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2nd season 35% ratings increase on average for timeslot

2nd season celebrity version successfully on air
Record TV winning the prime time slot
3rd season commissioned
2nd season coming soon

27.2% share in the very competitive 7pm slot
2nd season coming soon

48% ratings increase against heavy competition
Aired on Sony TV with huge celebrity couples
Now in production

27% viewing share on the channel

Ratings increase of all audiences for timeslot

In pre-production

MIPCOM 2017
BOOTH P-1.F50
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.
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 a 1.58 billion to acquire an additional Walt Disney Company SVOD service in 2019.

- with Netflix to launch a stand-alone service.

Robert A. Iger, Chairman and CEO: 'This revolution with the industry… again Disney revolutions, 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, along with the flexibility to quickly adapt to shifts in the market'.

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.

For the purpose of this article, let’s stay focused on the SVOD service. Since 2019, major titles like Star Wars: The Force Awakens, Captain America: Civil War, Ant-Man, The Jungle Book, Guardians of the Galaxy, and The Incredibles! are already available on 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.

The first wave of theatrical content headed to SVOD service in 2019 include

- The Lion King
- Beauty and the Beast
- Aladdin
- The Incredibles!
- Toy Story 4
- Zootopia
- Frozen
- Inside Out
- Avengers: Endgame
- Black Panther
- Spider-Man: Far From Home
- Young Sheldon
- Cheers
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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 operators 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. Creative 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 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 Chebbek 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.

‘There is always a constant demand for local content. We want to ensure that we cater to the needs 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, Huawei 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.
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, ¡Infieles! (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 tienen novela, nosotros presentamos magaixe en vivo como realidades de competencia como Guerreros’. Una de las problemáticas que se plantearon 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 anunciadores 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.

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 proyectos que se puedan explotar no solo a nivel local sino también regional. Con Simpre 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 las 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 Boussel y remarca que ‘‘Canal Uno’ se encuentra en un nuevo contexto de medios al cual debe acoplarse de manera eficaz. ‘Esta 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 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 distintos. Productos que funcionan muy bien en un área puede no presentar los mismos resultados en otras. Y creo que el gran reto de los canales en Colombia es ese: tenemos que ser más cercanos a los telediarios 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 de Canal Uno, Colombia: ‘Potenciar la TV abierta con una propuesta diferente’
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 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 entertainement 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 OVV A 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 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.

PREMIUM INTERVIEW / BROADCASTERS
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 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 audience share. ABS-CBN Mobile, a MVNO which has helped cover non-cabled areas in the Philippines, 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, with multi-view streams for our sports properties to complement the on-air coverage. We’ve also started experimenting with multi-views streams for our sports properties to complement the on-air coverage. We’ve launched digital-only content for our music group and also created digital-only complementary episodes of our shows as well as 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%, is the third installment of ABS-CBN’s hit Inmontal 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’.

Source: Carlo Katigbak, CEO, ABS-CBN

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Mipcom 2017: ups & downs at the multiformat era

Evolution is not always ahead, but also pendulum

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.

Mipcom is always the main worldwide parade of content business. How does it come this 2017? It promises to be. 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 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 be concrete (and monetize) them.

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

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 same buyers
• Market is open for non-traditional product

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

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 for 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 suelen estar a la cola de la fila de ventanas, y que deben compartir cada vez más las torcas publicitarias con el nuevo media. Afortunadamente, el ritmo de negocios cree en los tres tipos de buyers. Todos tienen la obligación de evolucionar ante el nuevo escenario de medios. Algunos producen, otros buscan producción en convenientes canales. Para Liongate’s Candy Crush Saga, Spanish La Competencia has set up a hub in Spain, to feed Europe. For Endemol Shine’s The Big Fall, to be aired in U.S. network NBC, a Polish hub

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Banijay Rights
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**Temptation Island**
- The ultimate test of faithfulness
- Adapted in 17 countries
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**Fort Boyard**
- A legendary and unrivalled prime-time series
- Celebrating 27 years in production
- More than 1,500 episodes made in 30 territories

**The Bravest**
- Testing courage to the absolute limits
- A snapshot in Denmark and Sweden
- Production tpb available

**71 Degrees North**
- Extreme reality race to the Arctic Circle
- 17 hours (Monaco) - 23 successful races
- Locally produced in 7 territories

**Good Luck Guys**
- Pampered urbanites get back to basics
- A new record date Generates reality format
- WP (France) - a big hit, 35% above slot average

**The Crystal Maze**
- A fantastic time-travelling game show adventure
- Channel 4 (UK) - 8% above slot average for 16-54 demo
- Multiple editions in FI, NL, IT, etc.

**Survivor**
- The original and best adventure reality game show
- Produced in over 40 countries - 50 seasons in the US
- More territories launching every year
was chosen. About fiction, they shoot in territories with tax incentives. USA usually shoots in Canada and Latin America; Spain in Canary 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 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
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 techniques
- 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

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 antes. Mike Beale, EVP global development en ITV (UK): ‘Los game shows están de vuelta con un toque original: escenarios inteligentes, con gente real haciendo cosas reales y discurriendo 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’. Elie Wahba, Fox (centro) rodeado por Juan Ignacio Vicente (Mega Chile) Nicolas Acuña (Chilevisión) Isabel Rodríguez (tVN Chile) Jaime de Aguirre (tVN) y Rodrigo Díaz (Chilevisión). Abajo: Marcel Brennand, Rebeca Abrabanel y Richard Vaun, todos de SBt (Brasil)

El futuro espera
Observando los desarrollos de computadoras y smart phones, la industria de contenidos necesita evolucionar mucho más profundamente 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 multiplatforma, 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.

**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.

De a poco crecen los ejemplos de titanes de Pay TV que compran canales abiertos fuertes para generar sinergias de medios y contenidos. Chile ha sido precursor tanto en exportación de formatos como adoptar contenidos no tradicionales del exterior. Hoy busca un balance y optimizar estructuras.

Elie Wahba, Fox (centro) rodeado por Juan Ignacio Vicente (Mega Chile) Nicolas Acuña (Chilevisión) Isabel Rodríguez (tVN Chile) Jaime de Aguirre (tVN) y Rodrigo Díaz (Chilevisión). Abajo: Marcel Brennand, Rebeca Abrabanel y Richard Vaun, todos de SBt (Brasil)

De pasos cruzan los ejemplos de titanes de Pay TV que compran canales abiertos fuertes para generar sinergias de medios y contenidos. Chile
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 principio 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 venas para innovar. Pero no siempre hay que ir hacia delante. Algunas veces, el secreto es hacer lo opuesto a lo que la mayoría hace. La evolución puede ser no solo 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.

Para el contenido de la industria como un todo, al menos todo debe ser mediado como en el multiplataforma era. Este Mipcom puede ser una parada importante para acortar la brecha. 'Mantente moviéndote para adelante', decía Meet The Robinsons, una película muy famosa de Disney, sobre cómo llevar la innovación. La definición de 'esquizofrenia' es hacer siempre la misma cosa y esperar resultados distintos. 'Innovación' es hacer cosas diferentes para lograr nuevos objetivos.
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:

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

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 slate/network shows is essential.
2) Mini Series One-Off-Drama Soap / Sitcom Crime Comedy Thriller / Horror / Fantasy Sci-Fi Period Drama Action
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

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 subtitles 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

Luca Oteri
Content Acquisition manager, Telecom Italia (VDO)
1) We look for the best Dramas dubbed in Italian (preferably). We’re interested in both Library Series and New Series to be premiered via our SVOD Service (THIMMUSE), 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, Mos-Latinos / Webisode, One-Off-Drama, Soap / Sitcom, TV Movies
3) Europe

Peter Andrews
Head of Network Programming, SBS (Australia)
1) SBS has a proud history of showcasing the very best dramas 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

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

Sven von Lokoren
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 film 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 Pando services.
2) MiniSeries, Mos-Latinos / Webisode, Soap / Sitcom, Crime, Comedy, Thriller / Horror / Fantasy, Period Drama
3) Europe

Willard Tressel
General Manager DirectTV Latin America/OnDirectTV
1) DirectTV 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

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 experimental 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

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

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

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, Webisodes / Webisode, One-Off-Drama, Soap / Sitcom, Crime, Comedy
3) Europe, North America, Australia / New Zealand
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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, South America, Asia

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

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, One-Off Drama, Crime, Period Drama
3) Europe, North America, Australia / New Zealand

Alexandre Piel
Deputy Head of Drama department / International Acquisitions and Co-productions, 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.
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Visit us at C16.D
Inter Medya Pavilion
Mrs. Fazilet and her Daughters

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Inter Medya Pavilion
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 smartphone 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 fact actual an opportunity for 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 “lose 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. Austria’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 unassaying high acceptance of US series among GAS 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 houses, e.g. the RTL Group (UFA, FremantleMedia) and ProSiebenSat.1 (Red Arrow) and the broadcast channels ARD, ZDF (Germany), ORF (Austria) and SRF (Switzerland) but also 3Sat, independent production houses such as Beta Film, Constantin, Ilfilm 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 advance 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 of viewers opting to purchasing high resolution UHD 4K HDR large home theater television sets.

Advertising revenues in switch seemingly saturated markets are at healthy levels: for Germany, the largest market, total net revenues from TV and 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 market. If there 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.
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 world.

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 exhibition and 280 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 Investigate; or look for treasures on Pirata and Capitano.
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 Viaplay and Viafree.

‘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 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 accessing 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 offering Viaplay is now the leading platform in the Nordic region in terms of customer satisfaction. ‘We recently celebrated the first birthday of Viaplay. 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 new 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? ‘Vivi 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, guess 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 VR/real 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.
EUROPE

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. Vanessa Fino Tiesno, 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 dramas, especially telenovelas. 'We have what work best was 'clearly the scrip-

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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, novellas and news’.

This year’s line-up for this season includes a new original locally produced portuguese novela Pátio, 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 fan show, a local adaptation of the format Anything goes’.

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 were the attention of international buyers. The title with the look of a novella with the look and feeling of a series. A lot of action and the high quality productions 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 outsourcer of 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 fees’, she adds.

About the acquired content offered, the main ones are Globo TV (Brazil) telenovelas, late night procedural dramas, family/action/teen 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 Notícias (current affairs), SIC Internacional (immigrants) 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 outsourcer of 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 fees’, she adds.

A deep crisis, the market is now recovered and ready for the next step.

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 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 most global sales is Emmy winner Lagos de Sangue (Blood Ties), co-produced with Globo TV by SP Television and sold to 28 countries. ‘Princípio de 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.

Carlota Vieira, content sales manager, SIC

Vanessa Fino Tierno, head of acquisitions, SIC

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.

BROADCASTERS

Special Interview / Broadcasters
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, FoxComedy, 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 X-Files 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 series Grey’s Anatomy and it’s spin-off about Seattle’s firefighters.

This Is Us with Sylvester Stallone guest starring its 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 (FarmanteMedia); 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 Mamma (8x 50’), produced in collaboration with Dry Media/Banijay. After 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 sitcoms, 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 Maccoll 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’.

Source: Audity
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, cambió las reglas de juego en España. El nuevo sistema TDT puso bajo un mismo paraguas a todos los televisor. Casi al unísono, hizo un anuncio que sacudió a la industria: el Gobierno permitió 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, hicieron 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, se produjo una concentración que los nuevos canales se iban surgiendo tuvieran vida corta…

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

Con la crisis mundial 2008-2009, que afectó fuertemente a España, el establecimiento de la TDT llevó a las autónomas a un nuevo desafío. El primer efecto fue el cierre en 2013 de Radiotelevisión Valenciana (RTVV), la crisis estalló en TeleMadrid y la privatización de su gestión. A fecha de 2020.

La pérdida de la autonomía en manos privadas o, peor, el cese en el sector público, fue una cara de la moneda. La otra ha sido la caída en audiencias. En junio pasado la Federación de Organismos de Radio y Televisión Autonómicas (FORAT) anunció un 20% de la inversión publicitaria y el mayor de impacto en títulos de notoriedad publicitaria.

Las industrias culturales y creativas (ICC) representan una contribución de hasta un 6,5% del PIB y un 5,2% del empleo. Los contenidos televisivos son el 9,3% del total de las audiencias del conjunto del sistema audiovisual, siendo la TDT la tecnología mayoritaria con el 88% del total de consumidores.

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Mientras que 2007 facturaron €357,4 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 59% de todos los ingresos que registró el sector. Más allá del escenario comercial, las autónomas siguen siendo líderes en sus mercados por historia y referencia a su público. Son tanto “refugio” del idioma, como un cara de la moneda. Son sobre todo “refugio” del idioma, como un cara de la moneda. Son sobre todo “refugio” del idioma, como un cara de la moneda.

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la mejor manera de combatirla. En series, su modelo ha sido un respiro, pero también es verdad que esa pre-venta que te permite producir la serie, luego te queda unos años de supremacía, pero por otro lado pierdes identidad, ya que tu produc-
to es 100% Netflix’, remarca.

Los proyectos futuros de ficción en RTVE serán ‘clásicos e híbridos’, buscando siempre alguna manera de volver a la esencia: elegir elementos clásicos que, “batidos”, den la apa-
riencia de algo novedoso’. ‘Estamos con el regreso de Cuatrotonos y con Bambú volveremos al gran melodrama con Traición, un serie sobre una firma de abogados. Para 2018 tendremos Sabadores, una comedia familiar con una puesta de de-
tectives particular compuesta por un policía y un perro que hablaba, producida por Piana o Piano’, concluye.

to es 100% Netflix’, remarca.

También en la ficción, movilidad es un concepto clave como consecuencia de la llegada de los SVODs globales que provoca un cambio en el modelo de negocio ‘te lo pide’. Al mismo tiempo, mejora la producción y calidad artística, ‘pero por otro lado pierdes identidad, ya que tu produc-
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Domingo Corral, director de Ficción Origi-
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tes públicos, pero todas con la calidad en el centro’, sostuvo Corral.

En su keynote de MIPCOM, el director explicará esa estrategia, que incluye también otros títulos a tener en cuenta: La Peste, desarrollo-
ada junto a Apache Films, y Vergüenza, con Atemedia TV y Films, que por primera vez par-
ticiparon 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 (8×50) es otra de ellas, un thriller policial con premios mundiales en el 57º Festival de Sitges, que extiende este mes tres años des-
púes 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 acabó en socorro de la central.

La compra en 2015 por €707 millones de Canal+Prisa por parte de Telefónica, hizo que ésta última se convirtiera con Movis-
tare 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 siguen Vodafone, que adquirió Ono, y sumó 1,3 mi-

ESPAÑA: ABONADOS DE TV DE PAGA, POR COMPAÑÍA (2014)

FUENTE: CNMC

LA ZONA

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FUENTE: CNMC
MASTERS OF DANCE

"Will Sweep You Off Your Feet"
Walla

"The Big TV Hit of the Summer in Israel"
K7

"The Glory of Reality"
Walla

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Antenna: beyond contents

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, ANTI 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 ANTI Greece

### SPECIAL INTERVIEW / BROADCASTERS

**EUROPE**

**CONCEAL DECEIVE BETRAY CONTROL LIAR**

drama that captivates from talent that resonates

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![Link to Mediac Bank](www.mediabank.tv)
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, beating its main competitors. It’s been followed by huge audiences and differentiates itself as family channel.

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: Kanatsız 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.

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 Sila drama series has been broadcast in almost all the region. 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).
NTV: The Road to Calvary

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 high-society, was shot 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’.

Timur Weinstein, general producer of NTV
Europe

More attending buyers & producers

UK buyers: Jason Simms and Warneke Balaamick, acquisitions executive from Sky UK; Sacha Breytenbach, head of acquisitions from BET; Kevin Kean, head of acquisitions at Channel 4, isocosmos, and Jeff Ford, managing director at Five Pictures Group.

Buyers from Pay TV company Visual 180: Sandro Tassone, head of content acquisitions; Viki Hegi, VP of products and Turnaround, Nicole Hervig, programme manager with Chris Kelly, general manager, BBC Australia.

Buyers from Agora TV, Sweden: KFC; Vicky Nibbs, senior acquisitions manager; and Yvonne Rees, SVR acquisitions, with Benedict Horsley, acquisitions director Discovery Studios.

Amanda Ronald, CEO of DCM, with Sky UK; James Moore, Sarah Wright, Lucy Criddle, and Elke Walthelm, SVP, for Germany.

Simon Barnard, acquisitions, Turner.

Brendan Mullan, acquisitions manager, Orange TV; and Thomas Doherty, production and acquisitions director, Turner.

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

UK buyers: Simon Barwyck, acquisitions, itunes.

German programmers: Andreas Massner, Acquisition manager, Turner; Thomas Muller-Bakun, programme acquisition manager, Disney Channels; Chris Parkhill, SVP programming, Sky; Warren Rathmamus, acquisition manager, Turner.

Hendrik Holst managing director, Red Arrow International, Europe; Brian Evans, head of acquisitions, Jupiter TV; and David Heaven, managing director, Turnaround TV.

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

Francis Tabarini, director of acquisitions, Actual, and documentaries acquisitions, Pierre Fradina, documentaries and coproductions, with Silvio Angrisani, head of acquisition at Aquatic Films, and Thierry Nelles, acquisitions and coproduction, France TV.

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German programmers: Andreas Massner, Acquisition manager, Turner; Thomas Muller-Bakun, programme acquisition manager, Disney Channels; Chris Parkhill, SVP programming, Sky; Warren Rathmamus, acquisition manager, Turner.

Sierv Jacobs, head of acquisitions, RTBF (Belgium); Ivan Van Lobben, programme acquisition, VRT (Belgium); and Stijn Van de Beuckelaer, head of series acquisitions, NPO (The Netherlands).

UK buyers: Simon Barwyck, acquisitions, itunes.

Brendan Mullan, acquisitions manager, Orange TV; and Thomas Doherty, production and acquisitions director, Turner.

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

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EUROPE

MORE ATTENDING BUYS & PRODUCERS

AbroadMedia Spain: Jana Silvestrini, Javier Boza, director of acquisitions, Mercado Galeote, sales director, and Jorge de las Cases, acquisitions manager.

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

Josephine Julner, acquisitions management at HBO Europe, and Valentine Lorant, VP programming at HBO Spain, with Agapi Kapovikantis, EVP de Lionsgate 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 Catalunya and Euskal Irrati Telebista (etb): Oriol Sala-Patau and Carlos Blauch, head of acquisitions, both from TV3 (bordes), with José Luis Blanco, Aritz Galarza Garayo and Jesús Higera, all from etb.

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

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

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; Giaamnis Latsiosi, Otemet; and Karelos Alkalai, general manager, Star.

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

Norway: Joakim Korsvik, acquisitions sales manager, and Liv Groenvald, acquisitions executive, both from TVN; Tore Jakobsson, head of acquisitions, Sweden; Peter Engberg, senior acquisitions executive, Norway, and Kari Kval, head of scheduling, Sweden.

Vladimir Novotny, acquisition executive, Karol 2 Ekino, juniur acquisitions, head of acquisitions, and Roland Rinckelkamp, acquisition manager, both from tfr (Lithuania), and Ola Rosqvist, head of digital acquisition at Luluco Cineish.

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

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

Kanal D Turkey: Yılmaz Soykaş, acquisition manager, and Zafer Karabulut, head of content development and planning, and head of acquisitions, Kanal D & TV2.

Buyers from Turkish public TV: TRT, Bartu Luclı, Zeynep Zor, Ayşe Aydoğdu, and Ferhat Gündoğdu.

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**EUROPE**

**MORE ATTENDING BUYERS & PRODUCERS**

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**CME buyers from CEE:** Paul Ward, Pop TV (Slovakia); Matthis Settele, Markiza (Slovakia); Stella Lia, ProtV (Russia); Galina Redkina, programming director of CEE, CTC Media (Russia); and Assel Toyanova, executive producer, Channel 31

**Ukraine buyers:** Natalia Lazareva, producer, and Yuri Sapronov, CEO, Russian World Studios, with Melissa Pillow, sales for Europe, TV Azteca

**Bulgarian National Television buyers:** Olga Khadenova, format manager, 1+1 Media, and Natalia Kostova, project coordinator, UA Formats

**Croatia buyers:** Dinka Juricic, director, and Nina Mikola, head of acquisitions, Nova

**Poland buyers:** Irmina Dabrowska, programme acquisition specialist, NC+, with Olga Wieczorek, programming film channel, and Kataryna Brezinka, senior specialist programming, both from ITI Neovision

**Friday TV Rusia:** Tatiana Ivanova, acquisitions manager, and Peter Chałupa, head of acquisitions, Markiza (Slovakia)

**Bulgarian National Television buyers:** Camelia Doncheva, head of acquisitions, and Vyara Ankova, general director

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**MORE ATTENDING BUYERS & PRODUCERS**

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**THE COCKFIGHTER
MINISERIE DISTRIBUTED BY TELEFE / 10 x 60’**

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**THE COCKFIGHTER**

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**VISIT US AT MIPCOM, SUITE R8.A20**

**CONTACT: sales@telefeinternational.com**
A+E: reality mixed + drama

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 FOX's 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 Life PD, a provocative documentary 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’), In a Search for DNA (2x120’) and American Ripper (8x60’), among others, while in TV Movies the company is pushing Story of a Girl (120’), Michael Jackson: Searching for Neverland (120’) and Cocaine Godmother (120’), starring Catherine Zeta-Jones.

Televia International (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 when 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 Soysolventes (120’), 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, Divorce (80x60’) 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 Gualapa, 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.

Into the Wild Lands of Televisa

Atención con Trinity: nuevas caras de negocio

There is a group of abandoned kids with whom she coexists as a family at a slum. In the story, the audience will 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, Divorce (80x60’) 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.

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The Martian Group Inc. (USA) acquired the patent portfolio of the enterprise Argentine Trinity Distribución y Producción, led by Mariano Puig and specialized in the distribution of audiovisual contents. With this acquisition, the group internationalized its presence in the creation of a laboratory for lifetime generation Trinity Labs, that contact with a group of experts in technical laboratories led by Gabriel Campañó, recognized colorist of the cine argentino. Trinity Labs is a place that works as a laboratory digital only, a leader in solutions high-end of mastering of images and sound applied to provide services of asset management, mastering, delivery and QC that we offer to the different entities of content adopt the models of distribution and according to the requirements and with high availability.

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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.”

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Trinity Distribución y Producción, la empresa argentina, adquirió el paquete mayoritario de la empresa argentina Trinity Distribución y Producción, liderada por Mariano Puig y especializada en gestión de contenidos audiovisuales. Con esta adquisición, el grupo internacionalizó su presencia en la creación de un laboratorio de última generación: Trinity Labs, que contacta con un equipo de técnicos liderados por Gabriel Campañó, reconocido colorista del cine argentino. Trinity Labs se plantea como un laboratorio digital único, líder en soluciones high-end de masterización de imágenes y sonido aplicadas a proveer servicios de asset management, mastering, delivery y QC que le permiten a los propietarios de contenido adoptar los modelos de distribución y en cumplimiento con los requisitos y con altos estándares de calidad. Siendo proveedor de Telefónica en América Latina, con Movistar Play y Videovia, entre otras OTV, explicaron desde Trinity.

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Otras series: 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. Use de teléfonos, otro de cine, un tercero de cine europeo y el cuarto de kids.
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 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 environment. This allows us 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.

“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 Rising Star 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.”

“We also have a new game show called Dominon, 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.

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 a contract. “That allows us 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.

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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 Ukraini
NBCUniversal: more integrated

NBCUniversal International Distribution (USA) has completed the first half of 2017 with some important news. By one hand, Sky 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 these 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 from Telemundo.

Among the top titles for the region, it stands the new scripted series A.P. BIO (13x60’), 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 (8x60’), and The Brave (13x60’), a journey into the complex world of America’s elite undercover military forces.

Broadcasted in TF1 (France) and RTL (Germany), Gene (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 procedural drama based on One Kick, from bestselling author Chelsea Cain; the complex world of America’s elite undercover military forces.

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DINT: voices that travel

With 33 years in the industry, DINT Doblajes Internacionales (Chile) continues with its plans of expansion and investments to others 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 Medeciz.

Today we work with the latest Turkish productions like Brave and Beautiful, Wounded Love and Kosen, 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 Menéndez, one of the founders, recalls that the first major success of a dubbed telenovela for the region was in 1986: Doña Bora, production of Rede Manchete (Brazil) with actress Maite Proença, which was a great success at the time.

Christian Barzelatto summarizes: ‘To 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 doubts 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.
The stars of Dori Media

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 40% ratings increase on average for 9:30PM time slot.

Sold to TV Azteca Mexico, Albanian Albania and Germany, Dami (50x50’), 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 (6x15’), peeks into the life of 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 (18x45’), co-produced with Palka (Argentina) and sold to over 20 territories.

Also from Argentina and to the international market are the telenovela Por Amarte Asi (60’60’), a mix-genre, where 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.

TV series headed by the Argentinean Leonardo Aranguibel, director of production, who directed the biopic, Julio César Chávez (Argentina) and sold to over 20 territories.

Sabbah: Al Hayba, success across MENA

Sabbah Sadik, 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 (36x60’), held on Monday 16th, at 10 am in the Auditorium A.

Panel also includes the participation of Abu Homos Khalil, CEO, Arab Format lab. Awamleh Talal, CEO, Arab Telemedia Group; Husninni Joseph, Head of Channel, MTV Lebanon; Ismail Fadi, Director of Group Drama, MBC, and Amadul Martinez do Valvaco, SVP Entertainment Brands, Vicom International Media Networks SWEMEA.

Al Hayba, drama series

The series achieved 80% ratings increase on average for 9:30PM time slot.

Sabbah Sadek, Chairman, Saba Holding, speaks about the series success across the MENA 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 covering 12 countries, according to GFK.

The series offers a mixture of mafia, suspense moment with a smart thriller policiales están recuperan-

do su terreno también’, completa.

El Secreto de Selena is a thriller with style, an exploration of the details of the assassination of the famous Selena Quintanilla. Disney Media Distribution Latin America ha recon-
verted its strategy with a successful story by the producer of the famous novel of Alexey Tolstoy. El Cesar

Durante los últimos años, Disney Media Distribution Latin America ha recon-

vertedo su estrategia con una fiesta aparatosa por la produc-

ción de las series originales en la región, con las biopics

como estandarte.

‘Estamos consolidando un camino que iniciamos 2016, centrado en las producciones enternicamente originales de la compañía’, señala Leonardo Aranguibel, director de producción, quien destaca para esta temporada dos títulos: El Cesar, biopic sobre el boxeador Julio César Chávez producido junto a BTF (México) y estrenada a nivel parapenegal 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 a hacer versiones locales de nuestro catálogo, con series como Amores de Casa Desamparada o Corazón Abierto, a apostar por la expansión de nuestras producciones originales, que hoy son el centro de nuestros esfuerzos. Actualmente trabajamos en 5 y 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’.

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Al Hayba, drama series

Daroon Akhili, CEO, speaks about the series success Al Hayba: ‘We have a very rich and successful series in Lebanon, Al Hayba, which reached 116.7 million of persons. It has a second run ready to be broadcast 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 covering 12 countries, according to GFK.

The series offers a mixture of mafia, suspense moment with a smart thriller, romance and code of honor. Following this success, and only after the high season month, the series reached 116.7 million of persons.

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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.

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.

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.

The Brave Heart of Raya Group

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 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 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.
Sony: content for all audiences

Sony Pictures Entertainment (USA) highlights at MIPTV 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 I.K. Simmons plays Howard Silk, a lowly cog in a UN spy agency, who discovers 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 Jordans Wild, hosted by Snoop Dogg. Lastly, are the dating game Newlywed Game and Abrenos, 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 business can’t deliver consistently at these levels. Free TV is not suffering from the downturn but is trying to re-explore it as due to recover advertising and that sooner or later falls on investment’.

Kanal D creates co-production division

Kanal D International (Turkey) arrives MIPTV after the frame of a new division for international co-productions and content investments, led by Niðer Kayzil. This new division focuses on developing creative business models in co-productions and content investments, including scripted, film, non-scripted, docu-drama 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, of sales & business development, Americas & Africa, Turkish audiovisual media is in a transition process since the charge 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 to be able to penetrate in some mature markets’. In content, the executives recommends for this season Mehmed the Conqueror, set in the In the year 1451 and centered on the young Sultan that travels to the south with his mother and his uncle, and One liter of Tears, about a young girl resisting the illness. Lastly are Tales of Innocence and Wounded Love Season 2.

Imagina: the name of the Spanish expansion

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 Vda a Vda (Globomedia), already broadcasted in UK, Italy and France and available on Netflix, in Azteca (Mexico), Clarovideo America Medio, and Blim (Televisa) acquired several titles, among them Gram Reserv and Anuadas (ClaroVideo) and Olmos & Robles and Añaya Roja (blim).

Also, Crash, produced by Mediapro and Palma Productions, was sold to USA (Loud TV), France (Satifaction), Italy and Benelux (Butterfish). While WPI (Poland) acquired the rights of the series Bicho (Globomedia) and Soi Hermanos (Rambú), and Portocanal (Portugal) bought Cuanta Arias (Globomedia) and El Faro (Zenit TV). Lastly, the comedy Clarisitico de Pagos (100 Balas), was sold in Bulgaria and Greece as format.

At MIPTV, the company is launching the thriller series Enemy Boys (13x50’), where a deceptive provokes a strange crime after being a target of a car accident and is returned to life on other body, and hotel 1 Días (23x30’).

Ali: Albu (44x70’) is a comedy series centered on a young guy that travels to the south with his mother and his uncle, and Vio (13x90’), a thriller sold to UK, US and Latin America about a doctor that has to solve the murder of the person who donated his heart to him.

Lastly are the dating show Real House Love (80’) and Married 10 (8x50’), social experiment.
Telefilms: más Hollywood, producción original

Telefilms, principal distribuidora de Latinoamérica, consolidó 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 bienal Diamond Films.

Tommy Dureyl, 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 reflejan en el MIPCOM, cuando el 24 de octubre Dureyl y Costianovsky, fundadores y Co-CEOs de Diamond Films, reciben el premio a la “Mejor Distribuidora” del año de parte de la organización de los NewzEast, en Miami Beach.

Diamond Films representa el 95% de todos los títulos disponibles para operadores en América hasta agosto 2018: dramas, infantiles y pop, en Miami Beach. ShowEast es representada por el Grupo Telefilms a través de la “Mejor Distribuidora” del año de parte de la organización de los NewzEast, en Miami Beach.

Los estrenos previstos son: Suburbicon, dirigida por George Clooney 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 (1911), Den of Thieves (1911) con 50 Cent y Gerard Butler. Gringo (9/3), y Entebbe (1637) dirigida por el brasileño José Padilha, sobre el secuestro de un avión que fue obligado a descender en la ciudad de Uganda que lleva ese nombre. También A drift, The Happy Time 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 (209), Brief (13/10), The Killing of a Sacred Deer, A Cure for Wellness (22/10), Polaris (11/2), Midnight Sun, Tully (204/18), Física Starrs 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 México, donde ya está desarrollando Me gusta pero no me unas y cuatro en Brasil. También tendrá la segunda parte de Novo Novo 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 estrena en 2018; el canal distribuirá en Free 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 locaciones que empiecen 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, con una mirada muy particular y decisiva’, resalta Parodi.

FTM Entertainment (Italy) has been founded in 2015, when Fatma Ruffii decided to embark on a new professional adventure after leaving Meulen. 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 Cínica Veterinaria, the makeover

FTM, adapting to the new content trends

Casa Belleza’, focused on the difficult stories of women and girls who want to reclaim 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 Paradies), women plenty of dignity with a disagreeable job (Khubibi), or contentious couples who need to remember the reasons for their love (Melanconia).
Sabbatical, to take into account

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 Que Cool, El mundo es tuyo y Planeta de Niños, developed with Marlon Quintero’s CIC Media, the entertainment show La Verdad, the telenovela Belleza Inspirada, Ephemerum, informative, and Desde las gradas, sports.

Also, the company announced the launch of 3 short formats for the 2018 Soccer World Cup: Majors 10 4ENYED (30s’2”), about the wives and girlfriends of some of the top football players including the lives of Antonella Rocuzzo, Victoria Beckham, Irina Shayk, Bruna Marquesezine, Sofia Balbi, Shukira, among others; Postales de futbol (30s’2’), about the eleven cities that will receive the World Cup, and Inolvidable (30s’2”), 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.

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 delivered through a global licensing infrastructure. Among the new dramas for this season, Peter Iacono, President, International TV & Digital Distribution, recommends Ten Days in the Valley (90x60’), 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 (36x0’), four sisters show their journey from childhood to adulthood, while Howards End (46x0’), 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 (96x60’), the comedy Grace & Frankie (52X3’), Nashville (112X3’), Graves (30X3’), Power (48X60’) and The Royals (46X60’), a story set in modern-day England and follows the lives of a fictional British Royal family that inhabits a world of opulence and royal tradition catering to any and every desire, it is also a world that comes with a price tag of duty, destiny, and immense public scrutiny.

TV Azteca: following trends

TV Azteca (Mexico) celebrates at MIPCOM its 25th Anniversary with gala opening dinner, held on Sunday at 7:30 pm in the Majestic Hotel, where Benjamin 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. Going on a mission to find the killer as a lifetime mission to find the killer as a vengeance mission and revenge, the story follows the lives of two different women in a family with secrets. Lastly, the company is promoting the dramas 3 Familias (100x60’), Nothing Personal (80x60’) and Living to Race (46x60’).

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 whose birthright is being stolen from her, and The Royal (46x60’), a story set in modern-day England and follows the lives of a fictional British Royal family that inhabits a world of opulence and royal tradition catering to any and every desire, it is also a world that comes with a price tag of duty, destiny, and immense public scrutiny.

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DRG: conquering the Americas

The past few months have been very busy for DRG across North and South America and it has struck some great deals with current content: Monster (70’), new serial killer drama from NRK in Norway has been sold to Starz (USA) and Losi, Hài Vẹ (10x5’), 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 Artrium 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, the company also launched Descubriendo Historias, a factual series that has nine seasons on air on Televisión Pública Argentina. The company has licensed the format to Chilevisión (Chile) and TV Azteca (Mexico),‘reinforces Reinoso. 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 Pública Argentina. The company has licensed the format to Chilevisión (Chile) and TV Azteca (Mexico), 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, where 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.

Kapow, a new way of entertainment

Founded by Lucas Rainelli and Agustín Sacanell, Kapow (Argentina) is a production company with more than 13 years, which has developed more than 4,200 hours of content for free and pay TV in Argentina and Latin America, including documentaries, entertainment shows, realities and, most recently, drama series. 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.

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J2911 Media: content with a positive message

Launched in late 2014 by Viviana 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: Desafíos (Argentina), Hagiografías (Mexico) and Historias, Agenda Privada y Estas Vieno y no Vei, each one

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.
MGM: grow around the world

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 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 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 Joël Dicker starring Patrick Dempsey, Ben Schnetzer, Virginia Madsen and Danon Wanya Jr.

Along with The Truth About the Harry Quebert Affair, the company is offering at MIPCOM several new films that are being sold for the first time including Overboard, comedy set in the 80’s, and Tomb Raider (210’), which follows the treacherous journey of a young Lara Croft as she takes her first steps toward becoming a global hero.

Metro TV: adapting to changing market

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 explore 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 Made Selfie or All Inclusive, where audiences can discover unknown locations for many, but very relevant for the culture, and the cooking shows Corver & Stories and Fooding where the Hindu culture is exposed in a funny and educational way. In Animation it stands ECO S.O.S., about the environmental care, Omom Miwa Yoga with yoga and spiritual culture for kids; and Petromonster 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.

TRX launches globally

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, AllMedia, DRG, OffTheFence, Cinemiles, 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.

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KANAL D INTERNATIONAL
Filmax: consolidation in the TV business

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 gear abroad Spain, sold to BBC 4. "Spanish dramas do not usually reach the demanding UK market and I Know has 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)," adds Diaz, head of international division. The Red Band 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 on its new fictions: 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 Martin Cuencas; Operation Goldenholt, starred by Jordi Molla, Kara Elkajeth and Barbara 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 Alexis de la Iglesia.

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$52 billion today. Consumers are hungry for content on a growing number of platforms and devices. Technology has provided innovative options for sharing stories 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 telling stories with audiences from all parts of the world.

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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 gear abroad Spain, sold to BBC 4. "Spanish dramas do not usually reach the demanding UK market and I Know has 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 Diaz, head of international division.

The Red Band 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 on its new fictions: 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.

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Brazilian Content: the new RioContentMarket

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 5-8 in 2018 at Calada 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 BRA-VI (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 compa- ies 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 TVPinoCarin or Bromelia 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 animation marketplace. 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.

Calinos: business diversification

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 Wossip, which follows a single mother that struggles 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.

Canal 13’s Vertigo

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.

Vertigo shows how different personalities from various fields (shows, politics, sports, entertainment) take change 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 Vertigo gives us the chance to offer a wide and attractive offer for any territory’, he adds.

Other new titles for this season are Papi Mono (20x45’), comedy about a single mother 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 (60x45’), 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 Comares distributes successes of Channel 13 Chile as Las Vegas, Primera Dama, the reality Mundos Opositos and the docu-reality Nadie está Libre.
Mediaset Distribution: The Queen of crime

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 Antinoria 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 mistery series Tuscan Passion (10x60’ 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 possible because of the love of the land. 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.

Lastly, are The Immature, the series (8x60’ or 16x40’), based on the movies with the same name and where a group of friends must strike the final exam 20 years after finishing the high school. After the initial shock, they grasp the opportunity to meet again and come together like they used to. And Donnarummatto, 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.

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 prime-time offerings from all three channels. Among the main titles are Sveva La Notte, 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; Cattura Abruzzo, 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 Gavelli, 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.”

Globo: Rock stories

Globo (Brazil) recommends at MIPCOM a slate of telemovelas, 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 (90’), set inside a chaotic emergency room in Rio de Janeiro; Audios, awarded by the Grand Jury in MIPTV Screenings 2017; Supermax (108x60’), Globo’s first original fiction series entirely produced in Spanish, and the miniseries The Brothers (10x60’), a family epic. Lastly are the feature films Moçal and the Anzi (90’), The eternal Son (86’), Alone Man (88’) and The Moving Forest (99’).

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-Günter Buchsieck’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.
YOUR AUDIENCE...

- DONNA AVVENTURA
  Reality show - 15 seasons - 145x50' - 2 spin-off

- FORUM
  Court Show - 30 seasons - Total episodes 7341

- The Phone Secrets
  Social Experiment / Game Show

- GUERRILLA GARDENERS
  Game Show / Lifestyle 6x50'

...OUR STORIES

- ROSY ABATE
  Crime / Drama Series 5x100' or 10x50'

- THE QUEEN OF PALERMO
  Crime Series 5x100' or 10x50'

- TUSCAN PASSION 4
  Drama / Mystery Series 30x80' or 20x40'

- THE IMMATURE
  Comedy Series 8x80' or 16x40'

come and see us MIPCOM STAND R7-F7
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 coproducciones e internalización, el futuro.

Una de las razones por las cuales México atraviesa un buen momento es que se ha conformado 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, nicho en el que el país se ha especializado: doblaje, V.O. (voice-over), animación, VBR, etc.

Este momento es igualmente desafiante, y ha venido atravesando distintos períodos que lo han marcado: la televisión de época, embrión, ha venido transformándose (no sólo en México) en longitud, estética y contenido. Es un contexto que el país se ha especializado: doblaje, V.O., publicidad y, sobre todo, en servicios, rubro en el que México está produciendo más contenido original y localizado, ofreciendo más proyectos a los productores locales. Un gran círculo virtuoso.

Contexto

Sus grandes referentes, Televisa y Azteca, han venido transformando su estructura adaptándose a los tiempos que corren, mientras que han invertido fuertemente en infraestructura, digital e internacionalización.

Integralmente, Televisa es quizás quien ha mostrado mayores cambios en movimiento ejecutivos y estrategias, la unificación de las áreas de contenidos con Univisión, en manos de Isaac Lee, y la llegada de Roy Oocampo como VP Corporativo de Contenidos, le han dado nuevos aires al gigante. Además está produciendo nuevos conceptos e incorporando temáticas nunca antes tratadas en la televisión mexicana. Su propio CEO, Benjamín Salinas Sada, lleva adelante una agresiva estrategia de expansión internacional que ha permitido no solo ganar mercados y sumar proyectos en plataformas como Netflix, Amazon, Sony, sino también invitar a productores internacionales a coproducir con México.

Ha sido clave en ese aspecto el lanzamiento de Televisa de México en septiembre de 2016. El formato de televisión Digital (DT) se quedó fuera del círculo virtual.

Radio Centro, que se quedó con una frecuencia en DF, mientras que Televisión Digital (Multimedios) se quedó con una señal en el área metropolitana de la ciudad, con cobertura también en Jalisco, además de otras cinco estaciones de televisión en Guadalajara y su Área metropolitana. Multimedios llegaría a los 45.9 millones de personas en 18 ciudadanos con TV abierta.

La empresa que más señalamientos de éxito tuvo fue Televisa, parte de un grupo que posee operaciones en TV abierta en Centro-america (que podría ser René 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 otro líder mundial, Brasil, totalizando 20.5 millones de clientes hasta fines de 2016, según el IFT. Esta 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 por cable, 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 encuestados reporta consumo contenido en TV Abierta. De hecho el 65% de las personas que tienen cuenta en 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 dieron consumo 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 29% juegan videoguegos.

PROTAGONISTAS

Ocupa un escenario un nuevo enfrentamiento en la televisión, en donde las cadenas nacionales se discuten desde el panelistas de televisión de paga y las cadenas nacionales de televisión abierta y de paga, y México no está solo. El panorama de la televisión mexicana se ha disparado en el último año, con la llegada de dos nuevas cadenas nacionales, Televisa de México y Azteca América, que han cambiado el panorama de la televisión mexicana.

La televisión mexicana ha pasado de ser una industria de la vieja guardia a una industria de la tercera edad, donde los nuevos canales están redefiniendo la televisión mexicana con un nuevo enfoque hacia el contenido original y localizado, ofreciendo más proyectos a los productores locales. Un gran círculo virtuoso.

 otro gran cambio en el panorama de la televisión mexicana fue la llegada de dos nuevas cadenas nacionales, Televisa de México y Azteca América, que han cambiado el panorama de la televisión mexicana. Estos dos nuevos canales han venido transformando el panorama de la televisión mexicana con un nuevo enfoque hacia el contenido original y localizado, ofreciendo más proyectos a los productores locales. Un gran círculo virtuoso.

México: cañones exclusivos de TV de paga más vistos

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<tr>
<th>Canal</th>
<th>Nombre</th>
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<td>La Reina del Sur</td>
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<td>La Piloto</td>
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<td>La Reina del Sur</td>
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Fuente: ENIGA 2016
México: evolucionar en un contexto desafiante

La llegada de Latinoamérica con Mipcom, la celebración de los artistas y el apoyo a la cultura, muestran una tendencia pegada: siempre que se produzca la transmisión de una producción, ese contenido se convierte en un producto único que refleja la identidad de los artistas. Pero en la industria de la televisión, es esencial que se den estrategias para mantener una línea clara y coherente en la dirección de la industria. En México, se han dado pasos importantes para aumentar la producción y garantizar que la audiencia mexicana sea atendida adecuadamente.

El Capitán, de Estudios Televisión, es el ejemplo más claro de este cambio. La serie ha sido un gran éxito en México, convirtiéndose en un hito en la televisión local y en el mercado internacional. Sin embargo, el éxito de esta serie ha sido más que el resultado de una estrategia de mercado clásica. A lo largo de la producción, los responsables de la serie se han mantenido al tanto de los cambios que están ocurriendo en la industria y han ido adaptándose a medida que se han ido implementando.

En México, el desafío es mantener una propuesta creativa que se relacione con la audiencia local y que se ajuste a los cambios que están ocurriendo en la industria de la televisión. Se ha hablado mucho sobre la importancia de la coproducción internacional, pero el desafío en México es que la industria local debe competir con grandes producciones internacionales, que tienen una mayor experiencia y menos costos. Sin embargo, el éxito de El Capitán ha demostrado que es posible competir con estas producciones internacionales y que los talentos mexicanos pueden destacar en el mercado global.

En resumen, el desafío para la industria de la televisión en México es mantener una línea clara y coherente en la dirección de la industria, adaptarse a los cambios que están ocurriendo en el mercado y mantener una propuesta creativa que se relacione con la audiencia local. Con el apoyo de la industria y la colaboración con otros países, se puede seguir adelante y lograr el éxito que se merece.
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), Jaime de Aguirre tiene como una de sus prioridades reanudar 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 Fuster Villalobos. Con estos cambios el ejecutivo pone el drama en el centro de las escenas con el objetivo de que el canal recuperé 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 teleseries, 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 canal también busca agrandarse 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.

"Estamos todos aprendiendo a coproducir y este es un camino que no parezca 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.

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), Jaime de Aguirre tiene como una de sus prioridades reanudar 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 Fuster Villalobos. Con estos cambios el ejecutivo pone el drama en el centro de las escenas con el objetivo de que el canal recuperé 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 teleseries, 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 canal también busca agrandarse a los nuevos tiempos, por eso de Aguirre está enfocado a la coproducción.

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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), Jaime de Aguirre tiene como una de sus prioridades reanudar 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 Fuster Villalobos. Con estos cambios el ejecutivo pone el drama en el centro de las escenas con el objetivo de que el canal recuperé 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 teleseries, 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 canal también busca agrandarse 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.‘
Artuar, la expresión de la convergencia

Artuar (Argentina), conglomerado de medios del Grupo Clarín, inauguró en mayo el Centro de Contenidos Multiplataforma, una de las más avanzadas de Latinoamérica que integra 2.600m2 sus canales abiertos eltrece (CABA) y eldocé (Córdoba), las ocho señaladas de TV paga (ClaroTV/Republica, TN, Volver, FashionTV, Quiubo Música, Metro, Canal y América Sports), la plataforma de cocina en redes sociales, Cocinare, y los sitios web y redes sociales.Trabajan 300 personas.

Eduardo Fernández, gerente de producción: ‘Las redes sociales y plataformas digitales están en su máxima expresión. Tenemos un gran portfolio y núcleo 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 lo son los contenidos 360 o VR. ‘Tenemos unos 50 contenidos en esa tecnología, multiplataforma. La integración aquí es a todo nivel, infraestructura e ingeniería, pero también periodística’.

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En cuanto a eltrece, sus dos programas líderes del prime time, la temeraria 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 plataforma sigue cayendo. Sin embargo, notamos que las plataformas digitales están en su máxima expresión. Tenemos un gran portfolio y núcleo más entrenado para la generación de contenidos multiplataforma. La integración aquí es a todo nivel, infraestructura e ingeniería, pero también periodística’.

TPA, multiplataforma y alternativa

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

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 mayores, pero también a las minorías. Somos concientes de las enormes oportunidades artísticas que ese desafío tiene implicados’. El canal tiene 1.200 empleados y es el único con llegada a cada rincón del país.

‘El nuevo equipo directivo cambió 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 televisiones públicas pioneras en el desarrollo de contenido nativo digital con De otro planeta, producido por La Mádita (Según Roxy). ‘Somos un canal generalista con contenidos que no hay en canales comerciales. En 2017 creamos y mejora ramos 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 Porque (Mandarina). Cuíname (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. ¿Costo? ‘Un 25% menos que el promedio del mercado argentino’, responde, sin precisar cifras. ‘Es una ficción de época, no política. No pretende contar la historia argentina ni una versión de ella’, completa.

ARGENTINA: RATING HOGARES, POR CANALES (ENERO-AGOSTO, 2017)

SOURCE: KANTAR IBOPE MEDIA

Cuíname cómo paso, primera edición 100% producida en house, basada en el formato de RTVE
INCAA contributes to the Argentine audiovisual industry.

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 the projects to be selected for this year, to cover 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 the first tutorial by streaming, with the producer able to get answers from the experts without the need to travel to Buenos Aires City, and, we offer successful live tutorials online, which more and more get to acquianted 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 external esteem among the audiences, such as ‘El Gallo Para Esculapio’, a four-episode miniseries for our digital platform Cine.AR Play, that 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 International festivals; this allows producers to reach about 200,000 dollars if the project is very ambitious’. ‘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.

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, Palais 5.

Product from ten selected production companies will be shown at the exhibition sessions with focus: Woodpix (Can Cam Club) and Confite (Artan Animation); and series Alquimia para Ana (SDO/Smilehood), El Bougue (Príma), El Divorcio de Romeo. El Divorcio de Julieta (11 Loops/Franzare), La última Cena (Germín Elmo), Las Vegas, Miedo (Pica Cine), Legajo 13 (Los Día), Todo lo que me gusta (SA Cine) and Lore Love (El Calefón).

In 2016, “Snack & Screen” has been highly successful: four of the eight projects presented at 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.


- Total investment in FTV & other media support: USD 21.5 million
- Investment in Federal audiovisual industry development: 15% of the total investment (in awards): USD 3.2 million
- Number of productions resulting from Federal industry support: 184 awards
- Total private investment in productions supported by the INCAA USD 1.7 million
- Total audiovisual industry investment: private + INCAA support USD 39.15 million
- Direct jobs at audiovisual industry: 13,000
- Amount paid to direct jobs: USD 6.44 million
- Synergy effect on INCAA support direct: indirect USD 21.35 million
- Tax revenue effect of INCAA support USD 3.15 million
- Estimated budget for 2018 contests: USD 18.3 million

Source: Subgerencia de Produccion de Contenidos – INCAA

Fernando Juan Lima, VP and Ralph Haiek, president of INCAA, with Thais Costantini, Argentine director and actress, and Pablo Barrueta, Secretary of Culture.

Ralph Haiek, president of INCAA, during the welcoming cocktail at Conecta Fiction 2017.
AMÉRICA LATINA

AMC: 100% en español y relevante

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 estilo de vida 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 29%, 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”, infirma.

El desarrollo de contenido original se ha vuelto clave de expansión. “No sólo 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.

MTV: el amor en tiempos de apps

MTV inició en Miami la producción de su nuevo show de citas Swi-dates, que describe el amor en tiempos de Apps, según destaca a Tiago Worcman, SVP y brand manager de Latin America y Brasil.

“El formato multiplataforma viene a mostrar cómo los jóvenes buscan y prueban opciones románticas. El amor en la juventud es un tema que hoy está en boca de todos, lo que hay es un triple consumo de contenido: ven TV, Face-book 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 introducirán 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; para 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.

20 años de El: ‘Inmediatez y potencia de marca’

El Entertainment, señal del grupo NBCUniversal dedicado al mundo de las celebridades 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 publicara una noticia para enterarse qué estaba pasando. Hoy en día esa noticia es simultánea al momento en que transcurre la misma acción”, agrega.

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

Karen Bermúdez-Key y Mandi Ciriza, ambos de NBCUniversal.
La 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, Brasil, 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. Expresar 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 recepción que ha logrado el drama juvenil 13 Reasons Why.

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 precisa 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.
AMÉRICA LATINA

MÁS COMPRADORES y PRODUCTORES ASISTENTES

Carlos Zuloaga, director, y Carlos Hulett, CEO de VIVO Play, programa acquisitions, Bilai Silar, hispanic): Jorge Balleste, VP, Buyers from NBC Universo (US
de adquisiciones, y Paulo Franco, head of programming and content (bordes) con el presentador Marcos Mion
tV Record, Brasil: Moyses Macedo, director
del contenido de TV de México

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

Brazilian broadcasters: Richard Vran, acquisitions de IFI, Telv Tans, CEO de SatCo, Elias Ahiy, de Band, y Rafael Rivas, director, de producción de ficción y entretenimiento, todos de IEM

Bayer’s from NBCUniversal: ED Hines, Jorge Rodríguez, VP, program acquisitions, Mike Toner, director, y Steven Callis, senior counsel

Mega Chile, Claro Video, y Telefónica Argentina

Más Compradores y Productores Asistentes

Castellano, director INCAA TV, Mariana Dell’Elce, INCAA, y Rodrigo Guimaraes, Panorama TV, Rachel

Canadian broadcasters: Ian Oliveri, content buyer, Telke Quebec, Job Potter, content director, and Brigitte Vézina, acquisition manager, both from Corus Media, and Dominique Chaloult, chief content and programming officer, both from YTV.

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

Santo Co., Elisa Ayub, de Band; y Rafael Ariais Bezerra, adquisiciones y nuevos contenidos de RedetV!

Kristopher Lorenzo, NBC Universal, Pablo Codevilla y Eduardo Fernández-Miguel, redes de contenidos de HBO.

MVS México: Alejandro Márquez Silva, director de programación, y Ricardo De Gómez, director de adquisiciones

Venezuela: Diana Arboleya y Pedro Lascurain, Azteca (México); Fernando Barbosa, Disney Latin America; Fidela Navarro, directora, y Sergio García Ortiz, AZ

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 Stamatopoulos, director general de contenidos
del contenido de ficción, Mervin Rojas, director de programación, y Alberto Manrique, director general de contenidos

FIFA 2014: José Antonio Cobos, director de Contenido de Producciones (México); Florencia Ganso, VP original productions, Richard Rohrbach, SVP de adquisiciones; Duncan Van, VP context and development para HBO, Jorge Stamatopoulos, director general de contenidos, y Amanda Peak, SVP de desarrollo y producción

WM Latin America: Alexander Wang, director de programación, y Ricardo De Gómez, director de adquisiciones

Waldor: Natalia Aguiar, acquisition manager, ambos de Telecine, y Dave Smith, senior counsel; Cecilia Gómez de la Torre, gerente de entretenimiento, y Luciana Olivares, gerente de estrategia y contenido

Miguel Brailovsky, SVP & general manager para history y h2, Eric Jurgenson, CEO de América TV (Perú), con A1 Network

Marcelo Lúbeo, VP, Digital, Canals TV Colombia, Pablo Júarez, SVP y GM, Carros Network & Sonoma Labs, Peralta Aranda, CEO, Adanit Studios, y Yvonne Ramirez, gerente de programación, y José Raúl, Area, productor executive of FTV Global

MVS TV: Olimpia Del Bocchio, marketing; Giselle Vallenilla, corporative director, y Fabian Renteria, director de marketing

Clientele Felipa Duque consultoría, director de canales y ventas internacionales, Junior Rebrue, ejecutivo de ventas de HBO, Pablo Alvarez, producto ejecutivo, y Patricia Hernandez, CEO

Toronto: Paolo Capponi, director, de contenidos, Erika Vogt-Lowell, director general de contenidos, Samantha Morris, director de desarrollo de contenidos, y Erika Vogt-Lowell, director general de contenidos

Bayer de NBCUniversal: Chance Lee, VP de programación, Edna Abad, VP of Programming, and Steven Callis, Senior Counsel.
CBS All Access expands globally

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.

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).

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’.

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’.

Dan Cohen, President Worldwide TV Licensing, Paramount Pictures

Leslie Moonves, Chairman and CEO, CBS Corporation

Dan Cohen, President Worldwide TV Licensing, Paramount Pictures

Leslie Moonves, Chairman and CEO, CBS Corporation

Transformers: The Last Knight, the last movie franchise

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

HOLLYWOOD

SPECIAL INTERVIEWS

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DIEGO KARGAVER (54-11) 4479.8940 - diego.kargaver@polarstar.com.ar // CRISTIAN SESSA (54-11) 4479.7786 - cristiannessa@polarstar.com.ar
Mega: more international

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 Canal 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 Raisel,. 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 Veredades 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 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.

From the international slate, Mega recommends the Turkish series Icecold, 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. 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.

Universal Cineredia expands its facilities

Universal Cineredia (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 Liliaam 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 subtitleing 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, Canal D, InterMedia, Echo Rights, Televista, TV Azteca, SBS, CoteOuest, CCTV, Polar, Albavision and VIP2000’.

In order to keep expanding the reach of the company, Cineredia 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.
Eccho Rights: Cennet and Trotsky

Eccho Rights (Sweden) brings to Cannes for first time Cennet, Sirec 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 Almaz 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 Oskulat, Head of Eccho Rights Istanbul Office. ‘It is a great story that we know well from the Korean script, and Sirec Film has a proud history of high quality productions that are being 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; to mark the 100th anniversary of the Russian Revolution, with World Premiere at Mipcom, 17th October Grand Auditorium 6.30pm; 

La Competencia stands on the international market

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 relevant 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, ATV, 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 production hubs, one for Viacom (Ridiculosverde) 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 Dracnor, a mix of Doctor Who with cooking show, and Busco la mejor persona del país. Technology gives us the chance to have new twists for our shows’.

All3media: a Liar and an Escape

All3media International (UK) with a bunch of news: first, US streamer Hulu has picked up the local rights to UK comedy GameFace (60’) from the distribution arm of All3Media and produced by All3’s Objective Media. Created, written by and starring comedian Ross Noble, the show follows a woman who spiritually 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, Extreme 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 Horus Satu. 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 Photographer - 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 (48’), 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 Earlham as their seemingly innocent date unravels into a complex web of deceit that neither could foresee. Rellik (60’), a serial killer thriller told in reverse, and The Miniaturist (60’), a haunting, suspenseful period thriller set in 17th century Amsterdam.
The Incident of Atresmedia

Atresmedia Television (Spain) presents at MIPCOM the new sci-fi miniseries The Incident ([Bl Incident), 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 Cuči, sales manager, recommends also several titles with dramatic value and proven success like Money Heist (La Casa de Papel), Locked Up (Un Hombre en la Celda), 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 (Allí 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 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 does 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 Címeros 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 Danny Kaplan Spain. And there are more ‘Kitchens’ to be introduced shortly”, describes President and CEO, Danny Kaplan. “This is an exciting time to be in the language localization business’. ‘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’.

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, Delta the dreamer, its latest fiction series, is being successfully distributed worldwide by Onza, and the company is focused on creating new titles and working on our next fiction project, including a co-production with Mexico and Andalucia.

“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.
**Mediaset España: Wild Spirit**

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 César Rodríguez 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 endan-
gerous 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.

**RMViSTAR: inspirational content and dramas**

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 CKEE. It’s a brand new entertainment reality television show that challenges and redefines today’s beauty standards”, 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 Television, offering a first window of 20 family movies, including our best rated franchises: 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.
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 50 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 Ruhila Adhikari. 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.

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 and original 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.

GMA: the expansion of the Filipino drama

GMA Worldwide, distribution arm of 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’). 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 introduce 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 54.8%.

‘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

49 PULSES

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1 x 90 min

Culture

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Sports

1 x 90 min

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BOOTH #1.673
**VIVOPlay: noticias y entretenimiento**

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.

Oferve unos 30 canales lineales de Latinoamérica y España, y contenidos VOD, que se incrementan mes a mes. Para ello, su CEO, Carlos Hulett, describe a Fabio Paravidini como nuevo director de contenidos, y está en MIPCOM cerrando acuerdos con productores de contenidos, pero también buscando nuevas estrategias para ampliar la llegada de VIVOPlay. "Estamos en conversación con varios carteles que nos permitirán llevar nuestro servicio a más consumidores. Ellas 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 este género somos el único OTT. Incluso el único que ha quedado en pie en Venezuela. Estamos dando el más peso a ese segmento, produciendo más y cuando noticias internacionales provistas por nuestro agregadores", añade.

Ahora Mismo y El Show de Bocaranda son de los más exitosos, junto con canales locales como NTN24 (RCN), un desarrollo de contenidos en el área de entretenimiento. Además, el canal lineal es una de las noticias de catch up y DVR que implementamos con la nueva plataforma que estamos lanzando este mes", completa Hulett.

**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 Crime Films for DirectTV Latin America, and Entremundo, with Kapow for Netflix, which have had great results in each platforms.

It has another five projects in development: Cruck (10 episodes, two seasons), a dramedy about a football player that loses everything overnight; The Imperfect Crime (8x60’), a mysterious nazi treasure hidden in Patagonia; The Rupture; Aqui y Ahora; and El Tiempo 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 Palacios, partners.

The company is mainly focused on co-productions partnerships. "We have a solid agreement with Echo 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 Vide (Entremundo) and is launching a brand new business unit for digital developments. In Cannes, it will also be finishing negotiations for an entertainment format for an Argentine free-to-air network.

**Workpoint: pay attention to Thai formats**

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 enters to Cannes after the deal on 3 titles of TV series closed with Ban- yon TV (Cambodia): Cursed Love, period drama series; House of Blast - The China-town, 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 IndoDoor 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 biggest 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 a new market focus for us too. We were used to licensing to TV broadcasters, but as trends have shifted to digital platforms, 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’), child- dren program; Mic On Start Up (30x90’), singing competition and the game show The Spy Game (26x60’).
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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 is 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.

Ampere Analysis

Linear TV viewing has a very precise rhythm which begins between 5pm and 6pm and peaks between 8pm and midnight, the evening peak which begins between 5pm and 6pm.

This combination of influence driven by viewing platform and device opportunity has led to the emergence of device-specific prime-times. 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 access ramps rapidly throughout the morning, having its own personal ‘prime-time’ at lunchtime (12% between 12m-1pm). Then throughout the afternoon, main TV sets and OTT streamers ascend towards the standard TV ‘prime-time’ evening slot, with the notable point that all non-TV devices are trending 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 who have all SVOD services; the majority of US pay TV homes now have an SVOD service as well.

Themes that embrace change—while behaviours associated with this viewing, particularly catch-up on TV channels, which has a major peak at lunchtime.

This increase in daily viewing time. Adding SVOD coffee as well as pay TV) sees a further step-up (from 3.35 to 3.65 hours per day at 8pm). At the US market, DirecTV and Comcast homes view much 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 DirecTV, 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 the gap between linear TV and SVOD services

Still represent 51% of the daily viewing, while are over 55 years old, almost 3 hours.

The impact of SVOD viewing has a much wider rump 8pm and peaks between 8pm and midnight, the evening peak which begins between 5pm and midnight,what we can call the ‘golden age’ OTT viewing. There may well also have an SVOD service; the majority of US pay TV homes now have an SVOD service as well.

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 viewing 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 catching free online content (18%), catch-up (38%) and pay TV on demand (55%) 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 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.

Jeff Sainson, Head of Product Planning, Strategy and Research, NBC Entertainment: ‘For most of broadcast network, the bulk of revenue still comes from primetime income. The rules have changed dramatically for how you determine what that primetime schedule will consist of, but there are certain anchors that still hold true programmes four factors.

Steve Raskin, Director of Audience Insights, Viacom: ‘People still need to see what their friends are talking about.OTT has the ability to focus in more routinely on specific types of content.

Recent research from Digital Vineyard, a data platform for publishing and adtech (67%) followed by Freeview (64%), then by those who have never done so (51%).

Steve Shannon, VP of Product Development, Roku: ‘Most of the change in behavior is driven by the fact that consumers now have full choice and control over what they watch. 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 is absolutely essential.

Adding pay TV to a home results in a significant increase in daily viewing time. Adding SVOD coffee as well as pay TV) sees a further step-up (from 3.35 to 3.65 hours per day at 8pm). At the US market, DirecTV and Comcast homes view much 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 DirecTV, 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.

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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 Sarves & Kamal (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.

Sold in the UK and with a strong narrative, The Wait for Love (120x30’) features one of the most popular actors on Indian TV, Sangsera 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 Madhur Singh, a prince! Surrounded by powerful enemies, finding love is not easy for these star crossed lovers. While This is Love (45x2x30)’ is one of the most successful and long running shows on Indian TV.

Lastly are Strange Love (39x3x30’), sold in over 50 countries across the globe and with a season 3 currently on air, and The Love Gamblers (44x30’), is the story of three brothers who share an unbreakable bond despite their dysfunctional family.

Tondero: promoting Peru to the world

Tondero Distribution (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 a 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 (cost, 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 GEN agents who pretend to be a couple in order to track the Sendero Luminoso terrorist group, and the comedy MARGARITA, en silencio, with a second film confirmed. La Cosa, La Herencia y El Candidato, satirical comedy about politics, written and directed by Álvaro Velarde, and Una Noche en lo divino is a movie full of tangles and joy.

'Drama, music and reflection are also present in the catalog with films such as La Luz, La Viajera, Planta Madre, Wek. In documentaries we have Pacificum, about the ancient relationship of respect and devotion of the ancient Peruvian settler with its marine environment, and Hatun Pacificum, about “super food”’, adds Gómez de la Torre.

For 2018, the company will include new titles where stands El Gran León, Locura de Amor 2, Fronteiras, Acedo, Rosa Mística, Django 2, and Ana Mere J, and co-production projects like Clandestino, Soltera Codiciada, Margarita and Locura de Amor, El Musical.

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 four 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 such as Flavia Gleske, Julie Restifo, Socrates Serrano and the special participation of Alexandra Braut’, 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 Corazón Fraccionado (120x60’), filmed in external locations and in four studies of RCTV Producciones, the series is written by Martin Hahn and starring Yelena Masiel and Cristóbal Lander along with Nestor Bautista, Estefanía López, Juan Carlos Garfíel, Arnold 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.
**Endemol Shine breaks The Wall**

Endemol Shine Group arranges with a slate of new game shows headed by Family Food Fight, a new competitive cookery series from Endemol Shine Australia. Diversity, multi-generational families go head-to-head in high pressure cooking challenges to win the experience of a lifetime and the coveted title of the 'Greatest Food Family'.

Another hit for this season is The Wall, a combination of quiz, luck and strategy set against the background of a highly dramatic and interactive set piece, sold to France, Germany and Spain.

**MISTCO:**

epic dramas

MISTCO, sales representative of Turkish pubcaster TRT, is going through a moment of full expansion. In 2017 it has closed major deals in regions like MENA. First part of 2017 was very fruitful for us. After the large amount of sales from TRT ‘Library’ titles, we witnessed TRT’s important role in Turkish Media as being one of biggest TV network in Turkey and that all of TRT titles have value internationaly’, describes Aysegul Tuzun, VP sales and marketing.

Among the main deals are the sale of You Name It in Latin America, and Resurrection: Erguvan, driven drama which has entered new territories this year, closing deals for its Season 4 even before the shootings has begun.

Also with our high quality animations Popeye and Little Lamb we managed to enter into the very domestic Chinese market. All these shows show that Drama production in Turkey is still increasing every day and thus it is normal to have new genres emerging every year. In every market we attend, we see the continuous demand for each title from each genre’.

At MIPCOM, the company is bringing new dramas from various genres: ‘As TRT is the biggest producer and investor of epic drama there are new titles and we also have a youth series named High School Patrol, which tells the story of young detectives trying to catch a criminal by disguising as high school students.’

Other titles include The Last Emperor and the series Jade, which became a finalist at Japan Prize International Contest. And for the entertainment formats it’s the new one Your Turn. ‘It’s a very entertaining song contest. 

What makes this format different and entertaining is that, it has 3 types of jurors: 3 celebrities, 20 orchestra members and 5 people among the audiences. And it is also unique in being the first format in our catalogue’, describes the executive.

**ZEE:**

inspiring stories

ZEE (India) offers a portfolio of 240,000+ hours of award-winning programs in every genre, both scripted and non scripted, for all ages.

Among the main shows for this season stands Piya Albela (125x30’), a modern-day interpretation of the classic love story of Menaka and Vishwanath, the factual show Altur dal (6x60’) and the lifestyle show Conquered (7x30’) about uplifting and inspiring stories about people who have broken boundaries and conquered obstacles to achieve their goals. India’s Asli Champion… HAI DUM! (16x60’) is a crafted show that aims to find the Fittest Indian.
The resurface of TVN

With the appointment of Jaime de Aguirre as executive director, and Alicia Zaldívar Pralda 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: Roma 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 cast headed by experienced artists like Marcelo Alonso and Maria Elena Swett.

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 our commitment to the international market.

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, it 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.”

Comarex: hub of content

Comarex (Mexico), company led by Marcelo Vinue 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 (11x60’), set in a young lady in search of a better life that moves from the countryside to the city, without imagining the twists that waits for her. Also from CMD is Just Looking (60x60’), a series set on a building 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights Vorugo, a stellar transmedia show that has aired in Chile on prime time at 22.00 since 2013, adding new 12 seasons with excellent results among audiences and with a full repercussion on the media.

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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.

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ITV Studios: dark and compelling thrillers

ITV Studios (UK) launches over 30 hours of brand new scripted series at MIPTV, focusing especially in the Latin American market, along with Central and Eastern Europe (CEE) and China. With its slate of dark thrillers in the latter two new series air on Channel 4 and Central Europe.

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Gaumont: action for all ages

Gaumont (France) features Award winning dramas and brand new series like Vertuino’s GoGo® series, Relationship Status (6×60’ 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 (3x60’) 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 draama 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, Furry Wheels (52’ x 11’) is a slapstick comedy about a hyperactive sloth that will premiere soon on France 3.

Smilehood: one story, different viewpoints

Smilehood Media (Argentina), led by Silvana D’Angelo, assists to MIPCOM with two big objectives: find new co-produc tion partners and forge strategic allian ces. On the other side it offers a catalogue of high value dramas, available both as format and finished product.

Heading the slate is Caged (13 episo des), a thriller produced by Habitacion 1520 that explore to the limit the dramatic situation of confinement in tiny spaces such as elevators, basements and caves or open places.

From Onecloops the company recommends The Devorce (13x45’), one drama 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 (13x25’), from Bastiana Films, and Sinapius’s entertainment format Dilemma.

The unknown side of Snap Media

Snap Media (Argentina), company led by Ariel Tobi, arrives to Cannes with two big news. By one hand, it launched in August Purga, the first Latin SVOD plat form 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 personaliza tion of content since users are consuming it on their own terms and choose what they want to see”, says Tobi.

By the other, it’s promoting two series from Cinetelma for the US Hispanic market: El Desconocido and Equitaciones Crínulas, 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 Solo, César Enrique Manjarres, José Ángel Bichir, Mario Zaragoza, Paty Blanco, Marco Uriel, and Pauley Vázquez.

“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 multi ple 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 Tobi, CEO.
Cordoba strengthens its audiovisual industry towards the international markets

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 Province of Cordoba, 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 subsidy for the advertising industry (up to 50%), the support to participate at international trade shows, 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 Quilmes, 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.

Germinia goes global

Led by Paola Suarez, 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, pre-pa red on GSN Channel 4 (UK) and USA. In Argentina, during the first three weeks available on CineAR it had 30,000 views. Through RM Visitar (USA) we are negotiating with US networks for the format acquisitions. There is a second season”, explains Suarez.

RRPP is a co-production between Germina, Prisma, Bonaparte and Story Lab, all from Argentina, with Plural Filmes (Brazil). “We also have the documentary En el nombre del pueblo, in co-production with Senal Colombia, Precisa Media, UR Films, FM Producciones (Brazil) and Parox (Chile). Smithfield Media has the global distribution rights for the magazine-doc series El Banker (125’30), 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 Espevidencio (30’48), Quien es el Chef (88’48), Educan- de a un Loco (108’48), La Ultima Cena (44’48), highlighted during MIPCOM “Snack and Scream”, Frutas Exotica (6’48), the period miniseries La Reforma (6’48), as well as the movies Mundo de Cristal (documentary), Acalá de Mur, El Guardian y Tango, all them in development”, she concludes.

Prisma: terror and web series

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 Purpur, the animated series Captain 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. Yoldos is a drama series developed with The Blackout Projects (Spain), Graw (Brasil), Oeste Films and Prisma (Argentina). Locally it has co-produced the movies Vigilia en Agosto (Twins Latin Films), Rosita (Vegean Cine) and Qhinaq-Run (Malevo Films, Oeste Films).

“We are under production on RRPP and finishing the funding of Yoldos to be shot during H1 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 Overdale, co-produced with Brazil”, explains Antonio Pita, executive producer.

Bloquendos 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 Welwyn. “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.
Applicaster expands apps market

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 adoption of new technologies, as demonstrated by their early engagement with media on smart phones. The increase in offering of smart set-top boxes at various price points will propel the penetration of app-driven TV in Argentina, and it’s clear to me that - as always - Latin American media companies will be quick to evolve,” says Jonathan Lao, CEO and co-founder.

Among Fox’s new Applicaster-powered apps includes Top 30 and Laughs.

Last but not least, the company named Sharon Gelbaum-Shpan as CFO to drive the company’s market expansion strategy, offering existing customers such as Fox International, Televista, ProSiebenSat.1, Mediaset and DirecTV new high quality and modular SaaS platform and tools to quickly deploy quality media apps that engage audiences on all screens.

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 Pobalt (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’s Spike’s World’s Most Amazing Videos, a reality that features shocking “caught on camera” footage of gripping, dramatic events, and the three seasons of Top 20 Funniest (9499). 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.

Alfred Haber keeps pushing in the international market Breathing the Magician’s Code: Magic’s Biggest Secrets Finally Revealed (8408), the magician’s sacred code of silence is broken forever as one of international TV’s most popular series ever.
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 AE Latin America.

‘One of several new scripted series is The Bay, which follows the affluents, 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 Rooster Teeth: 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 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

The Stalker Files

The chilling stories behind celebrity stalking cases involving Madonna, Gwyneth Paltrow, Steven Spielberg; and some of the most graphic and controversial events in pop culture history; and

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 (Love, Divina) in the red carpet, before later joining producers Kris Wyld and Antoni I Gimeno 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.

Federación Entertainment: coproducciones con Latinoamérica

Lanzada en 2014 y con oficinas en París y Los Ángeles, Federación Enter-

tainment (Francia) se ha establecido rápi-

damente como una productora top índie eu-

ropea, enfocada a series dramáticas y pro-

ductos infantiles que genera con su división Federation Kids & Family y Cottonwood Media.

Ha sido la única productora francesa en

rubricar un acuerdo de coproducción con Latinoamérica: la serie infantil-juvenil Love Divina (60’x45’), producida con Televisora (México) y Pol-ka (Argentina) se ha emitido en Latinoamérica y en Super! (Italia) y France Télévisions. La compa-

ñía cerró un nuevo acuerdo con Universal Music Francia para nuevas plataformas. Otros éxitos de esta división han sido The Office & The Moon Show, vendido en 160 mercados en todo el mundo, Find me in Paris, licenciado a Universal Kids y Hulu (USA), Disney (Francia, Italia), France Télévisions, ABC (Australia), ZDF (Alemania), Rai (Italia) y VRT (Bel-

gium), y la comedia animada que lanzó en MIPJunior, Spanish (52’x11’), todas de Cottonwood Media.

El estudio de Hollywood para la región.

En Francia, Federation Entertainment ha sido el primero en producir para Netflix, dos temporadas de Marseille con Ger- rard Depardieu. Ofrece series como The Break (40’x60’), The Break (20’x60’), Pre-

monitions (10’x60’), Heistages (22’x50’), Bordertown (22’x60’), y la nueva para MIPCOM, Bad Banks (6x90’).

Cerró además un acuerdo cla-

ve 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, For-

moso destaca el acuerdo con WeMake, que le permite entrar en el negocio del contenido no guionado. ‘Estamos incur-

sionando en proyectos de VR. Todas estas novedades nos colocan en una posición muy interesante para trabajar en proyectos de distintos gé-

neros y multi-

plataformas’, completa.

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Banijay: retro formats to reignite family

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 catalogue 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 (’80), 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 ideas of Jacques Autinio & Co. & original format of Banijay Group’s Adventure Line Productions, Crystal Maze (’80) is a true-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 Fox, 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. The broadcast slots which allows for a flexible budget’.

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 retained 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 (’90), 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

Mediabiz (Argentina), business agent that presents TV producers and more than 20 fiction authors for formats and tailor made production projects, added to its line of work Classi七, 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), Diego Delalío, producer of Pol-Ka (Violetta), YoYo (La Casa de las Flores), Ricardo Rodriguez (Granada, Díblu, Hybo) and Diego Cacellari, producer of Pol-Ka (Violetta, Soy Luna). ClasseSeven is an inteactive education platform for the audiovisual industry in Latin America, aimed at all those who are studying a career related to audiovisual or communication, including writers, producers, directors, architects, designers 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; anti tittles from National Geographic’s new scripted focus: The Long Road Home (8x60’), based on Martha Raida’s best-selling book of the same name, and The State, from award-winning writer/director Peter Kosminsky. From Turkish drama catalogue are the new 8x60’ series City of Secrets (Karga Seven), FOX Turkey’s first action adventure drama Warriors (8x60’) and The United Truths (8x60’), while from Latin America are the comedy Run Coyote Run (13x48’) and One Against All (8x60’).

In Factual stands Diana: In Her Own Words (120’); Dian Fanssey: 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’).
Gusto: food in 4K

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 production. 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 production. And then there’s Latin Kitchen, focused on three Latin cuisines: Spanish, Mexican, and Venezuelan. That 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’.

Pol-Ka: Union make force

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 platform, including Love, Divine, co-produced with Federation Kids & Family (France) and Televisa (Mexico). This year, it signed a deal with Turner and the MSO Caldevisión 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 Saar, 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 (10x60’), 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.

Turner: original and locally relevant

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.

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 (Savidge), 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.
**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 275 theatrical feature titles and rights to more than 6,500 hours of TV content. Kew’s library contains over 275 theatrical feature titles and rights to more than 6,500 hours of TV content. The company pushes its catalogue by developing and adding new formats.

**Inter Medya: formats and co-productions**

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, starring a mother and her two daughters who live in a modest world with their dream of becoming rich.

**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 make the Spanish content visible to potential international buyers and gives support to both experienced and emerging producers and distributors.

**BOOTH #C15.A6**

Frankie Drake Mysteries, detective drama series

**BOOTH #R7.211**

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**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; Animaz 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.

**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…**

**Kew Media Group**

Greg Phillips, President of Distribution

**BOOTH #C16.D**

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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 41.4% of the world’s population, 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 is a responsibility 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 Advertising Expenditure Forecast, while Latin America and Central and Eastern Europe showed a recovery, with that in the latter increasing by 4.1% last year to 7.3% in 2016 and both remaining stagnant, 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 5 billion a year, while India, Indonesia and the Philippines grow at double-digit rates’.

According to Digital TV Research, which in its middle class learning 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 million 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. Brands in the West enjoy a creative advantage, fast for now. And where creative access to consumption-makers for Western brands that will be focusing on growth in China. At the same time, Chinese financial i nves t ments will accelerate in media, in both established businesses and startups’, explains Peter Hamilton, from Documentary Television.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 copros’, and with more savvy than earlier in the decade. And practices will lack standardization. China International Capital Corporation Limited (CICL) ‘is the most reliable copro partner’ for Western players. It funds up to 20% of copros with Chinese broadcasters and international partners, and contributes up to 50% of profits for special content alone. Main topics: Chinese History, Engineering, Science, Blue Chip Wildlife and China’s Culture’. JP Morgan Chase estimates that China’s SVOD base will grow from 144 million in 2020 to 234 million 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 million subs). Highlights: ‘SVOD and online video is a Wild West, booming largely outside the heavy hand of the regulators. The acquisitions process is quite implementable to outsiders: buyers are not attending MIP China, but they are “nimbly” and can “pay real money”.

Hamilton offers some advice: ‘The solution for Western producers and distributors is to move slowly, 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 internets, which are increasingly the main source of IPP for Netflix, Amazon, television shows, and games. 76% of source material for Chinese dramas series originate from novels. Breakout Internet novels now fetch USD 1 million, the hottest ones. USD 7.5 million. Tencent and Alibaba are building out their own digital publishing arms to incubate content’.

According to the 2016 Survey of the State of the Broadcasting Industry, 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 433 millions in 2015, and 2016, compared to USD 181 millions in 2015. Highlights: ‘SVOD and online video is a Wild West, booming largely outside the heavy hand of the regulators. The acquisitions process is quite implementable to outsiders: buyers are not attending MIP China, but they are “nimbly” and can “pay real money”.

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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 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 April–June quarter, 0.3% (4.1% annualized) in the July–September quarter, and 0.2% (1.0% annualized) in the October–December quarter.

Japan’s advertising expenditures for 2016 totaled USD 16,288.0 billion (USD 57 billions), an increase of 1.9% compared with the previous year’s figure, according to Denton’s Advertising Expenditure in Japan. The gradual expansion of country’s economy in 2016 saw overall spending on advertising year-on-year gains for a fifth consecutive year.

Last year, advertising expenditure 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 decrease of 0.4%. In the Internet advertising market (up 13.0%), ads directed at smartphones, as well as video and ads using new advertising technologies and data applications continued to expand. Thus growth in the Internet mediated business becomes 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 online video. The country’s paid-for online video market is projected to have more than triple to USD 433 millions in 2021 from USD 142 millions in 2016, according to HIS Markit. This market is one of the biggest in Asia, with annual average revenue per person USD 97 for subscription services in 2016, compared to USD 103 in Japan and USD 31 in China.

South Koreans are more willing to pay for premium content now, and most of them will have multiple streaming subscriptions in the future, explains Jan Wen Woo, analyst at HIS 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.

POD 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 and 2016, compared to USD 181 millions in 2015. The total export value rose annually from 2011 but peaked in 2014 and fell slightly in 2015. Drama is by far the largest generator accounting for 79.6% (USD 172 millions), followed by Variety with 14.4%, animation, 8.8%, education and documentary with 4% each. By region, Japan was the latest importer of South Korean content, consuming 32.9% (USD 70,988 millions), followed by China with 23.4%, Taiwan with 10.1%, USA with 8.8% and Hong Kong with 5.1%. The East Asia 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 ’80s, well over a decade before the technology became mainstream.

It was also the first 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 window 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 multiscreen scenario. The influence will become bigger in the coming years in Japan, SVODs like Netflix, Hulu and Amazon are gradually growing, as well, and adding to 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 schools’ 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. '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."

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Source: Video Research
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 growth. ‘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 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’. 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.

‘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 Shahire Sheik, the cast of Ajayna in Mahabharat 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’.

Source: Nielsen
Source: AGB Nielsen Media Research

INDONESIA: TOP 15 PROGRAM (JANUARY-AUGUST, 2017)

**Source: AGF Nielsen Media Research**
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 is a leader in new entertainment formats and exclusive owner of the Category A first show movie content. Channel 31 produces a large share of high-quality national products on its own and 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 hustle 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 significant 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 sung. 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’.

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Moby Group: emerging markets, new opportunities

Moby Group is a leading media group with operations in South & Central Asia, the Middle East and Africa. Headquartered in Dubai, it employs over 1,200 individuals across 16 businesses serving over 300 million people through its activities in broadcasting, digital & online, production, strategic communications, publishing, music, sports and research. 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 (FremantleMedia) in Afghanistan, India, Iran and Ethiopia, as well as The Afghan Star, the leading singing contest from the first market 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, founder of Ariana Television and Chairman of The Bayat Group, launched the network in 2005 and it now serves more than 25 million. ‘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 cooperation with a number of international media partners’.

Source: Geopolis Media Measurement Service (1Q 2017)
Prensario International, 171

Asia Pacific • Middle East • Africa

Buyers from Thailand: Mike Tan, Wilson (borders) with Ronald C. Leong, EVP, CEO, Solar Entertainment Corp. the Philippines (borders) with Reggie Erojo, acquisitions and programming manager; Joanne Dang, managing director, and Nidal Monzer, head of acquisitions, Media Business development, both from Charisma Group;

Asian buyers: Nisa Sittasrivong, programme advisor, and Apisa Phatijak, production advisor, Media Millennium (Lao);

Buyers from Russia: Leonid Kucher, senior manager, and Shukurov, general manager, Carpathian TV, ORF (Austria)

Buyers from Lebanon: Elias Hachem, general manager, and Maya Azadine, director of business development, both from Charma Group;

Buyers from Japan: Kyoki Kiriyama, senior manager acquisitions from Disney; Takuya Watanabe, senior programming manager of OUI; Yohsuke Tanaka, head of international programming, TV Asahi, and Akihito Tanaka, head of content acquisition, TV Asahi; the Philippines (borders) with Reggie Erojo, acquisitions and programming manager; Joanne Dang, managing director, and Nidal Monzer, head of acquisitions, Media Business development, both from Charisma Group;

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Rai: global content, Italian taste

Rai Com, distribution arm of the Italian public broadcaster Rai, led by David Borensztein, Head of International Distribution & Business Development, arranges for Cannes with a catalogue of over 1,900 titles, including from dramas to kids’ series and headed by the crime series Inspector Colomino, which follows ‘the improbable adventures of an improbable inspector of the Italian Police Force’. At the series, Inspector Collamino saves the day also, but mostly by a combination of luck and his young partner’s intuition. He is ignorant, crusty, 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 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”. While Quarantine Friends (106’) is a film that follows a 22-year-old turbulent and ignorant slacker from Trastevere, and at Close Munders, co-produced with Fra- mantoMedia Italia, jealousy, vendetta, repressed anger or simply a momentary breakdown, are the main characters.

Samarcanda Film: ‘originality, identity and vision’

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, Krapp 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 Telefe, thinking like a pan-regional studio.

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 Guilleromo 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 Telemanos and Univisión.

Other recent successes include the launch of the Mexican versions of Amar después de Amar (Cayetano, Televisión) and Sres. Papis (Muy Padrés, Televisión Española) and the sale of Sres. Papis in Slovakia (Markiza) and Gnaouades 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 player, producing in Argentina and coproducing more and more at the regional level. A good example is El Infierno de Eva, the first series co-produced with Ecuador (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 Guapo para Esculapio (10x60’), coproduced with Turner, Cablevisión, and Underground, the biopic Sando de América (The Magic Eye), and 100x45 (Nickelodeon).

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From the producer of “FERIHA”

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