austral and Universidad de la Empresa (UADE) to promote master classes with the presence of Jorge Nisco (*Violetta, Comedines*), Ricardo Rodríguez (*Grande pa, Dibu, Yago*) and Diego Carabelli, producer of *Pol-Ka (Violetta, Soy Luna)*. 'ClaseSiete an interactive education platform for the audiovisual industry in Latin America, aimed at all those who are studying a career related to audiovisual or communication and who are interested in working in the entertainment industry or communication. It's also aimed at all those who already work and want to acquire new knowledge to perform their tasks more effectively', says **Alex Lagomarsino**, CEO, Mediabiz. In addition to the master classes, *ClaseSiete* offers periodically videos and interviews with leading professionals in each of the areas of the audiovisual industry and communication, including writers, producers, directors, scenographers, art directors, directors and coordinators of special effects, editors, musicians and technicians who share their experiences.

FNG: fact based dramas

Fox Networks Group's MIPCOM slate covers new and returning high-end factual titles, formats and a wide range of big-hitting dramas; Latin American and Turkish dramas, and the first regional scripted commission from FNG Europe & Africa, *Deep State* (8x60), a contemporary, international espionage thriller; ant two titles from National Geographic's new scripted focus: *The Long Road Home* (8x60'), based on Martha Raddatz's best-selling book of the same name, and *The State*, from award-winning writer/director Peter Kosminsky.



Deep State

From Turkish drama catalogue are the new 38x60' series *City of Secrets (Karga Seven)*; **FOX Turkey's** first action adventure drama *Warriors* (38x60') and *The Untold Truths* (30x60'). While from Latin America are the comedy *Run Coyote Run* (13x60') and *One Against All* (8x60').

In Factual stands *Diana: In Her Own Words* (120'); *Dian Fossey: Secrets in the Mist* (3x60'); *Hell on Earth: The Fall of Syria and the Rise of ISIS* (120'), *Year Million* (6x60'), docu-drama that explores what it will be like to be human one million years from now, and *When Nature Calls* (6x60').

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Gusto: food in 4K



Chris Knight, CEO

Gusto Worldwide Media (Canada), leading producer of native 4K food and cooking content, produces about 100 hours a year, so the company recently built a new state-of-the-art purpose-built studio specially designed for food programming.

'2016 was a big year for us, because we partnered with **Bell Media**. That was only three short years after we launched **Gusto**, and that partnership means we are guaranteed to be making 100s of hours of content in the future. In this past year alone, we've doubled our 4K catalogue', describes **Chris Knight**, CEO, and highlights new series like *Flour Power*, a baking show with a kitschy vibe and delectable baked goods; and *Watts on the Grill*, starring Spencer Watts.

'And then there's *Latin Kitchen*, focused on three Latin cuisines: Spanish, Mexican, and Venezuelan; *Fresh Market Dinners*, a series that showcases farmers markets and the delicious fresh dinners you can make with local, seasonal ingredients, and new seasons of some of our biggest hits, like *A is for Apple*, and *One World Kitchen*', he adds.

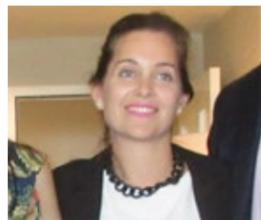
Knight completes: 'We've really had a lot of interest all over the world. We've sold many of our programs in Asia, the Middle East, the Caribbean, and in Europe and we want to continue to focus on those markets; keep providing them the best food content in the world, while also reaching out to new territories to expand Gusto.

Not only are we offering 4K/UHD food programming, we also have a huge number of digital assets that includes webisodes and hundreds of recipes we've developed and tested in our professional kitchen'.



Flour Power, baking show

Turner: original and locally relevant



Sofia Martinenghi, sales manager

Turner Broadcasting System arrives to Cannes with a portfolio with strong titles produced in Latin America and new animated series.

Heading the slate is *The Fragility of Bodies* (8x60'), a thriller based on the homonymous novel and co-produced with **Pol-ka** (Argentina) that starts when the news of the suicide of a train driver under mysterious circumstances arrives to a newspaper office. Also developed with Pol-ka is *The Ballet Teacher* (12x60'), about a retired ballet dancer, who away from the scenes, spends his days giving lessons in a school of dance of neighborhood that he founded with a partner and friend, also a former dancer.

Pol-Ka: Union make force



Manuel Marti, International Production & Development Director

Pol-ka Producciones (Argentina) keeps expanding its global presence through two main business lines: co-productions and alliances with global OTTs to reach new audiences.

Manuel Marti, international production and development director: 'This strategy took impulse in late 2016, after the ink of a partnership with **Televisa** to produce four series for its OTT **blim**, including *Love, Divina*, co-produced with **Federation Kids & Family** (France) and **Televisa** (Mexico). This year, it signed a deal with **Turner** and the **MSO Cablevision** to co-produce two series per year within the next five years, being *La Fragilidad de los Cuerpos* and *El Maestro* the first two.

Adrian Suar, founder of **Pol-ka**: 'Times changed, audience changed and the way the content is viewed is no longer the same as it was a few years ago. It doesn't matter so much the platform where a program is broadcasted but the quality. Stories and production levels must be shocking'.

In terms of distribution, the company is pushing *I Want to be by Your Side* (180x60'), about a woman whose life change after she see the results of her annual check-up, while at the dramedy *Family Silence* (20x60'), the house of a couple that became parents when they were very young sees upside down with the arrival of a young lady that start to work as assistant for the family by mistake

Lastly are *Fortune, Love & Betrayal* (225x60'), about a rich family which's residence doors hides a parallel universe; and *Cunning Girls* (174x60'), centered on five women that meet participating in a demonstration on the doorstep of the bank where they had deposited their savings and which has suddenly closed down.



I Want to Be By Your Side

BOOTH #P0.A 2

On its third season, *Rick and Morty* (30x22') teaches audience to respect the elderly, even if it involves a dangerous, crazy alcoholic who lives in a parallel world; and *The Last O.G.* (10x30') centers on an ex-con who is shocked to see just how much the world has changed when he is released on good behavior from a 15-year prison stint.

The half-hour series *I'm Sorry* follows seemingly confident, together comedy writer, wife and mom (Savage), who comically exposes her inner immaturity and neuroses through unexpected life situations, while the TNT US original series *Will* (10x60') opens with a young William Shakespeare (Davidson) just arriving onto the punk-rock theater scene in 16th century London.



The Ballet Teacher, Turner Latin America originals

Cara a cara con content



BOOTH #C16.D

Inter Medya: formats and co-productions



Can Okan, CEO

Inter Medya (Turkey) launches at MIPCOM several new drama series as well as a number of fresh formats created by its internal team. One of the drama series is *Mrs. Fazilet and her daughters*, the story about a mother and her two daughters who live a modest life with their dream of becoming rich.

From the slate of format it stands *Money Monster*, a quiz show where when the question is answered correctly, participants have the chance to count an endless amount of cash in 60 seconds and earn this if the specified sum is correct. 'We also have *1 vs. 10*, produced by **BKM** and broadcasted on **Show TV**. It's an unusual quiz show where one contestant will be asked ten questions. But instead of answering these questions, he/she needs to choose the one who he/she believes will answer incorrectly from the 10 never changing rivals', describes **Can Okan**, CEO.

In terms of expansion Okan highlights especially the grew of interest from South East Asia, French-speaking Africa and Sub-Saharan Africa.

'Broadcasters are looking for Turkish content because our have very well written stories; so drama series and feature film distribution is very important for us. We are expanding and entering into new territories and have reached more than 120 countries so far', describes the executives and highlights that there has been 'quite a lot of enthusiasm about potential co-development and co-production opportunities between Turkey and Latin America, for both, drama series and format co-development and co-production'.



Mrs. Fazilet and her daughters, new series

'Although we already have a wide-ranging format catalogue, of which 16 have been developed by our in-house creative team, we would like to continue expanding our catalogue by developing and adding new formats', he completes.

BOOTH #C15.A6

Kew Media Group: mystery and history

Kew Media Group (UK) produces and acquires more than 1,000 new hours of premium content every year and distributes Kew's catalogue of film, television and digital assets, to more than 150 countries worldwide on almost every available viewing platform. **Kew Media Group's** library contains over 275 theatrical feature titles and rights to more than 6,500 hours of TV and digital content including major drama series, non-fiction entertainment, special event programming, kids' series, TV movies and mini-series.



Frankie Drake Mysteries, detective drama series

Among the main titles at MIPCOM the company pushes *Frankie Drake Mysteries* (11x60'), detective drama series set in the 1920s; *Crawford* (12x30'), comedy series that follows a not-so-typical family as they navigate

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BOOTH #R7.J11

Audiovisual from Spain: going forward

Audiovisual from Spain, the umbrella brand used to promote the Spanish Content Industry in all the international television trade shows and any other promotional or commercial activity of the Spanish companies worldwide, sponsored by **ICEX Spain Trade and Investment** keeps working to makes the Spanish content visible to potential international buyers and gives support to both experienced and emerging producers and distributors.

With good stories, talent, high quality production values, the Spanish content has stand out not only locally, but also easily liked by international audiences. A key factor is its strategic situation, forming part of the European industry, but with a long commercial background with America... whether it's animation, fiction series or documentaries, its products reach all networks, with general entertainment as well as niche content.

Among the top producers in Cannes under the umbrella are **Onza Distribution**, introducing the kids' series *Jungle Planet*; **All the Kids Entertainment**, with *Cayo Pico Eco Resort*; **Atresmedia TV**, with a slate of dramas headed by *The Incident*; **Anima Kitchent Media**, one of the top animation producers, highlighting *Cleo & Cuquin*; the film and series distributor **DLM International**, and **Mediaset España**, launching the comedy *She's your father*.

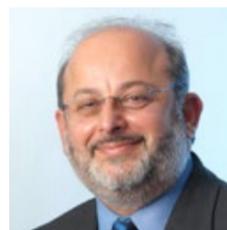
Mil Ojos Producen presents *I Love Wine*; **Prisa Video**, *The Best day of my Life*; and **Medina Media 4K**, the documentary *Spain as Never Seen Before*. Lastly, are **Brands & Rights 360**, with a strong offer of kids content; **Commercial TV**, with *Among Olive trees*; **Filmmax International**, company that is growing in the TV business with *I Know Who You Are*; **Film Factory**, with *Sara Baras: All her voices*, and the online platform for the trade film and TV rights, **MediaBank**.



Jungle Planet (Onza Distribution)



Sara Baras: All her voices (Film Factory)



Greg Phillips, President of Distribution

the murky waters of fractured relationships, financial troubles, old resentments and new enemies, and *Bees Make Honey* (88'), a stylish 1930's British murder mystery following a high society widow who hires a police inspector to probe the murder of her husband at her infamous annual Halloween costume party. Over the course of the raucous party, the inspector discovers the crime is merely the tip of a treacherous political iceberg.

Lastly are the drama series *Date My Dad* (10x60'), where since the loss of his beloved wife three years ago, a man's only agenda has been to be the best dad he can be, and the documentary series *Rolling Stone: Stories from the Edge* (6x60'), which chronicles the last 50 years of American music.



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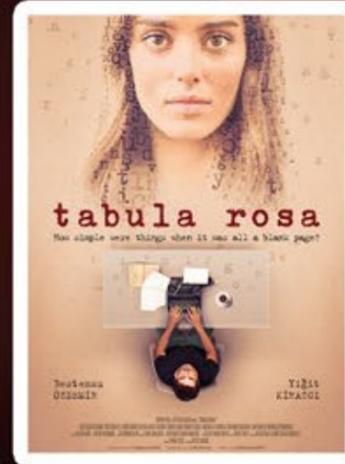
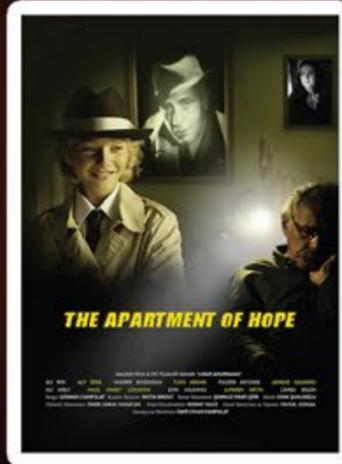
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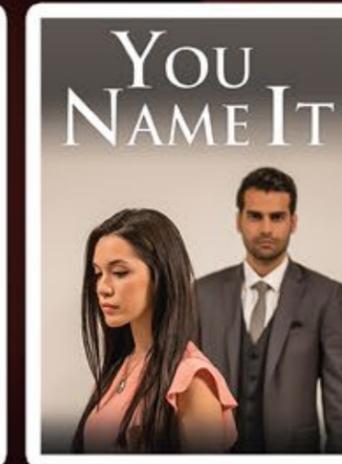
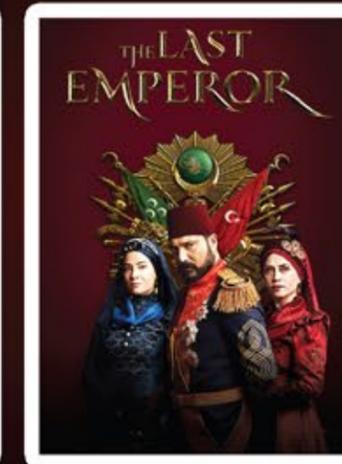
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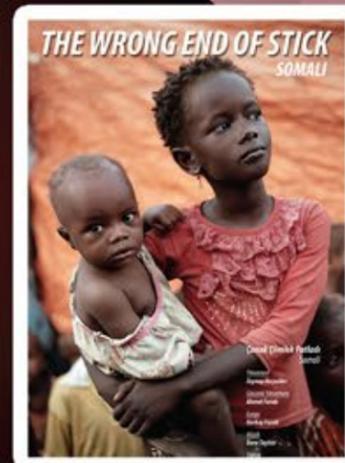
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Asia-Pacific, the ultimate audiovisual destination

China, Japan, India and Indonesia will be among the Top 10 largest economies by 2030, according to the World Economic Forum. Here is a good reason to start paying attention to these key counties of the APAC region. PRENSARIO summarizes the most important highlights.

Asia is the largest and most populated continent in the world. It hosts 4.14 billion inhabitants, representing 61% of the global population. It is the biggest producer in many key industries, but also the largest consumer. It plays a double role in the global economy, selling and buying. All in all it is responsible of the 80% of the worldwide economical growth.

In terms of advertising, the region shows a leading global ad spend growth in 2016, according to Zenith's Advertising Expenditure Forecast, while Latin America and Central and Eastern Europe showed a recovery, with that in the latter increasing from 4.1% last year to 7.3% in 2017. Both regions are improving, but Asia Pacific remains the main engine of global ad spend growth.

Jonathan Barnard, head of forecasting and director of global intelligence, stands: 'China may be slowing, but it's still growing at USD 5 billion a year, while India, Indonesia and the Philippines grow at double-digit rates'.

Regarding OTT, **Digital TV Research** revealed that OTT revenues from TV episodes and movies will reach USD 24.41 billion in 2022, tripling the USD 8.27 billion from 2016. China will command half of the OTT revenues for the 22 countries covered in the Asia Pacific OTT TV & Video Forecasts report by 2022; rising from just over a third of the 2016 total. China and Japan together will account for two-thirds of the region's total

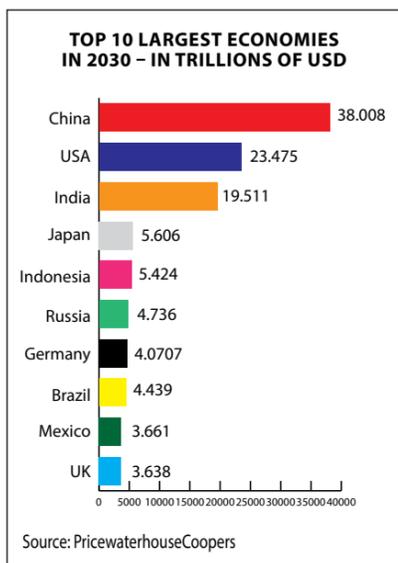
revenues by 2022. Advertising revenues on OTT sites and SVOD revenues are running neck-to-neck. SVOD will be the leader in 2017 and 2018, but AVOD will regain the crown from 2019. China will supply 61% of the region's AVOD revenues by 2022 or USD 7.27 billion. APAC SVOD revenues will climb from USD 3,388 million (2016) to USD 9,090 million (2022). China will overtake Japan to become the SVOD revenue leader in 2017. Digital TV Research forecasts 234 million subs by 2022, up from 91 million in 2016. China will have 139 million SVOD subs (59% of the region's total) in 2022. India and Japan will together account for another 50 million, leaving only 44 million divided between the remaining 19 countries.

CHINA

The giant Asian market will add 850 million consumer to its middle class (earning between USD 16,000 and USD 160,000) between 2009 and 2030, according to OECD and Brookings. Just to compare, Europe is expected to earn 16 millions in the same period of time, while the US and Canada will lose 16 million.

At the macro level, China's middle class scale advantage will fundamentally re-balance the global economy, strategic power relations, and much more. 'Even a tiny video niche can be highly profitable in such a vast, consumer-driven market. Branded content opportunities will proliferate: it's a field where the West

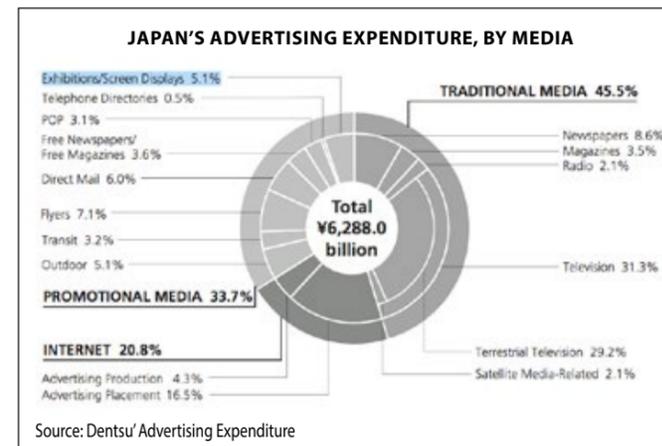
enjoys a creative advantage, at least for now. And where creatives enjoy access to decision-makers for Western brands that will be focusing on growth in China. At the same time, Chinese financial investment will accelerate in Western



media, in both established businesses and startups', explains **Peter Hamilton**, from DocumentaryTelevision.com.

On a special highlight about the market, he states: 'The TV channels are now opening up, slowly. CCTV9 Documentary Channel is cautiously returning to copro's, and with more savvy than earlier in the decade. Terms and practices still lack standardization. **China International Capital Corporation Limited (CICC)** is "the most reliable copro partner" for Western players. It funds 20+/- hours / year of copro's with Chinese broadcasters and international partners, and contributes up to 50% of budgets for specials of around USD 1.2 million. Main topics: Chinese History, Engineering, Science, Blue Chip Wildlife and China's Culture'.

JPMorgan Chase estimates that China's SVOD base will grow from 144 millions to 234 millions in 2020. That's close to the projected cable subscriber base of 248 million in 2020. Leading players in 2017 are **iQiyi** (99 million subs) and **Tencent** (81 millionns). **Hamilton** highlights: 'SVOD and online video is a Wild West, booming largely outside the heavy hand



of the regulators. The acquisitions process is quite impenetrable to outsiders: buyers are not attending industry events, but they are "nimble" and can pay "real money".

Hamilton offers some advices: 'The solution for Western producers and distributors is to move slowly, go to China and listen, and build relationships. Westerners need a broker or local partner; library buys are preferred to individual documentaries or limited series. Most deals are revenue shares, and minimum guarantees are rare. Chinese buyers usually localize the content, but require delivery with English CC or subtitles'.

He concludes with another trend: 'The key trend in developing IP in China and internet novels, which are increasingly the main source of IP for Chinese films, television shows, and games. 76% of source material for Chinese drama series originate from novels. Breakout Internet novels now fetch USD 1 million, the hottest ones: USD 7.5 millions. Tencent and Alibaba are building out their own digital publishing arms to incubate content'.

JAPAN

Although the local government postponed the consumption tax rate increase planned for April 2017 —resulting in a lack of extra demand that had been anticipated in the lead-up

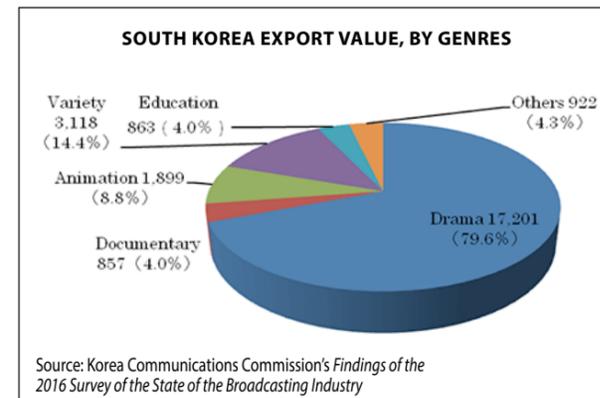
April-June quarter, 0.3% (1.4% annualized) in the July-September quarter, and 0.2% (1.0% annualized) in the October-December quarter.

Japan's advertising expenditures for 2016 totaled ¥6,288.0 billion (USD 57 billions), an increase of 1.9% compared with the previous year's figure, according to Dentsu's Advertising Expenditure in Japan. The gradual expansion of country's economy in 2016 saw overall spending on advertising post year-on-year gains for a fifth consecutive year.

Last year, advertising expenditures fell in Newspapers (-4.4%) and Magazines (-9%), while Radio (+2.5%) and TV (+1.7%; including both terrestrial television and satellite media-related spending) went up. As a result, overall spending in the traditional media posted a slight decline of 0.4%. In the Internet advertising market (up 13.0%), ads directed at smartphones, as well as video ads and ads using new advertising technologies and data applications continued to expand. Thus growth in the Internet medium remained the key driver for advertising expenditures overall.

SOUTH KOREA

South Korea is another big exponent of the Asian growth not only in the traditional TV business, but also in digital. Country's paid-for online video market is projected to more than triple to USD 433 millions in 2021 from USD 142 millions in 2016, according to **IHS Markit**. This market is one of the biggest in Asia, with annual average revenue per user at USD 97 for subscription services in 2016, compared to USD 103 in Japan and USD 31 in China.

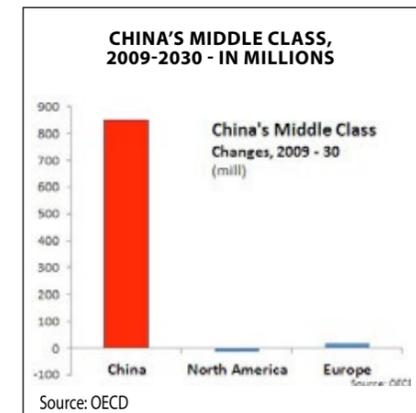


to the increase—the economy continued to recover, albeit at a very modest pace.

Real GDP growth stayed in positive territory throughout 2016, with the economy expanding 0.6% (2.3% on an annualized basis) in the January-March quarter, 0.4% (1.8% annualized) in the

'South Koreans are more willing to pay for premium content now, and most of them will have multiple streaming subscriptions in the future', explains **Jun Wen Woo**, analyst at **IHS Markit**. 'High smartphone adoption, availability of low-priced subscription services, as well as the entrance of new local and international services, will also contribute to the growth of the market', she added.

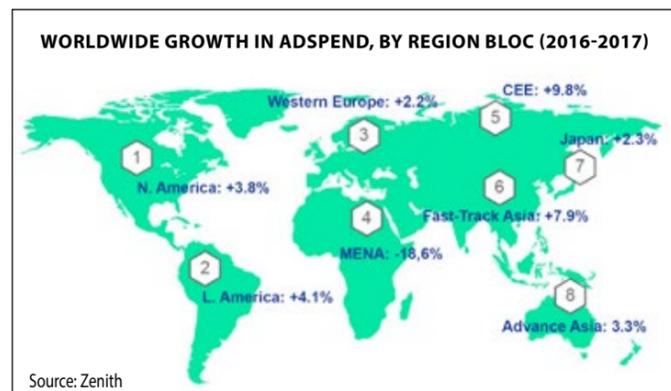
POOQ and **TVing** are two notable online video subscription services with regards to subscriber numbers, while **Google Play Movies** dominates the transactional business with more than two-thirds of market share in revenue. The **Apple iTunes** store is currently unavailable in South Korea. Pay TV providers, **KT**, **SK Telecom** and **LG Uplus**, as well as **CJ E&M** and major broadcasters, have expanded into digital, following the popularity of watching video on smartphones and tablet PCs. Regarding content exportation, Korea has established itself as a big drama provider not



only in Asia, but also worldwide. Since 2000, the country began to experience the booming popularity of its dramas across Asia and Latin America. The Korean Wave was born.

According to the **Korea Communications Commission's Findings of the 2016 Survey of the State of the Broadcasting Industry**, total content exports was USD 301.9 millions in 2015, showing a decline of 3.8% from 2014. The total export value rose annually from 2011 but peaked in 2014 and fell slightly in 2015. Drama is by far the largest category accounting for 79.6% (USD 172 millions), followed by Variety with 14.4%, animation, 8.8%, education and documentary with 4% each.

By regions, Japan was the largest importer of South Korean TV programs in 2015 at 32.9% (USD 70.98 millions), followed by China with 24.3%, Taiwan with 10.1%, USA with 6.8% and Hong Kong with 5.1%. The East Asian markets accounted for 72.4% of the total.





NHK: the future arrived a long time ago

NHK, Japan's only public broadcaster, is not only a key player in the local market, but also a reference for the international market as a pioneer developer of 4K and 8K technologies for broadcasting. It was the first to launch HD in the '80, well over a decade before the technology became mainstream.

It was the first also to provide UHDTV-4K, and in August last year it was also the very first broadcaster in the world to launch a TV network for 8K. The initial transmission of the "Super Hi-Vision" test channel offered a mix of content in both 4K and 8K resolution, including music concerts, highlights from the London 2012 Olympic Games opening ceremony and footage programming.

Japanese manufacturer **Sharp** has just announced the launch of the first ever 8K TV set. **8K AQUOS** will be available first in markets like China and Japan by the end of 2017, and will expand to Taiwan and Europe next year. It becomes necessary to expand the 4K and 8K TV-set base, to expand the technology.

About contents, MIPCOM has become the main windows' for **NHK** 4K programming releases and this year hosts another milestone: *Kurara: The Dazzling Life of Hokusai's Daughter* is **NHK's** brand-new drama about the life of Japan's best-known artist and is the first 4K drama program to have an official screening in the history of the Cannes-based event.

NHK operates four nationwide TV channels: the mainstream network **General TV** (news and documentaries, drama, talk shows, quiz shows, comedy and music) and **Educational TV**, dedicated to the learning of people of all ages. Also, the satellite channels **BS-1** (news, current-affairs, sports), and **BS Premium** (culture and entertainment, arts, music, movies and foreign dramas).

PRENSARIO asked **Yukari Hayashi**, Senior Content Development, Programming Department, **NHK** about the challenges and opportunities for

a pubcaster in an ever-changing multi-screen scenario. 'The influence of will become bigger in the coming years in Japan. SVODs like **Netflix**, **Hulu** and **Amazon** are gradually growing, as well, and adding to



Kurara: The Dazzling Life of Hokusai's Daughter is the first 4K drama program to have an official screening in the history of the MIPs

the fact that these can also be seen on smartphones greatly influences the way people watch content', she answers.

A new live streaming Internet TV for PC and smartphones launched last year,

AbemaTV, is a good example. 'Services available on smartphones like these will surely change the way adults consume content, and this will also influence kids' way of consuming content', she adds.

'Broadcasters have now to compete not only with other broadcasters but other content creators/providers of all kinds', remarks **Hayashi** and highlights a key age segment: kids. 'The interactivity where the screen changes by their touch fascinates them and this is very different from the passive viewing experience. Although **NHK's** nursery TV programs are extremely popular now and kids are glued to the TV set, we will surely be competing for eyeballs with content available on smartphones in the near future if not now'.

This is one of the biggest challenges, as young audience is not watching TV. 'They have so many media and contents to choose, so TV is becoming less popular. Our programs still boasts tremendous popularity among the nursery school and preschool children, but for the young audience in their teens and up, it is very difficult to get them'.

'They don't want to see something they've already seen before, and anything that has a scent of "teaching/education" they detect and will reject. Many *youngsters* record the content and skip parts they don't find interesting, and so their content consumption is very fast. It is, of course, very demanding to continue offering them something new'.

To attract them, **NHK** is trying out new strategies. '*Rules of R* is a daily show that conducts research and presents the results thereof from the high schooler's perspective through rankings. To further engage young people, the program initiated a trial, incorporating social media (**LINE**, **Twitter**), video sites, etc. The result was extremely good, tripling the access to the program's website from the previous year'.

'We have founded success in programs targeting family viewing. Creative programs that are fun and interesting to watch for both kids and their parents work well. Programs like *Design Ah!* and *Discover Science* are good examples', comments **Hayashi**.

And he concludes: '**NHK** is a big production house, so we produce most of our programs in-house. But we do acquire animations and dramas for children viewers in order to enrich and diversify the programming on our Educational TV channel. So we are basically looking for programs that have a distinct characteristic from what we usually create and air'.



Yukari Hayashi, Senior Content Development, Programming Department, NHK



Design Ah! creative show for children and parents

JAPAN: TOP TEN PROGRAMING

Title	Station	Viewership	Genre
Sekai-no Hate-made Itte Q	NTV	22,2	Entertainment
Gyoretsu-no Dekiru Horitsu Sodansho (3Hrs SP)	NTV	20,2	Entertainment
2018 FIFA World Cup-Related SP	TV Asahi	19,7	Sports
Shoten	NTV	18,8	Comedy talk
Odoru Sanma Goten SP	NTV	18,1	Entertainment
Nakai Masahiro Kinsuma SP	TBS	18,0	Entertainment
The Tetsuwan Dash	NTV	18,0	Entertainment
NHK News 7	NHK	18,0	News
Kinkyu Torishrabeshitsu SP	TV Asahi	17,9	Drama
Boxing Festival - Higa versus Murata	Fuji	17,8	Sports

Source: Video Research

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El hijo de la Novia / Pájaros de Papel / Edha

FERNANDO CASTETS

Mujeres Asesinas / Se Presume Inocente

LILIANA ESCLAR - MARISA GRINSTEIN

La Candidata / Ladrón de Corazones / Primicias

LEO BECHINI - TATO TABERNISSE

Vecinos / La Teacher de Inglés / La Suegra

ANA MARTINEZ - CARLOS SOTO

Fronteras / Tramas / Séptimo Bastón de Dios

JORGE NISCO - RAMIRO SAN HONORIO

Lusers / Lucky Loser

CARLOS ESPINOZA FURNISS

La Magia de Lola / Adorables Farsantes

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ANTV evolves with the Indonesian TV industry



Indonesian leading broadcaster ANTV has been repositioning itself from September 2013 until today with an ever-growing performance in YTD share: 11.2% (2014), 11.5% (2015), 14% (2016) and 15.2% (August 2017). The network evolution was not only in numbers, also in the content strategies and digital business.

Otis Hahijary, VP: 'Recorded since our establishment in 1993 until 2013, our performance share was ranging from 4-7% and was at the bottom position as entertainment TV. Strategy changes at the end of 2013 caused us to enter the tier 1 FTA line in Indonesia, with second position (YTD up to August 21, 2017)'.

PRENSARIO wanted to know more about the reason of this growing. 'This is the result of a new programming strategy. First, every day part is prime time: all slots could be the main as long as they suit the target audience. For example, in morning, which is mostly watched by men and children, we present journal and news variety programs as well animation and during noon, which is mostly watched by housewives, we offer Indian drama series'.

Second, it provides a "Unique Value Proposition" by continuing to take the unique value inherent to a program to be developed/expanded into other programs like the examples above.



Third, the untapped market: 'We always targets market programs that have not been taken by competitors'.



Four, a 360 campaign, in order to maintain audience loyalty staying/watching the channel. '360 promo is an integral part of our effort to accommodate budget from sponsors who advertise through on air and off air activities, whether through its own media, other media and digital'.

Local series *Kecil-Kecil Jadi Manten* and *Jodoh Wasiat Bapak*

ANTV placed three programs in the top 15 programs

from January to August, 2017 and among those programs are local content, such as the local series *Jodoh Wasiat Bapak*, *Cantik Cantik Kucing Dapur* and *Kecil-Kecil Jadi Manten*. 'In 2016, we produced 32 drama titles and 18 entertainment titles. And in 2017, we aired 21 drama and 8 entertainment titles', adds **Hahijary**.



Otis Hahijary, VP, ANTV

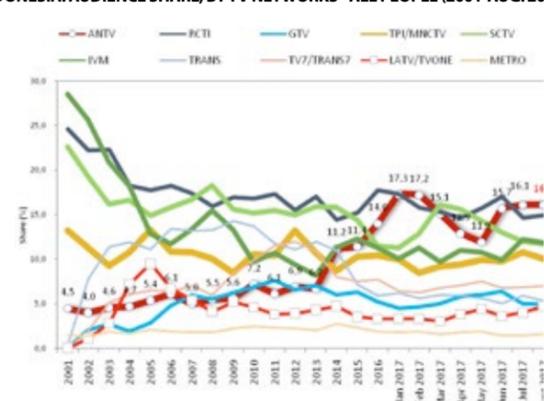
'We do not merely purchase foreign titles and put them into air, but far from that we reprocess the uniqueness of foreign series by letting Indian artist to play in our local series like *Cinta Di Langit Taj Mahal*, who brought Shaheir Sheik, the cast of Arjuna in Mahabharata came to Indonesia, or entertainment programs like *Mahabharata Show*, *Bollystarvaganza* and *Panah Asmara Arjuna*'.

From the top 10 data this year, it can be confirmed that series are still major show in Indonesia FTA, besides entertainment talent search and comedy. 'Looking back, this pattern has not changed significantly in this last five years. It proves that Indonesian viewers watch series the most. Changes made to anticipate boredom is usually by updating the content, adding new artists or changing the theme that suits the audience best'.

'Digital media is experiencing rapid growth as print media and radio are showing a decline, although TV is still a mainstream. TV penetration is still above 96%, reaching all Indonesian media viewers. TV and internet viewers are complementary, recorded that the duplication of TV and internet users is still above 90%. Looking at this fact, we run a 360-campaign strategy with media mix campaign so that all media used by ANTV can still reach all the characteristics of the audience'.

About the future, **Hahijary** concludes: 'We will surely bet on more strategic partnerships, as this is an important part of our programming strategy. In the near future for example, we will participate in joint production for a talent search event with its partner in India'.

INDONESIA: AUDIENCE SHARE, BY TV NETWORKS - ALL PEOPLE (2001-AUG. 2017)



Source: Nielsen

INDONESIA: TOP 15 PROGRAM (JANUARY-AUGUST, 2017)

No.	Description (grouped)	Channel	Level	Variable	(r) TVR	Share
1	ANUGERAH CINTA	RCTI	Series	Drama	5.8	27.4
2	DUNIA TERBALIK	RCTI	Series	Drama	5.7	24.5
3	TUKANG BUBUR NAIK HAJI THE SER	RCTI	Series	Drama	4.9	19.7
4	ANAK JALANAN	RCTI	Series	Drama	4.9	23.0
5	KEMENANGAN D4 ACADEMY 2017	IVM	Entertainment	Talent	4.4	24.9
6	ANAK LANGIT	SCTV	Series	Drama	4.1	17.8
7	CANTIK-CANTIK KUCING DAPUR	ANTV	Series	Drama	4.0	16.1
8	ORANG-ORANG KAMPUNG DUKU	SCTV	Series	Drama	3.9	15.9
9	GRAND FINAL 2017	IVM	Entertainment	Talent	3.7	19.1
10	CAHAYA HATI(A01)	RCTI	Series	Drama	3.6	15.8
11	BOY	SCTV	Series	Drama	3.6	14.9
12	JODOH	ANTV	Series	Drama	3.5	18.6
13	TOP TUKANG OJEK PENGKOLAN	RCTI	Series	Drama	3.4	16.3
14	AUDISI 2017	IVM	Entertainment	Talent	3.4	14.6
15	KECIL-KECIL MIKIR JADI MANTEN	ANTV	Series	Drama	3.4	14.1

Source: AGB Nielsen Media Research

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Channel 31: safe and family content

Owned by Russian CTC Media, Channel 31 is a leading TV channel in Kazakhstan, positioning itself as a family channel. It produces a large share of high-quality national products on its own and it is a leader in new entertainment formats and exclusive owner of the Category A first show movie content, and also a guide of TOP trends in serial lines 'Time for the Best Serials' and 'Best Home Cinema'.

Own-produced TV projects in Kazakh and Russian take a considerable part of the channel's airtime. They are situational comedy series, news and entertainment programs including humorous shows. 'We are encouraged that the viewer expects local content', says Bagdat Kodzhahmetov, General Director.

He continues: 'Studies have shown that Kazakhstan people like to watch concerts, series and humorous shows, and the viewer who comes to Channel 31 wants to relax, have fun, escape the everyday bustle and get positive emotions from viewing. Accordingly, we decided to focus on two genres: situational comedies that combine serials and humor, and humorous shows or reality shows with elements of humor.

Channel 31 launched last month the musical project *I am a singer Kazakhstan* in September. This large-scale talent show will be broadcasted in six countries at once on national TV channels with a total coverage of more than 200 million viewers. In the last season of the Chinese version of *I'm a Singer*, Dimash Kudaibergen, a signer from Kazakhstan, became the worldwide



star: great personal charm, incredibly wide and unusual vocal range, and, of course, the unexpected choice of list of songs allowed him not only to significantly go faster his competitors, but really to say a new word in the global show business.

Kodzhahmetov remarks: 'The format has sig-

nificant differences from such similar projects as *Got Talent*, *X Factor*, *The Voice*. Only professional musicians or outstanding persons of natural gifts participate there. Only the world's popular music super-hits of various genres will be song. But the main thing is a completely different mechanism of selection of participants within the project: the audience in the studio will vote, and the seven strongest participants will go to the end, to the final, where three winners will be determined'.

In addition to own-produced products, Channel 31 presents the best foreign television projects to its viewers. They are top-rated programs, movies and new serials produced by Turkey, India, Russia and Philippines.

Today in Kazakhstan almost all citizens of the country watch TV, which remains for the majority the only free-of-charge source of information and entertainment. Regarding specific genres, the Kazakhstan people like serials, movies, news and shows. A special study showed that Channel 31 audience are women aged 18 to 40 years who have higher education, while keeping the house and bringing up children. It is their interests that determine the Channel's thematic scope.

'Kazakhstan has family traditions, faith in the future, and perhaps, we also have great love and respect to the head of the family due to eastern mentality', Kodzhahmetov comments. 'In our studies we did not put any political tasks, we had only to understand the electorate, if I may say so. And in the course of this study, we found that the society itself is predisposed to preserving family traditions. Accordingly, we determined that our Channel, starting from autumn 2013, positions itself as a national entertainment channel in Kazakhstan for family viewing. And we have defined for ourselves a clear rule: everything that we produce, everything that we buy to show our viewers, should be safe for family viewing'.

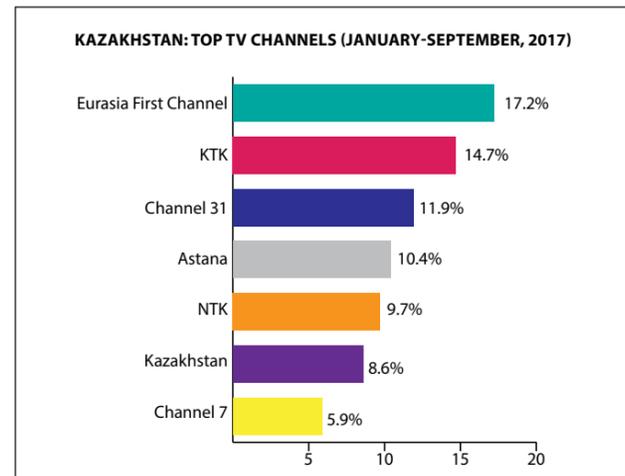
Why? He concludes: 'Because all members of the family at certain times of the day is necessarily gathering together to watch a TV, besides the nationality does not matter - our channel is watched by Russians, Kazakhs, Koreans, Germans and Uzbeks... And these people, as a rule, have strong family traditions. And what the family will watch is determined by the woman'.



Bagdat Kodzhahmetov, General Director, Channel 31



I am a Singer Kazakhstan, a big project produced in the country and broadcast in six markets reaching 200 million viewers



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Massood Sanjer, director

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The group operates the leading network in Afghanistan Tolo TV plus Tolo News and Lemar, Farsi1 in Iran,

Kana in Ethiopia, and 101 India. 'We have local teams in each territory', explains Massood Sanjer, director.

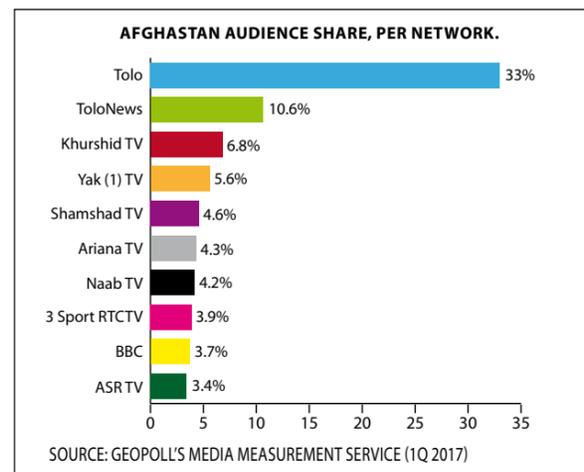
'We mainly broadcast family drama from different Turkish providers as FOX, Kanal D (Fatmagul), TRT (Resurrection), Global Agency (Broken Pieces), ATV (Valley of Wolves), as well as from India and Latin America (El Capo-RCN, Brazil Avenue-Globo)', he adds.

Local shows are mainly game shows, like the adapted versions of Deal or not Deal, Minute to Win It (Sony), Divided (Talpa) and Family Feud (FbremantleMedia) in Afghanistan, India, Iran and Ethiopia, as well as The Afghan Star, the leading singing contest from the first market



Afghan Star, season 12 on Tolo TV

with 12 seasons on air. The grid in Afghanistan is composed by news at 6pm, drama at 6.30pm, entertainment at 7.30pm, and then other two dramas at 8pm and 9pm. 'We have 800 employees in Afghanistan with 4 high tech studios to produce our own content. 45% of it is original, and 55% is acquired', concludes.



Ariana TV: going forward



Ehsan Bayat, CEO

Ehsan Bayat, founder of Ariana Television and Chairman of The Bayat Group, launched the network in 2005 and it now serves more than 25 millions. 'We are very proud of Ariana's role in two vital areas: in helping launch and lead the formation of Afghanistan's private media sector and the fact that our network has served as a strong champion of the idea that a free press, one that serves the public by providing timely and accurate information, is essential to

country's growth and progress', he Bayat.

'Our broadcast strategy is focused on three areas: information, content and entertainment. Ariana's programming places particular emphasis on education, health, children's programming, women's and world issues, and the Ariana team takes great pride in broadcasting accurate, unbiased news to the audience as events occur.



'The 2017-2018 season illustrates our commitment to developing our own original programs representing a cross-section of genres, while also acquiring top-flight regional content which is popular with our audience. Highlights from our original content offerings includes the development of new health and wellness programming and new nightly dramatic serials. We will also acquire the broadcast rights for some of the region's most popular Indian and Turkish serials'.

'Afghanistan is a tackling the tremendous challenge of rebuilding our nation —not just of our physical infrastructure and our institutions, but also our history and culture. Ariana broadcasts a large number of programs which provide our audiences with practical, but vital information on a wide variety of subjects even how to cook a healthy meal for their families. Providing our viewers with information that informs and educates is at the heart of our content strategy and guides how we develop programming for our market'.

Future plans? 'We continue to expand our development of original content; we look for important public service/social messaging opportunities that we can leverage our media reach to support; we continue to look at the convergence of telephony and media, and see how we can leverage the relationship between Afghanistan's growing population of mobile subscribers receiving 3G and LTE access and our media ventures; we consistently review opportunities for co-operation with a number of international media partners'.



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Japan: Kyoki Kiriya, senior manager acquisitions from Disney; Takuya Wakizaka, senior programming manager of DLife; Toshiba Tanio, senior manager multiplatform programming at NTV, and Kyoko Sekine, senior manager content acquisitions at Hulu



NHK, Japan: Chie Muto, acquisition manager; Tadatsugu Uesugi, global content development and programming; Miwa Komori, senior manager acquisitions, and Shinya Aoki, deputy general manager & strategy



Japan: Ryo Kamitakahara, general manager acquisitions, and Setsuko Hatate, acquisitions, from Tohokushinsha Corporation, with Star Channel: Mteko Endo, assistant manager, Hiroko Ozawa, manager programming & marketing



Network Ten (Australia): Dam Monaghan, head of programming; Paul Anderson, CEO; Glen Kingey, independent; Beverly McGarvey, CPO; and Danny Mitrovic, programming & content manager, Win Network



India and Malaysia: Akhil Mehra, director Star India; Chen Kheng On, content, and Marie Lee, associate, both from TM Malaysia; the actor Michael Weatherly (Bull, CBS); Dharmesh Gandhi, content English Channels, Yogesh Manwani and Keishnan Kutty, acquisition managers, all from Star India



Buyers from Viacom 18 (India): Rohan Lavsi, AVP, business planning; Shaheed Degani, Associate VP; Ankit Shah, director, central commercial; and Pradip Thakker, content director



Fuji TV Network (Japan): Takeshi Goto, Takayuki Hayakawa and So Fujinuma, general producers, Worldwide Production and Sales, International Department (photo credit: Fuji Television Network)



Buyers from Kansai TV 8 (Japan): Noriko Katayanagi-Bonafede, funding board member; Takuya Kanatani, deputy content manager; Takaaki Satou, senior content division, and setsuko Omura, content business department



Buyers from CJ E&M (South Korea) at the NBCUniversal cocktail: Jae Hyuk Lee, SVP, global content; Jinwoo Hwang, head of global content development; Deok Jae Lee, president of media content business, and Jaesong Lee, head of global strategy



ANTV, the #1 channel in Indonesia sustains its leadership thanks to the Indian series broadcast on prime time: Gunawan Gunawan, manager of acquisitions, Kiki Zulkarnain, general manager programming, and Raymond Charles, assistant manager



Triandy Suyatman, program advisor, PT Elshinta Jakarta Televisi, Indonesia



Buyers from SCTV Indonesia: Shery Wijaya Sari, international acquisition, and Harsiwi Achmad, director



China: Coco Ma, GM, Content Acquisition & Production, Sohu Video; Jiang Bin, Vp/GM, iQIYI; Chang Jingyao, formats sales director, IPCN; Hao Fang, chief executive producer, LeTV; Tao Yixiao, director, Shanxi Satellite TV, and Chen Manman, COO, WeKids



Chea Chee Kong, Chief Content Officer, Mediacorp (Singapore); Yuan Li, Chief Content Officer, IPCN (China) and Josh Black, CEO, GroupM Apac (Hong Kong)



D'Live, Pay TV and OTT from South Korea: Yong-Ju Jeon, President/CEO, surrounded by Min-jae Seong, executive supervisor, division head, OTT; In-sanx Hwang, EVP corporate support office, and Stella Kim, general manager, E&M strategy



Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH; and Chanyoung Park, manager, content acquisition team, LG Uplus



CJ E&M: Jae Hyuk, SVP, Eilian Liche, Seun Kim, and Spencer Thomas, producers of the global production team, factual



Bounchao Phichit, director general, Television Nationale Lao (Laos)



Emilya Ab Rahim, general manager, operations, acquisitions and content management, and Jalhaliq Hasan, manager acquisitions, Media Prima Malaysia (borders) and Christine Seohyun Kim, manager content business team 2, JTBC (South Korea)



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



TVB, Honk Kong: Nancy Lay, acquisitions; James Chang, EVP; Tepo Mass Media; Wallace Wong, Senior Programming Manager, Sang Au, Senior Content Operation Manager



Peggy Y. H. Tong, senior programme manager, and Ally L. K. Choy, assistant programme manager, TVB Hong Kong (borders) with Karolina Chowaniec-Stawiarz, international sales, TVN (Poland)



ABS-CBN (The Philippines): Pia Bacungan-Laurel, international sales, Fernando Villar, head, integrated marketing, Eveyrn "Leng" Raymundo, VP integrated programming acquisitions and distribution, and Rachel Simon, head of acquisitions



GMA The Philippines: Jose Mari R. Abacan, First VP program manager department, and Carmina M. Catacutan, program administration



Reggie Erojo, acquisitions and programming, and Wilson Y. Tieng, president and CEO, Solar Entertainment Corp. The Philippines (borders) with Ronald C. Leong, EVP, Regal Media Worldwide Ltd. (Hong Kong)



Asian buyers: Nisa Sittasrivong, programme acquisitions, and Ataphon Na Bankxang, managing director, both from True Visions TV (Thailand), with Joy Olby-Tan, lead acquisitions at Mediacorp (Singapore)



Anha Benessalah, acquisition consultant for Africa, Arte France; with Lies Belaribi, director of programming at the Algerian Public Broadcaster, and Ameur Behlour, executive director, Gosto Productions, also from Algeria



Buyers from Lebanon: Elias Hashem, general manager, and Maya Joubran, director of business development, both from Charisma Group; and Nidal Monzer, head of acquisitions, Media Link International



Buyers from Irib Media Trade (Iran): Mohamad Haghshenas, head of coproductions; Leili Kafi, head of coordination; Fatameh Javahersaz, contracting manager, and Mehdi Minaei, programming manager, with Armin Luttenberger, director TV, ORF (Austria)



KKTV, OTT from Taiwan: Shao Chen, senior manager, Grace Chang, project manager, and Dennis Yang, EVP, business development & product operation



BBC: Melanie Rumani, content acquisitions worldwide, with Rylan Shiotani, VP, content, Asia



Dien Duan Media & Entertainment, Vietnam: Do Van Buu Dien, founder and chairman, surrounded by Nguyen Thi My Huyen/Milet, external affair executive, and Ho Ngoc Thuy Diem/Kat, head of content acquisitions and distribution



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



TKL, Vietnam: Ton Nu An Tram, screening manager, Nguyen Thi Truc Mai, managing director, and Le Van, senior programming manager



Hang Meast HDTV, Cambodia: Eng Song Liep, program executive, and Eng Leanghong, content acquisition manager



The 'Nollywood' OTT Iroko Global (Nigeria/UK): Nikhil Patel, general manager, Jason Njoku, CEO, and Bola Ogidan, GM Iroko Networks



African buyers: Saira Sow, acquisition director, and Laura Mackenzie, programming director, both from Kwesé TV, new panregional satellite channel (middle), with Josephine Muhutu-Remy and Chris Tent, from Disney Africa



Buyers from RTI (Ivory Coast): Sanga Toure, director RT11, and Didier Bleou, director RT12



Roxanne Barcelona, VP, and Paolo Laureana, manager, GMA Worldwide, with Mukhtar Lashkari Mohammad, channel director, and Raouf Oria Abdul, deputy channel manager, iTV Media (Afghanistan) and Jose Escalante, CEO, Latin Media/WRC (USA)

BOOTH # R7.D 5

R9.A20

Rai: global content, Italian taste



David Bogi, Head of International Distribution & Business Development

Rai Com, distribution arm of the Italian pubcaster **Rai**, led by **David Bogi**, Head of International Distribution & Business Development, arrives to Cannes with a catalogue of over 1,900 titles, including from dramas to kids' series and headed by the crime series *Inspector Coliandro*, which follows 'the improbable

adventures of an improbable inspector of the Italian Police Force'. At the series, Inspector Coliandro saves the day also, but mostly by a combination of luck and his younger partner's intuition. He is ignorant, crude, and despised by all his colleagues except his partner, who is the only one who views him the way he views himself: as a hero worthy of the good guys in American cop movies.

Another big bet for this market is *Alex&Co*, produced by **The Walt Disney Company Italia** in co-production with **3zero2 TV**, and that follows childhood friends as they begin high school. Alex, a smart, fun-loving boy, thinks that high school is going to be one big party. The school head wants the school to hold its place at the top of the academic tables and insists students concentrate on traditional subjects, rather than music, singing and acting.

With a second season in production, the period drama *The Ladies' Paradise* is inspired by Émile Zola's *Au Bonheur des Dames*, and tells the story of a large department store in 1950's Milan, a magical place where dreams come true and everyone can share in the "beautiful".



Inspector Coliandro, police series

While *Quartino Friends* (106') is a film that follows a 22-year-old turbulent and ignorant slacker from Trastevere, and at *Close Murders*, co-produced with **FramantleMedia Italia**, jealousy, vendettas, repressed anger or simply a momentary breakdown, are the main characters.

Samarcanda Film: 'originality, identity and vision'



Jacopo Fantastichini, CEO & Co-Founder

Established in 2013, **Samarcanda Film** (Italy) produces and distributes more than 200 hours of scripted/unscripted programs TV and has developed partnerships in North America, Latin America, Europe and Asia.

Beyond distribution, Samarcanda Film is focusing on productions, co-productions and creative cooperation with writers and partners. 'Our goal is to invest our own talents and resources in projects whose contents have

specific editorial features: originality, identity and vision', explains **Jacopo Fantastichini**, CEO & Co-Founder.

In 2015 the company finalized its first International co-production, *Kapp to Cape*, a travel/adventure doc-series (4x25' & 1x84'), that was sold in 10 territories worldwide (US, Canada, France, Spain, UK, Italy, Turkey, Mexico, Switzerland, Finland). And in 2016 the company finalized the sale of a multi awarded Canadian TV series format to a leading Mexican broadcaster.

'At MIPCOM we present the teaser of our next production, a 10x25' current affair Factual series, *Sea Angels*, based on the most controversial issue of our time: the

Telefe, thinking like a pan-regional studio



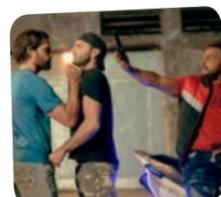
Guillermo Borensztein, Head of international business

With the integration to **Viacom's** structure, **Telefe** (Argentina) has managed to grow not only in turnover and hours sold, but also added new customers. 'We took a big leap. From being a leading TV channel in Argentina, to thinking like a pan-regional studio that owns the IP of everything it produces', remarks **Guillermo Borensztein**, Head of international business.

'Telefe was already a powerful and recognized brand; but we are now much stronger and with a greater scope of distribution. Part of the strategy was focused on promoting this distribution of our finished and formats, while consolidating a single team that can offer in a comprehensive way the catalog of all the brands in the portfolio of the group', he adds, and highlights the penetration in the US Hispanic market after the ink of deals with **Telemundo** and **Univisión**.

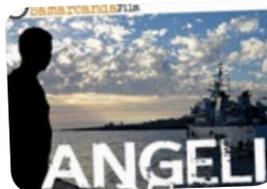
Other recent successes include the launch of the Mexican versions of *Amar después de Amar* (*Caer en Tentación*, **Televisa**) and *Sres. Papis* (*Muy Padres*, **Imagen Televisión**) and the sale of *Sres. Papis* in Slovakia (**Markiza**) and *Graduados* in Serbia (**PRVA**). 'For 2018 we want to grow more in Europe and Africa', says **Borensztein**. Another focus according the executive is to position the company as a pan-regional studio, producing in Argentina and coproducing more and more at the regional level. A good example is *El Infierno de Eva*, the first series coproduced with **Ecuavisa** (Ecuador), which seeks to replicate in part what Telefe did in Peru with *El Regreso de Lucas* (**América TV**).

Lastly, at MIPCOM he recommends *Golpe al Corazón* (80x60'), the Mexican version of *Sres. Papis*, the mini-series *Un Gallo para Esculapio* (10x60), coproduced with **Turner**, **Cablevision**, and **Underground**, the biopic *Sandro de América* (**The Magic Eye**), and *Vikky RPM* (**Nickelodeon**).



Un Gallo para Esculapio, coproduced with Turner, Cablevision and Underground

migrant's crisis. The series is focused on the daily tasks of all the men and women who are working in the frontline, rescuing thousands of migrants who are fleeing from war, slavery, rape, torture, hunger. Boatloads of people pushed out to sea on a desperate journey that often turns into the deadliest route', describes **Fantastichini** about the series created with the support of the Italian Coast Guard, together with the Italian Red Cross and other NGO.



Sea Angels, new factual series



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