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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 others ask and check what happens. In our main report, we stress a sure combination of current and new trends.

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 video are doing a good job.

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.

Mipcom: Truth or Dare
TF1 Thématiques: content differentiation

TF1 Group is the leading broadcasting group in France, operating its flagship network TF1, four DTT channels and these Pay thematic networks: TV Breizh, Ushuaïa TV and Histoire, which gathered an average share of 0.6%, establishing as the third largest thematic group in the country.

Christophe Sommet, CEO, TF1 Thématiques, describes to Possesses: ‘Each one has a unique and federative positioning. TV Breizh offers TV series with a particular focus on the iconic ones as Giliambo with Peter Falk or Hercule Poirot with David Suchet. Ushuaïa TV was born 15 years ago from the legacy of Nicolas Hubé’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 0.5% with a monthly coverage of 2.6 million viewers and record major audience increases on their advertising targets. ‘Each one of our three channels has a very high reputation and atractiveness’, 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’Empire after its premium launch on TF1. It offers viewers the opportunity to rediscover major successes such as Profilage, Section de recherches or Bullittzar, investing in new series 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 Jandar 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, the documentary channel of France 3 which gathers a share of 0.7% establishing as the third largest thematic group in the country. For the fifth consecutive wave, TF1 Thématiques, having 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.

Christophe Sommet, CEO, TF1 Thématiques
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 turnaround, 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 decisions across the portfolio worldwide.

HBO Max is the much-anticipated OTT that will compete with Netflix, Amazon, Disney+, Apple TV+ and NBCUniversal 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, Boomerang, TCM, Freeform, Turner Classic Movies, Cartoon Network, Adult Swim, Crunchyroll, Boomerang, TCM, Freeform, with responsibility for all creative. 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 Forrester, 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, Dome: 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 Jaku Adelstein’s non-fiction first-hand account of the Tokyo Metropolitan Police beat starring Armie Hammer; 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 launches 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. Drama for The CW and new DC Entertainment series Batwoman and Katy Keene, the spin-off of Riverdale. Also, new exclusive movie production deals with Greg Berlanti, who will produce four adult young movies, and Reese Witherspoon: 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 Forrester, Greenblatt does not doubt that the world’s best storytelling to audiences of all ages is going to be on HBO Max.

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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 BS8K 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 (124-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.

“Thanks to that progress, the pubcaster has reached the next level in visual expression,” comments Jun Ochiai, Channel Controller of the newly launched 8K satellite channel. “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 medium 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, audiences 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 detecting greater effects not only to the technology but also to content creation.”

BS8K broadcasts for 18 hours a day (6am-12am). Content encompasses diverse genres: period drama (480 minutes), 4K remasters of classic movies by great directors such as Akira Kurosawa and Kenji Mizoguchi, major series of natural-science documentaries, and daily news shows. NHK Enterprises has been marketing content, mainly dramas and documentaries, since 2014.

BS8K broadcasts every day from 10am to 10.30pm. It carries special, very carefully chosen programs such as a drama-tization (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 singing and string 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 Institute conducted a survey on audience ratings (June 3-19) for 3,600 Japanese aged 27 and older: the rating of 8K is estimated to correspond to approximately 1.88 million viewers; weekly reach of 4K and 8K channels is 0.6% and 0.3%, respectively.
Paramount Network: premium, popular content

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% (PTV), as of FY’19 Q3.

Jill Offman, EVP Paramount Network International explains to Prensario: ‘Our distribution is also up nearly 20% 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 Villainette and Federation Entertainment’s Emmy in Paris, and is 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 SVO 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 in London last June. This was our first-ever Paramount event. We welcomed more than 2,000 fans and generated more than 38M 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 83 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 working closely with Viacom Digital Studios International (VDSI), and, lastly Paramount Network International’s library of digital short form content, having launched several global original series including Comedians Solve World Problems, Bad Snappers and Flaps.

As Viacom expands its international production footprint to the UK, where it manages Channel 5, Jill Offman also leads Viacom International Studios UK. In this role, she is at the helm of this London-based production house and new production office, both of which are focused on securing English-language commissions from third party broadcasters and distributors based in the UK, with several series in development such as the reboot of Bergerac and the adaptation of Amanda Craig’s novel Lie of the Land.
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. Según ofreciendo a la audiencia " contenidos de humor y de alta 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 proponemos desrollar una ola de proyectos de entretenimiento y comedia, de los cuales estamos muy satisfechos. Nos montamos en la inmortalidad y comedia, de los cuales estamos seguros de que responden a la demanda regional a través de sus señales de América Latina y el Caribe, el más importante mercado del hispano de las Américas y un importante referente regional a través de sus señales de TV de paga, según ofreciendo a la audiencia " contenidos de humor y de alta calidad 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 más oferta 'al alcance regional a través de sus señales de TV de paga: seguir ofreciendo a la audiencia más oferta "contenidos de humor y de alta calidad para todas las edades'." La tarifa 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 una vez más se confirman. Es ahí donde nuestra tanda de canales busca hacer la diferencia: ofrecer producciones originales de alta calidad para todas las edades'.."
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: 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 trends, 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 focused its branded content on Disney+, without selling it to anyone else. But nothing happened. Some Disney executives were anxious 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 focused its branded content on Disney+, without selling it to anyone else. But nothing happened. Some Disney executives

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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.

**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 |

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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 atraen natural a los mercados europeos

La hora de la verdad
En informe aparte en esta misma edición, descubrimos 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 cada uno con el otro, más allá de cualquier medio tradicional, se verá a pleno entre este último Q y el primero de
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 times ago: “At Disney they know the strategy. We don’t 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 OTT’s parts per USD 11,99, or so.”

Netflix has logged that the jovenes 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 director de HBO decía hace poco: “En Disney se sabe la estrategia. Nosotros no sabemos. Pero sabemos que será rápido. AT&T es un 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:...
**Mipcom 2019: the future is Hybrid!**

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 prime-time 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.

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** dijo:**

- Mixto, competitivo, y hasta sucio.
- Hoy no hay ganadores y perdedores, sino nuevas reglas en una gran carrera.
- Los grandes beneficiarios pueden ser jugadores intermedios que saquen lo mejor de cada parte.
- En un entorno híbrido, como sucede en la tecnología con la migración al nube, donde nada es puro, siempre hay una mezcla con los sistemas tradicionales.
- El que logra la mejor combinación en su realidad es el que gana.
- Lo importante es que depende de ti, no de los demás.

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**Grafico:**

**Mipcom 2019:**

El futuro es híbrido!

- Los grandes productores quieren participar, ya que necesitan cualquier herramienta para posicionarse en la guerra de las posiciones.
- Debemos considerar la liderazgo de los productores locales y regionales, que tienen sus OTTs propios. Siguen contando con la mayoría del producto local, especialmente las series de entretenimiento de primera hora.
- El futuro es lo que vemos, pero más mezclado, competitivo y sucio, que lo que describen los expertos.
- Hoy no hay ganadores ni perdedores, sino nuevas reglas con una gran carrera por delante. Algunos de los principales beneficiarios pueden ser productores intermedios que saquen lo mejor de cada parte, como decíamos con los agrupadores.
- En un entorno híbrido, como sucede en tecnología con la migración al nube, donde casi nada es puro, siempre hay una mezcla con los sistemas tradicionales.
- El que logra la mejor combinación para su realidad es el que gana.
- Lo importante es que depende de ti, no de los demás.
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GlobalOTT: 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 mergers announced in 2019 by Comcast-Fox, in January in Disney 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 per month or USD 69.99 per year in major markets. Disney+ AVOD offering already operating in the US and Latin America.

Apple TV+, by Apple, Google, Microsoft, Sony, Disney+ Ultimate streaming platform for conferences of all thefgirls who work the most trust

family-friendly storytelling in the world’. These companies are joining an already advanced market and expanded OTT market, headed by Netflix with 100 million subscribers, Amazon Prime Video with 150 million subscribers and Disney+ Hulu with 25 million (US and Japan). Other local/regional options are Joy, ProSieben-Discussing the 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 (Australia), Baidu’s iQiyi, Alibaba’s Youku and Tencent’s Tencent Video (China), PCCW’s Yu (Hong Kong), Bilibili (Malaysia), Hong (Indonesia), Star India’s Hotstar, Indiasat’s Vibe and ZEE’s ZEE5 (India), Lionsgate’s Starz Play (MENA), Telecine’s Encore! (Latin America), America Movil’s Claro Video (Latin America), among many others.

Disney+ Hulu, launched in November 2019, will be the launch of Disney+ and Hulu, the agreement to share 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 the companies to appear and several other interventionists: Amazon and the telcos.

Disney has announced a strategies of funneling its blockbuster movies through theatres, marketing the rest 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 per year, while the bundle offer 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 USD 13 per month.

The executive also confirmed the release at the same time of Disney+ in more global markets apart from the US, Canada, Netherlands, Australia and New Zealand, followed by major markets within the first two years. ‘A number of those markets are different than the US but they share in the benefit of Disney’s appeal and com-
munity and what Discovery calls “experiences and offerings that go beyond video. David Zaslav, president and CEO: “This is the definitive global streaming product for curious and passionate viewers of all ages, whether you’re a long-time Disney fan or a new one.”

Disney+ is 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 the competitors to appear and several other interventionists: Amazon and the telcos.

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Disney has announced a
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. library!

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 pay 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 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 mention that the are willing to 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.

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.

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

TBS

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Global OTT TV & Video Revenues, By Source (2018-2024).

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Source: Digital TV Research
Global OTT: a new Era takes shape

Tony Hall, director general, BBC
Deiphine Ernotte Cunci, Chief Executive France Télévisions

"We have not yet theAlliance," said Hall, announcing Britain's iPlayer (which will be free streaming) plus BritBox (which will cost USD 7.99 per month). Quibi, the new service from DreamWork, is expected to launch in April 2020. 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 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 the original talk show series from Jimmy Fallon, a weekly late night show with Amber Buffin, and a spin-off of Bravo's The Real Housewives; exclusive films and animated series from Universal Pictures, as well as movies like Shrek, Kung Fu Panda and How to train your Dragon; and 1,000 hours of Spanish programming from Telemundo; original dramas from Amazon; and 100 film projects from Fox. The service will be put back into program by the end of December. It will be the home for 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 Misérables and Birdstone. Many shows from the networks will move on to BritBox after they have been broadcast on TV and fall 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. The SVOD platform has lost close to a quarter million subscribers in 2Q 2019. Comcast/NBCUniversal recently announced important details about its SVOD service. Steve Burke, CEO, confirmed before that 500 people are working on Peacock, which will be based on Sky's existing Now TV platform. "We are coming up with a very innovative way of bringing its streaming service into a market crowded with incumbents and new entrants." While confirming classics like The Office and Parks and Recreation, as well as 30 Rock, Parks and Rec, Brooklyn Nine-Nine, Cheers, House, Monk and Will And Grace, Bonnie Hammer, Chairman of Direct-to-Consumer and Digital Enterprises, also highlights feature blockbusters, films from Universal Pictures, Focus Features, DreamWorks Animation, Illumination and other Hollywood's studios.

On the original slate, Peacock will have dramas as In Death with Alice 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 documentaries, Who Wrote That, an original talk show series from Jimmy Fallon, a weekly late night show with Amber Buffin, and a spin-off of Bravo's The Real Housewives; exclusive films and animated series from Universal Pictures, as well as movies like Shrek, Kung Fu Panda and How to train your Dragon; and 1,000 hours of Spanish programming from Telemundo; original dramas from Amazon; and 100 film projects from Fox. The service will be put back into program by the end of December. It will be the home for 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 Misérables and Birdstone. Many shows from the networks will move on to BritBox after they have been broadcast on TV and fall 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. The SVOD platform has lost close to a quarter million subscribers in 2Q 2019. Comcast/NBCUniversal recently announced important details about its SVOD service. Steve Burke, CEO, confirmed before that 500 people are working on Peacock, which will be based on Sky’s existing Now TV platform. “We are coming up with a very innovative way of bringing its streaming service into a market crowded with incumbents and new entrants”. While confirming classics like The Office and Parks and Recreation, as well as 30 Rock, Parks and Rec, Brooklyn Nine-Nine, Cheers, House, Monk and Will And Grace, Bonnie Hammer, Chairman of Direct-to-Consumer and Digital Enterprises, also highlights feature blockbusters, films from Universal Pictures, Focus Features, DreamWorks Animation, Illumination and other Hollywood’s studios.

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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.

There is life outside SVOs

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Global OTT: a new Era takes shape

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 Q2 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 pool their resources in an ambitious local SVOD. With Salto the three of them will pool their resources in an ambitious local 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 producer 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 give us what we need to compete against international players on our own territory’, she underlined. 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 goal, what to do? Here’s one possible solution: VOD plus crypto. Two interesting projects trying to make this happen are Tatata and VIET. 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.

8K Premiere Screening at MIPCOM

PLACENHK 8K Theater, Palais 3
DATEDATE | TIMEMonday 14 Oct | 11:00am

An artist of the Floating World

Starring Ken Watanabe

Based on the award winning novel by Kazuo Ishiguro

VOD, the new streaming model

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 goal, what to do? Here’s one possible solution: VOD plus crypto. Two interesting projects trying to make this happen are Tatata and VIET. 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 contexts) creating a full economic circle in which your earnings are spent on content, instead of your credit card. We call this model GVOD, or Game Video on Demand. What would that look like?

It would look a lot like Flicco (full con-fusion: I’m the CEO). This full-circle approach is a transactional model based on a blockchain based token, Flikx, 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.

Flicco 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.

By Adrian Garelik, CEO, Flixxo

An artist of the Floating World

(89’x1, 8K)
**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 ProSiebenSat.1 TV stations.

Even though there is an unusually 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 10% from about a 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 (UK), Fremantle and ProSiebenSat.1 (Red Arrows Studios) and the public TV broadcasters (ARD, ZDF, ORF). This is in addition to the Polish Filmpool and the British BBC that are also influencing GAS daily viewers. According to the Screenforce Days in Cologne showcasing more than 50 TV offers on average television for 84 minutes per day as the following 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 GAS TV is literally booming because it represents the targeting in the digital world. Audiences and advertising customers are both highly appreciative of the offers and services 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 traditional advertising and now increasingly being #1, however, for long form (Google #2, Amazon #3, Facebook #4, and Amazon #5). Obviously free TV is the cheepest, and boost to finally provide the conversion needed by online advertisers and marketers.

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 Austrian and Swiss territories, the Benelux or CEE countries where original English language productions are by far the most consumed. And, according to research, viewers inspiration and choice stems from the remote control – and ultimately the traditional television.

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 invest the strength of and reach of linear TV. The fact is that the German speaking television markets worldwide, thus linear television will continue to dominate even with streaming services and video platforms on the rise.

The overall message of Screenforce Days in Cologne: The GAS TV industry is more confident about the future than ever before.
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 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 broadcastes 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, 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”.”

ORF HIGHLIGHTS 2019

Universum is the documentary brand from ORF including original and co-productions as well as acquisitions from BBC, Nat Geo, ZDF, Smithsonian
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 inesperado, provocado por el cambio de hábitos en el consumo de contenido. En España, y en el mundo, hay más producción y productores: una verdadera bola de nieve, que es importante modular’. En España, y en el mundo, hay más cambio de hábito en el consumo de contenido, un giro insospechado, provocado por el boom de OTT, explica: ‘Es evidente que la burbuja dio un giro inesperado, provocado por el cambio de hábitos en el consumo de contenido. En España, y en el mundo, hay más producción y productores: una verdadera bola de nieve, que es importante modular’. En España, y en el mundo, hay más cambio de hábito en el consumo de contenido, un giro insospechado, provocado por el boom de OTT, explica: ‘Es evidente que la burbuja dio un giro inesperado, provocado por el cambio de hábitos en el consumo de contenido. En España, y en el mundo, hay más producción y productores: una verdadera bola de nieve, que es importante modular’.

La estrategia de RTVE es, entonces, aminar riesgos a través de la coproducción y la estrategia de ventas. “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 es una ventana natural de la ficción, pero hay que hacer productos más competitivos y comerciales que nos permitan estar en varias ventanas, mejores narrativas y propuestas”, agrega. ‘Las ficciones locales funcionan muy bien, pero deben tener un componente global que atrae. El thriller es un buen género para eso. Nos fue muy bien con La Gazta, Montesperdido, 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 Mia es la nueva apuesta: con un costo de €1 millón por episodio, RTVE, Boomerang, Amazon, Promocine y Chilevisión co-desarrollaron esta superproducción (8×’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 reinstaurará en estos tiempos don...
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 Canal 5, Italia 1, Rete 4, and Italy 4 in HD, Crime Italia, Extra, Focus, Top Crime, Iris and TVCOM24, 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 Premiers after theatrical release for a wide and perfect cinema offer. This allows our services to became 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 30 million viewers with peaks of +1 million in the coldest months. For digital instead, the most viewed programs reach more than 78 million of legitimate views 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 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 script can be 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 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 “five 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 re-watch 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 the large customer base, and with device manufacturers, that leads the user experience of the customers’.
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 platform 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.’

Florian Skala, CEO of bTV Media Group

bTV: ‘TV is the most powerful video content producer’
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 specialties 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 Kopersmidt, EVP & Chief People and Culture Officer, Filippa Wallenstam, EVP & CCO, Kim Pedersen, EVP & Chief Commercial Officer, Matthew Hooper, EVP & Chief Corporate Affairs Officer, Kaj af Kleen, EVP & CTO and Product Officer, and Mia Susana Eriksson, 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 now, 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, produced by Elizabeth Banks. Both will premiere 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.

**NENT Group: new structure, more originals**

Anders Jensen, NENT Group President and CEO

Filippa Wallenstam, EVP & CCO

Jakob Mejlhede Andersen, CEO of NENT Studios UK

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

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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 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 €360 millions in 1994 to €1,073.3 millions in 2019, according to the data from TVF-CNC announced at Rendez-Vous in Biarritz. In 2018, the amount of foreign scripts from French TV programs totaled nearly €876 millions, including €737.3 millions in sales, €68.2 millions in foreign sales and €74.3 millions in foreign coproduction funding.

Dominique Boutonnet, 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, the export of French TV programs remains the leading export market for French producers for renewal and diversification. Tried- and-true 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 Condor (Germany), which was aired in 80 territories since its launch in 2013, was bought again for Spain in 2018. Sur un fil 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 €300 millions threshold every year since 2013. Spécimen, Aime Sapiens, 700 requins and Bora le monde are just some examples of French know-how in the series.’

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 co-productions (Eurofima-France – 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 Banao noir, acquired by Amazon UK, HBO Go Scandinavia and Spain, and Bell Russia.

Screenings
Organizers disposed a screenings center with more than 100 positions, so that the approximately 250 buyers can have access with headphones and a personal screen to 2,960 programs from 68 companies; 645 of those shows were presented for the first time.

A 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 Kaa- zal Films, directed by Pascal Langier, 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 Ciezarowski, head of international sales at Federation Entertainment, said: ‘The Rendez-Vous is a pleasant and efficient marketplace. 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’.

The buyers of Rendez-Vous: Elio Liu, Joint Entertainment, Sophie Blache and Damien Guerder, from TF1 TV, and Juli Trong, de Breanvoy.

The catalog of French titles allowed the export of French shows to what they have tradition-
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, Endemded 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 Orijin) 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 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. Prunovic concludes: ‘We are also the first national TV broadcaster that created a web series, Prva Tanjir, 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’.

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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 Markíza (Slovakia). Damir Novinick, chief executive producer on the first one exposed how it managed to produce local content to CEE: the future of local production is bright 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 standed.

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 language and other specifics of the market, but they can be overcome”, he remarked.

On the other hand, Matthias Settele, General Director at TV Markíza, 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”.
**EUROPE**

**MORE ATTENDING BUYERS**

**Additional attending buyers**

- **Irish buyers**: Aidan Murray, acquisitions, and Bill Malone, content director from Virgin Media (Bord) with Phj, VP sales, Lionsgate, and Laura Ní Cheallaigh, commissioning editor, TG4.

- **Public German broadcasters**: Carrie Krogmann, acquisition manager, ARD; Albrecht Bischoffshausen, head of department, ARD; and Steven Bawol, producer at Wellon Productions (USA).

- **Telemunchen Germany**: Andrea Bogad-Radatz, SVP film and series at ORF Austria, and Frank Ayot, acquisitions manager at Servus TV, commissioning editor, and Karola Bayr, TV manager at Constantin Film (Germany).

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Prominent buyers and producers: Enrico Valente, development producer; Yellow Films; Maria Haymann, head of domestic affairs; Maja Maarum, producer; and Santi Olano, head of entertainment, both from Yle; Maria Gracignani, executive producer at I-Ten Media; Luciana Ganino, CEO, and Valentina Chiesa, producer, both from Mediaset; and Sonia Salas, head of acquisitions, Movistar+.

EUROPE

**Nordic buyers:** Johanna Sundelin, international programme acquisitions, TV2 (Denmark); and Ole Stolberg, VP, and Caroline Terrone, head of scripted, both from Movistar+

**Italian buyers:** Alessandra Zanneti, strategy director, TV2 (Denmark); and Caroline Torrance, head of scripted, both from Banijay Nordic.

**Spanish buyers:** José Luis Blanco, programming director, etb, with Oriol Sala-Patau, head of acquisitions, TV3 Catalunya; and Almudena Stefani, acquisitions director, Mediaset, Maria Laura Mozzeti, acquisition director, Mediaset, and Imma Patrosino, senior acquisitions manager, Palomar.

**Thai buyers:** Zafri Rizal, head of acquisitions, TV3 Thailand, and Hatice Olcay, director international markets, SPI/FilmBox.

**Canadian buyers:** Bethany Bear, senior acquisitions manager, 365 (first from the left), SPI International, with Philippe Martinez, movie producer, 365 (second from the left).

**Greek buyers:** Nio Antón, director of Programming, Content and Digital, and Sonia Martínez, editor director, Atresmedia Studios.

**Indian buyers:** Divya Nair, programming manager, Discovery, all from Italy.

**Finnish buyers and producers:** Emilia Valentin, development producer; Yellow Films; Maria Haymann, head of domestic affairs; Maja Maarum, producer; and Santi Olano, head of entertainment, both from Yle; Maria Gracignani, executive producer at I-Ten Media; Luciana Ganino, CEO, and Valentina Chiesa, producer, both from Mediaset; and Sonia Salas, head of acquisitions, Movistar+.

**More from Spain:** José Moniz, CEO, Jem – Media Consultancy, with Bruno Santos, GM, TVI Portugal; and Nina Bergan, product manager and Marit Aarø, content manager, both from Canal Digital (Norway).

**Nordic acquisitions heads:** Jacob Frem, program director, drama at SVT (Sweden), and Paw Aronsson, head of acquisitions, joint TV at EBU Media (Switzerland).

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Bossa Nova: Maria Julieta Solano, leading acquisition manager; and Falavara Nakamurakul, head of programming, both from Channel One; and Olga Guskovskaya, from the production company, FTA.

Bosnia: Bosnia and Herzegovina: Dario Maksimovic, head of programming, LRT (Lithuania), and Ewa Dabrowska, manager of international film acquisitions, TVP (Poland).

CEB: 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).

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 Jones, TV content acquisitions; Arna Mathurin, acquisition executive; Chris Marshall, principal content acquisitions; and Philip Peat, senior content acquisitions co-ordinator, Germany and Public Affairs, head of content acquisitions for Latin America.

Global buyers of VIMN: Adam Robinson, director of acquisitions; Jemma Yates, VP content; Gerald But, VP strategy and marketing; and Gencali Holmes, programming and acquisitions senior director, EUSA.

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Global buyers of TVI: Adam Robinson, director of acquisitions; Jerome Yates, VP content; Gerald But, VP strategy and marketing; and Gencali Holmes, programming and acquisitions senior director, EUSA.

Bossa Nova: Maria Julieta Solano, leading acquisition manager; and Falavara Nakamurakul, head of programming, both from Channel One; and Olga Guskovskaya, from the production company, FTA.

Bosnia: Bosnia and Herzegovina: Dario Maksimovic, head of programming, LRT (Lithuania), and Ewa Dabrowska, manager of international film acquisitions, TVP (Poland).

CEB: 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).

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 Jones, TV content acquisitions; Arna Mathurin, acquisition executive; Chris Marshall, principal content acquisitions; and Philip Peat, senior content acquisitions co-ordinator, Germany and Public Affairs, head of content acquisitions for Latin America.
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.

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 every edition, while the North American rate in terms of presences is around 25%+. Buyers from 45+ countries, and its growth from around the globe.

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 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 Penrose Principle by Apple Film Production for CANAL+; Poland; Czech TV and Star Media and Beta Film; The Food al’Amatella international/Studio Lambert for Amazon and Liberty Global (UK/USA); Survivors by Rodeo Drive in production for the Alliance of European 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 Pappemons 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 production for primary destinations, fictional TV dramas, theatrical, Internet/OTT and entertainment, docs and animation, had reached 0.7 billion since 2017. Dramas stand with €360-380 million taking with entertainment, docs and animation more than 70% of the value. From triennium 2015-2017 to 2018-2020, Italy has evolved from producing 10 titles to 20-25 expected, a +150% growth, according to APA figures shown in this report.

According to Milazzotto Italian dramas are experiencing a very interesting "Gold-en 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 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, financiers, buyers and platforms appreciate the European ability storytelling, very high productional standards, and the intersecting tax models and film subsidies’, account the preparations and post-productions that almost double this value. The sector is more oriented to the international co-productions and global markets, and has achieved great success among audiences, underline Chiara Sharigia, 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 Gamma 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: sat and arte (German and French cultures), phoenix (politics), kika (children), and Funke (MCN for young adults).

Simone Emanuelli, SVP International Co-production 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, financiers, buyers and platforms appreciate the European ability storytelling, very high productional standards, and the intersecting tax models and film subsidies’.

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 Rai and ZDF and Milk, and the first ever foreign-language series to debut on HBO. (Credit: Edward Garardis – Milkfilm Umbria)
Deutschland 83, award-winning drama from Fremantle became UK’s highest rating foreign language drama in the UK TV history.

Deutschland 83: award-winning drama from Fremantle

As a supporter for audiovisual creation, the group is the first financial services. The group is working on 22 projects in different production stages', she concludes.

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.

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 26.4% (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 International 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 Mirörage, a six-part USD 3 million-per-episode spy thriller series with Marie-Josee Croze and Clive Standen, produced by Lincoln TV (France) and Connect Media for France 2, ZDF and Bell Media and Superchannel (Canada). Along with it, there are other four projects: Leonoardo with Luna 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 joint venture between Channel 4 and Global Series Network, the VVD 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 ranking foreign language drama in UK TV history.

In March 2017, it launched as an SVOD platform in USA with The New York Times bailing 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 Fronal (Australia) and Discovery’s DPlay (Italy) and Mediterranean’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 previously unchartered 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.
“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

Thank you for loving Italy as much as we do.

Celebrating ten years with many more to come. Together, all over the world.

#LaTuaTVnelMondo

Visit us at MIPCOM stand R7. F7
www.mediasetdistribution.com
Polka: transmedia fiction

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 MIPTV with brand new and transmedia dramatic content and also non-traditional productions, where the story will also be extended to social networks. In Chaco En Línea (20x’60), Adrián Suar, creative director on Polka, tries to find the best way to communicate a piece of news he is enveloped 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, Darío Barossi and Bela Lucero. Also, the super-production Argentina, Tierra de amor y venjanza, a historical period drama series set in the 30s that starred with big figures including Spanish actor Albert Suar (Alert). 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 100k followers. Moreover, 40 episodes have been sold to StarTimes (Africa) dubbed in English, French, Portuguese and local/regional African languages.

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 Licence (20x’60), series on interfamily relations, and Cumming Girls (72x’60) a drama about a group of friends whose friendship begins after a fateful event.

all3Media: contemporary viewers

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 MIPTV with a selection of productions for the new contemporary adult in short and length-format.

Another highlights are

Dying For Meat

How the meat industry is destroying our planet

How the meat industry is destroying our planet

The addition of Ate 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 in attending MIPTV this month promoting the new languages and services of the Mexican-based company.

Diter adds three languages and new executives

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 changes in our staff after leaving the co-venture we had till last June. We incorporated a couple of executives to help us in our staff after leaving the co-venture we had till last June. We incorporated a couple of executives to help us in our staff after leaving the co-venture we had till last June.

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Paramount TV: stronger than ever

Through its worldwide TV licensing & distribution unit, Paramount Pictures Corporation (USA) oversees world-wide 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 will premier on Looking for Alaska, a high-budgeted epic story, and teen series produced with big companies, showrunners and OTTs.

Our series line up is powerful and varied: The Great (10×60’), a high-budgeted epic story, and teen series Looking for Alaska (8x60’) will premier on Hulu; Catch 22, from George Clooney and coproduced with Channel 4, Sky Italia and Hulu; The Devil, from Martin Scorcese 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 12 Beasties 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 MIPTV are Paramount Network and Spectrum Originals’s drama/ mystery series Paradise Lost (10×60’) and The Angel of Darkness (8x60’), developed with Anonymous Content, TNT, Netflix and Canal+(France). From Paramount Pictures, Commen’s men 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.

One Life Studios: global expansion with Porus

One Life Studios, one of the leading production houses 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 Tele-novela- 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 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 and Africa with Porus and have partnered with BTVStar 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.

Lionsgate: a step beyond

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 MIPTV 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, an 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 (2x60’), 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 AMBITIOUS (18 x 60’), which explores the intense rivalry between the formidable lawyers Stephanie Lancaster and Amanda 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 (10x60’), 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 MOTHERF***ER (12x60’), a comedy about working mom JI-LIA, 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 HUNTING THE CURE (10x90’), 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.

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**VIS: the studios’ format on top**

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 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, Viacom International Studios America. “We have a great balance of local and international productions. Our objectives are: the internationalization of our brands, with focus on Brazilian, to strengthen our traditional markets. Our objectives are: the internationalization of our brands, with focus on Brazilian, to strengthen our traditional markets and more alliances with key global players in all business models’. VIS is launching in Cannes Buck Door (2019), 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 enhanced 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.

“AIDA is a good example with remakes in MENA (Eagle Films) and Europe (TVI Portugal and Antena 3 Spain), but also Underground” coo Dina Parra Enamorado, which will be produced by Paramount for Showtime (USA), a Six Peoples, 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 Casi Who (‘65), produced in Mexico, and Ana (‘66), created, produced and starred by Ana de la Reguera, with Comedy Central and Pantaya for Amazon since 2020. To Catch a Thieve (‘61) is the VP series from Javier Olivares, based on the iconic Alfred Hitchcock film and starring Alexandra Jiménez 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. We have become truly important in this content, while companies transform from networks into Studios. We aim to build new production hubs”, completes Borensztein.

In Cannes, VIS is also promoting the brand new comedy Victoría Small (‘66), coproduced with The Modragon Studio’s Oficina Burman, premiered in September in Argentina; the second season of Nicholas Leon Latin America live action series, Noobees (‘60); and the black comedy C, coproduced with Clavideo and Pantaya.

**Vision Films: pop trends-docs**

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 eight 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 action productions like Trans17* (VIS) and Natur’In Fire (*89), 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 Natur’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 a true story, where a community is rocked by the double-homicide of a prominet 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 Unseen Mind (*40), 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, his legal troubles and some of his most shocking crimes, confronting the killer with the man behind an American monster, directed by Tom O’Dell and starred by the former Manson Family member, Dianna Lake and Manson’s fellow inmate and producer, Phil Kaufman.

**Banksy**

*Trans17*, action

**Vis**

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

**The Boss**

ON LINE

SHORT FORMAT

10 X 15

**THE BOSS**

ON LINE

SHORT FORMAT

10 X 15
Alfred Haber: Latin Grammys 2019

Alfred Haber, president of Alfred Haber, Inc. (AH), 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 plati-num celebration with audiences around the world”, he completes.

Other big titles recommended in Cannes are the White Shallow Grave (8x’60) the new crime and investigation series, the ITV’s Top 20 Funniest (4x’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 Divis 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 legend– ary rock ‘n’ roll Comeback Special’ that helped him reclaim his crown as the ‘King of Rock ary 1968 ‘Comeback Special’ that helped him reclaim his crown as the ‘King of Rock

Alfred Haber, president

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13 Sudmedia, beyond local

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 (8x’45), a drama series that follows the life and love of Rafael and Dafne and how everything seems to collapse after knowing that they are brothers.

Blood Pact (99’45) shows the story of a modest mother who was transformed in an empowered businesswoman of “Frank-lin” neighborhood in this romantic comedy, while in Dark River, the psychological thriller that explains 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 (60’50), which two competitors face a culinary trivia where the most daring will be who im-poses their recipe.

Among long formats, Canal 13 offers Looking for God (60’50), a new series which follows the route of the largest and massive religious pilgrimages in the world. World’s most isolated tribes of- fers 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 broadcasters in completed with Sigo (22x’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 (86) a drama film about how a breakup can influences the spirit of a children in a marriage, both distributed by 13Sudmedia.

Utopica: broadening the possibilities of fiction

Utopica Media (Argentina) arrives for the first time at MIPCOM to pres-ent its new structure after the incor-poration of screenwriter Carlos Wase-rman as VP of development and an offer of content focused on new audiences.

Among them, it stands Syndrome (8x’60), 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 (10x’45), 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 she must create a pop band with other inmates to survive.

Other highlights are Jokerman (10x’45), which follows the story of a failed comedian who will change the future of a nation, Peddler (10x’45), focused on a workaholic woman who will turn to a street vendor to save her future at the agency she works for, and Cupchita short content with different sto ries grouped in the same concept: “The virtuality that invades real life”. “Utopica Media focuses on broadening the possibilities of fiction. De-signing each story with multiphase 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 Sanzi, Carlos Was-serman and Rodrigo Canti-sano, founders at Utopica.

Peddler, comedy codevelo-ped with Canal 13

Shallow Grave, crime and investigation series

Shallow Grave (8x’60) a crime film that tells how a journalist must face a crime film that tells how a journalist must face
Comarex: different

Comarex offers a wide selection of genres including talk shows, feature films, docu-mentaries, 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, Mediterranean Media, Polka and Dixon Media, as well as Medisat Distribution in Africa, Asia and Latin America. At MIPCOM, the distributor highlights from Canal 13, Blood Pur (95x’60) and Cristina Kind of Love (94x’60). The first one shows a group of friends who’s got 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 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, Idolatry, Mandra, La Maldiva and Polka. For your Love (80x’60) 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 and with an objective, to declare his love to another person. From La Maldiva, it highlights According to Tony (10x’24), a comedy about an wording mother who is excessively worried, anxious and addicted to starchy foods; and from Polka, the productions: Fortune Love & Beauty (325x’60) a long format soap: opera about the ups and downs of a rich family, Only You (28x’60), about a couple’s time off; and the short formats dramas: Family Silences (25x’60) and Jo Kind To Me (35x’60).

CDC: new thrillers

With a library of over 500 titles, CDC United Network (Belgium) is one of the top suppliers of independent content to global theatrical distributors, c. 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, Liongate, 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 (9x’60), a horror film starring Gary Oldman, Emily Mortimer, directed by Michael Gore 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 Mary’s World (14x’), four “crazy” animal antiheroes are on the run leading by house cat Mary, who only knows about real life from watching TV. It is an animated modern and hilarious road movie, based loosely on Brothers Grimm fairy tale Town Musicians of Bremen. This film is directed by Christoph and Wolfgang Laaumen and co-produced by Scopas Media, Grid Animation, Schubert International Film and Seven Pictures.

And lastly, CDC strongly bets on the successful John Wick (107’), 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.

Starlings, the new step of 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 executiveresize his career in the industry and the news of Starlings Entertainment.

After its initial years, Philip was at Polygram, where Armando Nuñez Sr. chose him to take over Latin 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 Latino 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. Sagegrass, C.I. Vivendi, SIBC.

Before Starlings, Philip worked with Televisa to develop their library of formats in USA and was given the opportunity to create 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 Roosterman, the film John Bojac 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 Rodriquez, 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.”
Drama & love with IndiaCast

At MIPTV, IndiaCast (India) brings Rayanrah (186x’30), which shows an impossible love story of two strangers brought together by destiny, while in Silviu (295x’30) audience will follow the dramatic twists and turns in the lives a woman, her husband and her best friend. Jatin S (103x’60) redifines entertainment with supernatural mysticism at its core and Ishq ka Rang Safed (341x’30) is set amid 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 Dhanni. Dhanni, a young widow leading a life of dignity abiding by her ‘dharma’ is a conformist, yet a strong-minded individual. Will Dhanni 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, Kajal (188x’30), an edgy love story ignited by intense hatred and fueled by circumstances that bring a simple village girl, Parn and an army officer, Bu dra together. They have starkly opposite views on everything – from love to duty to life.

Audiovisual From Spain: fresh stories

Audiovisual from Spain promotes the Spanish content in all international TV trade shows. At MIPTV 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 MIPTV.

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 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 Mediaset, Antena 3 and Atresmedia, as well as key producers Filmax, Ozuna and brand new Mediacrest, organisms such as Anxencia Galega Das Industrias Culturais (AGADIC) or Canary Islands Film. Also animation companies like Anima Kitchent and Antoni O’Don, distributors as Brands & Rights 360, Will Studios, Video Mercury Film, Brites Films, Koma Míticos and Comercial TV and service companies like Socicograph, Media Bank and DVR Studio from Navarra.

Through GMA Worldwide, Inc. (Philippines) Filipino series are reaching four continents. At MIPTV, GMA launches contemporary drama For Love or Money (50x’45) and romantic comedy Love You Two (56x’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 Pivelii acquired Innocent, Angel, Stay With Me and The Stepdaughters.

Across Southeast Asia, Legally Blind premiered on TV3 (Malaysia), A Woman Scorned on Vietnam TV’s cable division SCIV (for SCTV2), beautiful strangers on Vietnam’s GHTV TV, Poor Sehoria 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 OTT channel GMA 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.

Incarnated: impossible love

Silsila

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Telefilms se reinventa para que nada cambie

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


Tomas 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.

La producción de películas en Brasil, México, muchas con muy mínimos estrenos en cíne, 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. Sucedía 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 Stoessell, y The Boy 2: una joven familia se muda a una mansión sin ser conscientes de la aterradora historia que ha marcado su historia durante décadas.

360 Powwow sumó a Adrián Santucho

Liderada por Daniel Gutman, presidente y CEO, 360 Powwow sumó a Adrián Santucho, ex CEO de Fremantle Latino América y ex head de Universal Studios, como CEO, 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 acción y animación, entre otros.
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 network 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 Mystical underside and hidden family secrets which tests the love and strength of two childhood lovers Katya and Miyoko as they reunite and return to their homeland.

The love-obsessed series Eclipse will be addictive and intriguing as it’s all about childhood 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, complete: “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.”

Kansai TV: global drama

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.

Millo 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 30 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 Season 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 now from Samurai Drama Channel: the 8K drama set in the beautiful nature of Japanese countryside, The Heiress, which has its “World Premiere TV Screening” on the 15th at 11.30am; and Blackline: Age of the Ninja, a 4K drama directed by Seiichi 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’.

GoQuest: Ukrainian romantic dramas

Content distributor GoQuest Media (India) confirmed new deals with North Macedonian national channel Kanal 5 to broadcasting the Ukrainian romantic dramas Eclipse (9 x 45’) and Secrets (99 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 Miyoko as they reunite and return to their homeland.

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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.”
**Turner: bio and true stories**

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. Amores (3x’50) is one of the three projects co-produced with Dopamine (Mexico), which tells the story of Ana, the grandaughter of a former mooring company in the Sonora de Mexico market. Also, it presents true stories such as the one from Miguel “Tiger” Vértiz, a former mooring company in the Sonora de Mexico market. Also, it presents true stories such as the one from Miguel “Tiger” Vértiz, a former mooring company in the Sonora de México market, and the story from the youth in Salvador until the conquest of Popó by the world-wide famous Freitas Brothers. As part of this 5-years co-production deal in Argentina, Turner launches My End of the Deal (8x’60) started with a night of casual sex and a pact between Carlos and Pa-...
HBO Latin America: success stories

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 (6x’60), produced in Argentina with Polfa. It is a mystery series with tints of thriller created by Gustavo Malajovich and Marcos Osorio Vidal and following the life of Fabian Dunabeitia after the reunion with his daughter Mónica, 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.

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

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. 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 Kon-Tiki. Starring by Kate McKinnon, Kristen Wig, and directed by Jared Hess the distributor brings Masterminds where David Ghahani is an armored car driver who spends his days transporting money to other people. 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-Sie A Hologram For The King, the first one shows the Dr. Robert Laing moves to the Elyseum 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.

Healworld: empowering the industry

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 strategic 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 300 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 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.
Mediaset Italia: 10th anniversary in Cannes

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, Italia, 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 Prensa: ‘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 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.

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’.

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.

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

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. Distribuimos para las Américas, pero también nos interesó llegar a Europa y otros territorios’, explica 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 Pantalón 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 lanzó en 2020’, comenta.
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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 Parrot Analytics, destaca que las producciones originales de Netflix han visto compartida su cuota de audiencia con 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 cuales plataformas.

**Brasil & México**

Los contenidos producidos en Brasil no son tan grandes como el internacional, salvo en Portugal, donde sus producciones alcanzan un 27% de ingreso, seguido de USA con un 15%. De los países panohablantes en este informe, el contenido brasileño tiene la tasa más baja de alcance internacional. Las producciones brasileñas más demandadas internacionalmente son los dramas de crimen. Por otra parte, los originales de Netflix reflejan la mayor expresión de demanda en este país. El contenido más compartido fue el tercer trimestre de La Casa de Papel, con 17,5 millones de demandas de expresión por día.

**Chile & Colombia**

En el caso de Chile, según el informe, los mejores mercados para sus producciones son España, Argentina y México. Sus contenidos tienen un ingreso del 4% en el 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 gran demanda y son altamente compartidos en esta región.

**Argentina**

Las producciones hechas en Argentina alcanzaron prominencia en el mercado hispanohablante de América Latina. Su contenido es uno de los que mejor ingreso 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.

**Netflix crece la demanda global de originales**

Seguido de los originales de Amazon Prime Video y Hulu.

El estudio revela que las producciones originales de Netflix en Argentina, con 3,5 millones de expresiones de demanda por día, 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 expuesto y mencionado en este mercado, con 7,9 millones de expresiones de demanda por día, seguido de Chilling Adventures of Sabrina y La Casa de Papel.

**Mercados internacionales**

La consultora analiza los mercados internacionales más rentables para las producciones en español y portugués. En este apartado, más alabados por los consumidores habituales en Brasil y en Argentina, destacan mercados de Francia y Tailandia. A su vez, la demanda per cápita de contenidos originales de Netflix fue en Japón y USA, destacando con énfasis la demanda diaria (5 millones) en Japón y (2,9 millones) en USA.

**El mercado sudamericano**

Según la consultora, América Latina es uno de los mercados más rentables para las producciones originales de Netflix. En el último trimestre de 2019, Netflix es el mejor mercado para los contenidos originales de Netflix en Latinoamérica, alcanzando el 7% de la audiencia global.

**Mercados Globales**

Según el estudio, el contenido más comentado en el mercado hispano de América Latina es La Casa de Papel, con 3 millones de expresiones de demanda por día, en el tercer trimestre de 2019. Parrot destaca los mercados de Francia y Tailandia. A su vez, la demanda per cápita de contenidos originales de Netflix fue en Japón y USA, destacando con énfasis la demanda diaria (5 millones) en Japón y (2,9 millones) en USA.

**La Casa de Papel**

La serie es el contenido más comentado en el mercado hispano de América Latina. Su contenido es uno de las producciones originales más rentables para las producciones de Netflix en el mercado. En el último trimestre de 2019, Parrot destaca los mercados de Francia y Tailandia. A su vez, la demanda per cápita de contenidos originales de Netflix fue en Japón y USA, destacando con énfasis la demanda diaria (5 millones) en Japón y (2,9 millones) en USA.
Canal 1 surgió en mayo de 2017 como una “necesidad” de más opciones televisivas en Colombia, asegura a Prensario Ramiro Avendaño, presidente de la tercera señal nacional de TV abierta operada por Telemedios Plural Comunicaciones, sociedad que nació de la alianza entre tres productoras colombianas: CM& (Compañía de Medios de Información), NTC (Nacional de Televisión y Comunicaciones), a las que ha sumado la estadounidense HemiTV® (Hemisphere Media Group, Inc.).

En los primeros seis meses al aire pasó de 3 a 4 de televisor en encendido y sumó cerca de 700.000 personas más que sintonizaron su señal. Avendaño: “En los primeros meses al aire, pasamos de registran 2.5% de participación de mercado, hasta llegar a un 5.24% al último mes de 2017. Lo que consolidó nuestra tesis de que había espacio para un canal de TV nuevo en el país”.

Para Avendaño, su llegada al canal en 2018 tuvo un “gran” significado: “Ese año fue de entendimiento, toma de decisiones y hay 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 esos vamos orientados con nuestros contenidos, a mantezue 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 contraproducción 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 Partido, 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, ninguno de nuestros contenidos está licenciado en Colombia, es o sólo digital o sólo análogo. Todo esto tiene que ver con ocasionales 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 Teleuniverso, 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 confien 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 recordar. Luego estarán detrás de las ganancias. Hemos visto cómo se ha dado la apertura a nuevos clientes y mercados, por lo que esperamos que en 18 o 24 meses lleguemos a tener mejores resultados”.

En relación a la competencia con otras cadenas, el director finaliza: “Yo no creo que la competencia sea entre nosotros. A Colombia, de hecho, le vendría mejor una industria más unida, donde se trabaje por el beneficio de todos y no con atención en lo jurídico o con temas menores reguladores. 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 quitándose, nos permitió tener mejores resultados”.

100 PRENSARIO INTERNATIONAL

AMERICA LÁTINA

Canal 1: crecimiento sostenido

El reality en vivo Guerreros promedió 2,2 puntos de share frente a León de la cordillera. Lideró en su horario. 36,5 puntos de share durante julio de 2019

Magazines resaltados en vivo. Aga extra en

WWW.PRENSARIO.TV
Juliana Psaros, estrategia de América Latina en Pinterest

Pinterest fue fundada en 2010 por Evan Sharp y Ben Silbermann con la premisa de ser una ventana de inspiración para sus usuarios. Hoy en día la aplicación cuenta globalmente con más de 300 millones de usuarios activos, según ComScore. En Latinoamérica, suma 36 millones de usuarios en Brasil, 16 millones en México, y 6 millones de usuarios únicos en Argentina. Sólo en Latinoamérica se guardan un millón de usuarios diarios en la aplicación, y en su oficina en México se pretende duplicar esa cantidad en el 2015.

Puerto Rico y la región de América Latina son áreas estratégicas de expansión para Pinterest. El elemento disruptivo respecto a otras redes sociales es que todas las imágenes que se publican tienen un enlace detrás, un contenido asociado que le permite a los usuarios hacer clic en lo que les interesa y comprarlo. "Nuestros usuarios son planificadores. Su propósito es encontrar ideas para un proyecto y a través de un link que los lleve a desarrollar esa propuesta. Nuestra dimensión es clave para producciones que tengan contenido de marca, y en nuestra plataforma tienen una oportunidad única. La ejecutiva a veces comenta sobre la reciente integración de videos nativos en la plataforma, y asienta 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, probablimente por ser netamente visual", añade Psaros. 

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, incluyendo la adquisición y retención de clientes". "Para los productores de contenidos de la región, como canales, productores, distribuidoras y MCN, ofrecemos la posibilidad de construir su audiencia y brindar la posibilidad de estar en contacto con ellas de manera orgánica. La integración en nuestros pots de los links de la presencia web de estas marcas, posibilita una exploración orgánica de sus contenidos y con ello garantizar una conversión".

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VIS y el drama social como tendencia

‘Fábrica de ideas’, así llama Mercedes Reincke al área que lidera en Viacom Internacional 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 anhela dramas con un inicio y un final. Dramas cortos que generen un verdadero impacto de identificación y que se entrelazan 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, como ‘Amar después de Amar’ producido por Planeta. Cuando lanzamos y presentamos el proyecto, nuestro objetivo en preproducción era crear, desarrollar y distribuir un producto original que traspaše fronteras y que sea percibido 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 Paz Vilari, ambos editados por el Grupo Planeta. Estos acuerdos forman parte de una ‘crocheted and estaba 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 época de recoleccion de libertades. Las dos son del 70 y las dos están ubica-das geográficamente en Uruguay’, dice. Basada en una historia real, 38 Estrellas cuenta la lucha más grande de la historia en una círculo de mujeres en Uruguay. El 30 de julio de 1971, treinta y ocho presas políticas se escapan de un penal de Montevideo. La autora Mercedes Reincke, VP de desarrollo de contenidos en VIS, logra reconstruir los detalles de un hecho que se conoció como ‘Operación Estrella’, y que Reincke asegura ‘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 tientos 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 tapanamo 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 Pérez Villari. Entre mi hijo y yo, la Luna será una serie dramática escrita por Sergio Olguín, Enrique Sagasti y el equipo de talentos de VIS. Completa Reincke: ‘Es una historia llena de sorpresa, suspense, 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 comoviendo al mundo vuelve a ser relevante desde un costado inexplorado, con un personaje masculino de sensibilidad, con instituto maternal, nos interesa especialmente en este momento de tantos personajes femeninos fuertes’. La escritora y ejecutiva habla con VIS como VP de desarrollo. La escritora y ejecutiva habla con VIS como VP de desarrollo.

 Argentine rating for canales (ENE. 18-AGO. 19).

Fuente: Kanta Ibope Media
**NatGeo: Disney+ y las superaciones que vienen**

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, Pinar, StarWars y Marvel. Mientras tanto, con la producción regional paga forzada y nuevas audiencias.

Santiago De Cárois, CDM: ‘En Nat Geo estamos con varios procesos en marcha. Por un lado, ampliando la audiencia, partiendo de la tradición de la corta adulto—documentales, factual— hacia público más joven y familiar. Nos está yendo muy bien, especialmente con programación local, que ya ocupa el 25% de nuestra oferta. Ahí hacemos foco en los nuevos target y es donde más crecemos’. ‘Siempre han alentado los documentos de historia, así como los de juego y descubrimiento. Entonces vi- mos así un nicho interesante con las biografías, por ejemplo, y algo que me parece muy importante es el trabajo que están haciendo en el campo de la documentalización de contenido, y tienen nuevos targets mientras mantenemos nuestra audiencia core’.

‘También promovimos experiencias innovadoras como Explorer Investigación, que documenta algunos de los temas y conflictos sociales más importantes en América Latina y que estamos primero en digital, donde sabemos que llegamos a un público joven, y luego en TV lineal para la audiencia tradicional. Hoy estamos produciendo en Ar- gentina, México y Brasil’. ‘La inclusión de National Geographic en Disney+ es una gran noticia, muestra el progreso de la marca, su ma- tra marca y calidad de sus contenidos. Podemos enriquecer la oferta comple- mentando 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 línea como no línea, agregar’. ‘Con NatGeo Kids sucede lo mismo. Ahora estamos con dos nuevas produc- ciones, Power lejos de los Zip y la segunda etapa de los Zip, la segunda etapa de los Zip, el que es programación atractiva que nos va a permitir estar en el mundo digital, siempre de una forma responsable. Complementamos nuestra oferta con el producto Disney en kids. El panamá global de medios lo ve muy bien, sobre todo para el espectador, que cada vez tiene más op- ciones de contenido y más libertad para elegir’. A partir de esto, se potencia el con- sumismo’.

**NBCUniversal se empodera junto a las mujeres**

NBC Universal International Networks es cada vez más lo- cal en Argentina con sus señales cada vez más sinergizadas, e- specialmente con NatGeo y Telemundo Internacional, canales afines en un 70%, según destaca Marcello Coltro, SVP de Contenidos y Ser- vicios. El grupo celebra la primera década de Telemundo Internacional, que abrió el heed es- pecífico para este país con más conductoras locales. El re- sultado es que con esas coberturas 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, junio 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’ car- biando los parámetros: ‘Es positivo el impacto de lo que pasa con las mujeres en USA después de Me Too!’. Bélgica XL fue una idea de la que participó la presidenta de NBCU, Maria Bermea, presentada este año durante Rio Creative Confer- ence y cosechó buenos rating, tanto en Brasil, y hacemos más de 800 videos cortos directamente en línea’. ‘El grupo celebra la primera década de Telemundo Internacional, que abrió el heed específico para este país con más conductoras locales. El re- sultado es que con esas coberturas 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, junio a la gala de septiembre pasado; el partner- ship por los Billboard Latinos; y la reina del Flow con Julián Serrano como youtuber aliado.

La otra gran novedad es la vuelta de Caribeles el bos, 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 fran- quicias más exitosas de la señal’, dice. Completa el ejecutivo sobre digital: ‘Tenemos una estrategia robusta de E! Universe, con 7,5 millones de inscripciones en Brasil, y hacemos más de 800 vídeos cortos directamente para lo online. Estamos in- novando en un área creativa de contenidos para redes so- ciales, y no promocional, sino aportando al espacio com- mercial. No lo consideramos contenido no línea, sino como plataforma para multi- viewing, buscando usuarios de nuestras marcas más que de nuestros canales’.

Fuente: Kantar Grupo Media
S3'.

Rafael Correa Netto, director de negocios internacionales de Globo

TV Globo está siempre en movimiento: en el último año ha realizado muchas reestructuraciones para mantenerse relevante y listo para futuros desafíos. Es líder de rating en Brasil, donde "hablamos" de más de 360 millones de personas en diferentes plataformas. Además, tiene 4 millones de suscriptores en canales internacionales y ha licenciado productos a más de 170 países.

Rafael 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 encontrada. Desde Estudios Globo salen actualmente más de 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. Estamos activos en el mundo digital desde 2013. "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 Araruta, que primero se distribuyó a más de 150 países a través de aranana.tv, un ambiente "powered by Vimeo" en una estrategia direct to consumer', completa Correa Netto. Según estudios, el 40% está conformada por producciones nacionales terciadas para alcanzar nuevas regiones. "Tenemos una parilla 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".

Globo, siempre en movimiento

Carlos Poirrier, director de programación de UCV3

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: "Nos mantenemos 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 verlo un elemento atractivo y retador". El canal se distribuye digitalmente a través de su señal abierta en Valparaíso y Santiago de Chile, y también a través de su sitio web. Poirrier adelanta que están cerrando alianzas con cableoperadores para alcanzar nuevas regiones. "Tenemos una parilla 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".

UCV3: 100% digital

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INCAA: Argentina “Country in Focus” at MIPCOM 2019

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 for the same objective as usual: to push the national creations internationally.

This MIPICOM 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 area as participating at the show under the National umbrella, located in the same

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 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-taking on local or international counter-parts that will provide exhibition screenings in their home and other markets for the content, once it is ready.

In our case, we have been working on the “in-house” 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 has a strong film industry that aims to promote the cinematic independent productions. 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 of 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 MIPICOM ends) and will be the first official participation from Argentina.

Euroimages is a fund of €45 million that aims to promote the cinematographic independent productions offering financial 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 at Annal Report 2019 Ralph Haiek, president, Macario dell’Olio, manager of promotions, Carolina Costantini, general director of Cine AL and Carlos Raba, director of EMEC.

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 Argentine producers are pitching their films at Carlton and provide screening inside the Palais des Festivals, and they are doing so through “video pitching” instead of presenting the programs live.

On the 16th, the Argentine Embassy in France is organizing a “Networking Drinks” among new 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 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 Projects, with film projects looking for co-producers”, describes Haiek.

And he concludes: “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.AE Estraños, which exhibiting recently-premiered movies charging a fee equal to a movie theater and, at the same time, allows these films to reach audiences in places where no movie theatres are available to run these films”.

INCAA presented at Annal Report 2019 Ralph Haiek, president, Macario dell’Olio, manager of promotions, Carolina Costantini, general director of Cine AL and Carlos Raba, director of EMEC.

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.

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MÁS COMPRADORES ASISTENTES DESDE AMÉRICA LATINA & USA HISPANO

Ana Lilia Montoya, VP adquisiciones, Montana; Patricia Dace y María Bernal, SVP de canal internacional; Jornada (Chile) y Adriana Henriquez, director de ventas; Gonzalo Fiure y Santiago de Carolis, gerente general; Gonzalo Arrisueño, content manager, Viacom.

Patricio Hernández y Juan Ignacio Vicente, Mega; abajo, Isabel Auron, director de contenidos Latam, y Gonzalo Arrisueño, content manager, Viacom.

www.prensario.tv
Federation Ent.: thrilling series

Federation Entertainment (France) is launching at MIPCOM its fifth season of its flagship spy thriller drama, The Bureau (55’x60’), 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 Lettober Films Production and Iris Production comes Bad Boys (22’x60’), 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 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, This is a Killer (8’x60’), a thrilling suspense series from the most successful franchise of all time. Last but not least, Time is a Killer also featuring a brilliant young male protagonist.

Produced by Millstreet Films and FBO, Amsterdam Vice (8’x60’) is an original prequel to the Authentic Pecf and Federation Entertainment that achieved amazing ratings on TF1 this fall: on August 29th it outperformed all other channels with a market share of 26.1% and 53 million viewers.

Nippon TV: format success

Nippon TV, Japan’s leading commercial broadcasters has experienced continual success within the Turkish market: finishing its S2 by the end of May, Women/Kadife 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 recognition 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 as game shows Red Carpet Survivor (’60), where contestants act as bodyguards who must safely escort a VIP, and Sokai! 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 (20’x60’).

Chino: ‘We announced S2 in Singapore for our hit format Old Enough!, while that 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 these 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’.

En un fortalecimiento de su alianza existente, Tondero + América TV se sumó internacionalmente las producciones dramáti- cas de América TV (Perú) y sus servicios de producción de Estudios América. La distribuidora, lidera- da por Cecilia Gómez de la Torre, gerente asociada, Tinoco Míchelen, director de América TV, licenció las series de América TV en todo el mundo, y desde mayo se encuentra extendiendo los servicios de producción de las modernas instalaciones en Paracas.

América TV invirtió más de USD 50 millones para el establecimiento de uno de los tres estudios de televisión más importantes de América Latina, inaugurado en 2016: en sus 55.000 metros cuadrados, hay 28.000 m2 construidos con cinco estudios: 3 de 6000 m2, 2 de 3000 m2. ‘Cuatro de ellos en HD y uno en 4K. Se puede producir en simultáneo y fueron inaugurados con la coproducción con Telefe, El Héroe de Lucía. Luego, hemos producido telenovelas como Olivos Hechiceros y Mi Esperan- za, y ahora De Vuelta al Barrio, nuestra serie diaria que es #1 en audiencia’, explicó Eric Jurgensen, del directorio de América TV.

‘Es un crecimiento en nuestra alianza con América, que produce el mejor drama de Perú que hemos exportado a varios ter- ritorios de la región. Más recientemente, cerramos un acuerdo con TC de Ecuador por Olivos Hechiceros y Mi Esperanza, que lideran su slot a las 9pm’, completa Gó- mez de la Torre.
Intermedya = evolution

Intermedya (Turkey) is one of the top global distributors and one of the greatest exponents on Turkish boom, but the company has also learned 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 (13x’45’), a drama produced by Tims & R 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 Hidal Atılınkılıç, Viger Glinse, Murat Ünalım 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 Homeland 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 not like to follow the rules. This rich and intense drama series with stars of thriller is directed Sedat Akar and Doğan Ümit Karaca under the producer house Ay Yapım and starred by Erdal Besşikçi, 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’) is a lifestyle 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. Also The Box Season 2, the talent show for kids which presents the event where a group of contestants take one by one to compete to win the most LIKES from a juror of ordinary people who don’t have Instagram, 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 independent company, RMVistar (USA) founded Rose Maria 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 (11x’50’) produced by RMVistar International as well as the high pace action movie The Brave (18x’50’), 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 Girls Lost (13x’50’) where a single mother is forced to become the “cleaning lady” for the crime organization, and 30 (36x’60’) which follows an euphoric lawyer who’s discovers that have a condition that makes him suffer spontaneous and unusual hallucinations.

Dori Media, for the whole family

Dori Media stresses the best of its dramas, crime series and reality shows. For the whole family at MIPCOM with Losing Alice (8x60’), a psychological neo-noir thriller inspired by Fassb’s tale that tells the story of Alice, an ambitious 47-year-old female film director who becomes obsessed with 34-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 unlikeliest of places: the psych ward. While in Dumb season 3 (7x30’), 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. 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.
Televi$sa promotes “Fabrica de Sueños”

With two productions currently on air in Mexico, and others in development, Televi$sa Studios, led by Patrick Wills, president, promotes its “Fabrica de Sueños” brand, with which the Mexican giant is renewing most of the iconic soap operas in the history of the Mexican drama. 12 series are planned to be produced under this label, including Lu Lizarraga, Cuna de Lobos, El infierno, Muchos, Celestina, La maternidad, Los ricos también lloran, Rosa suelta, Corona de Mármol, Quincena, El tablier de armas y Córdova suelta. At MIPCOM, Televisi$sa International is launching the first two productions of 25 episodes each, already on air in Mexico.

Lu Lizarraga turns into reality the project led by Televi$sa dur ing 2019. The production is airing on Las Estrellas with fantastic ratings. Starring Sandra Echaverria, Andrea Palacios and Arap Bethke and produced by Carmen Armendari, the series tells the life of a first lady who lives a hell next to the most important man in the country: the Mexican President. The company has recently premiered the second an thological production, Cuna de Lobos, on air since October 7. This remake of the soap opera originally released in 1996, was shot in Mexico City and Acapulco and is starred by Spanish actress Paz Vega, as Jose Pablo Minor, Diego Amozurrutia, G Yamela Garcia Vivanco, Flavio Medina, etc. The third project will be on air, and is set to be premiered on 2020 by Camila Sodi. "Fabrica de Sueños" we do not want to create a shorter version of the original story we already know, but we aim to remake a story based on that classic. We believe these products can compete with global, so we produce them with the best quality in both, production and narratives. In Mexico and Univesi$on they will be scheduled on prime time, and they will be soon available on the most important OTT’s for Latin America", concludes Wills.

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 Aran nues, coproduced with Maria Fariah Filmes, which was released last June in more than 150 countries and has a brand-new distribution strategy, on the digital platform aranuenes.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.

Gaumont: for all ages

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 MI$POM focusing on developing new TV co-produc tion alliances and launching new divisions around the world. Vanessa Shapiro, President, World$ide TV Distribution and Co-Productions: “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 six new Latin American co-production alliance with Fabula (Chile) and Kapow (Argentina), the company introduces El Presidente (8x60’), a true crime series that explores the FIFA corruption scandal known as ‘FIFA gate’. Gaumont highlights $5 of the Emmy and Golden Globe-nominated Narcos (8x60’), original series for Netflix, as well as the drama from Creation Originales for Canal+, Non 16×60’), which presents a retired cop who is forced back into action when her daughter disappears deep into the Paris underground. The Art Of Crime (16×60) 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 woman’s plans seem 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.

Healworld Productions

The Creative Arts Consulting Agency for Promoting and Supporting Television Actors and Social Media Artists in the German speaking territories

Our Full Service Offerings:

- Film Productions for TV and New Media: Web, Social Media and Mobile Series
- Brand, community and fan building as well as actor promotions
- Content creation and content tools and management
- The full range of Social Media Services
- Handcrafted strategic planning with best practice

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 Halsha 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: www.healworld-productions.com or contact@healworldproductionsgmbh.com
CMF: Canadian content high global travelability

According to a research made by Canadian Media Fund (CMF) in partner with Parrot Analytics, Canadian content reached a global travelability of 33.4% over the period of May 1 to July 31, 2019. The index is an 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 content to help Canadians produce content that will navigate the content landscape”, she concludes. The project with Parrot, 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.

Cisneros: educational content

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 MICTCOM bringing a wide offer of productions that mix entertainment and educational content, such as AnimalFanPedia (52x’11), an educational-joinning production about wildlife that brings animal families closer to each other; or The Science Of (70x’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 Wowza! (52x’7) a program with animals and children in real action, Dinolotodo (Dinosafari) (52x’7) a hybrid real action and animation show for the Alpha generation, and Dinobites (6x’60) a fun franchise for preschoolers about the prehistoric epic.

Gusto TV: food in 4K

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 turnhsay multi-platform marketting package includes original recipes, short form videos, and stylish food photography. Set in a retro-style kitchen, the lovely host from Fleur Power (26x’30) inspires viewers with simple to extravagant baked treats. Available with Mandarin subtittling 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 short form videos, diverse recipes, and gorgeous food photography. New episodes from Watts On The Grill (34x’30) are now available: this fast-paced cooking series is all about delectable barbeque. Set on an urban rooftop, the energetic host inspires viewers to entertain guests outdoors.

Vikings has distributed in more than 100 countries and 20 languages. 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’. Ca-

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CMF: Canadian content high global travelability

Valerie Creighton, president and CEO

Gusto Worldwide Media (Canada)

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Brazilian Content: beyond Brazil

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 Brazil Audiovisual Independent (BRAVI), the Brazilian Trade and Investment Promotion Agency (Apex-Brasil), and the Audiovisual Secretariat of the Ministry of Culture (SaM/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 10th participation in Cannes, it leads a delegation of 12 companies represented by 46 professionals and at MIPJunior, 15 companies and 16 professionals. The Brazilian Content booth is 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 (26x’11), a multiplatform animated talk show for children, and the sixth season of Lottie Dottie Chicken (26x’12), the transmedia second season series from the success character from Bromelia. Penguin Content launches The Charlie Show (26x’12), a multipurpose 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, GibiBíster, Tito & Muda, Ico Bit Zip, Friend Twiga. Additionally, the company also expects to prospect animation services for foreign productions.

Freemantle from historical to factual experience

Freemantle Media pushes at MIPCOM a selection of factual, scripted and format productions.

The factual offer is headed with the CNN Original’s Sabbatical: multitudinal 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. At MIPICOM, it shows its most recent catalog of productions that includes kid, entertainment, documentary and sport’s content.

For kids, it launches Human Nuture (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 (52x’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: Highwavers.

The Charlie Show, animated series

Sabbatical: multinational contents

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Castalia remarks Mexican culture

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 at tending 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’ program alliance, and similarly, remarks their partnership with Smithsonian Channel, Grupo Banderantes, APTN Aboriginal Peoples Television Network, Crossings TV and TVE international with its different signals, which include the leading children’s channel, Clan, all 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.

The tour-de-force 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 Mexican Channel is programming ranges from films made in the Mexican golden age to cooking and news spaces in Michoacán, Jalisco, Mexicoal’, he concludes.

The Kitchen: new studios and offices

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 Danny 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, Contacta 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’.

NHK: at the heart of the action

NHK Enterprises (Japan) exhibits at MIPCOM its band 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 Kamo Ishiguro.

On the science & technology side, Amazing Dinoworld (2x’49) recreates in CGI the amazing world of dinosaurs; cutting-edge re-search Dynamic Genomes (2x’49) found that genes are much more flexible than we think; and Mysterious Planet (2x’49) discovers the spooky creatures of the Mayan underworld; from the haunt of pumas and the Mars-like Andes.

Fumina Kishik, Deputy Manager, Content Distribution: ‘Natural science and history programs have consistently been sought-after throughout the world, while demand has been increasing in Asia. For NHK, 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 Judal’s (21x’24; ‘39) 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; ‘39) that will start airing this autumn in Japan, with international sales soon to follow. Also, Welcome to Demon School! Intime- kai (‘31x’24; ‘39), about a boy’s chaotic life in a “prestigious” boarding school for elite demons’, she adds.

On 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.

TPP: at the heart of the action

TPP International is a new kids’ channel, with a first-rate focus on international audience, with a broadest content selection in the world from the most powerful production houses.

TPP offers the latest animation for children, and also include original music videos, series, documentaries, animated shorts and special events. The channel offers an extensive library of content for kids from all over the world, which is currently being renewed and filled with new content. The channel has also been modified in order to make it more interactive, with new features for children, parents and educators.

TPP is a leader in children’s content, known for its entertainment and educational content. The channel also offers a wide range of educational programs, including science, history, art, music, and more, designed to help children learn and grow.

TPP International is fully dedicated to the development of children’s content, combining creative, educational, and entertaining elements to engage and inspire young audiences around the world. The channel is committed to producing high-quality content that is both entertaining and educational, providing children with the tools and resources they need to learn and grow in a fun and engaging way.

TPP International is the ultimate destination for children of all ages, offering an extensive selection of content that is both entertaining and educational. The channel is committed to providing children with the tools they need to learn and grow in a fun and engaging way, and is dedicated to helping children reach their full potential through education and entertainment. The channel is a leader in children’s content, known for its innovative programming and commitment to providing children with high-quality, entertaining, and educational content that helps them learn and grow in a fun and engaging way.

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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 combating 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, 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 Cricket World Cup, that means for us that we have to educate our viewers and makes they want what we want to show," completed Lykouropoulos.
THE ELEPHANT IN THE ROOM

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PISTOLERA
Directed by Damian Chapa
Produced by N1 Production

La Venganza
Romina Di Lella

ENEMY WITHIN
Romina Di Lella
Eric Roberts
William McNamara

NEW FILMS
MIPCOM 2019
New Films: new strategy, premium content

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 _Fistfights_, 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_ (8×53), 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.

Regarding the advantages of the company’s model against the traditional ones, Hason 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’.

CBS Studios International showcases new series

CBS Studios International (US) launches _Elí_ (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 _The Darndest Things_ (13x’60), and _Crime Scene_ (13x’60), released at _The CW_. Nancy Drew (Kennedy McMann) is a brilliant teenage 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 _Territory_ (8x’60), 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 _1 Word Generation Q_ (8x’60), _Carol in Second Act_ (13x’50), _The Unicorn_ (12x’36) and _Kidnapped Things_ (13x’56). In comedy, it highlights _Broke_ (13x’50).
Banijay: dramas • factual

Banijay Rights (UK) bring to Cannes a complete and wide line up that combines high-end drama series, factual programming and entertainment formats. Headlining the slate is the crime drama The Gulf (6x’60 or 36’60), from Screenmedia (New Zealand), Lippy Productions and Letterbox Filmproduction for TV) 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.

Artis To Jon (3x’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 Wardrobes (3x’60) is another factual from RWC Media for Channel 5, charting the history of the wardrobe 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 Terrpetion Island (3x’60) from Banijay Studios North America for USA Network. In this social experiment, four couples at a crossroads in their relationships put their love to the test. And lastly, the game show Don’t from executive producer 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.

BBC Studios, reimagining dramas

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. The new space in Mexico City have TPN certification, and the opera studios from the United States, Liam Gate, Amazon, Netflix, and most of Turkish distributors and producers, clients in Europe, Latin America and Asia.

The company serves at MIPCOM to promote its high-end dubbing studies in Mexico City, launched to work for Premium content. These add up to the 12 existing in Cuenca, totalling 20 in the Mexican Republic. With the integration of these studios, Universal Cinerzia Dubbing reaches a total of 40 studies in all the regions where the company operates: three studies 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 studies opened on July 1 and services begin there’.

Lilliam Hernandez, 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.

Universal Cinerzia is one of the leading dubbing and subtitling companies in the American industry, with a client portfolio that includes series and films on a regular basis, Gate, Amazon, Netflix, Hulu subtitling companies in the world. We are the leading dubbing and subtitling companies in the world.

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TV Azteca: historical themes

TV Azteca, one of the world’s largest producers of Spanish-language television programming, is in constant evolution generating over 30,000 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. As one of the top offerings, TV Azteca highlights Maria Magdalena (60x’60), an historical drama series coproduced by Dopamine, part of Grupo Sallinas, and Sony Pictures Television. The series is an epic melodrama recreating the life of a passionate woman during oppressing times; Mundo Metro (3x’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 (15x’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 (10x’60), 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 (15 seasons) and Central America (2 seasons). As part of its distribution alliance with Kurs'on Entertainment International catalog, the company also offers a high-list of non-scripted and scripted productions.

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 Croissette the company organizes “Hercai Networking Session: Q&A And Cocktail” with series directors Cem Karac and Benaal Taati and the protagonist Ebru Sahin and Akın Akınözü. The company’s offers “fresh and strong” Turkish dramas, explain Müge Akar and Emre Görentaş, Content Sales Deputy Managers. Hercai S3 premiered in September, and recent deals include Kazakhstan, Bosnia, Serbia, Monterrey, 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 Empire and the leading character Osman will be played by worldwide popular actor Burak Özcivit. 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.

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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 42nd decade 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 Verdon, 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 Lifetime (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.
England, warrior, ruler and violent killer; six feet tall, with flaming lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. Bats dominate the nature of the Mediterranean island; black widow spiders, butterflies, lizards and honey-bees flourish in the macchia. 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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 (13×60’), romantic comedy series The Baker and The Beauty (9×60’), the drama from the Downtown Abbey’s creator, Julian Fellowes, and the Stop-motion mini-series starring by Helen Mirren, Catherine The Great (4×60’). New shows of the integrated catalogue (USA) highlights at MIPCOM the animated series: Where’s Waldo? about a twin that rescues dragons and help people in their mission; Dragons: Rescue Riders, the drama from the Downton Abbey’s creator, Julian Fellowes, and the biopic-mini-series starred by Helen Mirren, Catherine The Great (9×60’), 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.

A+E Networks: fearless

Lastly, A+E brings The Unexplained with William Shatner (8×60’) 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 (8×60’), 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 officers who were there; and the length, fac-tual biogra-phy: Farrah Fawcett Forever (1×120’) and JFK Jr. – The Final Year (1×120’), that explores the most iconic character and their background, produced by A+E Originals and Left/Right, Inc., respectively.

TRX adds Televisa

TV giant Televi(sa) (Mexico) has gone live on TRX with 8,200 hours of content. The platform now boasts over 1,500 registered buyers and more than 20,000 hours of content from 70 distributors, including BBC, Lionsgate, StudioCanal, Sky, allpme-dia, TCB and Off the Fence. Matthew Frank, CEO: “Televi(sa) 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 Televi(sa) will soon be feeling the benefit of this.”

Patrick Voss, Executive Managing Director International

Belinda Menendez, presidente de Telemundo

Belgravia, and the biopic-mini-series starred by Helen Mirren, Catherine The Great, period series

Catherine The Great, period series

International Fast & Furious: Spy Racers animated series: Sherwood Hills!

Matthew Frank, CEO TRX

Patrick Voss, Executive Managing Director International
Applicaster: content + tech

Applicaster works closely with network and buyers who are already strategizing on how they’ll promote and distribute all their newest shows. Whether this means a revived 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 it’s 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 because of creative or timing limitations. Instead media properties will increase their value to advertisers as long as they can quickly integrate and impress them.

Applicaster’s app management platform, a late sponsorship or advertising revenue. Whether this means a revised in-app content screen, new digital advertising, or signing sponsors, every creative strategy is linked to a technology action.

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.

At MIPCOM distributor puts special emphasis on Ruthless City (S2). Produced by Ayarya Film and directed by Cvetko Mercanc, 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 3 million while it aired with #Kazilimsatbel 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 8.85% share in the All segment and 9.16% in +5, according to Kantar Media. One of the reasons has been Love Trap (ARC Film), which took the channel to the first position surpassing FOX (8.04%), Star TV (7.87%), Show TV (7.87%) and ATV (8.75%).

The leading couple Burcu Gökber (Ayşe) and Çağlar Ermiş (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 is set to be aired in March 2020, the series has a successful grand final on Divinity (Spain), leaving behind a huge Spanish fan group of Asli and Ferhat, the protagonist. Lastly, Wounded Love (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.

From the world to Metro TV

Metro TV (Colombia) arrives at MIPCOM with a variety of creative and successful content produced worldwide, such as independent Latin American films like Frasus and Hikoru (’70), Los Naranjos Cantados (LaVicina Films), which take the soap (’96) and Stovent (’29), which have already exhibited internationally.

In fiction, series like the thriller cops Mafici (’13x50) and the teenager series Dalia de las Hadas (’2x20’), which premiered last summer in Italy. Carolina Safar, 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 Sabab Bros. Like Geh, Samir and What if, which are still in great demand worldwide especially at this time on platforms such as Netflix. Recently Colombian distributor sold Geh 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 Rood to Liberia 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 Guru: The Art of Collective Action with the direction of Carlos Corincaballo, about the work of one of the most famous mural artists in Colombia.
Mediaset: double hit success

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 15.7%. The first part 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 homocide 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 last year.

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 M6G 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 Mega (Chile) launched in mid-2018, continues intensely and the catalogue of Chilean telenovelas

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 16 territories worldwide, attracting audiences of millions becoming the most successful Sky Original Production ever on Sky Deutschland.

The second season will premiere next year in Germany, Austria, Italy, and UK and Italy. It returns with new cast members such as Clemens Schick (Cuino Royal), Thomas Kretschmann (Jungers: Age of Utron) and Rochelle Neil (Terminator: Dark Fate), among others. It directed by Matthias Glasner and Rick Ostermann.

Marcus Ammon, SVP Sky Originals at Sky Deutschland, remarks: ‘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 the 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’.

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 Malmborg, MD: ‘We are launching five new Turkish dramas plus S2 of daily dramas The Promise, which tripled Canal 7’s rating successfully replacing Elif on its fifth season, and Wounded Birds. We increased our Western Europe slate, and recruited Lisa Walden (Stockholm) to further develop our Nordic slate and co-productions, which already has thriller Honour (Bignet) 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 Malmborg.

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 Malmborg.
**Endemol Shine: successful formats**

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.

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.

On the drama side, Endemol exhibits Adult Material (4x60), a series debuting at MIPCOM that follows the story of a pornstar who will find herself talking on the largest porn company on the internet; and the biopic of the Latin-urban singer, Nicky Jam: El Ganador.
**A Miracle from MADD**

Turkish’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 Ayşen Üner, 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, Özlem Ozsumbul, highlighted at MIPTV two series: A Miracle, the third global version of KBS Korea’s series The Good Doctor (+100’60’), 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 starring by a young autist 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 The Good Doctor (+100’60’), after USA and Japan and still on air in Asia’.

**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 Atraxmedia available in 104 territories, El Indio Vivo, sold in Latin America, Europe and Asia, and Side Games with DirectTV, with its second season in production, 51 of the series showing the darkest secrets of soccer aired on Spectrum (USA), Movistar+ and Sky México and it was sold to TEL (Venezuela), Tanness (Greece), Global Content and Pickeks (in 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 MIPTV, 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 starring John Lynch, Alexandra Willanime, Katherine O’Donnelly, Laura Bach, Amelia Hoy, Japanese star Tomohisa Yamashita and Álvaro Morte (Money Heist). It’s 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 Spain’s Costa del Sol, with Fran Penas and Björn Worholm 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.

**DCD: Dry Water goes global**

DCD Rights (UK) launches at MIPTV a brand new Icelandic drama Dry Water (6x’60’), a Portocabo (Galicia) & SP-1 (Portugal) coproduction with the participation of public broadcaster Televisión 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 in a parallel investigation that delves into a death that hides much more than what meets the eye. The series screenings take 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.

From Farpoint Films arrives The Day My Job Tried To Kill Me (13x’50’), 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 Espríntesis 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.
TBS: Time is Money, the next big Japanese format

Tokyo Broadcasting System Television, Inc. (TBS) has sealed a strategic partnership for a new format launch at MIPTV: 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 California 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. 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 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 are still looking for the best they can find.”

For the fifth year in a row, Portugal has a strong presence at MIPTV with a National Pavilion from the Cinema and Audiovisual Institute (ICAI), the Association of Independent TV Producers (APIT) and the national broadcasters RTP, TVI and TVC.

APIT: growing business in Portugal

APIT, the Association of Independent TV Producers (APIT), is working in the definition of the guidelines. “Portuguese Government cannot let the opportunity of promoting our industry pass”, explains Gabriela Ricardo, secretary of Public Contents.

Contar is pushing a ‘virtuous production model’ for the domestic and international markets. “This has allowed to fulfill our screens 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 enriching our 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.
Global Agency: realities & dramas

Global Agency (Turkey) offers at MIPTV a broad portfolio of powerful dramas and innovative formats that continue to capture the imagination of audiences across the world. Baby-sitter 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 show allows three groups 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 Marcelo Tinelli. To name a few, Daydreamer (94’), the drama commissioned by Kanal D, portrays the conflicting dreams of sisters Ümran and Umay leaving them and their daughters Hayat and Hayal worlds apart; and Myerim (142’), the drama commissioned by Kanal D where a car accident transforms three people’s lives, drawing them into a triangle of love.

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 FremantleMedia Internacional para comercializar su formato Corte y Confección a nivel global, sin incluir algunos territorios donde el producto ya ha sido ven-dido, 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 a Tele cinco, y opcionado en Portugal con Warner.

Señala Federico Facello, CEO: ‘Estamos muy contentos con las respuestas que recibimos en el mercado internacional. Piensamos muy importantes, ya que nos interesan por nuestros contenidos y queremos desarrollarlos, ojala poco tiempo consagremos 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 Morumbí) estamos generando la serie de Luis El Gordo Vuelve, el famoso asistente de bancos y blan-

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 Baby en los Estados Unidos, con 200 películas y más de 30 series. Tuyo por segundo año consecutivo está en los LA Screenings, para ganar mercado en América Latina. Señala Nils Badie, directora de ventas internacionales: ‘Contamos con más de 6 mil horas de programación en nuestro catálogo, incluyendo material de aci-ión, 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 nos posicionaremos’.

Multicom también provee importante material en 4K, ultra HD. ‘A tiempos productor que aplica muy bien a todo tipo de plataformas multitudinales, tenemos buena demanda por recomendación, sug-

ereencias. Funcionamos muy bien tanto con T-VOD como con S-VOD, con operaciones macro o pago por rendimiento. Sobre todo nos interesa es-

tablecer alianzas y ser un proveedor de confianza a largo plazo’.

Badie destaca que la empresa tam-

ieje está analizando el mercado de produc-

ción propia. ‘Estamos aún en una etapa temprana, evaluando opciones de co-produciones o proyectos de desarrollo con partners. Queremos sumar material original al que contamos, porque es algo que piden mucho los OTT. En los próximos meses habrá novedades al respecto’.

Aclaría: ‘Que hagamos foco en OTTs no quiere decir que podamos ser muy buenos proveedores de todo tipo de plataformas de TV. De hecho, en el último tiempo nos han crecido las ventas de canales de TV. De hecho, en el último tiempo nos han crecido las ventas de canales de TV y Free TV, porque nos piden programación moderna a torno con las nuevas audiencias’.
Leonine, brand new at MIPCOM

Leonine is the name of the holding company arising from the merger of the former Tele München Group, Universum Film, iko TV and Wiedemann & Berg Film, which along with its other business units will operate under this brand since January 2019. The newly merged company is debuting this MIPCOM.

Fred Kogel, CEO

Leonine exclusively distributes TRT’s portfolio including dramas, animations, movies, mini-series and formats. At MIPCOM, it launches My Champion, A Mother’s Struggle (100x’45), which shows a powerful woman leaving the house because of conflicts with her father. Time changes everything and she is forced to return home.

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). White 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, 154 PRENSARIO INTERNATIONAL

Back to the roots

MISTCO: back to the roots

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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). White 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, 154 PRENSARIO INTERNATIONAL

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Caracol TV: historical dramas

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 5,400 hours of content per year, it has more than 10,000 hours of original shows broadcast in near-by 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 Millarrosos in a public market place, meets the mechanic Joaquin Herrera, a new comer to the city and they begin the fight of an impossible love. Los Briceño features the youngest daughter of a family of truckers coming to the city and they begin the fight of an impossible love. Los Briceño features the youngest daughter of a family of truckers coming to the city and they begin the fight of an impossible love. Los Brixiola features the youngest daughter of a family of truckers coming to the city and they begin the fight of an impossible love.

The Queen And The Conqueror, new historical drama of Caracol International

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, adds: ‘Dating shows never really went out of style, especially if the couple to a younger audience looking for fresh, vibrant 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 3,400 sq. ft. studio, co-developed with NTV (Russia), while with TBS (Japan) we are actively engaged in co-development talks around the globe.

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 company is Alex Parra, founder and partner, Alejandro Spinello, managing director at Mediahub, and executors Maria Ungaro, Alejandro Abzurdah, Martin Saban, director of Soy Luna, where a 25-year-old witch hides in a town, but for a short time and it will change everything around she, and Chileco (8’30) an adaptation of Cielo Latin’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. ‘From our creative, production and service teams, we 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.

On the fiction side, Mediahub brings to Cannes Brujo (‘8’30), 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 she, and Chileco (8’30) an adaptation of Cielo Latin’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. ‘From our creative, production and service teams, we 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.

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Calinos Entertainment (Turkey) promotes movies, series, documentaries and soap operas. Pioneer Turkish distributor focuses in Calinos 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 remarrying.

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 Ulduz 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 revolves around a woman that has been struggling to survive in one of the poorest neighborhoods in Istanbul.

Lastly, the company pushes Brownie, 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.

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, 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 her husband, up until the sudden appearance of her mother and her husband.

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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, faciales y cines europeos. “Nuestro core business es el mercado global y el futuro está en el contenido de calidad”, dice.

W Studios remains firm in its great moment of prime time productions for Televisa and Univisión.

Carlos Bardasano, president, and Mario Villanueva, 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 hub internationalization. ‘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-regional projects with several partners. In this we are, exploring all kinds of voices, how to grow in Europe.

It focuses its efforts on two high-end productions at MIPTV - 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 Rubí (26x’60), where a university student with overflowing ambitions.

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Carlos Bardasano, president

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APAC’s OTT video segment has been growing tremendously and has been sustaining a whopping CAGR of 35% 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 Ann Baidjala, President, Asia, Accen."
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’, insti- ates Vela Fidel, Deputy General Director Channel 7.

She highlights that TV series remain the ‘most relevant’ content: ‘TV is a uni- fying 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 touched by people’s lives stories no matter their origin’.

Advantages of TV are ‘obvi- ous’, she states, and explains: ‘It has wide broadcasting coverage (+98%), and this is particularly impor- tant when it comes to the population living in remote loca- tions. It is a mature and more sol- id platform can produce this quantiy of content required for their existence. We do have a deal with Rus- sian TV, 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 funda- mental to use all pos- sible alternative ways of content distributing. ‘Progress doesn’t stand still, gadgets are get- ting cheaper, the Inter- net speed is improving, so the part of the audi- ence 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 difer- ent age groups, so we produce relevant content both the TV viewers and the Inter- net 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 scenar- io, the only thing that differentiates us is high-quality, relevant content. We are one of the few comercial channels that pro- duce a large amount of original script content on an annual basis: this year is going to reach 330 hours’, she says.

Fidel continues: ‘We focus on entertain- ment projects. This fall season, some of the most popular comic projects in our TV and Youtube channels are Zyn Zyn Khalpa, I wanna be the boss, It’s good to be on track, I wanna be the boss and Family Passions. Also, the sitcom Only girls and TV series Nasty- weds. On the acquisition side, we will show Ukrainian Love in Chains, from Film UA. In addition, the best Russian TV series IP Pingo, 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-
Azerbaijan aren’t local: they are Russian or Turkish so ed markets. ‘But most of the channels tal, Kyrgyzstan has one of the most crowd-

China’s digital TV market remains dominated by the ‘Orange Button’, which is the most popular platform. Traditional TV will be transformed but will not disappear and the new players will try to adapt some formats to digital and mobile platforms. ‘From our perspective, TV has one ma-jor advantage: it is much easier and much more affordable to expand to all new plat-forms than for the new players to compete with TV in broadcast field. Tradition 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 po-litical 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. Our produced se ries 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 orient-ed drama (24 eps), political parody show, national music contest show, etc.’

The executive highlights the release of its own OTT platform with HD Premium chan-nels back in 2018 and recently closed a deal with MTS Armenia (Vowar), which is the begin-ning of ‘great cooperation’ between contentment creator and the telco-distrib-utor. ‘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, on-line news media and TV,’ concludes Yee-zekyan.

Cis/Central Asia: original, youth-oriented content

Source: April 2019

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 accor-dance 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.’

According to an informed market specialist, psychology and sociology are also u sed to developмент the audience. Among the factors to be considered are the cultural factors, as well as the economic factors. The latter are more popular among urban residents, especially among the younger generation. They actively participate and immediately involve in what they are inter-

Regarding contents, according to a market report, there are some outstanding original shows this year are socially orient-

About trends, newscasts and political shows/debates are the most popular shows. Entertainment content with national pec-u-larities is also relevant: ‘We follow the same direction as before, 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 digi-tal 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 Golden Button”, finalizes Lozh-
nikov.

Armenia is anoter interesting TV market in the region with many offers for the local audience. Among

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dent, Kyrgyzstan’s TV remains relevant because the inhabitants. There, despite the ongoing process, TV remains rele-
vant. Each channel is trying to find something own to fight for the audience, but in

In Kyrgyzstan, it is very difficult’, comments Dmitry Lozhnikov, Director of April TV.

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tal, Kyrgyzstan has one of the most crowd-
ed markets. ‘But most of the channels aren’t local. They are Russian or Turkish so

the quality of their content is better. That’s why we experience difficulties with nation-
al 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 for 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 accor-dance 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.’

According to an informed market specialist, psychology and sociology are also u sed to developмент the audience. Among the factors to be considered are the cultural factors, as well as the economic factors. The latter are more popular among urban residents, especially among the younger generation. They actively participate and immediately involve in what they are inter-

Regarding contents, according to a market report, there are some outstanding original shows this year are socially orient-

About trends, newscasts and political shows/debates are the most popular shows. Entertainment content with national pec-u-larities is also relevant: ‘We follow the same direction as before, 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 digi-tal 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 Golden Button”, finalizes Lozh-
nikov.

Armenia is anoter interesting TV market in the region with many offers for the local audience. Among

With 55 free-to-air channels in the capi-
tal, Kyrgyzstan has one of the most crowd-
ed markets. ‘But most of the channels aren’t local. They are Russian or Turkish so

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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 is Surya Citra Media (SCM) that operates three TV channels: Indonesia’s leading nationwide FTA channels SCTV, which reaches >260 million viewers in more than 240 cities, and Indo-siar, 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 telecommunications, banking and retail payment industries, including service solutions for integrated VAS, smart card infrastructure 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 Karena Cinta, Cinta Buta; also the #1 talent show Liga DD 2019 and there special event Konser Raya 24 Luar Biasa (Indosiar).

While SCTV focuses on drama younger audience, music special performance and news, Indo-siar centers on family drama, talent search on dangdut, local 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 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 us 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’.
SPECIAL INTERVIEW / PAY TV

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 Filmbox 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 Sabage Marines, a brand new TV series based on a book from Sean-Michael Argo, The Interplanetary 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 independent 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 premiers per year. The programming strategy focuses on presenting a variety of new content, from blockbuster titles to arthouse 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; FashBox UHD features breathtaking visual content in Ultra HD; Fast&Funbox HD broadcasts high-octane, adrenaline sports programming; Docuhbo HD; a collection of award-winning documentaries; GameBox UHD, gaming content; and FashBox UHD 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 distribution delivers remarkable results every year-over-year”, concludes Uziyel.
**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 digital TV channels in Thailand, and Channel 3 is the leading one with 21% viewer share, especially in the urban demographics. ‘Unlike 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 69% of the pie and digital has grown to 17%’, 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, digital with its own OTT service and in partnership with YouTube and Line TV; and international expansion with presence in countries like China, Korea, the Philippines, etc.; 3) monetizing its IP 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 90% 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), TBV (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 3.7 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 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.

**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 Gift; NBCUniversal ‘Tel- emundo’ La Patrona, KBS’s My Life and GTV/’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.’
MENA: original and regional, digital

Middle East North Africa (MENA) covers an extensive region from Morocco (Africa) to Iran (Middle East), including all Mashreq and Maghreb countries. It's estimated to have about 381 million 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 Khaledi 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 events Dubai 2020, which derives from its slogan “Connecting Minds, Creating 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 Sports, Bahrain Spotzic and Bahrain Quran, while it is set to launch a vintage channel soon. Fahad Manshi, Head Programs Coordination & TV Purchase: “Our TV channels do not only are available locally, also regionally through Arabat and Enteleat. 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 Insta-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 Manshi.

Bahrain International Channel is re-branding and renovating. It produces around 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 2.3 million people worldwide through multiple media. 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 Zee for South Asian audience and Weyyak, offered for the Arab audience globally to enjoy watching hand-picked Indian, Turkish and Arabic dramas.

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 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 & Shaibah Plus in Gulf and CIB in Egypt) and soon available on more TV platforms”.

Zee has 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 in turning out to be a win-win for all stake- holders. Bollywood content has got lot of prominence due to strong presence of Zee Alham and Zee Alwan”.

OTTs According to Digital TV Research’s ‘Digital TV Research MENA’, the OTTs market is expected to grow at CAGR of 22% to reach $4.2 billion by 2024. According to Destatis Research, the global IPTV market is projected to grow at a CAGR of 8% to reach $30 billion by 2022. Destatis expects low subscriber growth in IPTV markets. 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 Zee for South Asian audience and Weyyak, offered for the Arab audience globally to enjoy watching hand-picked Indian, Turkish and Arabic dramas.
**MENA: original and regional, digital**

Africa, OTT TV and Video Forecasts, SWOT 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.

Wu, a leading streaming service available in MENA, Asia South Africa, has a strategy centered on the consumer preference for locally, Gen Z 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 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. 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 Balaat (Egypt) during Ramadan for the launch of Zodiac as well as Saudi TV previously for its first original Rob 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 Hollywood 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 Faw Arabic Viu Originals: Zodiac, Jadah Meno, El Zago vi, Ana Sherry dot Com, and Doon during 2019, spanning across genres and formats. Zodiac 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.

Jewisy 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 Galibet Gold’, 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 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 MENA and WAF, co-located with MIPCOM Special Report: DICM has collaborated in the preparation and writing of these interviews with key local broadcasters and OTTs.
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FERNANDO CASTETS

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LILIANA ESCLAR - MARISA GRINSTEIN

Carrer en Tentación / Ladron de Corazones / Primicias
LEO BECHINI - TATO TABERNISSE

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JORGE NISCO - RAMIRO SAN HONORIO

Sin Filtro / La Comunidad / Papa Mono
DIEGO AYALA

Simona / Esperanza Mía / Por Amarte Así
CLAUDIO LACELLI

"La Agencia de Guiónistas"
India: Pradeep Malhotra, EVP, SVP programming, and Republican Party, business head, both from the broadcaster Star TV, with Achint Kulkarni, senior manager, and Manvendra Kedia, director, learning, both from Disney Networks.

Kazakhstan: Bek Kenzhebai and Yerbol Begimbetov, JSC “Kazakhstan” TV & Radio Corporation, Sangerim Zhakhina, Television of Astana, Saltanat Auyesbayeva, JSC “Kazakhstan” TV & Radio Corporation, Alkhovsky Denis, Channel 31, and Ilkham Ibragim, Astana TV.

Disney+ is the new global SVOD to be launched in August with 40-50 long documentaries: Akul Tripathi, COO, Natanshi Lodha, marketing manager, Tasneem Lokhandwala, senior producer, content, and Aditi Jain, head of acquisitions and syndication.

KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, EVP World Channel & content producer,óry, director, and Soo Hyun Kim, channel manager.

More channels from Kazakhstan: Vela Fidel, deputy general director; Fidel Liya and Ainur Akim, manager, both from Channel Seven.

Docubay is the new global SVOD to be launched in August with 40-50 long documentaries: Akul Tripathi, COO, Natanshi Lodha, marketing manager, Tasneem Lokhandwala, senior producer, content, and Aditi Jain, head of acquisitions and syndication.

Indian OTT platforms: Abhinav Sharma, acquisitions and licensing, and Marino Sharwan, head of acquisitions, Times Internet (OTT platform) with Arvind Ray, executive director, Cinet Avantgarde, and Aditya Khosla, CEO, Eros Now.

Al Jazeera (UAE): Mustafa Radwan, screener, Ashraf Abbas, from Foodlooking (India), Anas Abd Al-Wahab Khalawy, executive producer, and Mohamed Farag Ahmed Elmongy, Senior Commissioning.