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OCTOBER 2019 | YEAR 28 | # 372

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A RIAN JOHNSON WHODUNNIT

Knives Out

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Jaeden
MARTELL
and Christopher
PLUMMER

EVERYONE HAS A MOTIVE. NO ONE HAS A CLUE.
NOVEMBER 27

BY RIAN JOHNSON
LIONSGATE

VISIT US AT C15.A8

DEFINING ENTERTAINMENT

LIONSGATE

MIPCOM - SPORTEL MONACO 2019 - SPECIAL EDITION

PRESO No. 1

64x60



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Mipcom: Truth or Dare



Mipcom 2018 is again the main content event of the year, with about 13,000 participants, 4,000 buyers and almost 2000 digital buyers. More than 140 countries will be present with media executives. The industry has a big challenge at the show: to check what is taking place in the market, after the big mergers and OTT announcements, but also the counter gears at last LA Screenings, when some studios said that everything will continue as usual, selling 'everything to everyone'.

So, this year in Cannes we can say that many industry members will play 'Truth or Dare': to understand what is true or fake to take right decisions, or just do what other ask and check what happens. In our main report, we stress a certainty: the upcoming market will be a hybrid, a sure combination of current and new trends. So, everybody must find his own best mixture, that will be different from others.

Also through this print issue, you will see 'the newest of the newest' about trends: strategies, dates and values of the new big OTT launches, the reaction of broadcasters, the new wave of 'studios' that is taking shape: to produce for own and third parties, multiscreen and changing partners and models by project.

We provide a report about the genre trends in OTTs in Latin America from Parrot Analytics, the German markets from inside, last tips of CIS & Mena markets, what is new and performing in Asia Pacific.

You have a very global edition, we expect you find it useful. At the end, another comment: when you see very young audiences consuming content, you check that mobile and short form content have a lot to do in the upcoming picture. But, it is one of the veins that receive weaker developments from the leading content industry. Truth or Dare.

MIPCOM 2019 • AGENDA

EVENT	DATE & TIME	PLACE
Finding Investment: transforming ideas into reality	Oct. 14, 9.15am	Esterel, Palais 5
Global Trend: ho is watching what, how and why?	Oct. 14, 10.30am	Esterel, Palais 5
Screening: "An Artist of the Floating World" (NHK)	Oct. 14, 11am	NHK 8K Theatre
Amazon Studios: James Farrell & Georgia Brown	Oct. 14, 11.30am	Grand Auditorium
Women in Global Entertainment Launch	Oct. 14, 12.30pm	Majestic Hotel
Fresh TV Formats	Oct. 14, 1.15pm	Grand Auditorium
Screening: "Mister Mayfair" (SPI International)	Oct. 14, 2.30pm	Auditorium K, Palais 4
Media Mastermind Keynotes: Max Conze, CEO, ProsiebenSat.1	Oct. 14, 4.15pm	Grand Auditorium
Meet Up Latin America	Oct. 14, 4.30pm	Participant's Lounge Green
Opening Party – Argentina "Country of Focus"	Oct. 14, 8pm	Carlton Hotel
Crazy Formats from Japan: New partnerships (TBS)	Oct. 15, 8.45am	Verrière Californie, Palais 5
New Ways of Creating Global Content: The Mediapro's "The Head"	Oct. 15, 10.30am	Esterel, Palais 5
Screening: "Aruanas" (Globo TV International)	Oct. 15, 10.30am	Auditorium K, Palais 4
Screening: "The Return" (Kansai TV)	Oct. 15, 11.30am	Auditorium K, Palais 4
Snack'n Screen – Argentina "Country in Focus"	Oct. 15, 12pm	Salon Croisette, Palais 4
Personality of the Year: Robert Greenblatt (WarnerMedia)	Oct. 15, 5pm	Grand Auditorium
"Hercal" Networking Session (ATV)	Oct. 15, 5.30pm	Salon Croisette, Palais 4
Screening "Dry Water" (DCD Rights)	Oct. 16, 12pm	Auditorium K, Palais 4



Prensario International

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TF1 Thématiques: content differentiation

TF1 Group is the leading broadcasting group in France, operating its flagship network TF1, four DTT channels and three Pay thematic networks: TV Breizh, Ushuaïa TV and Histoire, which gathered an average share of 0.9% establishing as the third largest thematic group in the country.

Christophe Sommet, CEO, TF1 Thématiques, describes to PRENSARIO: 'Each one has a unique and federative positioning. TV Breizh offers TV series with a particular focus on the iconic ones as Columbo with Peter Falk or Hercule Poirot with David Suchet. Ushuaïa TV was born 15 years ago from the legacy of Nicolas Hulot's programs: it is the only TV channel to put environmental protection at the heart of its programs. For more than 20 years, Histoire has been the only channel that covers all periods of history'.

For the fifth consecutive wave, TV Breizh is the #1 thematic channel in France with 0.7% audience share. History and Ushuaïa TV each reach a share of 0.1% with a monthly coverage of 2.8 million viewers and record major audience increases on their advertising targets.

'Each of our three channels has a very high reputation and attractiveness', says Sommet.

Documentary channels

offer around 400 hours each. TV Breizh has a different strategy based on premium content; hit series that made up their era: 'It takes advantage of the Group's rights catalog. For example, it was the first one to rebroadcast the fiction event L'Emprise after its premium launch on TF1. It offers viewers the opportunity to rediscover major successes such as Profilage, Section de recherches or Balthazar, investing in new seasons while it also benefits from the first broadcast of the TF1 group's acquisitions such as Famille d'accueil. We aim to offer increasingly complementary and attractive offers for each of the group's channels by the end of 2019', he comments.

Sommet: 'We keep on working on the differentiation with a particular effort to make the programs more eventful. We're increasing the presence of hosts for major events and the broadcasting of a large number of original programs. We are working on a new identity for Ushuaïa TV and Histoire, ready by the end of the year'.

'Each year we invest around €2 million in pre-purchases and co-productions for both channels. We coproduce around 150 hours for Ushuaïa TV, while for Histoire we are boosting the investment policy, particularly on ambitious productions. TV Breizh editorial promise is clear: to be entertained by highly popular series and TV dramas. Our grid is a mix of iconic and new series such as Cold Case and The Mentalist last season or Castle and Tandem this year'.

The TF1 Group's thematic channels and, in particular, Ushuaïa TV and Histoire are 'dynamic players', comments Sommet. 'We collaborate with a wide range of French and international distributors and program producers. Histoire has also established long-term partnerships with history content actors such as INA and Gaumont Pathé Archives, having coproduced several major projects'.

Documentary channels have the capacity each year to make large investments to coproduce ambitious and prestigious projects. The executive continues: 'On Histoire, this is the case for Léonard,

Christophe Sommet, CEO, TF1 Thématiques



Ushuaïa TV's *Félins noir sur blanc* is co-produced with Bonne Pioche and a Brazilian company for 2020



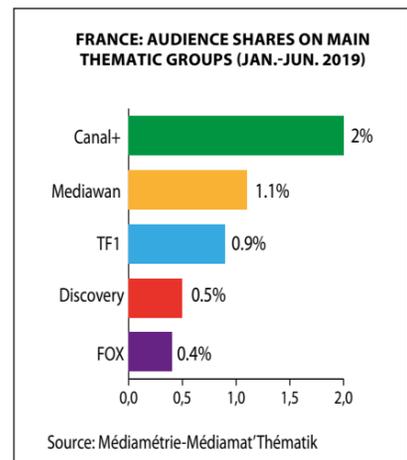
Histoire's documentary *Léonard, l'homme universel* is coproduced with Camera Lucida Productions and NHK (Japan)



Iconic series are broadcast on TV Breizh, such as *Hercule Poirot* with David Suchet

l'homme universel coproduced with Camera Lucida Productions and NHK (Japan). It will be broadcasted this month as part of the celebrations around the 500th anniversary of Leonardo da Vinci's death. For Ushuaïa TV, *Félins noir sur blanc* is co-produced with Bonne Pioche and a Brazilian company for 2020'.

Sommet completes: 'The two channels are also part of the dynamic development of the digital offer on the French TV market with a wide range of replay programs (nearly 3,000 hours of programs available in replay for both channels), a rich offer of Ushuaïa TV and Histoire VR contents available free of charge in the MYTF1 VR application. Ushuaïa TV also launched a podcast program last season and Histoire should follow by the end of the year.'



WarnerMedia: HBO Max, classics + originals

Robert Greenblatt, Chairman, WarnerMedia Entertainment and Direct-to-Consumer, is an internationally renowned entertainment executive and producer, and is being honoured this year MIPCOM at the gala dinner for leading international TV executives at the Carlton Hotel, Cannes, France. The executive also takes part in a keynote interview on Tuesday 15 October bringing his unique perspective to this year's theme "The Streaming Offensive".

Greenblatt has earned a reputation as one of the most successful entertainment executives of his time, credited with network turnarounds, a string of groundbreaking programs, award-winning producing roles and Tony Award-winning Broadway hits.

Former NBC Entertainment Chairman, in his current role, which he took up in March this year, he oversees WarnerMedia's new direct-to-consumer service HBO Max, as well as HBO, TNT, TBS, truTV and Otter Media, with responsibility for all creative and operating decision across the portfolio worldwide.

HBO Max is the much-anticipated OTT that will compete with Netflix, Amazon, Disney+, Apple TV+ and NBCUniversal's services since Spring 2020. Along with HBO, it will offer a robust slate of new originals, and programming from Warner Bros., New Line, DC Entertainment, CNN, TNT, TBS, truTV, The CW, Turner Classic Movies, Cartoon Network, Adult Swim, Crunchyroll, Rooster Teeth, Looney Tunes.

With 10,000 hours of premium content, it will have exclusive streaming rights at

Robert Greenblatt, Chairman, WarnerMedia Entertainment and Direct-to-Consumer



launch to all 236 episodes of *Friends*, one of the biggest hits on TV and in streaming; all episodes of *The Fresh Prince of Bel Air* and *Pretty Little Liars*; Warner Bros.' dramas for The CW and new DC Entertainment series *Batwoman* and *Katy Keene*, the spinoff of *Riverdale*. Also, new exclusive movie production deals with Greg Berlanti, who will produce four adult young movies, and Reese Witherspoon's Hello Sunshine that will produce at least two films. Greenblatt: 'HBO Max will bring together the diverse riches of WarnerMedia to create programming and user experiences not seen before in a streaming platform. HBO's world-class programming leads the way, the quality of which will be the guiding principle for our new array of "Max Originals", our acquisitions, and Warner Bros. libraries like *Friends*'.

Under the leadership of Casey Bloys, programming president of HBO, and Kevin Reilly, president of the Warner Media Entertainment Networks, as well as two experienced digital experts, Tony Goncalves, CEO of Otter Media, and Andy Forssell, Greenblatt does not doubt that the world's best storytelling to audiences of all ages is going to be on HBO Max.

On the original side, *Dune: The Sisterhood* is an adaptation of Brian Herbert and Kevin Anderson's book based in the world created by Frank Herbert's book *Dune*, from director Denis Villeneuve; *Tokyo Vice*, based on Jake Adelstein's non-fiction first-hand account of the Tokyo Metropolitan Police beat starring Ansel Elgort; *The Flight Attendant*, a one-hour thriller series based on the novel by Chris Bohjalian, which will star Kaley Cuoco, who is also executive producing



Warner Bros.' series for The CW *Batwoman* will be available on the global launch of HBO Max

alongside Greg Berlanti; *Love Life*, a 10-episode half-hour romantic comedy anthology series starring Anna Kendrick, who will also executive produce alongside Paul Feig; *Station Eleven*, a postapocalyptic limited series based on Emily St. John Mandel's international bestseller, adapted by Patrick Somerville and directed by Hiro Murai; *Made for Love*, a 10-episode, half-hour, straight-to-series adaptation based on the tragicomic novel of the same name by Alissa Nutting, also from Somerville and directed by S.J. Clarkson; and *Gremlins*, an animated series from Warner Bros. Animation and Amblin Entertainment based on the original movie

From HBO the slate announced for 2020 and 2021 includes Stephen King's *The Outsider*, a dark mystery starring Ben Mendelsohn, produced and directed by Jason Bateman; *Lovecraft Country*, a unique horror series based on a novel by Matt Ruff, written and executive produced by Misha Green, and executive produced by Jordan Peele and J.J. Abrams; *The Nevers*, Joss Whedon's new science fiction series starring Laura Donnelly; *The Gilded Age*, the opulent world of 1885 New York from Julian Fellowes; *Avenue 5*, high satire aboard a space-bound cruise ship from Armando Iannucci, starring Hugh Laurie and Josh Gad; and *The Undoing*, psychological thriller, *The Plot Against America*, *Perry Mason*, the classic legal drama for a new generation, and *I Know This Much Is True*, a complex family drama with Mark Ruffalo.



DON'T

60' game show

A new comedy physical game show for ABC Network where families can win money by following one simple rule: Don't.



60' entertainment

Two families from different backgrounds switch spouses and navigate issues like politics, gender and race. Second season recently commissioned in Brazil.



60' reality

Living in separate houses full of sexy singles, couples put their love to the test and discover if there is another partner they are more compatible with. Brand new second season for USA Network.



10 x 60' factual

The stories behind some of the most extraordinary rises to fame the world has ever seen...from Madonna to Jim Carrey, Tom Hanks to Nicole Kidman, Cher to Arnold Schwarzenegger.

NHK: television on the next level

Japanese public broadcaster NHK has been a pioneer in the adoption of new technologies throughout TV's evolution. It has been engaged in R&D for Super Hi-Vision since 1995, and did the first major public viewings at the London Olympic Games in 2012, following with 4K in 2016 and 8K in 2018.

Now it is giving a major jump on the 8K field by launching a brand new channel, **NHK BS4K** for which is showcasing key content and organizing panels on Monday and Tuesday during the MIPCOM event "Live the Story" hosted at NHK 8K Theater (24.8-inch 8K screen and a 22.2 multichannel sound system). It is also presenting an 8K-program catalogue for international buyers, which is being distributed by **NHK Enterprises-NEP**.

Jun Ochiai, Channel Controller of the channels **NHK BS4K** and **BS8K**, explains to PRENSARIO: 'We started test broadcasting in 4K and 8K in August 2016. We launched a 4K-satellite channel and the world's first 8K-satellite channel in 2018. **NHK** is unusual among public broadcasters in that we have our own R&D facilities, the NHK Science and Technology Research Laboratories. For our researchers, developing the ultimate 2D television has been a goal for many years. The key to success was a combination of NHK's researchers, technically advanced Japanese broadcast equipment manufacturers, and viewers who were very interested in new visual expression'.

'Thanks to that progress, the pubcaster was able to start the 8K channel in 2018. According to **Ochiai** the 'true value' of 8K in the following

terms: 'Higher resolution does not just make the pictures more beautiful, it also changes the way we see familiar things. It gives us a way of viewing that enables us to interpret things in many different ways and in a multilayered way. The amount of visual information in 8K TV pictures makes details visible even in wide shots, so 8K TV is totally different from any kind of TV before it'.

NHK has aired remastered 8K versions of the movies *2001: A Space Odyssey* and *My Fair Lady*, which were shot on 65mm film; a visual medium rivaling 8K existed more than 50 years ago. 'We're presently planning a program for which we'll convert large-format wet-plate collodion photos taken in Japan more than 150 years ago to 8K in order to give an 8K re-creation of the way our ancestors lived', he explains.

'In years to come, ways to consume entertainment and sports may not be limited to TV. Technology is always advancing. But right now I believe without a shadow of a doubt that 8K TV is the best TV format available. At least in Japan and the rest of Asia, this will remain the case for a number of years. 8K's immersive realism makes people feel as though they've stepped into the places on the screen and are looking at the actual things in the picture. When we hold public 8K viewings outside Japan, attendees often describe 8K as emotionally moving. When content that contains as much visual information as 8K really reaches viewers, it makes a stronger emotional mark than earlier media. We are devoting greater efforts not only to the technology but also to content creation'.

BS4K broadcasts for 18 hours a day (6am-12am). Content encompasses diverse genres: period drama (4,8x'43 minutes), 4K remasters of classic movies by great directors such as **Akira Kurosawa** and **Kenji Mizoguchi**, live coverage of 2019 Rugby World Cup matches, live broadcasts from the Antarctic and Machu Picchu, a major series of natural-science documentaries, and daily news shows. **NHK Enterprises** has been marketing content, mainly dramas and



Kazuo Ishiguro's novel *An Artist of the Floating World* is a four-part series of art programs co-produced with France's Louvre

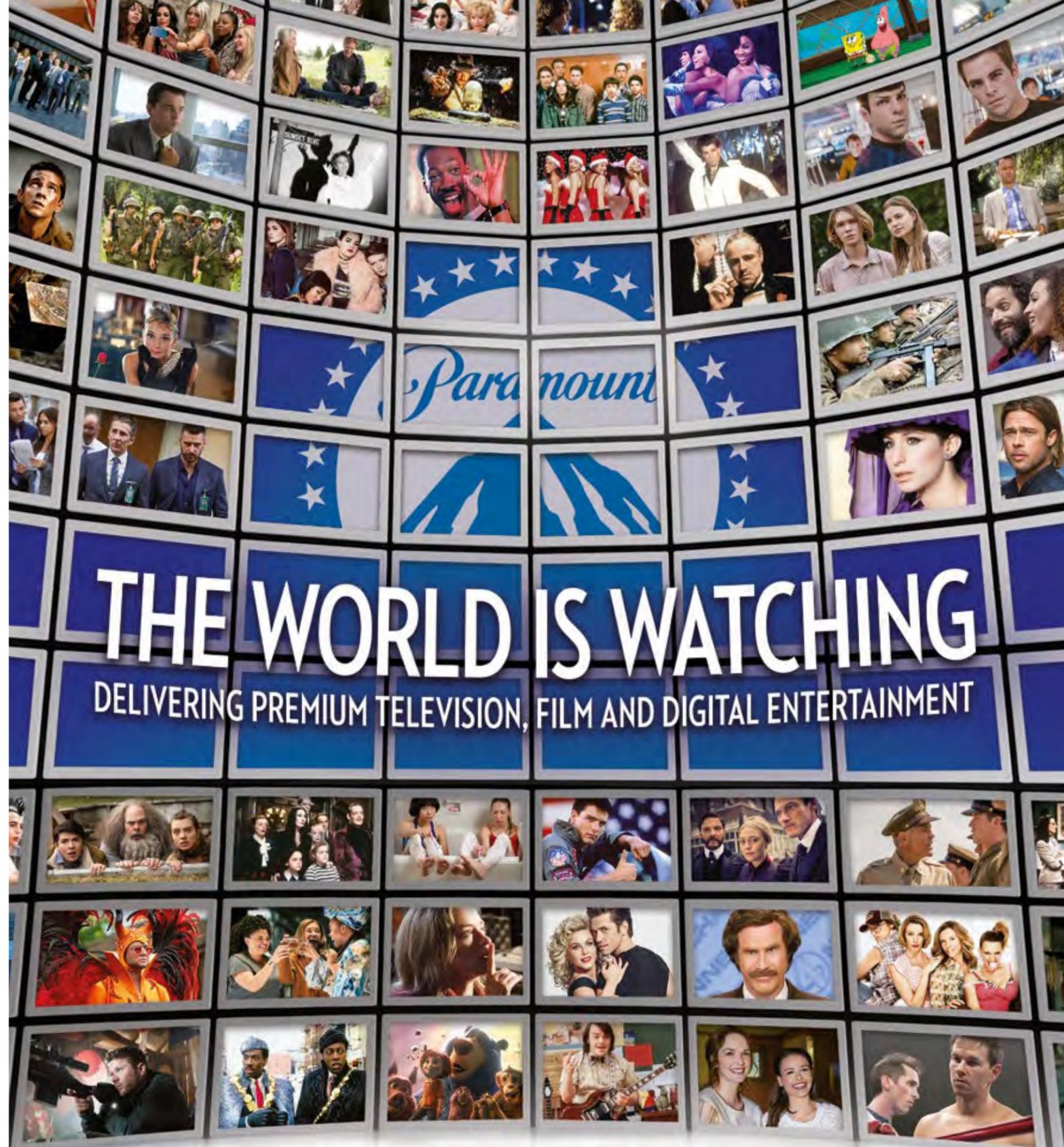
documentaries, since 2014.

BS8K broadcasts every day from 10am to 10:10pm. It carries special, very carefully chosen programs such as a dramatization (starring Oscar-nominated actor Ken Watanabe) of Nobel literature laureate Kazuo Ishiguro's novel *An Artist of the Floating World*, a four-part series of art programs co-produced with the **Louvre**, and a *Sting* and *Shaggy* concert.

Evolution

Sales of 8K Flat Panel TVs are expected to increase from 0.1 million in 2018 to 5.8 million in 2022, with China leading the way representing more than 60% of the total market during this period. The 2020 Tokyo Olympics will be a major driver in the development of 8K-infrastructure, with Japanese broadcaster **NHK** leading efforts to produce and broadcast Olympic programming to homes.

According to the **Japan Electronics and Information Technology Industries Association (JEITA)**, the estimated shipment of 8K TV panels in Japan for 2019 is 30,000 TV sets. The Public Opinion Research Division of the **NHK Culture Research Institutes** conducted a survey on audience ratings (June 3-9) for 3,600 Japanese aged +7 and older: the rating of 1% is estimated to correspond to approximately 1.18 million viewers; weekly reach of 4K and 8K channels are 0.6% y 0.3%, respectively.



WORLDWIDE TELEVISION LICENSING & DISTRIBUTION



Jun Ochiai, Channel Controller, NHK BS4K, BS8K



Paramount Network: premium, popular content



Bergerac, from Artist Studios and Westwood Studios, is another Paramount original series still in development



To Catch a Thief, from VIS Americas/Cablevision Flow was shot in Spain and premiered in Italy last July, followed by an Argentine premier later this year

Paramount Network is Viacom's fastest growing international brand. The group's channels are distributed globally to more than 250 million households across nearly 120 countries. **Paramount Network International's** share of viewing is up +5% FYTD, as of F'19 Q3.

Jill Offman, EVP **Paramount Network International** explains to PRENSARIO: 'Our distribution is also up nearly 10% YoY in FY'19 Q3. In 2018 we launched three new channels in less than a year (Sweden, UK and Denmark), and are preparing to launch **Paramount Network** in Finland this month. We have a growing digital presence as well, with **Paramount+**, our VOD that currently reaches millions of subscribers. Recently launched in Latin America (Mexico and Brazil), it is also available in the Nordics and CEE (Poland and Hungary)'.

Paramount Network International recently acquired season one and two of **Kevin Costner's Yellowstone** and **Federation Entertainment's Emily in Paris**, and is also focused on funding scripted development for the international pipeline, with several series in development.

In terms of originals, *To Catch a Thief* was a series based on the classic movie from Alfred Hitchcock. Created by Spanish showrunner **Javier Olivares**, it is co-produced by **VIS Americas**, shot in Spain and premiered in

Italy last July. Also *Bergerac*, from **Artist Studios** and **Westwood Studios**, in development and, lastly **Paramount Network UK** is fully funding the development of drama projects this year, including *The Lie of the Land*, which is being created with UK's **Baby Cow** for **Paramount** channels and SVOD services across international.

'We are focused on delivering our premium popular content to every audience, everywhere with a three-tiered distribution strategy. We offer our premium popular content on Paramount+, while continuing to focus on our traditional linear channels. We are also focused on expanding our free library content as Pluto TV expands internationally', remarks **Offman**.

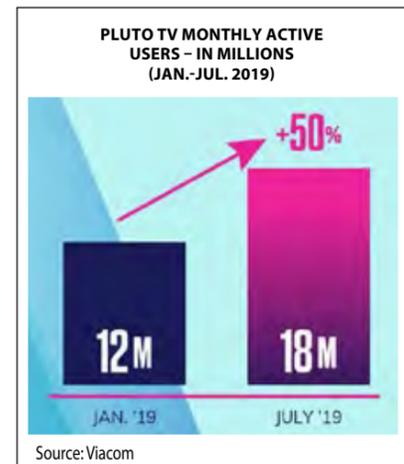
'We expand **Paramount+** by working actively with affiliate partners to explore additional opportunities to bring the service to new markets. Viacom has a long established pedigree in the live events business. **Paramount Network International** recently ventured into the live events business, with the launch of *Mean Girls: The Movie* and *More in London* last June. This was our first-ever **Paramount** event. We welcomed more than 2,000 fans and generated more than 3M social interactions. We are looking to explore more opportunities for Paramount-branded live events', she adds.

Last but not least, **PlutoTV** the group AVOD that continues to be an 'exciting new venture' for Viacom as it moves into the future. '**Pluto TV's** monthly active users continue to grow, recently reaching more than 18 million and we expect that number to continue to grow in the coming months. As the platform continues to roll out internationally, we look forward to delivering our premium popular content to audiences across Pluto TV', concludes **Offman**.

As EVP of Comedy Central International, **Offman** is responsible for overseeing content and brand strategy for channels in nearly 150 countries outside the US. Since taking on the role in 2013, **Offman** has refocused the network to commission more of its own content by developing and localizing global versions of the network's hit series, including *Drunk History*, *Roast Battle*, and more, while



Jill Offman, EVP Paramount Network International



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NEW ORIGINAL SERIES

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ORIGINALS

Televisa: a la vanguardia de los contenidos

Eduardo Clemesha, VP de entretenimiento y comedia en Televisa, tiene un claro objetivo para el gigante mexicano, el más importante mercado del hispano de las Américas y un importante referente regional a través de sus señales de TV de paga: seguir ofreciendo a la audiencia 'contenidos de humor y de altísima calidad para toda la familia'.

En reportaje a PRENSARIO, Clemesha repasa el éxito del primer semestre del grupo de medios al que el directivo describe como la "Casa de la Comedia". Su llegada al área de nuevos contenidos en Televisa supuso un reto desde fines de 2018: 'Nos encomendamos a producir y desarrollar productos originales y nuevos para toda la familia. Este año nos propusimos desarrollar una ola de proyectos de entretenimiento y comedia, de los cuales estamos muy satisfechos. Nos montamos en la innovación de nuevos formatos en vivo en la región y alejarnos un poco del drama y ofrecer más contenidos para toda la familia'.

Entre las novedades del grupo de medios, Clemesha destaca la reactivación del Canal 5 de Televisa. 'Este año decidimos "encenderlo" y darle a la audiencia producción original todo el año.'



Eduardo Clemesha, VP de entretenimiento y comedia en Televisa

Qué sepan que todas las noches a las 8pm en nuestra señal encontrarán producción original'.

Entre los programas bien recibidos por la audiencia, se destacan un nuevo ciclo del programa de humor improvisado

Me Caigo de Risa, conducido por Fairy. El show, que arriba a su quinta temporada, cuenta con 32 episodios, está producido por Eduardo Suárez, y tiene un acuerdo con Endemol Shine que garantiza la coproducción a lo largo de 2019. 'Me Caigo de Risa

es un programa que alcanza los 2 millones de espectadores en sus emisiones, con una propuesta nueva de entretenimiento puro para toda la familia' agrega.

También adelanta el estreno este mes de una versión del programa de competencias, *Total Knockout*, en coproducción con MGM Worldwide, que consta de 24 episodios. Se trata de una licencia para América Latina de la versión estadounidense producida por MGM Television y Hart Beat Productions y distribuida mundialmente por MGM.

Adicionalmente, el ejecutivo resalta las comedias situacionales y los shows de entretenimiento como el día a día en la parrilla programática del canal emblema de Televisa, *las estrellas*, y en especial en el prime time del domingo. Entre los que están la segunda temporada del sitcom *Una Familia de Diez*, y los shows *La Voz Kids: México* y un nuevo formato coreano adaptado en México: ¿Quién es La Máscara? de MBC.

'Con ¿Quién es La Máscara? queremos relanzar los "Domingos de sofá" en *las estrellas*. Es un formato de dos horas y media, muy diferente a la versión que se emite en FOX USA. Un show con una calidad visual tremenda que sigue teniendo muy



Familia de Diez 2, show de comedia situacional que ve la luz en su segunda temporada con gran éxito en México



¿Quién es la máscara?, reality coproducido por Televisa y Endemol Shine Group, en su día de estreno fue el programa más visto de la TV abierta en México

buen éxito'.

La tanda de programas de entretenimiento se completa con *Pequeños Gigantes*, el formato original de Televisa, que goza gran éxito en mercados como España, Polonia, Ucrania, Portugal, Italia. Al respecto Clemesha declara: 'Pequeños Gigantes regresará a México con una quinta temporada. Este formato, pensado y realizado en Televisa tiene unos grados de innovación que nos interesa seguir repicando. La cuarta temporada gozó de la aceptación de México y estamos apostando por la misma fórmula en el quinto ciclo'.

El ejecutivo concluye priorizando el rol actual del grupo mexicano con el surgir de otros modelos de TV en su país y la región. Asevera seguir a la 'vanguardia de los contenidos' más actuales y ofreciéndole a la audiencia más oferta 'al alcance de todos'. 'Antes con la TV lineal las personas no tenían el poder de exigencia que tienen hoy en día con la oferta audiovisual de medios digitales. Es ahí donde nuestra tanda de canales busca hacer la diferencia: ofrecer producciones originales de altísima calidad para todas las edades'.



NO TIME TO DIE

Theatrical Film/Action

Bond has left active service, but his old CIA friend Felix Leiter asks for help on a rescue mission that leads him to a mysterious villain armed with dangerous new technology. Starring Daniel Craig.



THE ADDAMS FAMILY

Theatrical Film/Animation

THE ADDAMS FAMILY in the first animated comedy about the kookiest family on the block. Funny, and completely iconic, the Addams Family redefines what it means to be a good neighbor.



PERPETUAL GRACE LTD (10 x 60')

Modern Noir Drama

Young grifter James (Jimmi Simpson), teams up with the son of a Pastor (Sir Ben Kingsley) and his wife (Jacki Weaver), to fleece his parents out of millions, but they turn out to be far more dangerous than he suspects.



TKO: TOTAL KNOCKOUT (FORMAT)

Obstacle Course Competition

Its an obstacle course series with a twist. As players race through daunting obstacles, competitors attempt to knock them off. Superstar Kevin Hart takes the role of host for the first time in his career.

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Mipcom 2019: the future is hybrid!

Mipcom is again the main parade for content market. How does business come? On fire, looking for its new identity among the traditional models and the new OTT ones. The future? For sure it will be hybrid: a big combination of past, present and upcoming tips, with ups and downs in the trends seen. The evolution is progressive, but also pendular. And this way...

The content events that took place this year confirmed the picture. The LA Screenings in May were anxiously awaited, because after the **Disney-Fox** merger, **Warner** with **HBO** and **Turner**, etc., it was the moment to announce the changes of the industry, while modifying the traditional screening formats. For instance, that **Disney** would focus its branded content on **Disney+**, without selling it to anyone else. But nothing happened. Some **Disney** executives



European Media Alliance meeting in Athens, Greece with Theodore Kyriakou, Chairman, Antenna Group (Greece), Max Conze, CEO of ProSiebenSat.1 Media SE (Germany), Christoph Mainusch, co-CEO, Central European Enterprises, and Alex Mahon, CEO, Channel 4 (UK)

The broadcasters' meeting focused on common challenges faced due to the absence of a unified framework that slows down the distribution of total video across EMA's markets and hinders advertisers from fully utilizing the potential of premium European inventory

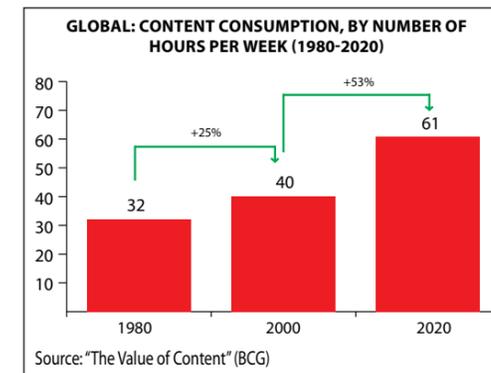
The two faces of big OTTs

- They lead the market trends...
...but accumulate debt on the move
- They bet on original content...
...but big producers prefer to work with traditional studios
- They want to have as many exclusive content as they can...
...but they will use aggregators to get market share

stressed, facing the buyers, that they will continue 'selling everything to everyone', and **Warner Media**, though it was not so explicit, left the doors open to every buyer. This doesn't change what is coming,

with every big media group handling own OTTs direct to the consumer. But it is nonsense to generate cracks with customers of years, or their own sales people, without certainty about the new models.

So, they decided a hybrid path: to continue with the plan but not sharp, to manage the evolution considering the pros and cons that appear. This is not new, it is what happened from the beginning: the TV didn't make radio and cinema disappear, and now they live together. Also, everything can change per semester: today **Disney** sees **Netflix** as a competitor, not any more as a customer, but perhaps in



two years they can make a joint venture together.

The OTTs are, yes, forever. **HBO**, the broadcasters, all are launching their own OTTs. But not all that glitters is gold: **Netflix** has gained its place in the market with a big debt, due to original production, that let's see if it can be kept for the future. And there are lots of big producers that prefer to work with the studios than with the online titans, because with the first they keep the IP and can manage different business models, while with the second they are just factories, with very low business margins.

There are some trends that are devastating, as the down of traditional home video business (DVDs, etc.) due to online traffic. In fact, most of people couldn't consume DVDs if they suddenly want, because their DVD sets don't work anymore, and the new models of notebooks don't include CD readers.

But also, there are progressive trends and pendular ones: when there is much of something, it is good to do the opposite to make a difference, though it is not new age. That's why among the successful series, we have both innovative and classical stories, one after the other. Or from situational series —one story through the entire series— to episodic ones, with stories starting and ending per chapter. In **PRENSARIO**, we have now full online development, but we continue making a big difference with print, because now is



Japanese broadcasters: Kayo Washio, head of Los Angeles office, Asuza Nakamura, producer, movie and entertainment, Haruka Ohhara and Yutaka Endo, acquisitions, Wowow; Masumi Kawaguchi, senior producer, NHK, Chie Muto, executive manager of acquisitions and content development, NHK/NEP, Eiichiro Okamoto, film programming department, TV TOKYO, with Hiromichi Sato, director, client relations, CBSI

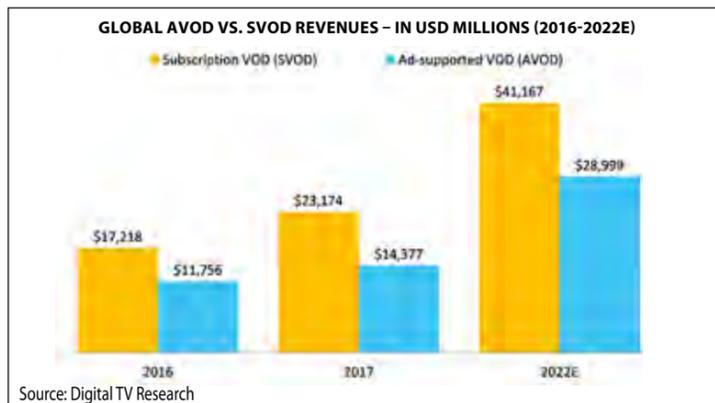
Japan and big Asian titans are getting strong positions in the international market, more with the technology new era

The Hybrid future

10 Big OTTs leading the market...
...but most of the players doing traditional business

Big major product is focused for own OTTs...
...but it is nonsense to crack own customers and own sales people

Big studios now compete with online titans...
...but can be partners at next corner



Mipcom 2019: el futuro es híbrido!

Mipcom vuelve a ser la gran parada del mercado de contenidos. ¿Cómo llega el negocio? En ebullición, buscando definir su nueva identidad entre los modelos tradicionales que aman flaquear y lo nuevo que impone la era OTT. ¿Cómo será el futuro? Lo seguro es que será híbrido: una gran mezcla de lo pasado, lo actual y lo emergente, con marchas y contramarchas en las tendencias que se perciben. El avance es progresivo, pero también pendular. Y así...

Los eventos de contenidos que han tenido lugar este año confirman el panorama. Se esperaban con ansias los LA Screenings de mayo, porque tras la fusión de **Disney** con **Fox**, de **Warner** con **HBO** y **Turner**, y así, por primera vez cambiaba el formato tradicional de las presentaciones de los estudios de Hollywood. Era el momento de anunciar los cambios que se anticipaban, como que **Disney** dejaría de vender a terceros el producto brandeado para concentrarlo en **Disney+**, y lo mismo **Warner Media**.



Los buyers de Disney-Fox, ahora reunidos: Fernanda Ramondo, directora de desarrollo, Gabriela Gil, programación y adquisiciones, Cristiano Lima, director de programación, Gonzalo Fiore, SVP y COO, Zico Goes, VP and Content Development, junto a Paulo Franco, head of programming and content, Record TV, Brasil; y Richard Rohrbach, SVP de adquisiciones

Disney y Fox forman ahora un gran polo de contenidos. Pero para competir con Netflix debe lograrse que 1 + 1 sea mucho más que 2.

Sin embargo, ejecutivos de **Disney** dijeron que se seguiría vendiendo 'de todo a todos', y si bien **Warner** no fue tan explícito, también dejó las puertas abiertas a los distintos buyers. Esto no cambia lo que se viene, que cada gran grupo de medios tendrá sus propios OTTs para llegar directo al público. Sin embargo, crearse problemas de antemano, cerrar clientes de años y dejar vacantes a los equipos de venta, no es algo que se tienten a hacer sin tener certeza de cómo irán los nuevos modelos.

Entonces se decidió un híbrido: seguir con el plan pero no ser concluyentes e ir manejando las cosas según los pro y contras que aparezcan. Esto no es casual, es la lógica del mercado desde siempre: la TV no eliminó el cine y la radio, sino que ahora todos conviven. Aparte, todo evoluciona cada trimestre. Hoy **Disney** ve a **Netflix** como un competidor en lugar de cliente, pero no quiere decir que no hagan un proyecto juntos en dos años.

Los OTTs vinieron para quedarse y regir el mercado. De hecho, **HBO**, los broadcasters, todos van lanzando sus propios OTTs. Pero no todo lo que brilla es oro: **Netflix** ganó su lugar a fuerza de una gran deuda, destinada a la producción original, que hay que



Sandra Smester, head of Azteca Uno, Guillermo Bouchot Carmona, director de programación de enlatados, Alejandro Chávez, director de programación Azteca 7, Pedro Lascrain, director de adquisiciones, todos de TV Azteca, con Ana Bond, directora general de producción internacional de Sony Pictures Television

Los broadcasters mexicanos buscan hacer más foco en el mercado internacional, generar coproducciones y exportar servicios. El formato de estudios se extiende: producción para propios y para terceros, multipantalla

Mipcom 2019: the future is Hybrid!

not so frequent and it is good to make a stop vs. the ephemeral online fever.

The hour of Truth

In a separated report at this same issue, we describe the strategy, launch dates and prices of each big OTT entering the market. Apart from **Disney+**, the attention is focused on **AppleTV+**, as the one that can kick the table. Its OTT would cost USD 9,99, the same level of **Netflix** and **Amazon Prime**, but above **Disney+**, which launches at USD 6,99 this November. **Apple** expects to invest 6 billions of dollars in original content, including mainly premium series, films and documentaries.

The future that has been announced, with from 8 to 10 big OTT groups direct to the consumer and competing each other beyond other traditional media, will have a full picture from this last quarter



France's Canal+/Studiocanal buyers: Laure de Boissard, director, TV/VOD, Nathalie Folloroux, programming director, Juyonnet Francoise, executive director TV, Canal+, Julia Tenret, sales director, Disney, Laurent Sicouri, acquisitions director, Canal+, Barbara Crawford, VP current series, FX, and Judith Sakarovitch, deputy head of acquisitions, Canal+

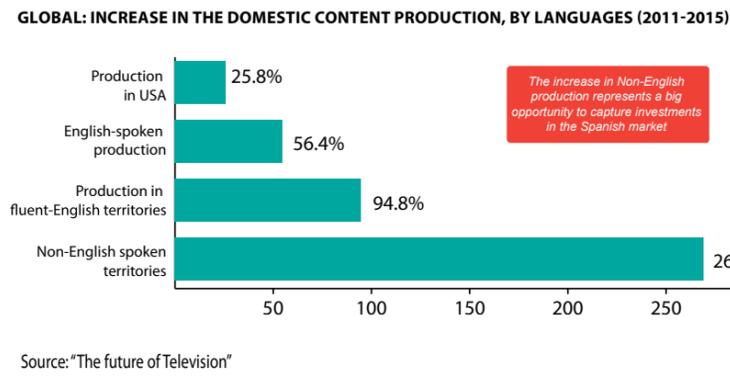
It is not any more a question of free TV, pay TV or digital. It is a question of good content and clever business models to build around

Progressive vs. Pendular trends

Online traffic drops physical formats
Vs. some physical format ventures strengthen their markets

Millennial series gain the market
Vs. classical genres and stories are always strong

The big OTTs will lead the new age market
Vs. traditional broadcasters will hold most of the hot local content



ver si a largo plazo puede sostener. Y son muchos los productores high-end que prefieren trabajar con los estudios en lugar de con los titanes online, porque con los primeros pueden conservar el IP, bucear en modelos de negocio; con los segundos son meras fábricas con muy escaso margen.

Hay tendencias que son arrasadoras, como que con el tráfico online, está cada vez más acotado el home video tradicional, de los DVDs a comprar en tiendas. Queda para coleccionistas, obsesivos, etc. De hecho a la mayoría de la gente no les funcionan las máquinas de no usarlas, y los nuevos modelos de notebooks no traen lectores de CDs.

Pero están las corrientes progresivas y también las pendulares: cuando hay mucho de algo, uno puede destacarse con lo opuesto, por más que no sea new age. Por eso seguido, en las cadenas de éxito de las series de TV, se contraponen las historias novedosas con las tradicionales, o que tras mucha serie con una historia única que se extiende, se vuelve a las episódicas, que comienzan y acaban por capítulo. En el caso de **PRENSARIO**, más allá de tener pleno desarrollo online, seguimos destacándonos con la edición impresa, porque pocos más la dan y permite frenar lo efímero de lo online.

La hora de la verdad

En informe aparte en esta misma edición, describimos la estrategia, fechas y valores de lanzamiento de cada player OTT en-

trante. Aparte de **Disney+**, sobre todo se espera a **AppleTV+**, como quien puede 'patear el tablero'. Su OTT estaría en USD 9,99, al nivel de **Netflix** y **Amazon Prime**, pero por arriba de **Disney+**, que estaría en USD 6,99 cuando lance en noviembre. Espera invertir más de 6 mil millones de dólares en contenidos, sobre todo series premium, films y documentales.

El futuro que se venía hablando, de unos 8 a 10 grandes OTTs llegando directo al consumidor y compitiendo entre sí más allá de cualquier medio tradicional, se verá a pleno entre este último Q y el primero de



La fiesta de 50 años de Caracol, en LA Screenings: Gonzalo Córdoba, presidente, y Juana Uribe, VP (centro) rodeados por Adriana Martínez y Augusto Rovegno, adquisiciones de Netflix, Lisette Osorio, VP de ventas internacionales de Caracol, Rodrigo Mazón, adquisiciones y programación de Netflix, y Claudia Helena Vázquez, mujer de Carlos Vives

Colombia se mantiene firme como uno de los principales polos de producción para el mercado internacional, con series que acceden natural a los mercados europeos

Experiencia Global, Conocimiento Local



EndemolShine Boomdog

Mipcom 2019: the future is Hybrid!

2019 to the first quarter 2020, semester where the 3-4 new big systems are launched. Next MIPTV will be a good time to get concrete conclusions.

We might suppose that a mega **Disney** could gain against a **Netflix** with fewer product, but it can be a big mistake. **Netflix** has caught the younger audiences: they don't check what is new at the whole market, they check what is new in **Netflix**, to decide. And there are some local OTTs that instead of competing **Netflix**, they make link alliances, to bring traffic to themselves.

About **Warner Media**, a **HBO** executive said short time ago: 'At **Disney** they know the strategy. We don't



OSN, key player from MENA: Emad Morcos, CCO, Kathrine Solberg, programming director, and Rolla Karam, VP acquisitions and interim head of Arabic, with Reena Singh, director of development, Disney Channel, and Mo Moghrabi, senior manager, Disney

MENA is one of the regions with more potential growth. But traditional (political, ethnic, etc.) stops must be surpassed to go forward

The real GOT?

Disney+ turns to a mega studio with the most massive product

Netflix builds a 'Netflix world' around its consumers

Warner Media adds to HBO and Turner the AT&T telco push

Amazon Prime gives its logistics touch to video business

AppleTV+ brings to content its CE magic

Pay attention to aggregators, they may be the 'Hand of the King'

Pay attention to local and regional players, mainly broadcasters

know, but we know it will be fast. AT&T is a telco, and as they consider content business goes to telco business, they are setting up telco heads in the different divisions. This can be dangerous, but we are going to the next level'.

Also, we'll have to check the role of the aggregators, which will provide bundles of different OTTs parts per USD 11,99, or so.

NETFLIX'S ORIGINAL TITLES, BY REGION OF ORIGIN



Source: Ampere Analysis (4Q 2018)

2020, semestre donde se lanzan buena parte de los sistemas grandes que faltan. Allí podremos reflexionar más sobre concreto.

Se podría suponer que un **Disney** mega-estudio prevalecería frente a un **Netflix** con menos producto, pero todo está por verse.



Varios OTT, reunidos: Fernando Magalhães, director de programación de NET Brasil; Alberto Islas, director de contenidos; Jennifer Barany, directora de adquisiciones, y Roberto Rosales, gerente general, todos de Claro Video; Pablo Iacoviello, head of Latin America, Amazon Prime Video; y Guto Clark, head of mobile business development, Amazon

En el nuevo mapa de medios, donde los estudios dejen de licenciar producto, los OTT 'puros' vierten máximo foco en contenido original y en ser como TV lineales en cada territorio

Netflix ha logrado que los jóvenes lo tengan como gran referente: no miran qué hay de nuevo en todo el mercado, sino qué ofrece **Netflix** y dentro de él deciden. Hay OTTs locales en el mundo que en lugar de ver como competirle, se sinergizan con links, para enriquecer su oferta.

Sobre **Warner Media**, un directivo de **HBO** decía hace poco: 'En **Disney** se sabe la estrategia. Nosotros no sabemos. Pero sabemos que será rápido. **AT&T** es una telco, y como consideran que el negocio de contenidos va hacia lo telco, a las distintas divisiones les colocan cabezas telcos. Esto puede ser un riesgo, pero vamos al siguiente nivel'.

También, todavía está por verse el rol de los agregadores, que van a ofrecer bundles con partes de varios OTT por una tarifa tipo USD 11,99, y así. Los players grandes van a participar en ellos, porque sobre todo al principio necesitarán de cualquier herramienta dentro de la guerra de posicionamiento feroz que toma lugar.

Y no hay que descartar para nada en cada región, el protagonismo de los players locales y regionales, como los broadcasters y sus propios OTTs. Seguirán acaparando la mayor parte del producto local más cotizado, como el prime time de entretenimiento, series locales. Además, muchos hoy asumen la nueva tendencia de 'estudios':



EndemolShine Group



TUESDAY'S CHILD

Mipcom 2019: the future is Hybrid!

Hybrid Future tips

- ▶ Mixed, competitive, and even dirty
- ▶ Today, no winners and losers
- ▶ Some of the top benefit holders can be medium players
- ▶ The key: Own reality, own combination

The big players will want to participate, as they need any tool to get posted in the positioning war that will take place.

And we must consider the leadership of the local and regional players, as the broadcasters with their own OTTs. They will continue holding most of the big local product, as the primetime entertainment shows and local series. Also, many are getting into 'studios': production for own and third parties, multiple-screen, varying partners and models per project. This is for the world, with Latin America and Spain as strong pioneers.

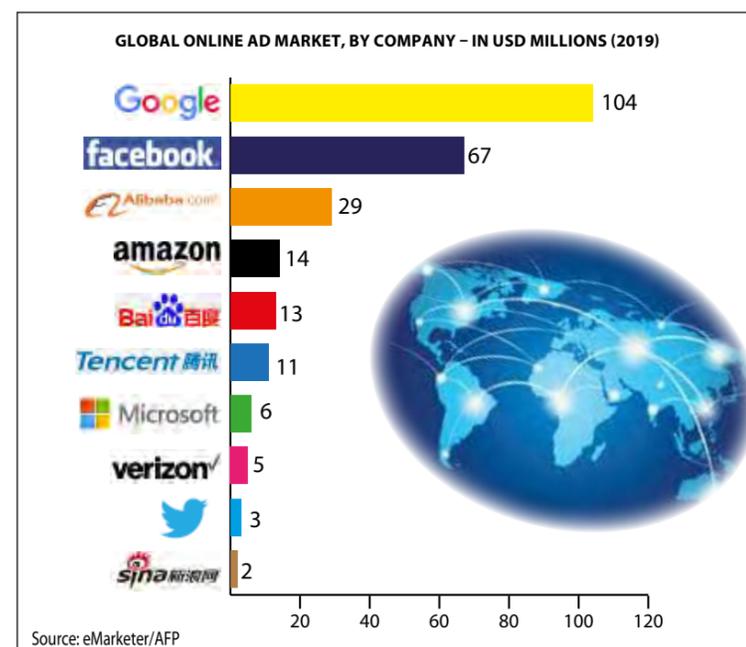
The future, so, it is what we see, but more mixed, competitive, and even dirty, than what the gurus describe. Today there are no winners and losers, there are new rules with a big race still to run. Some of the top benefit holders can be medium players that take the best of each part, as we said about aggregators.

In a hybrid environment —as it happens in technology business with cloud migration, where almost nothing is pure cloud, you always have a mix with traditional structures— the player that wins is the one that gets the best combination for its own reality, different from others. Who just goes faster or drops to the waterfall, does not reach the goal. Here you have a very concrete tip to be successful in the new media future, and the good thing is that it depends on you, not on the others.



Three Asian broadcasters: Phan Hong Ling, director, Thaole (Vietnam), Cory Vidanes, COO, and Wincess Lee, program acquisitions officer, both from ABS-CBN (The Philippines), Joy Olby-Tan, VP acquisitions from Mediacorp (Singapore), Maria Cecilia Ferreros, VP, integrated program acquisitions at ABS-CBN, and Andrew Tran, head of technical ops, Thaole

Traditional competitors can collaborate more frequently in the new era. The regions, not the countries, are the fields to make focus



Viacom Telefe: Guillermo Pendino, Brand head, Telefe, Federico Cuervo, VP-Head, VIS, Paula Kirchner, senior programming and acquisitions director, Mercedes Reincke, VP de desarrollo, Mercedes Feu, gerente de adquisiciones, Darío Turovelzky, SVP de contenidos globales, and Diego Rojas, jefe de contenidos de ficción

Los grupos de TV pagan compran broadcasters para generar mejores sinergias entre medios y en contenido local. A partir de ahí, se vuelven 'estudios' para cualquier pantalla.

producción para propios y terceros, multipantalla, variando de partners y modelos según el proyecto. Esto tiene auge mundial, con América Latina y España como pioneras.

El futuro es el que se ve, entonces, pero mucho más entremezclado, peleado, sucio a veces, que lo que dibujan los gurús y analistas. No hay ganadores y perdedores per sé, sino nuevas reglas con una gran carrera aún por hacerse. Algunos de los mayores beneficiarios pueden terminar siendo players intermedios que saquen lo mejor de cada parte, como decíamos con los agregadores.

En lo híbrido, como suele ocurrir en el mundo de tecnología con el avance del cloud, que nunca es puro sino siempre combinado con lo tradicional, gana el que logra la mejor combinación dentro de su propia realidad, siendo cada una diferente. No quien avance más rápido o quién se tire al vacío. Ahí tienen una clave concreta para salir airoso en lo que viene. Y lo bueno es que depende de uno, no de los demás.



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Global OTT: a new Era takes shape

Prensario brings one more time the most updated information of the existing and new services, starting with Disney+ and Apple TV+ that are being launch next month in many territories, followed by HBO Max in the Spring of 2020 plus NBCUniversal's OTT.

The industry has always given jumps every 10 years. But now we are seeing those jumps closer each other. Following the acquisitions and merges announced in 2009 by Comcast-NBCUniversal, in 2018 by Disney-Fox and AT&T-Time Warner, this year ViacomCBS has become the fourth largest media group combining its business units.

The Walt Disney Company will be launching its global OTT service Disney+ on November 12 for USD 6.99 and promise to change the digital video business forever. It is not alone, on November 1 Apple TV+ will see the light in 100 territories but for USD 4.99 a month, and will be followed on April 2020 by WarnerMedia's HBO Max, which will be the most expensive service (USD 16 per month) and NBCUniversal' Peacock with over 15,000 hours of contents.

ViacomCBS' CBS All Access operates in USA and Canada and plans to expand as its closer brother Paramount+, available in a dozen countries, including CEE and Latin America. Pluto TV is the group AVOD offering already operating in the US and with Latin American plans by March next year. Bob Bakish, President and CEO: 'Our unique ability to produce premium and popular content for global audiences at scale for own platforms and partners around the world will enable us to maxi-



Bob Iger, CEO, The Walt Disney Company

'SINCE NEXT MONTH DISNEY+ WILL BE LAUNCHED IN THE US, CANADA, NETHERLANDS, AUSTRALIA AND NEW ZEALAND, AND LATIN AMERICA WILL COME BY 2020'



Robert Greenblatt, Chairman, WarnerMedia Entertainment & Direct-To-Consumer

'WITH HBO MAX WE WILL BRING TOGETHER THE DIVERSE RICHES OF WARNERMEDIA TO CREATE PROGRAMMING AND USER EXPERIENCES NOT SEEN BEFORE IN A STREAMING PLATFORM'



Steve Burke, CEO, NBCUniversal

'WE ARE COMING UP WITH A VERY INNOVATIVE WAY OF BRINGING A STREAMING SERVICE INTO A MARKET CROWDED WITH INCUMBENTS AND NEW ENTRANTS'

mize our business for today, while positioning us to lead for years to come'.

Last April, Discovery Inc. also finalized its direct-to-consumer plans. As part of huge new 10-year content partnership with BBC Studios, it announced the creation of a global streaming service, which it said will launch by 2020, featuring its own programming library, original content and what Discovery calls "experiences and offerings that go well beyond video. David Zaslav, president and CEO: 'It is the definitive global streaming product for curious and passionate viewers of all generations who want the most trusted,

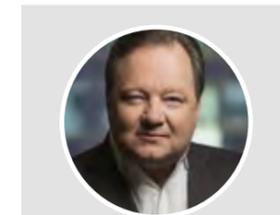
family-friendly storytelling in the world'.

These companies are joining an already developed and expanded OTT market, headed by Netflix's +150 million subscribers, Amazon Prime Video with 100 million subscribers and Disney's Hulu with +25 millions (USA and Japan). Other local/regional options are Joyn, ProSieben-Discovery's largest freemium platform in Germany offering live streams original series, which is adding a premium subscription this winter; NENT Group's Viaplay (Scandinavia), CME's Voyo and Oyo (CEE), Nine's Stan (Australia), Baidu's iQiyi, Alibaba's Youku and Tencent's Tencent Video (China), PCCW's Viu (Hong Kong); iflix (Malaysia), Hooq (Indonesia), Star India's Hotstar, Indiacast's Voot and ZEEL's Zee5 (India), Lionsgate's Starz Play (MENA), Telefonica's Movistar+ Lite (Spain), America Movil's Claro Video (Latin America), among many others.

D2C: a world of three

The launching of Disney+ and HBO Max, to start competing against Netflix for video streaming supremacy around the world might be an interesting ground to start evaluating the future of the global entertainment industry, without leaving aside the rest of competitors to appear and several other incumbents: Amazon and the telcos.

Disney has announced a strat-



Bob Bakish, President and CEO, ViacomCBS

'WE BECAME ONE OF ONLY A FEW COMPANIES WITH THE BREADTH AND DEPTH OF CONTENT AND REACH TO SHAPE THE FUTURE OF OUR INDUSTRY.'



David Zaslav, President and CEO of Discovery Inc.

'OUR OTT WILL BE THE DEFINITIVE GLOBAL STREAMING PRODUCT FOR CURIOUS AND PASSIONATE VIEWERS OF ALL GENERATIONS WHO WANT THE MOST TRUSTED, FAMILY-FRIENDLY STORYTELLING IN THE WORLD.'



The Falcon and the Winter Soldier and The Mandalorian, two of the biggest TV releases from Marvel Studios and Lucasfilms for Disney+

egy of funneling its blockbuster movies through theatres, marketing the rest of what appears to be a vast amount of content through streaming. Its CEO Bob Iger revealed during the company's earnings call last August that since November 12 the service will cost USD 6.99 per month and USD 69.99 a year, while the bundle offering of Disney+, ESPN+ and ad-supported Hulu will cost USD 12.99 per month. The bundle price is competitive with the monthly fees for Netflix, whose standard two-screen plan costs USD 13, and Amazon Prime Video, which sets users back US 12.99 a month.

The executive also confirmed the release at the same time of Disney+ in more global markets apart from the USA: Canada, Netherlands, Australia and New Zealand, followed by major markets within the first two years. 'A number of those markets are different than the USA. But they share interest in Marvel, Pixar, Disney, National Geographic and Star Wars. Disney+ will offer in certain markets local program-

ming to meet quotas (such as the European content quotas of 30% local content for OTT services) and will also enter into discussions on an international basis market-by-market with local distributors as well', said Iger.

Consumers will subscribe directly or via in-app purchase and start streaming from Apple, Google, Microsoft, Sony/Sony Interactive Entertainment and Roku. They will have access to unlimited downloads of ad-free shows and movies in 4K Dolby Vision on the app to watch offline later on up to 10 mobile or tablet devices.

At Disney+' showcase presentation D23 Expo, Kevin Mayer, chairman, Direct-to-Consumer & International, announced six series in development: Ewan McGregor returns as Obi-Wan Kenobi in a new untitled series from Lucasfilm; three titles from Marvel Studios: Ms. Marvel, Moon Knight and She-Hulk, all derived from Marvel comics; Hillary Duff's Lizzie McGuire series from Terri Minsky; and the first-ever unscripted short-form series, The Muppet's Muppets Now.

Moreover, Lucasfilm's The Mandalorian, High School Musical: The Musical: The Series (10 episodes), National Geographic's The Wild Acording to Jeff Goldblum (12 episodes), unscripted series Encore!, and the new collection of Pixar animated shorts Forky Asks A Question (10 shorts) plus the classic Disney film Lady and the Tramp (live action) and the holiday comedy Noelle.

Other originals to be premier after release are the films Togo (Willem Dafoe), Stargirl, Marvel Studios' The Falcon and The Winter Soldier, and Timmy Failure: Mistake Were Made; the series Diary of a Female President, Star Wars: The Clone Wars to be launched in February 2020 with 12 new animated episodes, Disney Television Animation's Monsters at Work, Marvel's WandaVision, Loki and What if...?

AT&T appears to be planning to widen the HBO appeal and com-

bine it with the WarnerMedia inventory and future product. Back in July, when it announced HBO Max, it confirmed the exclusive streaming rights at launch to all 236 episodes of Friends, all episodes of The Fresh Prince of Bel Air and Pretty Little Liars; new Warner Bros.' dramas for The CW such as DC Entertainment series Batwoman, and Katy Keene (spinoff of Riverdale); HBO series such as Stephen King's dark mystery serie The Outsider, the horror series Lovecraft Country produced by J.J. Abrams, The Nevers and The Gilded Age; and programming from New Line, CNN, TNT, TBS, truTV, The CW, Turner Classic Movies, Cartoon Network, Adult Swim, Crunchyroll, Rooster Teeth and Looney Tunes.

On the original side, it will add Dune: The Sisterhood and Tokyo Vice, a one-hour thriller series The Flight Attendant, a 10-episode half-hour romantic comedy anthology series Love Life, a post-apocalyptic limited series Station Eleven, a 10-episode half-hour straight-to-series



Tim Cook, CEO Apple

'OUR MISSION IS TO OFFER THE MOST OFFER THE MOST CAPTIVATING STORIES, CREATED BY THE BEST MINDS IN FILM AND TELEVISION'



Jeffrey Katzenberg, founder, and Meg Whitman, CEO Quibi

'UNTIL DAY ONE, EVERY DECISION AROUND CONTENT WILL BE DRIVEN BY INSTINCT. MINUTES AFTER WE LAUNCH, EVERYTHING WILL BE DRIVEN BY DATA'

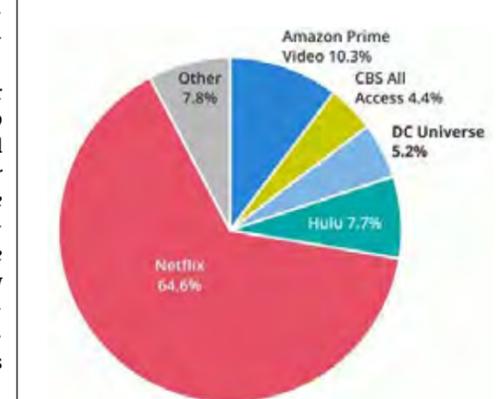


THE NEW GLOBAL OTT SCENARIO (2019)

	Disney+ / ESPN+ /Hulu	HBO Max	Peacock	Apple TV+	Netflix	Amazon
Price	USD 12.99	USD 16	N/A	USD 4.99	USD 12.99	USD 5.99
Titles	+5,500	10,000	15,000	N/A	+5,000	+3,000
Definition	4K	4K	4K	4K-HDR	4K-HD	4K
Presence	USA, Canada, Netherlands (Nov. 12) Australia, New Zealand (Nov. 19) Latin America (2020)	USA	USA	100 Territories	Global	Global
Original Content	Yes	Yes	Yes	Yes	Yes	Yes
Live Streaming	Yes	No	No	No	No	No
Plans	Monthly/Annual	Monthly	Monthly	Monthly	Monthly	Monthly
Offline	Yes	Yes	N/A	Yes	N/A	Yes

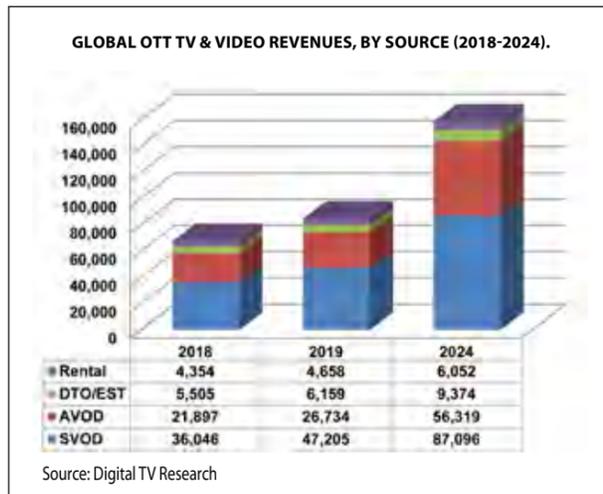
Source: Prensario with data from Business Bureau, the companies and private sources - N/A: Not Available

GLOBAL DEMAND SHARE BY ORIGINAL PLATFORM FOR ALL DIGITAL ORIGINALS (1Q 2019).



Source: Parrot Analytics

Global OTT: a new Era takes shape



Made for Love, and the animated series from Warner Bros. Animation and Amblin Entertainment based on the original movie of *Gremlins*.

Robert Greenblatt, chairman, WarnerMedia Entertainment and Direct-To-Consumer, commented: 'With HBO Max we will bring together the diverse riches of WarnerMedia to create programming and user experiences not seen before in a streaming platform. HBO's world-class programming leads the way, the quality of which will be the guiding principle for our new array of *Max Originals*, acquisitions, and the very best of the Warner Bros. libraries'.

Netflix is fighting its financial condition: negative cash flow resulting from excessive production expenses, in a context where its stock exchange value appears to depend mostly on the number of new subscribers acquired during the past quarter, a volatile benchmark.

Amazon and Apple are different animals. The company headed by Jeff Bezos is entrenched in solid sales and web services, does not depend on Prime Video subscriber preferences, although it pays close attention to these whimsical customers.

The Tim Cook-directed enterprise launched on its traditional event last September the new iPhone 11 and Apple TV+ highlighting 14 new shows, including the brand new epic drama *See* with Jason Momoa, *The Morning Show* with Reese Witherspoon, Jennifer Aniston and Steve Carell, the darkly comedic *Dickinson*, *For All Mankind*, the children series *Helpsters* and *Snoopy in Spain*, the reinvention of the

beloved series *Ghostwriter*, the doc *The Elephant Queen*, Oprah Winfrey's author conversations, psych-thriller *Servant* (M. Night Shyamalan), the gripping series *Truth Be Told*, *Little America*, and the feature films *The Banker* and *Hala*. 'Our mission is to offer the most offer the most captivating stories, created by the best minds in film and television', underlined Cook.

Room for all?

Several questions emerge in this scenario. First, research shows that in the US households are currently subscribed to an average of 2.6 services per household, and



mention that they are willing to pay about no more than USD 30 per month. This, in addition to their Internet connection. Cord-cutters mention price as the main reason for leaving linear cable TV, may find that subscribing to several streaming services will cost them more or less the same.

Second, the cable operators, as soon as they watch appear substantial streaming offers, will try to move downwards the per-subscriber fee they are currently paying. This may represent losses of many millions of dollars in revenue for the programmers, at a time they are spending strongly on their D2C operations. The current deals with Netflix run under different parameters because, to the linear pay TV operators, they represent additional income and 'a way to keep the subscribers connected' to their network.

Third, several majors are relying on co-

production deals with regional partners --such as broadcast networks in Latin America-- to feed their channels with original content. The point is that, for this food chain, broadcasters must occupy a pole position in order to provide the required promotion for the content. And, the Pay TV systems involved are increasingly requiring that the entire season be available at their site for binge-watching. Therefore, while co-production is good for financial reasons, it's less of a help to the cable network at the local market; true, the content may be applied at markets outside the broadcaster's reach, but the content must 'travel well' for.

Last but not least, there is a "choice" issue. The current approach seems to believe that customers will somehow find access to all the product, and eventually subscribe to those services that appeal the best to the end user's profile. The rub is that there is no 'analytical' way to compare different streaming services; this usually results in a high churn rate, when the final user, with a fixed budget, gives up a certain service in order to allocate money to subscribe to another one that, at that moment, will look more appealing. The TV Everywhere experience has shown that end users are bad at switching providers, even if the service is free.

Integrators are an usual proposal when it comes to discussing these issues. The



HBO Max' *Friends* and NBCUniversal's *The Office*: classic titles reborn on the OTT world since the next year

TIME IS MONEY

THE CELEBRITY LIFE HACK SHOW



Can you get the core out of an apple in 1 second?

BREAKFAST & SHOWCASE SESSION ON DAY 2 AT MIPCOM2019

Crazy Formats from Japan: New partnership and format from TBS

8:45am - 9:45am, Tuesday, Oct.15 Verriere Californie, Palais (5th floor)

Guest Speaker: Dave Winnan



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Global OTT: a new Era takes shape



Tony Hall,
director general,
BBC

'ANY MONEY THE CORPORATION MAKES WILL BE PUT BACK IN TO PROGRAM-MAKING. THIS IS WINS ALL ROUND FOR THE LICENSE FEE PAYERS'



Delphine Ernotte Cunci,
Chief Executive
France Télévisions

'WE ARE PART OF "THE ALLIANCE", AN INFORMAL AGREEMENT WITH GERMANY'S ZDF AND ITALY'S RAI TO FUND HIGH-END DRAMA PRODUCTIONS'

and other Hollywood's studios.

On the original slate, **Peacock** will have dramas as *Dr. Death* with Alec Baldwin and Christian Slater, a reboot of *Battlestar Galactica* (Sam Esmail), *Angelyne* and the young adult series *One of us Is Lying*; unscripted such as Saturday Night Live docuseries, *Who Wrote That*, an original talk show series from Jimmy Fallon, a weekly late night show with Amber Ruffin, and a spin off **Bravo's** *The Real Housewives*; exclusive films and animated series from **Universal Pictures**, as well as movies

for 5-10 minute videos); and second the ad-free option that will cost USD 7.99. Whitman remarked that she expects to have approximately 7,000 pieces of content available within the first year.

In terms of programming strategy, the executives said they are pursuing a range of projects such as **Fuqua's** *#Freerayshawn* ('150) with a USD 15 million budget: 'Until day one, every decision around content will be driven by instinct. Minutes after we launch, everything will be driven by data', said **Katzenberg**.

Broadcasters

Europe television groups are announcing several partnerships inside and outside its frontiers to battle **Netflix** and the following OTT giants. In the UK, **ITV** and **BBC** set out plans for new streaming service **BritBox** that will cost USD 7.21 per month, launching between this month and the end of December. It will be the home of thousands of hours of classic British comedies, dramas and documentaries, but also new original programs, with the first arriving next year. Other existing series to be made available will include *Victoria*, *Happy Valley*, *Les Miserables* and *Benidorm*.

Many shows from the networks will move on to **BritBox** after they have been broadcast on TV and fallen off the broadcasters' own catch-up services (**BBC iPlayer** and **ITV Hub**). The **BBC** is soon expected to get permission from regulator **Ofcom** to keep shows on **iPlayer** for a year as standard. **ITV** owns 90% of **BritBox** and **BBC** the remaining 10%.

Even **BBC** and **Netflix** will carry on co-producing programs together as a way of sharing costs, especially for big-budget dramas, **BBC** director general **Tony Hall** said **BritBox** was 'the prime place in which we want our material to end up'. Interestingly, he compared **BritBox** with releasing a program on DVD when he was

requested of why viewers should pay an extra charge to watch shows originally funded by the license fee: 'Any money the corporation makes will be put

question is: What's the sense of installing a middle entity when you are on your way to reach directly the client? Integrators would become that cable operators are now: a way for the end user to reach the desired content. And, integrators would probably select part of the inventory made available by the producers, avoiding the "too much choice" confusion en users are prone to suffer. Streaming services are on their way to become the leading content providers, yes. But the trip to that desired universe where you can access anything that comes to your mind is far from being bump-free.



like *Shrek*, *Kung Fu Panda* and *How to train your Dragon*; and 3,000 hours of Spanish programming from **Telemundo**: original dramedy *Armas de Mujer* and *100 Dias Para Volver*, adaptation from **Viacom Telefe's** *100 Dias para Enamorarse* (**Underground**), *Betty in New York*, *El Baron* and *Preso #1*.

Launching on the same month next year is **Quibi**, the new short-form video service from former **DreamWork's** **Jeffrey Katzenberg** led

by CEO, **Meg Whitman**. The company has raised USD 1 billion from investors and currently has projects in the works from **Guillermo del Toro**, **Antoine Fuqua**, and **Sam Raimi**. Each series is expected to be two to four hours in length, with each one divided into segments that will be no longer than 10 minutes each.

According to **Katzenberg**, the service will have two pricing tiers: first, at USD 4.99 with one pre-roll ad before each video segment (a 10-second ad if the video is less than 5 minutes and a 15-second ad



Apple TV+: *The Morning Show*, a cutthroat drama starring and executive produced by Reese Witherspoon and Jennifer Aniston, and starring Steve Carell



©PROJECT BLACKFOX Age of the Ninja

Global OTT: a new Era takes shape



Mirage is a six-part USD 3 million-per-episode spy thriller series starring Marie-Josée Croze and Clive Standen: it is produced by France's Lincoln TV and Connect3 Media/Cineflix Media for France 2, Germany's ZDF and Canada's Bell Media and Superchannel

back in to program-making. This is wins all round for the license fee payers'.

Salto is the name of French SVOD from **France Télévisions**, **M6** and **TF1**, approved by the French antitrust authority, **CSA**, last July. The joint project will launch in 1Q 2020, and will represent a major milestone for the industry, challenged by head-on competition for international SVODs. With Salto the three of them will pool their resources in an ambitious local response to evolving consumer's expectations, while they strengthen their active participation in the French and European creative industries.

Salto will be similar to **BritBox** offering real-time streams and catch-up content from the broadcasters, along with original content and some productions from external companies. The three partners will continue to run their existing free-to-access digital sites **France.tv**, **MyTF1** and **6Play**.

France Télévisions chief executive and **EBU's** president **Delphine Ernotte Cunci** said the French regulatory authorities' decision would pave the way for 'Team France in broadcasting'. The pubcaster is also part of "The Alliance", an informal agreement with Germany's **ZDF** and Italy's **Rai** to fund high-end drama productions. 'The launch of the platform will very soon give us what we need to compete against international players on our own territory', she underlined. It was born in May 2018 aimed to share funding of large-scale series, and is also welcoming other

member such as **RTVE** (Spain), **RTBF** and **VRT** (Belgium), **RTS** (Switzerland) and **BBC** (UK).

Franck Ferling, VP of international relations at **ZDF** touted a possible 'European content platform' and confirmed three projects: an eight-part series about the life and work of Leonardo da Vinci, produced by **LuxVide** and **Beta Film**, for a budget that France TV estimates at between €2.5 to €3.5 million per hour; and two joint ventures between **France TV** and **RAI** for budgets around €2 million per episode: *Mirage*, a spy story produced by French production company **Lincoln TV**, to be shot in Dubai early 2019, and *Eternal City*, which takes place in Rome in the 1960s.

Last but not least, is **LOVEtv**, launched by Spanish broadcasters **Mediaset España**, **Atresmedia** and **RTVE** announced in November 2018. It is a joint HbbTV-based platform aimed to target +2 million TV sets by providing access to 7-day catch-up from its partners, as well as the possibility to start watching a currently on air program from the start, an improved electronic program guide and a recommendation service. From the 38 millions of televisions in Spain, 3.9 millions are Hbbtv and can be connected to **LOVEStv**. From this number, 1.7 millions are connected to the Internet and 1.2 millions to **LOVEStv**. Almost 80,000 plays are being recorded daily and about 2.4 millions per month.

ViacomCBS: CBS All Access premiered *Why Women Kill*, a dark comedy-drama original series created by Marc Cherry; and Paramount+ offers in exclusive *Yellowstone* starred by Kevin Costner



GVOD, the new streaming model

By Adrian Garelik, CEO, Flixo

Subscription seems to be winning the VOD video business model battle, with advertising-based and transactional lagging behind. But these old-time models don't take into account our new world of decentralized technologies such as *blockchain*, mobile consumption, social networking and interactive content. My gosh, what to do?



Here's one possible solution: VOD plus crypto. **Two interesting projects trying to make this happen are Tatatu and VII.** Their take on this mixture is to embed an airline miles-like loyalty program into their systems, in which you watch videos and get tokens you can use as cash into affiliated stores. The platform monetization model is still uncertain, and crypto-miles can be used on top of SVOD, TVOD and AVOD.

Now, let's imagine another possible solution to the VOD business model question: adding crypto... as well as *gamification* (the application of game-design elements and game principles in non-game context) creating a full economic circle in which your earnings are spent on content, instead of your credit card. We call this model **GVOD**, or *Gamified Video on Demand*. What would that look like?

It would look a lot like **Flixo** (full confession: I'm the CEO). This full-circle approach is a transactional model based on a blockchain based token, **Flix**, which can be earned in exchange for watching ads (combining AVOD with TVOD) mixed together with rewards for various social interactions. So engagement such as buying a certain amount of videos, binge watching a series or inviting friends to join the app, could be rewarded with tokens. The tokens switch hands between consumers and creators, who earn for every play, and creators can cash out their tokens selling them to advertisers -- thus rounding out the full economic circle.

Flixo has also built a home for short form and interactive series, which are ideal for mobile consumption and fit perfectly into the gaming atmosphere. One of these VOD business models will win, and now is the time to place your bets as to which one.

8K

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



GAS: TV industry is upbeat more than ever before

With a total population of close to 100 million which represents about 50 million television households the German speaking European region including Germany, Austria and parts of Switzerland, the so-called GAS territory, is the second largest worldwide in terms of turnover, next to the US TV market, and the number one in production volumes, diversity, quality and robustness.

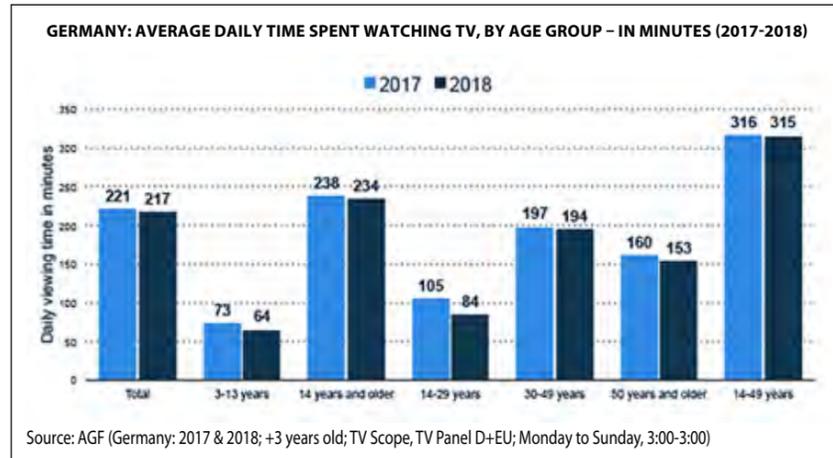
The GAS TV market is characterized by the so-called dual television system in all three countries which divides publicly funded and commercial private television. Both compete for viewers and because of the dominance of private German television groups, e.g. the RTL Group and ProSieben-Sat.1 TV stations.

Even though there is an unceasingly 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 German, Austrian and Swiss productions or co-productions between the countries. GAS daily viewers of US series have declined dramatically by 30% from about 4 million in 2012 to 2.8 million in 2018 (Source GfK).

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



The USD 40 million production *Babylon Berlin*, from Sky, ARD and Beta Film, had various directors including Tom-Tykwier, Achim von Borries, Hendrik Handloegten, and was sold in over 90 markets (copyright: Babylon Berlin: ARD Degeto/X-Filme/Beta Film/Sky Deutschland/Frédéric Batiér)



Source: AGF (Germany: 2017 & 2018; +3 years old; TV Scope, TV Panel D+EU; Monday to Sunday, 3:00-3:00)

Furthermore, there are simply not enough 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.

Additionally, there is a solid trend of a whole new programs of and more localized GAS superior quality content and "Real Life" formats RTL, PRO7, RTL2 and VOX are producing and which reflect the entertainment needs of modern young audiences seeking orientation and wishing to have their peer groups mirrored which neither Amazon Prime nor Netflix can satisfy in their program offerings.

Screenforce Days

The Screenforce Days is a two days event in Cologne showcasing more than 50 TV stations and platforms highlighting the Fall 2019 and 2020 TV seasons. More than 2,000 media representatives from advertising, booking and creative agencies alike as well as experts and internationally renowned speakers attended the event.

The event summed up why the television market in the German speaking territories is so resilient: more in-house productions, more event and live formats, more streaming and multi-channel programming and

more program innovations than ever before. There are numerous reasons for the success of linear TV in the German speaking territories. Because of the sheer size of the market, public and commercial TV stations are willing to make major investment commitments into this market resulting in productions that clearly compare with those of the big Hollywood studios.

The newly published ARD/ZDF Research on mass communication trends 2019 as part of their "Media and their Audience" (MiP) study series once again confirms that linear television dominates among the total German population with a share of 76% and thus with a high daily reach despite slight losses.

A significantly different usage can be observed among the age group 14 to 29. At nearly 6 hours (357 minutes) of their time spent with media, which is an hour less than that of the total population (420 minutes). Of the total time of video use by the young audiences the split is 33% for watching television live at the time of broadcast and 67% for watching television and video content time shifted. For this age group streaming services and video platforms have caught up with traditional distribution channels.

The overall message: The GAS television

industry is more confident about the future than ever before. There is a new air of creativity such as for example with *Deutschland 83*, an eight-part event series broadcast by RTL. The exciting agent drama takes place in the hottest phase of the Cold War. Highly praised and internationally acclaimed by the press, *Deutschland 83* is the first German TV series to make it to the US before it was broadcast in Germany.

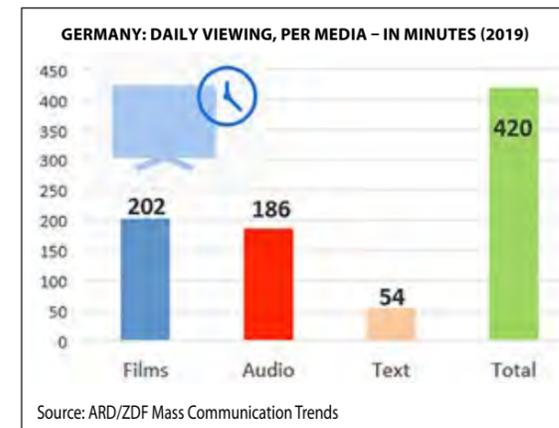
Another example is the USD 40 million production *Babylon Berlin* (Sky/ARD/Beta Film, various directors including Tom-Tykwier, Achim von Borries, Hendrik Handloegten) sold in over 90 markets. The series takes audiences back to the "Golden 20s", a time of upheaval where the young commissioner Gereon Rath is transferred from Cologne to Berlin and his investigations in the imperial capital lead him into a swamp of drugs, corruption, art and extremism.

The German television industry is, as the illustrations show, increasing its investment levels never seen to date. And, the results are compelling:

German speaking audiences consume media on average 7 hours with linear Television clearly dominating (2018: 217 minutes per day). 92.2% (2018: 91.8%) of Germans aged 3 and more watch TV regularly;

The contribution on the awareness (8.6%) and sales effects (7.6%) of Television are at an all time high, far outpacing those of online with less than a quarter on brand perception (only 2%) and less than half on sales effects (3.4%). Print, traditionally lower, comes in 3rd place with only 1% in perception and 1.7% in sales;

Although Netflix has a strong overall impact on young audiences, video consumption is dominated by the 14 to 29 year olds according to IP study "Fourscreen Touchpoints 2019" with an impressive 52%. This age group watches on average television for about 84 minutes per day as the following



Source: ARD/ZDF Mass Communication Trends

chart shows according to each age group. Other than the young and very young audiences, viewership in minutes is remaining stable:

40% of GAS households have a SmartTV set and represent the addressable TV market of the future, an indispensable target group. Advertising for Smart TV is literally booming because it represents the targeting in the digital world. Audiences and advertising customers are both highly appreciative of the offerings of addressable TV.

Brands that have not advertised on television are discovering the strength of this medium. And, major digital companies and digital start-ups are beginning to advertise massively in television. Online needs television more than ever before for advertising and promoting products and services in the increasingly fragmented GAS traditional and social media markets. The fact is, only TV has the relevant audience reach and boost to finally provide the conversion needed by online advertisers and marketers.

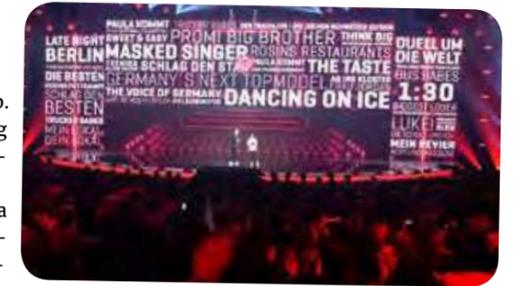
The giant digital so-called "FANGs": Facebook, Amazon, Netflix and Google (Alphabet) together have become the largest free TV advertisers following. Each follow on the heels of Procter and Gamble traditionally being #1, however, for how long? (Google #2, Apple #3, Facebook #4 and Amazon #5). Obviously free TV is the cheerleader for the Internet industry and there is no - neither is there on the horizon - a medium which can build relevant and sizeable reach like television does.

And, audiences in the German speaking territories traditionally prefer to watch their content in German language, rather than audiences in smaller and fragmented markets, such as the Scandinavian countries, the Benelux or CEE countries where original English language productions are broadcast or simply subtitled because otherwise not affordable. No German speaking audiences will accept subtitled programming as many new entrants to the market, who thought otherwise, have learnt that audiences simply switch from those programs and tune in to German quality productions instead.

Even though Pay TV and VOD offerings are booming in Germany with currently more 108 Pay TV Channels and a sales turnover of €4 billion, linear television

Digital

Even though Pay TV and VOD offerings are booming in Germany with currently more 108 Pay TV Channels and a sales turnover of €4 billion, linear television



The overall message of Screenforce Days in Cologne: The GAS television industry is more confident about the future than ever before

seems to be profiting from this trend as described in the most recent Nielsen research. The study concludes that uncertainty, too much choice and too many channels end up turning many viewers off: Almost 60 percent reported being more likely to go back to favored traditional TV channels if they do not know what they wish to watch via a streaming service.

Additionally, on average only one-third of the audiences find that the content menus - where content is sorted by categories and algorithms are used to make suggestions to viewers - helpful when it comes to figuring out what to watch.

And, finally, what counts most, even if audiences are inclined to pay for content, they are carefully monitoring their wallets when it comes to paying for watching TV when there is such an overabundance of top quality free TV content available otherwise. They will stick to one or two Pay TV offerings as a complimentary service to their free TV programs.

Additionally, there is confirmed evidence that the GAS viewers increasingly tend to rather "lean back" to enjoy free TV viewing and expect the initiative of what to watch to emerge from the TV set. (Source: 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. All the above reasons are why over the years average television viewing times have remained fairly stable.

Commercial and public free TV are clearly thriving and attracting large 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 and reach of linear TV. The fact is that the German speaking territories have the largest free TV offerings worldwide, thus linear television will continue to dominate even with streaming services and video platforms on the rise.



ORF: how to be a successful *pubcaster*

ORF is the Austrian pubcaster, funded by audience fees & advertising and other commercial activities. It consists of 4 free to air channels: **ORF eins** and **ORF 2** for all genres, **ORF III** for culture and information and **ORF Sport+**, plus 12 radio stations and the leading news site and the catch-up service **ORF-TVthek**.

Beatrice Cox-Riesenfelder, Managing Director of ORF-Enterprise, explains to Prensario: 'Austrian TV market is dominated by German TV FTA broadcasters that work with localized program and advertising windows. But the rest is not local, so **ORF** is considered the only one to reflect the Austrian should and provide the national identity in a globalized world'.

'We broadcast the largest range of original local programming, such as abundant number of news, entertainment, fiction, docs, kids programming, music & arts programming and sports events. However, the sports rights have been dramatically restricted for pubcasters due to market players like **DAZN**, **Eurosports**, **SKY**, etc'.

Ö3 is the most popular radio station, due to a broad mix of international and national pop music and local comedy formats, news shows etc. Same for the website which is the leading platform in all possible rankings.

Regarding the programming strategy, **Cox-Riesenfelder** says: 'Top shows usually are Austrian/German original productions such as *Suburbia - Women on the Edge*, *Backwoods Crimes*, *Fast Forward* and the popular *Tatort*-Series. An all-time favourite is *Dancing Stars*, from **BBC** format *Strictly Come Dancing* that goes into its 13th season'.

ORF has an acclaimed documentary strand that is nationally and internationally acclaimed, focusing on wildlife, nature and history: **Universum**. It consists of original and co-productions as well as acquisitions. Main partners are **BBC**, **Nat Geo**, **ZDF**, **Smithsonian**, etc.

Cox-Riesenfelder: '*Suburbia* is the Austrian answer to *Desperate Housewives* and the biggest success series in Austria/Germany. The series now slowly reaches audiences in

Europe and the US. The crime related series from Austria like *Soko Kitzbühel (K-Files)*, *Four Women and a Funeral* and *Fast Forward* have been distributed to European broadcasters and VOD platforms for years'.

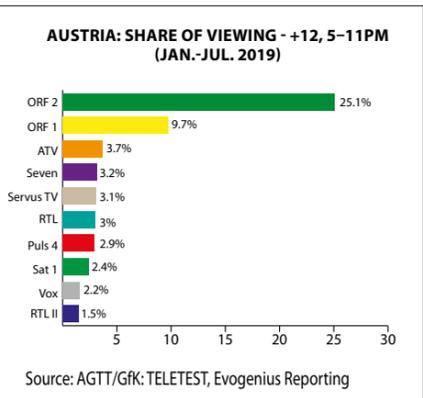
'In Asia and the US, it is the blue chip documentaries that appeal to buyers and audiences - created by the renowned **Universum** producers and distributed by ORF-Enterprise.

Regarding the future plans of expansion,



Beatrice Cox-Riesenfelder, Managing Director of ORF-Enterprise

the executive completes: 'The purpose of **ORF** is to provide content to the Austrian public via all distribution channels with specific programming targets, according to the "ORF law".'



Austrian/German original dramas as *Fast Forward* and *Suburbia - Women on the Edge* are two leading programs on ORF



Universum is the documentary brand from ORF including originals and co-productions as well as acquisitions from **BBC**, **Nat Geo**, **ZDF**, **Smithsonian**

ORF HIGHLIGHTS 2019	
ORF 1 HD	ORF 2 HD
<p>Stalom Men Schladming 2 round Market Share: 50% 1.8 M.</p>	<p>Zeit im Bild Market Share: 67% 1.9M.</p>
<p>Men WM Stalom Aare 2-round Market Share: 40% 1.0 M.</p>	<p>Bundeland Heute Market Share: 57% 1.6M.</p>
<p>Dancing Stars 12. season Market Share: 41% 1.0 M.</p>	<p>Special Report EU Elections 2019 Market Share: 42% 1.4M.</p>
<p>Walking on Sunshine Market Share: 23% 851 K.</p>	<p>Operabell 2019 Market Share: 49% 1.3M.</p>



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50
SHARING STORIES
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RTVE: el emblema de la ficción española se adapta a los nuevos tiempos



Fernando López Puig, director de contenidos, RTVE

Es un momento de mucho optimismo para el mercado español y especialmente para Radiotelevisión Española (RTVE), corporación pública de medios pionera y líder en la generación de contenidos audiovisuales, con fuerte foco en ficción en los últimos años.

Su director de contenidos, **Fernando López Puig**, explica: 'Es evidente que la burbuja dio un giro insospechado, provocado por el cambio de hábito en el consumo de contenidos. En España, y en el mundo, hay más producción y productores: una verdadera bola de nieve, que es importante modular'.

La serie de ficción es, a criterio del ejecutivo, el formato artístico del siglo XXI, como lo ha sido anteriormente la ópera, el teatro, el cine y la TV. Es una verdadera revolución industrial del entretenimiento. 'Para sobrevivir en este nuevo escenario es importante

narra historias relevantes de manera rápida y eficaz', sostiene. 'Hasta el entretenimiento se ha ficcionado', explica **López Puig**, y

menciona como ejemplo el formato *Boom!* (Keshet) donde señala que el público se encariña con uno de los equipos, y la producción editorializa ese espacio para fidelizar a la audiencia. 'Vemos hibridación de géneros y formatos, y no sólo en la ficción también en otros contenidos', subraya.

RTVE ha dejado de vender publicidad desde 2008, tras un cambio en la normativa del Gobierno. 'A diferencia de las televisoras comerciales, no dependemos de los anunciantes, sino del público. Cultura e información son dos pilares en nuestras grillas. Pero ficción es un gran motor de crecimiento, tanto en lineal como en OTT', apunta.

Pero indica que a nivel lineal el género está un poco más afectado por la dominancia del prime time, que obliga al espectador a sentarse en un momento específico del día para acceder al contenido. 'El avance las OTTs hizo que pensáramos nuevos formatos e ideas para la ficción online, sin dejar de lidiar con el viejo modelo televisivo'.

'A favor, podemos decir que ser un medio televisivo nos permite darle a ese contenido ficcionado una segunda vida en las OTTs, cosa que no sucede al revés. Al menos hasta ahora. Por momentos, da la sensación de que la industria está un poco perdida en este esquema. Son tiempos de confusión, aunque los datos arrojan que la TV es el dispositivo más usado en el hogar (70%)'.

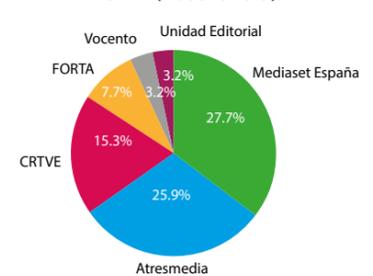
La estrategia de RTVE es, entonces, amirar riesgos a través de la coproducción y la estrategia de ventaneo. 'La audiencia es más erudita y sofisticada, no mira todo lo que se pone en pantalla. Selecciona y mira cuando gusta. Debemos buscar nuevos formatos, pero cuidando los existentes. El lineal



deben tener un componente global que atrape. El thriller es un buen género para eso. Nos fue muy bien con *La Caza: Monteperdido*, una mezcla de serie "noir" y local, pero también con una producción como *Isabel*, que sabíamos que iba a ser un éxito a nivel local, pero que a nivel internacional obtuvo muy buenas ventas', señala **López Puig**.

Inés del Alma Mía es la nueva apuesta: con un costo de €1 millón por episodio, RTVE, Boomerang, Amazon, Promocine y Chilevisión co-desarrollaron esta superproducción (8x'55), adaptación del libro de **Isabel Allende**. Amazon tendrá los derechos de SVOD en España y Latinoamérica. **López Puig**: 'Es una serie histórica con foco en una mujer única, fuera de época. Su historia se resinifica en estos tiempos don-

ESPAÑA: SHARE DE AUDIENCIA, POR GRUPOS DE TV (AGOSTO 2019).



Source: Kantar Media/Barlovento Comunicación

de la mujer tiene un rol preponderante'.

'Los grandes clásicos son un lugar seguro. *Cuéntame*, por ejemplo: a pesar de lo moderno, la nostalgia atrae. RTVE tiene este año otras producciones: *Néboa*, un thriller de 8 episodios rodado con **Voz Audiovisual** en Galicia; *Promesas de Arena* (6 episodios), sobre una cooperante en Libia, rodado en Túnez con **Atlantia**; y *Malaka* de 8 episodios, rodada en Málaga con **Globomedia**.

'Nos gusta mucho el formato de 8 episodios y, especialmente, rodarlos en varias regiones de España para darle diversidad y relevancia a las historias y narrativas', finaliza **López Puig**.



Inés del Alma Mía, megaproducción con Boomerang, Chilevisión, Promocine y Amazon, que tendrá derechos exclusivos en SVOD para América Latina y España



Néboa, thriller de 8 episodios rodado con Voz Audiovisual en Galicia



La Caza: Monteperdido, una mezcla de serie "noir" y local



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Mediaset Play, a "TV on the web"

Mediaset Italy launched on mid-2018 its free-to-view streaming platform *Mediaset Play*, a combination of the Italian broadcaster's commercial channels, supplemented by a mix of film and series. Available on Smart TVs, online, and dedicated apps (iOS and Android), the service offers **Canale 5, Italia 1, Rete 4, 20, La5, Italia 2, Mediaset Extra, Focus, Top Crime, Iris** and **TGCOM24** that can be streamed live with shows.



Pablo Falanga, Business Digital Commercial Director: 'Digital and cross-media publishing activities: this is the mission of our division, featuring the best video contents designed for streaming and on-demand use on all connected devices. In a very competitive scenario became more and more important the challenge to change the positioning from a "TV on the web", a pure catch-up service, to a TV designed for the Web'.

Mediaset Play is the only OTT free platform in the Italian market that allows its users to enjoy a fully Taylor Made experience, as it combines live and on-demand catch-up programs with exclusive digital contents both in full and snack mode, for every moment of a day. And it is accessible through a mobile app, a TV app and a website.

Mediaset Group SVOD offer *Infinity* has a strong commitment in cinema streaming offer. 'It is specifically designed for movie lovers, lining up thousands of movies in HD

and 4K, international and Italian cult movies and the best movies streaming Premiere after theatrical release for a wide and perfect cinema offer. This allows our services to become complementary to the big incumbent like **Netflix** or **Amazon**, and take part to the OTT market growth', says **Falanga**.

According to the executive, in Italy the top rated genres on TV are shows, football games and local series while the most viewed genres on digital are reality and talent shows but also news. 'Average TV audience is around 10 million viewers with peaks of +11 million in the coldest months. For digital instead, the most viewed programs reach more than 38 million of *legitimate streams* up to a "total time spent" even more than 300 million of minutes', he adds.

'Our users love to see **Mediaset** owned productions that entertain Italians since many years, while on the digital channels the big part of the daily video consumption is generated by highlights and short formats. To better suit the user experience, the device is a driver making the real difference: on main screen we record 40% of video views primarily composed by long form while on mobile devices users prefer short form with 60% of video views'.

'On the SVOD platform *Infinity* the scripted content is mainly composed by movies with 70% of the content followed by TV series and TV shows.

Unlike previous years, in which we have entered into big deals with Majors (**Warner** and **Universal**), currently we are getting smaller but specific deals on the main content required by our customers'.

Top genres displayed are family and Italian comedies. **Falanga**: 'We are moving to define contents and

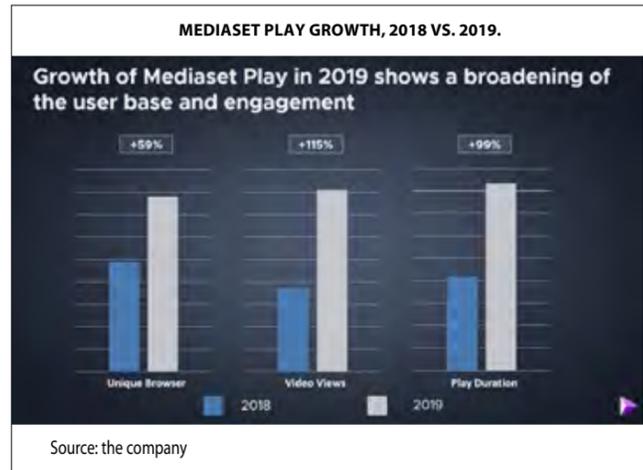


Pablo Falanga, Business Digital Commercial Director, Mediaset

synergies between the free and pay services (e.g. extension of free content for the digital services, launch of VAS on the free catch up content as the 4K). As for the free contents, we invest in top entertainment shows, whose shows are enriched by digital interaction such as the launch of "live sentiment" in real time with live content that allow customers to influence the show, and continuous monitoring of social channels to keep our viewers engaged'.



He concludes: 'We are increasing investments in fictions, with ever-increasing levels of quality. Interesting is the possibility of synergies between the linear exploitation of broadcasting TV, with a weekly recursive appointment, and the digital support platform that allows customers to be able to review the previous seasons of the fiction and to offer the complete TV series box set after the airing on broadcasting. On digital business it is becoming more and more relevant the opportunities related to new partnership with telco operators, which can give access to large customer base, and with device manufacturers, that leads the user experience of the customers'.



DANI WHO?

SCI FI - THRILLER 10X60'



bTV: 'TV is the most powerful video content producer'

Florian Skala is CEO of bTV Media Group, the leading Bulgarian TV group, which significantly improved its overall business results and strengthened its leading position on the media market since he took over in this role back in December 2016. 'On a global scale, we are witnessing a notable transformation of how people access TV content, as a result of their changing viewing habits and the accelerated pace of technological developments. However, television is still the strongest medium in our region', he initiates.

According to the executive, TV is the most 'powerful video content producer', especially in the CEE region: 'The surge of online viewing is changing the game in a positive direction. High quality and reliable video production that is relevant to the local specifics attracts the biggest audience no matter the channel, be it linear TV or a digital service, but it requires significant resources, expertise and talent to be invested. Leading broadcasters, like us, will be among the few capable of such investments in Bulgaria and the region in the near future, so television can be even more relevant in this content-driven market scenario'.

To succeed, bTV Media Group focuses its efforts on producing only high quality local content in diverse genres, and on extending it in a digital environment. 'We made further investments in state-of-the-art technology. After we became pioneers with HD, AR

and 360-degree video, this year we launched our largest-scale technological project ever since bTV's start, a brand new hi-tech integrated studio for our news and current affairs shows. These investments were possible because we significantly improved our business results in the past three years'.

The backbone of bTV's program are news and current affairs shows. 'Bulgarians are very interested in political and social topics, and especially live coverage. We also succeed with global entertainment realities in both, our primetime and digital platforms. As for local fiction, we see the growing impact of OTT services. With significant production and talent resources, they have raised the criteria for locally produced fiction as well, so now we invest in the highest quality titles only. Premium sports are also important content ingredients of our channels and platforms'.

According to Skala, 'Bulgarians highly appreciate our reality and entertainment formats: 'We are now broadcasting new seasons of *The Farm* and *Bulgaria's Got Talent*. Meanwhile we are working on a new local series to be released next year: a weekly primetime romantic comedy with a captivating story from Bulgaria's most popular sea resort, Sunny Beach, alongside bTV's biggest spring hits *The Voice* and *MasterChef*'.

In response to the new viewing habits we are producing even more digital extensions of our top shows and exclusive video content made for web only. Our viewers can catch-up with the whole episodes on our AVOD plat-



Florian Skala, CEO of bTV Media Group

form bTV Plus.

In terms of acquired content, we bet on blockbuster movies and highly acclaimed Turkish drama, and on premium sports - UEFA Champions League, Europa League, French Ligue 1. These premium tournaments are also among the top performers in our digital channels, including our SVOD service VOYO.

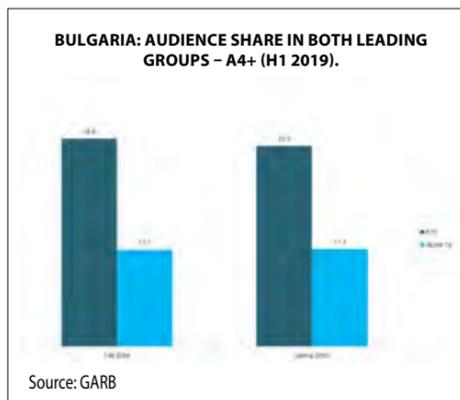
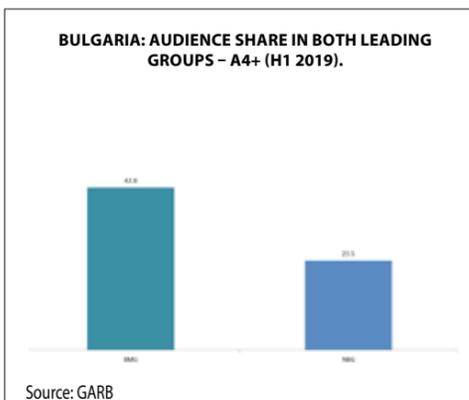
OTT services are gaining popularity in Bulgaria, even though at a much slower pace than in other CEE countries like Poland, for example. But regardless of how this business model develops in the region, it will not replace linear or catch-up TV viewing - it will only add to the total viewing time.

OTT services, however, are changing the expectations for content delivery, and are in a way positively influencing the development of our SVOD service VOYO.

Contrary to the viewing preferences related to the streaming giants, VOYO is most popular among users who want to watch their favorite shows ahead of the TV broadcast, in live streaming or on-demand at their convenience afterwards.



Bulgarians love bTV's reality and entertainment shows such as *The Farm* and *Bulgaria's Got Talent*



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LOVE Trap





NENT Group: new structure, more originals

Nordic Entertainment Group (NENT Group), the Nordic region's leading streaming company, announced that it has moved to a new operating model from this month. The new set-up is based on specialities that operate across the Group in areas such as people, sales, content, marketing and technology. This will lead to a smaller, more focused, more integrated and more operational Group Executive Management team of eight leaders. **NENT Studios**, the company's production business comprising 32 companies



across 17 countries, will be split into three units covering the Nordic region and central and eastern Europe, the UK and the US. **NENT Group's** team will be reduced from 15 to eight members, led by **Anders Jensen**, President and CEO. **Gabriel Catrina**, EVP & CFO, **Sahar Kupersmidt**, EVP & Chief People and Culture Officer, **Filippa Wallestam**, EVP & CCO, **Kim Podder**, EVP & Chief Commercial Officer, **Matthew Hooper**, EVP & Chief Corporate Affairs Officer, **Kaj af Kleen**, EVP & CTO and Product Officer, and **Mia Suazo Eriksen**, EVP & CMO.

Jensen: 'Our focused model ensures that we have the right resources in the right places, and can invest in even more fantastic experiences. Since launching NENT Group in June 2018, we have been building something unique. These changes keep us ahead of the curve, and enable us to scale flexibly and efficiently'.

Up to know, NENT Group has now launched 52 original productions and is set to premiere a minimum of 20 every year. Among the most recent, are *The Machinery*, an eight-part Swedish-Norwegian action thriller series headlined by Norwegian Hollywood star Kristoffer Joner, and second season of its original Swedish series *Love Me*, to which ABC (USA) has recently acquired the rights for an English-language pilot episode pro-



Anders Jensen, NENT Group President and CEO

duced by Elizabeth Banks. Both will premier in 2020 on Viaplay.

While breaking Nordic viewing records, these originals are reaching audiences around the world: *ALEX* has been sold to broadcast and streaming partners in Europe, Asia and USA; *Veni Vidi Vici* has premiered on **Hulu** and is set for a US remake in partnership with **Lionsgate**; *Swedish Dicks* has featured on **Pop TV** (USA); *Black Lake* has been shown on **BBC Four** and **AMC Networks**-backed **Shudder**; and *Honour* has been sold to **RTL** in Germany and to Belgium's **VRT**.



Filippa Wallestam, EVP & CCO

Jakob Mejlhede Andersen, CEO of NENT Studios UK



The Machinery, an eight-part Swedish-Norwegian action thriller series



Honour has been sold to RTL in Germany and to Belgium's VRT by Echo Rights

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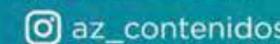
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Rendez-Vous 2019: French TV sales tripled in 25 years



The 25th edition of the Rendez-Vous took place in Biarritz, France, from 8 to 12 September, and it was the opportunity for the Centre National du Cinéma et de l'Image Animée (CNC) and TV France International to look back on a quarter-century of conquering the international marketplace, and to present the annual study of program exports.

In 25 years, French TV content sales tripled, from €61 millions in 1994 to €173.3 millions in 2019, according to the data from TVFI-CNC announced at Rendez-Vous in Biarritz. In 2018, the amount of foreign receipts from French TV programs totaled nearly €276 millions, including the €173.3 millions in sales, €48.3 millions in foreign sales and €54 millions in foreign coproduction funding.

Dominique Boutonnat, President of the CNC, said: 'In an international marketplace with growing competition, the export of French TV programs reached its third highest total in the past 25 years. It is key to continue supporting quality coproductions to conquer new territories. In parallel, the development of the creativity of French works must remain a core ambition'.

Hervé Michel, President of TV France International, added: 'In a complex environment, we are at a consolidation stage in terms of foreign sales. The talent of French sales companies will be fundamental to allow our content to continue making inroads into new territories throughout the world – a process that began 25 years ago, and which has ensured steady growth in our market share'.

Avril Bondelot, from Eurodata TV Worldwide spoke on global trends in demand for French audiovisual content and it was fol-



Sarah Hemar, executive director, and Hervé Michel, president from TVFI, and Benoit Danard, director of Research and Statistics, CNC

lowed by a presentation of **Céline Calvez**, from the Commission for Culture and Education on Public-Private Cooperation.

Bondelot explained that France is among the top five world exporters of TV programming, with the majority of factual series (64%), fiction series in second place (22%) and entertainment (13%) in third place, with programs such as *After Hitler*, a post-war vision, among the most requested.

Genres

Animation and fiction were driving foreign sales. The first one has always been the leading genre in foreign markets, accounting for nearly 40% of all programming exports and totaling €69 millions in sales in 2018. This

success is largely due to the world renowned quality of training in this sector and the vitality of the industrial and creative aspects of French animation, which has a long track record of international cooperation on both financing and creativity.

Animation has succeeded in conquering new territories, notably China (nearly €5 millions in acquisitions in 2018 along with Hong Kong and Taiwan), which became the third-biggest export territory in 2017. USA remained the leading export market for French animation, just ahead of Germany.

Oggy et les cafards, which was sold worldwide for the past 20 years, *Totally Spies* and more recently *Lapins crétins invasion*, sold in China, Japan, and to **Netflix** worldwide, are



Thai buyers at Rendez-Vous: Erica Lin, Joint Entertainment, Spigan Bulan and Djupelang Rupeljengan, from TITV 16, and Judy Tseng, de Bluesnoopy



Karine Papazian, RTS (Switzerland), Laureana Voillot, Only, Julie Tolza and Alize Fanda, both from CLPB



Axel Schmidt, OUTv (Deutschland), Lucie Quenneville, Radio Canada, Emmanuelle Persson, Ina (France), and Audrey Kamga, ARTE Distribution France (credit: @Photomobile)

good example of this consolidation. Moreover, *Mon Chevalier et moi* was licensed to USA, China, Scandinavia, Middle East, Africa, *Pafle chien* to Latin America, Asia-Pacific, Europe, United States), and **Millimage's** *Molang* to USA, Latin America, Southeast Asia, Japan, Europe, Middle East.

On the fiction side, the genre hold up well with almost €50 millions in sales, with series like *Philharmonia* (Belgium, Switzerland, Spain, Russia) and *Maroni* (USA, United Kingdom, Germany) illustrating the capacity of French producers for renewal and diversification. Tried-and-trusted French fictions demonstrated their lasting appeal: The new season of *Engrenages*, emblematic of the resurgence of French series in the 2010s, is now sold to more than 100 territories and has just been acquired for USA, and *Candice Renoir*, which has aired in 80 territories since its launch in 2013, was bought again for Spain in 2018. *Baron Noir* was sold to Scandinavia and Spain last year, while *Guyane* arrived to Latin America, Spain, and central and Eastern Europe.

Sales of documentaries, the third largest genre of the French industry, have shown

great stability, remaining above the €30m threshold every year since 2013. *Apocalypse*, *Homo Sapiens*, *700 requins* and *Regarde le monde* are just some examples of French know-how in the sector.

In recent years, reforms to the support system for production implemented by the CNC have encouraged the export of French programs, notably by fostering creativity. Emphasis was also put on supporting coproductions (bilateral Franco-Italian fund, Franco-German subsidy fund, coproduction agreement with Brazil, subsidy for young French-language creation in sub-Saharan Africa, etc.).

VOD platforms have become essential outlets for foreign sales of French programming, notably animation. In that sector in particular, sales to platforms can account for up to one third of the annual foreign revenue for certain companies. Another observation is that international platforms are now proposing a growing number of French properties, especially for kids' animation and crime series like *Baron noir*, acquired by **Amazon UK**, **HBO Go** Scandinavia and Spain, and **Ivi** Russia.

Screenings

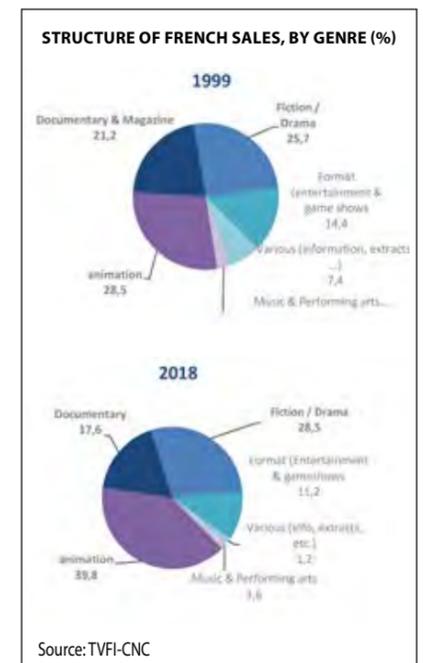
Organizers disposed a screenings center with more than 100 positions, so that the ap-

proximately 250 buyers can have access with headphones and a personal screen to 1,160 programs from 68 companies; 645 of those shows were presented for the first time.

The catalog of French titles allowed the buyers to form an idea of the evolution of the industry before the presence in the streaming market of global giants such as **Netflix** and **Amazon** and soon **Disney +** and **HBO Max** with the incorporation of **Warner-Media** content to what they have traditionally been Premium content of **HBO**.

The brand-new fiction series *They Were Ten* due to broadcast in 2020 on **M6** was the most screened program. Produced by **Escazal Films**, directed by Pascal Laugier, and sold internationally by **Federation Entertainment**, it was watched by nearly 60% of the attending buyers, a record in the history of the Rendez-Vous.

Jean-Michel Ciszewski, head of international sales at Federation Entertainment, said: 'The Rendez-Vous is a pleasant and efficient market. This was of course particularly the case for us this year, given that *They Were Ten* was in top spot, and another series in our catalog, *Time is a killer*, also attracted a lot of interest. But what is even more important is that we will soon be able to announce several sales that we concluded right here'.



Buyers from Thailand: Nita Sittasrivong, Acquisitions, and Attaphon Na Bangxang, Managing Director, True Visions



Lidja Katarina Matancevic Predadovi, from Croatian public television HRT, and Senda Gharbi Baccari, Tunisian Public Television



Magdalena Borowska, TVP (Poland) surrounded by Christophe Bochnacki, Balanga France, and Stephan Riquet, Andana Films (credit: @Photomobile)



A+E Networks Spain: Sergio Ramos, Noemi Castro and Russell Dehn



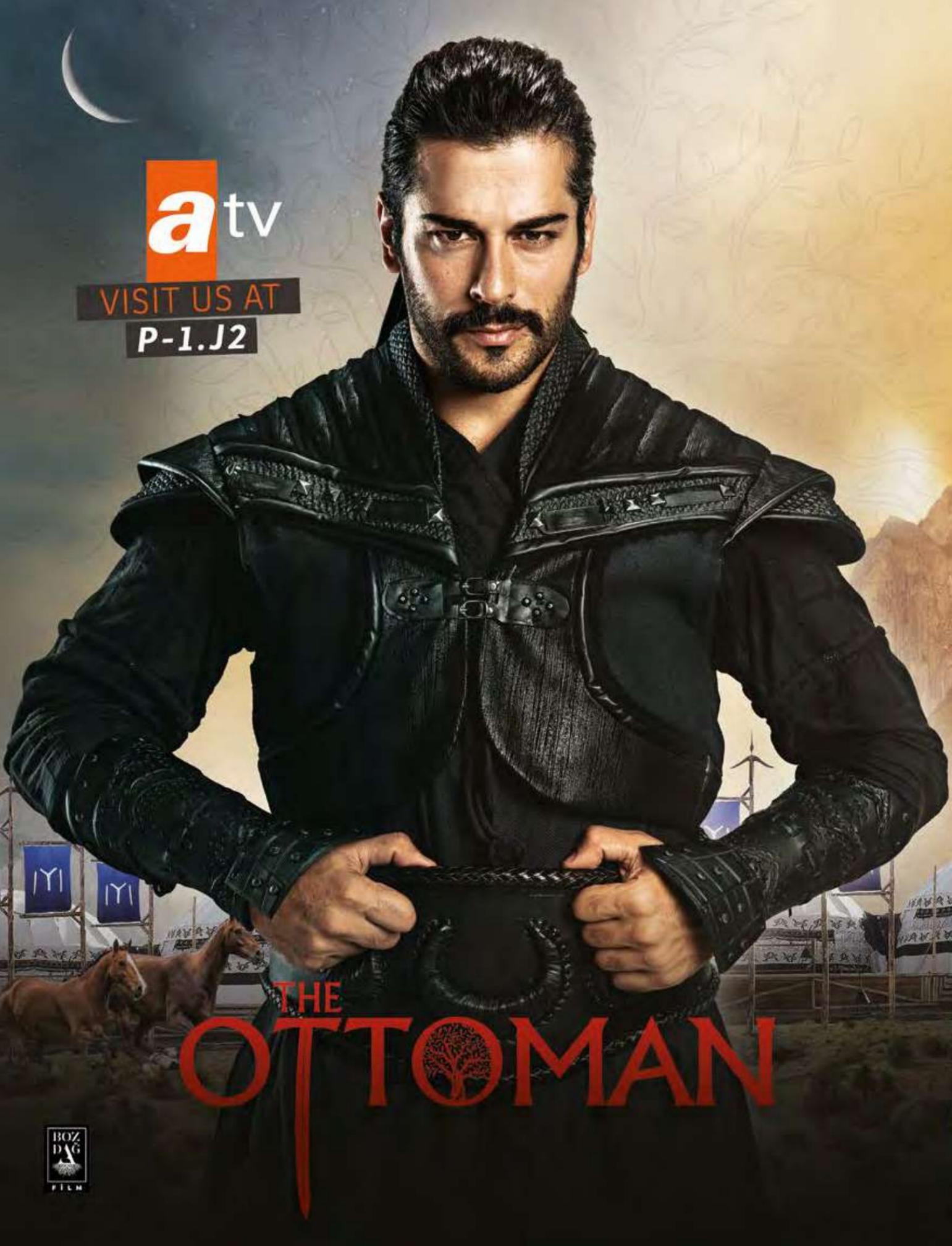
African buyers: J. Motingia and Sano Al Hussin, from RTG (Guinea)



Youssef Djemai Zoughlache, Television Publique Algerienne, and Majid Mraihi, Television Publique Tunisienne (credit: ©Photomobile)



Russian buyers: Daria Goryainova, Megalabs and Eugene Mirnyy, from Russian Report



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Prva: high-quality and diverse, original

Ever since we launched our operations in 2010, Prva TV has formed and redefined the media scene in Serbia in many ways. The market became more prominent, which made broadcasters adjust the content they offer in order to keep their audiences. In a short period of time, it has become one of the leading private TV stations in Serbia and its programs were entering top 20 lists, with highest ratings on a regular basis.

'We are the best rated commercial TV station (TG 18-49) in prime time in Serbia', highlights Sladjana Paunovic, PR manager. 'With high-quality and diverse content, top production and very specific communication with our audience, we have managed to position as a modern TV station with good image and strong



credibility, both among our viewers and clients'.

Prva TV works with numerous world's leading distributors. 'We have been acquiring top quality content from such renowned names as Warner Bros., Universal, Walt Disney, Fremantle, Endemol Shine, Viacom and MGM. We keep in our stock most popular and critically acclaimed movies, series and also formats, of which *Your Face Sounds Familiar* and *Graduates* are undoubtedly Prva TV's most acknowledged content'.

Regarding the audience, Paunovic adds: 'Serbian audience is very demanding when it comes to quality of the program content. Two types of content tend to keep being main programming trend - domestic series and movies, and also sports events, which are indisputable drivers for high ratings. We have been taking the lead with domestic series such as *Graduates* and local in-house productions (for example *Dosije*) that are our biggest achievements and have had the highest ratings'.

Prva TV was the first commercial TV station that started investing in this kind of content, together with the best Serbian production companies. 'We have broadcasted almost 30 domestic TV series with great success for the past nine years, and this trend continues. Domestic TV series will dominate our prime time in the upcoming TV season, since Prva is breaking all the viewing records when it comes to

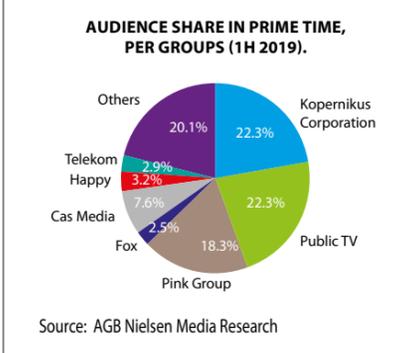
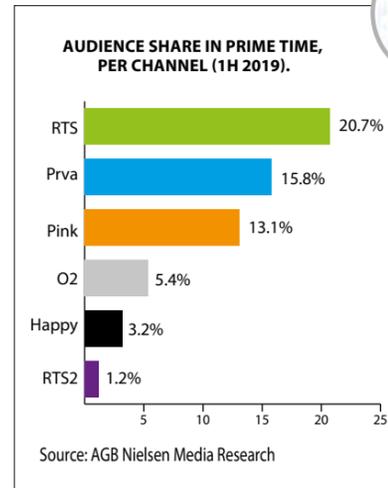


Sladjana Paunovic, PR manager

this content', she completes.

About the future plans of expansion, Paunovic says: 'We are investing in quality content, foreign and local, scripted and unscripted. We have also had thriving regional production cooperations when it comes to entertainment and TV series like *X factor* and *The Brain*, for example. Meeting the market needs, soon after Prva TV's successful launch of our first cable channel Prva Plus, came additional, thematic, channels like Prva Max, Prva World, Prva Kick, Prva Life and Prva Files.

Paunovic concludes: 'We are also the first national TV broadcaster that created a web series, *First Tariff*, which expands the boundaries of communication with the audience in a digital world. Our plans are to continue to grow, invest in content that will matter to our audience, and follow the trends of our market'.



Prime time show *Your Face Sounds Familiar* and comedy series *Graduates* are undoubtedly Prva TV's most acknowledged content

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CEE: the future of local production is bright



CEE has always been highly competitive in terms of television, but with the growing presence of global and local OTTs, plus the recovery the ad pies in most of the key territories, the region is becoming again very attractive for business development. Let's take a look how are top players going through this moment.

Apart from the organizer of five editions of NEM, **Sanja Božić-Ljubičić** is also the CEO and owner of SVOD **Pickbox NOW**. During this year the service has evolved in a more competitive scenario. She explained: 'Many things have changed in five years, but the quality of content remained our top priority. Unlike in the beginning, Pickbox NOW is no longer the only SVOD in the region and the competition is fierce, but we are hanging in there doing our best to give our users the best experience and the best content we can'.

Several panels at this year NEM had presence of important broadcasters of CEE, as the one headed by three top TV channels **HRT** and **Nova TV** from Croatia and **TV Markiza** (Slovakia). **Damir Novinick**, chief executive producer on the first one exposed how it managed to produce local content to

fulfill a public screen. Series as *The Paper*, sold to Netflix, or docu-series *The Dinosaur Echo*, sold to **Viasat**, are good example of local productions available internationally.

Novinick believes the important side of the cooperation with the public funds to making an international-local boost of the audiovisual content: 'Now we have all ingredients for that. We have public broadcasters with public money that's the high quality things when you mix great producers, local producers and independent producers', he stated.

From the commercial network perspective, **Dražen Mavrić**, CEO of **Nova TV**, agreed on the potential of local productions and added that cooperation is the 'key activity' to overcoming the biggest problem of local productions: 'There are many obstacles in international co-productions, such as lan-



Sanja Božić-Ljubičić, CEO and owner of SVOD Pickbox NOW

guage and other specifics of the market, but they can be overcome', he remarked.

On the other hand, **Matthias Settle**, General Director at **TV Markiza**, Slovakia leading network claimed that the first step to quality content is finding the right format: 'We must find the right format to co-produce. We don't have the reach and the critical mass for high-quality local productions. If people don't get the program they are looking for on one platform, they will find it on another platform', he completes.

The discussion ended with all participants agreeing that the future of original local production is bright and that the market will certainly welcome new creative locally produced products.

Last but not least, **Pavel Stanchev** introduced **TV2 Media Group**, one of the largest Hungarian TV group, and shared the most valuable lessons from his experience in the media industry, especially the CEE region: 'Every country in the CEE region is different. You cannot be successful if you don't pay attention to those differences'.

And he concludes about the moment of the industry: 'More and more Hollywood studios are launching their streaming services. Hungarian market is protected from their influence because of its specific language, but sooner or later these services will enter the market. Any such service will have to cooperate with local broadcasters to succeed in the new market'.



Damir Novinick, chief executive producer, HRT, Matthias Settele, general director, TV Markiza, and Dražen Mavrić, CEO of Nova TV



Pavel Stanchev, CEO, TV2 Media Group (Hungary)



"OTT Game has just started" with Einari Kanerva, Director, Head of Binge Business, Elisa Corporation, Klito n Proko, Director of Business Development, ALBtelecom Albania, Miloš Tomić, Manager of Section for Multimedia Content Contracting, Telekom Serbia, and Bill Wijdeveld, VP Business Development, M7 Group



"On Demand Platforms and TV Channels - Mutually Exclusive or a Great Combination?" with Gábor Harsányi, VP and GM, CEE and Israel, VIMN, Katharina Behrends, MD, NBCUniversal Networks CEE, Salim Mukaddam, GM and VP of BBC Studios, CEE, and Karin Heijink, VP Pay-TV Channels and Product, Viasat World

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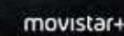
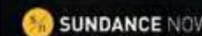
NEW YORK TIMES
"STYLISH FOREIGN ESPIONAGE THRILLER WITH A SIDE OF FORBIDDEN ROMANCE"

VARIETY
"THE BUREAU IS TRACKING TO BECOME A FRENCH MODERN CLASSIC"

LIBERATION
"THE BEST SERIES OF ITS GENRE"

TELERAMA
"THE BEST FRENCH TV SHOW"

AFTENPOSTEN
"MASTERFULLY PARANOID"





BBC's (UK): Patrick Holland, Channel Editor, BBC Two, Fiona Campbell, controller BBC Three, Sue Deeks, head of program acquisitions, films and series, Alison Mabe, head of planning and scheduling, BBC Two, and BBC Four, and Dan McGolpin, Controller, Programming & Daytime, BBC One



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



Armando Nuñez, head of CBS Global Distribution, with Sky UK: Antonella d'Errico, VP Sky Branded (Italia), Sophie Judge, head of acquisitions (UK), Sarah Wright, head of drama, Jamie Morris, director of programme strategy (UK), and Rebbecca Segel, SVP, y Rob Haiat, SVP business development



Buying heads of Sony Pictures Television Worldwide: Brian Hirsch, VP marketing promotion and brand strategy, David Howard, VP programming and acquisitions, Drew Jackson, executive director of business affairs, and Jeff Meier, GM and SVP, programming



Ireland: Aidan Murray, acquisitions, and Bill Malone, content director from telco Virgin Media (borders) con Phj, VP sales, Lionsgate, and Laura Ni Cheallaigh, commissioning editor, TG4



Ireland acquisitions executives: Stephen Rooke, MD, and David Ryan, head of development, TileFilms (borders) with Bill Malone, director of programming, and Aoite Stones, head of factual, TV3 Group



Acquisition executives from M6 (France): Bernard Majani, head of acquisitions, Thomas Valentin, programming manager, Christine Bouillet, programming director, Berengere Terouanne, head of artistic selection, and Alexandre Moussard, deputy head of acquisitions



Jan Salling, head of BBC Studios Nordic Productions, David Barber, VP creative operations, Red Arrow (Germany), Russel Minton, head of international production, BBC (UK) and Crispin Clover, director, international format production & acquisitions, A+E Networks (UK)



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



ProSiebenSat.1, Germany: Christian Kohler, VP US fiction series, Christine Flickenschild, Sr manager acquisitions, Digital & pay TV, Christiane Goldberg, acquisitions, Claudia Ruehl, sr manager, content acquisitions, Verena Gebendorfer, programming



Armando Nuñez, head of CBS Global Distribution, with ProSiebenSat.1 (Germany): Max Conze, CEO, Conrad Albert, Deputy CEO, Wolfgang Link, co-CEO Entertainment, and Henrik Pabst, senior executive, Entertainment



Mediengruppe RTL (Germany): Henning Tewes, COO programming affairs & multichannel, Oliver Schabitzki, EVP, Nitro, Anabell Grib-Nega, VP content acquisitions, RTL II, and Moritz Pohl, head of VOD content, TV Now



RTL Germany: Bernd Reichart, CEO RTL Vox TV, and Joerg Graf, COO Mediengruppe RTL



Public German broadcasters: Carrie Krogmann, acquisition manager, dramas at ZDF; Albrecht Bischoffshausen, head of department, ARD; Leo Hoesch, producer at Broadview TV; Jenny Sommerfeld, senior manager, ARD; and Steven Bawol, producer at Wellon Productions (USA)



Alexandra Sansen and Gepke Nederlof, both from Be Entertainment.TV with Belgium broadcasters: Thomas Van Hemeledonck, VTM, Ricus Jansegers, programming director, Nikita Kenis, producer, Davy Parmentier, creatief directeur, and Gwen Eping, head of production, Mediaaan; and Ilse Van der Velden, Be TV



3+ Switzerland: Jan Tinbursky, programming director, Torsten Renter, Illans Henning, Christina Roen y Alexander Konik, all from acquisitions department



Telemunchen Germany: Cosima Von Sprei, VP acquisitions and coproductions, and Myriam Gauff, Sr Acquisition manager, with Shakira Hoffman, Red Arrow Studios, and Vanessa Kinler, acquisitions, ProSiebenSat.1



Andrea Bogad-Radatz, SVP film and series at ORF Austria, Christine Bommel, senior acquisition manager at Red Bull Media, and Frank Ayot, acquisitions manager at Servus TV, commissioning editor, and Karola Bayr, TV manager at Constantin Film (Germany)



Buyers from RTL (The Netherlands): Ellen von den Berge, acquisitions, Paula van Echtelt, manager content acquisition, Wim ter Laak, SVP of programming strategy, and Inge Lubsen, senior buyer



Bénédicte Jouret, responsible of acquisitions, RTBF (Belgium), Maryline Thiriot, RTS (Switzerland), Francois Jadoulle, coordinator of interactive, Vincent Godfroid, responsible of programmes, both from RTBF, and Rita Boey, acquisitions, RTBF & Sonuma



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Nordic buyers: Johanna Salmela, international programme acquisitions at Yle (Finland), Lars Erik Nielsen, acquisitions executive at TV2 (Denmark), and Ole Stolberg, VP, and Caroline Torrance, head of scripted, both from Banijay



Nordic acquisitions heads: Liselott Forsman, program director, drama at Yle (Finland), Axel Arno (Sweden), commissioning editor at SVT (Sweden), and Jeroen Depraetere, head of TV at EBU Media (Switzerland)



Tina Moreton, senior content acquisition manager, TDL Group (Denmark), with Nina Bergan, product manager and Marit Aarø, content manager, both from Canal Digital (Norway)



Finnish buyers and producers: Emilia Valentin, development producer, Yellow Films, Meira Noronen, head of domestic programming, Nelonen Media, Ana-Maria Meurman, producer, and Suvi Oja-Heiniemi, head of entertainment, both from Yellow Film, Maarit Souminen, executive producer at Nelonen Media



Laurynas Seskus, CEO, and Valdone Ovadneviene, production manager, both at NordPlay, Lithuania



More from Spain: José Luis Blanco, programming director, etb, with Oriol Sala-Patau, head of acquisitions, TV3 Catalunya, Mikel Usos, programming director and Almudena Ledo, GM, both at Cosmopolitan TV



Atresmedia, Spain: Ignacio Corrales, president, Atresmedia Studios, Carlos Fernandez, head of contents, Mercedes Gamero, head of acquisitions, Lola Molina, network director, Javier Iriarte Moreno, deputy director of programming, José Antonio Antón, director of Programming, Content and Digital, and Sonia Martínez, editor director, Atresmedia Studios



Movistar+ Spain: Julián Rodríguez Montero, subdirector acquisitions, films & TV series, Sonia Salas Gutiérrez, series chief, Rubén Fernández Loa, manager, series acquisitions, and Nicolás Lecocq, senior manager, analysis and development



RTVE, Spain: Gemma Sánchez, programming director, Milagros Mayi, head of acquisitions, Mar Diaz, coproductions manager



Spain: Carolyn Stalins, VP EMEA, NBC Universal, Alex Martínez Roig, content director, and Silvia Lama, acquisitions, both from Movistar+, with Mónica Entío Jorquera, acquisitions, Mediaset; Belinda Menendez, president distribution, NBCUniversal; Ángel López, acquisitions director, Mediaset; and Sonia Salas, head of acquisitions, Movistar+



TVI Portugal: José Moniz, CEO, Jem - Media Consultancy, Margarida Pereira, director of acquisitions, and Bruno Santos, GM, TVI



RTP, Portugal: Nuno Vaz, content development, and José Frago, RTP 1 manager



Portugal: Joao Diogo Ferreira, content director, and Miguel Ramus, head of programming, NOS; Vanessa Tierno, head of acquisitions, Nicole Correia, acquisitions manager, and Pedro Boucherie Mendes, strategy and development director, all from SIC



Italy: Sebastiano Lombardi, deputy director Italia 1, Alessandro Saba, VP, head of entertainment channels, FNG Italy, Giacomo Poletti, deputy head of acquisitions, and Giancarlo Scheri, director of Canale 5, both from Mediaset



Italian broadcasters: Alessandra Zanetti, strategy senior manager, Mediaset, Luca Macciocca, programming, Rai Due, Giorgio Buscaglia, cinema and fiction programming, Rai; Marco Costa, general director, Maurizio Colombo, marketing, and Sonia Danielli, TV markets and festival executive, Mediaset



Italy: Hale Ravania, promotions coordinator, Mediaset, Maria Laura Mozetti, acquisition director at Fox Italy, Marco Cingoli, head of entertainment division at Palomar, Lucia del Prete, deputy head of acquisitions, and Imma Patrosino, senior acquisition manager, both from Mediaset



Sky Italy: Antonio Visca, director of Sky Atlantic; Sonia Roval, head of scripted department; Nils Hartmann, director of original productions; Luca Federico Cadura, GM Centurio



Italy: Sebastiano Lombardi, deputy director Italia 1, Alessandro Saba, VP, head of entertainment channels, FNG Italy, Giacomo Poletti, deputy head of acquisitions, and Giancarlo Scheri, director of Canale 5, both from Mediaset



Eccho Rights & Kanal 7 Turkey: Fredrik af Malmberg, MD (ER); Mustafa Çelik, executive committee, and Yesim Hanim, head of acquisitions, Kanal 7; Handan Özkubat, head of Eccho Rights Istanbul; Nazmiye Yilmaz, producer Karamel Yapim, and Zahid Akman, GM, Kanal 7.



Timeless Drama Channel: Loni Farhi, CEO (first from the left), SPI International, with Philippe Martinez, movie producer, 365 Flix, Haymi Behar, chief marketing officer, and Hatice Olcay, director international markets, SPI/FilmBox

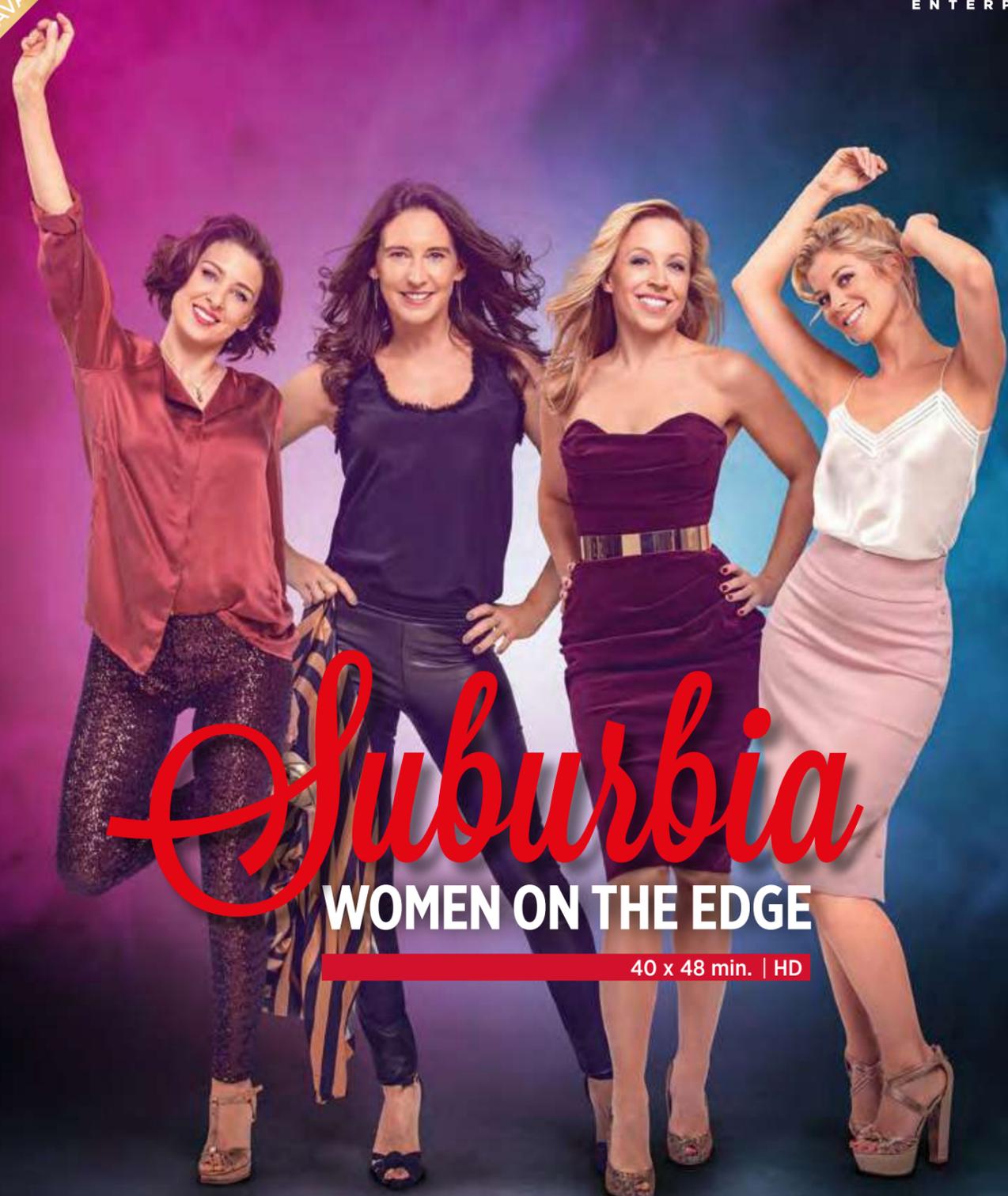


Fox Networks Group, Central & Eastern Europe: Olga Zhurova, head of channels, Ribere Lia, head of programming, Vesela Dimitrova, programming director, Balkans, Yadigar Metin Belbuken, VP of Thematic Channels, Turkey



Elena Trugli, fiction acquisitions, and Gea Montorfani, head of fiction programming, both at RSI, Switzerland, with: Luca Oteri, head of content, TIM, Giacomo Poletti, deputy head of acquisitions, and Ludovica Fonda, acquisitions, both at Mediaset, Sergio del Prete, SVP editorial content, Viacom, and Sandro Sgrulloni, programming manager, Discovery, all from Italy

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Russian buyers: Anna Tarada, TV Licensing, Disney, Inga Koshavtseva, programming director, TV3, and Zoya Bado, senior programme manager, Viasat



TV-3 Russia: Evgeniy Nikishov, general producer, Olesya Saraeva, PR manager, and Valeriy Fedorovich, CEO



Friday TV Russia: Anastasia Korchagina, acquisitions manager



Russia: Maria Smirnova, chief content officer, and Kate Martynova, head of acquisitions, both from ivi.ru (borders) with Irina Sosnovay, producer for Start



Amazon Video Europe & America: Tyler Bern, TV content acquisitions; Ani Maftvani, acquisition director; Chris Monsollilo, principal content acquisitions; Danae Kohenos, content acquisition for U.S.; Philip Pratt, senior content acquisition manager Germany, and Pablo Iacoviello, head of content acquisitions for Latin America



Global buyers of VIMN: Adam Robinson, director of acquisitions, Jemma Yates, VP content, Gerald Biart, VP strategy and marketing, and Goncalo Moura, programming and acquisitions senior director, EMEA



Russia: Maria Zolotovskaya, leading acquisition manager, and Tatiana Palamarchuk, head of programming, both from Channel One, and Olga Golubkova, from the production company, Riki



Poland: Anna Borys, director of acquisitions, and Piotr Korycki, CEO, TVN Discovery (borders) and Caroline Hurnson, CBS



Katarzyna Kordal, program acquisitions manager, TV4 & 6, and Piotr Fajks, member of the board, Polsat Poland (borders) with Manuela Caputi, Mediaset Italia



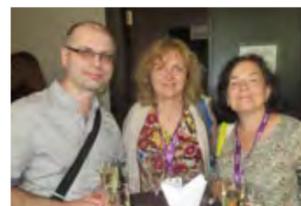
Inara Kraukle, acquisition manager, AllMedia Baltics (Latvia), with Junita Budvytiene, head of acquisitions, LRT (Lithuania), and Ewa Dabrowska, manager of international film acquisitions, TVP (Poland)



Lionsgate and Netflix: Scott Herbst, Kara McKinney, Kathryn Ikenberry, all from Lionsgate; Sabrina Spruill, acquisitions, Netflix; Ben Buchanan, head of acquisitions, Netflix; Austin Winsberg, Lionsgate



Dexin Film, Serbia: Andela Petkovic, head of marketing, Dana Petkovic, CEO



Ceská Televize (Czech Republic): Zdeno Kubina, feature films and series acquisitions; Klara Paulinyova and Jitka Bodlakova, both acquisition executives



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



Peter Chalupa, head of acquisitions, Markiza (Slovakia), Petra Bohuslavova, acquisition manager at Nova (Czech Republic), Lucy Roberts, from DRG (USA), Julie Mateille, manager, Lagardere Studios (France), and Evelina Zukalova, CEO, Urania (Czech Republic)



Josephine Julner, acquisitions and rights manager, and Regnhild Torbeck, SVP programming and acquisitions at HBO Europe (borders), with Franca Rossander, general manager, and Peter Torkelsson, senior manager, both from Disney Nordics



CEE broadcasters: Erika Tothova, head of acquisitions, TV Joj (Slovakia), Tibor Forizs, director of content acquisitions, RTL Klub (Hungary), Peter Adamik, junior contracts manager, TV Joj, and Oksana Gavrilina, head of acquisitions, Film Media (Russia)



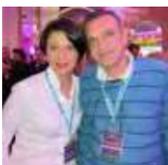
Hungarian broadcasters: Gabor Szollossy, program director Digital Media/Story 4 and 5, with TV2: Katalin Joboru, head of acquisitions, Gabor Fischer, program director, Andrea Zaras, head of content management



FTV Prima (Czech Republic): Zdenka Chrzova, director of program, Pavel Nemecek, acquisition producer, and Simona Goddardová, acquisition manager



Shant TV, Armenia: Arthur Yezekyan, CEO, Liana Smbatyan, head of marketing and sales, Hripsime Khojayan, Sr. manager sales & marketing, Laert Soghoyan, executive director



GPB, Georgia: Tinatin Berdzenishvili, Director of Media & Communications, and Giorgi Gachechiladze, Head of Acquisitions



HRT Croatia: Zvezdana Djuraneck, programm acquisitions



Buyers from Moldova: Veaceslav Pislari, executive director, TV8, Rustam Kasymov, NATPE, Dorin Pavelescu, acquisitions, GMG Media Holding, Silvia and Eugeniu Sirbu, acquisitions from Radio Star



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

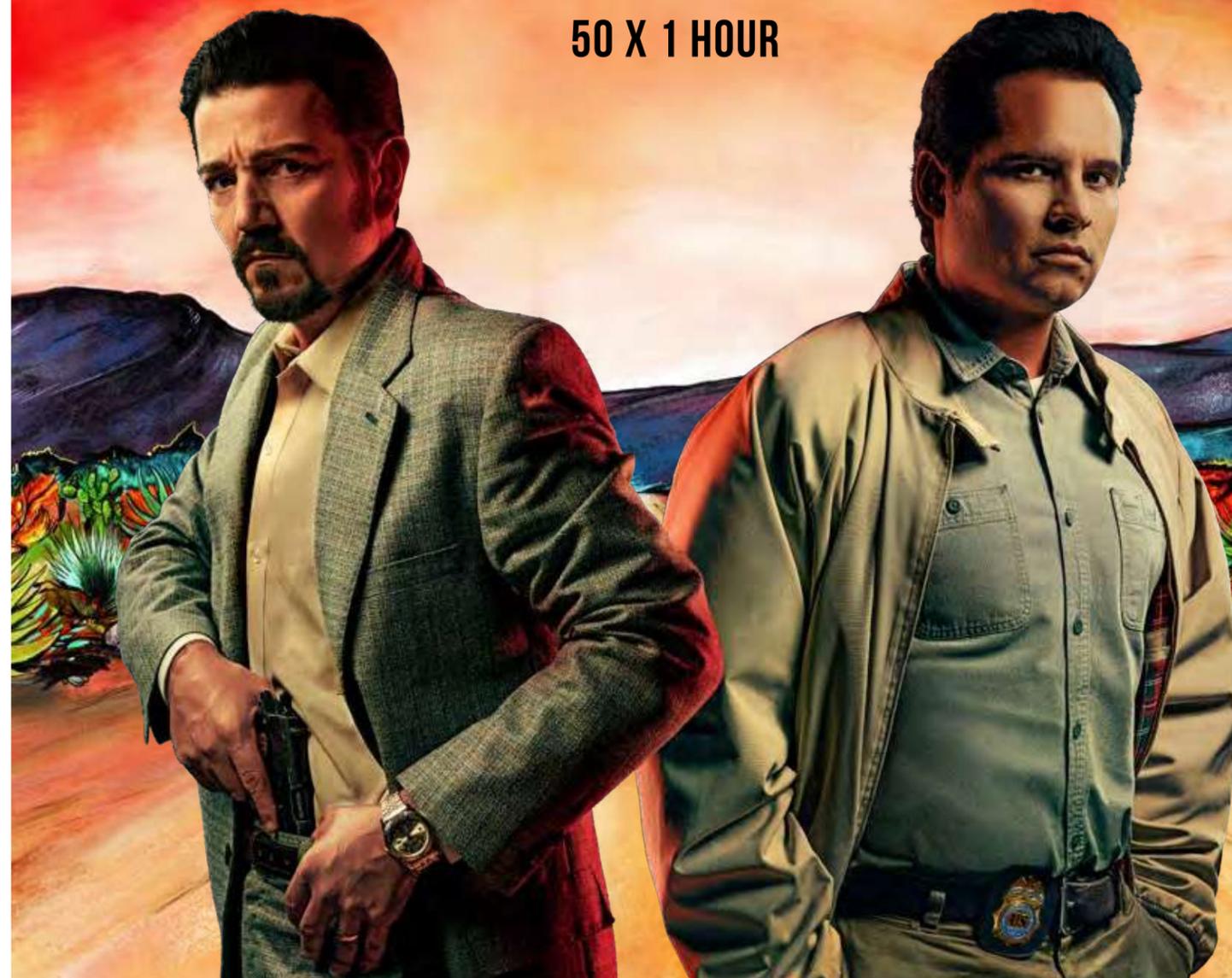


Tomaz Taskar, program manager, and Alenka Medic, manager assistant, both at TV3 Slovenija, with Manuela Caputi and Claudia Marra, Mediaset Italy

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MIA 2019: fifth anniversary celebrating European drama



Mercato Internazionale Audiovisivo (MIA) is growing fast. It has almost doubled attendance every year and at this fifth edition this year, organizers expect more than 2,000 top industry players from around the globe.



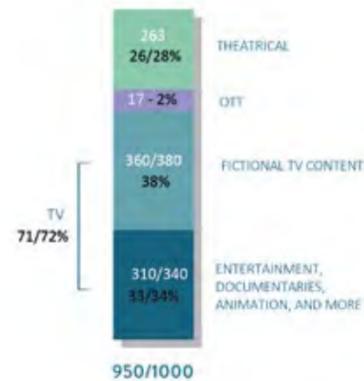
Lucia Milazzotto, director, MIA

Lucia Milazzotto, director, MIA: 'This year we have a diverse bunch of international key players heading to Rome: the industry's game changers gather to find new business opportunities but also to share visions and ideas. With our new spaces this year at Palazzo Barberini, we expect is going to be even more vibrant than ever'.

MIA presented about 50 projects per year of premium film, drama series and documentaries in four editions and about 50% of them are already completed. Many are the projects, which have been successfully distributed around the world like drama series *The Pleasure Principle* by **Apple Film Production** for **CANAL+ Poland, Czech TV and Star Media and Beta Film**; *The Feed* **all3media international/Studio Lambert** for **Amazon and Liberty Global** (UK/USA); *Survivors* by **Rodeo Drive** in production for the **Alliance of European**

Every year MIA welcomes around 1.000 buyers from 45+ countries, and its growth rate in terms of presences is around 25%+ every edition, while the North American presence grew 200%. The event received the attendances of key European broadcasters, which are being interviewed by the market organization for this exclusive report for **PRENSARIO**.

ITALY: AUDIOVISUAL PRODUCTION VALUE, BY MEDIA - IN MILLION OF EUROS (2019)



Source: e-Media for APA

Public Broadcasters formed by **RAI/ZDF/France TV**, and some projects in development such as *Eternal City* by **Aurora TV/Banijay** for the same Alliance; *Don't Leave Me* by Italian outfit **Paypermoon** in development with **Federation Entertainment**; *Who's Seen Jessica Bloom?*, co-produced by **Cobbstar Prod/Black Sheep Films** and distributed by **Wild Bunch** (Australia/France).

The Roma-based event joins the excellence of audiovisual industry with vibrant Italian culture. It's a focused and efficient platform, conceived to be cross cut: it concentrates the most active key players with financiers, buyers and commissioners. Top decision-makers discuss the opportunities and challenges of co-production in today's international content paradigm, and some of them are being interviewed in this report

Italian Drama

The value of the Italian audiovisual pro-



Simone Emmelius, SVP International Coproductions and Acquisitions, ZDF



Nathalie Biancolli, director of acquisitions and international drama, pre-buy and coproduction (credit: Nathalie Guyon)



Walter Iuzzolino, curator and co-founder, Walter Presents

duction for primary destinations, fictional TV dramas, theatrical, Internet/OTT and entertainment, docs and animation, had reached €1 billion since 2017. Dramas stand with €360-380 million taking with entertainment, docs and animation more than 70% of the value. From triennial 2015-2017 to 2018-2020, Italy has evolved from producing 10 titles to 20-25 expected, a +150% growth, according to APA figures show in this report.

According to **Milazzotto** Italian dramas are experiencing a very interesting "Golden Age": 'Producers are delivering a variety of series, from the most sophisticated and original ones to an all-genre offer of content with global appeal. Italy is more and more central in Western Europe to partner in ambitious co-productions as well as propose local content with international appeal'.

'Italy is a growing market: on the last season, there has been an unparalleled fiction production that has reached 500 hours and has granted around 900 hours of work on set, without taking into



Devils is an international conspiracy thriller produced by Sky Italia and Lux Vide, in association with Orange Studio, funded by Sky Studios and distributed by NBCUniversal Global Distribution. World Premier Screening is taking place this MIPCOM

account the preparations and post-productions that almost double this valor. The sector is more oriented to the international co-productions and global markets, and has achieved great success among audiences', underlines **Chiara Sbarigia**, General Director of **Audiovisual Producers Association (APA)**, recalling some of the recent titles, from *Baby* to *Medici: Masters of Florence*, from *The Name of the Rose* to *My Brilliant Friend*, from *Gomorra* to *The Young Pope*, and highlighting that many other titles are also ready or in post-production stage.

Top presence

ZDF is the national public service broadcaster in Germany, and for the last seven years also the market leader. Financed mainly by license fees and to a limited amount by advertising revenues with a total budget of €2.7 billion/year (2019), it operates **ZDF**, two channels targeting a younger audience, **ZDFinfo** and **ZDFneo**, its non-linear platform **ZDFmediathek** and five joint ventures **3sat** and **arte** (German and French cultures), **phoenix** (politics), **kika** (children), and **Funk** (MCN for young adults).

Simone Emmelius, SVP International Coproduction and Acquisitions: 'Joining forces became more and more popular over the last years and it's a need in a tough competition in front and beyond the camera. We target a younger, cosmopolitan audience which especially in Europe is used to find a common ground in all national, regional, social and language differences. Audiences, broadcasters and platforms appreciate the European ability of storytelling, their very high production standards, and the interesting tax models and film subsidies'.

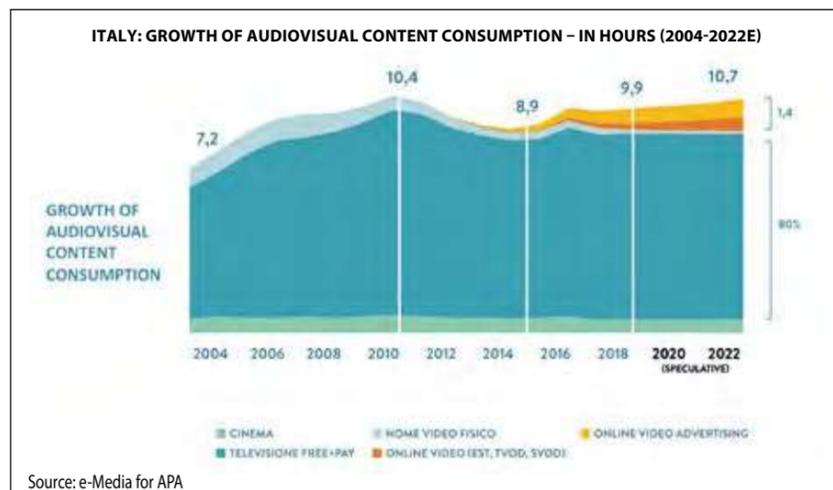


The Name of the Rose, top German-Italian coproduction TV series that has been a part of MIA last year's **GreenLit** (Credit: Vertigo)

For **ZDF**, coproducing with partners is a major issue for more than a decade: 'From high end feature film on our Cinema slot on Monday night like *The Nightmanager* to highly awarded cineastic and art-house shows such as the Oscar winning *The Square* by **Ruben Ostlund** on **arte** to popular series like *Midnight Sun* on **ZDF** or *Greyzone* on **ZDFneo**. A major impact of our program activities is networking trustfully in reliable relationships. Through the **Alliance**,



My brilliant friend is an Italian-American drama series based on the novel of the same name by Elena Ferrante: it is a co-production between HBO, RAI and TIMvision, and the first non-English-language series to debut on HBO (Credit: Eduardo Castaldo - Wildside/Umedia 2019)



Source: e-Media for APA

MIA 2019: fifth anniversary celebrating European drama



Deutschland 83: award-winning drama from Fremantle became UK's highest rating foreign language drama in the UK TV history

created with France TV and RAI, we have an impressive number of productions such as *Around the World In 80 Days*, *Leonardo* or *Mirage*. Other partnerships are with BBC Studios, being *Mallorca* the first coproduced series for BBC and ZDFneo, and with the Nordics and Swiss SRF and Austrian ORF pubcaster'.

Emmelius concludes: 'ZDF is a wanted coproduction partner: international series *Shadowplay* by Mans Marling, coproduced with Tandem, Bron and Viaplay and with Sebastian Koch, Taylor Kitsch, Michael C. Hall and Nina Hoss as leading actors, is one of the key projects for next year.

France Televisions operates five national and two regional networks plus digital platforms. It has been the leading audiovisual group for the past years with an average audience share of 28.4% (2018), and it is also gaining viewers on its non-linear services. The group is the first financial supporter for audiovisual creation.

Nathalie Biancolli, in charge of the In-

ternational Fiction Department, feature films and series, created one year ago the Alliance with ZDF and RAI in order to co-produce, co-develop high budget European projects such as *Mirage*, a six-part USD 3 million-per-episode spy thriller series with Marie-Josée Croze and Clive Standen, produced by Lincoln TV (France) and Connect3 Media for France 2, ZDF and Bell Media and Superchannel (Canada). Along with it, there are other four projects: *Leonardo* with Lux Vide (Italy) and Beta Film (Germany), *Around the World In 80 Days* with Slim Film, 247 Films, Federation Entertainment, and *Eternal City* with Aurora TV, Fearless Mind and Banijay Studios France.

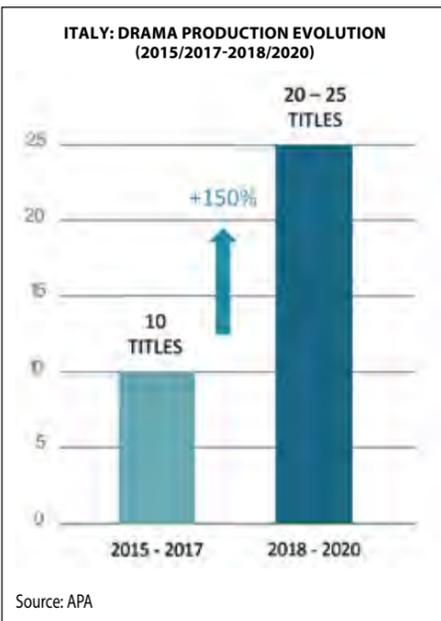
A bimonthly committee meets to decide which projects should be individually pre-bought or coproduced through the Alliance. Currently, FTV sits as the General Secretary: 'French authorities have just greenlit our SVOD venture with other main French broadcasters, Salto', remarks Biancolli.

'French audience behavior has been changing since non-linear subscription services were locally launched modifying the consumption pattern of TV and putting the non-linear field in the forefront. Series and movies have a convening role amongst the audience besides having strong audience potential especially on prime time slots but also on our replay services. Acting as a coproducer entitles FTV to acquire more rights than through acquisitions. The Group is working on 22 projects in different production stages', she concludes.

OTTs

A joint venture between Channel 4 and Global Series Network, the VOD *Walter Presents* (UK) was founded in January 2016 by Walter Iuzzolino, Jo McGrath and Jason Thorp. It is dedicated to showcasing award-winning foreign language drama, such as the launch show *Deutschland 83* that became the UK's highest rating foreign language drama in UK TV history.

In March 2017, it launched as an SVOD platform in USA with *The New York Times* hailing it as



a 'chic TV boutique with a foreign accent'. The following year partnered with PBS Distribution to make their titles available on PBS Masterpiece on Amazon Prime Video channel. Additionally, select top tier titles are also broadcast on PBS stations bringing foreign language drama to a much wider US audience.

Expansion in the US continues with launches on Comcast Xfinity X1 and Roku Channel, while it has also released in Foxtel (Australia) and Discovery's DPlay (Italy) and Mediaalan's VTM Go (Belgium) with further global roll-outs planned for next year. 'We continue to champion dramas from around the world. Our business is about supporting the local drama and bringing it to an international audience. We do that by rolling out the service globally. 'Since our launch, large and small countries across Europe, South America, Asia and soon to be Africa have had homegrown series showcased worldwide', says Iuzzolino.

'Audiences are now embracing subtitled drama which uniquely lends itself to box-set/on demand viewing. To continue to bring subtitled drama to a wider audience and to find new hidden gems, from new previously uncharted territories. We have more planned global roll-outs and two new ventures under development but unfortunately we're not in a position to announce these yet', he concludes.

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10
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*“With Mediaset Italia Italy is always
in my heart. Thank you so much.”*
Paul, California

*“Con il vostro canale le distanze
si sono accorciate e l'Italia
è sempre qui con me.”*
Maria, Sydney

*“Mediaset Italia helps me
learning your beautiful
language.”*
John, Amsterdam

*“I really miss my country,
thanks Mediaset Italia
for making me feel closer
to home.”*
Caterina, France

*“I vostri programmi
alleviano
la mia nostalgia
per il Bel Paese.”*
Lina, New York

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Polka: transmedia fiction



Adrián Suar, creative director

To date, with more than eight annual productions simultaneously, **Polka Producciones** is a leading Argentina fiction producer and one of the most important within Latin America. The company consolidates its presence at MIPCOM with brand new and transmedia dramatic content and also non-traditional productions, where the story will also be extended to social networks.

In *Chueco En Línea* (10x15'), **Adrián Suar**, creative director on **Polka**, tries to find the best way to communicate a piece of news he is overjoyed at: his production company's 25th anniversary. His idea is to share a documentary made especially for the occasion on the digital world. The comedy and transmedia project is starred by **Suar**, **Dario Barassi** and **Belu Lucius**. Also, the super-production *Argentina, Tierra de amor y venganza*, a historical period drama series set in the 30s that starred with big figures including Spanish actor Albert Baro (*Merli*). The series has as a trigger two friends who are involved in the horror of the Civil War of their country but who manage to get away with the life of that hell.

With +80 episodes, it has been a massive success in Argentina through **eltrece** with 12,5 rating points and 43% of share (Kantar Ibope), and social media: its YouTube channel had +126 millions visualizations while in Instagram has more than 200k followers. Moreover, 40 episodes have been sold to **StarTimes** (Africa) dubbed in English, French, Portuguese and local/regional African languages.



Chueco En Línea, comedy

Another highlights are *Mi Hermano es un Clon* (120x'60), where, as a result of genetic manipulation, one of the brothers

is born with a superior intelligence but no heart, and the other, with a big heart but not very clever, while *Family Silence* (20x'60), series on interfamilial relations, and *Cunning Girls* (173x'60) a drama about a group of friends whose friendship begins after a fateful event.

Dinter adds three languages and new executives



Tomas A Silva, CEO

Tomas A Silva, CEO of **Dinter**, took back the wheel of the company early this summer and announced that it is now dubbing into American English and Latin American Spanish an animated series from European producers.

'We are also working with advertising agencies the dubbing of a series of commercials for the English and Portuguese markets', explains the executive.



He adds: 'We are working hard to show our quality and reliable service in the dubbing business, but we do not forget our distribution roots. We have made some changes in our staff after leaving the co-venture we had till last June. We incorporated a couple of executives to help us on the distribution as well as on the branding'.

'The addition of **Ale Lisa** as sales director and **Cathy Longo** as a consultant for the branding and marketing allows us to move forward on the always busy world of the television', completes Silva. The whole new team of executives is attending MIPCOM this month promoting the new languages and services of the Mexican-based company.

BOTH #P3.C10

all3Media: contemporary viewers



Louise Pedersen, CEO

all3media International promotes and licenses a catalogue of award-winning TV programs and formats to broadcasters and media platforms across the globe with a catalogue which contains over 11,500 hours of content across all genres. The company arrives to MIPCOM with a selection of productions for the new contemporary adult in short and length-format.

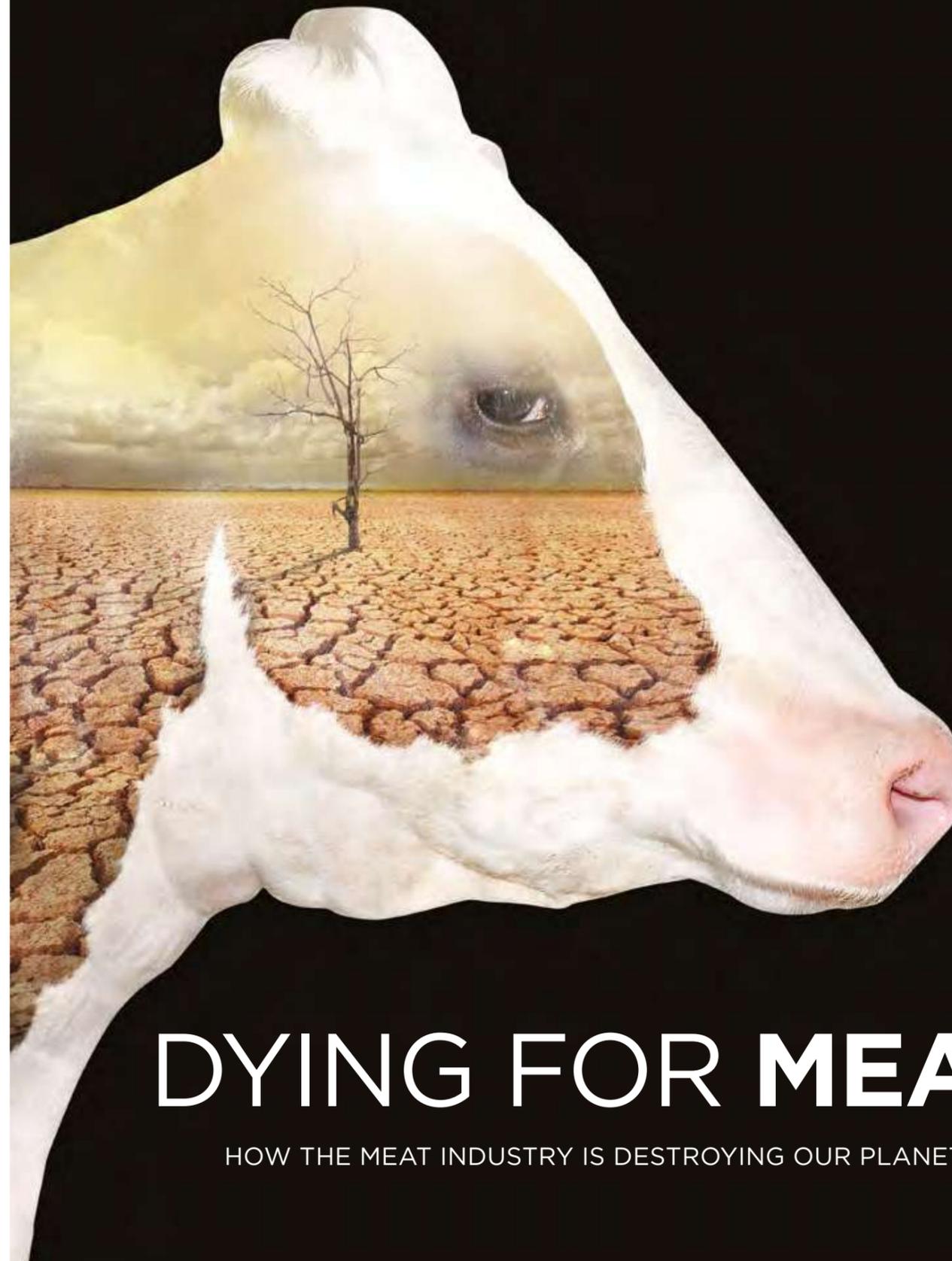
Van der Valk (3x'120) is shot in Amsterdam by **Company Pictures**, co-produced by **NL Film**, **ARD Degeto**, **all3Media International** and **Masterpiece**, and starred by **Marc Warren**. The actor is as the well-know commissary Van der Valk, a cynical yet intuitive detective in this remake crime series.



Van der Valk, remake from the classical crime series

Produced by **FLX** and **TV4** in association with **all3media International** comes *Blinded* (8x60'), a financial thriller set in a world where, according the company, 'risk is nothing and status is everything'. In *Blinded* stars **Mattias Varela** from *Narcos*, and **Julia Ragnarsson** from *The Bridge*. Produced by **Maverick Television**, **all3media** unveils *10 Years Younger in 10 Days*, the original makeover show that has been transforming lives for the last 15 years has had its own makeover as it continues to uncover people's inherent beauty from within, this show is also available as format. Also the company presents a new cycle of the show starred by **Eddie Hall**, *Eddie Eats America* (12x'30). Produced by **North One Television** shows the former world's strongest man enter the biggest eating and strength challenges, including New York's biggest sandwich, the Casian crawfish challenge in Houston, an airplane pull, and wrestling giant fish; and *Honey You KNOW Me!*, produced by **POS Video**, **Rob&Joep Productions** for **RTL** (Netherlands), according the company, the show presents a 'feel-good format about love and relationships delves deep to find out how well happy couples really know each other through a series of challenges'.

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Paramount TV: stronger than ever



Jim Gianopulos, Chairman & CEO de Paramount Pictures, with Bob Buchi, president, Global Distribution and Home Media, and Dan Cohen, President of Worldwide TV Licensing

Through its worldwide TV licensing & distribution unit, **Paramount Pictures Corporation (USA)** oversees worldwide sales and licensing of all content across different platforms. This unit now holds a strong slate that combines Hollywood blockbusters plus

TV series coproduced with big companies, showrunners and OTTs.

Dan Cohen, president of Paramount TV: 'Historically, **Viacom** and **CBS** were focused on TV, and us to cinema. Now, in this context, we have found enough reasons to bet on television content. We are using cinema developments to create series, generating more robust projects'.

'Our series line up is powerful and varied: *The Great* (10x'60), a high-budgeted epic story, and teen series *Looking for Alaska* (8x'60) will premier on **Hulu**; *Catch 22*, from **George Clooney** and coproduced with **Channel 4**, **Sky Italia** and **Hulu**; *The Devil*, from **Martin Scorsese** and **Leonardo di Caprio**; teen series *Emily in Paris*, etc'.

'We aim to have 8-10 a year, mixing TV and digital platforms. We've produced series as *13 Reasons Why* or *Jack Ryan*, whose second season was sold in Latin America. We have series from **Hallmark Channel**, Christmas specials, familiar comedies and all types of movies', he concludes.

Other titles for MIPCOM are **Paramount Network** and **Spectrum Originals**'s drama/mystery series *Paradise Lost* (10x'60) and *The Angel of Darkness* (8x'60), developed with **Anonymous Conbtent**, **TNT**, **Netflix** and **Canal+** (France). From **Paramount Pictures**, *Gemini Man* premiering this month: it is an innovative action-thriller starring **Will Smith**, an elite assassin who is suddenly targeted and pursued by a mysterious young operative that seemingly can predict his every move.



The Angel of Darkness (8x'60), developed with Anonymous Conbtent, TNT, Netflix and Canal+ (France)

One Life Studios: global expansion with *Porus*



Rahul Kumar Tewary, MD

One Life Studios, one of the leading production house in India, continue making waves with their globally acclaimed epic series *Porus*, which has been recently syndicated in Macedonia making it the 12th country and 15th territory to welcome it.

Having won 15 plus awards in 2018 including the "Best Telenovela- Asia" from the Asian Academy Creative Awards (Singapore) and "The Best Director" of the 23rd Asian Television Awards (Malaysia), *Porus* is also the first ever global series from India be showcased on Japan's premium OTT platform **Hulu**.

One Life Studios MD Rahul Kumar Tewary, states: 'On Indian

Lionsgate: a step beyond



Agapy Kapouranis - President, Int'l TV & Digital Distribution

Lionsgate is more than an independent studio of great film hits. The fast-growing Hollywood studio is currently a global content platform whose films, television series, digital products and linear and OTT platforms reach next generation audiences across different regions.

At MIPCOM it launches a selection of dramas, comedies and factual series headed by *Zoey's Extraordinary Playlist* (12x60'), an drama that tells the story of *Zoey Clarke*, a smart computer coder forging her way in San Francisco and after an unusual event, she starts to hear the innermost wants and desires of the people around her through songs.

The anthology drama series *Manhunt: Lone Wolf* (10x60'), that portrays in this part one of the most complex crimes cases in USA: The search for the 1996 Atlanta Olympics Bomber, Eric Rudolph and the media storm that consumed the life of Richard Jewell.

Also the drama series *Ambitions* (18 x 60'), which explores the intense rivalry between the formidable lawyers Stephanie Lancaster and Amara Hughes, former best friends who find themselves adversaries in both their personal and professional in Atlanta. On the comedy side, **Lionsgate** highlights the production *Love Life* (10x30'), an anthology romantic comedy that follows different protagonist's quest for love in each season, with each episode telling the story of the one of their relationships. Also *Ramy*, that presents the life of *Ramy Hassan*, a first-generation Egyptian-American who is on a spiritual journey in his politically-divided New Jersey neighborhood, and *Motherland* (12x30'), a comedy about working mom *Julia*, single mom *Liz*, and stay-at-home dad *Kevin* who are desperate to win the approval of the Alpha Moms led by queen bee *Amanda*. Other big release for this season is the factual series, *Chasing The Cure* (10 x 90'), presented by journalist *Ann Curry* who taps into the current phenomenon of crowdsourcing and crowd-solving medical mysteries, will feature a panel of doctors working alongside the audience the patient's cases.



Manhunt: Lone Wolf, anthology drama

BOOTH #C15.A 8

BOOTH #P-1.E57

shows, there's hardly ever a portrayal of a foreign land. For the first time, we showed the journey of *Alexander the Great* from Macedonia to India, and viewers all across have loved it. With *Porus* we have tried to break stereotypical boundaries and we are glad that the series has become so popular'.

'We now move towards Latin America with *Porus* and have partnered with **RMVistar** of *Rose Marie Vega* as the exclusive distribution for the region, and we hope that the series will meet with the same success as it has in other parts of the world', completes **Kumar Tewary**.



Porus



VIS: the studios' format on top



Guillermo Borensztein, VP Content Sales & Coproductions, Viacom International Studios America

Viacom International Studios (VIS) is celebrating this month one year and a half from its launch. Since then, it has developed close to twenty projects and some of them are being re-released for the first time at MIPCOM. The division operates in three cities: Buenos Aires (Argentina), Manchester (UK) and Madrid (Spain).

'We are very happy with the work we've done up to now' highlights **Guillermo Borensztein**, VP Content Sales & Coproductions, **VIS America**. 'We have a great balance of local and international products. Our objectives are: the internationalization of our brands, with focus on Brazilian **Porta dos Fundos**, to strengthen our traditional business (ready made, formats and coproductions) and develop new and moe alliances with key global players in all business models'.

VIS is launching in Cannes *Back Door* (20x'30), the international version of the Brazilian company acquired two years ago. More than 250 short form shows produced in Mexico for the global market; second, it has enlarged its presence with ready made content distributed within the Americas, MENA, CEE and APAC, gaining new slots in key broadcasters, while it has sold more formats in strategic regions.



Ana, series created, produced and starred by Ana de la Reguera, with Comedy Central and Pantaya for Amazon since 2020

'**ADDA** is a good example with remakes in MENA (**Eagle Films**) and Europe (**TVI Portugal** and **Antena 3 Spain**), but also **Underground**' *100 Dias para Enamorarse*, which

will be produced by **Paramount** for **Showtime** (USA), *Sres Papis*, sold as format in seven territories, optioned in CEE and Germany and acquired in 15 territories as ready made', explains **Borensztein**.

Flexibility and opening to work with 'all the platforms' seems to be the key of the success. **VIS** is also producing premium content for **Amazon** and **Paramount Channel**, as *Dani Who?* (10x'60), produced in Mexico, and *Ana* (10x'60), created, produced and starred by **Ana de la Reguera**, with **Comedy Central** and **Pantaya** for **Amazon** since 2020. *To Catch a Thief* (10x'60) is the TV series from **Javier Olivares**, based on the iconic **Alfred Hitchcock** film and starring **Alexandra Jimenez** and **Pablo Echarri**, which has been the first international production for **Paramount Network** and premiered first Italy and then in Argentina this month.

'Each business is different from the other. We have clear plans about partnerships, territories and contents. There is a reconfiguration of the power relationship between platforms and we are adapting to new windowing strategies, always being at the vanguard. IPs have become truly important in this context, while companies transform from networks into Studios. We aim to built new production hub', completes **Borensztein**.

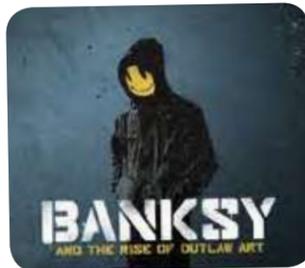
In Cannes, **VIS** is also promoting the brand new comedy *Victoria Small* (60x'60), coproduced with **The Mediapro Studio's Oficina Burman**, premiered in September in Argentina; the second season of **Nickelodeon Latin America** live action series, *Noobees* (60x'60); and the black comedy *R*, coproduced with **Clarovideo** and **Pantaya**.



Back Door, short format capsules based on Brazilian Porta Dos Fundos brand



Vision Films: pop trends-docs



Banksy

Vision Films, the independent worldwide distributor of feature films, documentary specials, series, music and reality programming, have been developing a special marketing plan and works closely with producers on strategies to license their films to the right distributors around the world. Specialized in star-driven, high-concept films and series that resonate with demographics of all ages, come to Cannes with a selection of high dramas and ac-

tion productions like *Transit 17* ('85) and *Nation's Fire* ('90), the first one tells how a virus infects multiple European countries and a team of resistance soldiers fight to save a young girl who is their last chance for a cure. While in *Nation's Fire*, the former leader of a female motorcycle club loses her son in a school shooting caused by a known gangster. About drama and biographical offers, the company brings *A Murder Of Innocence* ('90), film based on



Transit 17, action

a true story, where a community is rocked by the double-homicide of a prominent couple and the local police struggle to find the killer; *Banksy & The Rise Of Outlaw Art*, directed by Tom O'Dell, film that pursues the mythical street artist from his early days as a young underground artist in Bristol to his arrival globally as the most famous artist of the twenty-first century; and *Manson: Music From An Unsound Mind* ('110), a biography doc that tells the untold story of Charles Manson's obsession to become a rock star, his

rise in the LA music scene, the celebrities who championed his music, his tragic friendship with The Beach Boys' Dennis Wilson and his descent into violence and chaos once his dreams fell apart, directed by Tom O'Dell and starred by the former Manson Family member, Dianne Lake and Manson's fellow inmate and producer, Phil Kaufman.



Lise Romanoff, CEO

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Alfred Haber: Latin Grammys 2019



Alfred Haber, president

Alfred Haber, president of Alfred Haber, Inc. (AHI), arrives to MIPCOM with great news. The company announces the exclusive international distribution rights of the 20th Annual Latin Grammy Awards for several key international markets for the 2019 music event slated for November 14 and the ceremony will broadcast in USA on Univision. 'At a time when half of the past year's top 100 YouTube videos viewed came from Latin artists and 19 Latin music videos reached over a billion views, all eyes and ears are on the incredible world of Latin music', commented Haber. 'The Biggest Night in Latin Music was one of the very first awards show to serve as an international musical showcase for Latin music and now, two decades later, we are excited and honored to be sharing this milestone 20th anniversary platinum celebration with audiences around the world', he completes. Other big titles recommended in Cannes are the *While Shallow Grave* (8x'60) the new crime and investigation series, the truTV's *Top 20 Funniest* (49x'60), a show that presents the funniest show includes comedic commentary over viral videos, home movies, news bloopers and more while we count down the week's most hilarious videos. Haber also presents the broadcasting of *Elvis All-Star Tribute* on NBC and *Motown 60: A Grammy Celebration* on CBS. Both events presents most highlights singers making a tribute presentation in honor on the first to celebrate the 50th anniversary of Elvis Presley's legendary



Shallow Grave, crime and investigation series

1968 'Comeback Special' that helped him reclaim his crown as the 'King of Rock 'n' Roll', and the second, a musical salute to the legendary record label features an all-star line-up of performers including iconic Motown superstars Smokey Robinson, Diana Ross, and Stevie Wonder, as well as Ciara, NE-YO, Pentatonix, Meghan Trainor, and more.

Utopica: broadening the possibilities of fiction



Carlos Wasserman, Sofia Szelske, Rodrigo Cantisano, from Utopica Media

Utopica Media (Argentina) arrives for the first time at MIPCOM to present its new structure after the incorporation of screenwriter Carlos Wasserman as VP of development and an offer of content focused on new audiences.

Among them, it stands *Syndrome* (8x30'), mockumentary where a young man with a promising future sees his life ruined when a selfie mask is fixed to his face in real life, while at the music dramedy *The Fourth Wall* (10x45'), after throwing her manager and husband out of the window, the pop singer of the moment is sentenced to spend her days in a women's psychiatric hospital, where

BOOTH #P-1.G80

13Sudmedia, beyond local



Rodrigo Correa, Sales Content Manager

Canal 13 (Chile) presents at MIPCOM various formats and productions, which reflects its strategic alliances in the region for example with Comarex and its distribution subsidiary 13Sudmedia. The offer begins with *Catalan kind of love* (94x'45), a drama series that follows the live and love of Rafael and Dafne and how everything seems to collapse after knowing that they are brothers.

Blood Pact (99x'45) shows the story of a modest mother who was transformed in an empowered businesswoman of "Franklin" neighborhood in this romantic comedy, while in *Dark River*, the psychological thriller that explain the story of a mother that try to discover the murderer of her son without know that she sleep with him. Also, distributor highlights a brand new challenge format *Juego contra Fuego* (60x'50), which two competitors face a culinary trivia where the most daring will be who imposes their recipe.



Catalan kind of love, drama

Among long formats, Canal 13 offers *Looking for God* (10x'50), a new series which follows the route of the largest and massive religious pilgrimages in the world; *World's most isolated tribes* offers a travel in search of isolated tribes that have had very little contact with the outside world and that are about to disappear. The presence of one of the largest Chilean broadcaster is completed with *Sapo* (21x'50) a crime film that tells how a journalist must face to one of the most important news of his career: the execution of two ex police officers, *Love is not enough* ('85) a drama film about how a breakup can influences the spirit of a children in a marriage, both distributed by 13Sudmedia.

BOOTH P-1C81



Syndrome, comedy codeveloped with CineCorp (Peru)

she must create a pop band with other interns to survive.

Other highlights are *Jokerman* (10x50'), which follows the story of a failed comedian who will change the future of a Nation; *Peddler* (10x45'), focused on a workaholic woman who will turn to a street vendor to save her future at the agency she works for, and *Captcha* short content with different stories grouped in the same concept: "The virtuality that invades real life".

'Utopica Media focuses in broadening the possibilities of fiction. Designing each story with multiplatform potential, our projects include series, short series and transmedia content, that complement with a writers room focused on developing tailor made stories for global audiences', describe Sofia Szelske, Carlos Wasserman and Rodrigo Cantisano, founders at Utopica.

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Comarex: different



Diana Cruz, sales

Comarex offers a wide selection of genres including telenovelas, feature films, documentaries, game-shows, sports, children's programming, news, music entertainment, series, reality shows and mobile content. It is the exclusive sales agent for various production companies including Canal 13 Sudmedia and in Latin America and Hispanic USA to **Studio 100 Media**, **MTV Networks**, **Polka** and **Dicon Media**, as well as **Mediaset Distribution** in Africa, Asia and Latin America. At MIPCOM, the distributor highlights from Canal 13, *Blood Pact* (94x'45) and *Catalan Kind of Love* (94x'45). The first one shows a group of friends who's get ready to take a trip cause one of the is next to get married and after a wild celebration, which a young woman dies, the live of everyone it gets complicated; in the second tells the story about a couple whose try to deal with a event series that complicates its relationship.

Also, it brings a slate of production from the producers: **Imagen Televisión**, **Idealismo**, **Mandarina**, **La Maldita** and **Polka**. *For your Love* (80x'45) from the first one is an endearing love story which a popular woman, who struggles to move her family forward and especially her disabled daughter. In *Matthew* (8x'30), a teenage boy begins to suffer hallucinations and a threat in his life and will change his life forever. *Eye Wide Shut* (format: '60) is a love show which presents a secret admirer who's appear in the program with an objective, to declare his love to another person. From *La Maldita*, it highlights *According to Roxy* (40x'24), a comedy about an working mother who is excessively worried, anxious and addicted to starchy foods; and from *Polka*, the productions: *Fortune Love & Betray* (225x'60) a long format soap-opera about the ups and downs of a rich family, *Only You* (287x'60), about a couple's time off; and the short formats dramas: *Family Silence* (20x'60) and *Be Kind To Me* (35x'60).



According to Roxy, comedy

Starlings, the new step of Chris Philip



Chris Philip

Chris Philip is a very well-known executive of the content business, he started in 1989 with **Alfred Haber**, who gave him a first great advice: 'Do business with major networks, but keep the international distribution rights'. The executive revises its career in the industry and the news of **Starlings Entertainment**.

After its initial years, Philip was at Polygram, where Armando Nunez Sr. chose him to take over Latam sales as VP. The company had *Fargo*, *Dead Man Walking*, *Four Weddings and a Funeral* and other projects.

Philip was in charge of Latin America at **Universal**, where innovatively set up the Latin screening a day earlier, on a Sunday, so he would have more time to sell, and added musical performances for the Latin's to come earlier. There, the exec comments that experimented many changes of management in a short time: **Seagrams**, **GE**, **Vivendi**, **NBC**.

Before **Starlings**, **Philip** worked with **Televisa** to develop their library of formats in USA and was given the opportunity to create

BOOTH #P-1B70

CDC: new thrillers



Jimmy Van der Heyden, sales manager

With a library of over 500 titles, **CDC United Network** (Belgium) is one of the top suppliers of independent content to global theatrical distributors, +70 TV channels and the digital platforms. The company is also growing strongly in Latin America. To maintain these strategic relationships with its clients, **CDC** continuously acquires products from leading producers and sales agents including **Sierra Affinity**, **Lionsgate**, **Bloom**, **Studio Canal**, **The Weinstein Company**, **Voltage** and many more, which are being promoted this MIPCOM. Leading the catalog of the company in Cannes are *Mary* ('84), a horror film starred by **Gary Oldman**, **Emily Mortimer**, directed by **Michael Goi** and produced by **Tucker Tooley Entertainment** which follows the story of a family looking to start a charter boat business, buys a ship that holds terrifying secrets once out into isolated waters.

In *Marnie's World* (84'), four 'crazy' animal antiheroes are on the run leading by house cat *Marnie*, who only knows about real life from watching TV. It is an animated modern and hilarious road movie, based loosely on *Brothers Grimm's* fairy tale **Town Musicians of Bremen**. This film are directed by **Christoph and Wolfgang Lauenstein** and co-produced by **Scopas Medien**, **Grid Animation**, **Schubert International Film** and **Seven Pictures**.

And lastly, **CDC** strongly bets on the successful *John Wick* (101'), the ex-hitman *John Wick* comes out of retirement to track down the NY gangsters that took everything from him. The film is starred by **Keanu Reeves**, **Michael Nyqvist**, **Alfie Allen**, **Willem Dafoe** on the leading roles, and directed by **Chad Stahelski** and **David Leitch**.



Mary, horror and thriller

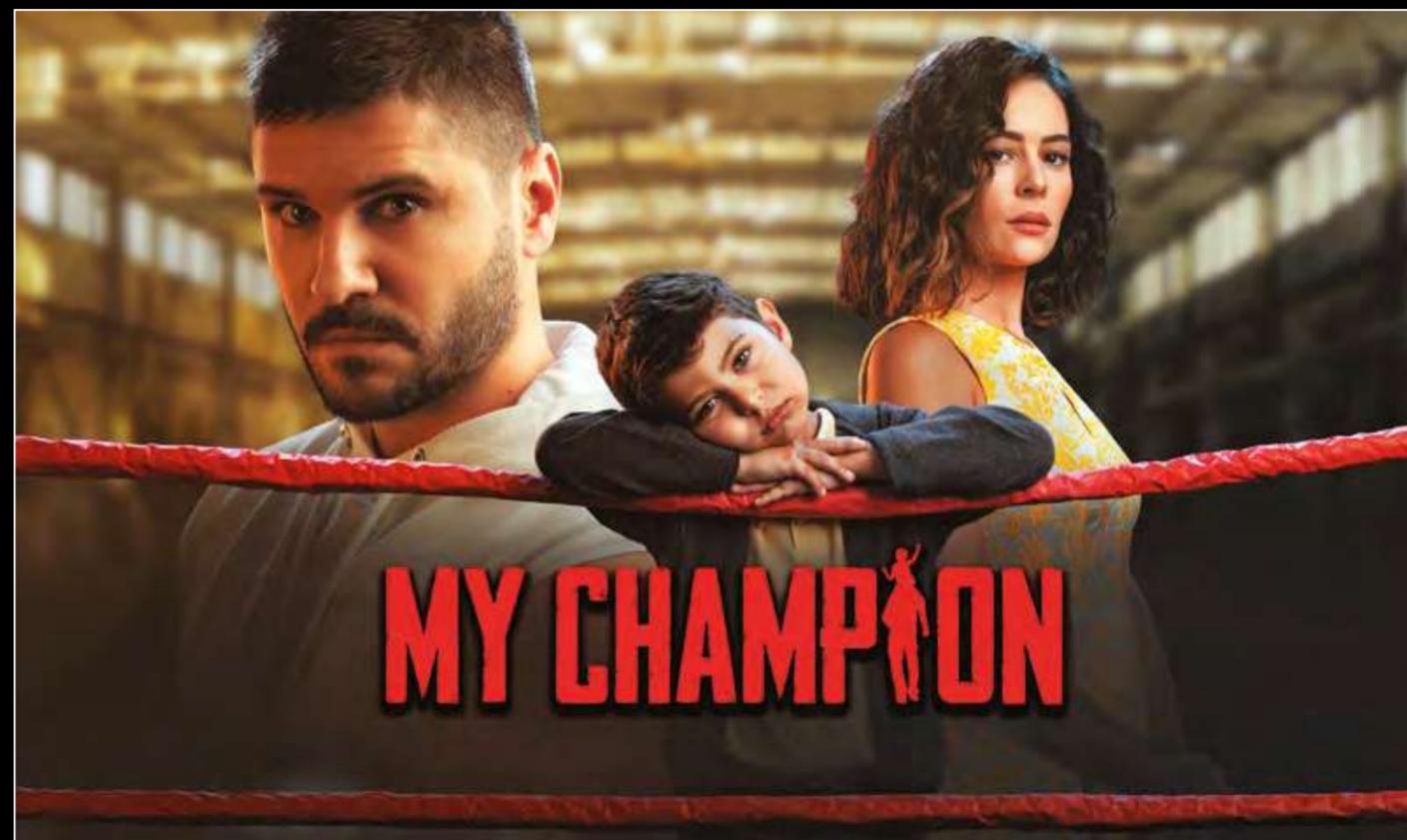


Restless, Stan Lee superheroes's project

shows and write, one he co-created is *Deep Undercover* on **Netflix** and he created and wrote a spy thriller called *Duality*.

At **Starlings**, a film company with a large investment fund behind them that made its first investment in the hugely successful **Paramount's** *Rocketman*, the **Elton John** biopic and together **Starlings** and **Philip** partnered to launch a TV division with him running it. He remarks: 'I am using all my experience, trying to do my best across every familiar step, from project development to network sales worldwide'.

Recently **Starlings** announced at **Comicon**, a new **Stan Lee** project, *Restless*, about a native American homicide detective that develops powers from his ancestors, Also a new series with **Robert Rodriguez**, a project with **John Malkovich**, and two co-productions, one between Canada & Scandinavia, the other Russia and Germany. 'We have all in all 25 projects in development and we bought scripted formats from Korea, Turkey, Japan and Sweden. We generate 80% scripted series and 20% docu-dramas'.



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BOOTH 3P-1.E73

Drama & love with IndiaCast

At MIPCOM, **Indiacast** (India) brings *Bepannah* (186x'30), which shows an impossible love story of two strangers brought together by destiny, while in *Silsila* (295x'30) audience will follow the dramatic twists and turns in the lives a woman, her husband and her best friend.

Naaagin S3 (103x'60) redefines entertainment with supernatural mysticism at its core and *Ishq Ka Rang Safed* (341x'30) is set amidst the traditional old city of Banaras in Northern India. Biplab is the carefree, spoilt grandson of the town leader who is slated to go abroad for his law studies. His life takes an abrupt turn when he encounters Dhaani. Dhaani, a young widow leading a life of dignity abiding by her 'dharma' is a conformist, yet a strong-minded individual. Will Dhaani give herself a second chance at happiness? Does Biplab's love break through the boundaries and walls built by society, religion & ancient tradition?

Last but not least, *Ran-grasiya* (188x'30), an edgy love story ignited by intense hatred and fueled by circumstances that bring a simple village girl, Paro and an army officer, Rudra together. They have starkly opposite views on everything – from love to duty to life.



Silsila, dramatic twists



Bepannah, impossible love

Audiovisual From Spain: fresh stories



Zona Mixta's *Zunken Cities*

Audiovisual from Spain promotes the Spanish content in all international TV trade shows. At MIPCOM it hosts new companies and provides them with marketing and communication tools as well as incentives to support their promotional plans.

All the promotional actions under this brand are sponsored by **ICEX Spain Trade and Investment**, the state agency for the internationalization of Spanish businesses and it is once again behind the delegation of Spanish companies at this year's MIPCOM.

It is a great moment of Spain in the global market. The audiovisual quality of Spanish production is strong with fresh stories and great talent. Spanish content is heavily searched by international buyers and audiences. Probably the key factor is its strategic situation, forming part of the European continent, but with a long commercial background with America. Spanish producers have proven track records and reputation for top quality. This is what is valued

BOOTH # P-1.E67

GMA: strong sales growth

Through **GMA Worldwide, Inc.** (The Philippines) *Filipino* series are reaching four continents. At MIPCOM, **GWI** launches contemporary drama *For Love or Money* (50x'45) and romantic comedy *Love You Two* (50x'45), both still in production.

The Silent Thief (45x'45) is a crime drama in which a woman's quest to find her abducted son, uncovers secrets that will point to unlikely suspects and will push her to the limit; in *Sahaya* (60x'45) a young woman looks for happiness and peace; and *The Gift* (25x'45) shows a man that is blind, but he sees what ordinary eyes cannot.

GMA dramas gained new markets: **Channel 31** (Kazakhstan) telecast *Legally Blind* and last July, *My Destiny* premiered on **TV 7** of the same country. Georgian **TV Pirveli** acquired *Impostora*, *Angela*, *Stay With Me* and *The Stepdaughters*.

Across Southeast Asia, *Legally Blind* premiered on **TV3** (Malaysia), *A Woman Scorned* on **Vietnam TV's** cable division **SCTV** for **SCTV17**, *Beautiful Strangers* on Vietnam's **Giài Trí TV**, *Poor Señorita* on **RTB's Aneka** (Brunei), and **GMA's** adaptation of Korean drama *My Love From The Star* recently premiered through the cooperation between **JKN Global Media** and **DTT** channel **GMM 25**. Last

but not least, distributor continues to strengthen its presence in Myanmar with an acquisition of action adventure series *Bow of Justice* on Channel 7, from domestic distributor **S & E Syndication**.



Roxanne J. Barcelona, VP



The Silent Thief, crime drama

BOOTH #R7.J11

on the international market. Whether it's animation, fiction series or documentaries, our products reach all networks, with general entertainment as well as niche content.

18 Spanish companies have been confirmed under the **Audiovisual from Spain** umbrella, four of them new. They include top broadcasters **Mediterraneo** and **Atresmedia**, as well as key producers **Filmmax**, **Onza** and brand new **Mediacrest**, organisms such as **Axencia Galega Das Industrias Culturais (AGADIC)** or **Canary Islands Film**. Also animation companies like **Anima Kitchent** and **Antoni**

D'Ocon, distributors as **Brands & Rights 360**, **Wild Stories**, **Video Mercury Film**, **Brites Films**, **Zona Mixta** and **Comercial TV** and service companies like **Sociograph**, **Media Bank** and **DVR Studio** from Navarra.



Mediacrest's *Time Hunters*



Telefilms se reinventa para que nada cambie



Tomás Darcyl, CEO

Telefilms siempre ha sido el principal distribuidor independiente de films para América Latina. Hace unos años, impulsó la tendencia del 'all rights', pasando a comprar no sólo TV abierta y de pago, sino también a full cine desde el comienzo de los proyectos, para acceder a films máximos de neto corte mayor. Y también se ha venido destacando por cine de calidad, distribuyendo 5 de las últimas 8 ganadoras del Oscar a la mejor película.

Hoy es mucho más que esto. Está enfocado a dos nuevos frentes, siguiendo las tendencias del mercado. Ha establecido importantes hubs de producción en México —5 películas al año— Brasil —10 películas al año, junto a Galería— y una por año en España. Y ahora produce series: tuvo enorme éxito en Argentina con *Sandro* —*Magic Eye*— y tiene *Ninis* y se viene *El Santo* en México, con *THR3 Media* de *Bruce Boren*. La idea es producir unas 5 series multisello por año desde 2021. Se encarga de la creación y el costeo financiero íntegro de los proyectos.

Tomás Darcyl, presidente: 'Por un lado, tratamos de hacer cada vez mejor nuestro negocio tradicional, accediendo a películas más grandes tanto de Hollywood como de Europa. Tenemos un importante grupo de ejecutivos recorriendo festivales y productoras de todos los tamaños detectando oportunidades y potenciales éxitos, cuando aún son embriones, ideas'.

'Pero por otro lado, vemos que el mercado demanda más contenido local, y aparte de películas el usuario gusta mucho ver series. Entonces una buena parte de los nuevos esfuerzos los volcamos a estos ejes.'

Media Smartware, software de gestión



Media Smartware (MSW) es un nuevo software creado en España para el negocio global de contenidos que se lanza globalmente en MIPCOM. Apunta a consolidarse en el sector audiovisual internacional apoyando áreas de ventas, derechos, mercados, y royalties.

Liderada por **Manuel Castro**, software architect, **Ana Brito**, sales manager, y **Daniel Roman**, senior developer, la compañía participará por primera vez de MIPCOM, el mes próximo. Con MSW, y a través de sus cuatro módulos CRM, Derechos, Royalties y Ventas, el usuario tiene acceso a todas las funciones desde el inicio a un precio asequible y acorde a las necesidades de cada compañía. Entre las funcionalidades más importantes se destacan la generación rápida de listados de disponibilidad de derechos de títulos, cálculo automático de liquidaciones de royalties a propietarios de IP, una completa información de sus ventas (Flat fee y Revenue Share) e información de derechos exclusivos y no exclusivos.



Uglydolls con voces de Pitbull y Tini Stoessel



Green Book, la quinta película de Telefilms que recibe un Oscar a la "Mejor Película"

La producción de películas en Brasil, México, muchas con muy exitosos estrenos en cine, nos permiten ser una muy buena alternativa para el mercado en busca de producto local, tanto Pay como TV y OTT. Con las series resolvimos sólo producir, y apuntar a ideas y personajes que generen gran identificación mainstream. *Sandro* fue el primer proyecto y un gran ejemplo de lo que buscamos'.

En MIPCOM se destacan *After*, que tuvo un gran estreno en España y Latinoamérica. Con más de 1000 millones de visualizaciones, se ha convertido en el mayor fenómeno de la historia de *Wattpad*. También la animación *Uglydolls* con voces de **Pitbull** y **Tini Stoessel**; y *The Boy 2*: una joven familia se muda a una mansión sin ser conscientes de la aterradora historia que ha marcado su historial durante décadas.

Pero hay más: *Scary Stories To Tell In The Dark* producida por **Guillermo del Toro**, y *Green Book*, la quinta película de **Telefilms** que recibe un Oscar a la "Mejor Película". 'De las últimas ocho ediciones de los premios de la Academia, en cuatro ocasiones películas distribuidas por nosotros obtuvieron el premio mayor', subraya **Darcyl**.

Concluye: 'Tenemos un anuncio que va a patear el tablero: un acuerdo para disponer de uno de los IPs más fuertes de América Latina, previendo una serie y luego más desarrollos. Lo mejor del grupo **Telefilms** aún está por venir'.



The Boy, terror

360 Powwow sumó a Adrián Santucho

Liderada por **Daniel Gutman**, presidente y CEO, **360 Powwow** sumó a **Adrián Santucho**, ex CEO de Fremantle Latin America y ex head de Univision Studios, como CCO, liderando los equipos creativos de ficción y de no ficción, además de buscar alianzas estratégicas con socios reconocidos en los distintos mercados.

'Creemos en las ideas diferentes y nos apasiona contar historias únicas. Con esa premisa buscamos alianzas que generen sinergias y sumen valor', dijo Santucho, al tiempo que anunció que en asociación con **Anders Media** (la compañía de **Adam Anders**, creador de *Glee*), ya se encuentran en proceso de preproducción de lo que será su primera serie que contará con live action y animación, entre otros.



Adrián Santucho, CCO



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BOOTH #P-1.A65

Kansai TV: global drama



Miho Okada, General Manager of Content Business Department

Kansai TV is the leading commercial broadcaster in the Kansai, Japan, catering both local and nationwide audiences with drama, sports, news, documentary and variety programs, live entertainment, mobile content and feature films.

Miho Okada, General Manager of Content Business Department:

'Since our drama *Crisis* was selected by MIPTV's "Asia World Premiere" in 2017, we feel that the breadth of our international business has been steadily expanding. Sales are growing and we are expecting record sales this year'.

Kansai TV produces more than 10 dramas a year, and its prime time drama is usually highly acclaimed in Japan and overseas. 'We bring to Cannes *He Who Can't Marry 2*. Launched in 2006, S1 was highly rated and remade in Korea. It is based on a popular original script that is still in high demand both in Japan and overseas, and it met many expectations during S2', says **Okada**.

The channel has a large selection of Japanese costume dramas, like the two new from **Samurai Drama Channel**: the 8K drama set in the beautiful nature of Japanese countryside, *The Return*, which has its "World Premiere TV Screening" on the 15th at 11.30am; and *Blackfox: Age of the Ninja*, a 4K drama directed by **Koichi Sakamoto**, a master of special effects drama in Japan and USA.

Overseas business of Japan has been driven by animation, but recently the dramas have taken the lead: 'It is an area with great potential. Remake rights were sold in Korea, China, and Turkey, and some are being negotiated in North America. We have produced dramas for more than 60 years, and we are proud of our capabilities. We produced a **Netflix** original drama and got high marks. Our goal is to increase our presence in international markets by collaborating with partners to produce drama and entertainment content targeted at the global market'.



He Who Can't Marry Season 2

GoQuest: Ukrainian romantic dramas



Secrets

Content distributor **GoQuest Media** (India) confirmed new deals with North Macedonian national channel **Kanal 5** to broadcasting the Ukrainian romantic dramas *Eclipse* (8 x 45') and *Secrets* (95 x 45'). Produced by **Media Group Ukraine** (MGU), *Eclipse* is a love story that presents how *Sergie's* one-sided love turns to obsession and triggers a chain of tragic events with many aftereffects when he meets his childhood school crush, *Svetlana* after twenty years.

In *Secrets* (created by *Fremantle*) a drama series that shows revelations and hidden family secrets which tests the love and strength

of two childhood lovers *Katya* and *Mykola* as they reunite and return to their homeland.

The love obsessed series *Eclipse* will be addictive and intriguing as it's all about childish unrealized love which becomes an obsession. The protagonist an obsessive, young and rich businessman will do anything to conquer his childhood girlfriend even though she is already happily married and has two children. *Eclipse* will captivate audiences in every age category'

Jimmy George, VP Sales & Acquisitions at **GoQuest Media**, completes: 'There are some great Ukrainian dramas coming out of the region and we are confident that these top quality productions full of intrigue, revenge and romance will appeal to audiences around the world'.

BOOTH #P-1.D17

ABS-CBN: drama at its finest

A business unit of leading *Filipino* media conglomerate, **ABS-CBN International Distribution** has been recognized in the global arena as a reliable foreign content provider and has been a premier source of high quality programming sold in +50 territories around the world. More than 30,000 hours of content have been distributed worldwide, including key markets in APAC, but also Europe and the Americas. The Filipino flagship networks produces more than 2,000 hours of content yearly, from which stand their drama slate that is being highlighted this MIPCOM.

In Cannes, it launches a revenge drama contextualized at *Las Espadas*, a superstitious town that has been haunted by the ghost of *The Killer Bride* (40x'45) for many years. Most of the residents have stories of encountering the woman in 1999 who, right before her wedding day, "killed" and was found in a matching bloody wedding dress and veil.

Mea Culpa (40x'45) is a crime drama series where six friends get on board for a celebration out of town, while *The Heiress* (40x'45) is a family drama that follows the demise of their once solid relationship, former lovers end up marrying different partners who bring them from rags to riches all while triggering a complicated situation.

The General's Daughter (100x'45) is an action drama in which a 2nd Lieutenant military nurse in the Armed Forces of the Philippines, holds an important secret, and *Los Bastardos* (120x'45) shows Don Roman leading a happy life with his small family until tragedy strikes which will lead him to look for true love from four other women. Last but not least, the romantic drama series *Now & Forever* (59x'45) and *Betrayal* (108x'45), as well as the '120-films *Between Maybes* and *Hello, Love, Goodbye*



Macie Imperial, Division Head and VP of Integrated Acquisitions and International Sales and Distribution



The Killer Bride, revenge drama

BOTH #P-1.J 9



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MIPCOM 2019

BOOTH #P0.A 2

Turner: bio and true stories



Sofia Martinenghi, Content Sales

Under the new umbrella of WarnerMedia, this MIPCOM Turner Latin America continues to strengthen its programming offer to global buyers, including local productions in alliance with Latin-based producers and contents focused on true story characters, full of drama. The highlights are of the adaptation in Mexico of *La Chica que Limpia* (8x'60) about a woman who must clean up the crimes of the mafia to save her sick son. *Amarres* (10x'60) is one of the three projects co-produced with *Dopamine* (Mexico), which tells the story of Ana, the granddaughter of a former mooring company in the Sonora de México market. Also, it presents true stories such as the one from Miguel "Tiger" Veron, a powerful, self-indulging and union leader that will risk everything to do better for his people in *The Tiger* (12x'60) directed by **Daniel Barone** and produced with **Pol-ka**, **eltrece** and **Cablevision Flow**. As part of this 5-years co-production deal in Argentina, Turner launches in Cannes *My End of the Deal* (8x'60).

The project, written by **Guillermo Amoedo**, is based on a original story from **Amaya Muruzábal** and directed by **Jorge Nisco**. The story starts with a night of casual sex and a pact between Carlos and Patricia: help each other get rid of the people they hate the most, an act inspired by Hitchcock's dark dealings in "Strangers on a Train". Produced in Brazil and inspired by real facts, *Freitas Brothers* tells the trajectory and the relation of love and rivalry between the brothers Luis Claudio Freitas and Acelino "Popó" Freitas, from the youth in Salvador until the conquest of Popó by the world-wide title of boxing. And *Bronco* (13x'60), about the band led by Lupe Esparza.



My end of the Deal

Voxx: quality + competitive prices



Silviu Epure, GM

Voxx Studios is a LA-based studio dedicated to creative audio services for film, television and gaming. It incorporates 10 recording rooms, 5 mixing bays and one 1,500st state-of-the-art recording and mixing studio. **Silviu Epure**, GM: 'We offer language dubbing (English, Neutral Spanish, Castilian Spanish, Brazilian Portuguese, German, French, Italian, Mandarin, Japanese); sound design/sound editing and audio mixing in 2.0 / 5.1 / 7.1 formats, as well as Dolby Atmos for Home Theater; and music composition/recording / for film and TV. We have 5,000 hours of localized content (feature films, telenovelas, series, animations, etc.) offering competitive pricing and distinctive quality'.

'Our pledge is: "If you trust us with your first project, you will never need to look elsewhere for localization services ever again". We are at our core creatives ourselves. We take care of your projects, as

BOOTH #R7.D 5

Rai Com: the best from Italy



David Bogi, Head of International Distribution & Business Development

Rai Com introduces at MIPCOM its brand new programming slate, including fiction, documentaries, performing arts and international channels. From **RAI Fiction** it offers 10 brand new series, including crime drama *Commissario Ricciardi* (6x'100), coproduced with **Clemart** and based on **Maurizio de Giovanni** successful novels. *Angela* is co-produced with **11 Marzo** (3x'100) and directed by **Andrea Porporati** with **Vanessa Incontrada**; *Live and let live* (12x'50) with **Bibi Film**; *Escape From Mafia 1-2* (6x'50) with **Picomed**; and *Ladies' Paradise Daily 1-4* (380x'45) by **Gianandrea Pecorelli** per **Aurora TV** (380x'45'). The other five fiction options are the comedy *The Nest* (12x'30), from **IFF**; crime drama *The Devil's Watches* (8x'50) with **Picomed** (8x'50'), *Back Home 1-2* (24x'50), from **RAI Fiction** (24x'50'); and two '100 biopics *Piaggio*, from **Moviheart**, and *Singing Mates* from **Compagnia Leone**.



Commissario Ricciardi, brand new crime drama series

Distributor also highlights own and coproduced documentaries with **Arte**, **France Televisions**, **RSI** and **NHK**. One of **Rai Com** exclusive doc distribution goal has been to serialize Italy's most extraordinary heritage such as **Alberto Angela: Meraviglie 2** (12x'52), already distributed in over 40 countries that finally has **S2; Narcotica** (5x'50), by **RAI3** and **TG3**; *Our Pope* ('72), docu-film by **Red Film**; and *Unfiltered* (6x'50) with **Presa Diretta**.

In synergy with **Rai Culture** and the major Italian Opera Houses such as Teatro alla Scala in Milan, Teatro la Fenice in Venice, Teatro San Carlo in Naples, **Rai Com** highlights high profile operas, ballets and concerts, while it continues promoting the best Italian films like *If Only*, *Ordinary Happiness* and *Volare*. Last but not least, **Rai** channels that already reach 8 million European and +20 million outside of Europe.

if they were our own. We are opening our third facility: a top of the line Dolby Atmos mixing/ ADR/ Foley recording studio, easily convertible into a music recording and surround sound mixing space. It also features an entertainment venue dedicated to discovering and launching new talent in all areas of the performing arts. Before the end of the year, we will be also able to offer immersive sound editing and mixing for VR and 360 projects'.

'We continue strengthening our partnership with **A. to Z. Films & Videos** and **Double 4 Studios**, offering a select group of clients versioning and distribution package deals. We are finalizing our first film productions in partnership with **Double 4 Studios**, a feature length documentary directed by **Tunde Skovran**, which begun shooting last Summer in South Africa and a political drama based on real events and directed by **Andrei Zinca**, which will be completed by the end of October.



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BOOTH #R9.A 8

HBO Latin America: success stories



Xavier Aristimuño, VP Licensing

HBO Latin America highlights at MIPCOM the best of its original productions developed in the region, which includes original bio series, and continuations of its successful high-quality programs. In Cannes, the company launches *Joint Venture* (10x'60), a drama series that takes up the crime genre with the story of a young drug dealer who decides to leave the criminal life and use his knowledge to trade within the law. Produced in Brazil, *Santos Dumont* (6x'60) is a biographical drama that tells the controversial story of Santos Dumont, the Brazilian famous inventor and aviator who captivated Europe with his aeronautical endeavors at the turn of the 20th century.

The company also promotes the second season of *The Bronze Garden* (8x'60), produced in Argentina with **Polka**. It is a mystery series with tints of thriller created by Gustavo Malajovich and Marcos Osorio Vidal and following the life of Fabian Danube after the reunion with his daughter Moira, as a continuation of the last episodes. Distributor also brings the second part of *A The Secret Life of Couples* (10x'60), Sofia Prado, the sex therapist returns in this season and uncovers the truth behind the murder of one of her patients and gets involved in the plans of a dangerous group of hackers.



Joint Venture, drama crime series

And lastly, *Psi* season four (10x'60) the drama created by renowned psychiatrist Contardo Calligaris, that in this part explores themes related to "paranoia" and more deeply into the life of its leading character.

Healworld: empowering the industry



Philipp J. Kaeser, CEO and Founder

Based in Berlin, **Healworld Productions** was born to support artists to enhance their skills, to empower themselves. It offers services and tools for artist support, from brand, community and fan building to hand-crafted strategical planning with best practice and promoting the specifics of each individual actor. It is also specialized in content creation, content management, actor promotion and arts consulting. On the field of arts consulting, **Healworld** won the assignment for **Kaeser Kompressoren SE**, an international company with 6,000 employees, headquartered in Germany and with over 100 offices worldwide for advising services, to optimize the company's messages of the family driven business making them more accessible for audiences, i.e. customers. This has resulted in e.g. winning the award of best image film production at the Cannes

Polar Star: high-class film slate

Polar Star the independent distributor company based Buenos Aires, Argentina, is especially focused on the distribution of innovative films, documentaries, and series of the principal producer's houses across the world on linear and pay-TV. For MIPCOM, it highlights high-class productions starred by renowned actors.



Diego Karauger, sales on Polar Star

In *The Commuter*, **Liam Neeson** starred a happily married businessman who makes his usual journey back home by train every day. One day he is approached by a mysterious stranger who offers one hundred thousand dollars in exchange for locating a certain passenger on the train. It also presents the story of the Norwegian adventurer Thor Heyerdahl and how he starts to suspects that the South Sea Islands were originally colonized by South Americans. In 1947, despite his fear of water and his inability to swim, Heyerdahl decides to test his theory. He and five companions sail from Peru in a wooden raft built with an old design, in *Kontiki*. Starred by Kate McKinnon, Kristen Wiig, and directed by Jared Hess the distributor brings *Masterminds* where David Ghanatt is an armored car driver who spends his days transporting money to other people.



The Commuter, action

Tired of the monotony of his work, the only thing that makes him happy is to share the day with his partner Kelly, which he is in love with. Lastly, *High-Rise* and *A Hologram For The King*, the first one shows the Dr. Robert Laing moves to the Elysium Tower in which the ideal society seems to exist, however, secretly, the newcomer will be disturbed by the possibility that this utopian order is not such; and the second one, presents to Alan Clay, an American businessman who has not been able to succeed in business. Disappointed and disappointed, he decides to start a new project in Saudi Arabia, where the economy is booming.



Corporate Television and Media Film Festival. According to **Philipp J. Kaeser**, CEO and Founder, 'clearly, modern social networking is one of the most powerful marketing tools for any artist'. And he continues: 'A fanbase is the greatest and most valuable asset for the artist. We identify, grow and nurture, mobilize and manage artist's fans that in turn spread the word just for the attention of the artist and, a personal video. If done right it doesn't need to be costly, can make a world of difference: **Healworld** helps to create the content that conveys 100% of the feel of the artist'. Next to advisory and social media services, **Healworld** also generates and distributes TV and new media content such as web and social media series. Company's broadcast philosophy, according its founder, is to inspire and empower audiences to believe in themselves and in their dreams and to make these come true by consequently following through on their wishes and visions: 'The ultimate goal is to help heal the world by elevating mainstream consciousness to a more compassionate and positive mindset', concludes **Kaeser**.



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Mediaset Italia: 10th anniversary in Cannes



Giorgio Giovetti, Head of Sales Department, with Luciana Gabellini, Licia Paoli and Serena Petrecca, International Channels, sales managers, and Nadine Court, marketing executive

Mediaset Italia is the international TV network of the Mediaset Group that broadcasts globally the top programming of its main channels in Italy: Canale 5, Italia1, Rete4 and La5. It brings Italian culture to 60 million of Italians living abroad. Currently the company works with major satellite, IPTV, cable and OTT platforms operating in every corner of the world. This month, the channel is celebrating its 10th Anniversary in Cannes.

Giorgio Giovetti, head of Distribution, explains to Prensario: 'Mediaset Italia lives one of its best moments at the industry, distributed in 18 countries. It also has an app that is accessible from anywhere. We are very happy to share with our clients at MIPCOM this important goal'. 'We have been working hard with the aim to spread worldwide our culture and beauties through our TV shows. Our offer is wide from entertainment to factual and documentaries plus the 24 hours news, current affairs and sports, including the best drama series produced originally in house shortly after the Italian broadcast', declares Giovetti. The executive stresses: 'In recent years, there has been a constant and intensive commitment to make the channel increasingly attractive and competitive in the foreign television market. A particular attention has been paid to programming so that it reflects the tastes of those who watch it, as much as possible. We are investing in new technologies to keep up with the rapid and constant evolution of the market in order to always be able to offer a high quality product at all times'.



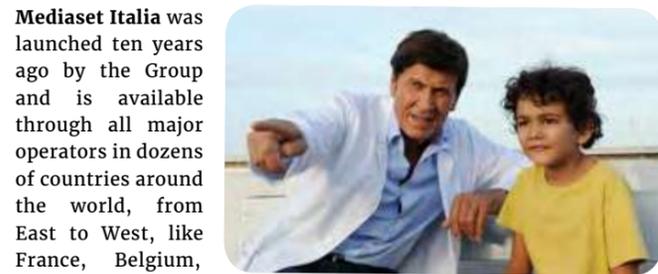
Caduta Libera, early evening show presented by Gerry Scotti



Verissimo, soft news magazine by Silvia Toffanin



Cotto e Mangiato, cooking show



Mediaset Italia was launched ten years ago by the Group and is available through all major operators in dozens of countries around the world, from East to West, like France, Belgium, The Netherlands, Israel, Australia, and in the US where in 2017 an important deal was signed with AT&T reaching over 17 million Italian-Americans residents.

'Our crowning achievement is our own product, all Made in Italy. Informative programs, entertainment with much-loved shows such as C'è posta per te (Canale 5) and Striscia la Notizia', remarks Giovetti. Among other key TV shows, the channels programs highly successful dramas such as Rosy Abate and L'isola di Pietro, both from Canale 5. 'With the aim to offer an authentic taste of home from live sporting events to entertainment and fiction. Like quiz show like Caduta Libera or prime time entertainment shows like Amici hosted by Maria De Filippi', concludes Giovetti.



Successful dramas such as L'isola di Pietro 3 or entertainment shows as C'è posta per te reach to 60 millions Italians leaving abroad through Mediaset Italia

Cinépolis: del cine a la distribución 'all right

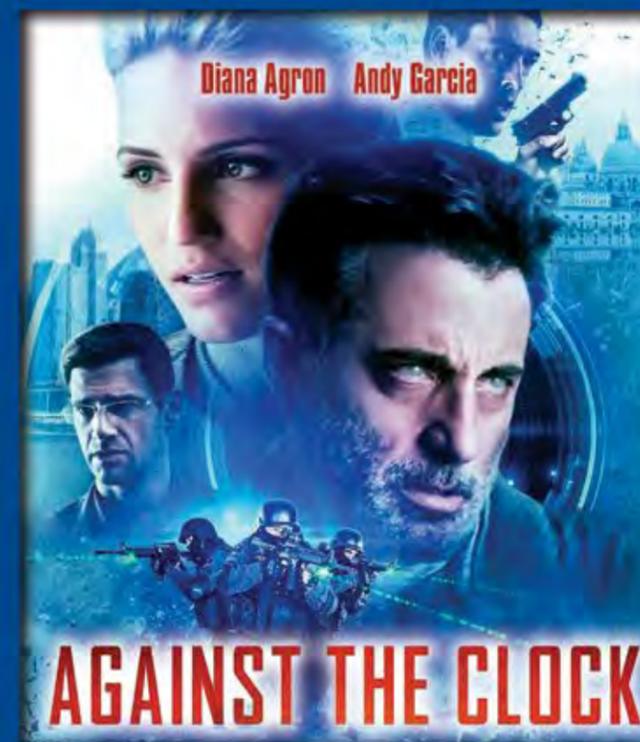
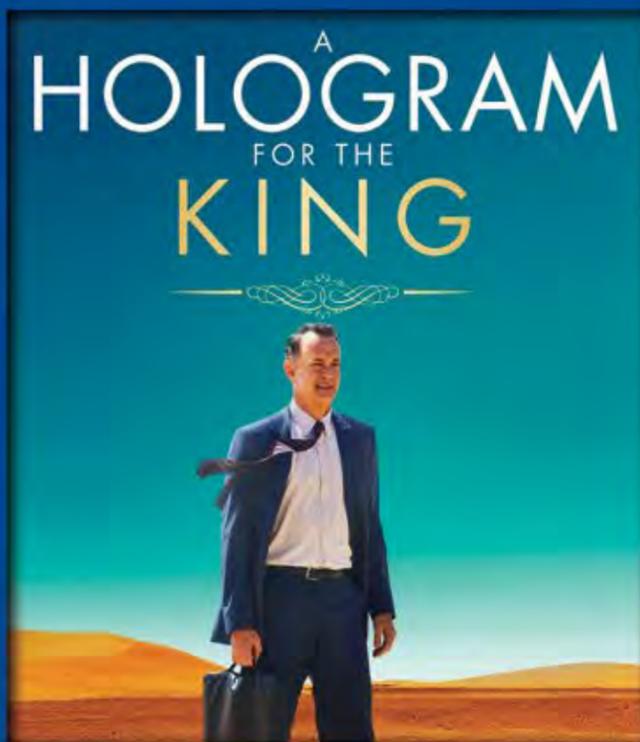
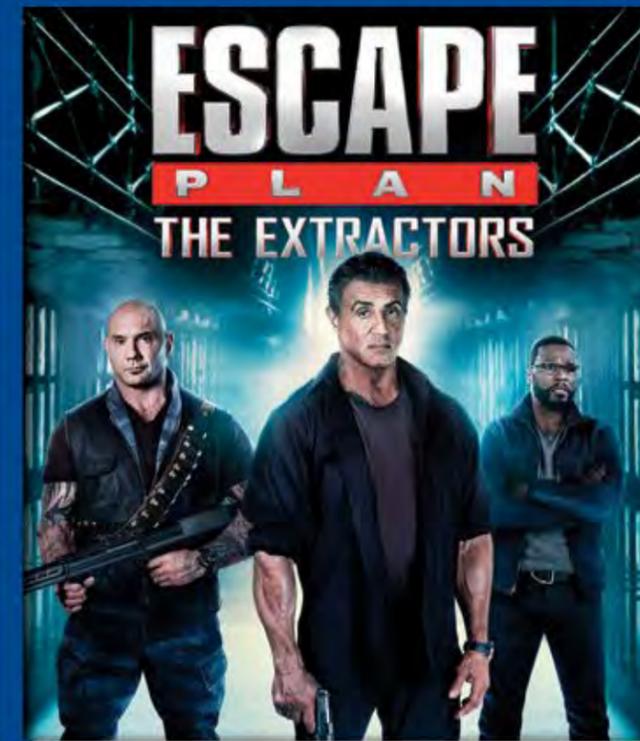
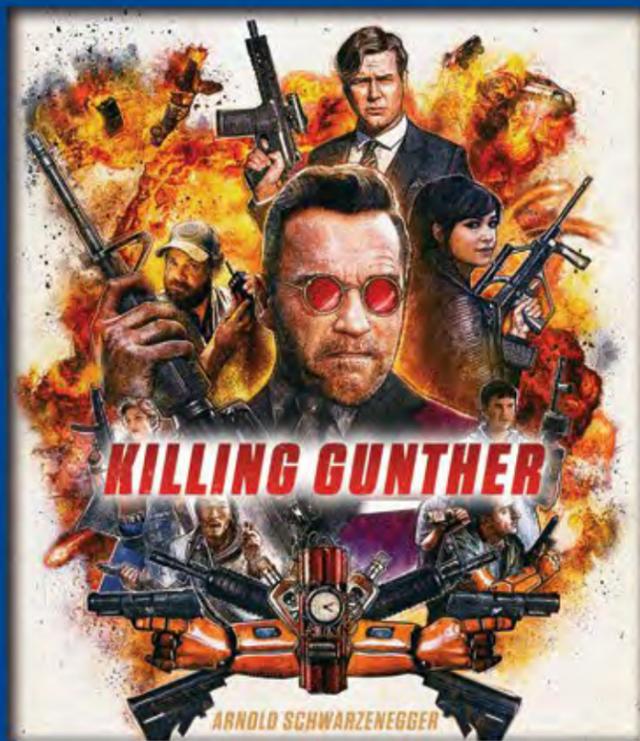
Cinépolis es la compañía con mayor número de cines en México, y desde hace cinco años opera el OTT local, Cinépolis KLIC. Este año lanzó una unidad de negocios internacionales con foco en la distribución y producción internacional. No sólo tiene películas de terceros, sino que está produciendo contenido propio. 'Hace tres años comenzamos con la distribución a clientes puntuales y ahora decidimos establecer una compañía enfocada al negocio internacional. Distribuiremos para las Américas, pero también nos interesa llegar a Europa y otros territorios', explican Daniela Arguedas, estrategia global, y Paulina Torres, ventas internacionales. Se destaca la versión mexicana de Perfectos Desconocidos, remake que lanzamos en México en diciembre 2018, y que Pantaleón Films estrenaron en USA; o Holding the grown, una película irlandesa de terror, además de La Herencia del Mal, otra opción en terror con Camila Sodi, que se lanza en 2020', completan.



Daniela Arguedas, estrategia global, y Paulina Torres, directora de ventas



NEW PREMIUM TITLES





América Latina: se diversifica el consumo de contenidos digitales

En un contexto de mayor oferta SVOD en América Latina y el aumento exponencial de producciones originales para estas plataformas, se han reconfigurado las formas de consumo de contenidos en la región.

“The Global Television Demand Report”, whitepaper de Reed Midem para MIPCan-cun elaborado por Parrot Analytics, destaca que las producciones originales de Netflix han visto compartida su cuota de audiencia con la de otras plataformas como Hulu, Amazon Prime y la reciente DC Universe.

El estudio revela los principales títulos locales e internacionales consumidos entre el primer trimestre de 2017 y el último de 2018 por la audiencia de la región y a través de cuáles plataformas.

Brasil & México

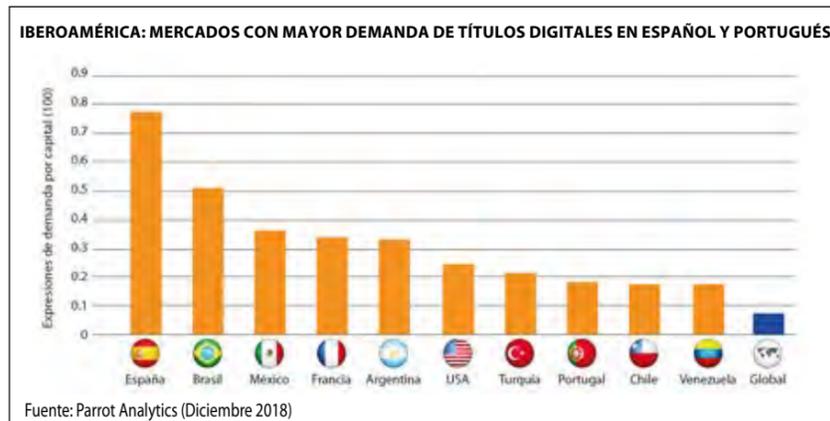
Los contenidos producidos en Brasil no logran gran alcance internacional, salvo en Portugal, donde sus producciones alcanzan un 17% de ingreso, seguido de USA con un 15%. De los países analizados en este informe, el contenido brasileño tiene la tasa



Stranger Things es la serie original de Netflix más demandada en Latinoamérica



The Man in the High Castle es la serie original de Amazon Prime Video más reconocida en América Latina, sobre todo en Brasil



más baja de alcance internacional.

Las producciones brasileñas más demandadas internacionalmente son los dramas de crimen. Por otra parte, los originales de drama de Netflix reflejan la mayor expresión de demanda en este país. El contenido más compartido fue la tercera temporada de *La Casa de Papel*, con 17,5 millones de demandas de expresión por día.

Caso a destacar: En Brasil, la producción musical para niños *Galinha Pintadinha*, original de

Bromelia Produções, es el más comentado del país, con 11 millones de expresiones por día.

En relación a México, el mercado internacional más rentable para los contenidos producidos por este país fue USA, con 32% de demanda. Seguido de España y algunos países latinoamericanos como Ecuador, Venezuela y Perú. Globalmente, las producciones mexicanas tienen buen ingreso



The Handmaid's Tale es la serie de Hulu con mejor llegada a la audiencia latinoamericana

al mercado internacional, con un 4,8% de viabilidad. Posicionándose en el medio de los países analizados en el informe.

Los shows infantojuveniles, telenovelas y dramas de crimen tienen gran demanda y son altamente compartidos en esta región. La cuota de estos subgéneros es del 2,9%, siendo 2,1% más que el promedio mundial.

Por su parte, los dramas originales de Netflix tienen una fuerte presencia en este mercado, con un 77% de expresión de demanda, seguido de los títulos de **Prime Original** y **Hulu**. En cuanto a los títulos de acción y aventura, los originales de **DC Universal** son altamente mencionados. Esto, tras la salida al mercado de la plataforma en septiembre de 2018.

La serie original *Stranger Things*, es el título más expresado y mencionado en México, con 6,3 millones de expresiones de demanda por día, seguido por *Chilling Adventures Of Sabrina* y *La Casa de Papel*.

Argentina

Las producciones hechas en Argentina alcanzan prominencia en el mercado hispanohablante de América Latina. Su contenido es uno de lo que mejor ingresa al mercado extranjero. Uruguay es el mejor mercado para los títulos argentinos.

El thriller es uno de los subgéneros con más demanda en el país. En 2018, la expresión de demanda de los títulos de drama de **Netflix** fueron los más mencionados.



Seguido de los originales de **Amazon Prime Video** y **Hulu**.

La Casa De Papel es la serie digital número uno en Argentina, con una demanda promedio 18 veces mayor que el título promedio en Argentina, con 2,5 millones de expresiones de demanda por día.

Argentina es uno de los mejores mercados para los títulos de **DC Universe**. La serie *Titans* es la más comentada en el país a través de diversos medios.

Chile & Colombia

En el caso de Chile, de acuerdo el informe, los mejores mercados para sus producciones son España, Argentina y México. Sus contenidos tienen un ingreso del 4% en el mer-

cado global. Las animaciones japonesas y los Sitcoms gozan de buena afinidad en este mercado. En tanto, los originales dramáticos de **Hulu** tienen gran demanda aquí, después de los originales de **Netflix**. Los títulos de este último, han visto compartida su notoriedad con propios de **Prime Video** y **CBS All Access**.

Luego de Argentina, Chile es el mejor mercado para los digitales de acción y aventura de **DC Universe**. Este país experimenta entre la audiencia, un rápido crecimiento de interés por los contenidos de esta plataforma.

13 Reasons Why es uno de los dramas más demandados en Chile, con 5mil expresiones de demanda por día, luego de la segunda temporada de *StrangerThings* y la tercera de *La Casa de Papel*.

Colombia tiene una alta tasa de viabilidad de sus contenidos a distintos mercados, alcanzando el 7% de la audiencia global. Venezuela, México, Ecuador y España son los mejores mercados internacionales para sus producciones; destacando con énfasis la alta demanda de sus títulos en Vietnam.

Los géneros más demandados en Colombia son las telenovelas locales, las animaciones japonesas, los dramas apocalípticos y los dramas infantojuveniles.

La mayor demanda expresión por contenidos corresponde a los títulos de **Netflix**.

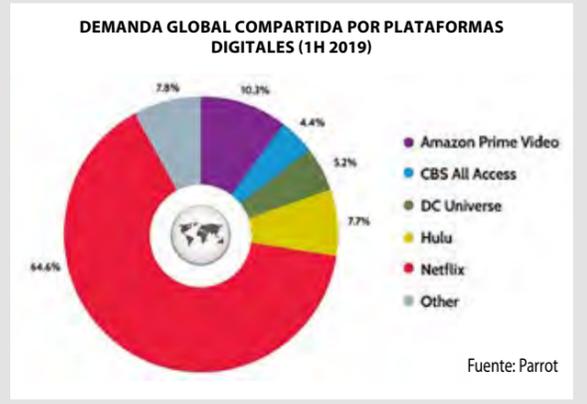
Netflix: crece la demanda global de originales

De acuerdo al reporte global del primer trimestre de 2019, Parrot destaca los originales de Netflix como los de mayor interacción entre la audiencia, con un 64.4 % de cuota del mercado global.

Entre los mercados donde Netflix prepondera, están: Sudafrica 67,9%, Hun-

gría 67,4%, Rusia 67,3 %, Bélgica 66,9%, Irlanda 66,4%. En estos territorios, la plataforma comparte su cuota con contenidos originales de otros servicios como Amazon Prime Video (Global: 10,3%), Hulu (Global: 7,7%), DC Universe (Global: 5,2%) y CBS All Access (Global 4,4%).

El informe revela que en los últimos 24 meses, en 10 de los terri-



Titans, de DC Universe, es la serie de acción y aventura mejor posicionada en América Latina



Galinha Pintadinha, original de Bromelia Produções, es el contenido más comentado en Brasil, con 11 millones de expresiones en 2018, y disponible en la plataforma Youtube Premium

Este territorio, a diferencia de los demás países, no vio notoriamente compartida su cuota de demanda con títulos de otras plataformas, sin embargo, la consultora destaca la incidencia de los originales de **DC Universe** en este territorio.

Entre los títulos con más expresión de demanda diaria en Colombia son: *Black Mirror*, *Sense8*, *13 Reasons Why*, *La Casa de Papel* y *StrangerThings*. Este último con 2 millones de expresiones por día.

Mercados Internacionales

La consultora analiza los mercados internacionales más rentables para las producciones en español y portugués. En este apartado, más allá de los consumidores habituales en España y Brasil, se destacan los mercados de Francia y Turquía. A su vez, la demanda per cápita de producciones en estos idiomas en USA es de alrededor de un tercio de la demanda por persona en España. Esto refleja la creciente demanda por estas producciones para el público hispano en USA.

Preponderan los originales de **Netflix** en estos idiomas, con la presencia destacada de las producciones originales de **Movistar+** provenientes de España. Del mismo modo, los títulos originales mexicanos distribuidos a través de **Blim** en USA.

Entre los títulos con más expresiones de demanda por día en el mercado hispano de USA están: *La Casa de Papel* (13,1 millones), *GalinhaPintadinha* (4,8 millones), *3%* (2,9 millones), *Elite* (2,8 millones) y *Made in México* (2,5 millones); como también originales de las plataformas **Movistar+** y **Blim**: *Skam España*, *Nosotros Los Guapos*, *La Peste*, entre otros.



Canal 1: crecimiento sostenido



Ramiro Avendaño, presidente

Canal 1 surgió en mayo de 2017 cómo una 'necesidad' de más opciones televisivas en Colombia, asegura a Prensario Ramiro Avendaño, presidente de la tercera señal nacional de TV abierta operada por Somos Plural Comunicaciones, sociedad que nació de la alianza entre tres productoras en Colombia: RTI (Radio Televisión Interamericana), CM& (Compañía de Medios de Información), NTC (Nacional de Televisión y Comunicaciones), a las que ha sumado la estadounidense HMTV1 (Hemisphere Media Group, Inc.).

En los primeros seis meses al aire pasó de 3 a 4 de televisores encendidos y sumó cerca de 700.000 personas más que sintonizaron su señal. Avendaño: 'En los primeros meses al aire, pasamos de registrar 2,5% de participación de mercado, hasta llegar a un 5,24% al último mes de 2017. Lo que consolidó nuestra tesis de discusión, y era que había espacio para un canal de TV nuevo en el país'.

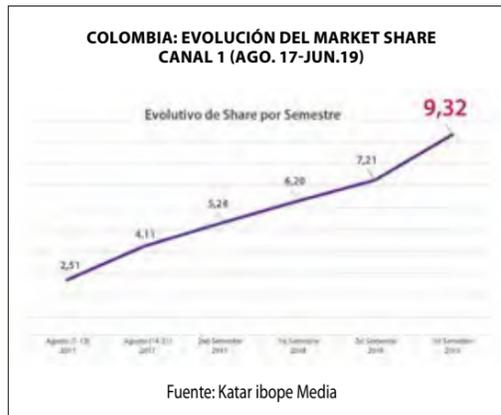
Para Avendaño, su llegada al canal en

2018 tuvo 'gran' significado: 'Ese año fue de entendimiento, toma de decisiones y hoy vemos el fruto de ello. Nuestra señal logró la mayor cuota de pantalla el último trimestre del año pasado, especialmente en la franja prime: un 68% de cuota de pantalla respecto a la competencia'.

La parrilla programática diaria de Canal 1 se basa en dieciocho horas de producción, de las cuales ocho se transmiten en vivo con presencia en distintas regiones del país. 'Nuestra oferta de programas en vivo está formado por producciones nacionales que encajan en géneros cercanos a nuestra audiencia, como magazines, noticieros y programas de entretenimiento. Y a eso vamos orientados con nuestros contenidos, a mantener ese rol de cercanía con los colombianos'.

'Una de las formas de programación que nos sigue funcionando y con lo que seguimos trabajando es el de la contra-programación de nuestros contenidos destacados, como los formatos en vivo Guerreros y nuestra oferta de series turcas. Por otra parte, estamos definiendo algunos programas de mayor factura, como es el caso de la parte cuatro del Final del Paraíso, y el show de entretenimiento musical The Four', agrega el directivo.

En cuanto a la posición de Canal 1 frente a las plataformas de streaming, Avendaño comenta: 'Para nuestra suerte, ningún consumidor en Colombia es sólo digital o sólo análogo. Todo esto tiene que ver más con ocasiones de consumo. Creo que todavía la gente sigue disfrutando de su programación favorita en familia. Sin embargo, no menospreciamos estas fuentes



de entretenimientos y consumo de nuestra audiencia, por lo que nuestra señal también apuesta por su presencia en la TDA y en todo nuestro ecosistema digital'.

Por otra parte, el directivo destaca importantes acuerdos de contenidos internacionales: 'No sólo hemos logrado acuerdos clave con productoras y estudios como NBCUniversal y Telemundo, sino también con Disney, Pixar, Warner, Fox, Paramount, entre otros, con la intención de que la familia colombiana pueda disfrutar de estas producciones y a la vez que más firmas internacionales confíen en nuestra señal para transmitir sus productos'.

Sobre la estrategia de seguir en el mercado, Avendaño apuesta a una estrategia de win win: 'Nos estamos enfocando en el gusto, en lo que se quiere ver, repetir y recomendar. Luego estaremos detrás de las ganancias. Hemos visto cómo se ha dado la apertura a nuevos clientes y mercados, por lo que esperamos es que en 18 o 24 meses lleguemos a tener mejores resultados'.

En relación a la competencia con otras cadenas, el directivo finaliza: 'Yo no creo que la competencia sea entre nosotros. A Colombia, de hecho, le vendría mejor una industria más unida, dónde se trabaje por el beneficio de todos y no con atención en lo jurídico o con temas menores regulatorios. Por largo tiempo, se trató que no hubiera un tercer canal, por todos los medios y tras diversos ataques, nosotros creemos que la competencia no es así. De hecho, en 2019 y 2020 la competencia por atender al consumidor y ofrecer opciones, no quitándonoselas'.



Magazine matutino en vivo Aquí entre nos



El reality en vivo Guerreros promedió 2,2 puntos de share durante julio de 2019

LIDERÓ AMPLIAMENTE EN SU HORARIO, INCLUSO SOBRE LOS MÁS DE 200 CANALES DE CABLE JUNTOS.

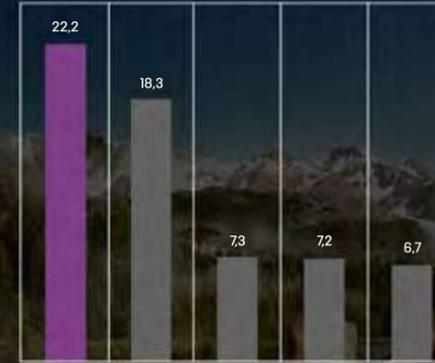


ISLA PARAÍSO

DONDE ELLOS PROPONEN PERO ELAS DISPONEN



RATING HOGAR



SHARE HOGAR

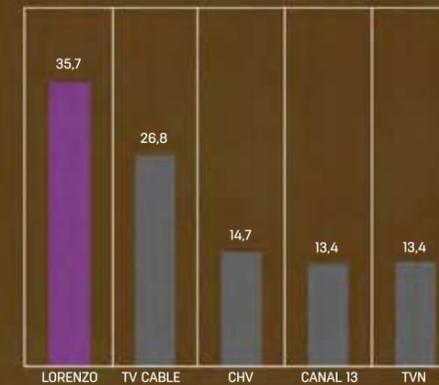


LA TELESERIE QUE LIDERÓ AMPLIAMENTE EN SU ESTRENO

RATING HOGAR, 2 AL 9 DE SEPTIEMBRE



SHARE HOGAR





Pinterest: mucho más que una red social



Juliana Psaros, strategic partnerships para América Latina en Pinterest

ña y el modelo de negocios en la región. Psaros se niega a catalogar a Pinterest como una red social, y explica: 'Es un motor de descubrimiento visual donde los usuarios descubren ideas sobre qué ponerse, qué cocinar, cómo decorar sus hogares y muchos otros intereses. El objetivo es traer inspiración a los usuarios para que puedan crear la vida que aman. La diferencia con las redes sociales es que no queremos "conectar personas", sino crear experiencias conectándolos con lo que quieren ser o hacer bajo el lema *be yourself, not yourselfie*'.

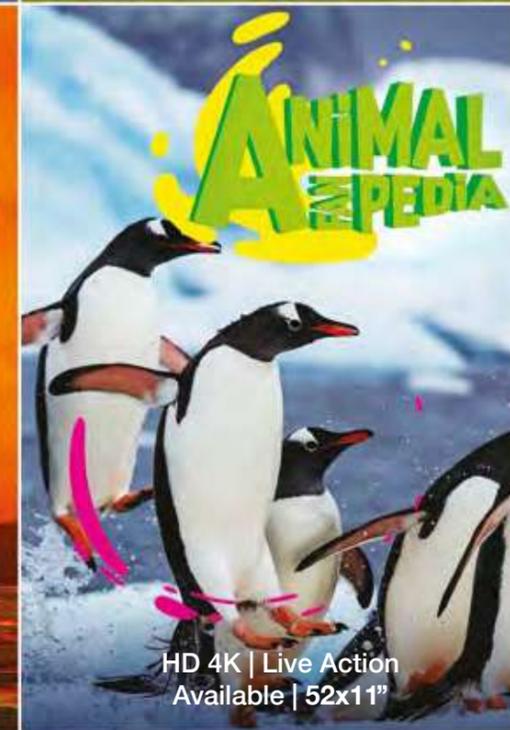
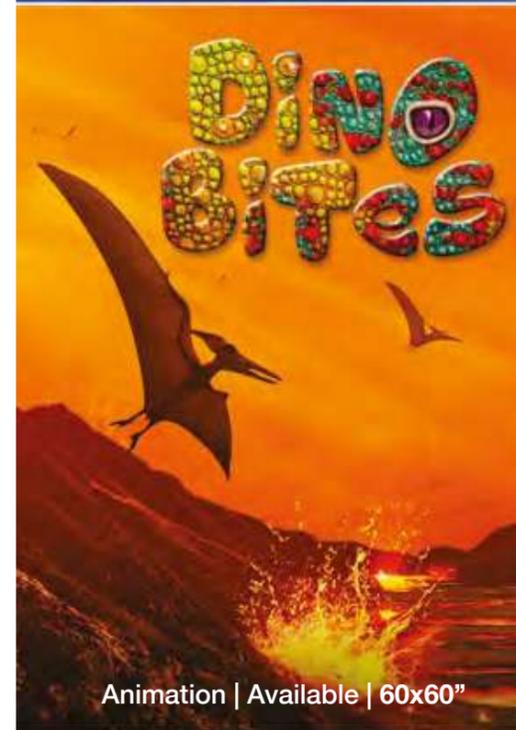
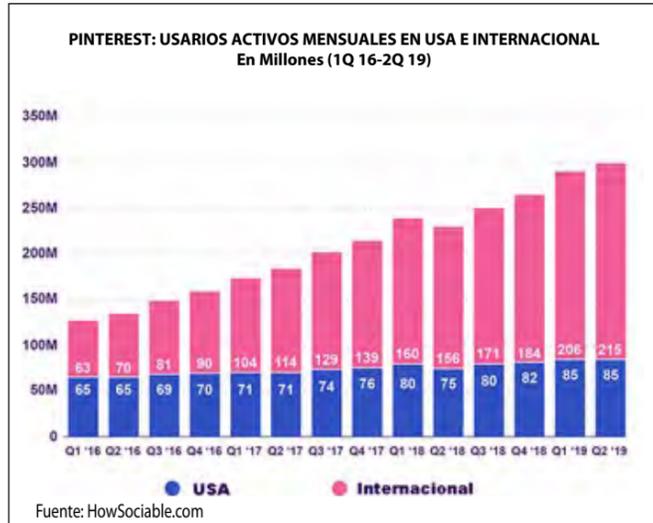


Para Psaros, el elemento disruptivo respecto a las redes sociales es que todas las imágenes que se publican tienen un enlace detrás, un contenido asociado que le permite a los usuarios ver en detalle lo que le ha interesado y comprarlo: 'Nuestros usuarios son planificadores. Su propósito es encontrar ideas para un proyecto y nuestro objetivo es ofrecer una solución a esa idea o pin a través de un link que los lleve a desarrollar esa propuesta. Nuestra dinámica es clave para producciones que tengan contenido de marca, y en nuestra plataforma tienen una oportunidad única'. La ejecutiva a su vez comenta sobre la reciente integración de videos nativos en la plataforma, y asevera que esta propuesta complementa la "experiencia de búsqueda". Detalla: 'Los videos son distribuidos de manera orgánica siempre en conexión con los perfiles de cada uno y lo que están interesados mientras navegan en la plataforma. El 66% de los usuarios dicen que los videos suman mucho más a su experiencia que en otras plataformas, probablemente por ser netamente visual', añade. Psaros pre-



Paulina Cocina es uno de los influencers más exitosos de América Latina

cisa en la importancia de su oficina regional en Latinoamérica, decisión que se deriva por el rápido crecimiento de usuarios en la región. Señala: 'Latinoamérica es un mercado estratégico para la plataforma por su rápido crecimiento. Marcas como Philadelphia México, Recetas Nestlé, Easy, Sodimac, Osom, están teniendo excelentes resultados con la plataforma, así como productores de contenido, como Tastemade Español, Kiwilimón, BuzzFeed, e influencers como Cuk It!, Paulina Cocina y Una Mente de Mujer'. En cuanto a soluciones para empresas de América Latina a través de la interacción social que supone Pinterest, Psaros menciona tres valores agregados que la plataforma ofrece: 'En nuestra red de ideas ayudamos a las empresas a contar la historia de su marca, a relacionarse con los consumidores a lo largo de todo el recorrido de su producto (lo que significa desde la inspiración hasta la acción), y finalmente impulsar resultados comerciales clave, incluida la conciencia, la adquisición y retención de clientes'. 'Para los productores de contenidos de la región, como canales, productoras, distribuidoras y MCN, ofrecemos la posibilidad de construir su audiencia y brindar la posibilidad de estar en contacto con ella de manera orgánica. La integración en nuestros pines de los links de la presencia web de estas marcas, posibilita una exploración orgánica de sus contenidos y con ello garantizar una conversión', agrega. La marca sigue sumando alianzas de contenido en la región. Psaros menciona proyectos en México, donde Pinterest y la retail The Home Depot disponibilizan espacios digitales para que sus usuarios compartan 'sus estilos de vida: 'Creemos que este es un excelente momento para que las empresas de Latinoamérica, y en todo el mundo, inviertan tiempo en Pinterest para crear sus perfiles, revisar sus análisis y probar qué contenido resuena mejor con los usuarios', finaliza Psaros.



MOBIUS.LAB
K I D S

Mobius Lab Kids is the children's content division of Cisneros Media. We are story developers, producers and creators of a range of genres, from live-action to animation. Our current focus is to disrupt the market with innovative content that hyper focuses on the Alpha generation.





VIS y el drama social como tendencia

‘Fábrica de ideas’, así llama Mercedes Reincke al área que lidera en Viacom International Studios (VIS) como VP de desarrollo. La escritora y ejecutiva habla con Prensario sobre ‘la importancia de contar historias de trasfondo social’ tras la adquisición de los libros *38 estrellas* y *Entre mi hijo y yo, la luna*. Reincke cree que la forma en que la audiencia consume los contenidos de drama está en constante transformación, explica: ‘Hemos visto con producciones como *Chernobyl* que la audiencia ansía dramas con un inicio y un final. Dramas cortos que generen un verdadero impacto de identificación y que se entrelace con nuestra realidad.

A eso queremos apuntar desde Viacom’. ‘Nuestro objetivo es seguir cautivando a la audiencia con nuevos formatos’ explica Reincke. Por lo que el grupo de medios apuesta, con las dos nuevas licencias literarias, a crear historias ‘más cercanas a un público que se



ha ido adaptando al drama como género de exploración natural’, añade la ejecutiva. La ejecutiva prioriza el momento de VIS Americas en materia de contenidos originales en la región, y resalta que muchos de estos están pensados para que puedan llegar a plataformas digitales y a otras regiones, comenta: ‘Por ejemplo, *Amar después de Amar* es el perfecto ejemplo de lo que queremos hacer desde los estudios Viacom.

Cuando lanzamos y presentamos el proyecto, nuestro objetivo en preproducción era crear, desarrollar, producir y distribuir un producto original que traspase fronteras y que sea recepcionado en otras regiones’. VIS Americas adquirió los derechos de los libros *38 estrellas*, escrito por Josefina Licitra, y del diario hecho libro *Entre mi hijo y yo, la luna*, del escritor y artista Carlos Páez Vilaró, ambos editados por el Grupo Planeta. Estos acuerdos forman parte de una ‘cotidiana y estrecha relación’ que lleva el grupo de medios con la casa editorial, según cuenta Reincke.

‘Creemos en el autor literario como el gran constructor de historias a contar y, dada esta estrecha relación que tenemos con Planeta, adquirimos estas dos propiedades que casualmente tienen una gran épica de reencuentro de libertades. Las dos son del 70 y las dos están ubicadas geográficamente en Uruguay’, dice. Basada en una historia real, *38 Estrellas* cuenta la fuga más grande de la historia en una cárcel de mujeres en Uruguay. El 30 de julio de 1971, treinta y ocho presas políticas escaparon de un penal de Montevideo. La autora



Mercedes Reincke, VP de desarrollo de contenido en VIS

logra reconstruir los detalles de un hecho que se conoció como ‘Operación Estrella’, y que Reincke asevera ‘ha sido dejado de lado en la historia de Uruguay y del mundo’. La adaptación de la novela de Licitra avanzará desde VIS, según Reincke, como una historia corta de drama con tintes políticos: ‘En tiempos de empoderamiento femenino, *38 Estrellas* pone el foco en un colectivo de mujeres que rondaban los 25 años de edad, que entregaron el cuerpo por una causa, y que fueron olvidadas en la historia. En la infinidad de libros que se escribieron sobre el movimiento tupamaro apenas mencionaron esta fuga. Iluminar este lado silenciado y oscuro nos pone en sintonía con nuestra época actual’. Por otra parte, la ejecutiva comenta que Viacom producirá una serie basada en el diario hecho libro del autor uruguayo Páez Vilaró. *Entre mi hijo y yo, La Luna* será una serie dramática escrita por Sergio Olguín, Ezequiel Sagasti y el equipo de talentos de VIS. Complet Reincke: ‘Es una historia llena de superación, suspenso, intriga y, sobre todo, locura. Carlos se animó a contarle a todo el mundo, contra todos los pronósticos, sobre la fuerza de la intuición.

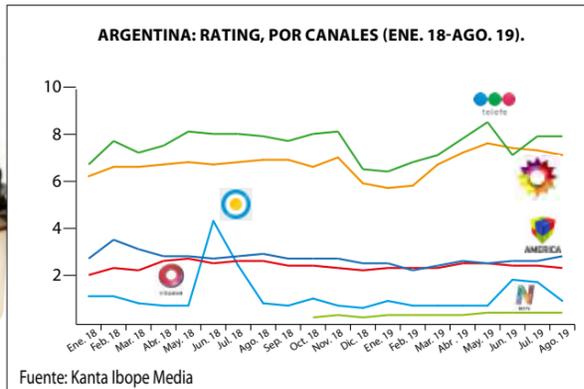
Carlos sabía que su hijo estaba vivo, decía que podía sentir sus ojos apoyados en la luna. La historia de este accidente que sigue moviendo al mundo vuelve a ser relevante desde un costado inexplorado, con un personaje masculino así de sensible, con instituto maternal, nos interesa especialmente en este momento de tantos personajes femeninos fuertes’.



38 estrellas y *Entre mi hijo y yo, la luna* dos nuevas licencias adquiridas por VIS como parte de un acuerdo con editorial Planeta



Amar después de Amar, el exitoso drama producido por VIS es la primera producción latinoamericana en arribar al mercado holandés, a través de Dutch Channels



TELESERIE
94X45'

MIPCOM 2019 / STAND P-1.680



TELESERIE
99X45'

BLOOD PACT
FRIENDS UNTIL DEATH DO THEM PART



TELESERIE
94X45'

DARK RIVER



TELESERIE
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13

NatGeo: Disney+ y las superaciones que vienen



Santiago De Cárolis: Disney + NatGeo

National Geographic Latin America vive un momento con muchas expectativas, ya que tras la fusión de Disney con Fox se anunció que será uno de los cinco sellos de Disney+, junto a Disney, Pixar, StarWars y Marvel. Mientras tanto, con la producción regional gana fuerza y nuevas audiencias.

Santiago De Cárolis, GM: 'En Nat Geo estamos con varios procesos en marcha. Por un lado, ampliando la audiencia, partiendo de la tradicional de corte adulto —documentales, factual— hacia público más joven y familiar. Nos está yendo muy bien, especialmente con programación local, que ya ocupa el 20% de nuestra oferta. Allí hacemos foco en los nuevos targets y es donde más crecemos'.

'Siempre han atraído los documentales de historia, así como los de acceso y descubrimiento. Entonces vimos allí un nicho interesante con las biografías, por ejemplo Bios, vidas que marcaron la tuya, que cumplen estos perfiles sumando acceso a historias no tan conocidas de gente famosa. Eligiendo bien las personalidades, como Charly García, Gustavo Cerati, Alex Lora, etc., ganamos nuevos targets mientras mantenemos nuestra audiencia core'.

'También promovimos experiencias innovadoras como Explorer Investigation, que documenta algunos de los temas y conflictos sociales más importantes en América Latina y que estrenamos primero en digital, donde sabemos que llegamos a un público joven, y luego en TV lineal para la audiencia tradicional. Hoy estamos produciendo en Argentina, México y Brasil'.

'La inclusión de National Geographic en Disney+ es una gran noticia, muestra el prestigio de nuestra marca y calidad de sus contenidos. Podemos enriquecer la oferta complementando con contenido para un target más adulto, documentales o más familiar. Veo potencial para aumentar el volumen de nuestras producciones originales para cubrir la demanda tanto lineal como no lineal', agrega.

'Con NatGeo Kids sucede lo mismo. Ahora estamos con dos nuevas producciones, Pilar e Ico Bit Zip, la segunda enseñando a los niños lo que sucede en el mundo digital, siempre de una forma responsable. Complementamos muy bien el producto de Disney en kids. El panorama global de medios lo veo muy bien, sobre todo para el espectador, que cada vez tiene más opciones de contenido y más libertad para elegir. A partir de esto, se potencia el consumo'.

Rating de TV de paga panregional (Julio 2019)		
Pos.	Canal	Rat
1	Cartoon Network	0,72
2	Discovery Kids	0,60
3	FOX Channel	0,60
4	TNT	0,53
5	Disney Channel	0,50
6	Disney Jr	0,44
7	Space	0,44
8	AXN	0,43
9	TNT Series	0,42
10	Nickelodeon	0,41
11	Warner	0,39
12	Discovery Channel	0,35
13	Discovery Home & Health	0,34
14	TL Novelas	0,34
15	Cinemax	0,31
16	Disney XD	0,31
17	FX	0,29
18	Universal TV	0,29
19	Fox Sports	0,28
20	Boomerang	0,25
21	ID	0,22
22	History	0,21
23	National Geographic	0,21
24	ESPN2	0,20
25	Cinecanal	0,19
26	De Pelicula	0,17
27	Fox Life	0,17
28	Telemundo Internacional	0,17
29	FXM	0,16
30	Studio Universal	0,16

Fuente: Kantar Ibope Media

NBCUniversal se empodera junto a las mujeres

NBC Universal International Networks es cada vez más local en Argentina con sus señales cada vez más sinergizadas, especialmente con E! y Telemundo Internacional, canales afines en un 70%, según destaca Marcello Coltro, SVP de Contenidos y Servicios.



Marcello Coltro, SVP de Contenidos & Servicios

El grupo celebra la primera década de Telemundo Internacional, que abrió el feed específico para este país con más conductores locales. La relevancia con esas celebridades se vio en la Gala que ofrecieron para los Emmy en Buenos Aires (Coltro es miembro de la Academia hace 18 años), que fue el cuarto gran evento en menos de un año, junto a la gala de septiembre pasado; el partnership por los Billboard Latinos; y La reina del Flow con Julián Serrano como youtuber aliado.

Entre la nueva programación se destaca la docu-serie Belleza XL de E! protagonizada por modelos 'plus size' cambiando los parámetros: 'Es positivo el impacto de lo que pasa con las mujeres en USA después de Me Too! Belleza XL fue una idea de la que participó la presidente de NBCU, Klaudia Bermúdez, presentada este año durante Rio Creative Conference y cosechó muy buenas audiencias en Brasil. Eso motivó lanzarlo para la región y también tuvimos buenos rating, como en México, donde consiguió 0,19 puntos en adultos de 18 a 45 años'.

E! es una ventana para programas como Drag me as a queen, Juju Boot Camp y Born to fashion, en la búsqueda de la próxima modelo trans de Brasil con Valentina Sampaio, modelo trans de Victoria Secret. 'Producimos mucho en Brasil por las facilidades de Ancine, pero siempre pensamos en que puedan viajar Panregionalmente como estos casos', subraya Coltro.

La otra gran novedad es la vuelta de Cámbiame el look, en su cuarta temporada, producida en México: 'Aquí también hay un cambio radical en la forma de tratar el tema de la mujer, sobre lo que se puede o no hacer, para alcanzar los sueños. Es una gran apuesta pues se trata de una de las franquicias más exitosas de la señal', dice.

Completa el ejecutivo sobre digital: 'Tenemos una estrategia robusta de E! Online, con 7,5 millones de impresiones sin Brasil, y hacemos más de 800 videos cortos directamente para lo online. Estamos innovando en un área creativa de contenidos para redes sociales, y no promocional, sino aportando al espacio comercial. No lo consideramos contenido no lineal, sino multiplataforma para multi-viewing, buscando usuarios de nuestras marcas más que de nuestros canales'.



Belleza XL, la mujer latina se empodera con E!: Mayara Russi se convirtió en la primera modelo 'plus size' en ser presentadora del canal en todo el mundo



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Globo, siempre en movimiento



Raphael Correa Netto, director de negocios internacionales de Globo

TV Globo está siempre en movimiento: en el último año ha realizado muchas reestructuraciones para mantenerse relevantes y listos para futuros desafíos. Es líder de rating en Brasil, donde “habla” diariamente con más de 100 millones de personas en las diferentes plataformas. Además, tiene 4 millones de suscriptores en canales internacionales y ha licenciado productos a más de 170 países.

Raphael Correa Netto, director de negocios internacionales, explica: ‘Todo se conecta en un punto: el contenido. Producimos contenido transformador que llegue al corazón de las personas, donde sea se encuentren. Desde Estudios Globo salen anualmente unas 3.000 horas de contenido de entretenimiento. Pensando en modelos de producción más eficientes, inauguramos tres nuevos estudios diseñados para operar en 4K HDR con tecnología IP’.

‘La emoción conecta, supera las barreras del idioma, es universal. Invertimos en creatividad, innovación y en talentos que nos ayudan a crear buenas historias. El potencial de Globo en producción y distribución es una de nuestras grandes apuestas: esta combinación, junto a una potente línea de producción, hace que nuestras obras sean exitosas en Brasil y también logren caminar muy bien a nivel internacional’, añade.

En cuanto a negocios internacionales, el plan es ambicioso: ‘Con Sony produciré tres series en inglés como *O Anjo de Hamburgo* y *Rio Connection*, y con Telemundo, coproducimos *Jugar con Fuego*, al tiempo que tenemos otros acuerdos con *Atreseries* (España)’.

En distribución, licenció contenido a **AMC**, **Shudder**, **M6** (Francia), **Walter Presents** (UK), **Telecomplex** (Grecia), **M-RTL ZRT** (Hungría), y mantiene acuerdos con sus socios **Mediaset** y **ProsiebenSat.1**. Para MIPCOM ofrece originales de **Globoplay**, la plataforma de streaming de **Grupo Globo**, como *Desalma* y *Onde Está Meu Coração*, además de *Isla de Hierro S2* y *Bajo Presión S3*’.

‘La calidad y relevancia del contenido va más allá de las ventanas. Nuestra calidad, pero especialmente diversidad, hace que nuestra programación esté cada vez más cerca del público de todo el mundo. Por ejemplo, el original de Globoplay *Aruanas* que primero se distribuyó a más de 150 países a través de *aruanas.tv*, un ambiente “powered by Vimeo” en una estrategia direct to consumer’, completa **Correa Netto**.



Jugar con Fuego, coproducción con Telemundo

TOP 10 DE PROGRAMAS MÁS VISTOS (JULIO 2019)

Pos.	Programa	Género	Canal	Rat.
1	Futebol Not	Futebol	Globo	21,68
2	A Dona Do Pedaco	Novela	Globo	15,18
3	Jornal Nacional	Jornalismo	Globo	13,6
4	Verão 90 / Bom Sucesso	Novela	Globo	13,37
5	Futebol Qa	Futebol	Globo	13,03
6	Futebol Ves	Futebol	Globo	13
7	Praca TV 2a Edicao	Jornalismo	Globo	12,14
8	The Voice Brasil	Reality Show	Globo	11,32
9	Globo Reporter	Reportagem	Globo	10,71
10	Cine Holliduy	Séries	Globo	10,56

Fuente: Kantar Ibope Media



Desalma, original de Globoplay

UCV3: 100% digital

La señal de UCV3 (Chile) inició su transmisión el 12 de abril de 2018, luego de que la Pontificia Universidad Católica de Valparaíso vendiera el 90% de la propiedad de UCVTV a **Media 23 SpA**, un grupo de medios con alcance nacional en Chile. La universidad aún conserva un 10% de esta propiedad, manteniéndose ligada al negocio de medios a través de esta señal dedicada a contenidos culturales.



Carlos Poirrier, director de programación de UCV3

Carlos Poirrier, director de programación: ‘Nos manejarnos por los valores de la universidad- Fue un reto pensar qué tan viable era echar a andar una estación con este tipo de contenidos y saber quiénes estaban dispuestos a verla se volvió un elemento atractivo y retante’.

El canal se distribuye digitalmente a través de la señal abierta en Valparaíso y Santiago de Chile, y también a través de su sitio web. Poirrier adelanta que están cerrando alianzas con cableoperadoras para alcanzar nuevas regiones. ‘Tenemos una parrilla familiar y positiva. El 40% está conformada por producciones nacionales ajustadas a documentales científicos e históricos, y el restante 60% corresponde a contenido internacional de la misma índole’.



‘Nuestra señal cuenta con todo el archivo histórico de UCVTV, el canal más antiguo de Chile, que ahora es TV+. Tener todo este material nos ha permitido conservar nuestro acervo histórico televisivo y realizar nuevos materiales. UCV3 codesarrolla producciones internas con la propia universidad; tenemos un programa musical con el Instituto de Música de la Pontificia Universidad de Valparaíso; y desarrollamos un programa científico con la Facultad de Ciencias del Mar. Asimismo, tenemos una vinculación directa con contenidos locales ocupando a profesionales de nuestra propia universidad’.

‘Otro de los caminos que tenemos en materia de contenido surge de la mano de productoras nacionales, fondos de gobierno y de cultura con quienes, de manera conjunta, producimos espacios en nuestra señal’, completa. Según Poirrier ‘vienen en camino acuerdos de licitación para sumarnos a un sistema de medición de audiencia’. Y añade: ‘Nosotros también necesitamos auspiciadores y el people meter es una herramienta para mostrarle a las empresas quiénes nos están viendo’.

Entre sus próximos lanzamientos, Poirrier finaliza: ‘Transmitiremos nuevamente *Concurso Internacional de Ejecución Musical Dr. Luis Sigall*, y una serie documental sobre el borde costero chileno: *Un Océano de Ciencia*’.

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Seoul International Drama Awards 2019

P-1.E67 MIPCOM Stand

INCAA: Argentina "Country in Focus" at MIPCOM 2019



INCAA
INSTITUTO NACIONAL DE CINE
Y ARTES AUDIOVISUALES



Ralph Haiek, president of INCAA

The **National Institute of Cinema and Audiovisual Arts (INCAA)** of Argentina is putting strong emphasis in placing the country in the "Top of Mind" of the global audiovisual industry. It continues supporting the local productions, promoting the national participation at festivals for meetings and networking, as well as creating new funding programs with the same objective as usual: to push the national creations internationally.

This MIPCOM is going to be a very special one as INCAA and the **Argentine Investment and International Trade Agency (AAICI)** are organizing the Argentina "Country of Focus" agenda, which means that the spotlight and exposure of the country in the biggest tradeshow of the year will be major.

More than 30 companies, including creators, producers and service providers, are participating at the show under the National umbrella, located in the same stand of the last years (P1-C81). Between 2018 and 2019 the number of Argentine

companies attending MIPCOM has grown and diversified with more players attending for the very first time.

The main objective of this Argentina "Country of Focus" action in Cannes is to strengthen the visibility of the national productions in the most important event of the year, but also the full ecosystem: artist, technical and creative teams, and the opportunities the country's industry can provide to the global business. The entities aim to position Argentina as a hub for content creation, production and shooting thanks to its large and diverse locations.

Argentina is one of the biggest "audiovisual factories" of the world: 6,000 students of careers related to cinema and TV, 236 movies premiered every year (#1 in Latin America) with global recognitions (two Oscars for "Best Foreign Film" and seven nominations) and the fourth largest format exporters of the works, which transform the country in an ultimate destination for audiovisual productions.

Boosting local production

'Argentina has plenty of talent available for the production and co-production of movie features as well as television fiction, documentaries and animation. Every year, a number of new titles are released and there is a young generation of movie-makers, script writers and actors that are a solid foundation for the future', remarks **Ralph Haiek**, president at INCAA.

He is absolutely confident about the artistic value of what is being currently produced in the country but also has a clear idea about what is required to obtain, for these titles, higher international recognition: 'INCAA, as many public entities in

various countries, supports the discovery of new talent and the production of content following these contests.

During the past years, we have increased the support to the development phase of each project with a federal strategy that allows people from



Ralph Haiek, president of INCAA, at the Ordinary Federal Congress held in Buenos Aires along with the representatives from the Ministries of Culture of 19 provinces including the City of Buenos Aires

AGENDA

- Argentina is sponsoring the "Opening Party" at Carlton on the 14th since 7pm, where several strategic spaces are installed to show and promote the audiovisual productions, but it will also be a good opportunity to exhibit Argentine culture and gastronomy.
- On the 15th, INCAA and AAICI are holding the traditional "Snack'n Screen", this time changing the venue and the format. Since 12.30pm 10 Argentina producers are pitching their shows at Salon Croisette inside the Palais des Festivals, and they are doing so through "video pitchings" instead of presenting the programs live.
- On the 16th, the Argentine Embassy in France is organizing a "Networking Drinks" aiming to generate more spaces for the networking of producers with global companies. During the four market days, INCAA and AAICI are also organizing key matchmaking with different delegations: Canada, Spain, Colombia, Chile, among others.



Argentina has entered the *Euroimages Cultural Support Fund*, announced the president of INCAA, Ralph Haiek, during the Cannes Film Festival, surrounded by Viviana Dirolli, INCAA, Benjamin Domenech, executive producer at Rei Cine, Roberto Olla, executive director of Eurimages, and Luis Scalella, president of the International Federation of Film Producers' Associations (FIAPF)

different parts of the nation to participate in the contests'.

'We have also studied the different support strategies developed by various countries, including the rebate plans developed in countries such as South Korea, Spain and Colombia; some of these work more on the development and exhibition parts of the production, leaving to private investment the production by itself, re-laying on local or international counterparts that will provide exhibition screens in their home and other markets for the content, once it is ready'.

'In our case, we have been working on the "incubator" part of the process, helping the new talent to find the best way to tell their story and the showrunner to deploy the best treatment ideas available. Along this process, it is possible to identify the most gifted ideas and provide a selection process that, while finding who merits being followed, bestows knowledge to all the people involved', he adds.

'Argentina produces at this time some 20 television series per year; we think it is possible to double this output if the participation of international producers is obtained. To attain this goal, it seems reasonable to think that, by improving the way the existing projects are submitted to these third parties, its creators will be able attract foreign partners and screens that at this moment are not aware of the existing possibilities'.

'We are offering windows of opportunity to the international partners through the presence of Argentine content at worldwide markets such as MIPCOM and NATPE Miami, as well as cinema festi-

vals in different countries and our own venue, **Ventana Sur**, which is being held this year on December 2-6, in co-production with the **Cannes Festival Marché Du Film**'.

'This offers the opportunity for talent from several Latin American countries to pitch their ideas and content to buyers from thirty countries, with special sections such as *Blood Window* (fantastic genre films), *Primer Corte*

(Fiction films in postproduction), *Animation!* (the animation industry section), *Fiction Factory* (Fictions series from Argentina), *Incubadora* (Documentary film projects from Argentina) and *Proyecta*, with film projects looking for co-producers', describes **Haiek**.

And he conclude: 'We have also increased the opportunities for local moviemakers to reach audiences through the opening of online opportunities to watch Argentine movies: **Cine.Ar**, open in many cases to audiences from other countries, and *Cine.Ar Estrenos*, which exhibits recently-premiered movies charging a fee equal to a movie ticket and, at the same time, allows these films to reach audiences at places where no movie theatres are available to run these films'.

Euroimages

Last May, INCAA announced that Argentina has entered the **Euroimages "Cultural Support Fund"**. **Haiek** explains: 'This is a hinge for our film industry, as it allows us to participate in an European multi-lateral fund, apart from **Ibermedia**. It offers big opportunities to work together with that continent and not only in production but also exhibition'.

More than 40 countries are part of **Euroimages**. All them can enter to the "Coproduction Program", which has four calls every year. The next one opens on October 1 and closes on the 22 (after MIPCOM ends) and will be the first official participation from Argentina.

Euroimages is a fund of €25 millions that aims to promote the cinematographic independent production offering financing support to fiction, animation and documentary films. Their programs include assistant to coproduction, distribution, digitalization, among others. Canada and Argentina are the only non-European territories.



INCAA presented its Annual Report 2019: Ralph Haiek, president, Mariana dell Elce, manager of promotion, Karina Castellano, general director of Cine.AR, and Carlos Abate, rector of ENERC



La Odisea de los Giles was selected by the Academia de Artes y Ciencias Cinematografías to represent Argentina in the category "Best Foreign Film" (among other 80 international films) for the Oscars 2020. Directed by Sebastian Borenstein and produced by K&S, it is starred by Ricardo Darín, Luis Brandoni, Chino Darín, Veronica Llinas, among others, and already surpassed the 1.5 millions viewers in Argentina



Televisa, a pleno: Jaime Aguilar-Alvarez, Eduardo Bandera, José Luis Fabila, Fran Schuermann, Camila Misas, Adriana Macías Valadez, y Patricio Wills



Luis Mario Durán García, director general de programación, y Valentina Rubio, coordinadora de programación, ambos de Televisa Networks, con Antonio Pérez Bonilla, de RTVE España



Carolina Leconte, VP de desarrollo de Gato Grande México



MVS México: Alejandro Vazquez-Vela, network general director, ambos de MVS México, y Ricardo de León, director de adquisiciones



Imagen TV de México: Adriana Ibañez, consejera de contenidos y programación, Suzette Millo, adquisiciones, y Aurelio Valcárcel, director general de ficción



Ana Lidia Montoya, VP adquisiciones, Mexicana, Tomás Darcyl de Telefilms, Tania Benítez y Bruce Boren de THR3 Media, Karina Montoya



Carlos Alberto Lopez, director de programación de Sony México



Aurora Bacquerie, VP of Channel Relations, Olympusat (USA)



Univision: Jorge Balleste, Senior Director, Content Acquisitions,



El Rey Network: Mauricio Ríos, VP programming & acquisitions, Nina Ferro, manager programming



NBCUniversal Telemundo: Peter Blacker, EVP, revenue strategy & innovation, Ronald Day, EVP entertainment, Ana Siegel, general counsel, Ana Paula Valdovinos, VP production & development, e Ignacio Barrera, SVP sales & business development



Augusto Rovegno, director de adquisición de Netflix, Willard Tressel, GM OnDirectTV Latin America, y Leonardo Zimbron, head of fiction, Endemol Shine Boomdog



Amazon Prime Video: Neil Maman, content manager; Danae Kokenos, head of content; Francisco Morales, head of acquisitions; Pablo Iacoviello, head of Latin America



Isabel Quintero, head of acquisitions, Eduardo Ruiz, EVP y GM, y Carmen Larios, SVP contents, de A+E Networks Latin America (bordes) con Eduardo Fernández, gerente de contenidos y producción de Artear (Argentina), Humberto Delmás, ventas de Telefilms, Patricia Daujotas, VP de programación y adquisiciones de Canal 10 (Uruguay)



Networks del US Hispano: Guillermo Sierra, Head of Television and Digital Services, y Erika Vogt-Lowell, directora de programación y adquisiciones, de HITN, con Doris Vogelmann, VP Programming, V-Me



Mónica Gonzalez Piris, head of content acquisitions de Digicel, junto a ClaroVideo: Jennifer Barany, content acquisitions director, Rosemarie Morales-Saez, acquisitions manager, Adela Kabelis, acquisitions coordinator, y Claudia Bouche, content acquisitions manager



HBO Latin America: María del Rosario Iregui, Carolina Padula, Gustavo Grossman, Silvia Fong, Eva Villareal, Dany Zambrano, Jesús Rodríguez, Eduardo Zaca, Roberto Ríos y Luis Peraza



Roberto Cabrini, Paramount Latin America con Ainocha del Coso Martínez, Business Affairs, Grey Juice Lab, Felipe Becerra, gerente de contenidos, y Néstor Lasko, gerente de estrategia, ambos de Cablevisión Flow (Argentina), y Damián Cramowicz, director regional para América Latina, Grey Juice Lab



Broadcasters from Canada: Michel Pelletier, content acquisitions, André Béraud, head of TV drama, both from CBC Radio Canada, Marie Sylvie Lefebvre, acquisitions, and Brigitte Vincent, VP, content, both from V Media, Christiane Asselin, content and programming at CBC, and Rekha Shah, CBS



Tele-Quebec, Canada: Christine Maesbracer, head of programming; Ian Oliveri, president, Quebecor Content; Yann Paquet, VP, Quebecor Content, and Genevieve Royer, acquisitions director



Sonya Davidson, manager programming, Romen Podzthun, CEO, and Jennifer Chen, VP programming, all from Channel Zero, Canada



Compradores de Sony: Nathascha Rengifo, SVP de distribución y canales, Selina Nederhand, VP de estrategia de contenidos, Olimpia Ciribe, directora de adquisiciones, y Rodrigo Gómez, gerente de contenidos de Megacable (México)



Globo TV (Brasil): Amauri Soares, director de programación, Carlos Henrique Schroder, CEO, Raphael Correa Netto, director de negocios internacionales, Silvio de Abreu, head of drama and comedy, y Monica Albuquerque, head of Estudios Globo



Antonio Valente, Sr. content acquisitions at Globosat



GloboPlay, Brasil: Joao Mesquita, director, rodeador por Erika Wurts, head of originals y coproducciones, Renata Aguiar y Bianca Serra, adquisiciones, y Carla Domingues, gerente de desarrollo de contenidos; y Doye Smith, DPS Media Consulting



Record TV, Brasil: Mafran Dutra, director general de producción, Paulo Franco, superintendente de programación y artístico, y Moyses Macedo, VP



SBT, Brasil: Richard Vaun, adquisiciones



Luiz Bannitz, business director and head of content, Encripta! (Brasil)



Band Brasil: Marianne de Castro, content distribution, and Elisa Ayub, acquisitions director



Apple TV: Nicolás Vivero, Omar Ferrero y Tatiana Peres, gerente de video de iTunes, con Roberto Marinho Neto, head of sports, Globo TV



Flavio Medeiros, SVP acquisitions, Discovery Latin America



El equipo fusionado de Disney-FOX Latinoamérica encabezado por Fernando Barbosa, SVP para América Latina que incluye líderes de distribución, Henri Ringel, producción, Leonardo Aranguibel y Mariana Pérez, y canales, Gonzalo Fiure y Santiago de Carolis



Turner/WarnerMedia Latin America: Martín Crespo, director de programación de TNT, Analía Pollero, content acquisitions & planning director, Richi Pichetto, VP content production, Andrés Mendoza, director ejecutivo de adquisiciones, y Tomás Yankelevich, CCO



David Lynn, CEO y presidente de ViMN, y Pierluigi Gazzolo, presidente ViMN Americas (bordes) con Lisa Holme, content acquisitions de Hulu



Viacom: Federico Cuervo, VP-Head de VIS, Marisol Amaya, adquisiciones de Viacom/Pluto TV, Tiago Worcman, gerente de marcas Pay TV, Mariana Alessandreno, Adriana Henriquez, Rita Herring, ventas



Bilai Joa Silar, advisor para Pluto TV/Viacom



Colombia: Ángela Suárez, VP de desarrollo de FoxTelecolombia, Camila Misas, directora de contenidos de Televisa (México), Caralina Porto, productora ejecutiva, Juana Uribe, VP, Marcela Montoya, directora de adquisiciones y Dago García, VP de producción, todos de Caracol, con Ana María Londoño y Eugenia Vélez, gerente de programación, ambas de RCN, y María Paula Bustamante, directora de programación de Caracol



Juan Diego Garretón, director de programación, y Loreto Gaete, gerente de nuevos negocios, TV+UCVTV (Chile) con Beatriz Cea, sales manager, Inter Medya



La TV de Chile a pleno: Jaime Boetsch Gillet, TVN; José Navarro, Canal 13; Patricio Hernández y Juan Ignacio Vicente, Mega; abajo, Isabel Rodríguez, TVN, y Marcelo Hilsenrad, Canal 13



NBCUniversal: Belinda Menendez, presidente de distribución global, rodeada de Milton Xavier, Pierre Weistein, Victor Dangond, Kevin MacLellan, Gus O'Brien, Christopher Lorenzo, Marcello Coltro y Klaudia Bermúdez-Key



Telemazonas (Ecuador): Sebastián del Corral, gerente general



Ana Alvarado, VP de coproducciones, Ecuavisa (Ecuador)



Buyers del OTT Movistar: Paula Figueroa, directora de video Latam, Alexia Parodi, directora de contenidos Latam, y Gonzalo Arrisueño, content manager



Alejandro Sacasa, director de adquisición de contenidos de Albavisión



Pablo Corona, VP de adquisiciones de AMC Networks

BOOTH #R7.L26

Federation Ent.: thrilling series



Jean-Michel Ciszewski, Head of International

Federation Entertainment (France) is launching at MIPCOM its fifth season of its flagship spy thriller drama, *The Bureau* (50x'60), which shows the department in charge of training the most undercover agents of the French secret services. It is an award winning French phenomenon series, created by **Eric Rochant** and produced with **The Oligarchs Productions**.

From **Letterbox Filmproduktion** and **Iris Production** comes *Bad Banks* (12x'60), a thriller starred by talented young investment banker and a prominent head of investment banking. 'We are proud of the fifth series of *The Bureau*, a breathtaking show sold almost everywhere in the world that has become the ultimate reference in the spy series universe. We have no doubt that we will finally enter the Latin American market', highlights **Jean-Michel Ciszewski**, Head of International.

Also part of its rich lineup *They Were 10* (6x'60), the first contemporary adaptation of **Agatha Christie's** masterpiece *And the they were*



Time is a Killer, huge success on TF1

None, the best-selling thriller of all time: it is a psychological thriller with five women and five men invited to a luxury hotel on a deserted tropical island but they soon realize they are completely isolated. From **Escazal Films** and directed by **Pascal Laugier** (*The Secret, Ghostland*), it is the best-exported French movie in 2018, released in 55 countries.

Produced by **Millstreet Films** and **FBO**, *Amsterdam Vice* (8x'60) is an original prequel to the stories written by **A.C. Baantjer**, the most successful Dutch book franchise of all time. Last but not least, *Time is a Killer* (8x'60), a thrilling suspense series from **Authentic Prod** and **Federation Entertainment** that achieved amazing ratings on **TF1** this fall: on August 29th outperformed all other channels with a market share of 26.1% and 5.3 millions viewers.

Tondero + América TV



Cecilia Gómez de la Torre, gerente asociada de Tondero Distribución rodeada por Eric Jurgensen, board member del directorio, y David Prieto, jefe de programación, de América TV

En un fortalecimiento de su alianza existente, **Tondero Distribucion** promueve internacionalmente las producciones dramáticas de **América TV** (Perú) y sus servicios de producción de **Estudios América**.

La distribuidora, liderada por **Cecilia Gómez de la Torre**, gerente asociada, licencia las series de **América TV** en todo el mundo, y desde mayo se extiende a ofrecer los servicios de producción de las modernas instalaciones en Pachacamac.

América TV invirtió más de USD 50 millones para el establecimiento de uno de los tres estudios de televisión más importantes de Améri-

Nippon TV: format success



Shigeko Cindy Chino, Associate MD, International Business Development

Nippon TV, Japan's leading commercial broadcasters has experienced continual success within the Turkish market: finishing its S2 by the end of May, *Women/Kadin* has totaled up to 64 episodes with smash ratings and further welcoming its third season on **FOX Turkey** this fall.

Shigeko Cindy Chino, Associate MD, International Business Development:

'We have also received great success within our format sales in Asia specifically with the comical physical game show format, *Block Out*. Thai version achieved highest average ratings on **Channel 7**, which has more than 100 episodes currently planned'.

At MIPCOM, **Nippon TV** is launching several non-scripted '60-formats such us game shows *Red Carpet Survival* ('60), where contestants act as bodyguards who must safely escort a VIP, and *Sokkuri Sweets*, an hilarious game show in which celebrities try to spot sweets/pastries that look identical to objects in real life. But also on the scripted side, the mystery series *Your Turn to Kill* (20x'60).



Mystery series *Your Turn to Kill* launched at MIPCOM

Chino: 'We announced S2 in Singapore for our hit format *Old Enough!*, while Thai version of *Block Out* started to air with huge ratings success, and receiving interest from other territories. We are also announcing more scripted format deals as well, following our success in sales for *Mother*, *Woman - My Life for My Children*, *Abandoned*, and others'.

The executive concludes: 'As local content becomes more and more powerful in each territory, there is a rise of interest in scripted and non-scripted formats. We see strong demand for Japanese creativity in those territories and are extending our expertise in sharing our know how of successful productions. We plan to invest in more co-developments to create new brands / formats with partners who share the same goal of global distribution'.

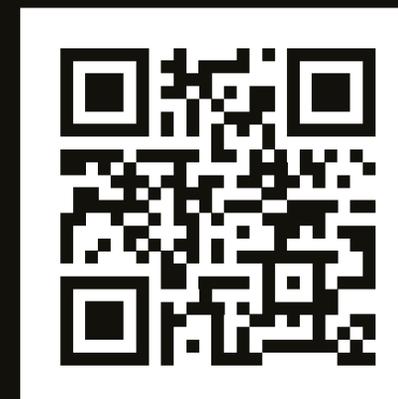
ca Latina, inaugurado en 2016: en sus 55.000 metros cuadrados, hay 28.000m2 construidos con cinco estudios: 3 de 1000m2, 2 de 500m2. 'Cuatro de ellos en HD y uno en 4K. Se puede producir en simultáneo y fueron inaugurados con la coproducción con **Telefe**, *El Regreso de Lucas*. Luego, hemos producido telenovelas como *Ojitos Hechiceros* y *Mi Esperanza*, y ahora *De Vuelta al Barrio*, nuestra serie diaria que es #1 en audiencia', explicó **Eric Jurgensen**, del directorio de América TV.

'Es una evolución en nuestra alianza con América, que produce el mejor drama de Perú que hemos exportado a varios territorios de la región. Más recientemente, cerramos un acuerdo con **TC** de Ecuador por *Ojitos Hechiceros* y *Mi Esperanza*, que lideran su slot a las 9pm', completa **Gómez de la Torre**.



Ojitos Hechiceros

why does
Donald Trump
 hate
gustotv



*we don't know if he actually hates Gusto TV

BOOTH #C16.B

Intermedya = evolution



Can Okan, CEO

Intermedya (Turkey) is one of the top global distributors and one of the greatest exponents on Turkish boom, but the company has also learnt to evolve with the market. Today apart from premium series, it provides entertainment formats and participates in important creation and production ventures. It arrives to MIPCOM with *Bitter Lands* (113x45'), a drama produced by Tims & B presents the story of a legendary love that begins in Istanbul during the 1970s and continues in the lands of Cukurova in southern Turkey through the trials of evil, ambition, and tyranny. The production is starred by Hilal Altinbilek, Ugur Gunes, Murat Ünalms and Vahide Percin, and directed by Faruk Teber. In Behzat Ç., coproduced with Turkish OTT BluTV, after graduating from the Police Academy in 1985, Behzat starts to work at the Homicide Bureau in the Ankara Police Department. Fearless and intelligent Behzat remains a detective while all of his colleagues have been promoted to higher positions. He sticks to the streets because he does



Behzat Ç., drama

not like to follow the rules. This rich and intense drama series with tints of thriller is directed by Serdar Akar and Doğan Ümit Karaca under the producer house Ay Yapım and starred by Erdal Beşikçioğlu, İnanç Konukçu and Fatih Arman. At the same time, Intermedya presents three reality formats shows. *Exathlon* (4 or 5 times a week- 150') is a sports-reality format where two teams of

sportive contestants including Olympic athletes or celebrities with skills compete at built challenge locations, and *The Box Challenge* (weekly-60'), thirty randomly allocated boxes and three contestants begins the show with USD 200.000 and they choose the amount they wish to allocate to the boxes.

RMVistar delivers global content



Rose Marie Vega, CEO

The independent company, **RMVistar** (USA) led by Rose Marie Vega as CEO, have secured new movies and series available in Latin America and selected territories headed by the newly released thriller series of *Legendary Paranormal Stories* titled *Lost Souls* (13x'50) produced by **RCTV International** as well as the high pace action movie *The Brave* (1x'150), set in an Albanian town known for drug production and trafficking where an elite group of cops set out to end the war waged against the local police amongst others, and the drama *Girl Lost* with more than 2.4 million viewers on Youtube for the official trailer. Apart of these selected titles, on the series slate, the company highlights *The Makeuppers* (11x'48), a lifestyle series which presents forty ambitious and distinctive Makeuppers from all over the country will fight for title of the best makeup work, *Legends of the Monkeys* (20x'30) an action/adventure series, available on **Netflix**, which shows

BOOTH #P-1.F50

Dori Media, for the whole family



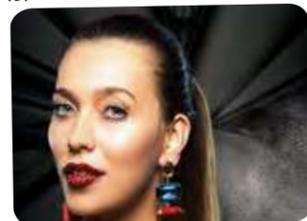
Nadav Palti, President & CEO, Dori Media Group

Dori Media stress the best of its dramas, crimes series and realities for the whole family at **MIPCOM** with *Losing Alice* (8x60'), a psychological neo-noir thriller inspired by Faust's tale that tells the story of Alice, an ambitious 47-year-old female film director who becomes obsessed with 24-year-old femme-fatale Sophie and eventually surrenders all moral integrity in order to achieve power, success and unlimited relevance. In *Normal* (8x60'), a young columnist hits rock bottom struggling to establish himself as a writer, and not lose his mind in the process, finds his own route to normality in the unlikelyst of places: the psych ward. While in *Dumb* season 3 (75x35'), the crime drama about a frustrated 30-year-old actress who goes undercover as a student in high school trying to help her arrested ex-boyfriend who was charged with drug dealing.



Run!!!, horror series for kids

For all family, **Dori Media** brings to Cannes *Run!!!*, a horror series for kids which presents the event where a group of friends meet for a fun game night at an escape room, but as the evening continues, they find out that each room is designed based on a different member of the group, and they can't get out without revealing their deepest secrets to each other. Also *The Box* Season 2, the talent show for kids that was an hit event in its first edition returns with a second part with the same formula: an open call for auditions, hundreds of kids are invited to enter *The Box* and show off their talents on *The Box YouTube channel*, while a daily TV show highlighted the best performances.



The Makeuppers, makeup reality

the mythical world of the *Monkey King*, where a young monk and his group of disciples are on a journey to collect scrolls of Buddhist wisdom, and the epic drama from India, *Porus* (60x'45) that follows a valiant warrior who by his dexterity defends his motherland against Alexander The Great, the foremost and powerful ruler of the west. The company's offers is completed by the formats shows: *Instagram Girls* (20x'60) a russian show that presents twenty-four 'goddesses of internet' compete to win the most LIKES from a juror of ordinary people who don't have Instagram, *TMG* (52x'45) which follows a courageous young woman who must fight off a powerful nemesis in order to save her son's life, the Argentinean crime drama *LCQL* (13x'30) where a single mother is forced to become the "cleaning lady" for the crime organization, and *W6* (36x'60) which follows an euphoric lawyer who's discovers that have a condition that makes him suffer spontaneous and unusual hallucinations.

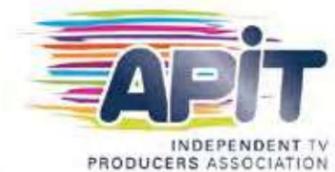
INDEPENDENT TV PRODUCERS
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MIPCOM'19

14 > 17 OCTOBER, CANNES

STAND

P-1.B62/P-1.C63



BOOTH #R7.J11

Televisa promotes “Fabrica de Sueños”



Patricio Wills, President, Televisa Studios

With two productions currently on air in Mexico, and others in development, **Televisa Studios**, led by **Patricio Wills**, president promotes its “Fabrica de Sueños” brand, with which the Mexican giant is renewing most of the iconic soap operas in the history of the Mexican drama.

12 series are planned to be produced under this label, including *La Usurpadora*, *Cuna de Lobos*, *El maleficio*, *Rubi*, *Colorina*, *La madrasstra*, *Los ricos también lloran*, *Rosa salvaje*, *Corona de lágrimas*, *Quinceañera*, *El privilegio de amar* y *Corazón salvaje*. At MIPCOM **Televisa International** is launching the first two productions of 25 episodes each, already on air in Mexico.

La Usurpadora turns into reality the project led by Televisa during 2019. The production is airing on **Las Estrellas** with fantastic ratings. Starring **Sandra Echeverría**, **Andrés Palacios** and **Arap Bethke** and produced by **Carmen Armendariz**, the series tells the life of a first lady who lives a hell next to the most important man in the country: the Mexican President.



La Usurpadora, remake drama

The company has recently premiered the second anthological production, *Cuna de Lobos*, on air since October 7. This remake of the soap opera originally released in 1986, was shot in Mexico City and Acapulco and is starred by Spanish actress Paz Vega, as well as Jose Pablo Minor, Diego Amozurrutia, Gonzalo Garcia Vivanco, Flavio Medina, etc. The third project will be *Rubi*, and is set to be premier on 2020 starred by **Camila Sodi**.

With “Fabrica de Sueños” we do not want to create a shorter version of the original story we already know, but we aim to remake a story based on that classic. We believe these products can compete with global, so we produce them with the best quality in both, production and narratives. In Mexico and **Univision** they will be scheduled on prime time, and they will be soon available on the most important OTT’s for Latin America’, concludes **Wills**.

Other Globoplay’s originals are *Where My Heart Is* and *Unsouled*, as well as *Second Call*, coproduced with *O2 Filmes* and set to be released in Brazil in October. Globo is also presenting *S3 of Under Pressure*, which has already been licensed to more than 70 countries, and *S2 of Iron Island*.

Globo: short formats

Globo TV International (Brazil) has prepared for MIPCOM an outstanding series catalog with hits that have just been released and unseen short formats worldwide, including *Aruanas*, coproduced with *Maria Farinha Filmes*, which was released last June in more than 150 countries and had a brand-new distribution strategy, on the digital platform *aruanas.tv* powered by *Vimeo*.

This Globoplay original is available on the platform exclusively and from there to the international market. This business case is on of the hot topic of “Globo Series Screening: 2020” on October 15th at 10.30, exclusively for guests.

BOOTH #R8.C 1

Gaumont: for all ages



Vanessa Shapiro, President, Worldwide TV Distribution and Co-Production

Gaumont, the leading producer and distributor of high-quality programming for the US and international markets and part of the French motion picture studio **Gaumont**, is heading this year to MIPCOM focusing on developing new TV co-production alliances and launching new divisions around the world.

Vanessa Shapiro, President, Worldwide TV Distribution and Co-Production: ‘Last year, we opened offices in Germany, the UK and Argentina, with a mandate to develop and produce original scripted drama series’. As part of its new Latin American co-production alliance with **Fabula** (Chile) and **Kapow** (Argentina), the company introduces *El Presidente* (8x’60), a true crime series that explores the FIFA corruption scandal knew it as ‘FIFA gate’. **Gaumont** highlights *S5 of the Emmy and Golden Globe-nominated Narcos* (50x’60), original series for **Netflix**, as well as the drama from **Creation Originales** for **Canal+**, *Nox* (6x’60), which presents a retired cop who is forced back into action when her daughter disappears deep into the Paris underground. *The Art Of Crime* (18x’60) was produced by **France 2** and shows a detective teaming up with an art historian from the Louvre to delve into mysteries that capture French culture and history, while *Murder In Lisieux* (’90) is a police drama produced by **France 3**.

Gaumont is highlighting a slate of Christmas specials TV movies: *Merry Christmas Match* (’90) where the director of the annual Christmas pageant, questions her future in her small hometown, *A Very Corgi Christmas* (’90) which a single mom runs into a fellow single dad who enlists her help in taking care of a corgi puppy he plans to give his daughter at Christmas, *Christmas A La Mode* (’90) where a women’s plans seeks to keep her family’s dairy farm, and *Christmas Runaway Wedding* (’90) which a runaway bride does some soul-searching about an old flame with her grandmother.



Murder in Lisieux, police drama for France 3

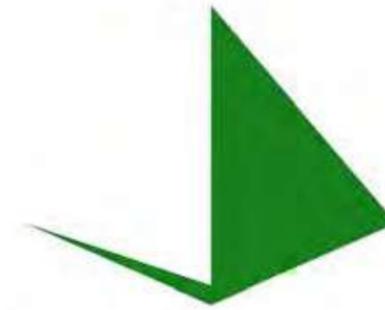


Nox, original drama for Canal+

BOOTH #P0.A10



Aruanas, Globoplay original: from streaming to the global market



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Philipp J. Kaeser is film producer, actor, social media expert, influencer, song writer, musician and trainer. With acting education in Los Angeles, New York, London, Berlin and Munich and world leading coaches Susan Batson, Lisa Haisha and Bernard Hiller.

Philipp Kaeser has authored a number of scripts for theatre and films but also for poetry, composed and published numerous popular songs.

Philipp J. Kaeser, CEO and Founder of Healworld Productions

Healworld also provides all professional press services to promote, optimize, professionalize and personalize communications as well as acting classes to refine the required acting skills and work on character training, e.g. via method acting.

For further information on Healworld please visit our website:

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CMF: Canadian content high global travelability



Valerie Creighton, president and CEO

According to a research made by Canadian Media Fund (CMF) in partner with Parrot Analytics, Canadian content reached a global travelability of 22.4% over the period of May 1 to July 31, 2019. The index is a measure of popularity relative to a project's home market that will provide Canada with data it has not had access before to assess the impact of SVOD channels and new platforms on the Canadian production industry.

In addition, having access to Parrot Analytics' index data, CMF can identify content that travels best to inform the industries about a global insight and identify new opportunities. 'We are eager to understand the content preferences of Canadians across multiple viewing platforms. For us, gaining insights into the success of content on all platforms is pivotal in this changing media landscape', says Valerie Creighton, president and CEO, CMF.

'Their insights into travelability is an example of how global TV demand data

will give us the required strategic context to help Canadian producers better navigate the content landscape', she concludes. The project with Parrots, got a 12-month view of Canadian content that had well-travelled outside of the country. Courtney Williams, head of partnerships for Parrot Analytics, adds: 'We were surprised to see that content produced and co-produced in Canada had significantly higher travelability rates than content produced elsewhere in the world'. Canadian co-production Vikings had a high demand in countries like USA, France, Spain, Brazil, Chile and Argentina.



Vikings

Cisneros: educational content



Ailing Zubizarreta, VP, Creative Services

Cisneros Media incorporates all the companies and interests of the Cisneros Organization in the world of entertainment, including linear and Pay TV, production and distribution of content, music and beauty contests. This division includes Venevision, the leading producer and channel in Venezuela; Cisneros Studios, the leading independent

producer of Spanish programming in USA; the Miss Venezuela Organization, which has a record of seven crowns of Miss Universe and six titles of Miss World; and Cisneros Media Distribution (CMD), a global entertainment content distributor with more than 35 years at the forefront of the industry, agglomerating more than 30,000 hours of programming that it has distributed in more than 100 countries and 20 languages. As every year, the company participates at MICOM bringing a wide offer of productions that mix entertainment and educa-

Gusto TV: food in 4K



Chris Knight, President and CEO

Gusto Worldwide Media (Canada) exhibits in Cannes five high-end 4K cooking series, starting with DNA Dinners (16x'30), a powerful and uplifting series that takes viewers on an emotional roller coaster ride of self-discovery, with delicious dishes along the way. Each episode features an individual who is surprised with

the results of their DNA test and they learn about their newfound heritage through cuisine.

Bonacini's Italy (30x'30) is an elegant food series featuring celebrity chef Michael Bonacini as he cooks sumptuous Italian fare from 15 different regions. Available with Mandarin subtitles, it turnkey multi-platform marketing package includes original recipes, short form videos, and stylish food photography.



DNA Dinners

Set in a retro-style kitchen, the lovely host from Flour Power (26x'30) inspires viewers with simple to extravagant baked treats. Available with Mandarin subtitles or Spanish dubbing, the acquisition package includes creative recipes, stunning short form videos, and dazzling food photography.

On three seasons totaling 126 half hours, One World Kitchen is a visually stunning food series featuring nine delicious international cuisines, Italian, Indian, Thai, Argentinian, Japanese, Cantonese, Lebanese & Greek). Accompanied by 300+ beautifully shot form videos, diverse recipes, and gorgeous food photography.

New episodes from Watts On The Grill (25x'30) are now available: this fast-paced cooking series is all about delectable barbecue. Set on an urban rooftop, the energetic host inspires viewers to entertain guests outdoors.



AnimalFanPedia, educational series

tional content, such as AnimalFanPedia (52x'11) an educational-joining production about wildlife that brings animal families closer to each other; or The Science Of (7x'60), a fascinating series that delves into the wonderful world of science behind the simplest and most complex human experiences; and Car Czars (6x'60), and educational show for car enthusiasts.

In addition, Cisneros Media offers in Cannes a slate of kids content with Wowzu! (52x'7) a program with animals and children in real action, Dinolotodo/DinoItAll (57x'7) a hybrid real action and animation show for the Alpha generation, and DinoBites (60x'60) a fun franchise for preschoolers about the prehistoric epic.



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BOOTH #P-1.A89

Brazilian Content: beyond Brazil



Mary Morita, executive manager

Animation and fiction are the flagships contents that can be found at the booth of **Brazilian Content**, the non-profit program created in 2004 through **Brasil Audiovisual Independente (BRAVI)**, the **Brazilian Trade and Investment Promotion Agency (Apex-Brasil)**, and the Audiovisual Secretariat of the Ministry of Culture (SAV/MinC) that promotes new opportunities of co-production and export of audiovisual content for Brazilian independent producers.

Mary Morita, executive manager, **Brazilian Content**, explains the program is undergoing a branding revision that is being implemented during MIPCOM. On its 16th participation in Cannes, it leads a delegation of 32 companies represented by 46 professionals and at MIPJunior, 15 companies and 16 professionals. The Brazilian Content booth its completely redesigned with its new visual identity, for an easier identification of their capabilities.

Brazilian companies aim to make alliances with the global leading producers and institutes, while they also offer for the first time services of all types, like dubbing, for which it was installed a dubbing studio at the booth, where visitors can see the company's headquarters through a guided 360° virtual reality tour. **Bromelia Produções** is a key animation producer bringing to Cannes *Lottie Dottie Mini* (52x'12), the transmedia second season series from the success character from *Lottie Dottie Chicken*. **Penguin Content** launches *The Charlie Show* (26x'11), a multiplatform animated talk show for children, and the sixth season of *Earth to Luna!*, the internationally acclaimed animation with five seasons already produced.

Lastly, **Copa Studio** highlights the start of sales outside of Latin America of the animated series *Jorel's Brother*, a Brazilian success, *GigaBlaster*, *Tito & Muda*, *Ico Bit Zip*, *Friend Twiga*. Additionally, the company also expects to prospect animation services for foreign productions.



The Charlie Show, animated series

Sabbatical: multicultural contents

Sabbatical Entertainment (USA) is a leading production, consulting, content development and distribution company, founded by **Miguel Somoza**, who creates innovative and original programs in different formats, using a bank of millions of images and thousands of hours of videos and music.



Miguel Somoza, CEO

At MIPCOM, it shows its most recent catalog of productions that includes kid, entertainment, documentary and sport's content. For kids, it launches *Human Nature* (52x'25), a brand-new educational series with a fresh, where distinguished representatives of the animal kingdom share their wisdom to convey values and lessons to kids, *Kids' Planet* (52x'25) an engaging new educational and entertainment series for kids which reinforces the key values and manners taught to children by parents, and *The World Is Yours* (52x'22) the new series for kids and families, circles the globe, taking viewers on an exciting journey of discovery. In *Inspiring Women* (50x'3) Sabbatical presents a documentary series about inspiring profile on iconic women and each vignette presents different celebrities and highlights their adversities, journeys and success achieved within the fields of TV, film, and music, *Time Capsule 69* (1x'45) 2019 marks the 50th anniversary of main events that occurred in 1969, a year that changed the world and this documentary-show commemorates them such as the first Woodstock Festival, Pelé's 1,000th goal, Charles Manson's sect, the Sharon Tate crime as well as the first man to set foot on the moon.

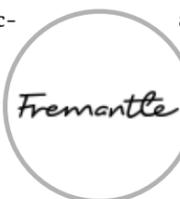
Sabbatical's offers includes *Crude* (13x'22) that shows the most extreme images of a world of danger, action and fear. Take a front row seat to the world's most dangerous professions: *Nightcrawlers*.



Time Capsule 69

Fremantle from historical to factual experience

Fremantle Media pushes at MIPCOM a selection of factual, scripted and format productions. The factual offer is headed with the CNN Original's *Chasing Life with Dr. Sanjay Gupta* (6x'60) a six-part docuseries following Dr. Sanjay Gupta as he travels the world searching for the secret to living longer, healthier, and happier. *Belsen* (1x'60), from Atlantic Productions for BBC Oneproduction, is a factual series that follows the story of a concentration camp. On the scripted slate, *La Jauria* (8x'60) from Fremantle, Kapow (Argentina) and Fabula (Chile) for TVN Chile;



and *The Windermere Children* ('90), a Wall to Wall and Warner Bros. ITVP Germany production for the BBC and ZDF. And to the format newest that Fremantle presents in Cannes are *Five Guys A Week*. The show transforms the first-date experience into the ultimate test of romance and compatibility, whilst putting the woman in control. Fast-tracking the 'getting to know you' period, one single girl invites five potential suitors who are looking for love to live with her for a week, all at the same time, all under one roof.

BOTH: C11

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BOOTH #P-1.B50

Castalia remarks Mexican culture



Luis Torres-Bohl, president and executive producer

Castalia Communications is having one of its most productive moments since its founding 25 years ago, according to **Luis Torres-Bohl**, President and Executive Producer. He explains: 'The changes we are experiencing in the global media industry, in technology, investments, structures and, singularly, the content needs of the audience.

As a result, our company is busier than ever attending to the needs of our traditional businesses, with the distribution of linear signals and the production of new content, as well as the creation of a new and exciting OTT service, which for the first time can meet the very specific needs of audiences in the USA, Canada and Latin America'.

Among the top company's deals, **Castalia** highlights the **BBC World News's** program alliance, and similarly, remarks their partnership with **Smithsonian Channel**, **Grupo Bandeirantes**, **APTN Aboriginal Peoples Television Network**, **Crossings TV** and **TVE international** with its different signals, which include the leading children's channel, **Clan**, all this with its main channel **Mexicanal**.

'An important area of the company is the purchase and sale of content and we are connecting with new customers, to whom we can present new content, as well as identify formats different that are interesting and relevant to audiences in the United States and Latin America', adds **Torres-Bohl**.



Las Cantinas de Cornelio, documentary

The tourist-documentary series **Las Cantinas de Cornelio** (14x'30) was released in USA. 'We are keeping to evolve according to the pace and trends of the market and the audiences, faithful to our goal of inspiring, sharing and growing. The trends of **Mexicanal Channel** is programming ranges from films made in the Mexican golden age to cooking and news spaces in Michoacán, Jalisco, Guanajuato, Guerrero, Veracruz and other regions of Mexico', he concludes.

NHK: at the heart of the action



Fumina Koike, Deputy Manager, Content Distribution (Sales), NHK Enterprises

NHK Enterprises (Japan) exhibits at MIPCOM its brand new 8K film *An Artist of the Floating World* ('89) from Oscar nominated **Ken Watanabe** that stars in this drama based on a novel by **Kazuo Ishiguro**.

On the science & technology side, *Amazing Dinoworld* (2x'49) recreates in CGI the amazing world of dinosaurs; cutting-edge research *Dynamic Genomes* (2x'49) found that genes are much more flexible than we think; and *Mysterious Planet* (5x'48) discovers the spooky creatures of the Mayan underworld; from the haunt of pumas and the Mars-like Andes.

Fumina Koike, Deputy Manager, Content Distribution: 'Natural history and science programs have consistently been sought-after throughout the world, while demand has been increasing in Asia. For MIPCOM, we hope that our newly launched 4K documentaries would be intriguing for that region, while we are confident to appeal to the Western territories with our brand new 8K drama'.

NHK's anime series *Radiant* (21x'24 "30) is an exciting fusion between French manga and Japanese anime, and had garnered worldwide sales in the past year. 'Now we have *S2* (21x'24"30) that will start airing this autumn in Japan, with international sales soon to follow. Also, *Welcome to Demon School! Irumakun* (23x'24"30), about a boy's chaotic life in a "prestigious" boarding school for elite demons', she adds.



Dynamic Genomes, science and technology

On for format sales, Chinese version of observational documentary series *72 hours with Tencent* has been a great success, and they are launching a *S2* this fall.

The Kitchen: new studios and offices



Deeny Kaplan, EVP, international sales

The Kitchen introduces its twelfth international language dubbing studio, fulfilling the needs of worldwide networks, studios, distribution companies and producers who are looking to consolidate their language requirements.

'We have been ahead of the game in building our international language teams, acquiring existing dubbing houses, with experience and quality work, and rebranding them all as **The Kitchen**. This assures our clients that they are getting the company's quality they are looking for in every language', explains **Deeny Kaplan**, EVP, international sales. The new location joins 'Kitchen's' already fully operating in Brazil, France, Mexico, Germany, Moldova, Hungary, Russia, Spain, Italy, France, Turkey and the US. Additionally, the company celebrates the first year anniversary of their new European sales office, in Madrid.

Alexis Cardenas, VP international sales and in charge of that office: 'Being in the middle of our European **Kitchen** studios, gives

me the opportunity to work closely with all of them, whether it may be attending a special event, or assisting with training personnel. Our European office also gives me the ability to work hand in hand with our clients in all of the European countries, and being in the same time zone to get work done is surely an asset as well. It's been a pleasure to represent **The Kitchen** at so many events over the past year: **MESA**; **Contecta Fiction Spain**; **IBC** and on and on. Yes, this move to the European continent was absolutely the right one for **The Kitchen** and I do believe that we will see continued growth in this territory, and others'.

The Kitchen also has a London-based translation team, responsible for identifying, training and scheduling translation teams that work to and from every language. 'Together with the Miami Translation department', explained **Sam Moed**, who runs the London office, 'I do believe we've got a wealth of translation talent that give us the quality of work that we've become known for worldwide'.



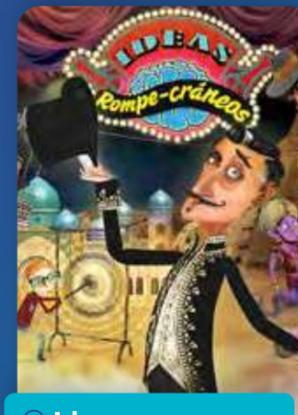
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The challenges on the sport broadcasting industry

The subject of sports broadcast rights is constantly evolving and at the apex of the industry. Technology (hardware and software), viewing habits, the battle between subscriptions, pay-per-view, OTT and free-to-air, the rise of mobile, advertising spends all play a part in the battle for a slice of the huge revenues on offer.



Who Holds the Future of Sports in CEE? at NEM 2019: Richard John Brešković, Director of Marketing, Croatian Telekom, Kenechi Belusevic, Senior Manager Commercial Development and Sports CEEMCA, Discovery Inc., Georgios Lykouropoulos, Head of Sports, ERT S.A. Hellenic Broadcasting Corporation, and Andrej Miklánek, Head of TV content and Marketing Expert, Slovak Telekom and T-Mobile Czech Republic

At the same time, various broadcasters believe that the shift to OTT brings with it the increased danger of piracy. In 2018 they saw proof of this, with data revealing nearly five million illegal streamers during the UEFA Champions League knockout stages before the final in May in Europe. Digital media companies are becoming increasingly aware of piracy threats as more viewers turn to online streaming over traditional broadcast, particularly when it comes to sports.

In the next years it is expected to see active discussions between leagues, content owners, distributors and content protection technology companies exploring how to maintain the value of sports content by combatting piracy threats and the broadcasting rights.

The protagonists

In a discussion panel at NEM Dubrovnik last June, Kenechi Belusevic, senior manager

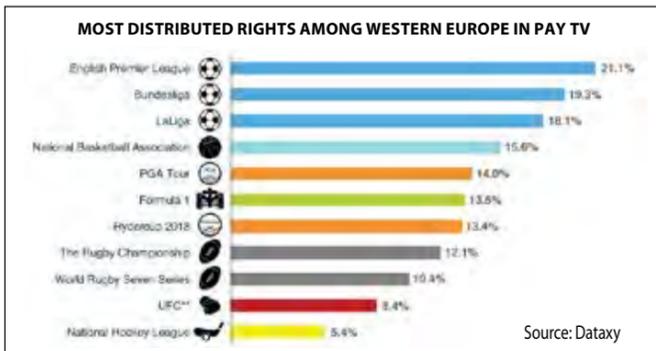
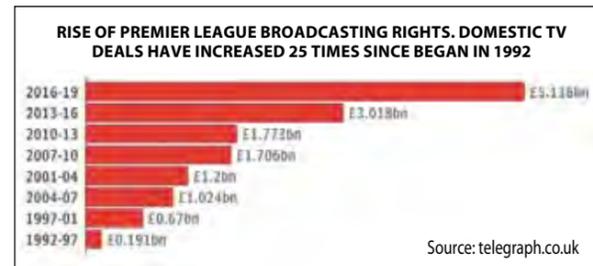
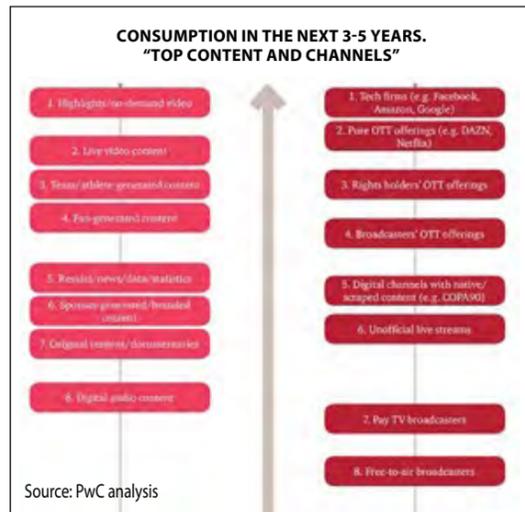
on distribution & business development at Discovery, said that the dynamics in Europe are 'totally different' from America: 'Beyond content, platforms are changing the way audiences consume content. There is some regions where people don't want to spend more than one subscription, which undoubtedly means that everything points to the integration of all these services into one. That is what we must observe and see the traces of the other companies that lead these fields'.

There is an interesting fact in how the direct to consumer (D2C) delivery approaches that the OTT platforms are taking. Rather than going through traditional broadcasters to get in front of consumers, these platforms will begin to distribute digital media directly to consumers through streaming services.

The next years will be a pivotal one for broadcasting and OTT media services, with sports sitting squarely in the center of the action. Georgios Lykouropoulos, head of sports, ERT S.A. Hellenic Broadcasting Corporation (Greek), added: 'But of all the changes we will see in the space, I expect the most exciting to watch will be new OTT distribution options becoming available, improved user experience being prioritized, and

the fight on piracy starting to take effect'.

'We are making a great investment in media, mixing our platforms. However, we must work according to the numbers of our audience in terms of sport transmission. Greece is a small country, with several local sports. We have noticed that when we broadcast the World Cup, we managed to reach large numbers of audience, which we have not achieved with the Cricquet World Cup, that means for us that we have to educate our viewers and makes they want what we want to show', completed Lykouropoulos.



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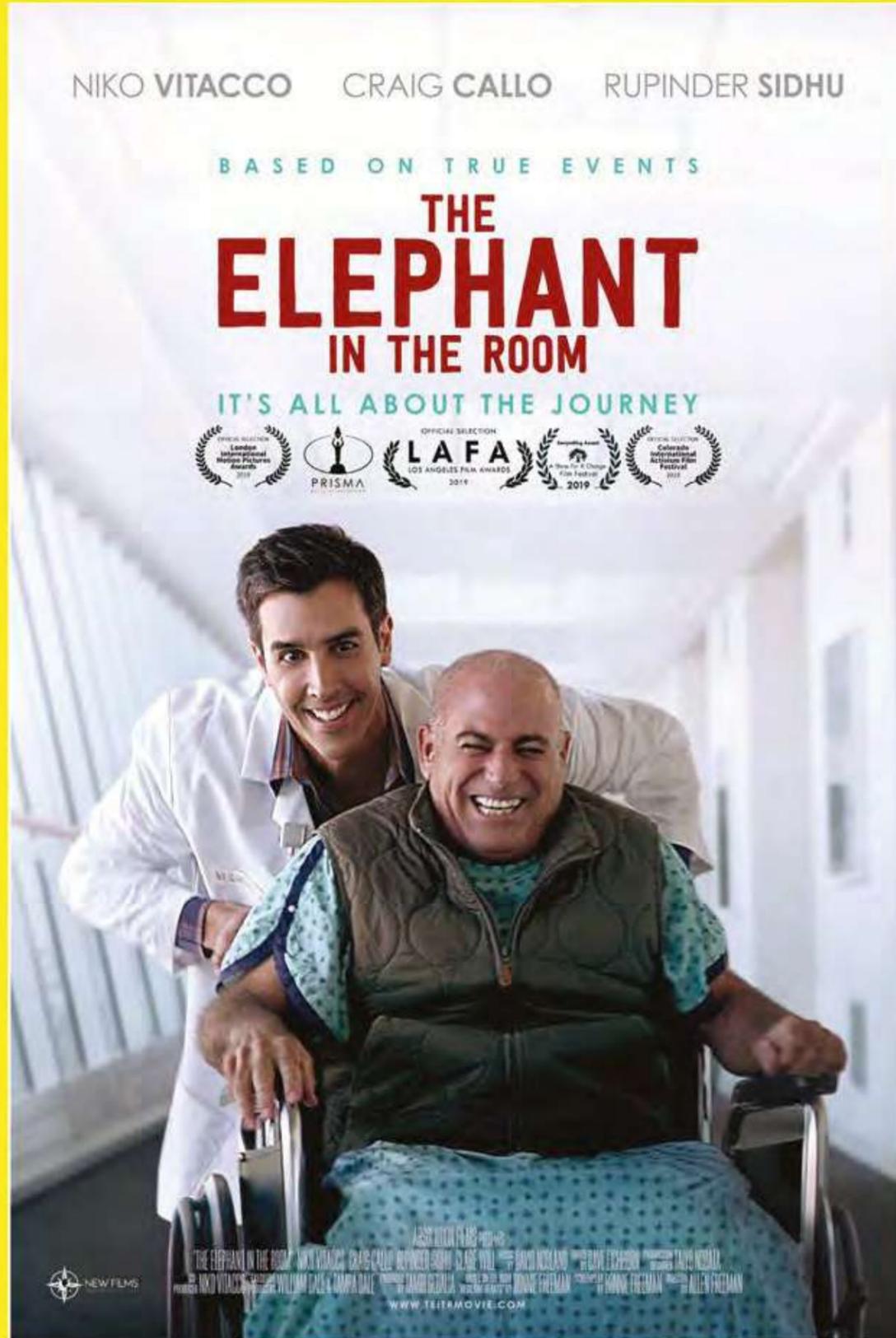
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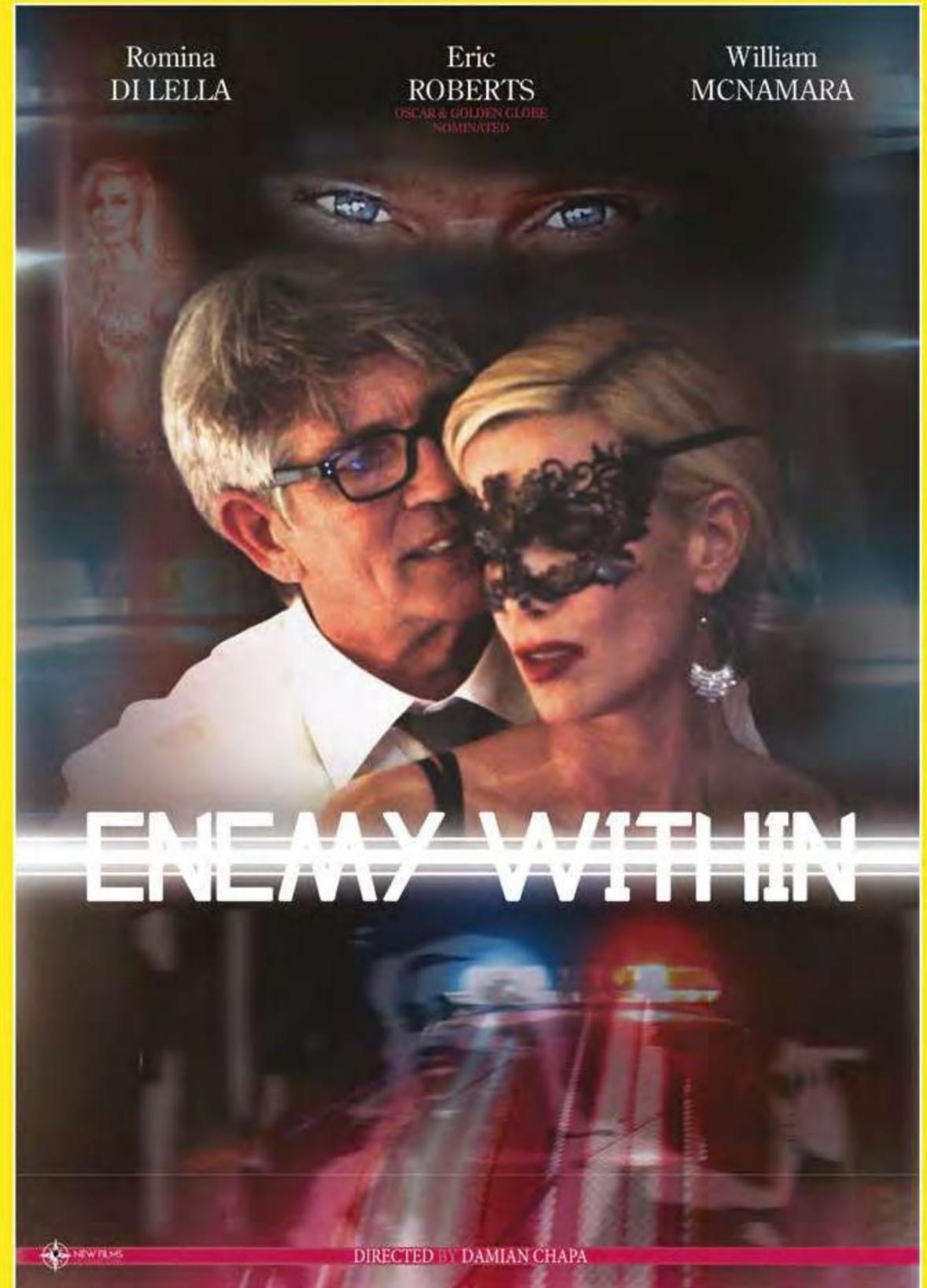
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BOTH #P-1.C24

New Films: new strategy, premium content



Nesim Hason, founder and CEO

New Films International was launched by a highly successful foreign markets distributor **Nesim Hason**, President and founder. He has transformed this production-distribution company into a major force in the global scene. For almost four decades in business, **Hason** has been building its reputation

as a reliable full-service production company and trusted sales partner. At MIPCOM, it presents its new company, **Library Kingdom Cooperation**, which has been established to gather different libraries from many well-known distribution/production companies, with the aim of providing a wide range of catalogs to digital platforms for end-users. 'As more and more digital platforms aggressively take over the entertainment industry, the sale price of content decreases as volume deals become the new norm', comments **Hason**, who adds: 'In addition, coming together not only allows us to combine increasingly rising costs, but also eliminates the need to compete against each other and further drive down profit margins. Not to mention, the larger the library of films, the more appealing the titles will be for package deals with major platforms. To put it simply: in numbers, there is strength'. The company is handling five global libraries and it is going to grow more considering the attention that they got from other producers from the industry. 'We are anticipating that we will reach 10 libraries target by the end of the year at least. We are distributing these libraries worldwide and we keep signing new deals. We believe that there will be more than a thousand movies in the catalogue shortly, adds **Godze Sarilar**, COO.



Entity Project, horror film



Pistolera, drama film

About contents **NFI** offers a wide variety of content at MIPCOM, including own produced as well as third-party movies and series.

Heading the slate is the drama movie *Pistolera*, starred by **Romina di Lella** and **Danny Trejo**. When ruthless drug lord murders the family of a little girl in a gangland hit in Spain, he makes one fatal mistake: letting her live. And the Russian TV crime and mystery drama series *Territory* (8x'53), which shows a town rotting from inside out: teenage gangs, corrupt mayor, and a Police chief involved with drugs.

A story based on true events, *The Elephant in the Room* follows a Palliative Care team as they help terminally ill patients navigate the final moments in life. Also starred by **Romina di Lella**, *Enemy within* shows a sadomasochistic killer who is out to murder a beautiful dancer, while she still believes that love conquers all, while *Entity Project* is a horror film where a director and her friends rent a haunted house to capture paranormal events in order to prove it and become popular.



Territory, 8-episodes Russian TV series

Regarding the advantages of the company's model against the traditional ones, **Hanson** concludes: 'Having such digital deals individually is impossible for the companies we represent their catalogs, cause no one would like to do that considering the low license fees digital clients pay per title'.



Enemy within, thriller

CBS Studios International showcases new series

CBS Studios International (US) launches *Evil* (13x'60), the psychological mystery released at **CBS Drama**, which examines the origins of evil along the dividing line between science and religion, as well as *FBI: Most Wanted* (13x'60), and *Nancy Drew* (13x'60), released at **The CW**. *Nancy Drew* (Kennedy McMann) is a brilliant teenaged detective whose sense of self had come from solving mysteries in her hometown of Horseshoe Bay, Maine – until her mother's untimely death derails Nancy's college plans.

In *Tommy* (13x'30), the multiple Emmy Award winner **Edie Falco**

plays a former high-ranking NYPD officer who becomes the first female Chief of Police for Los Angeles. Other products included in CBS' catalog are *L Word: Generation Q* (8x'60), *Carol's Second Act* (13x'30), *The Unicorn* (13x'30) and *Kids Say The Darndest Things* (13x'60). In comedy, it highlights *Broke* (13x'30).



Evil

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BOTH: R7.D18



MIPCOM 2019

Recently revealed footage of a girls-only trip to the former home of exorcists

ENTITY PROJECT

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BOOTH #C20

Banijay: dramas + factual



Elliott Chalkley, VP Sales

Banijay Rights (UK) bring to Cannes a complete and wide line up that combines high-end drama series, factual programming and entertainment formats. Heading the slate is the crime drama *The Gulf* (6x'60 or 3x'90), from **ScreenTime** (New Zealand), **Lippy Productions** and **Letterbox Filmproduktion** for **TV3** and **ZDF**: After losing her memory in a car crash that killed her husband, Detective Jess Savage becomes determined to bring the killer to justice.

Artist To Icon (10x'60) is a top factual shows from **Touchdown Films** for **Ovation**: in this fascinating new series, the company goes beyond the constraints of the velvet rope to reveal how the biggest names in entertainment reached the very top, including Madonna, Robin Williams, Cher, Nicole Kidman, Whitney Houston, Tom Cruise, Tom Hanks, Julia Roberts, Jim Carrey and Arnold Schwarzenegger. *World's Greatest Warships* (3x'60) is another factual from **IWC Media** for **Channel 5**, charting the history of the warship from the dawn of the twentieth century to the present and in doing so tells the story of the most iconic ships of all time.

On the entertainment field, **Banijay Rights** keeps promoting its legend format *Temptation Island* (13x'60) from **Banijay Studios North America** for **USA Network**. In this social experiment, four couples at a crossroad in their relationships put their love to the test. And lastly, the game show *Don't* from executive prankster **Ryan Reynolds**, **Banijay Studios NA** and host **Adam Scott** for **ABC**. It shows families that can win money by following one simple rule. Each week one family of four navigates a gauntlet of directives from the ingeniously small to the ridiculously giant.



The Gulf, drama

BBC Studios, reimagining dramas



Karina Perednik Dolgiej, VP Content Sales

The intention of **BBC** is for premium drama, and the company continues to grow around the world through **BBC Studios**, a key player not only for the domestic British market, but also worldwide.

The company brings to MIPCOM various high-end productions that reflect its DNA. Leading the offer is *Sanditon* (8x'45), a series based on Jane Austen's latest unfinished novel: it is presented for the first time to a broad TV audience thanks to acclaimed screenwriter **Andrew Davies**. *Sanditon* is produced by **Red Planet Pictures** for **ITV** and **Masterpiece**.

Also, the company launches *Traces* (6x'60), a police thriller based on an original idea by the successful crime writer **Val McDermid**. Set in Dundee, Scotland, the series explores the world of SIFA, the Scottish Institute of Forensic Sciences and Anatomy and introduces to three compelling and very different female characters. The series

BOTH: R7.J15

Universal Cinergia: high-tech new studios

Universal Cinergia is one of the leading dubbing and subtitling companies in the American industry, with a client portfolio that includes studios from the United States, **Lionsgate**, **Amazon**, **Netflix**, most of Turkish distributors and producers, and clients in Europe, Latin America and Asia.

The company arrives at MIPCOM to promote its three new dubbing studios in Mexico City, launched to work for Premium content. These add up to the 17 existing in Cuernavaca, totalling 20 in the Mexican Republic. With the integration of these studios, **Universal Cinergia Dubbing** reaches a total of 40 studios in all the regions where the company operates: three studios in Paris, seven in Sao Paulo, and nine in Miami, where it has the headquarters.

The new space in Mexico City have TPN certification, and the operation will be carried out by **Cristina Littin**, who has a vast experience in services for audiovisual companies.

'I know very well the international film and TV market, and in particular the Mexican one. I am familiar with Turkish and Latin American content. In Chile with my own company, we double dozens of movie films on a regular basis', comments **Littin**.

About the premium series, she adds: 'For example *The Crown*, original **Amazon** production, or the **Hulu** material that we handle, as well as **MGE's** soap operas that are high-end in production deployment. The three studios opened on July 1 and services begin there'.

Liliam Hernández, CEO, asserts: 'We seek to expand where customers ask us, analyzing in particular the nerve centers of production. We saw an extra need in Mexico that is becoming a pole of achievements such as Spain, for example. We want to be close and very close, there is a strong movement of projects from here on.



Liliam Hernandez, CEO, Gema Lopez, COO, Cristina Littin, in charge of the studios, and Elisa Aquino, VP of Sales

will be produced by **Nicola Shindler** from **RED Production Company** and **Michaela Fereday**, writer **Amelia Bullmore**, **Philippa Collie-Cousins** of **UKTV**, **Martin Rakusen** for **BBC Studios** and **Val McDermid**. The series will air on **Alibi** later this year.

Produced by **BBC Studios**, *Good Omens* (6x'60) is an imaginative and humorous drama that follows an angel and a devil as they join forces in an attempt to find the eleven-year-old Antichrist (and his dog) to avoid the Apocalypse.

The company's offer is completed with *Life* (6x'60) and *Trigonometry* (8x'30). The first one brings four independent and deeply human stories, produced for **BBC One** by **Roanna Benn**, **Jude Liknaitzky** and **Mike Bartlett** from **Drama Republic**; and the second one is a love story about couple whose open their small apartment to a third person, produced by **House Productions** for **BBC Two**.



Sanditon, drama based on Jane Austen's latest unfinished novel

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BOOTH #R8.B10

TV Azteca: historical themes



Patricia Jasin, VP TV Azteca International

TV Azteca, one of the world's largest producers of Spanish-language television programming, is in constant evolution generating over 10,000 hours of content per year. At MIPCOM pushes a brand new slate of documentaries named *Stories & Relates*, an special of four stories that reviews the most iconic characters and topics of Mexican's culture like The Day of The Dead or Virgin of Guadalupe.



María Magdalena, drama coproduced between Dopamine and Sony Pictures

As one of the top offerings, TV Azteca highlights *María Magdalena* (60x'60), an historical drama series coproduced by Dopamine, part of Grupo Salinas, and Sony Pictures Television. The series is an epic melodrama recreating the life of a passionate woman during oppressing times; *Mundo Metro* (15x'60) is a docu-reality that welcomes to the universe of

the largest and most advanced underground transport in all of Latin America: the subway of Mexico City; while *Culture Code* (13x'45) the factual series that delves into the deepest mysteries of each culture in different countries like USA, France, China, Mexico, UK, Turkey or Japan. Each chapter of the *Culture Code* shows the culture in a specific place to know what it makes this country unique and different. Another shows that the company pushes are *Dementia* (10x60'), where a reporter decides to admit herself into a psychiatric hospital to solve her grandmother's murder; *La Academia*, format that has attracted audiences from countries such as Mexico (12 seasons) Singapore, Malaysia, Indonesia (13 seasons) and Central America (2 seasons). As part of its distributions alliance with Kuarzo Entertainment International catalog, the company also offers a high-list of non-scripted and scripted productions.

DINT: Turkey, EMEA and Asia

2019 has been a very positive year for Doblajes Internacionales (DINT), the pioneer Chilean dubbing studio that is close to celebrate its 4th decaded in business. DINT has also been a key partner for the Turkish expansion in Chile and Latin America, having dubbed the most successful dramas like *Las Mil y Una Noches*, *Fatmagul*, *Ezel* and *Amor Prohibido*, which are now being re-run in Chile.

Patricia Menz, founder, and her two sons, Christian and Paola Barzelatto, president and VP, respectively, explain: 'We are getting ready as the digital players are gaining momentum adding more and more Premium content. We are now dubbing important series thanks to the fidelity of our clients that like our quality and rigorous services. Some of them are S3 of *This is Us* and *Fosse Ver-non*, which has recently won an Emmy International'.

DINT Miami, opened the last year, has allowed sealing new strategic alliances with clients from Europe and India. From that



office, led by Paola, D.I.N.T. offers three languages: English, French and Portuguese. 'MIPCOM is a key market for us because it allow to visit clients in Europe, Africa and Asia and analyze the new projects for the next year', stands Christian.

'We closed new deals with Turkish companies, as the last one for *Lifeline* (ATV), which has been a huge success in the local market and Latin America. We are dubbing more series from Turkey for the end of this year and beginning of the next one. We are the #1 dubbing studio for their dramas in Latin America. Our focus for 2020 is to gain new clients and territories in CEE, Africa and Asia', they conclude.



Christian and Paola Barzelatto

BOOTH # P-1.J 2

ATV: The Ottoman

ATV Distribution (Turkey) is having again a top market in Cannes, launching brand new series and promoting them on special events: on the 15th at 5.30pm at Salon Croisette the company organizes "Hercai Networking Session: Q&A And Cocktail" with series directors Cem Karci and Benal Tairi and the protagonist couple Ebru Sahin and Akın Akınözü.



Müge Akar and Emre Görentaş, Content Sales Deputy Managers

The company's offers 'fresh and strong' Turkish dramas, explain Müge Akar and Emre Görentaş, Content Sales Deputy Managers. *Hercai* S2 premiered in September, and recent deals include Kazakhstan, Bosnia, Serbia, Montenegro, Spain, Romania, Uzbekistan, Albania in Europe and Chile, Mexico, Guatemala, El Salvador, Dominican Republic, Honduras, Nicaragua, Costa Rica and Ecuador.

ATV is launching *The Ottoman* focused on the story of the Great Ottoman Empire and the leading character Osman will be played by worldwide popular actor Burak Ozcivit. And promoting *Love and Secrets*, which closed the summer season on top with making a mark on Turkish broadcasting style because of its high drama potential.

Akar and Görentaş: 'Usually in Turkey, most of the summer series are airing as a romantic comedies and they have a light story line. Even though *Love and Secrets* aired as a drama in summer season, it will continue on the new broadcasting period as a proof of its success. The title was already sold to Albania within such a short time'.

Lastly, *Lifeline* S3 that premiered last month: it was sold to Mexico, Ecuador, Israel, Slovenia, Kosovo and Albania recently. And *Grand Family* with its fifth season.



The Ottoman, brand new drama at MIPCOM

CDC UNITED NETWORK



MARNIE'S WORLD

BOOTH # P-1.L 1

ORF: varied & fresh

ORF Enterprises (Austria) arrives to MIPCOM with a varied programming offer, headed by its wildlife and history documentaries, but also new episodes from its high-end drama series.

Heading the slate are wildlife documentaries *Empire of the Vineyard* ('52), showing the life and survival of animals living in vineyards; *Corsica – Mountains in the Sea* ('52), which presents the species-rich nature of the Mediterranean island: black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the deserted villages. Corsica's mountains were the original home of all Europe's mouflons.

On the history side, *Richard the Lionheart* ('52) shows the King of England, warrior, ruler and violent killer; six feet tall, with flaming red hair and beard – and a passion for poetry, he was also a master strategist at a time when Europe's dynasties were engaged in a vicious struggle for power.

ORF Enterprises launches new episodes of its top drama series *Suburbia – Women on the Edge* (40x'48), which shows the life in the suburbs that has calmed down one year after Joachim's revenge campaign: the four women have got their lives back on track. But it

would be terribly boring if everything were to run smoothly.

And *Walking on Sunshine* (20x'45), a new success comedy series is set in the weather department of a TV station where a renowned news anchor finds his new home after experiencing personal highs and lows. It's all about a mysterious heritage, amorous encounters and the balance of power.



Marion Camus-Oberdorfer, Sales Director GST & Distribution Investment



Walking on Sunshine, comedy series



Empire of the Vineyard, documentary

GRB: docu-series

BOTH: R7.K17

GRB Studios (USA) launches at MIPCOM a slate of documentaries and docu-series including *Listen* (1x'90) which follows ordinary people as they are forced to spend time with someone who has opposing views on an important topic; *The New Normal* (1x'90) documentary that presents 5 Parkland High School students dealing with the aftermath of a mass shooting.

Highland: Thailand's Marijuana Awakening (3x'30), presents how in Thailand there is a growing community of Thai people fighting to legalize marijuana; *Cinderella Bride* (6x'30) each episode of this docu-series follows a wedding planner and her team give deserving couples their dream wedding; and *Man At Arms* (8x'60) where an expert craftsmen recreate iconic weapons from video games, movies, and comics.

BOOTH #P4.C20

Discovery: digital-first

Discovery Inc. (USA) is currently determining how content should be distributed and monetized across new, direct-to-consumer platforms and which content can and should be released to external partners and licensees.

'Given the size and scope of our catalog, which has doubled with last year's acquisition of **Scripps Networks International**, this is a very deliberate process which involves a lot of internal stakeholders. As we pivot to a digital-first strategy, our Program Sales team is continually adapting alongside our corporate priorities. This is our new normal', summarizes **Elliot Wagner**, SVP.

Discovery is a global leader in real life entertainment with catalog of 300,000 hours in 50 languages, producing nearly 8,000 hours a year. 'Windowing content for external distribution is our team's top priority and we strive to bring several hundred new hours to each market, including opportunities for regional premieres and formats', he adds.

At MIPCOM it is offering an expanded formats slate tapping into its lifestyle brands **HGTV** and **Food Network** and including +20 hit series like *House Hunters*, *Chopped* and *Guy's Grocery Games*. 'Among our new releases is a blue chip natural history series *Mysterious Planet*; *Crikey!* following the late Crocodile Hunter Steve Irwin's family; and *Legends of the Lost* with **Megan Fox**'.

'We are active in all regions, but particularly busy in EMEA and Asia. While linear remains our core, we have also looked at non-traditional sales including native digital short form, third party acquisitions and formats. Emerging digital and mobile platforms tend to skew younger and short form, or *snackable* content, is in greater demand', says **Wagner**.

'We have an expansive library of short form coming from our digital studios and have the ability to offer volume packages that include linear cut-downs, how to segments in cooking and DIY for example and tutorials. From third-party, we offer *The 24 Hour War*, which tells the story of one of the most famous battles in auto racing history, the Ford vs. Ferrari rivalry at Le Mans'.



Elliot Wagner, SVP program sales



House Hunters, from the lifestyle catalogue

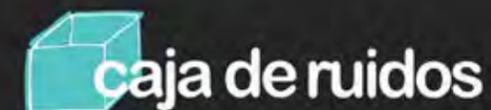
Kew Media: non-fiction

BOTH: C15.A6

Kew Media Distribution distributes a diverse catalogue of film, TV and digital assets to broadcasters and viewing platforms across the world, managing international rights to a library of over 11,000 hours of TV and digital content, including major drama series, non-fiction entertainment.

At MIPCOM it launches a slate of non-fiction series, like *Body Hack 3.0* (8x'60) which follows an adventurer who will take on some of the biggest challenges on the wildest places; in *High Maintenance* (8x'60) that presents the engineering marvel and the risks behind them; and *Murder in Amish Country* (6x'60) features murder cases that police have to face in the Amish culture. The company's newest is complete with the Drama Mini-Series *Cold Call* (4x'60) about a cold call fraud that destroys family's women, and the documentary *The Amazing Johnathan* (1x'91).

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BOOTH #P4.C4

NBCUniversal: integrated catalogue



Belinda Menendez, presidente de Telemundo

NBCUniversal International Distribution (USA) highlights at MIPCOM the new shows of the integrated catalogue that includes both titles from the Studio and super series from Telemundo and animation shows from DreamWorks. Among the top titles for the region, it stands the new scripted series *Almost Family* (13x'60), romantic comedy series *The Baker and The Beauty* (9x'60), the drama from the *Downton Abbey's* creator, *Belgravia*, and the biopic-mini-series starred by **Helen Mirren**, *Catherine The Great* (4x'60) are the mix of drama and period series that heads NBCUniversal in Cannes. On the children's offer, the company presents *Dragons Rescue Riders* (26x'30) about a twin that rescues dragons and help people in their adopted town huttsгалор, *Dreamworks Where's Waldo?* (40x'30) based on the famous graphic novel character, also *Fast & Furious: Spy Racers* (49x'30), based on the blockbuster film franchise, but built for a kid audience, and *Norman Picklestripes* (26x'30) an stop-motion animated comedy centers on Norman, the son of Mother Nature. The unscripted newbies of the company at MIPCOM, are the realities: *Blind Date* (65x'30) which presents aleatory casual meet-

up made it by the algorithms of dating apps, also *In A Man's World* (4x'60) a social experiment that follows women as they go through astounding transformations to discover what life is truly like in a man's world, and *The Kelly Clarkson Show* (180x'60) each episode, the down-to-earth superstar delivers a funny, heartfelt and entertaining hour of celebrity guests, musical performances, fascinating stories, spontaneous surprises and so much more. And finally, as his slate of soap-opera, NBCUniversal shows in partner with the Univision's Channel, *El Final Del Paraíso* (90x'60), the last chapter of the story about Catalina Santana's and how a new mission will force her to face demons that threaten to destroy her and her family, the telenovela is a sequel of the story *Sin Senos Si Hay Paraíso*.



International Studios Dreamworks: animated series *Where's Waldo?*



Catherine The Great, period series

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BOOTH #P3.C1

A+E Networks: fearless



Patrick Vien, Executive Managing Director, International

A+E Networks is the global content company comprised of some of the most popular and culturally relevant brands in media including A+E, Lifetime, HISTORY, Lifetime Movies, FYI, VICELAND, and Blaze. At MIPCOM its product slate is led by scripted, formats and factual contents. *Miss Scarlet and the Duke* (6x'60), the drama produced by A+E and Element 8 Entertainment, shows a story set in the same 1850s London society that gave rise to Jack the Ripper, a British detective drama features a fearless, independent heroine played by **Kate Phillips** (*Peaky Blinders*). On the format's slate, the company highlights *Generation Dating* (**Coco Content**), a reboot of the famous format *Generation Dating*, also *Solo Wars* (10x'60) by JTBC Korea, a large-scale studio-based dating-survival-game-show that unfolds between 100 singles as they compete for love or money, and *Marrying Millions* (10x'60) by Sharp Entertainment LLC, a relationship docu-format, the focus is on a series of firsts in the world of money and newly in love couples where one half of each couple is wealthy and the other definitively is not.

TRX adds Televisa



Matthew Frank, CEO TRX

TV giant Televisa (Mexico) has gone live on TRX with 8,200 hours of content. The platform now boasts over 1,100 registered buyers and more than 70,000 hours of content from 70 distributors, including BBC, Lionsgate, Studiocanal, Sky, allmedia, TCB and Off the Fence. **Matthew Frank**, CEO: "Televisa have put on a significant amount of content on us which illustrates the potential they see in the platform. Doing more deals in less time is why we built TRX and the team at Televisa will soon be feeling the benefit of this".

Lastly, A+E brings *The UnXplained with William Shatner* (8x'60) hosted and executive produced by the actor William Shatner who in a one-hour explores the world's most fascinating, strange, and inexplicable mysteries; also *Damian Lewis: Spy Wars* (8x'60), which presents actor Damian Lewis unpacks some covert missions in modern-day history with the help of new declassified information, high-profile experts, and intelligence offi-

cers who were there; and the length-factuals *Biography: Farrah Fawcett Forever* (1x'120) and *JFK Jr. - The Final Year* (1x'120), that explores the most iconic character and their background, produced by A+E Originals and Left/Right, Inc., respectively.



Miss Scarlet and the Duke, drama-scripted

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Applicaster: content + tech

Applicaster works close with network and buyers who are already strategizing on how they'll promote and distribute all their newest shows. Whether this means a revised in-app content screen, new digital advertising or signing sponsors, every creative strategy is linked to a technology action.

For over 10 years it has been helping media companies to accelerate these technology actions, enabling media brands to better express their creativity and to grow their brand without obstacles, all through their mobile and smart TV apps.

At MIPCOM is promoting its services: speed, flexibility, and monetization, which are the hub to work with diverse media brands across the world, from multi-national broadcaster **ProSiebenSat.1** to publisher **Hearst**, to sports tournament **Copa America**. Through **Applicaster's** app management platform, these brands and others are gaining more control and immediacy over their content and advertising strategies.

When it's time to launch a new series, countdown to an event, or promote breaking news, these updates should be completed in days, rather than in weeks or months. With **Applicaster**, media brands



see the greatest return on their content investment when they can use their content when, how, and where they wish.

Media brands should never be in a position where they can't sign a potential advertiser or sponsor

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In **Applicaster's** app management platform, a late sponsorship or a demanding advertiser is nothing to sweat. The platform supports the quick deployment of visual updates, such as a new advertising unit, and the design of eye-catching screens that elevate a sponsor's communications, giving content brands an opportunity for greater advertising revenues.

From the world to Metro TV



Carolina Sefair, Sales and Acquisitions Manager

Metro TV (Colombia) arrives at MIPCOM with a variety of creative and successful content produced worldwide, such as independent Latin American films like *Pelucas and Rokanrol* ('90), *Las Horas Contadas* (**LaVecina Films**), *Mamá take the soup* ('96) and *Souvenir* ('119), which have already exhibited internationally.

In fiction, series like the thriller cops *Mali-cia* (13x'30) and the teenager series *Dalia de las Hadas* (20x'30), which premiered last summer in Italy. **Carolina Sefair**, Sales and Acquisitions Manager: '*Dalia...* did an excellent rating and generated great hook with the audience for its history and songs that are also available on platforms such as **iTunes** and **Amazon**'.

Metro TV is also offering Lebanese dramas from **Sabbah Bros.** like

BOOTH #R9.A32

Kanal D: world-class, premium

Kanal D International creates and distributes world-class, premium content with global availability. Turkish company highlights on its catalogue top miniseries, soap operas, programs, formats and dramas, which have reached 150 countries in Europe, the Americas, Africa, Asia, MENA, Balkans and the Far East.



Kerim Emrah Turna, Executive Director, Kanal D International

At MIPCOM distributor puts special emphasis on *Ruthless City* (S2). Produced by **Avşar Film** and directed by **Cevdet Mercan**, **Kanal D's** premium series ranked first in its debut last month on the channel's prime time, where it scored 5.33 rating points and 15.25% share. The new episode also shook social media, where it had a reach of 2 million while it aired with #Zalimİstanbul and was a trend for a long time.

Romantic comedies are taking the Turkish broadcaster to lead the local market. Last July, **Kanal D** has become the leading channel on prime time with 8.83% share in the AB segment and 9.16% in +5, according to Kantar Media. One of the reasons has been *Love Trap* (**ARC Film**) that took the channel to the first position surpassing **FOX** (8.40%), **Star TV** (7.87%), **Show TV** (7.87%) and **ATV** (6.75%). The leading couple **Burcu Özberk** (Ayşe) and **Çağlar Ertuğrul** (Kerem) helped the series to be the most popular on social media with 640,240 publications (June).

Price of Passion (**D Productions**) is another key example of the genre. Sold to **Pro TV** (Romania), where it is set to be aired in March 2020, the series had a successful grand final on **Divinity** (Spain), leaving behind a huge Spanish fan group of Asli and Ferhat, the protagonist. Lastly, *Wounded Love* (**03 Medya**) that tells the story of one of the most tragic heroes of his times. A hero who is condemned to face the ruination of his family while he can do nothing to stop it.



Ruthless City S2, premium series



Dalia de las Hadas, teenager series

Cello, *Samra* and *What if*, which are still in great demand worldwide especially at this time on platforms such as **Netflix**. Recently Colombian distributor sold *Cello* to Puerto Rico, where it is premiering this month. **Metro TV** has a rich content offer from Colombia, like miniseries, travel and movies for all audiences.

Lastly, it brings to Cannes IPs in search of co-production: captivating animated series *Wally's Wheels*, *Anna's Real World* and *Road to Volvennia* plus a lifestyle offer *Curries and Stories*, a gastronomic series that proposes to learn universal recipes with Indian influences.

Metro New Media is a brand new division from Colombian company developing content in VR and AR, such as the short documentary *Gua-che: Art of Collective Action* with the direction of **Carlo Corinaldesi**, about the work of one of the most famous mural artists in Colombia.

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Mediaset: double hit success



Manuela Caputi, Head of International Sales on Mediaset Distribution

Mediaset Distribution is heading to Cannes with a program roster topped by two new series: *The Silence of Water* and *Rosy Abate*, both commissioned for a second edition after their success. Season one of the mystery thriller *The Silence of Water* (8x50'), produced by **Garbo Productions**, is the most popular title its library aired on **Canale 5** on Spring 2019 recording almost 4 million viewers with an audience share of 15.3%.

The first parte ended with the discovery of adolescent Laura who disappears, and her body is found dead. Season two is currently in production with a new case for the duocops formed by Luisa a homicide detective from the big city and Andrea the local police inspector. New characters appears in this new story that will be launched next year.

With *Rosy Abate 2* (10x50'), the drama series produced by **Taodue Film** is focused on a strong feminine character Rosy, a formerly component of a Sicilian mafia family, but determined to reject her criminal past in order to find her son. Season two is centred on her struggle to regain her son's affection. Both series are available also as a scripted format recorded a solid 5 million viewers with an audience share of 21% during the transmission of first season in 2017.

On the other hand, the success on **Canale 5**, the period drama *Love and Sacrifice* is conquering the CEE Regions with the passionate romance that takes place among the Carrara marble quarries during the last years of the Belle Epoque. Mediaset's catalogue is also enriched with **MGE** titles as the strong alliance with this company, the distributor arm of **Mega** (Chile) launched in mid-2018, continues intensely and the catalogue of Chilean telenovelas starts reaching the trust of clients in Europe and in the CEE Regions. Head of International Sales on **Mediaset Distribution**, **Manuela Caputi**, comments: 'Telenovela *Amanda* has already conquered many European countries both as ready-made and format. The story of nurse Amanda Solis who seeks revenge against the four Santa Cruz brothers who raped her when she was only 14 years old is getting a lot of interest'.

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Bavaria Fiction: *Das Boot S2*

Bavaria Fiction (UK) has revealed details on the second season of *Das Boot*, coproduction with **Sky Deutschland**, which first part was sold to more than 100 territories worldwide, attracting audiences of millions becoming the most successful Sky Original Production ever on Sky Deutschland.

The second season will premier next year in Germany, Austria, Italy, UK and Italy. It returns with new cast members such as Clemens Schick (*Casino Royale*), Thomas Kretschmann (*Avengers: Age of Ultron*) and Rochelle Neil (*Terminator: Dark Fate*), among others. It directed by **Matthias Glasner** and **Rick Ostermann**.

Marcus Ammon, SVP Sky Originals at Sky Deutschland, re-

BOOTH #P3.B1

Eccho Rights: new partners

Eccho Rights (Sweden) is having a very strong year as Turkish dramas continue to gain new territories like Spain, where it currently airs six series. This is a very special MIPCOM for distributor as it organizes previous to the show a two-days event with +100 top visitors in Istanbul, replacing its traditional opening cocktail at Carlton Hotel.

Fredrik af Malmberg, MD: 'We are launching five new Turkish dramas plus S2 of daily dramas *The Promise*, which tripled **Kanal 7** rating successfully replacing *Elif* on its fifth season, and *Wounded Birds*. We increased our Western Europe slate, and recruited **Lisa Widén** (Stockholm) to further develop our Nordic slate and co-productions, which already has thriller *Honour* (Bigster) *Invisible Heroes*, coproduced by Finland and Chile'.

'A new source country is Portugal, having signed a worldwide exclusive representation with **SIC** for *Heart and Soul* and *Water Mirror*. Owned by **CJ ENM**, we are also working with more Korean series, both as ready made as well as formats', he adds.

Eccho Rights launches two series from **Surec**: *Sister Hood* for **Star TV** and the ongoing *North Star*. It is co-operating with producer **Karga 7** by presenting their new hit series *Everywhere I* (Star TV), while it announced the first production with **O3 Productions**, the family series *My Sweet Lie*.

'We are getting more and more involved in series from an earlier stage through pre-sales and co-productions. We have a unique global coverage and are independent from any producer so we are well equipped to represent the world's top series, from the first pitch idea to global launch. We are doing the entire spectrum: from development support, rights management as well as direct to consumer platforms: we got our first 1 million subscriber awards from **Youtube** for our MCN operation of *Elif*', concludes **af Malmberg**.



Fredrik af Malmberg, managing director



Water Mirror, Portuguese series from SIC

marks: 'The first season of *Das Boot* has been a resounding success for Sky and has reached an audience of millions, not just in Germany but across the whole Sky group. With two new directors and again with an outstanding cast and Bavaria Fiction on board, we're convinced the multi-layered story will captivate even more fans with new twists, exciting storylines and in-depth characters'.



Das Boot S2

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BOOTH #R8.E1

Endemol Shine Boomdog: focus in Latin



Flavio Morales, EVP

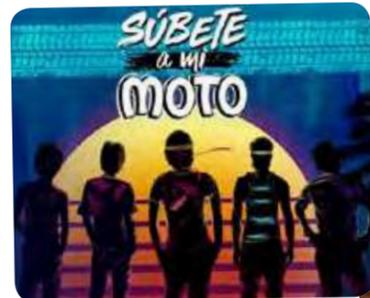
Endemol Shine Boomdog (ESB), the division of Endemol Shine North America, has just confirmed a development agreement with **Cholawood Productions**, led by *La Reina del Sur* protagonist Kate Del Castillo and her partners Latin entertainment industry executive **Carmen Cervantes** and Daytime Emmy Award-winning journalist **Jessica Maldonado**. Both production teams are currently exploring opportunities to develop fiction and nonfiction projects in English or Spanish. **Flavio Morales**, EVP of initiatives in the US **Endemol Shine Latino**, based in Los Angeles, oversaw all programming activities with **Del Castillo** and her production group. At MIPCOM, ESB is promoting its most recent productions within the region, like *The Masked Singer*, the successful format from **Mun Hwa Broadcasting Corp.** (South Korea) that presents features celebrities facing off against one another with one major twist: each singer is shrouded from head to toe in an elaborate costume, complete with full face mask to conceal his or her identity.

With each performance, the host, panelists, audience, viewers and even the other contestants are left guessing who is singing behind the mask. **ESB** and **Televisa** have licensed the format which has won audience records in Mexico, produced by **Miguel Angel Fox** as *¿Quién es la Máscara?*

ESB also announces another one deal with **Amazon Prime** to licenses the upcoming premiere drama series *Súbete a mi Moto*, which is produced with **Somos Productions** and **Piñollywood Studios**. And lastly, it stresses *Master Chef México*, the Spanish-language version of this format which have to the date 16 versions in Latin America and Brazil with a huge successful.



Kate Del Castillo, Carmen Cervantes and Jessica Maldonado, in charge of Cholawood Productions



Súbete a mi Moto, series coproduced with **Somos** and **Piñollywood Studios**, and *¿Quién es la Máscara?* in **Televisa**



Endemol Shine: successful formats



Michelle Wasserman, SVP of formats and content development license

At MIPCOM, **Endemol Shine International** presents a slate of innovative and funny formats, like *Love Squad* produced by **Workerbee** (**Endemol Shine UK**) that shows one single who will look to their friends and family, known as the *Love Squad*, to try and find their perfect match in one night. *Lego Masters* hosts pairs competing in a quest to impress with their design, creativity and flair with **Lego's** blocks. Created by **Tuesday's Child** (**UK**), it has been a success hit on **Channel 4**, while it has also been picked up in Australia, where it was re-commissioned, and Germany.



LEGO Masters, contest show format

The contest show *Masters of Renovation* is debuting at the market and sees 10 creative and handy pairs of contestants battle it out to be crowned the "Top Amateur Interior Designers" and take home a cash prize in the final. Produced by **Endemol Shine Iberia**, has premiered as the most watched show in its slot on **Antena 3**.

Endemol also brings the new format *The Rolling Kitchen*, a studio-based cooking series from the director of *Iron Chef*. Created by **Yomiuri Telecasting Corporation** (**Japan**), the format shows couples competing to create the best dish to win a cash prize, though any conversation about the cooking process between the couples is banned and, in a unique twist, every ten minutes the kitchen rotates 180 degrees so each contestant takes over their partner's recipe where they left it.

Last but not least, the company highlights the consolidation of its success shows: *Master Chef*, which now has more than 60 local versions, airing in over 200 territories; 17 new versions are happening during 2019 in Latin America. And *Deal Or No Deal*, the hit game show returning in USA, Uruguay, Argentina, Brazil and Mexico as well as being in a combined 83 territories where contestants play and deal for a top cash prize in a contest of nerves, luck and intuition.



Nicky Jam: *El Ganador*, biopic

On the drama side, **Endemol** exhibits *Adult Material* (4x'60), a series debuting at MIPCOM that follows the story of a pornstar who will find herself taking on the largest porn company on the internet; and the biopic of the Latin-urban singer, **Nicky Jam: El Ganador**.

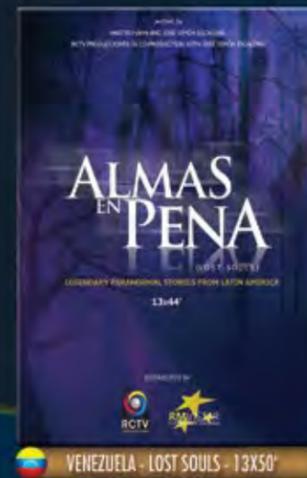
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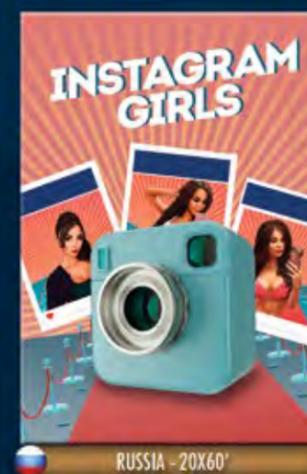
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BOOTH #P-1.J69

A Miracle from MADD



Ozlem Ozsumbul, International Sales Director

Turkey's two pioneering and leading production companies **Medyapım** and **Ay Yapım** joined forces in **MADD Entertainment** and gathered their international content distribution rights under a single roof, led by **Ateş İnce**, general manager. MADD aims to be one-stop-shop for international content buyers for the best Turkish drama series and content rights.

Head of international sales, **Ozlem Ozsumbul**, highlights at MIPCOM two series: *A Miracle*, the third global version of KBS Korea's series *The Good Doctor* (+100x'45), after USA and Japan, this time adapted in Turkey by **Medyapım** and **MF Yapım** for **Fox TV**.

Premiered in September, the series has received enormous attention from Turkish audience, becoming the best ever premier in the history of the network. The show almost doubled its performance with second episode and reached 14.8% ratings and 35.5% share. *A Miracle* is starred by a young autistic savant medical school graduate

who had a difficult upbringing. He is quite the genius, but has trouble communicating with people because of his condition.

From the creators of the International Emmy-winning series *Endless Love* arrives to Cannes the second drama option from MADD: *Kuzgun* (75x'45), launched the last MIPTV edition, and still on air in **Star TV**. Two cops nab a drug lord, who offers them an outrageous bribe to get him off in the late 1980s. One says no, the other says yes, and soon it's the honest cop who's kicked off the force in a drug scandal. He was set up by his best friend, the crooked cop, who becomes the drug dealer's right-hand man and, eventually, a master criminal in his own right.



A Miracle and Kuzgun

DCD: Dry Water goes global



Nicky Davies Williams, CEO

DCD Rights (UK) launches at MIPCOM a brand new Iberian drama *Dry Water* (6x'60), a **Portocabo** (Galicia) & **SP-i** (Portugal) coproduction with the participation of pubcasters **Television de Galicia** and **RTP**. A man sudden death pushes his sister to move from Lisbon to Vigo in order to discover the truth. The series shows is a parallel investigation that delves into a death that hides much more than what meets the eye. The series screenings takes place on the 16th at 12pm at Auditorium K.

On the other hand the British distributor is a specialist on factual programming: *Disasters Engineered* (10x'60) is a coproduction from **SWR Media**, **Intermission Film** and **DCD Rights** in association with **Dash Pictures** for **Discovery** about scientists that study the world as it is, politicians that debate the world they want, but engineers create the world that has never been.

BOOTH #R7.N1

The Mediapro Studio: coproductions

The **Mediapro Studio** distribution arm with more than 15 years of experience in the audiovisual industry, distributes +300 programs or 14,000 hours to key TV channels and SVOD platforms all over the world.

The Top 3 shows sold worldwide are *Locked Up*, coproduction between **Globomedia** and **Atresmedia** available in 194 territories, *Estoy Vivo*, sold in Latin America, Europe and Asia, and *Side Games* with **DirectTV**: with its second season in production, S1 of the series showing the darkest secrets of soccer aired on **Spectrum** (USA), **Movistar+** and **Sky México** and it was sold to **TLT** (Venezuela), **Tanweer** (Greece), **Global Content** and **Pickbox** (ex Yugoslavia).

Beatriz Setuain, Co-Productions and Financing, comments: 'Our catalogue includes not only drama, but entertainment programs, feature films, documentaries, factual, and TV films from all genres. That makes us able to fulfill all our client's needs not focusing ourselves in any particular territory. We are pushing new productions and coproductions at MIPCOM, such as *The Head*, in association with **Hulu Japan** and **HBO Asia**'.

Directed by **Jorge Dorado** is the first series by **Álex** and **David Pastor** starred by John Lynch, Alexandre Willaume, Katharine O'Donnely, Laura Bach, Amelia Hoy, Japanese star Tomohisa Yamashita and Álvaro Morte (*Money Heist*). Its a thriller exploring the darkest sides of our personalities that confinement and isolation bring to light.

Other international co-production is with Finnish broadcaster **YLE**, *The Paradise*. An ambitious thriller taking place between Finland and Spanish's Costa del Sol, with **Fran Perea** and **Riitta Havukainen** leading the cast. Last but not least, *The Dinner Of A Lifetime*, TV program for **Amazon Prime** in which the three Michelin star's **Chef Quique Dacosta** invites six celebrities to taste their own memories.



Beatriz Setuain, Co-Productions and Financing



The Head, drama series in association with Hulu Japan and HBO Asia

BOOTH #R9.A37

From **Farpoint Films** arrives *The Day My Job Tried To Kill Me* (13x'60), which examines the stories of survivors that detail a day at their work that turned into a living hell. Each episode features dramatic recreations blended with actual footage from the incidents to give the audience a fully immersive experience.

The Redemption Project (8x'60) is from **Citizen Jones Productions** for **CNN**. It follows the journey of the victim - or surviving family members - of a life-altering crime as they come face-to-face with their offender in the hopes of finding answers or seeking some sense of closure. Last but not least, *The Black Files* (6x'60) from **Espiritus Productions** and **Spark TV** for **Discovery Science**: behind the locked doors of the US government lies a shadowy world of classified projects that operates on an annual USD 90 billion budget.



Dry Water



TBS: Time is Money, the next big Japanese format



Dave Winnan, CEO of Global Creatives

Tokyo Broadcasting System Television, Inc. (TBS) has sealed a strategic partnership for a new format launch at MIPCOM: *Time is Money - The Celebrity Life Hack Show* that has been developed with British TV executive and CEO of **Global Creatives, Dave Winnan**, and is being introduced at the morning session "Crazy Formats from Japan: New partnership and format from TBS" at Verriere Californie on Tuesday, October 15, 8:45am to 9:45am.

Having created *I'm A Celebrity Get Me Out of Here*, *Hell's Kitchen* and *Come Dine With Me*, etc. **Winnan** has developed and launched +100 productions worldwide. '*Time is Money* can work anywhere, as it has three great things: action, celebrities teasing each other and ordinary people winning prizes', he explains.

'The natural progression is to develop shows together: with **TBS** fresh creativity and my eye for structure and story, the partnership has great potential', he stands Is the 'Golden Era of Drama' affecting the format business? **Winnan**: 'Not at all. *Who Wants to be a Millionaire* is the best selling entertainment format of all times and it is in 127 territories as a license. The best selling scripted shows are in about 15 territories. It's not about selling less than drama, it's just that the bar for non-scripted, in terms of licenses, is much higher, almost to the power of ten'.

'The non-scripted market has fragmented for sure, and more and more players are entering the market as sellers as well as buyers, which means that choice is greater and we see less domination by single formats, but make no mistake, more non-scripted formats are being bought and sold than ever before. People always deserve a good show', he confirms.



Time is Money to be launched at MIPCOM

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APIT: growing business in Portugal

BOOTH #P-1.B62



Susana Gato, executive president, APIT

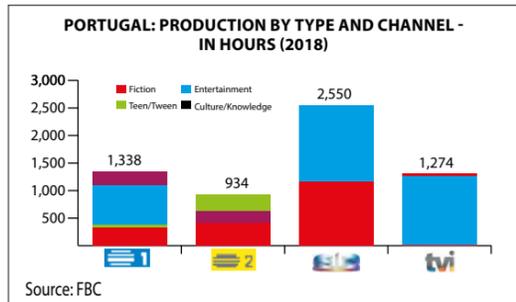
For the fifth year in a row, Portugal has a strong presence at MIPCOM with a National Pavilion from the **Cinema and Audiovisual Institute (ICA)**, the **Association of Independent TV Producers (APIT)** and the national broadcasters **RTP, SIC** and **TVI**.

'We are showing what has been produced and the projects we want to develop, not only through co-productions but also through wider financing and alliances of production. There are multiple actions, aiming for a bigger disclosure of our contents and to motivate producers to expand their businesses', explains **Susana Gato**, executive president, **APIT**.

'Portugal has great conditions and services, locations, talent, creativity and willingness to work. Our bet in fiction, entertainment and documentaries is getting wider. There are more independent producers, which was reflected in a bigger number of associates at **APIT**, which grew by 15%'.

'It is impossible not to highlight the *AVMS Directive* and the unique opportunity that brought to our sector. Over 2020, Portugal and other European countries, will have to transpose this *Directive* to the national legal system, changing the existing laws, in particular in TV. There will be national production obligations for OTTs and international Pay TV networks', remarks the executive.

According to **Gato**, for a small market like Portugal, 'this will make a huge difference' and will allow to 'expand the number of clients and encourage them to produce more and better'. Together with the **European Coordination of Independent Producers (CEPI)**, **APIT** is working in the definition of the guidelines. 'Portuguese Government cannot let the opportunity of promoting, spreading and strengthen its audiovisual sector. It is crucial to impose obligations of investments instead of taxes that will only consolidate an inappropriate support system that audiences do not recognize', concludes **Gato**.



BOOTH #P-1.C72

Contar, a virtuous public model



Gabriela Ricardes, secretary, Public Contents

The **Federal System of Media and Public Contents (Argentina)** administrates the public TV and Radio (**TV Publica Argentina, Encuentro, Pakapaka, DeporTV, Radio Nacional**), the OTT **Contar**, news agency **Telam** and the venues **Tecnopolis** and **CCK**, as well as the whole content generated from them.

Launched in May 2018, **Contar** operates a national OTT with +1 million subs, offering +3,500 hours of contents, TV channels and live events. Under the same label, it is also a global business unit that distributes a programming catalogue of Argentine productions, and it is also looking for co-productions partnerships. 'We are always innovating in narratives and formats: we take artistic risks as part of our mission in the administration of public media', explains **Gabriela Ricardes**, secretary of Public Contents.

Contar is pushing a 'virtuous production model' for the domestic and international markets. 'This has allowed to fulfill our screens in Argentina, but also to show our content globally', she remarks. At MIPCOM it highlights *Clorofilia*, an 8- episodes series with a different approach to botany: nominated for the Japan Prize 2019, it will be shown on **Smithsonian Channel**. And *Broder*, a 10-episodes drama about rap, trap, freestyle and graffiti as a strong cultural expression of the youth. Lastly, **Contar** is launching **ARGlobal**, an international network focused on the Argentine diaspora, offering news, dramas, sports, arts and special events. **Ricardes** concludes: 'We have the possibility of multiple windows that can be a complement for our producers, since we produce and broadcast for Free TV, Pay TV and digital. This position us to continue betting on virtuous and innovative associations'.



Broder, a 10-episodes drama about hip hop culture

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Mega diversifies and expands



Esperanza Garay, CEO, MGE



Juan Ignacio Vicente, International Content Chief

Mega Global Entertainment (MGE), the distribution company subsidiary from **Mega (Chile)** led by **Esperanza Garay**, CEO, highlights at MIPCOM a slate of its best products such as *Yo Soy Lorenzo* (8x'40), a dramedy located in the 60s that presents a high-class young man whose father goes through a major economic crisis, must move to another city to marry in exchange with a woman, who's the daughter of a family friend.

One of the strongest beats at MIPCOM is *Isla Paraíso* (23x'40), a comedy that follows the events on a remote island in southern Chile where is inhabited only by men and to bring the place back to life, the local priest brings a bus full of volunteer women from Santiago, guided by a nun.



Isla Paraíso, dramedy

On thrillers, stands out *Juegos De Poder* (114x'40) and *Verdades Ocultas* (546x'30). The first one, shows a powerful businessman and candidate for the presidency of the republic, is threatened his campaign when his son runs over and kills an university student unintentionally, leaving another in a coma, and the second presents how two sisters are separated as girls when their humble mother decides to sell one of them to a rich family without children.

According TV's International Content Chief on **Mega, Juan Ignacio Vicente**, the company's commitment is to work together with the best content developers in the world and be able to be one more window and offer more content, and of various formats in Chile, 'for some time we had been thinking about the possibility of reissuing stories like *The Thousand And One Nights* (produced by **TMC Film** and broadcasted originally by **Kanal D**), an history that has great potential to seduce the audience again because it has its roots in a traditional romantic construction, and we expect it to maintain the success of our afternoon program', the executive ends.

Gobal Agency: realities & dramas



Izzet Pinto, CEO

Global Agency (Turkey) offers at MIPCOM a broad portfolio of powerful dramas and innovative formats that continue to capture the imagination of audiences across the world. *Babysitter Celebrity Undercover* (weekly-90') shows how celebrities accept a big challenge: they will transform themselves to become undercover babysitters, while in *Golden Spoon* (weekly-55') mothers are given a chance to challenge the professional chefs to keep their title as the best cook and win the Golden Spoon, while the judges are their own children, at the ages of 4-6.

Sanatorium of Love (45' weekly) follows six senior women and six senior men who have different personalities, set off to a health resort in the mountains, where for three weeks they are given the opportunity to get to know one another and experience new adventures.

Reality formats include *Magic Moms* and *The Advertiser*, the first one about four moms that take each other on by creating and organizing the perfect birthday party for their own children, and the second shows allows three group of advertisers to pitch their advertisement campaign ideas to a panel of three representatives of a specific brand on each episode.

On the drama side, the company brings various productions as its recent alliance with **Star TV** and **Kanal D**, like *Daydreamer* (161x60') which a couple with contrasting experiences of life, who discover love in the heart of Istanbul, or *Sisters*, an drama that portrays the conflicting dreams of sisters Ümran and Umay leave them and their daughters Hayat and Hayal worlds apart; and *Meryem* (94x60'), the drama commissioned by **Kanal D** where a car accident transforms three people's lives, drawing them into a triangle of love.



Babysitter Celebrity Undercover, factual reality

LaFlia: local e internacional

Laflia Contenidos (Argentina) la actual productora de **Marcelo Tinelli**, sigue afianzándose en el mercado internacional. Acaba de cerrar un acuerdo con **Dori Media International** para comercializar su formato *Corte y Confección* a nivel global, sin incluir algunos territorios donde el producto ya ha sido vendido, como México y el US Hispanic, donde **Fremantlemedia** está ideando una versión local. A la vez, el formato está siendo licenciado en España con **Mediaset**, con destino en **Telecinco**, y opcionado en Portugal con **Warner**.

Señala **Federico Facello**, CEO: 'Estamos muy contentos con las respuestas que recibimos en el mercado internacional. Players muy importantes se interesan por nuestros contenidos y quieren desarrollarlos. En poco tiempo conseguimos logros que otras empresas tardan mucho en obtener. Estamos apostando a crecer fuera de Argentina y cada vez la tendencia será más firme'.

La compañía vuelve a apostar a la ficción, tras muchos años de dedicarse sólo al entretenimiento. 'Junto con **Pampa Films** (creadores de la serie de *Monzón*) estamos generando la serie de *Luis El Gordo Valor*, el famoso asaltante de bancos y blindados. **Netflix** tiene la prioridad en nuestras negociaciones, pero a la vez está interesado un máximo estudio de Hollywood. Otro proyecto que tenemos en danza es 'Sangre Joven', con **REI Cine**, unitarios sobre crímenes basados en historias reales'.

Por otro lado, **Laflia** está en un muy buen momento en el mercado local de Argentina, con *ShowMatch* —el talent show estelar de Marcelo Tinelli— emitido desde el 29 de abril por **Canal 13**, con fuerte despliegue de producción y otra vez, gran repercusión masiva. También tiene al aire varios otros programas: *Corte y Confección* — segunda temporada' en **Canal 13** (diario), *Hay que ver* en **Canal 9** (diario), *Siempre Show* en **Magazine** (diario) y *S.T.O., El Sótano* en **América TV** (semanal). 'Hay cantidad y variedad', concluye.



Federico Facello, CEO



Corte y Confección

Multicom, especialista en OTTs

Vale tener el radar a **Multicom**. Es un proveedor especializado en plataformas OTT, a las que nutre con TV series y TV movies. Por ejemplo es firme proveedor de **Roku** en los Estados Unidos, con 200 películas y más de 30 series. Tuvo por segundo año consecutivo stand en los LA Screenings, para ganar mercado en América Latina.

Señala **Niloo Badie**, directora de ventas internacionales: 'Contamos con más de 6 mil horas de programación en nuestro catálogo, incluyendo material de acción, para niños, thrillers, dramas, etc. En específico para América Latina, tenemos muy buen contenido doblado ya al español, de ahí que asistimos a los LA Screenings. El mercado latino no conoce nuestra posición en el espectro global, pero esperamos de a poco irnos posicionando'.

Multicom también provee importante material en 4K, ultra HD. 'Al tener producto que aplica muy bien a todo tipo de plataformas multimediales, tenemos buena demanda por recomendación, sugerencias. Funcionamos muy bien tanto con T-VOD como con S-

VOD, con operaciones macro o pago por rendimiento. Sobre todo nos interesa establecer alianzas y ser un proveedor de confianza a largo plazo'.

Badie destaca que la empresa también está analizando chances de producción propia. 'Estamos aún en una etapa temprana, evaluando opciones de coproducciones o proyectos de desarrollo con partners. Queremos sumar material original al que contamos, porque es algo que piden mucho los OTT. En los próximos mercados habrá novedades al respecto'.

Aclara: 'Que hagamos foco en OTTs no quiere decir que podamos ser muy buenos proveedores de todo tipo de canales de TV. De hecho, en el último tiempo nos han crecido las ventas de Pay TV y free TV, porque nos piden programación moderna a tono con las nuevas audiencias'.



Jesse Baritz y Niloo Badie, en su suite de LA Screenings

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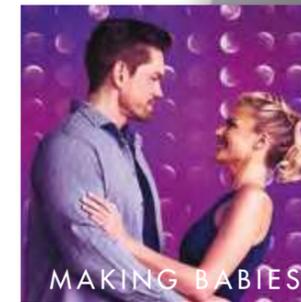
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MAKING BABIES



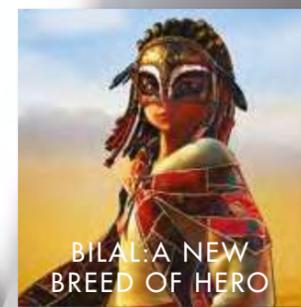
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ETERNAL CODE



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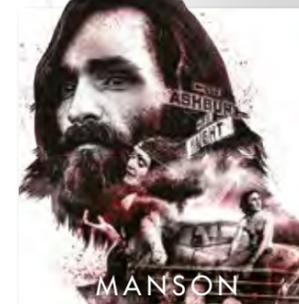
BILAL: A NEW BREED OF HERO



GODS AND MONSTERS



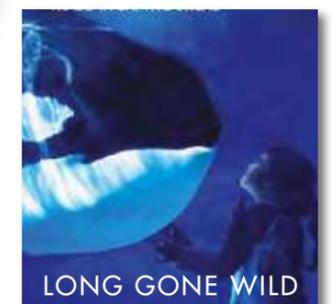
BANKSY: THE RISE OF OUTLAW ART



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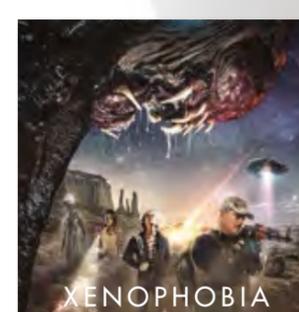
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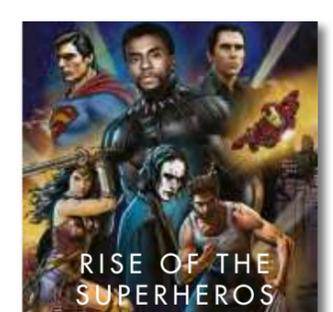
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BOOTH #C14

Disney: facing the future



Justin Connolly, President, Media Distribution | Fernando Barbosa, GM, Media Networks Latin America

The Walt Disney Company introduces at MIPCOM the executive team heading the Direct to Consumer & International (DTCI) business unit, which is led globally by Justin Connolly, President, Media Distribution. Walt Disney DTCI presents at MIPCOM a selection of TV productions series and feature films, highlighting *Stumptown*, a one-hour drama produced by ABC Studios and based on the homonymous graphic novel series, which follows a strong, assertive and sharp-witted army veteran with a complicated love life, gambling debt and a brother to take care of in Portland, Oregon.

On the Latin American original side, stands *El General Naranjo*, produced by FoxTelecolombia: it is a drama series that tells the story of Oscar Naranjo's fight against global crimes that move millions of dollars and have cost thousands of lives, earned him the reputation as the Best Police officer in the world.



Stumptown, drama

Emergence is a character-driven genre thriller series that follows a police chief who takes in a young child she finds near the site of a mysterious accident who has no memory of what has happened, and *NeXt* is a fact-based thriller grounded in the latest AI research which features a brilliant but paranoid former tech CEO who joins a Homeland Cybersecurity Agent and her team to stop the world's first artificial intelligence crisis.

It also promotes a slate of films like *Deadpool 2*, sequel of the anti-hero story based on the Marvel's comic starred by Ryan Reynolds reprises; *War for the Planet of the Ape*, third part of the newest cycle of the *Planet of the Ape's* franchise; and *Kingsman: The Golden Circle*, sequel of the *Kingman's* film series.

Leonine, brand new at MIPCOM



Fred Kogel, CEO

Leonine is the name of the holding company arising from the merger of the former Tele München Group, Universum Film, i&u TV and Wiedemann & Berg Film, which along with its other business units will operate under this brand since January 2020. The newly merged company is debuting this MIPCOM.

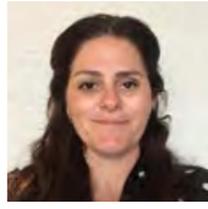


Fred Kogel, CEO: 'When choosing the new brand as our company name, the following aspects were decisive for us: it should reflect our ties to our home region of Bavaria and Munich, both of which are also highly esteemed internationally, it has got to work internationally and the trademark rights had to be available. With Leonine we have found a link to Bavaria with its her-

BOOTH # P-1 N.51

MISTCO: back to the roots

MISTCO exclusively distributes TRT's portfolio including dramas, animations, movies, miniseries and formats. At MIPCOM, it launches *Melek, A Mother's Struggle* (100x'45), which shows a powerful woman leaving the house because of conflicts with his father. Time changes everything and she is forced to return home.



Aysegul Tuzun, VP Sales & Marketing

My Champion (100x'45) tells the story of a father and his son. After her wife passed away as a result of an incurable disease, a boxer decided to give up everything until he learns that his son has the same disease.

Showing an important twist, TRT through MISTCO highlights two successful romantic dramas that succeed in Turkey and abroad: *Hold My Hand* (151x'45) starred by a well-educated young girl who lived a perfect life until that day when her father was found dead and she was left alone by her step-mother in the streets with her autistic brother having no home or money, and *Beloved* (66x'45), a story of true love reuniting old enemies and reopening old wounds.

Launched at MIPCOM 2018, the first one is the Turkish adaptation of the Korean drama *Shining Inheritance*, which quickly confirmed its first five territories in CEE and reached almost 15 by April 2019, including not only CEE where it gained more sales, but also **Imagen TV** (Mexico) and **Divinity** (Spain). While S2 was confirmed on **TRT1** by last August, both series were sold to **Zap TV** (Angola) reaching +20 countries in less than a year.

Last but not least, the crime series *The Circle* (61x'45), the story of two brave young men in a dark world, which are dragged into a game created by mafia, money and death; and classic epic series on its fifth season, *Resurrection: Ertugrul* (4,48x'45).



Melek, A Mother's Struggle

BOOTH #R8.A 6

aldic animal, the lion. The English meaning of the word "leonine" is "lion-like" and describes for us above all an attitude - courage, energy, confidence and a strong sense for team play'.

'This is reflected in our corporate values. With a great team, we are building a company that creates content that inspires - with passion, experience, expertise and creativity - that attracts creative talent and takes advantage of the new opportunities of a changing content world. We aim to establish LEONINE as a continuously reliable 'One Stop Shop' for premium content', he adds.

Leonine Holding, which is led by CEO Kogel, COO Dr. Markus Frerker, CFO Joachim Scheuenpflug and Chief Distribution Officer Bernhard zu Castell, is bundling Leonine's business into the three areas that represent the company's value chain: Leonine Production, Leonine Distribution and Leonine Licensing.



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BOOTH #P0.B1

Caracol TV: historical dramas



Lisette Osorio, VP International Sales

Caracol Internacional (Colombia) brings to MIPCOM a new slate of series and high-bill productions that mix melodramas and historical productions that covers different genres. Currently producing 5,200 hours of content per year, it has more than 10,000 hours of original shows broadcast in nearly 80 countries.

La Reina de Indias and *El Conquistador* is drama based on the times of the conquest where Catalina de Indias, icon of that era, and Pedro de Heredia, the Conqueror, who after founding the city of Cartagena betrays his beloved and breaks his heart. Also, the melodrama *Living to Love*, which follows the story Irene Romero, the leading voice of the group Los Milagrosos in a public market place, meets the mechanic Joaquin Herrera, a newcomer to the city and they begin the fight of an impossible love. *Los Briceño* features the youngest daughter of a family of truckers



The Queen And The Conqueror, new historical drama of Caracol International

in the midst of a universe dominated by men, popular music and road loves. She opens field in an environment dominated by machismo and discrimination with his work, will become a respected woman in his guild.

Last but not least, the drama series *El Hijo del Casique*, a story that presents the true story of Martín Elias, a boy whose biggest dream is to become a famous singer of popular music in Colombia, as his father did, the renowned singer Diomedes Diaz, who struggles to build his way to stardom in music.

Mediahub: innovative projects



Mediahub (Argentina) is a new company focused in the international market focused in the TV, entertainment and communication businesses. It aims to become a leading referent from Argentina in terms of creation, production, realization and distribution of content, and in the provision of services for the most challenging projects in the region. The company attends MIPCOM for the first time, after participating at LA Screenings last May, where it offers its fiction, entertainment and reality productions. Heading the slate is *Reset* (12x'90), a transmedia reality where a group of influencers has to erase their social network accounts and start back again.

Another factual format is *Patrulleros de La Nieve* (8x'30), which follows a line-up of experts who challenge the risks and their own lives to prepare the night of the ski slopes of the main centers of Latin America, and by day avoid tragedies, and *Mudate si Puedes* (13x'48) where two teams have the challenge of moving the most unusual objects in the most adverse conditions against the clock, without breaking or damaging anything.

On the fiction side, **Mediahub** brings to Cannes *Brisa* (30x'48), an original fiction created by **Martin Saban**, director of *Violetta* and *Soy Luna*, where a 20-year-old witch hides in a town, but for a short time and it will change everything around her, and *Chubasco* (8x'30) an adaptation of **Cielo Latini's** best seller, also author of *Abzurdah*. The company sees the competition 'as an opportunity' that will lead to each platform to take its own mark and find its most profitable niche. 'We from our creative, production and service teams, are prepared to meet the need of different markets. We are constantly searching for universal content with that mix of disruption and originality', highlights **Alejandro Spinello**, managing director at **Mediahub**.



Mediahub: Alejandro Parra, founder and partner, Maria Ungaro, and Alejandro Spinello, MD

BOOTH #R8.C 9

Keshet: entertainment as "drama"

Keshet International launches its brand new stripped reality show *Singletown*, which shows a unique starting point: it begins with an ending. Five couples press pause on their relationships and spend one incredible summer of fun, living their best single lives.



David Williams, MD Non-Scripted, Keshet Productions and Kelly Wright, SVP Distribution and New Business

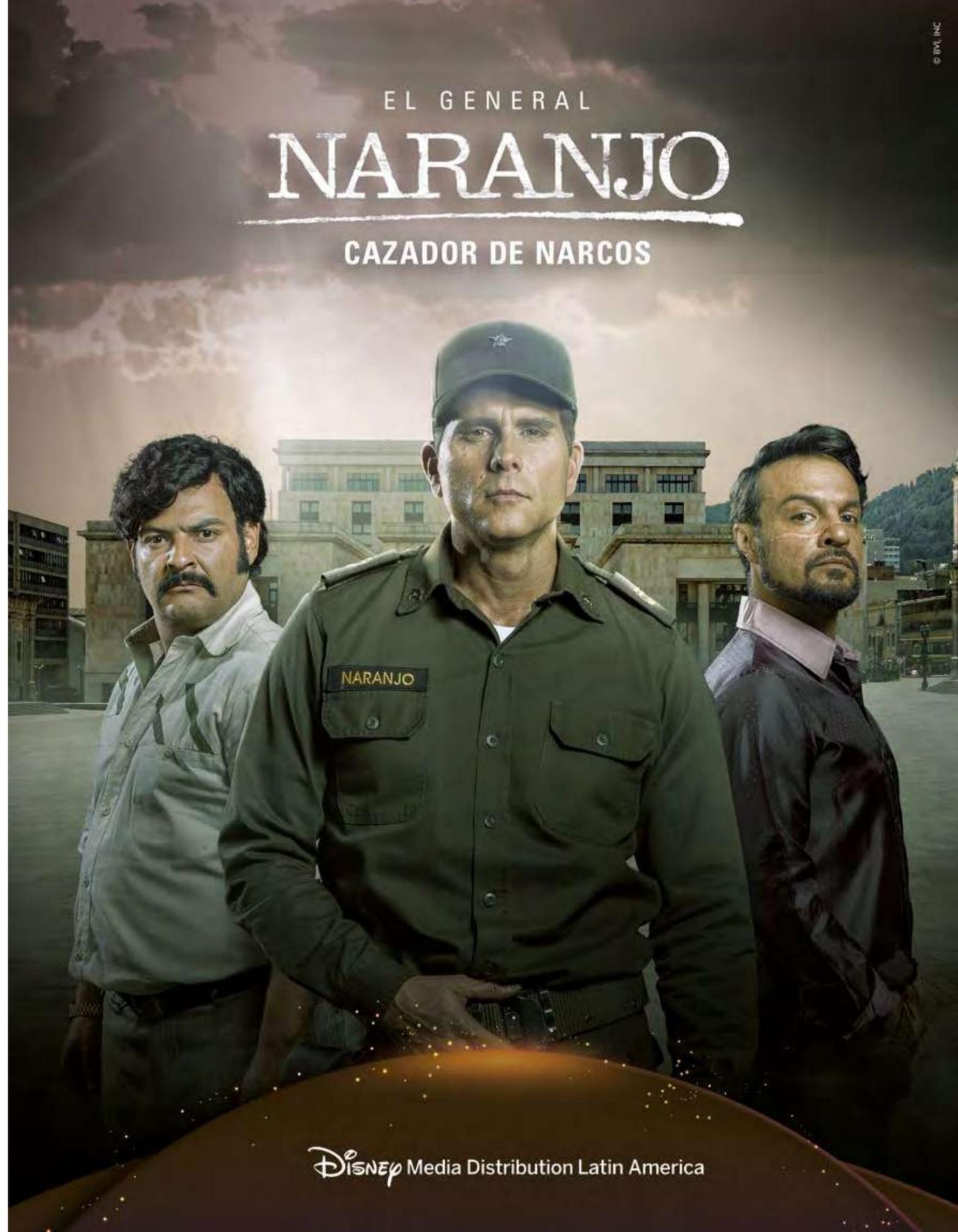
David Williams, MD Non-Scripted, **Keshet Productions** and executive producer: 'The show speaks to many young people today whose dating lives have been dominated by dating apps. Whilst we adopted a more softly formatted approach to enhance the sense that *Singletown* was almost a relationship "drama", we used a number of great devices to help drive content. If foregrounded, these devices could form the beats of more formatted weekly show rather than a show that plays nightly'.

'Like *Rising Star* and *Boom!* the premise has such a great emotional engine at its heart, that it doesn't need to be overly formatted. Plus, I hope that we've learnt something from our scripted colleagues when it comes to storytelling and making a great looking show', he completes.

Kelly Wright, SVP Distribution and New Business, adds: 'Dating shows never really went out of style, especially if the cater to a younger audience looking for fresh, relatable and bold concepts. We've got a strong and proven track record co-developing and co-producing formats like *Drive Master*, a shiny floor talent show featuring the public learning and performing stunts in cars in an enormous 3,400sq studio, co-developed with NTV (Russia), while with TBS (Japan) we are actively engaged in co-development talks around the globe'.



Singletown



EL GENERAL
NARANJO

CAZADOR DE NARCOS

Disney Media Distribution Latin America

BOOTH #P-1.M51

Calinos: the best of Turkish dramas



Firat Gulgen, Chairman

Calinos Entertainment (Turkey) promotes movies, series, documentaries and soap operas. Pioneer Turkish distributor focuses in Cannes on *Original Sin*, commissioned to Romania and about a man that has been a widow for over 12 years and had never thought of changing his life or re-marrying.

Forbidden Fruit follows the story of two sisters who are very close but have very different characters and life goals. Zeynep is a girl who complies to her ethical values, aims to have a successful career and strives for it; while Yildiz believes that she deserves more and considers happiness to be a marriage with a rich man that would save her from her low-income life. *While Our Story* is a drama that resolves around a woman that has been struggling to survive in one of the poorest neighborhoods in Istanbul.

Lastly, the company pushes *Woman*, the story of a young woman living alone with her two children. Being abandoned by her mother when she was eight years old, she later suffers deeply again when she loses her grandparents too. Just when she thinks she is all-alone in the world she met the love of her life. Nevertheless, one day he unexpectedly dies and Bahar is once again alone, now spending her days struggling for survival but nonetheless full of determination to raise her children well, holding on to the happy memories of her beloved husband, up until the sudden appearance of her mother and extremely eclectic sisters, opening a door to unexpected events.



Forbidden Fruit, drama

of determination to raise her children well, holding on to the happy memories of her beloved husband, up until the sudden appearance of her mother and extremely eclectic sisters, opening a door to unexpected events.

Comercial TV: agentes de negocio



Santiago Gimeno, CEO

Liderada por **Santiago Gimeno**, CEO, **Comercial TV** (España) ha diversificado sus negocios ofreciendo al mercado global contenido español o europeo, además de telenovelas portuguesas y latinas, series, factual y cine europeo. 'Nuestro core business hoy en día está en España, Latinoamérica y África, pero siempre estamos buscando nuevos horizontes, siguiendo de cerca la evolución de los mercados y en ellos, la posición de nuestros clientes', dice.

La telenovela latina se está 'revalorizando' en CEE porque la producción es cada vez mas homogénea, mientras que la crisis económica de África obliga a los canales a replantearse sus compras, o su propia existencia. 'Saber adaptarse al momento te permite encontrar oportunidades en ambos territorios', destaca Gimeno.

Maneja el catálogo de **Autentic** (Alemania) para España y Latinoamérica y de **TVI** (Portugal), como *A Teia*, recientemente en opción en Grecia. Está asociada a **Cristóbal Ponte** para África y **Daniel Rodríguez**

W Studios: two big productions

W Studios remains firm in its great moment of prime time productions for **Televisa** and **Univisión**.

Carlos Bardasano, president, and **Mario Villani**, VP operations and strategy: 'We can say without a doubt that this is the best moment of the company. After the great successes of *Pilot 1* and *2*, we continue to the top and surpass ourselves.

The next thing must be not only with even bigger productions, but also with new business developments. That's why we are watching the short series and the hub in the Dominican Republic'. 'It should be noted that we are not tied to anything; we can generate co-production projects with companies around the world. And even, by our arrival to leading players, we can represent a very good opportunity for cross-region projects with several partners. In this we are, exploring all kinds of veins, how to grow in Europe'.

It focuses its efforts on two high-end productions at MIPCOM: in *El Dragon* (82x'60), after an attack in which his parents died, a man is sent to Japan where he becomes an expert in finance and martial arts, and 20 years later, he is brought back to Mexico by his grandfather, who tells him that it is time to take over the family business, a powerful drug cartel. And a new version of the classic *Rubi* (26x'60), where a university student with overflowing ambitions.



Carlos Bardasano, president



El Dragon, drama



A Teia, nuevo drama de TVI en MIPCOM

para América Latina. 'La colaboración es clave y creo que juntos tenemos uno de los mejores equipos de ventas del sector para nuestros territorios', agrega.

Quiere producir a corto plazo: 'Estamos instalando un equipo en Madrid para nuestro primer original. Queremos proyectos locales e internacionales, siguiendo el gran momento del drama español. Continuaremos en la distribución, pero necesitamos transformarnos en agentes de negocios y buenos coproductores. Somos el socio ideal ya que tenemos acceso al mercado y entendemos lo que se necesita'.

'Buscamos aliados: inversores y talento. España es un gran lugar para este contexto. Siempre hemos tenido un gran producto de ficción, pero ahora nuestros dramas viajan mejor y el mundo se ha hecho mas pequeño. Debemos pensar en grande: proyectos y talento global y servicios de producción apoyados por herramientas fiscales (Navarra, Canarias, País Vasco, etc.)', completa.



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APAC: future & beyond

Asia Pacific is an ever evolving region in all concepts: it is one step ahead of many global territories thanks to its size, but also for the big technological developments that are impacting in new ways of content consumption. Prensario reveals the key facts of this amazing OTT market.

APAC's OTT video segment has been growing tremendously and has been sustaining a whopping CAGR of 18% in the last couple of years. Its revenues are expected to reach USD 48 billion by 2023 ("Asia Pacific Online Video & Broadband Distribution report by MPA) through 351 million SVOD subscribers, compared to USD 21 billion in 2018, explains **Anshul Jaiswal**, Presales Engineer-Asia, **Accedo**.

'By 2023, China and Japan will be leading the market from a revenue perspective with a share of 71% of the overall revenue generated from online video in APAC; followed by Australia, India, Korea, and Taiwan. Besides the growing SVOD market, there is significant growth in other areas of OTT videos in APAC', describes **Digital TV Research's** "Asia Pacific OTT TV and Video Forecast" report that also indicates that the OTT TV episode and movie revenues will reach USD 48 billions by 2024, up from USD 21 billion (2018);

this year it will be USD 5 billions, only.

Simon Murray, Principal Analyst, comments: 'We forecast 4.07 million SVOD subscriptions (an SVOD subscriber can have more than one subscription) by 2024, up from 221 million in 2018. China will have 289 million SVOD subs in 2024. India and Japan will supply a further 31 million each'.

Three Chinese companies will top the Asia Pacific SVOD rankings by subscribers in 2024: two of which will have more than 100 million subs. Never expected to operate as standalone platforms in China, Netflix and Amazon Prime Video will take fourth and fifth places respectively. Despite being fourth in the subscribers' ranking, **Netflix** will top the SVOD revenues' chart in 2024. The top three platforms will account for 60% of the region's USD 19 billion SVOD revenues by 2024.

APAC: key battleground

According to a report from **Viaccess Orca**, the region is becoming a 'key battleground' for OTT platform providers as they take advantage of improving infrastructure, with localized content an important differentiator for both global and local players.

'Few regions of the world have shown so much consistent growth in so many industries as APAC. Even if you take the economic powerhouse of China out of the equation, there is a constant increase in almost all metrics across the board as the region's diverse economies continue to heat up. And the broadcast industry is no exception', stands.

As many times written in these reports from **PRENSARIO**, APAC is a large and diverse region with notable differences between the many countries. Notable differences also exist within individual countries, especially between rural and urban populations and the infrastructure that serves them. Yet in survey after survey and report after report, the common denominator is of growth. From the vast economies of China and India, through the fragmented South East Asian market, to

the developed and mature markets of Japan, Korea and Singapore and on to ANZ, more consumers are demanding more video.

Following an analysis from **Media Partners Asia (MPA)**, the online video sector will double in size by 2024. The region's online video advertising and subscription revenue will expand from USD 26 billion in 2019 to USD 52 billion in 2024, an annual growth rate of 15%. The report questions what is driving this expansion and how do operators ensure they are a part of it.

Pay TV?

For many regions around the world, the Pay TV business still thrives, like in Asia and Africa. Indeed, over the past years Merge & Acquisition activity heat up considerably, as US networks seek to offset shrinking Pay TV revenues at home and take advantage of the remaining growth areas.

This derived in **Viacom's** acquisition of UK's **Channel 5** for USD 725 million in 2015, following two straight years of profitability, and its decision to snap up **Telefe** in Argentina the next year. Other examples include **Discovery's** purchase of **Eurosport** for USD 534 million in 2017 and **CBS Corp's** acquisi-

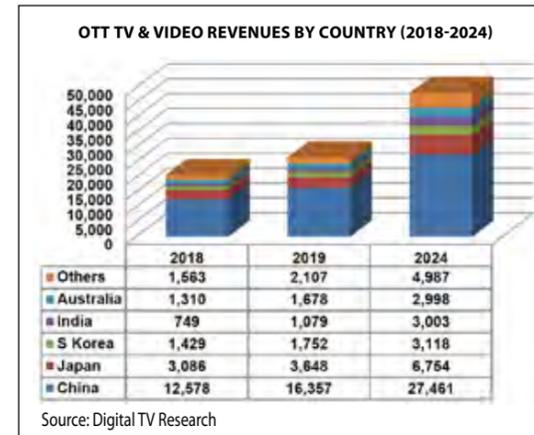
tion of **Network Ten** in Australia.

But, despite the "big money" floating around for Pay TV services, OTT continues to build steam. **Murray** notes that while SVOD channels and OTT platforms were seen as the enemy to international cable and satellite providers just a year ago, there has been a new-found friendship between them now.

'Many Pay TV operators realize they need to offer something new to their subscribers to keep them and attract new subscribers as **Netflix**, **Amazon**, and local OTT platforms are entering even the emerging markets. So,

many countries, mobile has overtaken fixed broadband as the primary means of Internet access. This is only going to accelerate as 5G deployment starts to ramp up. This "mobile first" approach has implications for operators, who need to ensure their OTT offerings are tailored as such.

'This is not only in terms of content and UI either, but also when it comes to payment models, which tend to be undeveloped in many countries. As a result, we are seeing a lot of partnering between OTT providers and existing telecom and Pay TV operators, who have already carved out models that work well in low income markets with poor credit penetration. Indeed, **Netflix** is trialing a low-cost, mobile-only subscription plan in India that brings its historically high and globally set price more in line with the local market', completes the study.



Localization

Local content has become a key-growing asset for global OTTs. Netflix is a good example of it offering around 20% of local programming, either made specifically or licensed, accord-

perhaps we aren't really experiencing the eminent demise of the Pay TV business as some industry experts predict, but a transmutation in the distribution of content that is not only more global, but also more consumer friendly and affordable, and potentially more profitable for content creators, media companies and distribution platforms alike', comments.

Infrastructure

The infrastructure picture is, of course not consistent across the APAC region, with some countries such as South Korea far ahead of the global curve, and several others lagging behind. Ironically, one of the factors driving OTT uptake has been the slow pace of infrastructure investment in rolling out DTT.

Ovum estimates that digital TV penetration was 59% in 2014, and will increase to 88% by the end of 2020, a transition that the IABM characterizes as 'alarmingly low', while at the same time admitting that both MENA and Latin America are at similar points. 'The lack of DTT progress can hinder the ability of traditional broadcasters, especially public broadcasters, to compete effectively in current media markets', stands the IABM report.

The focus in the APAC region is on mobile broadband. In

ing to IABM's latest Media Technology Demand Drivers report, which adds: 'When it launched in Japan it pushed this figure up to 40%, plus entered a deal with telco and internet giant **SoftBank** to offer its customers easy ways to pay for a subscription'.

Reed Hastings' service has been increasingly internationalizing for nearly three years. **Ampere Analysis** says that 30% of **Netflix Originals** were non-English language in mid-2017. By the time we got to Q4 2018, the company was producing new content in 25 countries, with 133 titles originating outside of North America and 36% of its originals were non-English. APAC's contribution, primarily from India and Japan, is illustrated below.

Amazon Prime Video has also been aggressive in this field, with 70% of its content in India and Japan local. It has also launched its streaming service free to Prime customers.

Governments are also putting pressure on



HBO Asia's upcoming science fiction series, Dream Raider, is about a group of scientists and police trying to hunt down criminals who have developed a technology that allows them to enter people's dreams.

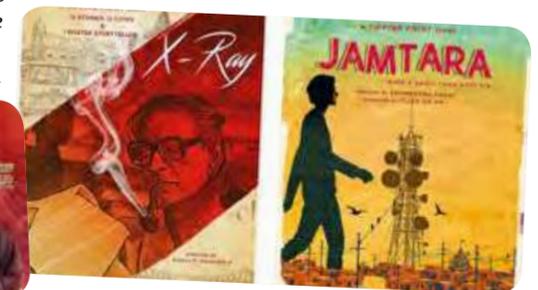
the local content quotas: while the European Union specifies 30%, Mexico is considering it. But the thing is going wide beyond regulation: audiences target local content to feel their culture and customs are reflected. It is a natural link to the platform.

The strange thing is why a foreign company such as Amazon or Netflix are able to give this sense of localism and succeed, and why at the same time that's a big difficult for local telcos and operators, even they could have bigger and more extensive locally produce libraries.

Nonetheless there are some exceptions like Malaysian **iflix** with operations in all the South East Asia plus MENA and targeting Latin America in a near future; the 'Big Three' Chinese OTTs **Youku**, **Tencent Video** and **iQiyi**, Indian **ZEE5** (ZEEL), **Voot** (Indiacast), **Hotstar** (Star/Disney) and **Eros Now**, among others like Japan's **dTV**, Hong Kong's **Viu** (PCCW), Singapore's **Toogole**.

The Challenges

Piracy is a big problem in APAC. Up to 45% of consumers in Thailand are using a TV box, which can be used to stream pirated television and illegal content, for example. S&P Global Market Intelligence report points out, there is also probably too great an emphasis on AVOD at the moment throughout APAC, which detracts from any future SVOD growth. AVOD remains an important component of OTT growth overall, especially given its role in raising awareness of the services available and encouraging viewers to seek legal sources for premium content.



Indian Voot's original series X-Ray, an anthology series based on Satyajit Ray's short stories, and Jamtara, a crime drama set in a small town in India



iQiyi has led the Chinese SVOD market with top originals such as the hit variety show The Rap of China

TOP FIVE OTT TRENDS IN APAC'S ONLINE VIDEO MARKET

Emerging new business models in APAC: sachet pricing, using ad-based revenue models in subscription dominant markets or offering video as a complimentary service by businesses.

Lean-back experience is making a comeback: While the small screen device segment is topping the list of most used devices and will continue to do so in APAC region, the lean-back experience provided through the big-screen platforms (smart TVs, consoles, Android TV, dongles, etc.) is also making its comeback.

An emerging era of regionalization: Even though the OTT market today is dominated by single language content, the demand for content regionalization is growing day by day for the APAC market, which is vastly language diversified.

Shifting focus on delivering the right user experience rather than features: A lot of brainstorming is performed in choosing the right technology, acquiring the best content, planning the infrastructure and selecting the right feature-set while trying to keep the cost to a minimum. User experience is one part which often gets overlooked in the whole exercise.

Telco partnerships: with their sheer numbers of subscribers are now being looked at as a safe platform for content visibility by various service providers including the streaming giants like Netflix and Amazon Prime. A number of OTT players are joining the bandwagon of riding on the telco aggregated platforms.

Source: Accedo



HBO Asia revealed four new originals last April, such as *The World Between Us*, a 10-episode drama shot entirely in Taiwan



iflix is quadrupling its Originals slate by year end 2019, adding 12 original TV series and 30 movies. One of them has been Malaysian's *KL Gangster: Underworld*, a high octane action-crime series based on the successful local film franchise



CIS/Central Asia: original, youth-oriented content

BY ARTEM VAKALYUK, HEAD OF ANALYTICAL DEPARTMENT OF MEDIA RESOURCES MANAGEMENT, DEPUTY EDITOR-IN-CHIEF OF MBR, UKRAINE



CIS/Central Asia has transformed into a key territory in terms of content production and broadcasting: more offering in both has created a very competitive ecosystem that is going beyond the region. Media Resources Management (MRM), organizers of Kiev Media Week, which took place last September, prepare this special report for which it has interview key TV networks from the biggest

Kazakhstan is the dominant nation of Central Asia economically, generating 60% of the region's GDP, primarily through its oil and gas industry. It is also the most competitive and developed television market with more than 10 networks. 'Nothing has fundamentally changed over the past few years, as far as the audience doesn't change its preferences drastically', initiates Vela Fidel, Deputy General Director Channel 7.

She highlights that TV series remain the 'most relevant' content: 'TV is a unifying element in our country, that's why family TV watching is so popular. For that reason, all TV channels seek to shape content for the whole family and build broadcast grid according to this viewing pattern. Audience is touched by people's lives stories no matter their origin'.

Social, analytical programs and news, the percentage of their presence in the grid also hasn't changed. Fidel: 'Sometimes the percentage increases, but those hikes are linked to certain events in the country. Today, due to the rapid growth of the Internet, people can get the information on news web-



Vela Fidel, Deputy General Director Channel 7 (Kazakhstan)



Dmitry Lozhnikov, Director of April TV channel (Kyrgyzstan)



Arthur Yezekyan, President/founder SHANT TV (Armenia)

MEDIA RESOURCES MANAGEMENT

KYIV MEDIA WEEK

sites in one click, so even evening news-casts sometimes refer to them'.

Advantages of TV are 'obvious', she stands, and explains: 'It has wide broadcasting coverage (+98%), and this is particularly important when it comes to the population living in remote locations. It is a mature and more solvent audience. This criterion is important for advertisers. It offers a large amount of high-quality content and, most of all, its profitability. To date, not a single OTT platform can produce this quantity of content required for their existence. We do have a deal with Russian IVI, who are glad to cooperate on a long-term basis'.

Fidel clarifies that the 'most important thing is to produce high-quality and unique targeted content', and it is also fundamental to use all possible alternative ways of content distributing. 'Progress doesn't stand still, gadgets are getting cheaper, the Internet speed is improving, so the part of the audience moves to a digital

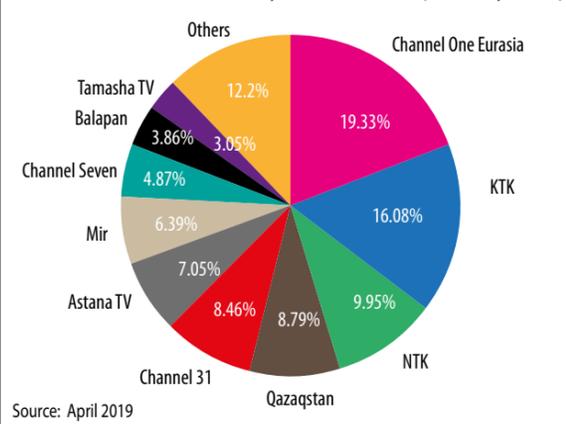
environment. TV channels have a strong presence in the digital environment, taking advantage of the opportunities the Internet gives them, and integrating TV projects in it'.

'As for Channel 7 we want to cover different age groups, so we produce relevant content both the TV viewers and the Internet audience will be interested in. Internet isn't a rival. Along with TV they are media, the only difference is the ways content is distributed. In a very competitive scenario, the only thing that differentiates us is high-quality, relevant content. We are one of the few commercial channels that produce a large amount of original script content on an annual basis: this year is going to +130 hours of sitcoms, sketches, and TV series, and, if we add talk shows, we'll reach 330 hours', she says.

Fidel continues: 'We focus on entertainment projects. This fall season, some of the most popular comic projects in our TV and Youtube channels are Zyn Zyn Kulpash, I wanna be the boss and Family Passions. Also, the sitcom Only girls and TV series Newlyweds. On the acquisition side, we will show Ukrainian Love in Chains, from Film UA. In addition, the best Russian TV series IP Pirogov, Grand, Force Majeure. By the way, the later will be exclusively broadcasted on Channel 7 because not a single Russian TV channel has shown it yet'.

Digital and social media impact is 'sig-

KAZAKHSTAN: AUDIENCE SHARE, BY TV NETWORKS (100 000+, ALL 6+)



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CIS/Central Asia: original, youth-oriented content

nificant', underlines the executive. 'If our core television audience is 30+, in the digital environment the audience is expectedly younger and aged 16-24. That's why we choose such comprehensible formats as sketches and sitcoms because this is a kind of content the audience consumes quickly on other platforms. Youths perceive everything new much better than any other generation. They actively participate and immediately involve in what they are interested in. Therefore, when launching a big game show, we implemented Second Screen technology, adding an interactive to the viewing process, and reaching the new audience'.

'TV channel cannot be a sovereign state, it should work in synergy with several distribution channels, and it's essential for us to clearly understand how we manage content. On YouTube we increased our organic audience over the past 2-3 years. First of all, due to exclusive and high quality content and work with library content, becoming the first network in the country to get the "Youtube Golden Button" for the original scripted content. We have 1.4 million active subscribers and approximately 1 billion views. And a number of views for some individual programs and episodes reach up to 2 million', concludes.

Kyrgyzstan is one of the smallest countries of the region in terms of area and inhabitants. There, despite the ongoing process, TV remains relevant because the society is used to watching it. 'But the transition is gradually moving towards the Internet. Each channel is trying to find something own to fight for the audience, but in Kyrgyzstan, it is very difficult', comments **Dmitry Lozhnikov**, director of **April TV**.

With 55 free-to-air channels in the capital, Kyrgyzstan has one of the most crowded markets. 'But most of the channels aren't local: they are Russian or Turkish so



News program on April TV

the quality of their content is better. That's why we experience difficulties with national TV production. The quality of the content is deteriorating, add to this requirement of the legislation that obliges TV channels to produce and distribute local content. So far this kind of requirements aren't met even though channels attempt to. Especially it concerns private TV channels that need to live off advertising and demand owners' help. That's why our TV channels aren't profitable', he adds.

April TV managed to become leader due to its formats, this is the way it delivers information, especially news. **Lozhnikov**: 'We made an innovative channel in accordance with our standards, where we focus on the visualization of the information. We even have three designers working only on graphics. We have a quite small team, only 50 people, including drivers and cleaning staff'.

About trends, newscasts and political shows/debates are the most popular shows. Entertainment content with national peculiarities is also relevant: 'We follow the same direction as before, I wouldn't say that there are some outstanding original programs. Now, we are trying to build a strong presence in social networks. We are strengthening our positions in the digital environment, **YouTube** and **Facebook**. We run our own news website. Viewers are going online, so we launched our on-

line platform, we post our videos, which are popular on **Instagram** and **YouTube**, and we are very close to getting "Youtube Silver Button", finalizes **Lozhnikov**.

Armenia is another interesting TV market in the region with many offers for the local audience. Among



Channel 7: one of the most popular comedy series on TV and YouTube channel Z yn Z yn Kulpash



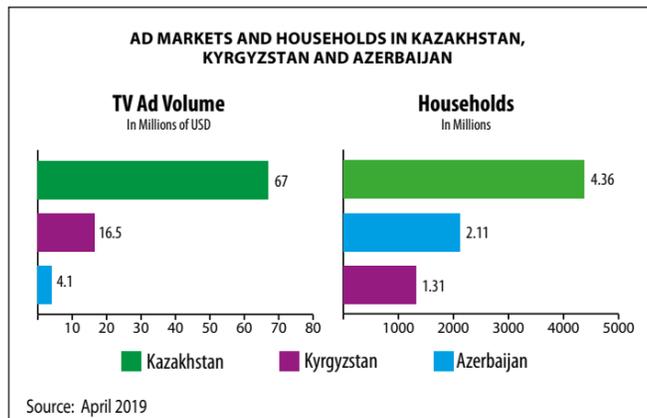
Little Big Shots on Shant TV

them stands the private network **Shant TV**, headed by its founder and president **Arthur Yezekyan**, who explains: 'We have built our strong brand in over 25 years and have always remained loyal to our mission which we promised to our audience. Mainly due to innovation, continuous development and professional growth'.

'From our perspective, TV has one major advantage: it is much easier and much more affordable to expand to all new platforms than for the new players to compete with TV in broadcast field. Traditional TV will be transformed but will not disappear and the new players will try to adapt some functions of our media: live streaming, live shows, live sport etc.'

Regarding contents, **Yezekyan** remarks that the trend is related to social and political developments in the country. 'It also has some impact from the international trends in the industry. We try to consider both of them: the audience habits, as well as international trends. Own produced series reflecting local realities and TV shows, especially comedies. We try to consider them all except the ones that are not in conflict with our principles and values. Our original shows this year are socially oriented drama (24 eps), political parody show, national music contest show, etc.'

The executive highlights the release of its own OTT platform with HD Premium channels back in 2018 and recently closed a deal with **MTS Armenia (Vivacell)**, which is the beginning of 'great cooperation' between content creator and the telco-distributor: 'Alliances between these medias are not yet visible in close future in our case but within the company we already built a holding with our own digital platform, online news media and TV', concludes **Yezekyan**.



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Emtek: more contents targeted for non-TV audience



Founded in 1983 as PT Elang Mahkota Teknologi, Emtek Group has now evolved into a modern, integrated group of companies with three main business divisions: Media, Telecommunications and IT Solutions and Connectivity.

The first one's is Surya Citra Media (SCM) that operates three TV channels: Indonesia's leading nationwide FTA channels SCTV, which reaches +160 million viewers in more than 240 cities, and Indosiar, and Jakarta-based O Channel that provides lifestyle and entertainment programming for the capital.

The second one provides a range of infrastructure and information, communication and technology solutions for the telecommunication, banking and retail payment industries, including service solutions for integrated VSAT, smart card infrastruc-



ture and the retail distribution of telecommunications services. And the third involves all new initiatives under development in TV and Internet services, including a wireless digital Pay TV service for the greater Jakarta area, and a wireless broadband Internet service for the greater Jakarta and Surabaya areas.

'We control around 28% audience shares in YTD, July 2019, and on the OTT market, 30 Mio MAU', explains to Prensario Sutanto Hartono, Managing Director. From the 50 top TV programs list this year, 42 are from SCM: the #1 sports program, Piala Presiden, Shopee Liga 1 and the #1 drama series Cinta Suci; 3 of the Top 4 drama series are also from the group: Cinta Suci, Cinta



Sutanto Hartono, Managing Director of Emtek Group

Karena Cinta, Cinta Buta; also the #1 talent show Liga DD 2019 and the #1 special event Konser Raya 24 Luar Biasa (Indosiar).

While SCTV focuses on drama younger audience, music special performance and news, Indosiar centers on family drama, talent search on dangdut, local folk music genre and local soccer league; Emtek Group's OTT strategy is offering linear live streaming all FTA networks and live sports plus original local content (drama and variety/reality show).

'TV consumption remains dominant and stable (4.5 hour/day), growing consumption of video content on Internet (2.5 hr - pls check). FTA linear channels are among the most popular content in digital platform. Indonesian FTA market is already saturated with many players: only four groups dominate and profitable, the newer networks are still struggling to achieve profitability', he explains.

'The OTT market is growing fast with many regional players such as hooq, iflix, viu, etc., but local content remains dominant. Currently, the market is dominated by AVOD business model, but SVOD starts to gain traction. The bigger presence of OTT players has brought more variety of contents. We are investing heavily on establishing our OTT and publishing platforms, and we are creating contents targeted for non-TV audience.

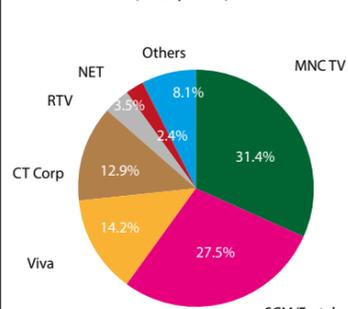
Regarding the company future plans of expansion, Hartono concludes: 'We'll continue to acquire more content production companies an explore potential JV with international content companies as well as local non-OTT players to expand distribution channels'.



Leading special event program Konser Raya 24 Luar Biasa on Indosiar

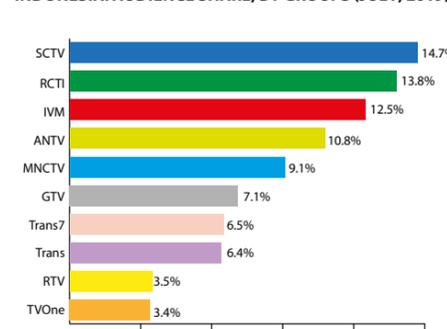
Cinta Suci, top drama series from SCTV

INDONESIA: AUDIENCE SHARE, BY GROUPS (JULY, 2019)



Source: Nielsen

INDONESIA: AUDIENCE SHARE, BY GROUPS (JULY, 2019)



Source: Nielsen

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Annual international media forum **KYIV MEDIA WEEK** combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses. Since 2011 KMW has been an excellent networking platform for industry professionals from more than 35 countries, building a solid bridge between CEE, CIS and other parts of the world.

Representing and promoting the interests of Ukrainian film and TV industry players worldwide. Supporting **INTERNATIONAL CO-PRODUCTION** and bringing Ukrainian projects of all formats and types, including digital and cross media, to the **GLOBAL MARKET**. Working towards changes in Ukrainian legislative environment that facilitate media sphere development and state support of the industry (incl. implementation of **CASH REBATES SYSTEM**), as well as strengthening positive image of the country internationally.

Providing foreign filmmakers an assistance in finding high quality **SERVICES IN UKRAINE** for the development and production of projects of all types and formats, including **PARTNERS** search and **LOCATIONS** scouting.

FILM.UA FACULTY - educational platform for practitioners in media, film and TV industry. Line-up of professional workshops and master classes by famous producers, directors, script doctors and bestsellers' creators from all around the world. **CINEMA KIDS** - edutainment programs for children hosted at the largest Ukrainian film studio.

MEDIABOOK - the series of business and professional books related to TV and film industry.

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SPI: original, UHD programming

SPI International is a global media company operating 40 TV channels in six continents, and one of the biggest aggregators of native Ultra HD content in the world. It works with +1,400 operators worldwide, providing its 55 million subscribers with access to the Group's linear and on-demand content including live streaming of UHD programming and its flagship brand **FilmBox's** channels on any Internet-connected devices via major global streaming media players as well as local OTT providers. **SPI** recently added **Film1** premium movie services in The Netherlands, including four movie channels and digital services.

SPI is also a leading distributor of theatrical films and TV programming worldwide with alliances with major independent producers that provide premium content with A list stars. Its catalogue consists of over 3,000 titles both new releases and evergreen library feature films and TV series covering a



wide range of genres. It is currently focused on China, while expanding in the US and Latin America, as well as Western Europe

Berk Uziyel, executive director: 'Every year we add hundreds of programming hours to our channels from **Paramount Pictures**, **MGM** and **Sony/Columbia**, as well as independent companies, including digital rights. We distribute our channels worldwide from APAC to USA. We have created two distinct products for partners with different needs: *FilmBox Live* and *FilmBox on Demand*, which offer a wide selection of content from various genres with multi-screen option'.

'We are working on movies and TV series productions with renowned movie director and producer **Philippe Martinez**. This partnership includes brand new musical mafia comedy *Mister Mayfair* that tells the tale of Max Mayfair, a former New York gangster who's now living the good life in Mayfair, London, rubbing elbows with a glamorous crowd'.

Another product is *Salvage Marines* a brand new TV series based on a book from **Sean-Michael Argo**; *The Intergalactic Adventures of Max Cloud* starring **Scott Adkins** and **Tommy Flanagan** a sci-fi action-comedy; *Miss Willoughby and Bentley* is a trilogy starring **Elizabeth Hurley** as a beautiful professor solves the mystery of crimes.

Uziyel: 'We will produce more content and align ourselves with large and inde-



Berk Uziyel, executive director, SPI

pendent distributors to bring the commercial premium content and locally produced gems to our viewers. Producers and local theatrical distributors are priority on our list. We may entertain joint ventures and M/A possibilities in our core countries'.

FilmBox premium channels are available in over 10 territories in Europe, dedicated and tailored specifically to these territories. They broadcast over 300 premieres per year. The programming strategy focuses on presenting a variety of new content, from blockbuster titles to art-house style films. Among the many **FilmBox** basic film channels that we operate around the world, it is worth noting the dynamic growth of **FilmBox** in the Czech Republic and Slovakia, as well as **Kino TV** in Poland'.

FilmBox Arthouse presents classic movies from the most prominent directors; **FightBox HD** delivers combat sports live events and multi-discipline mixed martial arts; **FunBox UHD** features breathtaking visual content in Ultra HD; **Fast&FunBox HD** broadcasts high-octane, adrenaline sports programming; **DocuBox HD**, a collection of award-winning documentaries; **Gametoan HD**, gaming content; and **FashionBox HD** highly entertaining content on fashion trends and all things style.

'We have added to our portfolio, the first global Turkish drama channel **Timeless Drama Channel (TDC)** with 9 globally acclaimed Turkish series. Original content is the direction we are taking worldwide and especially in our core territory, Poland. We will continue to strengthen our library with such content where **SPI** content division delivers remarkable results every year-over-year', concludes **Uziyel**.



DocuBox HD offers a collection of award-winning documentaries about different cultures and the wonders of our world



Timeless Drama Channel offers nine globally acclaimed Turkish TV series, such as *Black Money Love* from **Inter Medya**



SPI partnered **Philippe Martinez** in the brand new musical mafia comedy *Mister Mayfair*

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BEC World: from disruption to transformation



BEC World is a recognized media group in Thailand through **Channel 3**, founded by the **Maleenont** family 49 years ago. 'Thai people have a strong attachment, as one of the oldest channels and known for top rated dramas, and built the 200 most popular artists in the country', says **Ariya Banomyong**, president.

There are 15 digital TV channels in Thailand, and **Channel 3** is the leading one with 21% viewer share, especially in the urban demographics. 'Like all broadcasters across the world, TV is being disrupted in Thailand, where the ad investment is at USD 3.7 billion, and going down: TV maintains 60% of the pie and digital has grown to 13%', he adds.

'We are on a mission to transform ourselves from a TV broadcaster to a content & entertainment platform, leveraging our core assets: best drama series, top talented producers, and most popular artists', remarks **Banomyong**.

'Our strategy lies in six pillars: 1) TV+ is about moving away from traditional business of selling airtime, and develop new media using TV as a marketing channel to drive engagement and sales; 2) the distribution of content works across TV, sigital with its own OTT service and in partnership with **YouTube** and **Line TV** and international expansion with presence is countries like China,

Korea, the Philippines, etc.; 3) monetizing its IPs through licensing, merchandising; 4) creating new business models with its artists; 5) developing content via collaboration and co-production; 6) investing in technology to build its future.

'More than 85% of the content our people consume is in Thai, and comes from TV. The importance of local content is where the opportunity lies for **BEC World**. Disruption has changed how users watch content, but not what they watch. Top content in Thailand are essentially dramas and entertainment. OTTs like **YouTube**, reach 40 million users, and **Line TV** almost 20 million. Thailand is an AVOD market, as affordability and payment remain obstacles. TV still appeals to a +35 audience, while OTT appeals to a millennial audience', highlights **Banomyong**,

Local drama *Love Destiny* is an example of **Channel 3** hit content: record-breaking rating and viewership, and watched in 26 countries through **Netflix**, **PNN TV** (Cambodia), **DimSum** (Singapore, Malaysia, Brunei), **TVB** (Hong Kong/Macau) and **Today TV** (Vietnam).

BEC World/Channel 3 continues to produce hit series, and leverage OTTs as a distribution channel and partners to reach a younger audience, mostly *millennials*. 'We are opened to collaboration and co-production both for the Thai market, as well as international. Fortunately, Thai content exports well, with cultural affinities with neighboring and Asian countries. *The Crown Princess* reached 2.7 billion views in China; LGBT content is a popular trend in Thailand. *Thong Ake - The Herbal Master* is a record-breaking drama available in 26 countries through **Netflix**. 'Our next big bet: *My Love From Another Star*, a remake from Korean

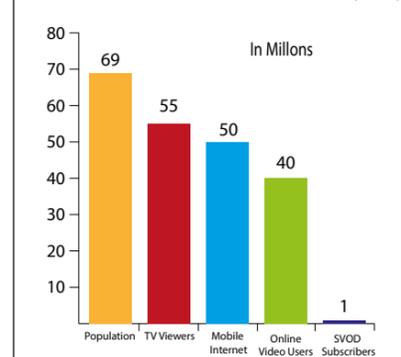


Ariya Banomyong, President, BEC World

drama with top Thai stars', he adds.

'One of the challenges we see is that digital CPM in Thailand are very low, between USD 2-3, which is not sustainable. We need the digital TV channels to work together in pushing rating standards, to not only cover TV, but also OTT, whose universe is 40 million users in Thailand, hence is significant enough. Using **Nielsen's** framework as a reference, the Total Content Rating will measure content rating across both TV and online/OTT. Partnerships, consolidations, alliances are definitely a 'trend', rather a necessity to survive today, to move faster, and build scale', concludes **Banomyong**.

THAILAND: AVOD VS. SVOD SUBSCRIBERS (2019)



Source: World Bank 2018; The National Broadcasting and Telecommunication Commission 2018; Google Consumer Barometer. The Connected Consumer Survey 2017; Media Partners Asia 2018



The Crown Princess reached 2.7 billion views in China

Love Destiny was watched in 26 countries through **Netflix**, **PNN TV** (Cambodia), **DimSum** (Singapore, Malaysia, Brunei), **TVB** (Hong Kong/Macau) and **Today TV** (Vietnam)

PhuThai: key content for Vietnam



PhuThai Media JSC is one of leading media company in Vietnam. 'We not only distribute the license of TV programs but also are known as a reputable advertisement agency to many TV channels', explains **Anh Trihn**, acquisitions executive.

The company's top global clients are **Viacom Telefe's** *The Return of Lucas*, *Love After Love* and *Candy Love*;

Caracol Internacional's *The Girl*; **NBCUniversal Telemundo's** *La Patrona*, **KBS's** *It's My Life* and **CITVC's** *Because Of You*, among many others.

According to the executive, in Vietnam women are considered 'as the main target audience'. Hence TV program will be oriented to meet their interest. **Trihn** concludes: 'Regarding to dramas, the topics should focus on romance, family, love affair, etc.'



Anh Trihn, acquisitions executive

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MENA: original and regional, digital



Middle East North Africa (MENA) covers an extensive region from Morocco (Africa) to Iran (Middle East), including all Mashriq and Maghreb countries. Its estimated to have about 381 millions people or 6% of the total world population. Even it is a unique region in terms of language, the Arab, it is very diverse and widespread in content tastes. Let's take a look.

Pioneer **Dubai Media Incorporate (DMI)** offers a variety of media channels in the Middle East and UAE, having added recently new digital services. **DMI** umbrella includes **Dubai TV** with Arabic programs, **Sama Dubai** with Emirati and Khaleeji flavor, **Noor Dubai**, the moderate Islamic social channel, **Dubai Sports**, for the most important locally and internationally sport events, as well as **Dubai Racing** specialized in horse, camel and falconry global races, **Dubai Zaman** with media productions and drama by **Dubai TV**, **Dubai One** that addresses the English-speaking public, and the digital platform & app **Awaan** with the largest digital library for local and Arab media in Middle East.

Ahmed Saeed Al Mansouri, CEO of TV and Radio: 'We focus on innovation, quality, and working in line with the strategic objectives of the Government. We are committed to create a new Emirati media generation able to depict, portray and demonstrate the image of Dubai and the UAE'.

'We have important partnerships with major production companies in USA, UK and the EU, in addition to drama producers, show makers and other media in the Arab world. We have great ambitions and media projects that we are preparing to launch next year, in conjunction with the global event Expo Dubai 2020, which derives from its slogan "Connecting Minds, Cre-

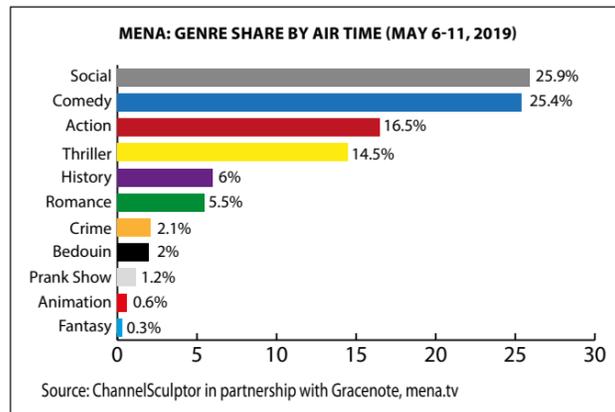
ating the Future". It is an essential theme of the number of programs to be launched on this occasion, which also coincides with the celebration of the crowning of Dubai as the capital of the Arab Media', concludes **Al Mansouri**.

The **Ministry of Information Affairs** of the Kingdom of Bahrain is in charge of several platforms, including five TV channels, four in Arabic and one in English: **Bahrain Television** and **Bahrain International Television**, both broadcasting series, dramas and family shows; plus **Bahrain Sports1**, **Bahrain Sports2** and **Bahrain Quran**, while it is set to launch a vintage channel soon.

Fahad Mandi, Head Programs Coordination & TV Purchase: 'Our TV channels do not only are available locally, also regionally through **Arabsat** and **Eutelsat**. **Bahrain TV** and (The Arabic Channel) also airs on **Hotbird**, and have live streaming on apps available for all platforms. All in-house produced programs are uploaded online on the official social media platforms and **YouTube** with highlights posted on our **Instagram** accounts'.

Bahrain TV has around 72,000 followers on **Instagram** and **Twitter** in addition to **YouTube**, which has around 5,000 subscribers with 12 millions views while the News YouTube Channel has over 34,000 subscribers with more than 13,6 millions views. 'We buy drama series, movies and documentaries from global producers, as well as cartoons and kids shows, while the two main channels have their own programs production', adds **Mandi**.

Bahrain International Channel is re-branding and renovating. It produces around 10 in-house projects that include



a daily social talk show and weekly shows that cover the areas of sports, kids, politics, business, entertainment, tourism and the lives of expats living in Bahrain. The Channel is also working on producing its first-ever French show.

International Networks

Zee Entertainment is an Indian media conglomerate reaching to over 1.3 million people worldwide through multiple medias. In MENA, it leads the South Asian TV entertainment space with one of the strongest entertainment networks. It has forayed into the digital space with **Zee5** for South Asian audience and **Weyyak**, offered for the Arab audience globally to enjoy watching hand-picked Indian, Turkish and Arabic.

Adil Memon, VP, Content & Marketing Head: 'Observing Zee's growth over time, you notice a progressive development in the enablers that we have acquired and used as forms/tools to transmit content to the target audiences whenever and wherever they are. We are looking mainly for regional rather than global content, as we localize to the markets we are present in. In MENA we offer Indian and Turkish content dubbed in Arabic plus a variety of Arabic content (fiction and non-fiction)'.

'We have discovered a higher demand for Arabic content than what is available in the



Ahmed Saeed Al Mansouri, CEO of TV and Radio, Dubai Media Inc.



Adil Memon, VP, Content & Marketing Head, Zee Entertainment



Wesam Kattan, VP, Content, Brand Marketing, MENA, Vuclip



Tony Saab, VP Content & Production, Jawwwy TV

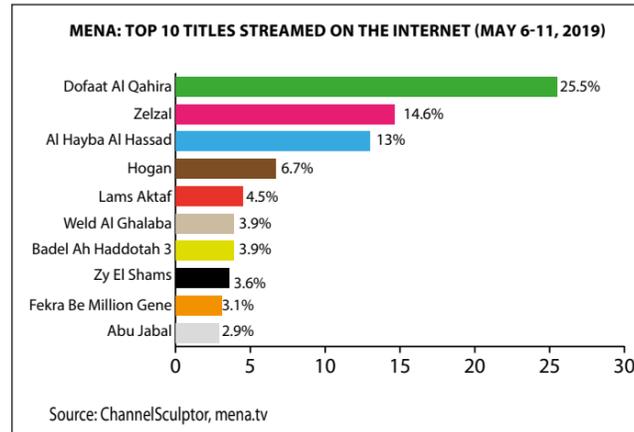
market, which is an opportunity for us to step in and merge forces with local producers. We shoot our third drama series in Lebanon, an adaptation of **Zee's** drama series *100 days*, following our previously co-produced drama *Carmen*, aired exclusively by **MBC+** & **Shahid Plus** in Gulf and **CBC** in Egypt and soon as available run on more TVs & platforms'.

Zee had also solely produced the top-rated South Asian drama series in the history of UAE viewership, *Parwaz* (2014), 'which was an unprecedented success and gave us the drive to continue our passionate content journey', remarks **Memon**, who concludes: 'Fresh content outside Ramadan is the new

trend. Long form drama series with 60 episodes is turning out to be a win-win for all stakeholders. Bollywood content has got lot of prominence due to strong presence of **Zee Aflam** & **Zee Alwan**'.

OTTs

According to Digital TV Research's *Middle East and North*



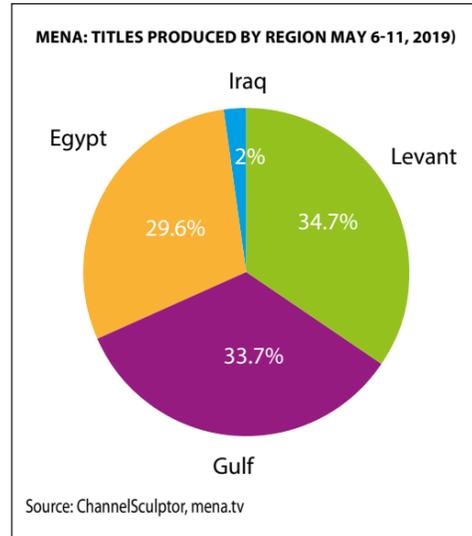
Zee Entertainment's local drama *Carmen* was aired exclusively by **MBC+** & **Shahid Plus** in Gulf and **CBC** in Egypt

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MENA: original and regional, digital



Africa OTT TV and Video Forecasts, SVOD revenues will reach USD 2.13 billion by 2024, USD 1.51 billion more than the 2018. It is estimated that it will more than triple between 2018 and 2024.

Viu, a leading streaming service available in MENA, Asia South Africa, has a strategy centered on the consumer preference for locally, Gen Zers relevant content. 'We continue to perceive this high quality local content, determined by our deep understanding of the market, as our unique selling point and look forward to continuing to capture the attention of the large youth audience in the Arab region', says **Wesam Kattan**, VP, Content, Brand Marketing, MENA.

'We propose fresh and localized regional and local premium TV shows and movies. Viu Originals bring to light compelling



Jawwy TV major success has been the original series Galabit Gad

stories with world-class production quality. The focus on strong locally relevant content that resonates with millennials and Gen Z has proved to be a winning formula for us in the Middle East'

According to **Kattan** 'exciting and relevant content has helped us draw these digital audiences in', and he adds: 'We strive to continually appeal to them with the introduction of new nontraditional content. Engagement of local talent and key opinion leaders in developing unique content has been a winning formula. We first identify, nurture, and provide an opportunity for local talent. Once we do that, we can empower them with the financial and technical support to create high-quality content that showcases their talent. And then we can distribute it on

Viu, where an audience of millions is ready to enjoy it around the globe'.

The platform partnered with **Sada El Balad** (Egypt) during Ramadan for the launch of *Zodiac* as well as **Saudi TV** previously for its first original *Hob El Tayebin*, collaborating with the networks to reach a diverse audience across linear TV and digital audiences. It also offers international content tailored to be locally relevant: 'We teamed up with **Endemol Shine Group** to produce a localized, ten-episode adaptation of *The Bridge*, a crime drama that was already popular in Europe and USA, Malaysia and Singapore', he comments.

This followed *Tollywood Squares*, Viu's Indian reboot of global franchise *Hollywood Squares*, which also marked the first major CBS game show to be produced in India. 'Our strategy is anchored in consumer insights where we have expanded our content library beyond Arabic content to include fresh Korean, Pinoy and South Asian premium TV shows, movies and originals which are exceedingly popular in the region. We have acquired Turkish, Italian and Russian owing to the interest it sparks among this local audience', completes **Kattan**.

'Viu MENA has also developed its own bespoke content evaluation system. Once ideas are evaluated accordingly they go to concept testing among the desired target audience, before we embark on a six-month rigorous development journey with the original writers and producers of the show. This detailed creative process has resulted in the successful launch of five Arabic Viu Originals: *Zodiac*, *Hadota Mora*, *El Zoga 18*, *Ana Sherry dot Com*, and *Doon* during 2019, spanning across genres and formats. *Zodiac*



Viu Doon ventured into suspense, thrill, adventure and the supernatural, which resulted in the building of a loyal fan base across the region

and *Doon* ventured into the nontraditional genre territory of suspense, thrill, adventure and the supernatural, which resulted in the building of a loyal fan base across the region', finalizes **Kattan**.

Jawwy TV is a local OTT platform agnostic to devices with an end-to-end ecosystem from ingest to last mile delivery point including billing. It operates as of now in MENA. 'Our platform is built to accommodate all the other platforms either in a branded areas or as an app. So based on our partnerships in the region we are being able to cater for all consumption habits and for different segments', says **Tony Saab**, VP Content & Production.

'We are buying for all major Hollywood (Sony, Paramount, Fox, Turner, Disney, Starz) and independent studios, also all Arabic and khaliji content from the local major producers. We offer Western and Arabic movies and series, and this can vary between window one exclusive, TVOD, linear channels or other windows. We also have our own originals and our major success has been *Galabit Gad*', adds the executive.

In MENA original content is the 'new trend' and short form content is trending as well: 'There is still room for the conventional production especially for Ramadan. Our global business is our relationships with the international and local content suppliers like **Starz Play**, **Netflix** and **Amazon Prime**. We are in discussion with new international and local content producers for more original content and more window one acquisitions', concludes **Saab**.

Dubai International Content Market (DICM) takes place on December 9 and 10 at the iconic Jumeirah Beach Hotel Conference Centre. It has become the main event for media professionals and executives targeting UAE and MENA. For this MIPCOM special report, DICM has collaborated in the preparation and writing of these interviews with key local broadcasters and OTTs.



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TBS, Japan: Jun Fukai, manager, movie and animation production department, Junko Abe, head, Takahiro Kawata, director, international business development, and Makito Sugiyama, Chief and VP, Global Business



Nippon TV, Japan: Atsushi Sogo, president of International Business Division, with Hisashi Tsugiya, series producer, and the team of the Japanese leading broadcaster.



Kazufumi Nagasawa, CCO, Hulu, Kantaro Hayashi, content acquisitions manager, and Tetsuo Kkobayashi, content manager, both from U-Next, Kyoko Sekine, senior manager acquisition, Hulu, Kana Mitani, content acquisitions, and Ami Oshima, content section 1, both from U-Next



Kansai TV, Japanese free TV broadcaster: Miho Okada, general manager (center) with Taiki Onoe, senior manager, Kazuhiro Sato and Keiko Sakamoto, global managers



iQiyi China at CBS: Young Ming, Sharon Zeng, Luna Wang, and Jessie Wen, all from programming and acquisitions department



Asian buyers: Jinguang Zhu, director of creative, Yi Chi, research and acquisitions, and Wang Bo, content acquisitions, all from JSBC China, with Nori Nakano, non scripted formats acquisitions, Nippon TV Japan



Japan: Kyoto Kato, deputy GM, and Takayuki Terashima, CEO, Super Network; Ruri Izumikawa, acquisitions, acquisitions, TFC; Azusa Nakamura and C. Otsuki, both acquisitions from WoWow

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



ViuTV, China: Dick Hui, acquisitions manager, Edward Sum, VP, programming, Avis Cheng, manager, programming, and Cathy NG, acquisition officer



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



China: Lex Zhu, documentary studio deputy director, and Stephanie Sun, producer at Tencent, with Hengyi Zi, manager, Da Neng, Culture Media



Wallace Wong, senior programming manager, Nancy Lai, controller, Winnie Ngai, CMO-OTT, and Sang Au, senior OTT content manager, all from TVB (Hong Kong); Andy Chang, freelance, Marianne Lee, VP contents, general entertainment, Turner APAC, and James Chang, EVP, Tempo (Taiwan)



ABS-CBN: Carlo Katigbak, president & CEO surrounded by Cecile Sumabat, acquisitions officer, Macie Imperial, VP integrated acquisitions and syndication, and Martin Lopez, chairman



GMA Network, The Philippines: Jose Mari Abacan, First VP, Program manager department, and Beryl Faith Cruz, acquisitions executive



PPTV HD 36, Thailand: Krissada Trishnananda, content acquisition director, and Palakorn Somsuwan, EVP, content & marketing



Chalakorn Panayashom, managing director digital TV, Workpoint Channel 23



Thomas Su, content acquisitions consultant, Bangkok Media Broadcasting, Thailand, Joy Olby-Tan, lead acquisitions, Mediacorp TV Singapore, Surin Kittayaphongphun, Bangkok Media, Thailand



Jennifer Batty, chief content officer at the OTT Hooq TV, Singapore



BBC Worldwide: Ryan Shiotani, VP, branded services, and Daphne Kang, director of programming for Asia, and Melanie Rumani, head of acquisitions, UK



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



TKL, Vietnam: Ton Nu An Tram, screening manager, Nguyen Thi Truc Mai, managing director, and Le Van, senior programming manager



Hang Meast HDTV, Cambodia: Eng Song Liep, program executive, and Eng Leanghong, content acquisition manager

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