



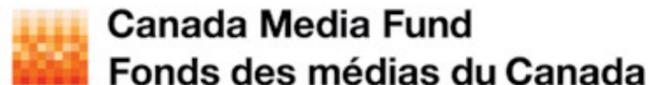
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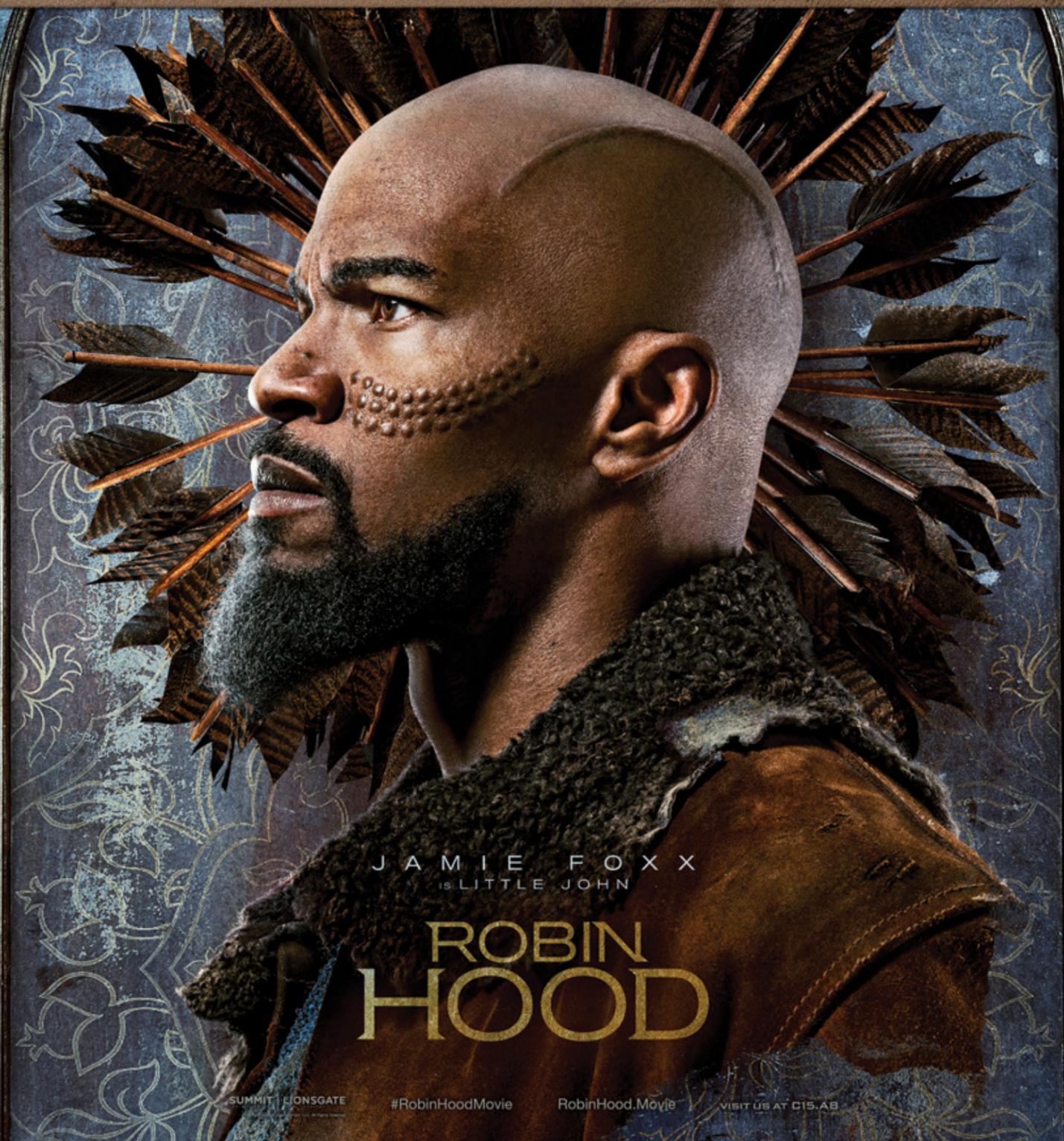
# MIPCOM - SPORTEL MONACO 2018

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# The different faces of Mipcom

Mipcom 2018 is again the main content show of the year, with about 13.000 participants, 4.000 buyers and almost 2000 digital buyers. More than 130 countries will be present with media executives. The industry faces two realities: the day by day of most of the companies, which didn't change a lot from years ago, and the high end of the main players, already embedded into the digital era.

You will see through this print issue, 'the

newest of the newest' in the market: cloud, Internet of things, Artificial Intelligence, the millennials patterns, eSports, etc. But when you talk with mid-range broadcasters and producers, the aim for them is to get efficient formats to produce in house, to get partners to proceed with co-productions and access to local content, to find twists to solve —once more— the crossroads of increasing costs and flat ratings.

When in a panel this year, we spoke about short-form programs for Youtube channels, one big producer said 'This is Science Fiction for me. I produce documentaries for Pay TV channels'. So, when media speakers and event organizers set up initiatives, must face this gap: on one hand, to push companies to digital evolution. But on the other hand, not to stay away from the reality of most of their participants.

At this issue we make focus on both sides, giving working tools to make the day by day better for any company. It is interesting to see that some challenges are mostly the same for all players. To bet on the future but taking care of the present. Mipcom is a perfect momentum to enrich both goals.



MIPCOM 2018 - AGENDA		
EVENT	DATE & TIME	PLACE
Screening Dynasties (BBC)	Oct. 15, 9am	Aud. K
Blockchain for beginners	Oct 15, 11am	Aud. A
Japanese scripted: The making of a global hit (Nippon TV)	Oct 15, 4pm	Verrière Californie
Screening Madrid On Fire (Movistar+)	Oct 15, 5pm	Aud. A
Cocktail FNG	Oct. 15, 7pm	Carlton Beach
Cocktail Party – Eccho Rights	Oct. 15, 7pm	Carlton Beach Club
Mipcom Opening party (China, Country of Honor)	Oct 15, 7.30pm	Carlton Hotel
Screening Moscow Noir (Studiocanal)	Oct 16, 8.30am	Aud. K
Media Mastermind Keynote: AMC	Oct 16, 11am	Grand Aud.
Screening "Path to Freedom" (TVP)	Oct 16, 11.15am	Aud. K
China Country of Honor - Coproducing with...	Oct 16, 2.45pm	Aud. A
J-Creative Party (Japan)	Oct 16, 6pm	Majestic Hotel
Cocktail Party - AMC	Oct, 16 6pm	JW Marriot
Screening "Medici The Magnificent" (Beta Films)	Oct 17, 8.30am	Aud. K
Insights from drama buyers	Oct 17, 9.45am	Aud. A
Personality of the Year Keynote: Issa Rae	Oct 17, 11.30am	Grand Aud.
Snack & Screen Argentina	Oct 17, 12.15am	Verrière Californie
Fresh TV Fiction	Oct 17, 3.15 pm	Grand Aud.
Cocktail Party - Thema	Oct. 17, 7pm	Plage du Festival
Party - Grey Juice Lab	Oct. 17, 7pm	Lady Jersey Yacht
The best of Fresh TV	Oct 18, 10am	Aud. A



## Prensario International

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Apart from this Prensario print issue, you can follow Mipcom through our online daily reports, day by day at our website [www.prensario.net](http://www.prensario.net) or receiving our daily newsletter service. If you want to receive the latter, please contact [info@prensario.com](mailto:info@prensario.com)



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## China: MIPCOM 2018 ‘Country of Honor’ takes the scene

The news of China Country of Honour this year’s MIPCOM comes hot on the heels of new industry data reporting that China is now the second largest TV market in the world, overtaking the UK and behind the USA. Take a look of the biggest Asian entertainment market.

As part of an institutional reform, last April Chinese authorities announced the release of the State Film Administration, the State Administration of Radio and Television, and the State Administration of Press and Publication, replacing the State Administration of Radio, Film, and Television (SARFT) and the State Administration of Press, Publication, Radio, Film and Television (SAPPRFT).

This MIPCOM is the first participation of the newly created media regulator on the TV industry, the National Radio and Television Administration of People’s Republic of China. Ma Li, Director General of its International Cooperation Department, highlights: ‘We have confidence and the capacity to play the leading role at MIPCOM, present to the world great Chinese stories and work with our colleagues around the globe to usher in a better future.



China has now emerged as a major producer and consumer of film and television. According to a report from IHS Markit, the country spent USD 10.9 billion on television programming in 2017 compared to USD 10 billion in the UK, and the USD 58.3 billion.

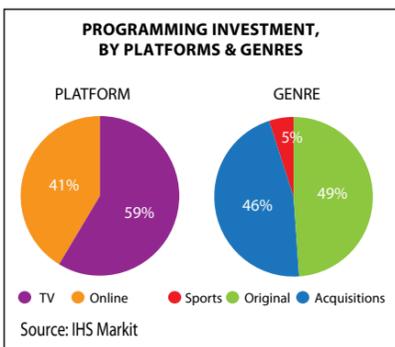
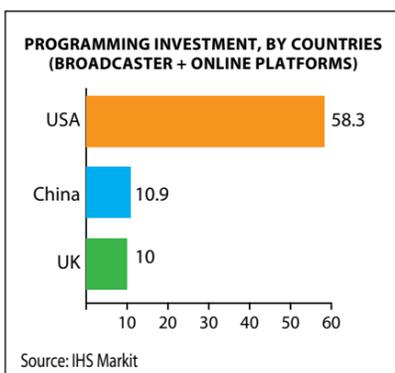
According to the same source, TV broadcasters spent USD 6.4 billion while online giants Baidu’s iQiyi, Alibaba’s Youku Tudou and Tencent’s Tencent Video invested USD 4.5 billion to provide programs for their online entertainment platforms. Original programming accounted for 49% of shows aired in China with the rest being made up of acquisitions (46%) and sports programming (5%).

‘The growth in China’s TV programming spending is largely due to aggressive content investment by online companies’, remarks Kia Ling Teoh, senior research analyst, IHS Markit. Broadcaster advertising revenue growth in China has plateaued since 2014, reaching USD12.3 billion in 2017, but online revenue is on the rise, driven by greater video advertising and subscription income. TV broadcasters spent USD 6.4 billion on programming in 2017, compared to USD 4.5 billion spent by online platform companies. Teoh concluded: ‘We expect online companies to overtake TV broadcaster spending in 2018, if the content creation spree persists’.

Laurine Garaude, Director of Reed Midem’s Television Division, welcomes China as the Country of Honour, and she describes: ‘Chinese TV and entertainment sector has a special place within our community going back to 2004 when MIPTV welcomed the largest-ever delegation of Chinese TV executives at an international television market. The country showcases its wide range of program genre destined for international television channels’.

In recent years, the industry has seen the growth in Chinese shows being presented

Ma Li, Director General of the International Cooperation Department of the National Radio and Television Administration, People’s Republic of China



at the global marketplace, and an increase in cross-border partnerships between Chinese and international producers. It has been anticipated that the trend towards Chinese content being exported to international territories will speed up over the next two to three years

MIPTV 2018 saw the launch of several Chinese formats, such as *National Treasure*, while in the documentary, it must be underlined the agreement between Chinese OTT Tencent and BBC to produce high-quality production, an indication of the desire to develop bilateral production partnerships.

This year’s MIPCOM Country of Honour program includes conference panel discussions on the Chinese market during MIPJunior and MIPCOM, multiple showcases of the latest Chinese program, a Chinese-themed Opening Night Welcome Reception on Monday 15 October at InterContinental Carlton from 7.30pm, a look into the hottest shows from China in the popular *The Wit*’s ‘Fresh TV’ presentation and the largest-ever China Pavilion.



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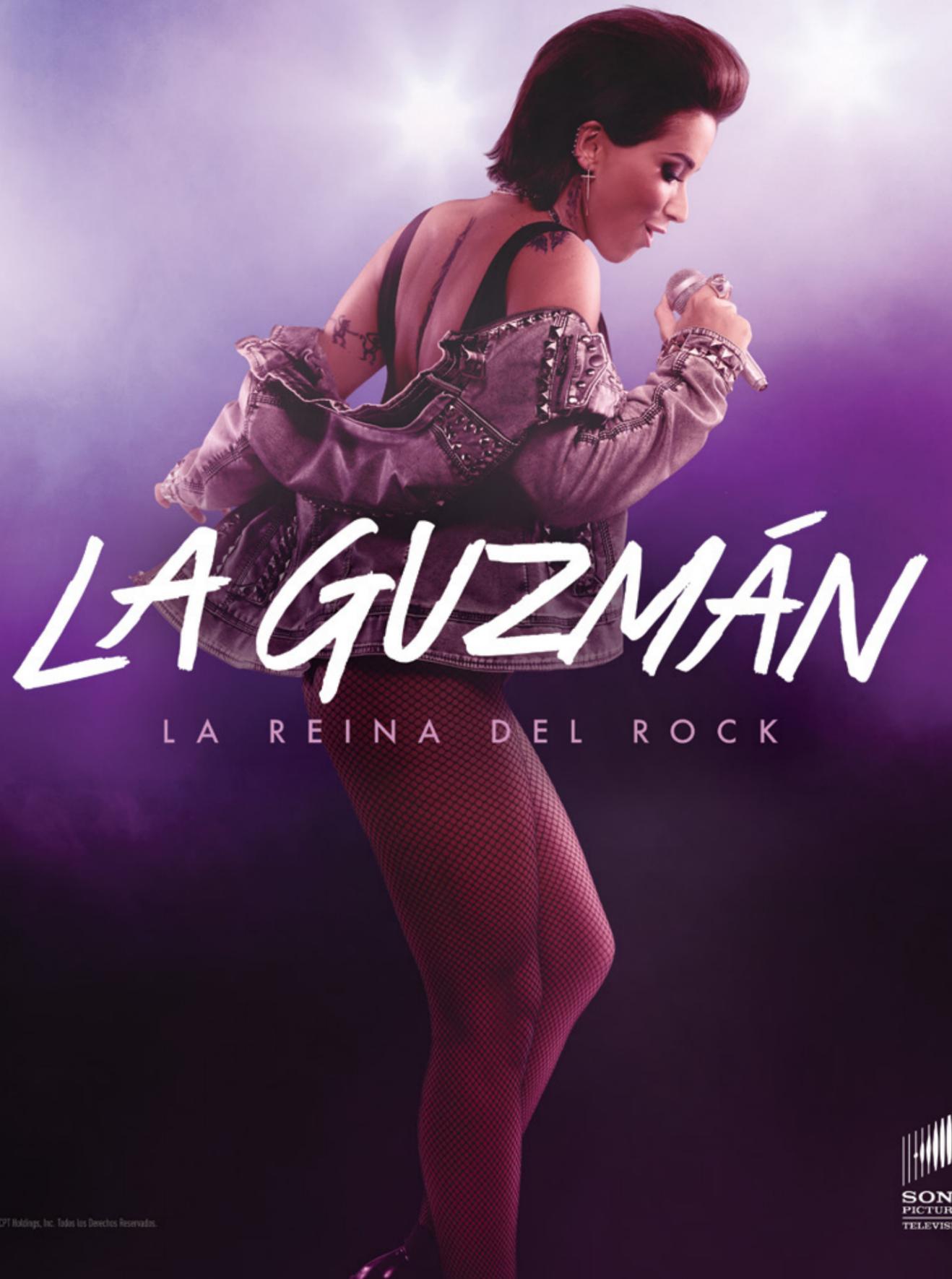


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# Bruno Patino, ARTE France: The “gamefication” of Television

‘With digital media, new viewing experiences are added but business models are destroyed’ **Bruno Patino**, Editorial Director at French television network ARTE, shared a number of groundbreaking ideas during *Trails to Think About Regarding the Digital Audiovisual Era*, a Master Class recently held in Buenos Aires at the INCAA, National Cinematography and Audiovisual Arts Institute, as part of Patino’s visit to the country. ‘As content producers, we aim at adding, not replacing experiences. We are living in an extraordinary era, where new ways of using media are added, and we like all of them’

Then he asked: How must we produce content now? We see Netflix growing constantly, the same happens with Amazon; the traditional linear channels are losing advertising, which is migrating to digital. Media executives live now in two different worlds at the same time, their business models are turning to be more fragile, there

are no answers; it is too early to seek coherence, there are two or three paths to follow and learn from them’.

‘Digital may be thought to be a distribution mode, but it is

more about experience. Digital media push producers to develop new storytelling ways that will create new watching experiences. It’s not enough to think about digital as a distribution resource, it’s the first step towards a new way of perceiving content’

‘I’d define experience as the combination of three elements: **storytelling**, **context** and **device/interface**. If you change one of these elements, the experience will be different. Regarding the screen, there is not a screen for us grown-ups and another one for young people. The use of the screen depends on context; in France 90% of experiences happen through a small, mobile screen. The TV set is for collective experiences: you go to it for assembled watching and mutual sharing. Movies are social synchronicity, another collective experience’.

‘We have to produce according to the screens and the experiences they will provoke. There must be a catalog of experiences, the large TV set is for immersive experiences.

When you start inducing an experience, you are delivering high-technology content; you cannot produce without knowing the level of technology you’ll have at your hands. In the past, producing and delivering a content provoked an experience. People sought the content for that experience. Now, there’s an ocean of content, you

ARTE in figures.
• Founded in 1992, ARTE was created to promote unity and understanding among Europeans.
• 40% of the program input is from ARTE Deutschland (ARD/ZDF); and 40%, ARTE France; the remaining 20%, from ARTE GEIE (Strasbourg) and the European partners
• 95% of its resources are public funding accounts, and 5% are own incomes
• 85% of the programs are produced in Europe; 70% of Europeans have access to a large variety of ARTE content dubbed in their mother tongue
• ARTE has created its own digital concept: from 5am, users can watch any program deciding in the order of their choosing. Users can also stop a program in a device, and continue watching in another.

Source: arte.tv

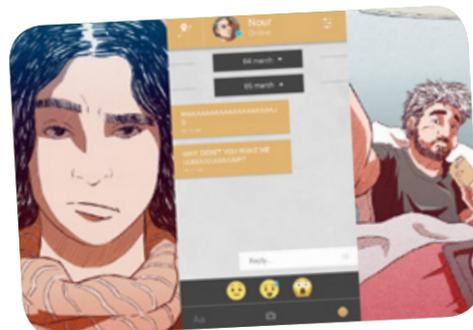
have to force people to find you even when they are not looking for you. People must be able to find us when they are not looking for us’

‘The difference between the older and the new generation lies not in the screen, but in the relationship with **time**, the **gamefication** of contents, and the **storytelling interplay**. The time relationship is based the fact that young people want to watch the content they have chosen at the time they want. This changes the way storytelling is written, it’s the difference between **habit** and **addiction**’.

‘We were used to the ‘cliffhanger’ at the end of every episode; it had to be strong, but not too much, because the audience had to wait for one week; too strong a cliffhanger would cause frustration. Now in 2018, a week is too much time and you have binge viewing; this modifies the way you tell the story: The pace changes, there are many narrative ‘arcs’ and no end. This pushes the viewer into addiction, instead of propensity’, concluded **Patino**.



Bruno Patino, editorial director, ARTE France (credit: Infobae)



Enterre moi, mon amour, text-message-based game designed for handheld devices produced by ARTE



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## Televisa: la nueva era, con Televisa Studios

Se puede decir que **Televisa** está en una etapa de refundación. Por un lado, busca volver a las fuentes que la convirtieron en la principal productora de contenido en español del mundo. Por otro, busca adecuarse a los nuevos tiempos. Para ello ha designado a **Patricio Wills** como responsable general de contenidos de ficción y entretenimiento, siendo presidente de **Televisa Studios**: la estrategia es ser una fábrica de contenidos multiplataforma, para sus canales y para terceros, con mucho acento en el mercado internacional y en coproducciones.

Señala **Wills**, en exclusiva para **PRENSARIO**: ‘Sobre todo, se trata de una nueva actitud. Hacer más y comprar menos. Volver a dedicar máximo foco en la producción propia, en generar contenido original que tenga gran impacto tanto local como internacional. Y transitar toda clase de géneros y esquemas de negocio. La telenovela es un género que va a seguir, nos va a continuar distinguiendo, pero debemos evolucionar y también bucear en nuevas vetas que nos permitan abrir mercados’.

‘Hoy generamos cerca de 2,000 horas de ficción al año, incluyendo los canales abiertos 2, 5 y 9 y la producción de TV

paga. La idea es producir aparte de las tres franjas de telenovelas que tenemos en **Canal 2**, unas 4-5 series de acción sobre todo para **Canal 5**, llevar adelante 5-6 coproducciones internacionales y aparte varios proyectos de unitarios, donde hoy con *La Rosa de Guadalupe* estamos teniendo mucho éxito. Buena parte de las series serán cortas, de 60 episodios o menos. En entretenimiento, el área que lidera **Eduardo Clemesha**, nos estamos destacando con el formato *Reto*, 4 *Elementos*, 100% propio y con gran proyección internacional.

También tenemos una alianza con **Endemol Shine**, para producir in house grandes éxitos globales’.

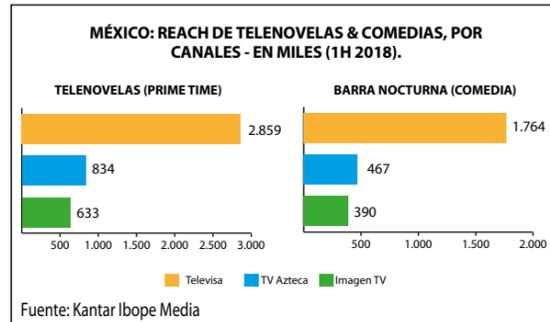
Por ejemplo, **Televisa Studios** está produciendo *Un extraño enemigo*, para **Amazon**, que se lanza el 2 de octubre por el OTT. ‘La intención es incentivar la producción para terceros y multiplataforma’. Como nuevos productos grandes están *La Bella y las Bestias*, que se emite por **Univisión** hace tres meses. Producen **Lemon Studios** y **W Studios**, la productora que comparten **Televisa** y **Univisión**. También están *Contracara*, de las mismas productoras para **Televisa**, aún sin fecha de salida. *La lista de mis Exes*, de **Inna Payan** al aire desde la segunda quincena de agosto. Y *Like, la leyenda*, de **Televisa**, al aire desde septiembre. ‘Como se ve, mucho producto fresco y con productoras asociadas’.

¿Qué se viene de nuevo en la TV? Sigue **Wills**: ‘Para mí la evolución de los contenidos televisivos y masivos no es hacia el infinito, sino con procesos cíclicos. Buena parte de las temáticas duran un tiempo, luego desaparecen y unos años más tarde vuelven a aparecer. De

hecho, con las telenovelas se da un hecho curioso: por un lado nos piden que evolucionemos. Pero por otro, se dice



Producida por Lemon Studios y W Studios, *La Bella y las Bestias* es una telenovela que se emite por Univisión hace tres meses



que las novelas turcas que han entrado a mercados internacionales, lo hacen porque son un regreso a los orígenes de la telenovela latina, que hoy tiene más acción, comedia... Otro caso es el de **Verónica Castro**, que ahora lanza *La Casa de las Flores* en **Netflix**, con mucho de nuestra clásica *Los Ricos también lloran*. En resumen, hay que seguir realizando productos con la más alta calidad, e ir variando estilos y temáticas para captar las tendencias emergentes’.

¿La era digital? ‘Todos nuestros nuevos contenidos están siendo producidos 360 grados, es decir, que contemplen la exposición en *on demand*, *binge watching*, con material extra, etc. De todas formas, no vemos que haya que producir algo opuesto a la TV para captar las nuevas pantallas, lo que producen los OTT también se pasa en TV paga y abierta. Es más una cuestión de ser primera ventana, generar contenido franquicia y material fuerte local. Con **Amazon** tenemos pactadas tres series. Luego de *Un extraño enemigo*, se vienen dos más. Este acuerdo es un ejemplo de lo que se viene y todo lo que tenemos para dar’.



Patricio Wills, presidente de Televisa Studios



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## MGU: 'TV viewing is prone to recession'

Media Group Ukraine (MGU) is one of the largest media holding in Ukraine including TV Channel Ukraine, youth channel NLO TV, specialty sport channels Football 1/Football 2, niche TV channel Indigo TV, regional TV channels Sigma, Donbas, 34, and production companies Tele Pro and Dopomozhemo TV (Let's Help TV), among other assts.

According to the results of 2017 TV Channel Ukraine is #1 channel for the audience aged 18+ with share of 13% and the rating of 2,23% and for the audience aged 18-54 with share of 10,65% and the rating of 1,46%. It cover 95,5% of Ukrainian HHs.

Ukraine's TV market is highly competitive. Given 379 officially registered licensed broadcasters and 173 foreign TV channels admitted to retransmission in this country as of the 2017-year end. Operative are in fact nearly 350 of them. The above figure is, nevertheless, excessive for the country of 40 million people with its GDP amounting to USD 112.154 million (2017, The World Bank data).

'It is impossible to provide for the number of broadcasters competing for Ukrainian audiences' time and attention as well as for advertisers' budgets, meager as they are', describes

**Yevgen Lyaschenko**, director of MGU. TOP-6 nationwide channels TV



Just as the TV signal propagation technologies change toward OTT, IPTV and digital broadcasting, traditional TV 'is also being further replaced at a quick pace by digital media allowing to access services via websites on personal computers as well as via apps on mobile devices, such as smartphones and tablets', remarks the executive.

He continues: 'Digital media would sure much better perform in

Yevgen Lyaschenko, director of Media Group Ukraine

Channel Ukraine, 1+1, Inter, ICTV, STB and Novy are setting the pace in the market accounting for 50% of TV viewing.

As to the TV Channel Ukraine it maintains the leadership at the 2017-year end and 2018 mid-year for commercially relevant target and general audiences. Although the local market still shows a stubborn decrease in TV viewing year in year out (-7%/-0.86 p.p. in June 2018 as compared to June 2017), the current general trend, however, is not so pessimistic as the relevant forecast made by experts.

MGU produces and broadcast drama, entertainment and sports, infotainment, educational and popular science, being the first genre the most important one with 77% vs. 23% of programs. Locally produced TV series are far ahead. 'Not to mention growing popularity of our series both finished and as formats worldwide. Some of the latest short TV series premieres with high results include *Daughters and Stepmothers* with 18,94% share and *Angel Blood Ruby* with 17,28% share all in our target audience', explains **Iryna Chernyak**, director of sales department, MGU.

MGU is much more than TV channels, operating leading digital platforms **OLL.TV** and **Xtra**, as well as news multiplatform **Segodyna**. Lyaschenko says: 'Onrush of digital technologies bring about changes to content, its consumption model, requirements it has to meet. Traditional TV viewing, this is watching TV on screen is prone to recession, gradual, though'.



Who are you?, drama series

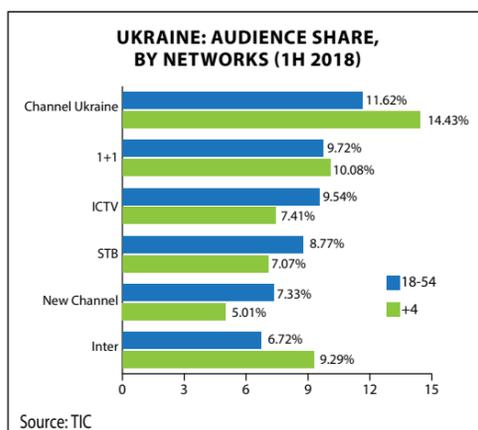


Ukrainian version of Rivals in Law (Global Agency)

terms of ratings and outreach, say, in five years from now. Moreover, creation of formats in-demand by those media would be subject to ever-growing popularity. Besides, this would occur at awesome pace'.

**Lyaschenko**: 'Major OTT services would pile on pressure on TV channels competing for content and audiences. Any media outlet would ramp up its own production as critically important for winning the competition by way of offering its viewers something special and unique. If viewers are provided with access to their favorite show on their favorite channel at any convenient time on any device at any place, a relevant TV channel would remain a source of information and a powerful entertainment tool'.

MGU strategy is quite simple, he explains. 'Our content is produced for both, TV and digital media alike that is sure to our advantage. Therefore, we are in a position to deliver content on any device whatever the technology is', concludes **Lyaschenko**.



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BY NICOLÁS SMIRNOFF

# Mipcom 2018: content + technology, and viceversa



Heads of Mediaset Italy: Sonia Danieli, market director, Giancarlo Scheri, director of Canale 5, Piercarlo Guglielmi, director of Rete 4, Sebastiano Lombardi, deputy director Italia 1, and Marco Costa, director of thematic networks

The main media groups turn to multiple screen platforms, changing partners and models depending on the projects

Mipcom is again the main parade for content business, with strong executive attendance from all over the world. What is the most important tip to know? Content and technology, the main axioms of business nowadays, are already merged, they can't be divided. But they can leverage each other very much, to make 1 + 1 be more than two. About this industry titans are working on.

The technology environment —which PRENSARIO knows well as it manages a specialized publication about— today is led by five big pillars: cloud, the digital new world with its own rules; virtualization, where real objects extend themselves to surpass physical barrels; edge computing, as

geographical proximity makes big difference in digital performance, so lots of local developments throughout the world are pushed; and two new ones: IoT, *Internet of Things*, where objects turn to interact information with people; and IA, *Artificial Intelligence*, where robots add process and automation capacities on big scale.

The content environment is adopting fast these elements: cloud, with the OTTs being offered at any moment and device; virtualization, with Virtual and augmented reality contents; edge, with media titans building local infrastructures at every region; IoT, generating a lot of information when before there was just the partial data of ratings; and IA, with bots

## 5 pillars of Tech present... ... and what content business is doing with them

CLOUD	OTTs
VIRTUALIZATION	Virtual and Augmented Reality Ventures
EDGE COMPUTING	Regional infrastructures
INTERNET OF THINGS	OTT and user feedback
ARTIFICIAL INTELLIGENCE	Massive programming personalization

## The new, cross strategy of traditional TV leaders

- From TV channels to multiple screen factories
- To produce for own and others, at any platform
- To cover product cycle life with quite closed circuits
- To vary partners and models by project
- Franchise Management

that can make personalized programming schedules for every customer, according to his likes. The last two are just beginning, but they have a lot of value to bring.

How traditional technology industry is responding to the digital content boom? Every informatic or hardware platform turns to an OTT: Facebook, YouTube, Microsoft, Samsung, Huawei, Sony Playstation, etc. They want to manage contents. Developing options are multiple: when one of them builds an infrastructure network for instance to connect Government units in a country, this player feeds it with contents. When a hardware supplier launches 8K UHD devices, wants specific contents. And so on.

How traditional content industry is responding to the 'at any time and device' stage? There is a clear strategy that main media groups —HBO, Fox, Viacom, Turner, the big broadcasters, etc.— are developing: to leave behind the 'TV channel' concept, and to turn to 'multiple screen factories', generating content for their own and for third parties in any platform. They cover the product cycle life —production, distribution, exhibition— with quite close circuits and they vary partners or business models depending on the project.

But from all sides of players, both content and technology, the priority goes to the same direction: to handle local and original product, to allocate oneself at the beginning of the exhibition chain and push in favor the media inertia. This way Netflix, Amazon and the other OTTs compete and win vs. TV channels, and they don't depend on them. Free TV has local content as the key to make its difference. To afford local product you need co-productions and multiple media alliances. We go back then to the multiple screen factories the big brands are turning into.



Buyers from Japan: Chie Muto, executive manager acquisitions, and Masumi Kawaguchi, senior producer, both from NHK Enterprises, Masao Sato, programming general manager, and Masami Yanagihara, movie programming, both from TV Tokyo, and Irene Hamberger, acquisitions, Disney Japan

Technology is a strong pillar on Japanese media evolution, with more and more 360 developments



Three German broadcasters: Norbert Himmler, CCO at ZDF, Bernd Reichart, CEO, RTL Vox TV, with ProSiebenSat 1: Claudia Ruehl, senior manager content acquisitions, Ruediger Boess, EVP Group content acquisitions, Bernhard Glogglger, VP y GM, Disney Germany, Thomas Lasarik, SVP, programming acquisitions, and Fabian Burger, sales at Disney

At last LA Screenings, German broadcasters preferred procedural dramas, which now are rare in Hollywood offering, and US Co-productions with Europe

## TWIST TIMES

During this evolution, companies must find twists, shortcuts, to gain market, save costs, strategic moves, etc. Always leveraging content + technology. For instance, in

## Mipcom 2018: contenido + tecnología, y viceversa

Mipcom vuelve a ser la parada principal del negocio de contenidos, con plena asistencia de ejecutivos de todo el mundo. ¿Qué es lo importante que hay que saber? Que contenido y tecnología, los dos grandes axiomas hoy del negocio, ya están entrelazados, no se pueden dividir. Pero sí apalancarse el uno con el otro, para que 1 + 1 sea más que dos. En eso están los líderes de la industria.

El mundo de la tecnología —que PRENSARIO conoce bien porque tiene una publicación especializada al respecto— hoy se rige por cinco pilares macro: cloud, la nube digital con sus reglas; virtualización, cuando los objetos reales se extienden superando barreras físicas; edge computing, que las distancias físicas sí importan en el mundo digital para mayor performance,

determinando cantidad de desarrollos locales; y dos muy nuevas: *Internet of Things* (IoT) donde los objetos pasan a interactuar información con las personas; e *Inteligencia artificial*, donde robots suman procesamiento y automatización a gran escala.

El mundo de contenidos ya va sumando estos elementos: cloud, con todos los OTT funcionando en cualquier dispositivo y lugar; virtualización, con los contenidos de realidad virtual y aumentada; edge, con las infraestructuras locales que los titanes globales arman en cada región; IoT, al generar cantidad de información donde antes sólo estaba lo difuso de los ratings; e IA, donde robots pueden programación para cada usuario según sus gustos. Los últimos dos recién están naciendo.

¿Cómo responde la industria tradicional de tecnología al boom de contenidos digitales? Toda plataforma de informática o hardware se vuelve



Daniel Djahjah, content acquisitions para Brasil y América Latina, Francisco Morales, content acquisitions, Pablo Iacoviello, head of content acquisitions, and Danae Kokenos, directora de adquisiciones, todos de Amazon Prime Video, junto a Belinda Menendez, President & Chief Revenue Officer, Global Distribution and International, NBCUniversal

Los principales OTTs en América Latina están totalmente enfocados en contenido local y original, cada vez más variado

un OTT: Facebook, YouTube, Microsoft, Samsung, Huawei, Sony Playstation, etc. quieren manejar contenidos. Las variantes se multiplican: grandes marcas tecnológicas ofrecen soluciones de infraestructura como conectar los municipios de un país, y una vez que está la red, vale nutrirla de contenidos. Un fabricante lanza 8k UHD, y quiere dar contenido... y así.

¿Cómo responde la industria tradicional de contenidos al 'en cualquier momento y dispositivo'? Hay una estrategia clara que los grandes grupos de medios —HBO, Fox, Viacom, Turner, los broadcasters, etc.— están implementando: dejar atrás la idea de 'canales de TV' y volverse 'fábricas multipantalla', generando contenido para uso propio o de terceros en cualquier plataforma. Para esto cubren el ciclo de vida del producto —producción, distribución, exhibición— con circuitos bastante cerrados y varían partners y modelos de negocio según cada proyecto.

Pero desde todos los players, tanto de contenidos como de



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

**Main broadcasters have the obligation of developing both scripted and non scripted international alliances**

the past **Netflix** was focused just on global fiction, now it has started to demand factual and non-scripted programming in local languages.

Another vein is revenue sharing models. **Amazon Prime Video Direct** gives providers the chance of upload directly their products to the platform, charging a percent of the downloads. The provider ups and downs content according to

the performance. And there are full stats to run analytics, vs. traditional SVOD where nothing is known from outside about performance. Here we have starting IoT and IA, to enrich the offering and the operations.

Nowadays, it is very awaited a global approach of **Apple** to the content market. According to qualified opinions, it will have a look & feel more global than specific per region, though it will push of course local content. The company doesn't want to be a flat fee SVOD service as **Netflix**, it likes something different. **Eddy Cue**, SVP software & services, **Apple**, said: 'We don't want to drop 100 hours of programming to see what happens. We prefer very punctual actions, high quality and disruptive'.

To long-form contents we must add short-form ones: **Jeffrey Katzenberg**, creator of 'The Lion King' at **Disney** and then **Dreamworks**, has launched **NewTV**, to produce mainstream series with episodes of

### Twist times

- To go wider in genres and localization
- Revenue sharing models
- Alternative models to Netflix's flat fee SVOD system
- Long + short-form contents
- IoT and IA, emerging

ahorrar costos, atajos estratégicos, etc. Siempre con contenido y tecnología apalancados. Por ejemplo, **Netflix** antes se movía con ficción, ahora ha comenzado a pedir factual y non scripted en idiomas locales en cada región.

Otra veta es el revenue sharing. **Amazon Prime Video Direct** da a los proveedores la chance de subir directo sus productos a la plataforma, cobrando un porcentaje según cada download. El proveedor baja y sube material directo según su rendimiento. Y se brindan estadísticas de toda la oferta, para hacer análisis. El SVOD tradicional donde nada se sabe desde afuera sobre la performance. IoT, IA, pueden potenciar mucho las experiencias.

De aquí en más, se espera con ansias el approach grande de **Apple**. Según opiniones, tendrá un look & feel más global que específico hacia cada región, más allá de desarrollar contenido local. Y no buscará ser un SVOD



TV Azteca (México) a pleno: Pedro Lascaraín, director de adquisiciones, Guillermo Bouchot, director de programación de enlatados, Patricia Jasin, VP internacional, Adrián Ortega Echegollén, VP de programación de Azteca 7, Sandra Smester, EVP Azteca Uno, y Alejandro Chávez Vejo, programación Azteca 7

**México está cada vez más volcado al mercado internacional: coproducciones, brindar servicios de producción y desarrollar proyectos incluso sin incluir la propia pantalla**

tecnología, el foco va hacia el mismo lugar: tener producto local y original, para ubicarse adelante en la cadena de exhibición, e impulsar hacia sí la inercia de medios. Es la forma con que **Netflix**, **Amazon** y tantos otros ven que ganan vs. los canales de TV y no dependen de ellos, o la TV abierta puede aún diferenciarse. Al contenido local, para solventar su costo, se accede con coproducciones y alianzas multimediales, y así volvemos a las fábricas multipantalla que decíamos arriba.

### TIEMPO DE TWISTS

En el medio de esta evolución, todas las empresas deben encontrar twists, vueltas de tuerca, que le hagan ganar mercado,



La presentación de los Viacom Studios, en los LA Screenings: JC Acosta, Rita Herring Luque, Dario Turovelzky, la actriz y cantante Natalia Oreiro, Pierluigi Gazzolo, Mercedes Reinke, Guillermo Borensztein, Paula Kirchner, Fabio Porchat, Joao de Castro y Tereza Gonzalez

**Hoy los grandes grupos de medios se convierten en fábricas multipantalla, produciendo para propios y terceros en cualquier plataforma**



GOOD ALONE · GREAT TOGETHER



60' entertainment format



MIPCOM Stand C20.A

### The upcoming TV?

- As always, based on good stories and emotions
- Multiple screen environment
- Free duration of episodes
- Own competition
- Linear and online complementation
- Interactivity if adds value

8-15 minutes long, for YouTube-like, but with broadcast quality. He is financed by Warner and Fox, among others. He looks for the same as Netflix or Amazon, but with short-form contents. The budget is USD 5-6 millions per hour of short episodes.

#### THE FUTURE?

We still don't know how it will be, but we already now in which direction is going. Nobody doubts in a TV channel, that it is good to turn into a franchise manager, to move successful products as brands and to generate projects and businesses skipping from one platform to the other.

flat fee como Netflix. Eddy Cue, SVP software & services de Apple: 'No queremos tirar 100 horas de contenido a ver qué pasa. Sino hacer acciones muy puntuales, de mucha calidad, disruptivas'.

A los contenidos largos se suman los cortos: Jeffrey Katzenberg, el creador de 'El Rey León' en Disney y luego Dreamworks, ha lanzado NewTV, para producir series mainstream con episodios de 8 a 15 minutos, tipo para YouTube, pero calidad broadcast. Lo financian Warner y Fox, entre otros. Busca conseguir lo de Netflix y Amazon, pero con contenidos cortos. El budget es de USD 5-6 millones por hora de episodios cortos.



Globo (Brasil) en CBS: Monica Albuquerque, head of artistic development, Carlos Schroeder, director general, Raphael Corrêa Netto, VP internacional, Paulo Egydio, programming manager, Ana Claudia Paixao, gerente de adquisiciones, Amauri Soares, chief programming and acquisitions, Aberto Pecegueiro, managing director Globosat, Paulo Mendes, director de adquisiciones, Silvio de Abreu, head of drama, y Ramona Bakker, head of internacional coproductions

Por fin, Brasil avisa salir de su crisis económica, y refuerza sus grandes atractivos para la industria internacional de contenidos



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

Asia Pacific is one of the most prolific co-productions hubs in the world. Every combination is possible

The upcoming TV? Tomas Yankelevich, CCO of Turner Latin America, answers fine at this same edition: 'TV will continue as always, based on good stories and emotions. With the multiple screen environment, the duration per episode is free and you don't compete any more against the other, as in football; you compete against yourself, as in golf. In fiction, interactivity will be good if you complement linear with online, adding value or depth to histories'.



Celeste Galarza, programming planning coordinator de WAPA Puerto Rico, Marina Dimitrius, director of cable programming de Hemisphere, Isabel Rodriguez, productora ejecutiva de TVN (Chile), Jimmy Arteaga, presidente de programación de WAPA, José Navarro Contreras, head of acquisitions, y María de los Angeles Ortiz, subgerente de programación, ambos de Canal 13 de Chile

En América Latina se siguen coordinando grupos de medios que incluyen canales abiertos, de cable, OTT y producción 360

#### ¿EL FUTURO?

Aún no se sabe cómo será, pero sí en qué dirección se está yendo. Nadie duda en un canal de TV, que conviene convertirse en franchise manager, manejar los productos como franquicias y generar proyectos y negocios saltando de una plataforma a otra.

¿La TV que viene? Responde Tomás Yankelevich, CCO de Turner Latin America, en esta edición: 'Seguirá como siempre, apoyándose en fuertes historias y emociones. Con el multipantalla, la duración por episodio es libre y ya no se compete contra el otro, tipo fútbol, sino contra uno mismo, tipo golf. En ficción, la interactividad pasará por complementar lo lineal con lo online, si se agrega valor o profundidad a las historias'.

# Hayat Gibi

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SONGÜL ÖDEN CELİL NALÇAKAN BİRKAN SOKULLU OLGUN TOKER ELÇİN AFACAN İREM SAK ALPER SALDIRAN



## TV + Digital Media, an increasingly necessary alliance

The effects of the digital over the TV industry has been deeply discussed. Some years ago it was affirmed that TV will disappear in near future, but up to know that prophecy was accomplished. On the contrary, recent studies confirmed that medias are complementing in two important areas: advertising & content.

According to **The Global TV Group** (GTVG), an alliance of TV networks and commercial associations from Europe, Americas and Oceania, brands such as **Amazon**, **Zalando**, **Netflix**, **Expedia** and **Airbnb** are building their image, reputation and sales through the reach and influence of television.



category of advertisers in this media. 200 advertisers from e-Commerce invested €300 millions in TV during 2017, being the biggest investor the German website **Trivago** with of €250 millions. In all cases the source is **Nielsen**.

Figures from the developed markets confirm that digital players are dedicating much more resources to TV advertising, becoming the top countries on ad investments, following the information provided by this association. Let's take a look.

### EUROPE

In Germany, during 2015-2017, the investment on TV ads from **Airbnb** increased 44%; **Expedia** and **Amazon** grew 65% each. In Italy, e-Commerce companies have invested a total of €95.6 millions in 2017, representing an increase of 10.7% compared to 2015.

In The Netherlands, e-Commerce advertisers augmented their investment on TV ads in 26% in the same period to become in the fourth biggest

According to **ArceMedia**, from 2015 to 2017, **Amazon** spent €106,990 and €11,006,360, respectively in Spain: this is 100 more times; **Google** from €40,250 to €603,620, 15 times more. In France, the **National Syndication of TV Advertising** (SNPTV) demonstrated that the organic traffic to a website increased 66% during a TV advertisement.

TV ad investment from **FurnitureBox** was €1.2 million in 2015 and €6.9 million in 2017, growing five times in Sweden, according to TNS-Sifo Reklammatningar. In Switzerland, gross investment on the Top 10 best e-Commerce ads were duplicated between 2015 and 2017. In the same period, online business has duplicated the investment in Czech Republic reaching last year €47.4 millions, according to Nielsen Admosphere.

In UK, **Amazon**, **Trivago**, **Google** & **Purple Bricks** spent a total of €765 millions on TV ads during 2017. This is more than €662 millions compared to 2015. In spite of the cuts in other categories due to the economic uncertainty, the online businesses —that were in 2016 the biggest investors on TV— continue to bet in the same media, according to Nielsen.

In Belgium, during 2016, TV represented 62% of the investment on the same sector. **The Rocket Internet** Group, the second largest investor with companies like **HelloFresh** and **Home24**, spent €6.07 millions in 2017, according to MDB.

### AMERICA AND OCEANIA

USA holds the biggest TV market worldwide that received investments from **Amazon**, **Expedia**, **Wayfair** & **eBay** for more than USD 5.9 millions, showing an increase of 10% compared to 2016. A group of 50 new brands such as **Peloton** or **Leesa**, which has recently begun to invest on TV, today reach USD 1,300 millions annually, according to Nielsen.



**Otavio Bocchino**  
Executive director,  
Centro Internacional Televisión Abierta

*'TV helps to build brands and to generate sales. Digital companies are proving that reality and supporting their strategies on a media that secures emotional connection and results'*



**Katty Roberfroid**  
Director general, egta

*'TV makes virtual to become real, and creates big effects instantly, while it helps to build and nurture long duration brands, profitable and trust reliable.'*

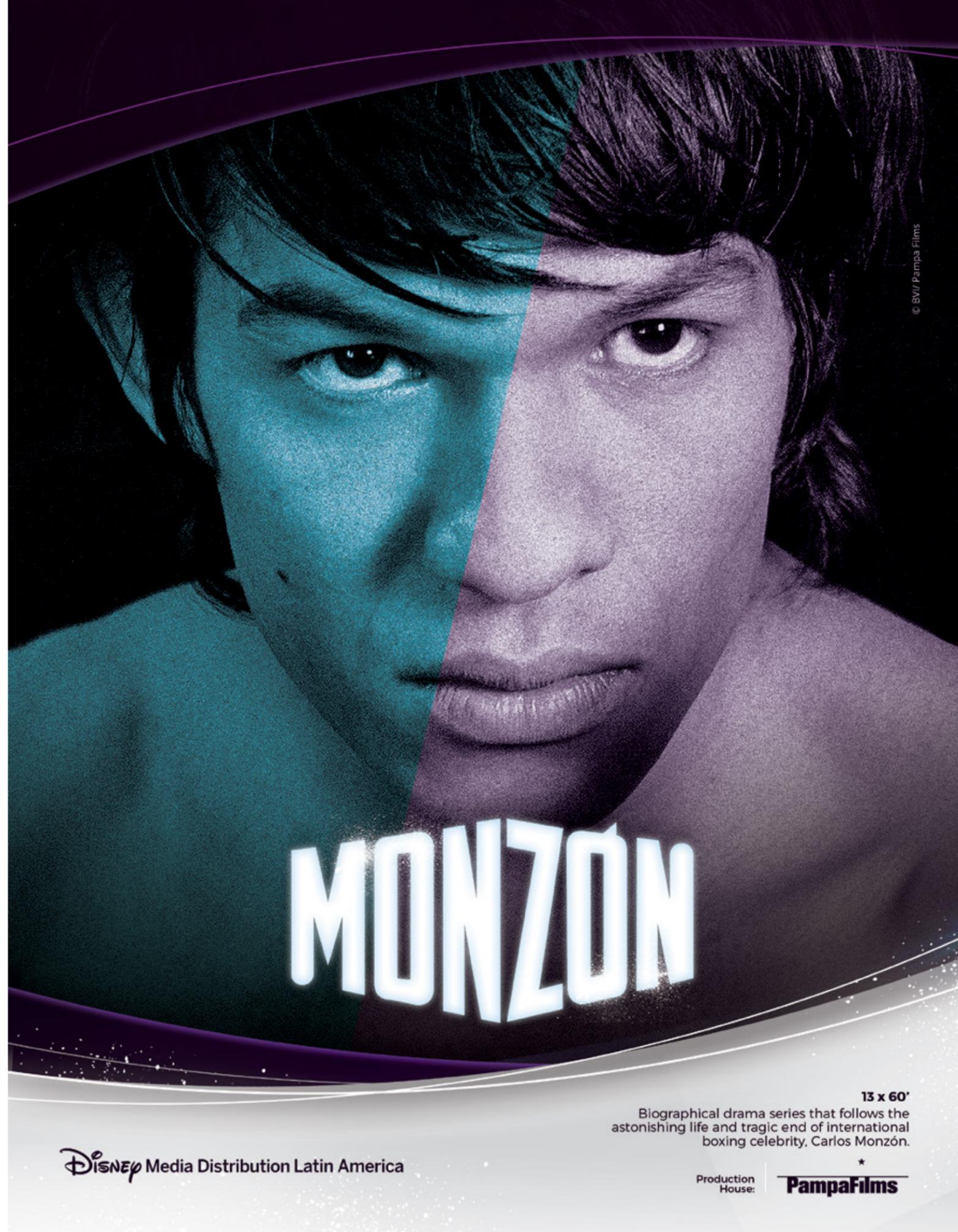


**Vic Walia**  
Global Marketing VP, Expedia Group

*'We are investing a significant part of our resources on television to build our brand.'*

TELEVISION: MAIN CHARACTERISTICS
1) <b>Reach:</b> unbeatable scale and reach
2) <b>Resilience:</b> TV viewing is steady throughout a decade of innovation and different stages of life
3) <b>Popularity:</b> TV has by far the biggest share of attention
4) <b>Impact:</b> TV is the most trusted and impactful form of advertising
5) <b>Effectiveness:</b> advertisers invest in TV ads because it pays back
6) <b>Complementarity:</b> TV makes all other media more effective

Source: The Global TV Group



© BW/ Pampa Films

# MONZÓN

13 x 60"

Biographical drama series that follows the astonishing life and tragic end of international boxing celebrity, Carlos Monzón.

Disney Media Distribution Latin America

Production House: **PampaFilms**

## TV + Digital Media, an increasingly necessary alliance

Using comScore data in USA, the **Video Advertising Bureau** discovered that online companies have an immediate and significant growth on their web traffic when they launch TV ad campaigns. Data from 14 online companies showed a growth between 11% to 1075%. A more recent paper that shows different cases of study, **VAB** highlighted how TV pushes the commercial results of the disruptive brands. For example, some brands had on average an increase of 188% on its searching volume when they increase their investments on TV ads.

In Canada, this investment represents one of the most rapid growth segment and it is doubling the spent on TV in the last five years, with investments in 2017 of USD 105 millions, agreed several sources.

Between 2015 and 2017 Brazil, the most important market from Latin America, grew 17% in investments from digital brands; when




**Sean Cunningham**  
President & CEO,  
Video Advertising Bureau

*'Digital companies bet on TV since the very beginning because they saw sustancial benefits. TV is where the obsessed with results go when they need to grow.'*




**Aisling Finch**  
Marketing director,  
Google Australia / Nueva Zelandia

*'For Google Home releasing campaign, we used a media mix: radio, TV, movie, OOH + searching, YouTube and social media. We found that combining medias we got a strong growth'*

e-Commerce players with physic stores are considered, the growth is almost 20%, according to Kantar Ibope Media. In Colombia, online businesses that owns physic stores, spent USD 10.6 millions in 2017, showing an increase of 20% compared to 2015, informed Ibope Monitor Evolution.

Last but not least, Nielsen Adex Australia indicated that some of the biggest tech companies in the world have invested significantly in TV advertising: **Google** did six times more reaching USD 11.3 millions, while **Apple** increased 17.4%, reaching USD 20.2 millions; **Amazon** support the Australian launch with an investment of USD 3.2 millions, and **Uber** increased its spent with a first expenditure of USD 2.6 millions

**The Global TV Group** highlights that during 2018 this trend will continue to grow as the global e-Commerce brands begin to trust in TV advertisement to strengthen their image, conducting the web traffic, and




**Richard Basil-Jones**  
Managing director,  
Ebiquity Asia-Pacific

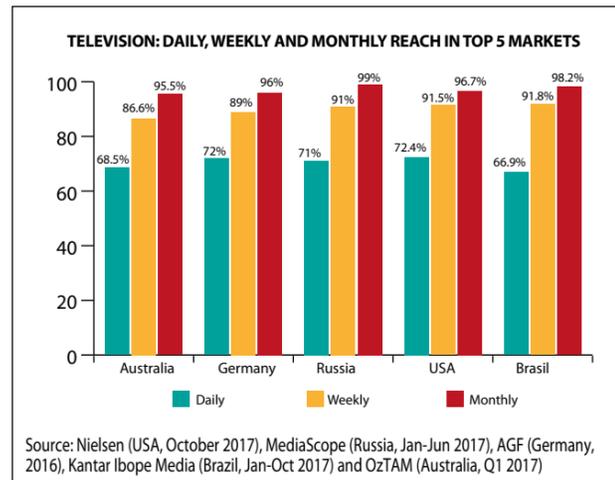
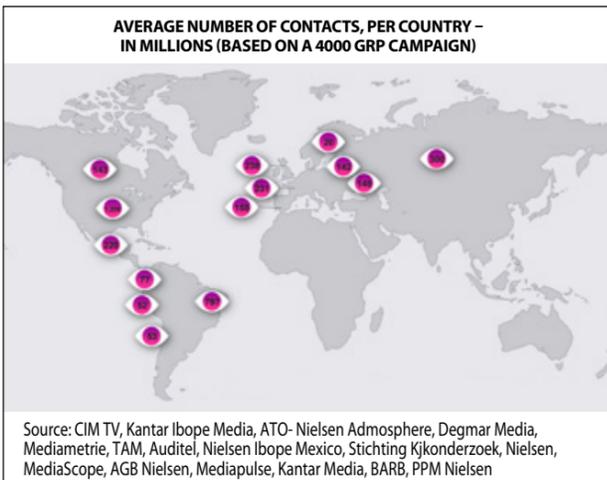
*'Digital players identified the capability of TV because it helps to reach rapidly the mainstream audience, generating a better performance of the investment, and 100% of visualization'*

generating incomes. Recent examples could be the campaigns of **Snapchat** ("A new kind of camera"), **Amazon** ("Bedtime Blitz" o "Be Together More"), **Trivago** ("In the Mountains") and **Airbnb** ("Expletive-filled Interest").




**Kim Portrate**  
Executive chief ThinkTV Australia

*'Some of the most emblematic brands of our era embrace the present power of TV. It is brand-sage, generates the biggest profits and demand from audience the maximum attention, what traduces directly in more sales'*



**HBO**

LATIN AMERICA  
ORIGINALS

CELEBRATING  
**15 YEARS**

PUSHING THE BOUNDARIES  
OF STORYTELLING.



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# What do the buyers want?

Special survey made by Reed Midem about what the top drama buyers are looking at the international markets

EndemolShine Latino

1) Editorial Strategy	2) Genres & Programme Typologies?	3) Acquisition Territories
   <p><b>Aline Marrache-Tesseraud</b> SVP international contents acquisitions, Canal+ (France)</p> <p>1) We are focusing on acquiring international TV dramas, and also short form series for a paying international audience. 2) Essentially high concept dramas, with ambitious cast and storyline. In terms of coproduction, the total production budget, of course, and if it is aligned with the artistic proposal; what other worldwide broadcasters are involved in the project; when is the supposed delivery date; what is the business potential of the project on the targeted mark. 3) France, Italy, Spain, and The Americas</p>	   <p><b>Jackie Murphy</b> senior acquisitions producer, Al Jazeera English (UK)</p> <p>1) Al Jazeera English is a global news and current affairs channel. Our documentaries should be by and about a range of people, places and perspectives, challenging dominant views and reflecting the human experiences and stories behind current affairs. Our films must speak to our audiences around the world. We value well-crafted films with strong visual storytelling and high production values. 2) Outstanding character-driven observational documentaries for the Witness flagship documentary strand. Witness has a weekly 48' slot and a weekly 25' slot. We commission, acquire and coproduce a large number of single documentaries and series. 3) Europe</p>	
   <p><b>Mercedes Gamero</b> acquisitions director, Atresmedia TV (Spain)</p> <p>1) Atresmedia is the leading media group in Spain, with a key position in TV, digital, production, radio, cinema and internet, and offering a wide array of content in nearly every genre. 2) All kind of genres, big events and internationally acclaimed dramas for Antena 3 and La Sexta. For Atresmedia thematic channels, telenovelas and female-oriented content for Nova, long running sitcoms for Neox, male-oriented factuals for Mega or well known and easy-to-watch dramas for Atreseries. For coproductions, we look for US Major Studios Companies. 3) USA</p>	   <p><b>Franca Cerretti</b> director, acquisitions, Bell Media (Canada)</p> <p>1) Bell Media is focused on acquiring the best programmes for our diverse specialty channels including fiction, lifestyle, documentary and sport. I am looking for non-fiction programmes in all genres. 2) Regarding coproductions, the programme can be considered an official Canadian coproduction (therefore having access to the Canadian content certification). 3) UK and Canada</p>	
   <p><b>Cathrine Wiernik</b> director of Programs, Bonnier Broadcasting (Sweden)</p> <p>1) Bonnier Broadcasting is the biggest commercial broadcaster in Sweden with a wide spectra of FTA channels as well as more nisch basic cable channels, an A-vod platform (TV4 play) and a pan Scandi premium pay-TV/S-Vod platform (C more). 2) Big engaging shows in all genres that can bring in a broad audience for all our channels and platforms. For our flag ship FTA main channel we look for shows (formats) for a Big, broad audience (15-64) no matter what genre. We also look for high end United Kingdom/US scripted series for our S-vod platform as well as feature film. We also look for documentaries and comedies for our A-vod platform. 3) Danmark, Finland, Norway and Sweden</p>	   <p><b>Ross Crowley</b> director of Content, Foxtel (Australia)</p> <p>1) Foxtel is Australia's leading multi-platform entertainment company, sports, movies, entertainment and premium and original drama across cable, satellite, IP and mobile. We're actively looking for unique, original content that we believe will suit our customers. 2) Original drama with strong underlying story, recognizable talent or such production execution that it overrides less well known content and talent. 3) UK, USA and Australia</p>	

All new.  
All returning.  
Now all travelling.



Returning to RTL  
Coming soon to TF1



Returning to Nine  
Coming soon to ABC



Returning to BBC One  
Coming soon to 8 more countries





## What do the buyers want?

- 1) Editorial Strategy
- 2) Genres & Programme Typologies?
- 3) Acquisition Territories





**Josephine Ong**  
senior manager acquisitions, Mediacorp TV (Singapore)

- 1) Mediacorp has the widest range of media platforms in Singapore spanning digital, television, radio, print and out-of-home media. Today, the company has over 50 products and brands in four languages (English, Mandarin, Malay and Tamil), reaching out to virtually all adults in Singapore weekly.
- 2) Dramas, unscripted, variety, gameshow, factual entertainment, infotainment programmes, sports entertainment and movies.
- 3) Singapore





**Burcu Hanagasioglu Kalyoncu**  
Content Acquisition Executive, Kanal D (Turkey)

- 1) Kanal D airs mostly Turkish dramas and entertainment programmes during prime time. OPT programming targets female audience. TEVE2 A good alternative to mainstream channels. Aims local and foreign movies and original TV series during prime time.
- 2) Simple summaries are the best way for me to understand content before markets as we get really busy before and after them.
- 3) Spain, UK, China, India, Japan, South Korea, USA and Brazil





**Massimo Bruno**  
head of TV Channels, De Agostini Editore (Italy)

- 1) We are an independent multiplatform Network presenting a unique content offer, identifying the editorial needs of each target and always maximizing the brand awareness of our TV Network. As part of our Group, we have 3 TV channels for the Kids audience and one TV channel for a male audience.
- 2) We are looking for all kind of new projects that are adapted to our channel editorial and strategic needs. In terms of Commissioner we always look for great partners to create synergies and strategies that enable content to reach out the best, local and internationally.
- 3) Italy and USA





**Se Ung Kim**  
president, Kim Media (South Korea)

- 1) Kim Media was founded in 1999 to establish the distribution business in Korea. Since opening, Kim Media has been doing business with Warner Bros., 20th Fox, Walt Disney and other major companies, along with more than 100 independent media companies all over the world. Domestically, we do business with Theatrical, Free TV, Cable and Satellite TV, VOD, Merchandising and Internet, etc..
- 2) I am looking for wildlife, science, painting, architecture and photo documentaries. I am now looking for documentary programmes on animals, science, painting and architecture. Scientific programmes should not just look through the eyes of scientists; they have to lead the Fourth Industrial Revolution in the future.
- 3) South Korea





**Stéphanie Bremond**  
editorial director, France Televisions SVOD

- 1) FTV SVOD edits the SVOD service of France Televisions. Our content value proposition is centered on French and European programmes: fiction, animation, films and docs.
- 2) We are mainly looking for European drama & French and European films. We will mainly display French and European programmes, today under-exposed on the existing SVOD services. Our main content pillars are fiction and animation that address two segments: parents of young children and +50.
- 3) Belgium, Denmark, France, Germany, Ireland, Italy, The Netherlands, Norway, Spain, Sweden and UK





**Osnat Eden**  
head of Acquisitions, KAN-IPBC (Israel)

- 1) The Israeli Public Broadcasting Corporation (KAN) provides media programming and services to the Israeli public by operating 2 television channels, 8 radio stations and a digital platform. Branded "Kan", it provides approximately 1,600 weekly hours of broadcast content, commissioned and acquired, in various genres. Established in March 2015, fully funded by the Israeli government, full broadcasting services started in May 2017, operating out of Jerusalem, Tel Aviv and Modi'in.
- 2) High profile drama series and miniseries High profile documentaries Formats
- 3) UK, USA and Israel

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CTV (Canada), Canal+ (France), BBC Four (UK), Hulu (USA)

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"UNMISSABLE TV"  
- RADIO TIMES

"GORGEOUS"  
- USA TODAY

"MUST-SEE"  
- THE TORONTO SUN

**SIENNA**

MIPCOM: Stand C15.A5



## What do the buyers want?

1) Editorial Strategy	2) Genres & Programme Typologies?	3) Acquisition Territories
   <p><b>Mathilde Escamilla</b> director of Acquisitions, Lagardère Active (France)</p> <p>1) Lagardère Active's TV hub is the #1 kids group in France and encompasses Gulli, Canal J &amp; TiJi. We also provide channels for a young adult audience with Elle Girl TV and MCM. We want to target millennials with new creative content. We need to remain coherent for our channels' targets by offering them the best programmes we can get. We are very attached to our values: friendship, humor, respect, tolerance.</p> <p>2) We are open-minded to every project, as long as it's made with creative values and fits our audiences. As we have 5 Channels targeting different audiences, a lot of types of shows could suit us. For my part, I'm more focused on our prime time slot on Gulli targeting all the family.</p> <p>3) Worldwide</p>	   <p><b>Lanny Albina Huang</b> president, Promo Group TV (Hong Kong)</p> <p>1) Our Company sources and acquires worldwide and international programmes and content that are "storytelling" based, in HD and 4K format, along with our recently acquired virtual reality 360 format. We buy history, science, art and space related genres that are educational to young viewers of 12 years and under.</p> <p>2) We are interested in sourcing and acquiring high production immersive programmes to show to young viewers in Hong Kong, Macau, Thailand, China, Malaysia and Philippines, South Korea etc. We are also looking for projects that are 4K based or Virtual Reality (VR) based with strong "storytelling" and immersive for young viewers and children. We are interested to work in terms of co-production for high production immersive VR projects.</p> <p>3) Asia</p>	
   <p><b>Kristina Hollstein</b> acquisitions and coproductions documentaries, ZDF (Germany)</p> <p>1) Acquisition and Commissioner of documentaries for the ZDF Group, all Genres. ZDF Enterprises is a 100% private subsidiary of Germany's ZDF. In addition to its commercial activities for ZDF, ZDF Enterprises has also been able to establish itself successfully as an independent market player in both national and international environments.</p> <p>2) Documentaries about history, biographies, science, knowledge, geology and archaeology Also we have a commissioner proposal composed on treatment, trailer, information about delivery date, budget, financing plan and references.</p> <p>3) Worldwide</p>	   <p><b>Peter Andrews</b> head of Network Programming, SBS (Australia)</p> <p>1) At SBS we are inspired by the bigger picture. We deliver a richer more holistic understanding of our world by presenting surprising perspectives in entertaining ways. Our flagship channel inspires you to think new things and to feel a sense of connection, belonging and empowerment.</p> <p>2) Food: high volume, great talent (all ages), factual (warm, curious and optimistic), and Drama (driving passion and engagement). We rarely do full Commissioners but will pre-buy from suppliers and on topics we trust.</p> <p>3) Austria, Belgium, Denmark, Finland, France, Germany, Iceland, Ireland, Italy, The Netherlands, Norway, Russia, Sweden, China, India, Indonesia, Japan, South Korea, The Americas and Oceania</p>	
   <p><b>Carlos Blanch Bachs</b> head of programme acquisitions, TV3 Catalunya</p> <p>1) Catalonia's national public TV, mandate to inform and entertain with rigour and excellence, to promote democratic values and Catalan language and culture, to be a motor of the local audiovisual industry, and to innovate.. Generalist channel TV3 top of the ratings continuously over the past 8 years, ahead of the all-Spain Spanish-language channels.</p> <p>2) TV Movies primarily. Primetime drama is in-house or local, with occasional exceptions in holiday periods. Afternoon long-running series and holiday mini-series must be pre-watershed and well lit.</p> <p>3) Europe, Japan, South Korea, North America and Oceania</p>	   <p><b>Ewa Malgorzata Dabrowska</b> head of Film Acquisitions, Telewizja Polska (Poland)</p> <p>1) TVP is a public broadcasting corporation, the only public TV broadcaster in the territory of the Republic of Poland. It is the largest Polish television network, with 13 national and 16 regional channels. About a third of TVP's income comes from a broadcast receiver license, while the rest is covered by commercials and sponsorships.</p> <p>2) Movie packages, drama, TV series, documentaries, music, animation. Good quality content of different genres.</p> <p>3) Europe, China, Japan, South Korea and North America</p>	

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# Spain: the next step in fiction developments

BY FABRICIO FERRARA

Fiction has always been a key genre in Spain, but from almost a decade to now the domestic scenario has changed dramatically with a very positive impact in the international field: the number of drama hours have grown, with new platforms and producers, while topics have diversified, facilitating the Spanish fiction to gain new territories.

Spanish fiction is a serious thing. The country's talents, in front and behind camera, are heavily requested for international productions, and its TV series are becoming very popular in the world. This success has made the global industry to look deeper on the Spanish market. Because of its topics, but also because of its high production values, the country has become a strategic allied for drama productions and co-productions.

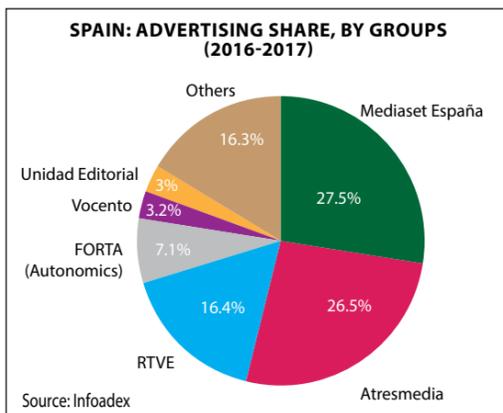
Its main referents continue to be its three top broadcasters, **Mediaset España**,

**Atresmedia** and **Radiotelevisión Española**, but also a key group of producers including **Globomedia (Grupo Mediapro)**, **Ganga Producciones**, **Boomerang TV** (owned by French **Lagardere**), **Plano a Plano**, **Vancouver**, Galician **Bambu** (participated by French **Studiocanal**), **Portocabo** a **CTV Media**, Basque **Pausoka** and **Baleuko**, and Catalanian **Filmax** and **Diagonal TV (Endemol Shine)**, among others.

This geographical diversification is a key asset, and brings to the table another interest aspect of the Spanish fiction: its development does not depend of its capital city, Madrid; on the contrary the production houses are spreaded all over the territory, giving the productions different focus, thematics and landscapes.

This characteristic is also explained by the fact that the local and regional channels (know as "Autonomic Networks") are usually the first windows for their premiers.

During the last years, local drama series (crime, especially) from **Islas Baleares**, **Basque Country**, **Galicia** and **Barcelona** have been picked up by platforms like **Netflix** for global broadcast with acceptable success. Local becomes global, and vice versa.



## MILESTONES

The evolution of the Spanish audiovisual industry is, of course, far beyond drama. But this genre has been the most recent in making the country to be better known worldwide. *La Casa de Papel (Money Heist)*, from **Vancouver Media** for **Atresmedia** premiered on Free TV with good results, but has become a huge success on **Netflix**, becoming the SVOD's top worldwide series in Spanish. It will have a third season next year, but this time as a "Netflix Original".

**Atresmedia's** *Vis a Vis*, produced by **Globomedia**, was an enormous achievement for **FOX** that has confirmed its fourth season for a 2019 premier. Another important news from the Spanish broadcaster has been the launch of **Atresmedia Studios**, a division focused in the development of third-party drama projects which could be for **Antena 3** (Spain) or the international market. It is led by **Ignacio Corrales**, director general.

**Mediaset España** has been a key player in this field, too. *Vivir sin permiso* is one of the most recent successes, co-produced with **Alea Media** for **Telecinco**. **RTVE** has

been strongly evolving on its fiction offering with key historical series such as *Isabel* and *Carlos, Rey Emperador*, as well as **Onza's** co-production *Ministry of Time* that follows the exploits of a patrol of the fictional Ministry of Time, which deals with incidents caused by time travel.

**TV3 Catalonia** has produced two series in 2017 and plans to do four in 2019. Its international sales earnings are 1.4€ millions and its top markets are Spain, France and Latin America. *Merli* is about a philosophy professor, who encourages his students to think freely through unorthodox methods.

**Filmax** has opened **Arca Audiovisual** and doubled the number of originals to four. TV sales already represent 40% of the business, but next year could become 50% or even more. *Pulseras Rojas* was able to travel well in both, as ready-made and format. Broadcast in 13 territories, it has been adapted in 8 countries: *Red Band Society (ABC)*, *Rai (Italy)*, *VOX (Germany)*, *TVN (Chile)*, *Peru*, *Russia*, *France* and *Arabic countries*.

**Diagonal TV** is a very traditional producer founded by the end of the Nineties. Owned by **Endemol Shine Group**, it has been responsible for the top historical series on **RTVE**, *Isabel* and *Carlos Rey, Emperador*, as well as the last super-production *La Catedral del Mar* for **Atresmedia**. Another key long-running series for the pubcaster has been *Amar en Tiempos Revueltos* (2005-2012).

*Cuentame como Paso* is the most important long running series from produced by Madrid-based **Ganga**. 20 seasons have been narrated the story of a typical middle-class Spanish family going through the most important events of the Spanish history. Its format has been sold to **Televisión Pública Argentina**, who produced and broadcast the series with huge success.

**Globomedia** is an historical drama producer and has been able to produce very

popular series for the three biggest TV groups: *Los Serrano* (8 seasons, **Telecinco**), *Aguila Roja* (9 seasons, **RTVE**), and *El barco* (3 seasons) and *El Internado* (7 seasons) for **Antena 3**. *La Víctima Numero 8* is a recent series done with local pubcasters **ETB** (Basque Country) and **Telemadrid** (Madrid) and written by part of the creative team that worked on *Vis a Vis* and *La casa de Papel*.

**Grupo Mediapro** also produces content for USA, Portugal, Argentina and Middle East. *The Paradise* was produced with **YLE** (Finland), *The Young Pope* with **Jude Law** and **Diane Keaton** was broadcast all over Europe and will soon have a second season on **HBO**.

**Lagardere's Boomerang TV** is the owner of some of the most important drama IPs, like *Física o Química* (2008-2011, **Antena 3**), *Los Misterios de Laura* (2009-2014, **RTVE**), *El Secreto del Puente Viejo* (2011) and *El Tiempo entre Costuras* (2013-2014), both for **Antena 3**. Most recently, it has produced *La Otra Mirada*, period drama for **RTVE**, and *Presunto Culpable*, recently premiered on **Antena 3**.

## DIGITAL

Spain saw the launch of **Amazon Prime Video** in December 2016, followed by **HBO España** and **Sky** that reinforced the already developed digital marketplace with **Filmin** (2008), **Rakuten TV** (2010), **Yomvi/Movistar+** (2015) and **Netflix** (2015), and broadcasters OTTs **Mitele (Mediaset España)**, **Atresplayer (Atresmedia)** and millennial-oriented platform **Playz (RTVE)**.

According to the 4Q 2017 report from the **Comisión Nacional de los Mercados y la Competencia (CNMC)**, 3 out of 10 homes with access to Internet consume online contents though a paid platform.

**Netflix** homes tripled in one year, reaching 1.5 million, but the leading one is **Yomvi/Movistar+** with 2.16 million homes. Youths of 16-24 years old consume more content through mobile rather than TV.

Last July **Netflix** announced the set up of its first European production hub in Madrid to bolster



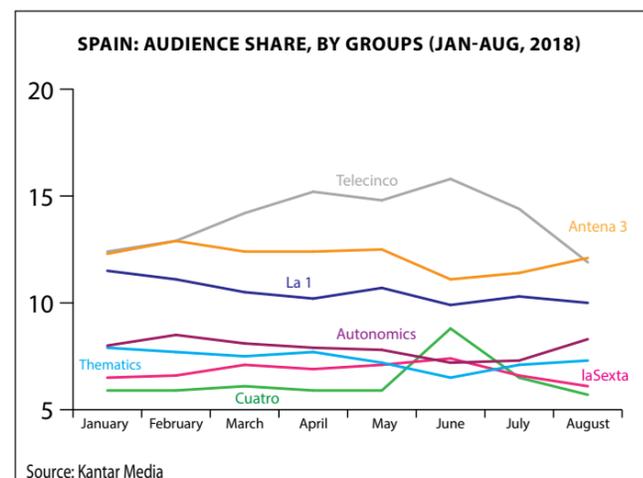
RTVE-Onza's *Ministry of Time* and TV3 Catalonia's *Merli* are good examples of a successful twist in storytelling



Movistar+ comedy series *Mira lo que has hecho* was more successful than *Games of Thrones* in Spain



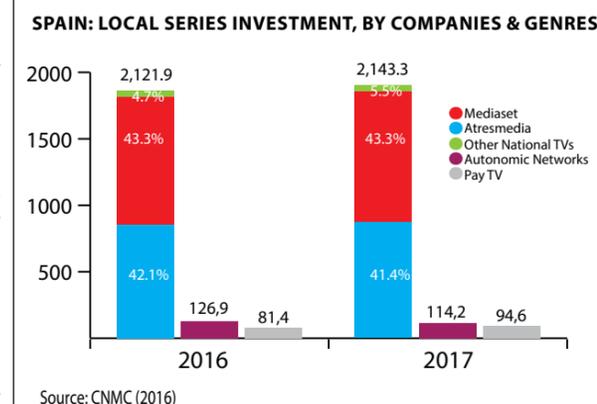
Atresmedia's *La Casa de Papel* was the most successful Spanish series on Netflix, which will be producing the third season as an original



Source: Kantar Media



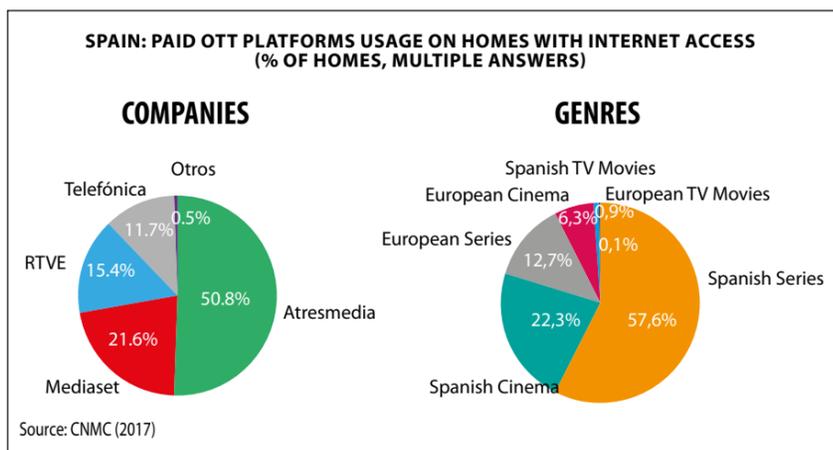
*La Verdad* was a leading prime time drama from producer Plano a Plano for Telecinco, globally distributed by Mediaset España



Source: CNMC (2016)



## Spain: the next step in fiction developments



plus **laSexta**, was a noisy news, but undressed a problem: how to finance so many digital channels with an advertising pie that was weakened as a result of the international crisis of 2008-2009 that had a strong impact in Spain.

The reinforced private market where **Mediaset España + Atresmedia** received 85% of the ad investment on TV (some 900€ millions each), pushed the fiction business to the next level. Even during those years, **RTVE** stopped broadcasting advertising it didn't mean the creative declined. On the contrary, it was seen its biggest development of Spanish drama.

All these must be understood in a context where the economy and ad pie improved, and the industry evolution accompanied the exposition of the Spanish drama worldwide.

According to a 2016 CNMC report, TV groups have doubled their investments in the genre, which grew 188% that year. Drama has been the top audiovisual product in which they have dedicated more resources: €155.14 millions, representing a total of 57.64% compared to 33.19% from 2015. In 2013 and 2014, drama had also been the main destiny with 46.25% and 37.52%, respectively.

Four players concentrated 99% of the investment, a group led by **Atresmedia Television** with €78.9 millions (+50%), followed by **Mediaset España** with €32.8 millions (21.6%), **RTVE** with €24.1 millions (15.4%) and **Telefónica de España** with €18.3 millions (11.7%).

This report explains the obligation of European programming quotas of the television service providers in Spain. The Ley General de la Comunicación Audiovisual from 2010 indicates that private companies have to allocate 5% of their incomes to the finance European audiovisual productions; and 6% if those companies are State-owned. 60% must be for cinema, and from that amount 60% to some co-official Spanish languages. If the company is State-owned, the percentage are 75% and 60%, respectively.

In the last years, a key discussing is taking place in Spain and Europe: which will be the European quotas for **Netflix** and other global OTTs. Stay tuned, this is just the beginning.

### LATIN AMERICA

Co-productions with Latin America are becoming more frequent, thanks to a space created for that purpose: **Conecta Fiction**, which aims to gather the top players from Europe and The Americas. Two successful editions have taken place in Santiago de Compostela, organized by the **Axencia Galega das Industrias Culturais (AGADIC, Xunta de Galicia)**, **ICEX, Spain Trade and Investment** and **Fundacion SGAE**.

**Fernando López Puig**, head of fiction at **RTVE**, confirms the co-production with **Chilevision** of **Inés del Alma**, based on a book from **Isabel Allende** and produced by **Boomerang TV**. **Onza** co-produces a historical series with Mexican **Dopamine**, owned by **Grupo Salinas/TV Azteca** about Spanish conqueror **Hernan Cortes**.

Headquartered in Argentina (where it has acquired **Oficina Burman**), and offices in Miami, **Imagina USA**, and Colombia, where it has acquired producer **Televideo**, **Grupo Mediapro** co-produced with **DirecTV Latin America** **Todo por el Juego** (8x'60), a football-themed drama that ranked as the #1 series for the month at **OnDirecTV** lifting the prime time slot by 53% over the previous title.

### BROADCASTERS

Since the analogue switch off in 2010, Spanish TV industry has been trying to find the best ways to survive. The merge of the biggest TV groups **Mediaset España** plus **Prisa-Sogecable's Cuatro**, and **Atresmedia**



*Todo por el Juego*, football-theme drama series coproduced by Mediapro and DirecTV Latin America

exclusively premiered in 2020.

Leading telco **Telefonica de España/Movistar+** has evolved from a carrier to a key content producer, bringing 10-12 titles a year produced or co-produced with Spanish companies, and distributed globally by **Beta Films** (Germany) and **Sky Vision** (UK). **La Peste**, **La Zona**, **Vergüenza**, **Velvet Collection** (**Beta Films**, **Bambú** and **Atresmedia**), **Félix** —selected at **CanneSeries 2018**— and the comedy **Mira lo que has hecho** that was more successful than **Games of Thrones**. These serials arrived to Latin America through the exclusive linear channel **Movistar Series**, already available in Peru, Ecuador, Colombia and Chile, and at the OTT **Movistar Play**.

Key producers have sealed strategic partnerships with the telco: Galician **Portocabo** is shooting **Hierro** (8x'50), a co-production with French **Atlantique Productions** for **Movistar+** and **ARTE France**. From the same region, **Bambu** co-produced **Fariña** with **Atresmedia** for **Netflix**.

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# Le Rendez Vous: French content gains global momentum

The international audiovisual tradeshow Le Rendez-Vous, held on September 9-13 in Biarritz, France, completed another 'dynamic' edition, with a good quantity and quality of meetings and showcases, 260 foreign buyers from some 60 countries, and 67 sales companies that are members of **TV France International**.

According to **Hervé Michel**, President of **TVFI**, 'feedback from participating sales companies and buyers, was exceptional, for the dynamism of the deal-making and the quality of the productions on offer'. 'As the executives themselves said, Le Rendez-Vous is the market where a great many sales negotiations begin, which will subsequently be concluded later in the season. Once again, the screening figures demonstrate how recent productions are suited to the demands of the marketplace, which augurs well for



strong performance in 2019. The appeal of French programming is growing year-on-year, bringing new potential buyers to Biarritz, with 35% this year participating for the first time.'

Among the main figures of the market, the brand-new drama series *Philharmonia*, scheduled for broadcast soon on **France 2**, was the program most screened by nearly 50% of the buyers in attendance, a first in the history of Le Rendez-Vous.

More than 7,200 individual screenings took place during the event (up 1.4% on last year), while international sales of French programs rose by 8.5% in 2017.

In terms of French TV exports figures, **Eurodata TV Worldwide** presented its study into French TV production, illustrating how French TV productions TV are increasingly reaching international markets. According to the report, in 2017 overall exports (sales, presales, and co-productions) of French TV programs totaled more than 325 M€ (USD 382M), the 2nd best performance in 20 years (after 2016). International sales totaled 205 M€ (USD 240M), a record for the past 20 years, and sales have more than doubled in 10 years. North America drove this strong performance, with a 16% increase in French program acquisitions, and digital platforms now account for 75% of world rights sales (compared to 28% in 2016).

By genre, animation remained the leading export genre in 2017 with 37% of sales (USD 90M) with titles like *Sadie Sparks* (**Cyber Group Studios**), *Ernest and Rebecca* (**CGS**) and *No-No* (**MIAM ! Animation**), and fiction rose to 28% with total revenue of 64M€ (USD 75M), and with almost 36 M€ (USD 42M), documentary sales had the second best performance in 2017, only after 2015.

'This study underlines the innovative and ambitious

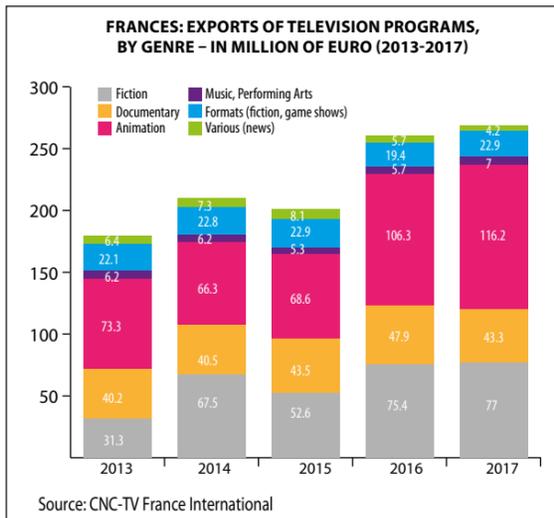


strategies which French producers are using, which is generating significant appeal in foreign markets. If one adds the dynamic sales approach and innovative marketing of our sales companies, one has the essential elements behind the success of our programs abroad,' emphasizes Michel.

### MOST-SCREENED SHOWS

As mentioned, the list of the most-screened shows during the event is headed by *Philharmonia* (6x52'), drama series produced by **Merlin Productions** and distributed by **Lagardère Studios Distribution**, and followed by *Giggle Stories* (60x3), drama series produced by **Cocorico** and sold by **Balanga**.

And completes the top five *The Fault* (4x52'), produced by **VAB Productions** and distributed by **SND-Groupe M6**, the documentary *Dream the Futur Season 2*, developed by **Update Production** and **Bonne Pioche**, represented by **APC** internationally, and **Carma Films' The Coroner** (3x90'), with a first episode screened to the public.



# the VOICE

OF EVERY GENERATION



## Mediengruppe RTL: 'Linear + non-linear, a wider portfolio of genres'



Joerg Graf, COO, Program Affairs, Mediengruppe RTL Deutschland

'2018 was planned as a further year of transition and adaption, and we're on track. We continued to produce most of our programs domestically, scripted as well as non-scripted. We invested a lot into additional content for our VOD service TVNOW. We clearly see the future in a combined offer of linear and non-linear and a wide portfolio of genres: series, shiny floor shows, news, sport events, docu to real life and comedy'.

Joerg Graf, COO, Program Affairs, Mediengruppe RTL Deutschland describes the future of the industry to PRENSARIO, and he adds: 'If it comes to ratings, we currently see most peaks in the non-scripted genres. Shows like *Big Bounce* developed with Endemol or our local adaptations of *The Bachelor* or *Die Höhle der Löwen* (Dragons' Den) at VOX are very strong'.

'We will have the highest amount of drama series at TVNOW, RTL and VOX in 2019. From our and our competitors' experience we know that series may need two or three seasons to become a success. And of course the scripted or drama genre got a strong push and evolved through SVOD. Local platforms and networks have

to find their own and local way of telling compelling scripted shows. Our by far most successful long-term show is a scripted one: *Gute Zeiten, schlechte Zeiten*'.

The German audience is actually in a very 'comfortable position', underlines Graf, who remarks: 'Easy access to 80 free available linear channels. German pubcasters alone offer 20 channels and additional free VOD. On top linear and non-linear Pay TV offers. If it comes to the particular content taste, I think we see one major trend: real life/reality shows with a good portion of humor and a live feeling, shows you can talk about the next day'.

'Like elsewhere, people sometimes want to be distracted from news and politics and they feel a demand for credible characters with an honest approach. We want to reflect that in our scripted series too and set up characters who not just talk but help or solve problems', he adds.

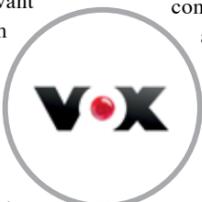
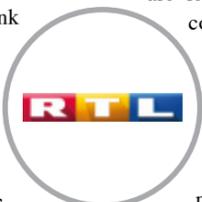
Instead of the "Digital Battle", Graf would call it a 'strategic adaption to the market', and he further explains: 'Our internal and external creative talent actually likes to produce more and maybe different content. The internal discussion about launching a show VOD-first or offering an entire box-set of a program while episode 2 is on air took 5 minutes. You can currently preview new drama series on TVNOW'.

'Let's be honest: VOD is super convenient, and it's our job to deliver an excellent service to our audience. Both, in terms of content and ways of distribution. Instead of "Content is King" I'm inclined to say for us: "Cooperation is King". We need a strong development, quick decision-making and the smartest way to distribute a show over our different platforms'.

'VOD is part of our business, and we will strengthen it considerably over the next 12 months. Together with the different channels of our group, but also

with VOD-only content. We operate with a full integration of VOD in creative or scheduling/windowing discussion. Outside the group, of course, it's a different thing: we can't do a worldwide buy-out acquisition for a new drama show. This is why local content development and production is so important for us'.

'We always took care not to shift financial risks into the future, and we are less dependent from international content supply than others. Apart from local competitors, we have to face international digital competition as well. That is why we decided to invest in programs which target our particular TV audience. If it comes to expansion or new ventures apart from diversification, of course content development and production is on our agenda. We will see more cooperation in content production within Europe, as part of an answer to global competition we have to produce more efficiently (e.g. variety shows)', concludes Graf.



Non-scripted shows are very popular, like *Big Bounce* was developed together with Endemol



RTL most successful long-term show is a scripted one: *Gute Zeiten, schlechte Zeiten*



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BY M. CHIARA DURANTI, FORMATBIZ

# Discovery Italy: 'authenticity' is the key



Gesualdo Vercio, senior programming director

After the acquisition of Scripps Networks July 2018, Discovery Italy has become a major force in the Italian landscape with a solid daily rating of 7%, which translates to 9% in the 25-54 commercial group, and is also reaching a 10% share with Millennials.

The group heightens its presence by focusing on its TV channels: **Nove**, **Real Time**, **DMax**, **Giallo**, **Motor**

**Trend**, **Food Network**, **K2** and **Frisbee**, available both on DTT and satellite platforms.

Most of the shows broadcast are unscripted formats and factual entertainment series, designed to entertain, educate, and inspire, following Discovery's DNA as leading media company of real life entertainment, especially when we talk about **Real Time**, the first completely female-oriented factual digital channel in Italy.

**Gesualdo Vercio**, senior programming Director of **Real Time** and **Food Network**, explains: 'Real Time is the #1 channel in free digital TV among women, the most dynamic channel of the group. We tell strong stories of the Italian social milieu, with an eye to the styles of the international world, using language typical of an authentic environment, and blurring the line between lifestyle programs and real stories/docuseries. We have a highly specific target group, focusing on educated women, between 15 and 54 years old. We believe that their world, their passions, and their experiences have great intrinsic value in the real world.'

The network bases its scheduling around the presence of big hits such as *Bake Off Italia*, that successfully ran for 6 seasons and engendered new spin-offs: *Bake Off-Extra Dolce*, aired daily; *Junior Bake Off*, which focuses on the bakery chefs of the future, and *Bake Off- Christmas Stars*. 'Lifestyle and elegance are also important components of the channel

with the 12 episodes of *Ma come tivesti?* (*How Do You Dress?*), based on the BBC's *What Not to Wear*. And this year, *Cortesia per gli ospiti* (*Courtesy for the Guests*) airs Monday through Friday, in prime time, this year with new features,' says Vercio.

According to the executive the key is 'authenticity'. 'The series based on *Federico Fashion Styleis* a clear indication that we are always looking for new talent because we enjoy bringing our audience the best and most interesting ideas in cooking, food, and design from all the most interesting fields. We are constantly looking for new talent. As everyone is aware, we don't utilize actors, but real people with authentic talent. We are going to produce a program telling Federico's life, his beauty salons in Rome, and his fascinating clients.'

In 2015, **Discovery Italy** launched a free streaming service called **DPLAY**, that allows viewers to watch on-demand content, documentaries, and TV series on multiple devices.

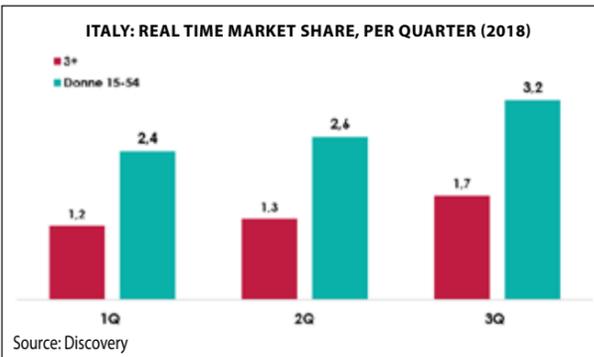
**DPLAY** is a service that allows viewers to get and personalize content with their own playlists, save their selections, rate content, and receive notifications from all the **Discovery** channels. While **Realttime.it** is an Internet service that provides more content to the regular TV Shows. For example, in autumn we are launching a new series with blogger Giulia Valentina titled **TGiG**, in which she gives very cool English lessons. 'Our investment in **Realttime.it** made it possible to expand her social world, utilizing us', remarks the executive.

And completes about **Food Network's** recent acquisition: 'We didn't just want to refresh the channel but to strengthen its "Italian"-ness. Re-launching the channel was the first priority and we accomplished that, thanks to the nomination of chef **Antonino Cannavacciuolo** as our new artistic director, responsible for a large team of creative characters. Moreover, Food Network's talent team is made up by the best Italian food influencers with their 11 million followers on social media. We want to promote Italian recipes and the Italian lifestyle without losing international appeal.'

The channel's highlights are *Con Antonino c'è più gusto* (*With Antonino, There Is More Taste*), a cooking show with the celebrity chef and his top 10 recipes; *My Kitchen of Emotions*, hosted by Marco Bianchi who presents his health-conscious recipes; *Cuochi e Fiamme* (*Cooks and Flames*), a local adaptation of the long-running series *Food Chain* and *Fatto in casa per voi* (*Made at home for you*) with **Benedetta Rossi**, one of the most followed Italian food bloggers on Facebook, who will open the doors of his farm to tell us about his world, help with many tips his followers and propose new recipes.



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## BBC: global drama appetite



Salim Mukaddam, GM & VP, BBC Studios, CEE

The appetite for premium drama continues to grow around the world, and **BBC** is a key player not only for the domestic British market, but also worldwide through its division **BBC Studios**. 'We are the first point of call for original, innovative British drama, so the demand for first-class series brings opportunities', underlines **Salim Mukaddam**, GM & VP, BBC Studios, CEE

Company's global portfolio includes series like *Shakespeare & Hathaway*, already sold to **LTV** (Latvia) and **ETV** (Estonia). 'These deals prove that the light crime genre is as popular as ever. But so is period drama like *War & Peace* and *Maigret* that has sold multiple times and continues selling', he explains.

*Les Misérables* is certainly the next big hit in this category. There is also demand for darker mainstream dramas such as *Sherlock*, the most watched show on **Channel 1** (Russia) last year, plus *Luther* or *Doctor Foster*, which are being developed as formats locally which is yet another sign of appreciation of unforgettable British storytelling.

'We are better equipped than before, more efficient, with better growth opportunities, which means we can secure IP and the best on screen talent more easily. We are also growing a portfolio of indie partnerships and pay great attention to protecting and championing their creative and cultural identity'.

'**BBC Studios** has invested over £ 1 billion in the UK creative industries over the past seven years, while it also has equity stakes in 16 British indie *prodcos* across drama, comedy, entertainment and factual; including **Baby Cow**, **Sid Gentle Films**, **Lookout Point**, **Expectation** and **72 Films**', among others', concludes **Mukaddam**.



Sherlock, a top British drama in the UK and abroad

## TG4, Ireland: local + universal

In Ireland there are three main TV services: two publics and one private. On the first group, founded in the '60 is **RTE** operates two networks **RTE1** and **RTE2**, and **TG4**, an Irish language network founded in 1996. The only private group is **TV3**, recently acquired by **Liberty Global-Virgin Media**, which owns three TV channels.



**Deirbhle Ní Churraighín**, commissioning and acquisitions editor, **TG4**, explains to PENSARIO: 'We offer a wide range of content, from music, drama, sports to docs and kids programming. We produce our news and the rest is done by independent producers. We also acquired kids programming and documentaries from Asia and Europe'.

**TG4** has an average national share of 2-3%, which is mainly sustained by the live sport and live music broadcasts. 'We don't acquire foreign formats, but we do developed in house ones, like *Glór Tíre*, *Farm Factor*, sponsored by **Land Rover** who awarded one of its cars, and *Under Dogs*, a sport format on its sixth season', she adds.

The channels is now focusing its efforts on the drama production developing 1 or 2 titles a year with three main partners: the **Irish Film Board**, **Broadcasting Authority of Ireland**, and **North Ireland Screen**. All them have been produced by investing in equal parts.

They have produced three main titles: *Corp Agus Anam*, based on real crime story with a journalist as the main character; *An Brantas*, a six-part series; and *An Klondike*, the drama series available on **Netflix**: **TG4** has global rights for its platforms **TG4.ie**, and **Netflix** the local ones.

'We are now moving to the next level, by announcing **NextCine4**, our brand new project consisting on the production of eight feature films for the next 4 years (2 per year) with the objective of developing new talents, writers and directors. We want to address a genre balance, too', describes **Churraighín**.



In house format *Farm Factor* is sponsored by Land Rover who awarded one of its cars



An Klondike, the drama series available on Netflix

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FROM SPANISH COMPANIES NATIONAL PAVILION

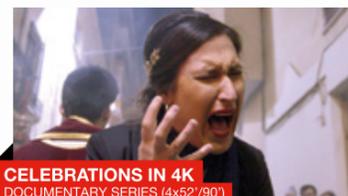
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# Turkey: a booming industry eyeing for its future

Turkish content industry has altered the global market in the last decade when it became a fierce international competitor in the drama field, the second largest producer in the world after the US with exports of more than USD 350 millions. Now, it has evolved and it is a more sophisticated player with diversified contents and new business strategies.



Turkey has transformed from a key drama provider to a strong content powerhouse, adding new contents to its players' catalogue: in house developed entertainment and script formats, miniseries, documentaries, animation, movies and foreign drama, among others. Its key distributors have shaped a new identity in the global marketplace, adapting to the new scenario and offering what the market is now demanding.

**Global Agency** has been the first distributor to offer a wider content catalogue, including entertainment formats such as *Shopping Monsters* or the own created *The Legend*; and the first one to sale a series in

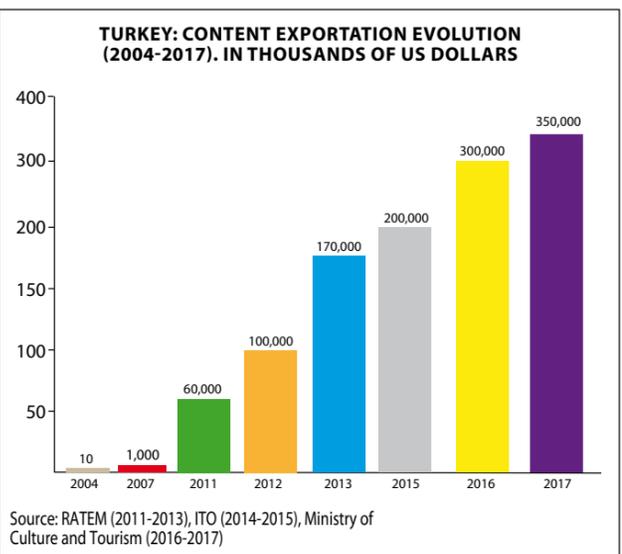
Latin America: *1001 Nights* to Chilean broadcaster **Mega**.

**Kanal D** holds the first place with *Fatmagul*, sold in 149 territories. A co-production deal with **Mega** (Chile) has been signed, and the Spanish Pay TV network **Kanal D Drama** has been jointly designed, programmed and launched with **THEMA** (France).

**Inter Medya** added three years ago a strategic business: the creation and distribution of its own

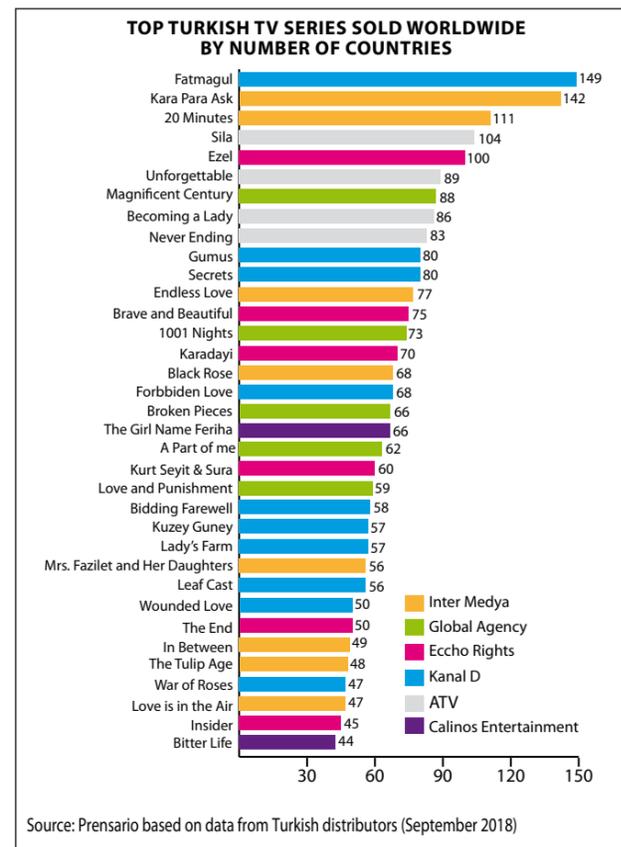
entertainment formats such as *Join Instant* or *The Perfect Couple*, a dating/reality show co-produced with Colombian **DMomento**; at MIPCOM is also launching a kids programming slate, from Turkish producer **Videomite**. At the beginning of 2018 it sealed a deal with **Tondero Distribución** (Peru) to distribute Turkish movies within Latin American theatres: *Kerem, hasta la Eternidad* was launched in Peru, Chile and Argentina: the Avant premieres in every territory were hosted by Turkish actor **Engin Akyurek** (*Fatmagul*, *Kara Para Ask*).

In terms of scripted formats, **Eccho Rights** arises as the strongest player with titles such as *The End* and *Ezel*, adapted in a dozen of territories. It has also built a reputation for being a 'truly global distributor' with dramas and formats from Europe, Asia and Latin America: it has been the first company from the "Big 7" to sign up Latin American original dramas for worldwide distribution.



**Calinos Entertainment** has been the very first Turkish name to be known in the market. Along with his strong drama slate is looking for new business developments. **ATV** was the first private broadcaster in Turkey in 1993; *Sila* is among its top selling titles. It is a leading broadcaster in the local market, so its series gain rapid recognition worldwide. **Pubcaster TRT** has been offering contents since the '70. Now, its catalogue is managed by independent distributor **MISTCO**, who brings the widest offering of Turkish content: dramas, documentaries, miniseries, movies, TV movies, formats and kids programming.

Another key player in the Turkish drama export field is **FOX Networks Group Content Distribution** (UK) selling the productions from broadcaster **FOX Turkey**. Titles such as *That Is My Life*, *In Love Again*, *Second Chance*, *Cherry Season* and *No. 309* have been distributed in 15 to 50 territories worldwide.



(Spain); **Kanal D** added Greek **Antenna Group's** dramas for global distribution; and **Eccho Rights** offers the ready made and scripted formats from Russia (**Sreda Production**), Ukraine (**Kvartal95**), Netherlands (**KRO NCRV**), Scandinavia (**MTG - Viaplay**), Korea (**CJ E&M**) and Latin America (**Cisne Films/Story Lab**).

### NEW KIDS ON THE BLOCK

In a series of articles on Turkish TV and its worldwide success published during the first semester of this year, **PRENSARIO** defined the circumstances under which the producers and distributors of Turkish TV content found a window of



Historical series such as Global Agency's *Magnificent Century* and TRT/Mistco's *Resurrection: Ertugrul* are the top selling titles from Turkey

seldom arrived to FTA screens. From 2010 on, a sort of identity crisis invaded the Latin American broadcasters/producers, due in part to the expansion of pay TV but also to the feeling that its traditional dramatic situations, rewritten several times, were feeling tired.

The growth at cable networks such as **Fox, Disney, Turner, Discovery** syphoned out chunks of audience, while the wide availability of sports programming delivered via satellite from Europe and other parts of the world started attracting ad revenue. Advertisers took notice that telenovelas that in the past had reached in excess of 20-30 ratings points, were sliding to the 15-something terrain.

### GAP

At this point, the Turkish TV business saw a window of opportunity: while Latin Americans relented on their marketing efforts due to uncertainty over its content and formats, a group of Turkish producers and distributors started individual but not isolated efforts to gain screen time in various content-purchasing nations, at the expense of the telenovela indecision. When the Latin



Inter Medya/Ay Yapim's *Endless Love* was the first and only Turkish to win an Emmy International, back in 2017

Most recently, the sports-reality format from Turkish producer **Acun Medya Global Exathlon** gained recognition in the marketplace. It is another example of the Turkish evolution: with two successful seasons in **Kanal D** (Romania), **TV Azteca** (Mexico) screened it, adding other regional like **Telemundo** (US Hispanic) and **RCN** (Colombia). The Mexican company has been responsible for licensing this format to the US Hispanic, while **Acun Medya** is in charge of the production.

Last but not least, some distributors have added foreign serials to robust their Turkish slate. **Global Agency** has Portuguese dramas from **SIC**; *Golden Horde* from **Channel One** (Russia) and *Isabel* and *Queens* from **RTVE**

opportunity to conquer markets formerly occupied by US series and Latin American telenovelas.

This vacuum became visible years ago in CEE, where local broadcasters and pay TV channel operators complained that they were no longer receiving from the US several series that had good audiences in their countries (the *CSI* series among them) because they had been cancelled in their home country.

At the same time, the telenovela producers found that the product that had been sold for years to Western and Central Europe was more difficult to market and the time slots they had held were being lost to local product and imports from the region or nations closer to it.

The new product made available from the States was considered to be 'more complex and darker' than what the European audiences seemed to be willing to accept, while Latin American telenovelas, according to the same sources, were 'repetitive, it was often perceived they had been rewritten from earlier content'.

The same situation was being perceived in Latin America, where sitcoms and US drama had moved to Pay TV (with high penetration indices in several countries) and



*Fatmagul*, the #1 Turkish series sold worldwide with 149 territories, and one of the first to enter into the Latin American market



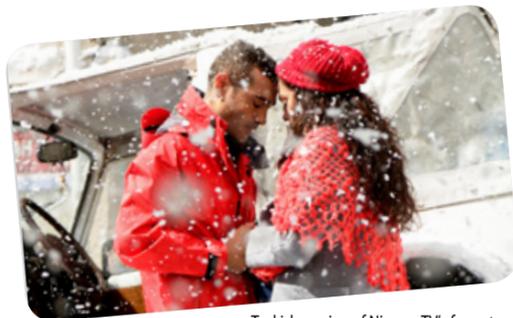
The Romanian version of *Ezel*: one of the top selling titles from Eccho Rights with +100 territories, it is also a key series for global adaptations



*Lifeline*, brand new series from ATV already sold in more than 20 territories



## Turkey: a booming industry eyeing for its future



Turkish version of Nippon TV's format, *Women*, is a key title from Calinos slate

Americans reacted with some ideas, Turkish drama had already gained a beachhead that would prove to be difficult to regain.

What allowed the Turkish content distributors to gain advantage over other nations, such as India and South Korea, China, Philippines, Israel, and others was that they have been always willing to adapt their manners and strategies to each ongoing situation. This, at a time when the rest of the international producers remained so assured about the value of their existing content inventory that they did not feel the need to change their corporate culture.

Turkey is not alone in providing content closer to these parameters than the current Hollywood "complex television" trend, followed by some European players and also Netflix and, to a certain degree, Amazon. The difference with other producing countries is that in Turkey there is a group of companies competing among themselves but working in the same direction, more than a couple of players or some Government institution promoting its local content as a cultural goal.

The Turkish actual position has been

possible, among other reasons, because a number of Turkish producers and distributors emerged in the Nineties, after the opening of several private TV channels in that nation, in addition to TRT. They found it necessary to monetize their product in other nations, in addition to local revenues, in order to sustain quality standards that would make its contents competitive with foreign programming coming to Turkey.

The opportunity came between 2010 and 2012, when US output turned to more intricate content with the success of *Mad Men*, *The Sopranos*, *Breaking Bad* and other premium programming that also influenced basic television. At the same time, series appreciated in Europe, such as *CSI: Las Vegas*, were cancelled.

Coincidentally, Latin American telenovela producers kept turning out many titles with plots rewritten from former hits that were not standing up to the requirements of CEE, its audiences emerging from the "rich man - beautiful poor girl" dichotomy to facing moral issues related to the evolution of their nations, as once described to PRENSARIO by Mega TV (Chile) director of content, **Juan Ignacio Vicente**.

An online survey conducted by PRENSARIO within Latin American fans of *Kara Para Asik* (Inter Medya) showed a general negative reaction to the US "complex TV" concept, underscoring the fact that Turkish drama main characters are 'impulsive, stubborn, passionate, incorruptible' and 'loyal to whom they love'. Plots were described as 'clockwork-like, with pieces that fall sooner or later into place' and, interestingly, 'there's no harsh language, couples are loyal, act like accomplices'.

Other research from the same source has detected that *Elif* (Eccho Rights) obtains high ratings because women experience motherly empathy, suffer with the adventures and risks run by the girl. In Argentina it has been so successful that the channel has added a Sunday 8.30pm airing to the usual weekly schedule.

A closer interpretation of these quotes would render the conclusion that there are huge audiences around the world that crave for spending time in a context not constantly disrupted as it happens with their real world experiences, reflected by "complex television" or ignored by decades-old



Sports-reality format *Exathlon*, from Acun Medya Global, is a good example of Turkish content evolution: with it TV Azteca has won the slot to Televisa

poor girl/rich boy situations. They aspire to send some time in a context where rules should be obeyed and a legacy of tradition that somehow, albeit in fiction, should guide their decisions.

### PRESENT & FUTURE

Turkey has exported TV content for USD 350 million in 2017 becoming the second largest drama exporter in the world, after USA, and expecting to sell around USD 1 billion by 2023; this, because it has entered other content genres, in addition to drama, especially entertainment formats.

Turkish Government and exporters associations have fostered this export trend with awards and support to the most effective companies, bestowed in 2016 to Kanal D by the **Turkish Exporters Assembly (TIM)**, in 2017 to Global Agency by the **Turkish Electro Technology Exporters' Association (TET)**.

MENA, CEE and Latin America are the top destinies of Turkish drama. According to data provided by distributors, the former region represents +25% of the global business: Mega TV (Chile) features Turkish product during 14 hours per day, while Imagen TV (Mexico) 7 hours, and Viacom Telefe (Argentina) assigns them more than four hours per day, adding new titles every three months: new release of this season is Kanal D's *Wounded Love*.

This success in the region, which began in 2014 with the launch of 1001 Nights (Global Agency) in Chilean Mega TV, is due to Turkish bigger efforts towards Latin America, but also the key role of the regional distributors, such as Somos Distribution and Latin Media, who have added visibility to their dramas in the region plus the US Hispanic.



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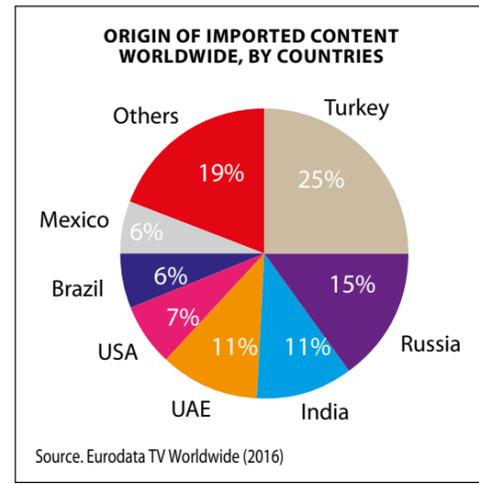
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## TV-3 Russia, a real game-changer



Valery Fedorovich, CEO, TV-3

‘Out of the Top 10 Russian TV channels **TV-3** is the only one evolving for seven years in a row. We are swelling the numbers of the young audience: this year we’ve had the most spectacular growth in the national TV market having gained +23% of women, 14-34, a group that is extremely alluring for advertisers’.

**Valery Fedorovich**, CEO describes the moment of **TV-3** in the Russian TV market, and he adds: ‘We pioneer new formats to gain audience. Last year we rolled out a series in cinema. Three parts of *Gogol* franchise became a huge box-office hit in Russia, set several national records and grossed over USD 15 millions’.

**TV-3** put the new shows to the vote, by airing the pilots and the audience chose what worked for them. ‘We made an aftershow and broadcast it on TV and on **VK** (top Russian

social network) at the same time. Our new line of prime time shows is a real game-changer. They can be as good and mind-blowing as the big-screen films. Plus, these projects are made by the best Russian actors and directors’, he adds.

*An Ordinary Woman* got the “Best Actress” prize at Series Mania, France. The main character keeps a brothel secretly from her family, and she has to hide dead prostitute in the opening episode. The show is created by **Boris Khlebnikov**, a renowned film director and a regular BIFF nominee. **Evgeniy Tsyganov**, a VIFF-2018 participant, stars in *The Dead Lake*: a detective story with a glimpse of northern legends is directed by **Roman Prygunov**. In Russia the show is labeled the “Russian *Twin Peaks*”.

About the market, he stands: ‘Strong women stories are rocketing everywhere including Russia. The number of documentaries viewed both in Russia and overseas are astonishing, so we are launching *Russian True Crime*, a docudrama about the most mysterious and notorious crimes’.

He explains that Russia attracts global interest: ‘Many big projects focus on our past and present. We show the real deal Russia one can hardly imagine. We shoot where no filming crews go, take polar region, Transbaikalia or

Far East. Cults, superstitions, legends, shocking true stories, severe weather, different cultures, even sci-fi, the USSR and Russia’s favorites’.

Regarding digital, he explains: ‘First off, we’ve changed to “Big TV Rating”. This system measures both TV + online views from any device, while it allows to put ads to where the content is actually viewed. *Chernobyl 2*. *The Exclusion Zone* won extra 59% to the telecast and broke all the national records. We came up with an interesting promo by releasing the sequel 3 years after the first season. The aftershow



An Ordinary Woman



The Blackout, a post-apocalyptic sci-fi epic styled as Blade Runner and featuring A-list actors

was aired on TV and on **VK** at the same time, gaining several million views’, describes **Fedorovich**.

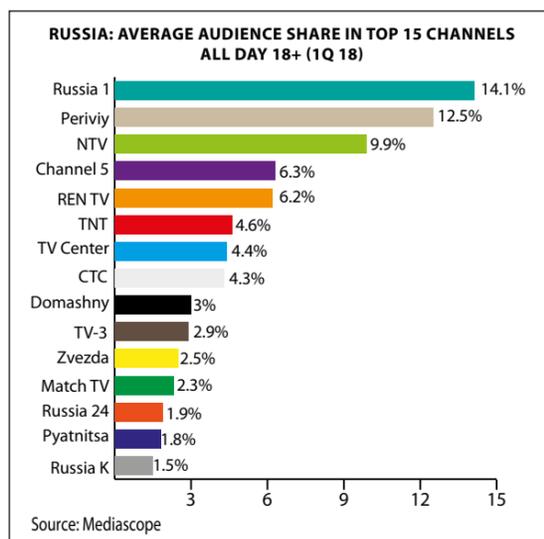
For *Gogol*’s campaign **TV-3** used a story created by neural net. ‘Nikolay Gogol (1809-1852) was Russia’s Edgar Poe and one of the most mysterious writers. Surprisingly, many users couldn’t tell our neural *Gogol* from the



real one. We put several text fragments online and asked our followers if it was *Gogol*. Most of them failed. Well, the story was painstakingly made. Sergey Lukyanenko (the *Night Watch*), created characters and plot based on Ukrainian legends. And the neural net learned Russian classics with over 30k books, and then tried to catch Gogol’s style. At the end we uploaded Lukyanenko’s draft, and the artificial Gogol finished the story’.

**Fedorovich**: ‘Our next cine-drama is *The Blackout*, a post-apocalyptic sci-fi epic styled as *Blade Runner* and featuring A-list actors. We turned to cinema because there are viewers ready to pay for the show. And we’re talking about Russia with its great piracy issues. We are also exploring how to capitalize on our series in cinema, for example, build our own subscription sys’.

Today **TV-3** is a production hub handling every type of content including web, VR and mobile. ‘This year we’ve founded the **1-2-3 Production** studio to get full-circle production from screenwriting to mastering. The studio can go full post-production with audio & video editing and color correction. We have about 15 projects and we think of setting up another five soon. Currently we are discussing co-production and co-distribution with American, British and German companies, and a major Canadian distributor wants to promote *An Ordinary Woman*’, he concludes



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## Where are CEE broadcasters going to?

Leading broadcasters from CEE region shared with Prensario the next steps in this ever-changing scenario dominated by the digital transformation and an increase of original productions. Trends and future plans.



**Florian Skala,**  
CEO of bTV Media Group

Owned by CME Group, bTV Media Group is Bulgaria's leading TV group. 'High quality content, based on first class journalism and powerful storytelling in diverse entertainment and fiction genres, and delivered with state-of-the-art technology, is what Bulgarian viewers appreciate most now', describes **Florian Skala**, CEO.

'Global trend, in which content and not the channel, drives the market, is here for several years already and was proven again by the latest viewership results of **bTV Media Group** as the leader and trendsetter. This spring we offered, with great success, several first class locally adapted formats in different genres, and also a brand new daily series, which changed TV consumption habits'.

Premium sports content has always been wanted, as demonstrated by the viewership results of *UEFA Champions League* matches on the thematic channel **bTV Action**, as well as on the VOD platform, **Voyo**. **Skala**: 'Core entertainment shows, such as *The Voice of Bulgaria*, *MasterChef Bulgaria*, *Home Makeover* and *Wife Swap* attracted the greatest part of the total audience. Our average primetime share for the season is was 38.5% among all viewers'.

The diversity of genres covered was backed by uncompromising quality of the production: '*The Farm* was the most memorable TV event in 2017, according to 11% of the respondents in our nationally representative annual survey, conducted with Market Links (April-May among people aged 18-54)', he concludes.



**Jan Rudovsky,**  
Head of Acquisitions and Business Affairs (\*)

**FTV Prima** is a leading media group in Czech Republic, operating the third largest television conglomerate comprised of six networks: **Prima, Prima Cool, Prima Max, Prima Krimi, Prima Love** and **Prima Zoom**. **Jan Rudovsky**, Head of Acquisitions and Business Affairs, describes: 'Czechs are not that different from viewers in other countries, they prefer local content, so that's what's on our main channels'.

But there is also a strategy towards the acquired content for the smaller networks, like **Prima Cool**. On it, **BBC** contents such as *Top Gear* or the documentary *Planet Earth II* were some of the top-watched foreign factual on that specific channel and on the main channel, too. Other titles from the distributor are *Maigret* with Rowan Atkinson.

**Rudovsky** continues: 'Czechs are not too keen on the newer darker stuff, which is something we're trying to change, but none of the channels on the Czech markets has recently been able to successfully launch any of the ambitious new shows. These are the shows they've got everybody talking about, but it's not necessarily the ones that would work in Czech Republic'.

The trend in CEE is that viewers enjoy new prime time drama, but the executive says that in Czech Republic this it's quite different: 'We are a rather conservative country and viewers in general prefer stuff they are familiar with. They don't like trying new stuff too much, which is challenging for us, as we would like to bring in new content, keep viewers up to date with what's trending in the rest of Europe. But Czech really is a very specific market, I would say'.

(\* This interview has been done by CEETV.net



**Natia Tchelidze,**  
head of acquisitions.

Launched on March, 2003, **Imedi TV** is part of **Georgian Media Production Group**, which also owns **GDS TV** and **Maestro TV**. **Imedi TV**'s average share for April-May was 25-30%, according to TNS Global Kantar Media.

**Natia Tchelidze**, head of acquisitions, explains: 'Despite being a considerably small market, Georgian TV boasts an impressive selection of top entertainment format franchises. Over the span of the last seven years, these shows have garnered the largest audience in the country to date. We have produced global hits like **BBC**'s *Strictly come dancing*, **Talpa**'s *The Voice* and *The Voice Kids*, **Endemol Shine**'s *Your face sounds familiar* and *So you think you can dance*, **FremantleMedia**'s *Got Talent* and *X Factor*, etc.'

**Imedi TV**'s main programming pillars in its current schedule are entertainment formats, drama series, local factual talk shows and a local series. 'Domestic drama production is, of course, in high demand and a number one priority for the company. Since the day it was launched, the channel's goal has been to encourage a high quality domestic production and up to this date, it has managed to produce over 20 domestic series in genres like action, mystery, drama, comedy, and sitcoms', she concludes.



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BBC (UK): Shane Allen, controller, comedy commissioning, Lindsay Currie, head of planning, and Dan McGolpin, controller of programming and daytime, with Dayna Donaldson, Disney



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



Buyers from Sky UK with the talent of the CBS' series 'A Million Little Things': Jamie Morris, Head of scheduling, Sarah Wright, director of acquisitions, Lucy Criddle, senior acquisitions manager, Zai Bennet, CCO, and Rebecca Segal, SVP



Simon Barwyck, acquisitions, iTunes



Acquisition executives from Channel 4 (UK): Ian Katz, Director of Programmes, Nick Lee, series acquisitions, Crispin Leyser, acquisitions and coproductions



Buyers from Arte (France) at The Palais: Ophélie Beurepaire, coproductions and acquisitions executive, Alexandre Puel, deputy head of drama, and Virginie Padilla, acquisitions executive, drama



Buyers from Canal+ (France): Claire Petit, responsible of fiction acquisitions; Judith Sakarowitch, head of acquisitions, foreign fictions, and Aline Marrache-Tesseraud, SVP international acquisitions



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



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



Public German broadcasters: Carrie Krogmann, acquisition manager, dramas at ZDF; Albrecht Bischoffshausen, head of department, ARD; Leo Hoesch, producer at Broadview TV; Jenny Sommerfeld, senior manager, ARD



ProSiebenSat.1 Media, Germany: Dominique Ruter, manager, Kevin Amour, director of strategy and content, Ruediger Boess, EVP Group Content Acquisitions, Claudia Rühl, senior manager content acquisitions, and Lukas Kuntzsch-Kunow, VP digital & pay TV



Germany: Andreas Meissner, acquisition manager, Turner; Thomas Müller-Kulmann, program acquisition manager, Disney; Chris Parkhill, SVP programming, Sky; Marion Rathmann, acquisition manager, Turner



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



Markus Küttner, head of comedy and real life, RTL Germany; Eddie Ruiz, president and MG, A+E Networks Latin America; Henrik Pabst, managing director, Red Arrow; and Jakob Mejlhede, EVP, Group Head of Programming & Content Development, MTG (Sweden)



Hanne Kehrwald, commissioning editor, and Kate Cox, deputy head of documentaries, both from Deutsche Welle, with Margrit Staerk, director of acquisitions, ZDF Enterprises, all from Germany



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



Belgium buyers: Siegfred Moens, senior manager content acquisition, Telenet; Valerie Lardinois, head of acquisition, RTBF; Sophie Domken, content acquisition officer; Maria-Pia Defourmy, content acquisition manager, both from RTL; and producer Jean-Jacques Neira (Fonata)



The Netherlands: Gerdie Snellers, editor in chief, and Mariou Wens, head of the youth, both from public broadcaster KRO



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



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



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



Radio Télévision Suisse: Barbara Karkin, programmes manager, and Alix Nicole, director of fiction acquisitions



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EUROPE

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Nordic broadcasters: Tarmo Kivikallio, head of acquisitions, and Johanna Salmela, acquisitions executive, both from YLE (Finland); Maria Breme-Nielsen, programming, DR (Denmark); and Fredrik Luhn, VP programming, NRK (Norway)



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



Gita Peterson, acquisitions manager; and Ieva Grovedaitė, acquisitions executive, both from MTG (Sweden); Elyyra Dunaukaite, VP, acquisitions of TV3 Lithuania, Andy Jan Rudovský, media manager at Prima TV (Czech Republic)



The Baltics: Indrė Zelbaitė-Ciesiuniėnė, deputy program director, and Marijus Gradauskas, acquisition manager, from LNK TV Group (Lithuania), with Kai Gahler, acquisitions Eesti Meedia (Estonia)



Margus Pass, head of research, Olle Mirme, head of TV channels, and Jaanus Noormets, acquisitions executive, all from Kanal2, Estonia



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



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



Antena3 (Spain) at NBCUniversal: Javier Iriarte Moreno, programming deputy manager, Carlos Fernández, content, Ramón Campos and Teresa Fernandez, both from the production company Bambú, José Antonio Antón, digital content director, Lola Molina, director of Antena, and Mercedes Gamero Hoyos, head of acquisitions



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



Buyers from RTVE (Spain): Laura Montero, delegate feature films, Toni Sevilla Ribas, content director, and Mila Mayi, head of acquisitions



Spanish Pay TV: Nieves Sánchez, TNT programming manager, Monica Iturriaga, head of rights acquisitions, Mediaset, Mikel Usoz, programming at Cosmo, Daniel Perez, MD at FNG Spain, Luis Fernambuco, VP, GM at FNG Portugal, Artemis Montoya, acquisitions, Mediaset, and Almudena Ledo Linares-Rivas, general manager at Cosmo



TVI Portugal: Margarida Pereira, acquisitions director, TVI; Pedro Mota Carmo, CEO, form OTT NOS; and Bruno Santos, programming director, TVI



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



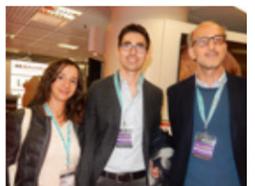
Facundo Bailez, head of acquisitions NBCUniversal, Spain & Portugal



Regional broadcasters of Spain: Carles Blanch, head of programme acquisitions, TV3 Catalunya, Aritz Galarza, head of programming, etb, Cristina Muñoz, head of programming, TV3, José Luis Blanco, programming director, etb, Oriol Sala-Patau, head of acquisitions, TV3



Ana Izquierdo, senior manager acquisitions, Disney EMEA



Rai Italy: Sabrina Dalicco, marketing & research acquisitions, Donato Frotoiani, marketing responsible at Rai 1, Alessandro Lostia, vice director, Rai 3



Mediaset Italy: Imma Petrosino, senior acquisitions manager, Hale Ravainia, promotions, Lucia Del Petre, deputy head of acquisitions, Sara Forassiepi, promotions, and Zeldia Steward, Sony



Greek buyers: Georgios Karavokiris, business affairs, and Marialena Karagiannis, business and legal affairs, Kapa Studios; Louis Alexis Xenopoulos, program director, Skai; Nathalie Woodfield, programming director, Karolos Alkalai, general manager, and Koralia Georgakopoulou, Greek program manager, all from broadcaster Star



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



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



ATV, Turkey: Ziyad Varol, licencing & digital manager, acquisitions and sales, Melike Ismailoglu, drama project specialist, Gurhan Ozciftci, drama team head, Mutlu Inan, Deputy General Manager, and Furhan Yesilnur, manager, in house production



Buyers from CGI Calinos (Turkey): Yiyng Chen, representative for China, and Stephanie Hernandez, Social Media Specialist



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



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



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EUROPE

//// MORE ATTENDING BUYERS



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



Natalia Kachlavova, Disney Russia



First TV (Russia): Maria Zolotovskaya, leading acquisitions manager, and Tatiana Palamarchuk, head of programming



Friday TV Russia: Tatiana Massova and Anastasia Korchagina



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



Russia and Ukraine: Maria Istomina from the broadcaster RBC (Russia), Vlad Ryashin, from Star Media (Russia) Nataliya Turanska, senior format Manager, Novy (Ukraine), Peter Shepin, commercial director, Channel 1, and Bill Peck, Star Media



Tomasz Mazur, deputy director, TVP 2 (Poland); Leszek Wasiuta, head of development, Multimedia Bank (Poland); Natalya Stogova, sales manager, Marina Kataya, head of international, both from NTV (Russia); and Pawel Ninkiewicz, key expert for foreign markets, TVP (Poland)



Poland buyers: Joanna Popowska, deputy director of online service, Cyfrowy Polsat; Ewa Walkiewicz, producer, Taco Media; Slawomir Cyra, head of programming, Cyfrowy Polsat; and Tamara Aagten-Margol, owner, Taco Media



Barbara Kosecka, acquisition manager, TVN Poland



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



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



Buyers from CEE: Tanja Spiranec, head of development and program strategy, TV Nova (Czech Republic); Gorge Makris, programming director, Zrinka Jankov, editorial in chief, and Nina Micola, head of acquisitions, all from Nova TV (Croatia); and Stella Lital, programming director at Pro TV (Romania)



Acquisitions Nova TV, Czech Republic: Alexandra Bezpalkova and Petra Bohuslavova



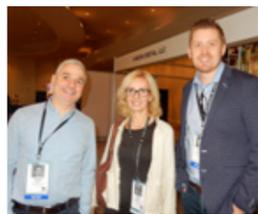
Ceská Televize (Czech Republic): Zdeno Kubina, feature films and series acquisitions; Klara Paulinyova and Jitka Bodlakova, both acquisition executives



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



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



TV2 Hungary: Okros Gergely, programming director, Andrea Zaras, head of content management, and Gabor Fisher, TV cable network director



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



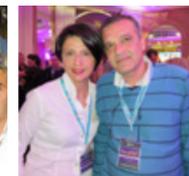
Josephine Julner, acquisitions and rights manager, and Regnhild Torbeck, SVP programming and acquisitions at HBO Europe (borders), with Franca Rossander, general manager, and Peter Torkelsson, senior manager, both from Disney Nordics



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



ShantV Armenia: Laert Soghoyan, executive director, Arthur Yezekyan, president



Georgian Public Broadcaster (GPB): Tinatin Berdzenishvili, Director of Media & Communications, and Giorgi Gachechiladze, Head of Acquisitions



HRT Croatia: Zvezdana Djuranek, programm acquisitions, and Ranka Horvat, editor drama



RTL Croatia: Marco Doslic, deputy program director, and Filip Zuneč, head of acquisitions



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



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

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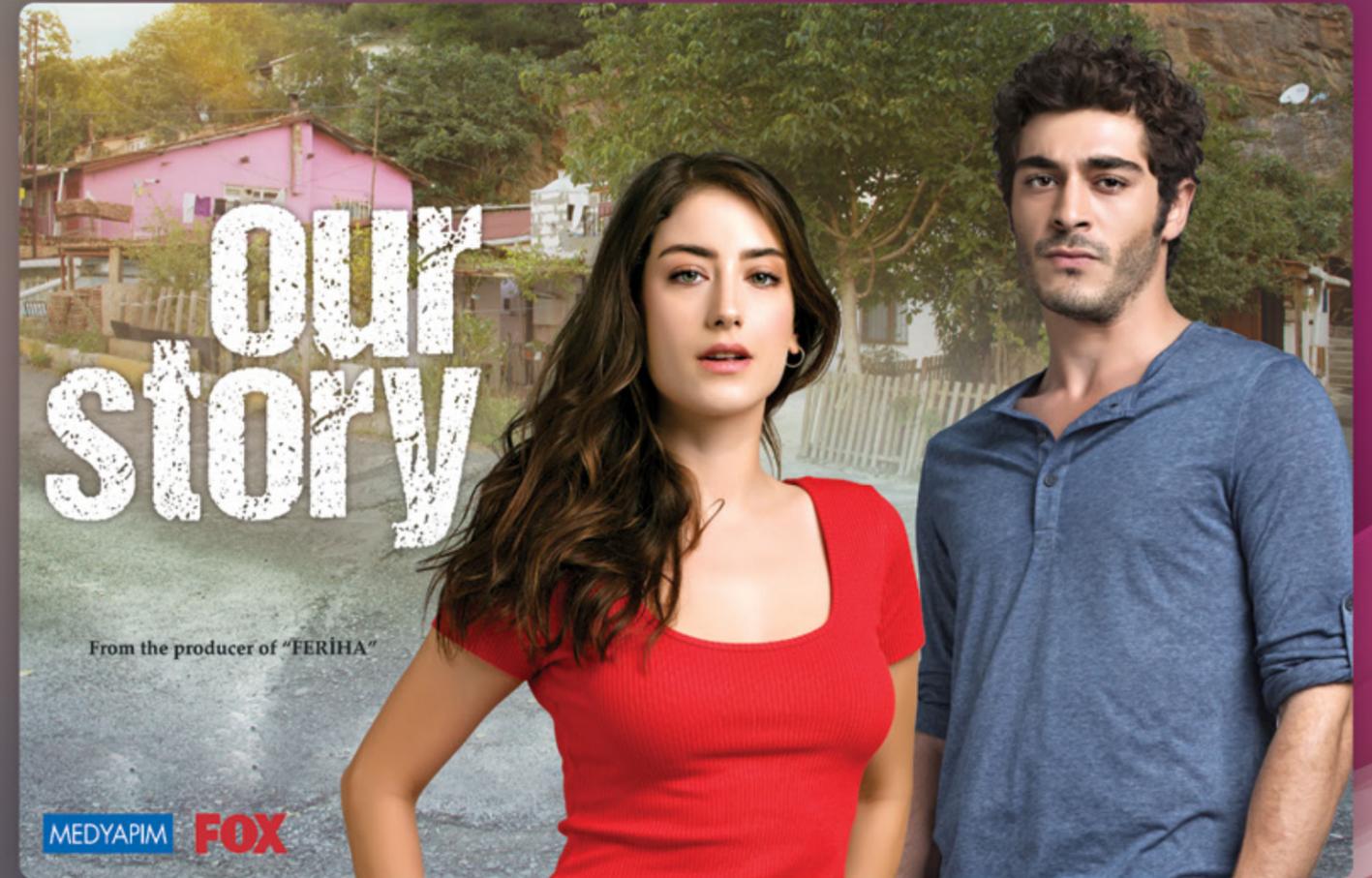
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# Storytelling for Millennials, GenZ... and more

Produced by Prensario for Reed Midem, the White Paper “Storytelling for Millennials, GenZ... and more” offers a comprehensive guide to the different storytelling requirements posed by the new generations of viewers.

For decades long, it had been assumed that television viewers would watch television programming passively, alone or at a gathering with family and friends, at a certain pre-established schedule.

The irruption of Internet communication in the Nineties, and the further development of smartphones and videogame consoles more sophisticated, have changed in the past few years this landscape of **passive** audiences, waiting for things to happen, into a combination of **active** and passive watchers, with younger audiences tending to interact with the content and influence, if possible, the plot.

This generation of viewers has been generally denominated **Millennials**, a definition widely applied to people born between 1980 and 1995, while those born between 1995 and 2010 are usually known as **Generation Z** or **Centennials**.

While there are several ways to approach the differences between this two ages as consuming entities, our research suggests that focusing on device availability could be one of the best ways to understand the changes in behavior from the traditional “couch potato” to the need of being satisfied through the delivery of emotions in a matter of seconds or, at least, between two and three minutes. This inborn impatience and the need of instant gratification experienced by young audiences are shaping today the profile of

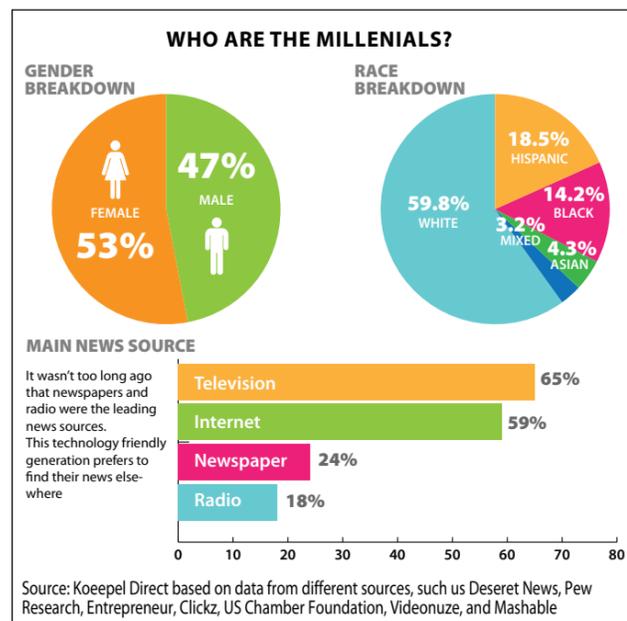
successful storytelling.

## AN INDIVIDUAL EXPERIENCE

The wide content availability conspires against collective watching. In a group, other people watching at the same time may feel not at ease if their visual or sound stream input is interrupted by, for instance, switching channels.

User data shows that grown-up people watch customarily no more than six to seven linear television channels. This, no matter how many are offered to them —say, through a cable or satellite pay subscription. And, about thirty channels usually account for 80% of the total audience ratings despite a choice of 150+ channels. By contrast, digital platforms and video streaming have taught Millennials that ‘there’s always something different within reach’ and turn them into highly impatient subjects, erasing the “channel” concept. They no longer accept waiting for something. This dilutes any eventual adherence to an established format; it is replaced by a search for emotions that will keep their mind —and guts— active.

But the problem with the migration to digital, as French specialist **Bruno Patino**, from ARTE, has pointed out, is that ‘digital media create new viewership patterns, but destroy existing business models’. Portrayed as “cord-cutters” and “cord-nevers”, this defines those who have migrated from linear television to digital streaming platforms, or just never enough paid attention to prepackaged programming. Their exodus is slashing the established advertising-supported business without providing a strong,



profitable basis for unscheduled programming. Many advertisers are flocking from regular television to digital platforms, to find there that these evasive young audiences have too many ways to avoid watching regular advertising, namely “spots” where the virtues of a certain brand or product are declaimed. They will, yes, accept watching, even seek sales pitches, if related to something they are actually searching for. But that’s it.

## CORD CUTTERS, CORD NEVERS

The emergence of Netflix and other similar services —**Amazon Prime Video**, **Hulu**, **Telefonica’s Movistar**, **America Movil’s Claro** and hundreds of ‘independents’— has allowed “cutters” and “nevers” to find an alternate programming source at a fraction of what they paid for regular cable and satellite access. But, **Parrot Analytics** statistics show that about half the population in the United States reports refusing to sign up for video streaming services: in the United Kingdom, about 45% share this opinion; In Brazil it’s

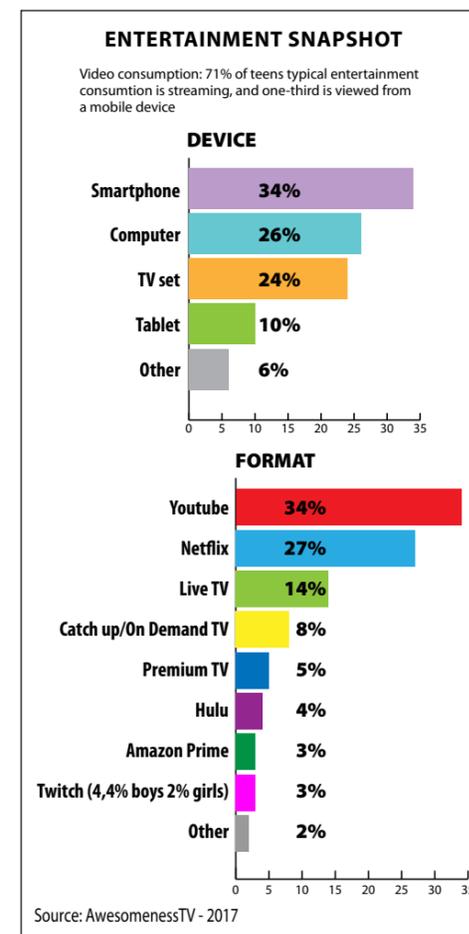
43%. By contrast, Italy marks one of the lowest levels of refusal: 18%.

The linear TV industry argues that, for a household, subscribing to several streaming services plus a convenient broadband connection will cost very close to what a regular prepackaged bundle would demand.

So, it looks like there’s a cap on migration of linear TV audiences to OTT pay services. But, there’s another angle to this audience erosion: videogames. And it happens because videogames are constantly increasing their appeal to young (and not so young) consumers, with exactly the same tools applied by linear television: story, characters and visual resources. Plus, something linear TV lacks for the time being: player intervention. And, last but not least, videogame producers have the chance to improve their story and visuals constantly, while a TV piece, once finished and exhibited, is difficult to retool.

## ONLINE VS. OFFLINE

The Nielsen Total Audience Report asserts that ‘Linear still dominates U.S. media landscape’ but acknowledges a higher growth



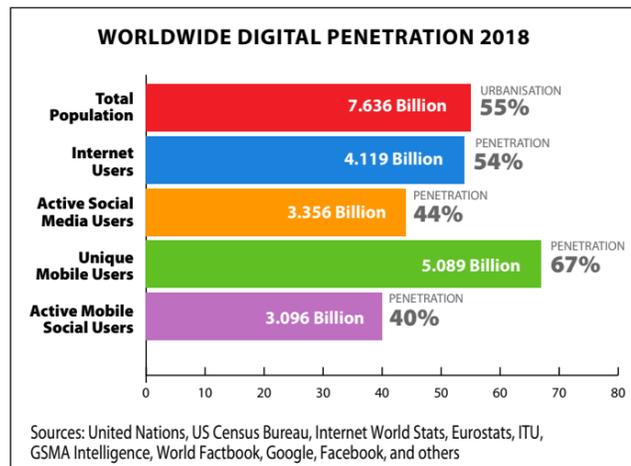
rate for online watching time, even among U.S. young adults (18+): this demographic group is quoted as spending over eleven hours per day connected to linear and digital media, and ‘almost six hours a day with video alone’. Nine out of ten adults are reported connecting to digital platforms. T V - c o n n e c t e d device daily usage

has increased during 1Q18 by five minutes, while digital platforms were being watched 13 minutes more than during 4Q17.

While “Live and Time-Shifted TV” reaches 88% of the population and “Internet on a Computer” is estimated at 60%. The report acknowledges that 79% of the population connects to Web applications through their smartphone and 47% do it on a tablet. This, compared to 60% who connect to the Web through a desktop computer. 35% have Internet-connected devices and 15% play regularly on game consoles. And, this data is for Adults 18+, which partly covers Millennials but falls short of Generation Z.

So, the challenge here is to produce video content that will travel equally well both on offline and online television, giving place to a major question: Is it possible to produce content that will be appreciated both offline and online? So far, we have witnessed a few overwhelming examples (*Game Of Thrones*, *Breaking Bad*, *The Walking Dead*) and combined efforts where online appears as a complement of the online effort, and vice versa. Norwegian public television development *Skam* (NRK) has been one of the most intriguing examples of the so-called “transmedia” content, where viewers participate, through social media, in the plot of a television series.

Russia has watched another interesting transmedia experience: **TV-3** produced *Gogol: Origins*, available both as a feature horror movie (also released in



Spain, Germany, Austria and Cyprus) and an 8-episode thriller TV series premiered at Mipcom 2017. The content is based on *Evenings On a Farm Near Dikanka*, a book written by Nikolai Gogol in 1831 with short stories based on Ukrainian fairy tales.

Success is not guaranteed. **Facebook** launched its VOD service Facebook Watch, available in the U.S. and now expanding worldwide, with titles such as *Returning The Favor*, *Humans of New York* and *Strangers That are not available on linear media. Keshet Media Group (Israel) has launched in Israel its app *mako*, for viewers up to 35 years old —Millennials. It obtains about one million views per day on 22 sites and content channels, including desktop and mobile. But, other media groups have had bad experiences: French **Vivendi Contents** launched **Studio+**, a short content app that included 30 original 10 x 10’ productions (at a €1 million cost each) focused on Millennials. It reached five million paying subscribers in Europe and Latin America but has been recently cancelled.*



Facebook’s *Make Up or Break Up* is a format where the audience decides if a couple should stay together or break up



Formata Produções’ *Entubados* is a Big-Brother-styled reality where a group of YouTubers

BOOTH P3.C10

## all3media: more contemporary



Louise Pedersen, CEO

Leading independent distributor **all3media international** (UK) lands to MIPCOM after signed major presales for its new contemporary comedy *The Bisexual*, a six-part series written, directed and starring Iranian-American filmmaker and Sundance Grand Jury Prize Winner Desiree Akhavan.

Produced by **Hootenanny** – a Sister Pictures company – for **Channel 4**, UK and

**Hulu** in the USA, *The Bisexual* has been secured by **CANAL+ Group** to be broadcast in France and all its territories, while **Sky Network** in New Zealand has acquired exclusive rights to the series – **Stan**, Australia also has exclusive rights. *The Bisexual* explores the differences between dating men and women from the perspective of a person who finds herself – for the first time - doing both.

Also, the company confirmed the sale of the six-part drama *Mystery Road* to **BBC Four**. *Mystery Road* stars Aaron Pedersen as detective Jay Swan, who is sent to the remote outback town of Patterson for what he thinks will be a simple investigation into the disappearance of two young jackaroos.

Other new titles that the company highlights in Cannes are *Agatha Raisin Series 2*, *Cheat* (4x60'), from award-winning Two Brothers Pictures; the factual show *Gordon*, *Gino and Fred: The Ultimate Road Trip*, with the culinary titans Gordon Ramsay, Gino D'Acampo and Fred Sirieix, and the format *The Circle*, a show that asks provocative questions about how we portray ourselves through social media as strangers compete in a popularity contest to win a cash prize.



Mystery Road

## Maluc Entertainment: first big projects



Ricardo Ehram, in Cannes

**Maluc Entertainment**, the new global distribution company of **Ricardo Ehram**, started to take-off. It just started at -Natpe Miami 2018- but already stood out as a very good business vehicle between Latin America and Europe. A few months later, the company has already generated the first big agreements that have reached the Latin screens. Mipcom is another link to keep flying. Ehram highlights: 'We have already closed a multi-regional agreement covering

5 Latin American countries with **Turner Latin America**, to locate the European format *Fittest Family* (**Kite Entertainment**) in Chile, Argentina, Uruguay, Colombia and Mexico. As of the agreement, the format adapted in Chile will be broadcasted on **Chilevisión**. 'On the other hand, the Spanish format *Mi familia baila mejor* (**Señor Mono**), has started in September on **RCN** (Colombia). Since the

BOOTH #P3.C1

## The expansion of A+E Networks

**A+E Networks** arrives with some big news to Cannes: the company has named **Patricio Teubal** as the new General Manager of A+E Networks Italy, starting in December. In his new role, Teubal will oversee A+E Networks Italy and its three channel brands **History**, **Crime+Investigation**, and **Blaze** and lead the growth of the **SKY Italia** partnership, while developing new opportunities in Italy.



Patricio Teubal was named new GM of A+E Networks Italy

Prior to joining A+E Networks Italy, Teubal was Managing Director of **Blackant**, a media & sports advisory company, founder of Cucu Sports & Entertainment, CEO of Sicilian football team **Palermo** in *Serie A*, and worked in **Mediaset**, on leading roles like Head of Mediaset Italia and Head of Sales Mediaset Distribution.

In content, A+E pushes a renewed slate of dramas and entertainment formats headed by *Project Blue Book* (10x60'), a thrilling series inspired by the real-life Project Blue Book, the U.S. Air Force's investigation of UFOs. 'Project Blue Book is the latest premium scripted content developed and produced through our own A+E Studios, driving the company's continued expansion in the scripted space for all of our clients in both SVOD and linear,' describes **Sean Cohan**, president, Int'l & Digital Media.

Lastly, are *I Knew Jesus* (8x60'), an eight-part epic docu-drama reveals the Jesus Christ as never before, and *Forged in Fire: Knife or Death* (60x60'), where most experienced bladesmiths, martial artists, and knife experts slice, stab, and chop their way through every blade-shattering challenge imaginable.



Project Blue Book, new series

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BOOTH #P1.J2

## ATV: 25 years celebrating drama



Ziyad Varol, Licensing and Digital Manager

25 years ago, ATV became the very first private network, changing the television and drama landscape in Turkey. Now it is celebrating the anniversary at MIPCOM with a big event taking part on Monday 17 at 7pm at Le Petit Maison de Nicole, Majestic Hotel.

‘Our Turkish TV content gathers almost every kind of audience. That’s why we manage to be a rating leader in all audience categories for years’, remarks **Ziyad Varol**, Licensing and Digital Manager,

who reminds *Ivy Mansion*, *An Istanbul Fairytale* and *Aliya*, which are more than 10 years old, are still spoken hits.

**Varol** continues: ‘We produced series of ‘60 and now they have ‘120, while their quality has also been improved: they are almost comparable to cinema productions. During this 25 years, our catalog has evolved. In addition to our golden classics, we have successful fresh new series to discover: our last year success has been *Lifeline*, whose S2 has begun in Turkey becoming a prime time leader in all demos with 13.37 rating points and 36.38% of share. It was already sold to 20 countries’.

ATV launches at MIPCOM the series *Broken Lives*, about two close friends who become police officers and will find themselves in a situation that they need to walk together to face with the secrets from the past and present. It also highlights *Orphan Flowers* and *Love & Hate* that had an extraordinary sales success last year. And is going to start season 3.

‘All three seasons of *Orphan Flowers* were licensed, *Love and Hate* was sold to Mexico and this was the initial sale to Latin America. In addition to Mexico, it has already entered Romania, Moldova, Kazakhstan, Georgia and the Balkans. There are still inactive markets waiting for the good content. Even it’s hard to make them active, we have successfully entered to Spanish market with two of our series’, concludes **Varol**.

### NTC Media: *Broken Lives*

NTC Media is a production company based in Istanbul, and founded by **Mehmet Yiğit Alp**. It is one of the actively most successful production companies in Turkey as well as it has been one of the most important business partners of ATV for years. The first series produced for them was in 2008: *He is from Adana* (79 eps.). Other important titles have been *Orphan Flowers*, *Love and Hate* and most recently, *Broken Lives*.



Mehmet Yiğit Alp, founder

‘ATV has managed to reach out at variety of audiences with their different choices of shows. We as NTC Media are more than excited to start our new adventure on their screens’, concluded Mehmet Yiğit Alp, founder of **NTC Media Productions**.



*Broken Lives*, brand new police drama for MIPCOM

BOOTH #C20

## Banijay Group: key IPs, global reach



Marco Bassetti, CEO

‘The 10-year anniversary is a great occasion for us to reflect and celebrate how far we’ve come and look ahead to the future. Still relatively young, we are in a prime position to continue to adapt and evolve with the landscape around us, yet well-armed enough to face new challenges and explore new avenues’.

**Marco Bassetti**, CEO, of **Banijay Group**, describes the feelings of the celebration taking place at MIPCOM. Founded in 2008 and then shaped eight years after with the merge with **Zodiak Media**, the production conglomerated founded by **Stéphane Courbit**, controller, saw a huge opportunity in growing a global network of creatives, who were strong local players but had the potential to create IP for worldwide audiences.

‘In just 10 years, business has grown exponentially and now spans 16 territories with +70 companies in the portfolio’, remarks **Bassetti**. The Group owns and manage a host of scripted and unscripted brands: ‘The merge with **Zodiak** saw the Group’s footprint expand extensively overnight, as well as our distribution capacity’, he emphasises.

‘*Survivor* enjoyed 17 versions across the globe. And amidst a period of resurgence, we have had *Fort Boyard* returning to Germany, *Temptation Island* making a comeback in USA, Italy and Germany, *Wife Swap* bring revisited in USA and *Wetten Das?* experiencing a revival in Italy, while **Bunim/Murray’s** *Keeping up with the Kardashians* continues to be one of the most talked about titles worldwide’, says **Bassetti**.

On the scripted side, *Versailles* which is now in +135 countries, and *Occupied* from its Nordic team. On a local level, *Yellow Bird* has moved into UK, and its Spanish-language hits are *Mundo Perdido* and *Dime Quien Soy*. In USA, **Banijay** is making ‘great headway’ in the digital/SVOD space with *Ball in the Family* standing as **Facebook Watch’s** most popular title to date and *Bill Nye Saves the World* reaching Series 3 on **Netflix**.

‘The market is evolving around us and we must move with it. We are continually looking to develop new IP and find innovative ways to exploit it. We are proud of what we have achieved and now we continue to look at new areas of growth: M&A activity, digital initiatives or straightforward talent partnerships. For us, it is not about improving or changing, it is about developing, producing and distributing the best content with the best talent worldwide’, concludes **Bassetti**.



The new *Survivor* with 17 adaptations across the world



*Versailles*, sold in +135 countries



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## The new Kanal D



Kerim Emrah Turna, Executive Director, Kanal D International



Dilara Kervancıoğlu, head of PR, marketing and operations

The brand new **Kanal D** is taking shape with two important announcements of its global business arm, **Kanal D International** (Turkey). The division is expanding the international team with two appointments, and it is launching brand new titles in Cannes.

First, **Dilara Kervancıoğlu** is the head PR, marketing and operational arm, and second **Ekin Koyuncu**, as the new Sales Executive for CEE territories, who brings fresh wind into the multicultural collaboration.

**Kerim Emrah Turna**, Executive Director, Kanal D International, says about them: 'I am happy to have Kervancıoğlu with us: she is a binational, bilingual, young and energetic coworker. Koyuncu plays since MIPCOM a key role in one of the most important accounts and will bring a wealth of experience to the distribution arm of Kanal D International, having worked in **A+E Networks' Lifetime** and **MedyaVizyon**, where she has held positions in sales and acquisitions.

For MIPCOM, the company is launching new titles. 'Our business objectives for the remainder of the year are, increasing the penetration of the markets and opening new markets. Turkish series are still in the process of expanding into new territories. In most territories, like in Latin America our series are aired on prime time because of their success. They have become an important role player in their program scheduling', he adds.

'Our key role in that expansion is our production quality. This is always something that we are proud of and this is always combined with our unique storytelling'.



Big Fat Lies, brand new drama in Cannes

## FoxTelecolombia: driven by desire

**FoxTelecolombia** and **Estudios TeleMéxico** consolidate themselves in the entertainment industry as two of the most important TV and Cinema studios in Latin America. In Bogota, the company has an infrastructure of 23,000 square meters, recently expanded, where a backlot and all the operating offices of **Fox Network Group Colombia** were built.

With headquarters in DMX, Estudios Teleméxico has completed 4 years of operations and has a consolidated team with the necessary experience to meet the diverse needs of our clients.



FoxTelecolombia has an infrastructure of 23,000 in Bogota

## Disney, el nombre de la biopic

Pionero en el desarrollo del género en Latinoamérica, **Disney Media Distribution** vuelve a apostar por una producción original basada en un reconocido personaje: esta vez produce junto a **Pampa Films** (Argentina) una serie de 13 horas sobre **Carlos Monzón**, pugilista argentino y múltiple campeón mundial cuya carrera cerró abruptamente tras asesinar a su mujer, Alicia Muñiz.

Dirigida por **Jesús Braceras**, tendrá estreno en 2019. 'La primera ventana es **Space** a nivel panregional pero ya estamos en negociaciones por la segunda con un OTT global. Y la tercera estamos definiendo a un canal local en Argentina', adelanta **Fernando Barbosa**, SVP. 'Es una serie controversial que mezcla deporte, acción, suspenso, policial, crimen, amor y el más importante: es una historia real. Tiene todos los condimentos para ser un éxito. El primer tráiler estará listo para MIPCOM, creemos que es un producto con potencial internacional', completa.

'La historia trasciende fronteras físicas: más allá de si el personaje es conocido o no, lo que aquí se cuenta es una historia de vida', añadió **Leonardo Aranguibel**, director de producción.

*Monzón* cuenta la historia de un hombre que nació en el barro y que llegó a ser la máxima figura deportiva de su época. Defendió 14 veces el título mundial y se retiró campeón; fue la primera figura mediática del deporte argentino; su presencia fue planetaria, y considerado el hombre mejor vestido del mundo.



Fernando Barbosa, SVP de Disney Media Distribution



Leonardo Aranguibel, Disney Media Distribution junto a Jesús Braceras, director de Monzón, Pablo y Agustín Bossi de Pampa Films en el set de la biopic que Space estrenará en 2019

BOOTH #C16.C

'FoxTelecolombia and EstudiosTeleMéxico are driven by desire and almost the need to constantly innovate, assuming different challenges and that impel us to be creative, flexible and able to respond to such a changing environment as ours', explains **Samuel Duque Rozo**, Chairman and CEO, and completes: 'As a result of this we achieve quality products with brands recognized throughout the world. All this thanks to a large working group, the most modern equipment and the robust infrastructure for production'.



FNG, Fox Telecolombia and Estudios Teleméxico: Samuel Duque, Ana Barreto, Angela Suárez, Samuel Duque Jr. and Edgar Spielmann

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C16.D

## Inter Medya: multigenre



Can Okan, CEO and founder

Founded in 1992 by **Can Okan**, **Inter Medya** established itself as a pioneer of the Turkish drama's wave, not only in TV but also theatrical.

In the past decade, Turkey has become the second biggest exporter of TV series following the United States with the current volume estimated to exceed USD 300 million. With Turkish series being exported to more than 130 countries across the globe, there was a production boom in the domestic TV industry.

As result, big dramas with new narratives, with more action are appearing on the **scenario**. A good example is **Ay Yapim's** *The Pit*, set on one of the most dangerous neighborhoods of Istanbul, ruled by the Koçova family. Although they are closely related to crime, the family has its own rules.

But also new formats like *The Perfect Couple*, coproduced with DMT Producciones (Colombia), and where eleven men and eleven women are ready to choose their partners and enjoy a luxurious house, but only the winners of the "Key Challenge" will get to choose a partner and pick a room; the rest will have to sleep outside. Or *19*, a quiz format where knowledge is the only limit.

Another big titles that Okan recommends include *Flames of Desire*, where in effort to become friends again after a huge dispute Bayram, and his blood brother Salih plan to marry their children to one another; *Money Monster*, a game show that combines speed, talent and intelligence, and the film *Entrusted*, center on a man, son



The Pit, new drama

of an elite Istanbul family and an architect in high demand, whose biggest disappointment is not to be able to have a baby. After trying several methods of fertilization, he decides to take her wife on a trip, but on the road, they had an accident where she and a child die.

## Metro TV bets on VR/AR

**Metro Television** (Colombia) arrives to MIPCOM not only with a variety of creative and successful content produced around the world, but much more: 'In addition to the distribution, we have also decided to go to the future with a new proposal: *Metro New Media*, where we develop contents in Virtual Reality and Augmented Reality, such as the short documentary *Guache: Art of Collective Action* with the direction of Carlo Corinaldesi, about the work of Guache, one of the most famous muralists in Colombia', explains **Carolina Sefair**, head of sales and acquisitions.

'We continue to expand our independent Latin American film library where we have films such as *Las Horas Contadas*, *Mamá tómate la sopa* and *Souvenir*, films that are already exhibited internationally and

BOOTH #C12

## Sony: biopics and thrillers

**Sony Pictures Television** arrives to MIPCOM with a slate of productions mixing US titles with Latin original productions like the musical biopic *La Guzman* (60x43'), which tells the story of the life of Alejandra Guzmán, discovering a world full of adrenaline, rebellion, love, addiction, and Rock n' Roll.



Mike Hopkins, chairman

Coproduced with **Dopamine** (Mexico) is *Maria Magdalena* (60x45'), a biblical melodrama that recreates the life of a passionate and independent woman living in a time of great oppression, while mixing action and drama is *Atrapada* (60x60'), a series that revolves around a beautiful young woman who, after the murder of her parents, becomes a professional thief. Her days alternate between danger, passion, and vengeance.

*Tres Milagros* (50x60') is the story of three young women whose destinies are intertwined thanks to a prophecy and to a shared love, and *Rosario Tijeras 2* (60x43') follows the story of a woman that will have to do everything possible to save her younger brother and reunite with the love her life.

From the US slate strands *The Good Doctor* (18x44'), which centers on a young surgeon with Savant syndrome who is recruited into the pediatric surgical unit of a prestigious hospital; *LA Finest* (13x60'), about two LAPD detectives who attack every case from different points of view, but with a shared passion for fighting crime and saving lives, in this high-intensity action-drama; and *Into the Dark* (12x80-90'), a new horror event series.

Lastly are the reality *The Launch* (60'), where unsigned artists from every music genre compete for the chance to record a brand new song and launch themselves to the world, and *Deadly Class* (10x60'), a series about a disillusioned teen recruited into a storied high school for assassins.



La Guzman, biopic

BOOTH #P-1.D1

one of them going through **HBO** and the Latin cinema platform, **Retina Latina**. In fiction the company has the young series *Dalia de las Hadas*, which premiered in the summer in Italy, and *Malicia*, which is being shown in the UK by **Channel 4**.

From Lebanon, Metro TV offers big titles like *Cello*, *Samra*, *Whatif*, among several others, some of them, already sold to VOD platforms like **Netflix**, while titles like *Wally's Wheels*, *Anna's Real World* and *Road to Volvennia*, are available as IP in search of coproducers.



Selim and Carolina Sefair, head of sales and acquisitions

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R8.E17

## Global Agency: Breathless dramas



Izzet Pinto, founder and CEO

**Global Agency** (Turkey) seeks to keep evolving as a key distributor in Cannes, with a slate of new titles headed by the drama *Gulperi* (TIMS & B Productions), about a woman that has carried the weight of being born a woman since her childhood: she wasn't sent to the school she wanted to go because she was a girl; she couldn't wear the clothes she liked; and she wasn't allowed to love someone of her own choosing. Even after getting married, she wasn't allowed to love her husband the way she felt was right.

At *Finding Hope* (MF YAPIM) veteran soldier Yılmaz chooses to start his new life in a remote and quiet island in Köyceğiz. The new chapter in his life seems to be a life of solitude at the start, but soon after meeting the joyful and beautiful Elif, he realizes that destiny has other plans for him. They fall in love and soon after, they get married to start a family together. However their marriage is shaken by several miscarriages that Elif has. One day, a new born baby comes into their life and changes everything. While *Once We Were Young* is (Mint Motion Pictures) is the story of a man that has raised four children, but had to spend his last days in his old age alone.

**Izzet Pinto**, founder and CEO, also recommends among several others the dramedy *Daydreamer* (Gold Film), about a woman that, in the eyes of her family, has no purpose in life and she gets her nose into trouble all the time, and *Breathless* (TMC), where a woman leads a quiet and simple life with her father in Berlin until she finds out that her mother, whom she has never met before, is in Syria.



*Gulperi*, crime drama

BOOTH #P-1.E67

## Canal 13: connecting with stories

**Canal 13** (Chile) keeps innovating. Through its international arm **13 Sudmedia**, it offers a wide range of programs including news, entertainment, reality shows, telenovelas, series, and documentaries, which have set high standards within the industry.

*Blood Pact* (140x30') is a thriller about the story of four inseparable friends who are involved in a tragic accident during a bachelor party, while *Queen of Franklin St.* (140x30') is a romantic comedy that follows a modest mother who was transformed in an empowered businesswoman of "Franklin" neighborhood.



*Iceland, land of ice and fire*, documentary series

From the docureality slate it stads *They made it!* (12x50'), which shows how ordinary people, with no studies, networks or any support, achieved professional success at

## Gaumont adds local productions

**Gaumont**, the French company behind the global success *Narcos*, arrives to MIPCOM after the picked up of the linear International TV distribution rights to *El Chapo* from Univision's **Story House Entertainment**. 'The series explores the life story of drug kingpin Joaquín El Chapo Guzmán, one of the world's most notorious criminals, over a span of three decades from 1985 when he was a low-level member of the Guadalajara Cartel, his rise through the Sinaloa ranks to become a cartel kingpin, and his ultimate downfall', describes **Vanessa Shapiro**, president, Worldwide Distribution and Co-Production.

'As with *Narcos*, we anticipate a broad audience for *El Chapo* worldwide. We have had strong demand for *Narcos* throughout Latin America and in countries such as Italy, France, Germany and the UK and also territories that we couldn't have predicted including, Asia and Central and Eastern Europe', she continues.

According to Shapiro, Latin America is a major focus for Gaumont for production, with an expansion led by **Ezequiel Olzanski**. 'Part of our overarching goal to create quality local language content throughout the region given the extensive amount of talent and rich stories with mass appeal. We feel the time is right'.

And completes: 'Local language production is a key focus for us overall and will remain so as we ramp up our efforts across Latin America whilst continuing to produce in the local languages of countries such as Germany, France, US and UK. We are looking for projects and talent to partner with to create big event series that can coexist with *Narcos* in order to further expand our offering'.



Vanessa Shapiro, President, Worldwide Distribution and Co-Production



*El Chapo*, new drama

a young age, and *Caught Red Handed* (14x60') uncover criminal's misdeeds, so they can never deceive a new victim again.

*World's most isolated tribes* (21x50') is a fantastic travel in search of isolated tribes that have had very little contact with the outside world and that are about to disappear, *Goodbye Haiti* (7x55') breaks down the prejudices that exist about Haiti, and *Iceland, land of ice and fire* (4x70') is a journey through legends and magical creatures to discover how they have used nature to escape isolation.

Lastly are the films *Love is not enough* (85'), about breakups, where love vanished, and the only thing left is the silent look of children, and *Penguin Island* (106'), about the most important Chile's student movement: "The penguin revolution".



Rodrigo Correa, Sales Content Manager

R8.C1

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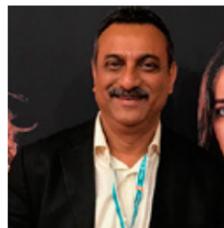
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BOOTH #P1.E73

C16.A

## Indiacast: edgy love stories



Debkumar Dasgupta, SVP, international business & syndication

**Indiacast**, joint venture between TV18 & Viacom18, arrives to Cannes with a multi-platform offer including over 35,000 hours, syndicated in over 135 countries in 35+ languages.

Among the main titles at MIPCOM stands *Naagin1 (The Serpent)*, a story of love and revenge revolving around the life of Shivanya - an IchchadhaariNaagin, who witnesses her parents being murdered when they are rendered powerless on a full moon night. While *Balika Vadhu (The Young Bride)* is the sensitive story of child bride from childhood to adulthood. Married at the tender age of eight, she was forced to accept and accustom herself to a family of strangers. Overnight from a carefree child she becomes a wife, a daughter-in-law and a responsible member of the family, leaving behind the innocence of her childhood.

*Beintehaa (Endless Love)* is about an unlikely but passionate journey of two equally headstrong protagonists who don't see eye to eye on anything let alone love, and *Madhubala (The Story of a Starlet)*, about a mesmerizingly beautiful girl who has no aspirations of entering India's glamorous film industry but fate has something else in store for her. A girl

with simple dreams is compelled to act and to everyone's surprise a new star is born. Last but not least is *Rangrasiya (Colors of Passion)*, an edgy love story ignited by intense hatred of Paro towards Rudra (Army officer) who kills her husband Varun at her wedding.



Naagin1

## ITV Studios: authenticity is key

**ITV Studios (UK)** arrives at MIPCOM with the global phenomenon *Love Island*, a format that had big success in the UK (4 seasons), Germany (2 seasons), Australia and airing in Sweden, Denmark, Norway and Finland. 'The UK finished tape has sold to more than 60 territories and the Australian version is now available in the UK and is among the most-watched shows on our catch up survey - The Hub', describe **Christina Covarrubias**, director sales, and **Ella Umansky**, head of formats.

According to the executives, the success is related to a 'fast-turnaround production model and app that allows for unprecedented audience interaction'. 'This is fast changing the reality television landscape. It's a real-life soap opera with love at its heart, and this authenticity keeps viewers - both young and old - tuning in every night', they add.

'Buyers are looking for tried and tested formats, so shows such as *Come Dine with Me*, *Hell's Kitchen* and *The Chase* continue to travel, whilst local needs and changing production models allow us to adapt these evergreen formats to suit new markets', describes Covarrubias, and remarks: 'Authenticity remains a key buzz-word, with human relationships and genuine emotions bringing viewers back again and again, making a format like *Love Island* so important to channels and viewers alike'.

Other big shows are *That Singalong Show*, shiny floor music formats; *Spotless*, a fun physical gameshow, and TwoFour's *24 hrs With...*, the ultimate stripped-back interview format.



Ella Umansky, head of formats



Love Island, new format

## Nordic World: Amazing Makeovers

R7.E58

**NordicWorld** is the leading international Nordic sales cooperation between Nordic regions' major broadcasters **TV4** Sweden, **TV2** Norway, **TV2** Denmark, **MTV3** Finland and **NRK** Norway as well as a large majority of independent producers from the region.

'Our business is to create value for by selling own and third-party content rights to the worldwide market', explains **Espen Huseby**, CEO, and highlights the lifestyle format *Amazing Makeovers (TV3)* as one of the top formats for this season. 'The most watched local production on **TV3 ViasatNorway**, with the highest linear TV ratings growth through



Amazing Makeovers, lifestyle format

3 seasons, has become a monster hit. This series grabs the natural, spectacular scenery of Norway, the traditions, the history and the heart of the people, linking them all together in a wonderful, warm lifestyle series', describes de exectuvie.

Another big format is *Men'S Food Fight (DR, Denmark)*, where ten single men must compete to make the best meal. There is just one problem: they are completely hopeless in a kitchen.

On the factual side, stands the docu-series *The Forgotten Polar Hero*, which takes audience on a journey to the remote Cape Adare; *Chicken Soup for the Souls Hidden Heroes*, a hidden camera TV show developed for teens, *Being Dad*, an intimate portrait of nine men who are tackling one of the most important roles in the world.

Lastly are big shows like *National Treasures (RTE, Ireland)*, a multi-platform TV project exploring the social history of a nation, and *Will You Carry my Child (DR, Denmark)*, about 4 heterosexual single men over 35 years wanting a child more than anything.



Espen Huseby, CEO



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## Tondero 10 años cambiando al Perú

**Tondero**, principal productor y distribuidor de cine de Perú, celebra sus primeros diez años de la mano de su gerente general, **Miguel Valladares**. Responsable de los grandes éxitos cinematográficos *Asu Mare*, *Locos de Amor*, *A los 40*, *Av. Larco La Película* y *Soltera Codiciada*, entre otros, representa además a 80 artistas locales y ha producido espectáculos y conciertos (*Nubeluz 25 años*, *Av. Larco*, Christian Meier, Gian Marco).

Hace dos años, **Tondero Distribución**, lanzada en sociedad con **Cecilia Gómez de la Torre**, ha logrado expandir a la compañía en distribución de cine, contenidos televisivos de terceros y de iniciar un interesante proceso de coproducción de ficción para diversas plataformas. Está encargada de la distribución local y venta internacional de películas, documentales, series y novelas de **América TV** de Perú, con grandes resultados en poco tiempo.

‘Asistimos a las ferias más importantes del mundo y estrenamos películas en cines de más de 14 países, líneas aéreas de los cinco continentes, y plataformas como **Netflix**, **Hemisphere**, **HBO**, **Fox**, **iTunes**, entre otras. Hemos generando alianzas estratégicas para promover la producción nacional’, comenta **Gómez de la Torre**.

La ejecutiva es responsable también de un acuerdo disruptivo: selló una alianza de con **Inter Medya** de Turquía para la distribución en Latinoamérica de algunas de las películas más importantes de ese país. *Kerem*, *Hasta la Eternidad* fue el primero, para lo cual ambas empresas trajeron al actor **Engin Akyürek** (*Kara Para Ask*) a Perú, en alianza con **Latina**; Chile, con **Mega**; y Argentina, con **Telefe**.

Tras importantes alianzas y coproducciones cinematográficas con Colombia, Chile, Argentina y España, **Tondero** alista planes para seguir expandiéndose en el mercado internacional. ‘Estamos cerrando acuerdos con México, Colombia y España para poder iniciar un proceso de expansión en esos países’, concluye **Valladares**.



Miguel Valladares, gerente general de Tondero, y Cecilia Gómez de la Torre, gerente general de Tondero Distribución, junto al protagonista de *Kerem, Hasta la Eternidad* Engin Akyürek, quien celebró el décimo aniversario en Lima, Perú

## Caja de Ruidos: suma aliados en doblajes

Caja de Ruidos (Argentina) confirma acuerdos por dos series dramáticas y una animación, entre otros proyectos y anuncios clave. **Ezequiel Lachman**, CEO comenta que está doblando dos series dramáticas extranjeras que suman 150 horas: *Impostora*, de **GMA** (Filipinas), y *Caballos Salvajes*, de **Ceska Televisión** (República Checa). Ambas producciones son distribuidas en Latinoamérica por **Latin Media**, de **José Escalante**.

Otro proyecto que está llevando adelante es *KikoRiki*, de Rusia, donde se ha posicionado como la propiedad #1 de ese mercado alcanzando 5 millones de niños entre 5 y 12 años. Es distribuido internacionalmente por **FUN Union** (Hong Kong). ‘Estamos doblando 3500 minutos’, adelanta **Lachman**, quien añadió que ha cerrado su primer contrato directo con **Netflix**, compañía con la que trabajaba anteriormente a través de otras empresas como proveedor

BOOTH #R7.J11

## Let's entertain with Mediaset España

Headed by **Silvia Cotino**, the leading television group in Spain **Mediaset España** is also a key player exporting Spanish content. Well-known series such as *I know who you are* were sold to +90 countries; *Truth* (16 episodes), with **Plano a Plano**, will start season 2 on **Telecinco** and has already been sold to 75 territories; and *State Secrets* (13 episodes), with **Melodia Producciones**, is a brand new political thriller centered around an assassination attempt on the Spanish Prime Minister.

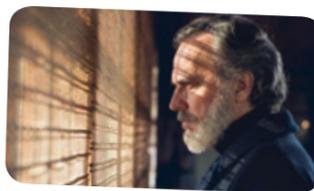


Silvia Cotino, head of international sales

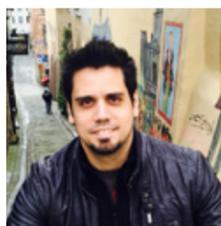
*Unauthorised Living* (13 episodes) has a second season confirmed, in collaboration with **Alea Media**. Is a story about passion, fierce rivalries and conflicting interests within a family headed by Galicia's most prominent drug dealer.

**Cotino**: ‘Our factual, current affairs continues to improve, too. Programs such as *Make me over* and *Life Swap*, a weekly real-life documentary produced with **Box Fish**, and *Women at the Summit* (4 episodes), with **Unicorn**, are both for **Cuatro**’, she explains, highlighting two specials of *Family Portraits*, enjoying nine consecutive years on **M6** (France), six on Greece's **Alpha TV** (beginning season 2) and a new version produced in Serbia for n Macedonia and Bosnia-Herzegovina’.

**Mediaset España** have secured a deal with Italian producer **Ballandi** for the format rights of *Make Yourself at Home*. Moreover, *Make me over* reached a production deal in Poland and an option in Germany. ‘We are witnessing a boom in Spanish dramas. We learned a lot from our first sale to **Univision** (USA), which aired *El Principe*. Lately, we closed a deal with the **BBC4** for *I know who you are*, which is also set to debut in Australia, our first program to be aired in the country’, concludes **Cotino**.



Unauthorised Living



Ezequiel Lachman, CEO

de servicios de doblaje.

Uno de los grandes proyectos fue el doblaje en español de la serie de **DC Comics**, *Krypton*, que **SyFy** estrenó este año a nivel mundial. ‘Es la primera vez que esta compañía encarga un doblaje en Argentina y nos enorgullece que nos haya elegido a nosotros’, dice el ejecutivo.

**Lachman** está trabajando en el guión de producción de *El Chapo* para doblaje al inglés, además de otros proyectos con **FOX** y **National Geographic**. ‘Queremos seguir creciendo en el negocio de contenidos, un área que consideramos estratégica y en la que hemos sumado aliados importantes en los últimos años’, concluye.



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## The *Beecham House* of FremantleMedia



Sheila Aguirre

FremantleMedia pushes at MIPCOM its new drama series *Beecham House*, which comes from renowned writer, director and producer, Gurinder Chadha, best known for the British film, *Bend It Like Beckham*.

Set on the cusp of the 19th century in Delhi before the British ruled in that region, the drama depicts the fortunes of the residents of Beecham House, an imposing mansion surrounded by acres of exotic woods and

pristine lawns.

'Increasingly, the appetite for high-end scripted drama has grown. Audiences have become more absorbed in stories from afar that strike a chord, focusing on the human element. *Beecham House* has all of the ingredients that appeal to audiences: intrigue, mystery, family, conflict and romance', stands **Sheila Aguirre**, EVP, content distribution & format sales, Latin America & Hispanic US.

Regarding the participation of Chadha on the show, Aguirre highlights that more high-profile stars have started migrating to television for several reasons: 'first, it has become increasingly important for producers to get the right talent attached to a show. Nowadays, producers must achieve universal appeal so content can travel. Having highly recognizable talent makes for more compelling content. Moreover, film stars are likewise drawn to the small screen because TV affords diverse roles they can choose from, allowing greater ability to advance their careers. It's a win-win situation all the way around'.

And completes about the series: 'Everything from the creative, to the storyline, to the cast, and the location has been meticulously developed. We're very excited to be offering the series for the first time at MIPCOM and we are confident that it will be one of MIPCOM's top picks'.



*Beecham House*, new drama

## Sonuma: The power of art

Documentaries specialist **Sonuma** (Belgium), arrives to Cannes with new titles very focused on music arts, like *Rock Classics* (14x26'), a new available rock concert collection that experiences the most emblematic progressive rock bands from the 70's such as Genesis, Emerson, Lake & Palmer, Captain Beefheart, Yes, Procol Harum, Curved Air, East of Eden, Atomic Rooster & Chris Farlow or If.

At *Jazz Legends* (31x26'), audience will have access to concerts of Sarah Vaughan, Duke Ellington, Freddie Hubbard or Earl Hines, all recorded in Belgium, showing the complete the prestigious jazz collection edited by Sonuma.

Also, Sonuma stands a the *Béjart collection*, with The Stravinsky's rite of spring, The Bolero or Mass for the futur time, as some of the most prestigious Maurice Béjart works. A new collection of 10 titles recently



Béjart collection

## Mediaset: Scripted drama as main focus

**Mediaset Distribution** (Italy) arrives to Mipcom after closing several important deals focusing its own activities on the scripted formats business: The crime series *Code Name Solo* has been optioned for a local adaptation in Turkey, while the police-series *Antimafia Squad* has been optioned for a local adaptation in Latin America and US Hispanic by **W Studios**, the independent production arm of **Televisa** and **Univision**.

**Manuela Caputi**, head of sales: 'Scripted drama is our main focus now and we have a very big range of dramas to offer by concentrating our efforts on this growing genre. Scripted drama has discovered an incredible explosion and it an important business for us. We are now concentrated on the possibility to sell the format rights or our series for other adaptations'.

In terms of new titles, the executive recommends *Ultimo - Chasing Narcos* (*Ultimo-Caccia ai Narcos*, 4x50'), a new miniseries produced by **Taodue** that will be aired by **Canale 5** next fall, and the second season of the crime series *Code Name Solo* (8x50').

Also, the company represents Mega's (Chile) in Europe, including a large selection of different genres from classical telenovelas to comedies and unscripted formats like *Tranquilo Papa* (*Calm down Dad*, 108 episodes) and *Papa a la deriva* (*Dad adrift*, 104 episodes). 'Moreover, there's a huge prime time success, *Forgive our sins* (205x45'), recently sold in Poland after a deal signed during last Natpe Budapest, and we have the telenovelas *Hidden Truths* (185x45') and *Amanda* (109x45)', completes **Caputi**.



Manuela Caputi, head of sales



*Code Name Solo* has been optioned for a local adaptation in Turkey

digitalized by Sonuma that includes the highlights with *Major painters of the XXth century*, a programs collection from the 60' & 70's including major artists such as Magritte, De Chirico, James Rosenquist, Robert Rauschenberg, Andy Warhol, Roy Lichtenstein and Niki de Saint Phalle to name but a few.

Lastly, the company recommends the *History Catalogue*, with the fall of Saigon in 75', the entrance of the Soviet tanks in Prague in 68', Khomeini's return to Iran in 79', or the last interview of Salvador Allende in 73' as some of the great historical included. And *Cinema interviews*, with interviews to the most famous actors and movie directors from the 20th Century such as Catherine Deneuve, Gérard Depardieu, Alain Delon, Peter Sellers, Orson Wells, François Truffaut.



Sebastián Demi Lozo



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# LIFELINE

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BOOTH #R7.D5

## RaiCom: history, drama, mafia



David Bogi, Head of International Distribution & Business Development

Rai Com (Italy) presents at MIPCOM several outstanding new titles, highlighting *My Brilliant Friend*, directed by **Saverio Costanzo**, and co-distributed with **FremantleMedia** with rights for CIS+CEE on the Italian company. A **Wildside-Fandango** production, it also involves **Rai Fiction**, **Timvision**, **HBO Entertainment**, in co-production with **Umedia**.

Also, *The Name of The Rose*, directed by Giacomo Battiato and co-distributed with **TM International** (Germany), taking the territories CIS+CEE for **RaiCom**; it is based on Umberto Eco Awards Winning Novel. *The Ladies Paradise* (220x'45) is set at the height of the economic boom, while *Escape from Mafia – A Family Saga* is an epic history directed by Ricky Tognazzi and co-produced by **Rai Fiction** and Roberto Sessa's **Picomedica** production with **Apulia Film Commission**.

Directed by **Riccardo Milani** and **Francesco Vicario**, *That's Happiness* (two seasons) shows a man, a woman, and a great love story. On its seventh season is *Inspector Coliandro*, while Emanuele Imbucci's *Donne* ('10 episodes) is a TV/web project that recounts the discovery of seduction, sex and the formidable and unsolvable



The Ladies Paradise

enigma that is the universe of women. Last but not least, *Sewer Rats in Mafia*, directed by Antonio Albanese, and a slate of documentaries thanks to partnership with major international broadcasters such as **Arte**, **France Television** and **RSI**.

## TV3: The experience of creating stories

TV3-Televisió de Catalunya has been investing in the production of fiction for years, and now, wants to replicate the local success in the international market. Explains **Teresa Guitart**, head of international relations and sales: 'We have been pioneer in the in-house production and broadcasting of daily TV series, having obtained the highest audience ratings such as was the case of *La Riera* and, more recently, with *Com si fos ahir*. The experience of creating stories, developing plots, opting for young directors and writers as well as casting excellent actors has meant



Com si fos ahir, TV series

the consolidation of **TV3** as one of the best and most prolific creator and producer of fiction within the Spanish territory'.

*Polseres Vermelles* (*The Red Brand Society*) launched TV3 to international fame,

## Atresmedia: fiction and comedy mix

Renowned for its quality and appealing characters, **Series Atresmedia** stories fascinate viewers all around the world. At MIPCOM, the international sales division launches two new productions: *Presumed Guilty* and *Slaughterhouse*.

The first one is a thriller where emotions play an essential role, recently premiered in Spain with a market share of 16% and 2.26 million viewers. The disappearance of Jon's girlfriend, few years ago, is still an unsolved mystery. What happened and who did it are the two questions that need to be answered and we invite the audience to be part of the series, to be active along the episodes, to find out the truth.

Second one is a comedy thriller with a dark tone, present from the beginning. It is something different, a brave choice that aims to surprise the viewer. The story is about Francisco, the owner of the local slaughterhouse in a small town, killed by accident by his wife and brother-in-law.

**Diana Borbón Cuchí**, Sales Manager, explains: 'We complete our offer with the new season of the comedy *Down Below*, a hilarious love story between a guy from the North and a woman from the South, and the telenovela *The Secret Of Old Bridge*, a confirmed success in Spain, Italy and Eastern Europe, as well as the new catalogue of documentaries'.



Diana Borbón Cuchí, Sales Manager



Presumed Guilty and Slaughterhouse, brand new series at MIPCOM

and since then, the productions of TV3 have met with local and international appraisal, and it was followed by *Nit i dia*, shown by the GSN platform in the UK, the USA and Australia, and the mass phenomenon *Merlí*. Other highlights are *Benvinguts a la família*, created and directed by Pau Freixa, and *Si no t'hagués conegut*, coproduced with **Diagonal TV**.

'For fiction series we have distribution agreements with the main sector names such as **Imagina**, **Lagardère Distribution**, **Castelao** and **Endemol Shine**. Nowadays digital platforms allow for new distribution policies which are immediate and universal. It's our contention to increase and consolidate relationships with distribution platforms as well as locate foreign actives in the sector willing to co-produce with us stories of a universal impact', completes de executive.



Teresa Guitart, Head of International Relations and Sales



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BOOTH #R7.F18

## Universal Cinergia: 'passion is our driver'



Gema Lopez and Liliam Hernandez

Universal Cinergia Dubbing starts the fall season attending major content markets and consolidating its position as one of the leading global dubbing studios in the industry.

Constantly adding new projects and clients in different territories, the studio recently expanded its sales team with the appointment of **Jose Luis Fajin** and **Alejandra Sturiza**. The company's client

portfolio includes **Fox, NBC, Lionsgate, Deluxe, Televisa, RCN, Caracol, Nippon TV**, just to mention a few.

'The list goes on, as well as the commitment to provide a reliable product, high quality and top-notch customer service', describes its CEO **Liliam Hernandez**. 'The newly renovated studios in São Paulo, Brazil, have been working non-stop in Portuguese with highly efficient turnaround time. The Mexico studios are working at full capacity, leading to the possibility of opening new studios in Mexico City, in order to meet the growing demand for Spanish language dubbing', she adds.

'Participation in markets throughout the year is a highly effective way to establish new contacts and meet our clients. We continue in the forefront with Turkish productions, working with most Turkish distributors,' emphasizes Hernandez.

Also, as part of its marketing strategy, Universal Cinergia will sponsor for the first time the International Emmy Awards: 'Being a sponsor of the International Emmy Awards places us in a unique position to reach out and connect with top production and distribution companies at a global level. We are the first dubbing studio to join the prestigious group of companies sponsoring the event, and we are proud to have a presence in the upcoming International Emmy Festival in NYC', completes the executive.

P0.A10

## Globo: consistent production to meet strong demand



Angela Colla, international sales director

**Globo** (Brazil) brings to MIPCOM an exclusive catalog formed entirely by the new generation of Globo's series, three of them still not been aired in Brazil or anywhere else in the world. The first is *Harassment*, a fiction piece loosely inspired by true stories, which depicts the courage of a group of women who come together to expose the sexual abuse committed by a doctor.

The second is *Iron Island*, a drama about life between land and sea, lived by oil worker Dante (**Cauã Reymond**, *Brazil Avenue*), while *If I Close My Eyes Now* is set in the 1960s and wrapped in mystery. The series features the discoveries – and the

## Pol-ka: fun and passion

**Pol-Ka Producciones** is the main producer of fictions for the Argentine prime time, but also a for international first brands (80% for the local market vs. 20% for the international): In 2017/2018, the company started to generate over 400 hours but for 9 projects, with 12 clients.



Manuel Martí, international manager

From the distribution side, it pushes the material from the Argentinean broadcaster **eltrece/Artear**, where it stands titles like the new series *My brother is a clone* (120x60'), where, as a result of genetic manipulation, one brother is born with a higher intelligence but without a heart, while the other, with a huge heart but not very smart. But when one finds out that he has a brother and facing the possibility of having to share the inheritance, decides to look for him and move him out of the way.

At *Simona* (120x60') a fun girl, daring and with a lively and pioneering spirit dreams about becoming a successful singer, while *Only You* (225x60') is a romantic comedy full of funny stories, agreements and disagreements, infidelity, reconciliation and hate that will eventually lead to real love.

*You are my man* (189x60') follows a retired boxer who is now forced to face much tougher opponents: his poor financial situation, a heartbreak, and his ongoing struggle for the custody of his son, *Family Silence* (20x60') is a series about a family which relationship is not as it used to be; *Cunning Girls* (173x60'), about five women that meet in an extreme situation, and *Dissemblers* (123x60') tells the secrets of a law firm led by a relentless and ruthless lawyer.



My brother is a clone, new drama

coming of age – of two young guys who find the body of a woman and try, with the help of a man abandoned by his family, to solve the crime that involves the most important and respected people from the small town where they live.

**Angela Colla**, international sales director, describes: 'With so many broadcast windows and content available, the greatest challenge is to continue giving audiences relevant, innovative, and quality stories through a brand new audiovisual entertainment experience. In order to reach that goal, we need consistent production to meet the strong demand for multi-platform content'.

'The trend that we are seeing is the increasing consumption of short formats, particularly series in the original language. Coupled with the broader diversity of broadcast windows, this trend opens up a new range of possibilities both for production and business models', she adds.



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## Federation Entertainment: heritage



Leyla Formoso, International Sales

With only five years in business, **Federation Entertainment** (France) has become a key player in the global marketplace. At MIPCOM, it is launching brand new documentaries, series and specials.

Heading the slate are two French feature films shoot in Venezuela and directed by **Margarita Cadenas**: *Women of the Venezuelan Chaos* (MC2 Productions and **Les Films D'ici**) and *Cenizas Eternas*. 'This is our first step into Latin American heritage

topics and on a mid-term basis, we will be evaluating various Latin American projects', remarks **Leyla Formoso**, International Sales.

The company is also highlighting the drama *Bad Banks* (12x'60), a Machiavellian thriller set in the ruthless world of international finance: it was sold worldwide, including to **Hulu** and **HBO Europe**. And *Spitfire* (20x'60), a dark thriller series from **IB3**, Islas Baleares broadcaster, shot in the urban and obscure parts of Mallorca, where an ancient war between old families has resurfaced.

**Formoso**: 'Our Canadian psychological thriller *Premonitions* was bought by **MVS** (Mexico) new OTT to be launched in the region this year. *Marseille*

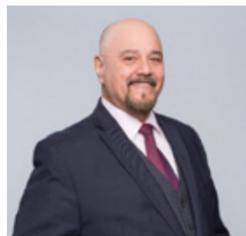
with **Gerard Depardieu** has been one of the most watched dramas on **Netflix** in Brazil, and now is under discussions with basic cable operators as well as linear channels in the region'.

Distributor bring a primetime special following the French team across the World Cup: *Blues 2018*, *At the Heart of the Russian Epic* ('120), a co-production with **Yvette Production**. 'It reached 6 millions viewers on **TF1** and now is available on **Amazon** globally outside Brazil, where it will be launched on Jan 19', she concludes.



Women of the Venezuelan Chaos, brand new documentary

## Record TV: adding values



Delmar Andrade, international sales

**Record TV** (Brazil) has managed to conquer the international market along with the biblical stories. 'The numbers show the success of our productions around the world, as in Argentina, Chile, Paraguay and all Latin countries. In addition, recently, we had a great phenomenon of audience in the United States. *Rico and Lazaro* and

*La Tierra Prometida* won big American and Latin productions, conquering the first and second place for several times, satisfying the demand of the channel and the country', describes **Delmar Andrade**, international sales.

The newest project of the company is *Jesús*. 'Certainly, it will

## GMA: adapted to the buyers

BOOTH #P-1.E67

**GMA Worldwide** (Philippines) is coming to Cannes this October with three of its biggest series launched in the third quarter of 2018. *Broken Hearts* about a mother and a daughter torn apart by their love for one man; *Happy Together*, a romantic comedy about a bubbly young lady's quest to self-discovery; and *Heart of Courage* (working title), a superhero series about an overseas Filipino worker (OFW) who inherits the hammer of Thor.



Roxanne Barcelona, VP

'They are performing well locally, both in viewership and engagement in social media. We feel that they will appeal as well to our global clients', explains **Roxanne Barcelona**, VP of **GWI**. 'Along with more than 20,000 hours of entertainment and factual content that we offer, buyers can also visit our booth to learn more about our formats, both scripted and non-scripted. We can discuss how GMA can help adapt our programs to their markets', she adds.

'We have started a partnership with **Viki.com**. This will introduce *Filipino* content on this platform and generate awareness for GMA's dramas. We have also renewed another 70 hours with Kazakhstan, with **Roger's Media Canada** for 260 hours; and another 180 hours to **LMC**.

'We are strengthening relationships with our Asian neighbors such as Myanmar and Vietnam. Thailand and Malaysia, through co-productions and possibly more format deals. At the same time, we'd like to help African broadcasters in providing content for their channels/platforms', she completes.



Broken Hearts, new titles for MIPCOM

BOOTH #P-1.G22

make a great differentiation in the way of portraying Him. The productions of Jesus never managed to go much deeper in his story but the **Record TV** will get to bring that wealth of details for the first time. In his debut, the soap opera has reached excellent levels of audience. In addition to having achieved historical leadership in his debut in Goiania, in some regions, the novel has achieved more than twice the audience of Moses and the Ten Commandments in the same period of exhibition', adds **Andrade**.

According to the executive, the current international marketplaces looking for 'content that is credible and that adds values'. 'The telenovelas based on the biblical texts, apart from religiosity, collaborate to understand a vision of the world in which we live. That's part of the success achieved by these super productions in Brazil and around the world', completes.



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## Onza: Little Coincidences



Jessica Ortiz, managing director

Coproduced with **Atresmedia Studios** and **Medio Limon**, *Little Coincidences* is the next big bet of the Spanish company **Onza Entertainment**. 'The series is currently in production and will be premiered in **Amazon Prime Video** and after in the free-to-air TV channel **Atresmedia**', explains **Jessica Ortiz**, managing director at Onza, and highlights the comedy series as the main product of the line-up at MIPCOM.

*Little Coincidences* (8x50') is an atypical romantic comedy featuring a 37-year old woman who just opened her own fashion store and changes boyfriends every five years.

Javier is a 40-year old successful gastronomic critic who lives the ultimate bachelor life dedicated to hedonism in body and soul. His perfect world turns upside down when his divorced brother has to move in with him. Suddenly a little 8-year-old girl starts appearing in his life as a manifestation of his unconscious, revealing his repressed feelings of becoming a parent. The woman will experience the same apparitions, but in her case, in the form of a little boy.

'This is a story about a couple whose lives constantly intertwine in their search for one another. Surrounded by crazy friends and all types of absurd situations that will continue to wreak havoc and conspire against the lead characters' search for love and happiness', describes Ortiz.

And completes the executive: 'It's a good moment for Spanish fiction;

our productions are having great international prestige, which is helping us a lot when distributing this content. During this market, we will be also present our new documentary produced with TVE *Everest in winter* along two new Portuguese telenovelas *The Value of Life* and *The Gipsy Heiress*'.



*Little Coincidences*, coproduced with Atresmedia Studios

## DINT 38 años evolucionando



Christian Barzelatto, presidente

La gran noticia para **DINT** (Chile) este año es que en julio abrió oficinas en Miami, Florida, lideradas por **Paola Barzelatto**, quien está basada en esa ciudad, ofreciendo también doblaje al Portugués (Brasil) y al Inglés Americano y Africano.

**Christian Barzelatto**, presidente, señala: 'Estamos trabajando con **Discovery Channel**

en sus programas *Deadly Catch* y *Gold Rush*. Para **Netflix** hicimos *Lost In Space* y seguimos con las series de **Marvel**. Con **FOX** continuamos trabajando con *This is Us* que es una clase magistral de cómo se hace buena televisión hoy en día: vamos por la tercera temporada'.



En cuanto al producto turco, realizo el doblaje *Lifeline* (ATV), que ha batido todos los récords de audiencia en su segunda temporada. 'Somos el estudio que dobla las más importantes series de Turquía', subraya.

*Amor Prohibido* acaba de exhibirse **Imagen TV** (México) con el doblaje de DINT y fue también un gran éxito de sintonía. 'Estos éxitos comprueban que nuestro doblaje viaja bien por todos los países de América Latina', dice **Barzelatto**, quien además destaca un 'lazo muy fuerte' con **Amazon** por las nuevas temporadas de *Man in the HighCastle* y *GrandTour* que han tenido un éxito mundial.

Para **MTV** y **Nickelodeon** sigue trabajando en las nuevas temporadas de *Jordie Shore* y *Paw Patrol*. 'Cumplimos 38 años en la industria y esperamos nuevos desafíos para 2019. El legado de nuestros padres **Oswaldo Barzelatto** y **Patricia Menz** está cada vez más fuerte', completa el ejecutivo

## Eccho Rights, a wider drama option

**Eccho Rights** (Sweden) has continued to grow its sales around the globe, both with Turkish Drama but also titles from Western Europe, and scripted formats that continues to be a growing area for the company.

At MIPCOM, **Eccho Rights** represents around 20 hours of newly produced Turkish Drama per week this Fall. Long running Turkish series *Elif* (**Green Yapim**) continues to be a gigantic hit, and already signing up for S5, which airs in Turkey this Autumn, and bringing the total episodes to over 1,200. *Stiletto Vendetta* (**Ay Yapim**) is back, *New Bride* has been a #1 hit throughout its first two seasons, and *Prisoner of Love*, Turkey's top-rated daytime drama series, is back for S3.

Regarding sales, **Barbora Suster**, Head of Latin America and Iberia, explains: 'Turkish Drama continues to be hot property, and we are selling more than ever year on year, to a wider number of territories worldwide. In Spain we saw the fantastic success of *Fatmagul* earlier this year and the same channel is now airing *Ezel* with the same great effect on viewing figures'.

Other highlight for MIPCOM is brand new Russian title *The Pretenders*, which is a really fun, slick, fast-paced premium crime drama set in the USSR at the beginning of the 20th century. It was produced by **A-Media** for **Channel One**', says **Barbora Suster**, head of Latin and Iberia. 'We have made worldwide deals for period drama *Trotsky* (**Sreda Production**), and *Conspiracy of Silence* (Sweden), a Brain Academy series for **Viaplay** that has just won fantastic reviews after its release in September'.



Barbora Suster, Head of Latin America and Iberia



*Ezel* continues gaining international markets, as ready made and format

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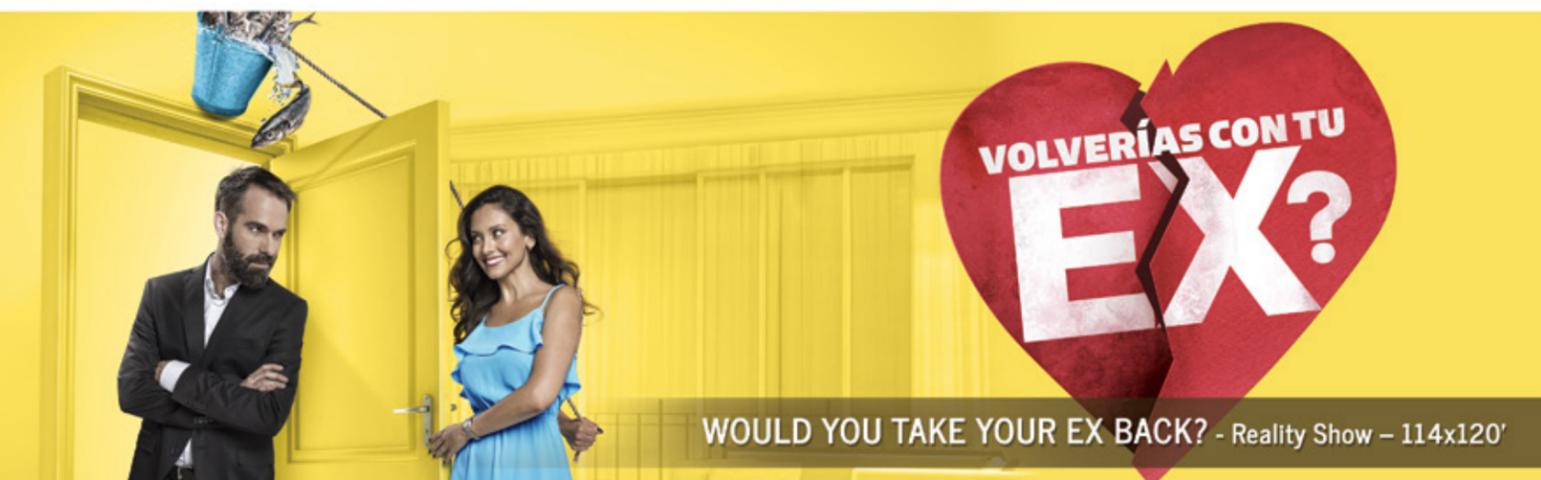
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# Latin America builds up new business opportunities

Telenovela is a strong name in the global content market. But now, the Latin dramas have evolved and the region also provides entertainment fresh formats, co-productions opportunities and production services. Welcome to the new Latin America



Telenovela has reigned over 50 years. But in the last 10-15 years needed to change and adapt because of a new global drama competition, consumption habits and platforms. Nowadays, Latin producers & broadcasters are offering a much more sophisticated and diverse drama in the global market, far away from the classical Telenovela. Let's take a look into this evolution.

**Televisa** (Mexico) is an emblematic company in this genre and celebrated the genre's 50 anniversary in 2007 after broadcasting +700 productions; it has sold its titles in 70 countries, dubbed in more than 37 languages. **Globo** (Brazil) is a record-breaker in terms of exportation with titles such as *Avenida Brasil* (134 countries), *Caminho das Índias* y *A Vida da Gente*, both sold in 118 each and third *Da Cor do Pecado* and *Escrava Isaura*, with 104 países each.

During a period of time, the Telenovela looked for new identities, creating new concepts, bringing new storytellings and subgenres that captivates local and international

audiences. During these years, Latin dramas have become shorter. From 150-200 episodes in the '90s to 80-100 episodes, and most recently, 60 episodes on what has been called the "Super Series".

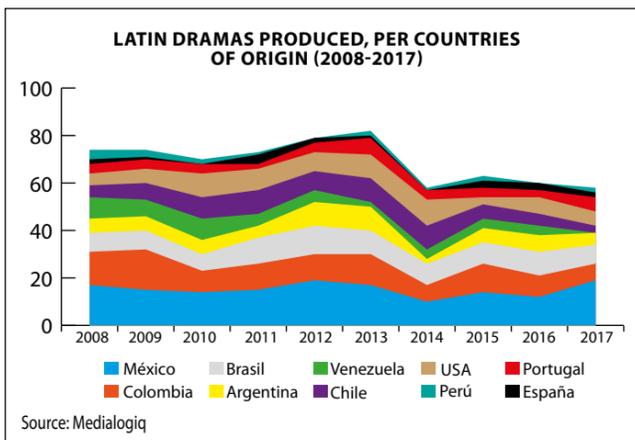
These productions have added new elements following the market trends and coinciding with a global market fluctuation that brought new audiences and platforms, new consumption habits, and new drama producers competing in a bigger marketplace. Topics and stories also changed. New types of stories were created, adding more action, suspense, and real histories to the classic romantic telenovela.

## COMPETITION

Dramas are in general the backbones of the majority of FTA channels with 3-4 key slots dedicated to them. Telenovelas have built the way Latin Americans watch TV. They represent big advertising incomes for those channels, and also a good product for international distribution.

With new producers at the marketplace (Turkey, Korea, Israel, India), the offers changed dramatically. Every year, more countries are added: China, Indonesia, Ukraine, Poland, Czech Republic, Russia, without mentioning the consolidation of the European producers like **BBC**, **ZDF** or **TF1**, and the appearance of the digital titans that have changed not only the way and topics of the production, but also the budgets needed.

In this new scenario, drama competition is no longer in the international space, this is content



Source: Medialogiq

distribution. It is also in the domestic markets: the opening to foreign drama has changed the grids of the top Latin broadcasters, which have broadcast many hours of new types of dramas.

## NEW DRAMAS ARISING

By 2010, Brazil saw the birth of epic/biblical series from **Record TV** (Brazil), with huge successes like *José de Egipto*, *Jesús y los 10 Mandamientos*, *Josué y la Tierra Prometida* and *Los Milagros de Jesús*, most of them broadcast across Latin America and the US Hispanic, becoming prime time hits in the leading TV channels. They also won markets in Europe and Asia.

The other big evolution point in the Latin Dramas history were the biopics, like *Hasta que te Conocí: Juan Gabriel* (**Disney, Somos, BTF Media**), *Luis Miguel* (**MGM, Gato Grande, Netflix, Telemundo**), *El César* (**Disney, BTF Media**) and *Sandro de América* (**Viacom Telefe, Telefilms**), etc. Next to come are *Maradona* (**Disney, BTF Media**) and *Secretos Confesables: Julio Iglesias* (**Disney, Cinemat**), among others.

Two subgenres spin-offed from traditional Argentine telenovela: at the beginning of the 2000s, a new social-telenovela about the

Seventies, Military Dictatorship, disappeared persons: for example **Viacom Telefe's** *Montecristo*, adapted in 8 markets. Argentina specifies in a type of comedy with twists, such as *Lalola*, the top rated scripted format from **Underground/Dori Media** with more than 12 global adaptations. Also, *Los Roldán*, *Graduados* and *Sres. Papis* from **Viacom Telefe**. The country is the leading fiction format seller in Latin America.

Colombia, the other big production pole shaped in the 2000s, created the "narcotelenovela". Many key character of the real life were fictionalized, such as *Escobar*, *El Patron del Mal* (**Caracol**) or other based on different situations, like *El Capo* (**RCN**). **Sony** is a key co-producer in this genre with *Rosario Tijeras* (**RCN, Teleset, TV Azteca**) and most recently, *El Rey del Valle* (**Sony, ClaroVideo**). **Telemundo** is a big producer in the US Hispanic, with *El Señor de los Cielos* (five seasons), *Señora Acero* (three seasons), etc.

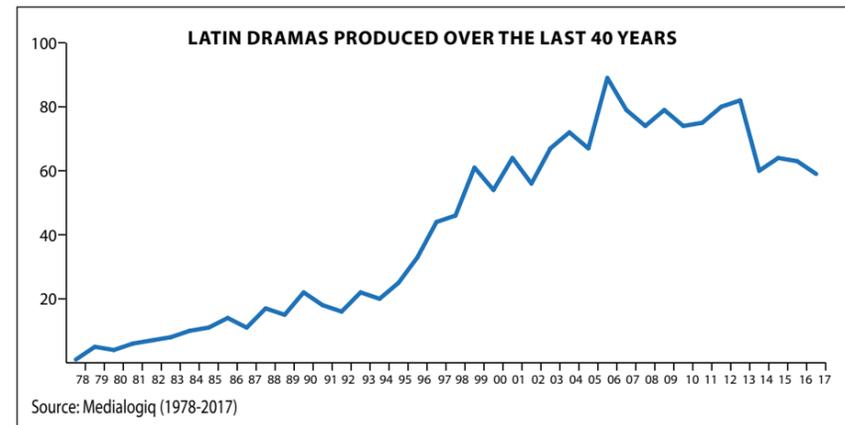
All these productions full of violence and dramatic situations, tell real and conflictive stories from Latin America. After a couple of years in which they were very successful, the majority of the Latin American broadcasters stopped broadcasting them; in some territories from Central America and the Caribbean they were banned or the channels were obligated to emit them after 11pm.

A gap between the classical daily romantic telenovelas to these new "narco" or social-themed, series was born. In that space the melodramatic content from Turkey, Korea and others started to gain space in the Latins screens. Local producers were astonished. New competitors appeared from everywhere.

## DIGITAL AND PAY TV

FTA channels are not alone in this evolution. Pay TV and digital players are dedicating big resources to produce high-end dramas within Latin America. **FOX Networks Latin America** has produce from historical (two seasons of *Sitiados*, Chile) to real life stories (*Me chama de Bruna*, Brazil), as well as teen (*Cumbia Ninja*, Colombia) and futuristic series (*2091*, Colombia). Now it is working in *Santa Evita*, based on Argentine' **Tomas Eloy Martínez** homonymous bestseller, and *Santa María*, a religious thriller from award-winner Chilean director **Pablo Larraín**. It produces in Mexico, Brazil, Chile, Colombia and Argentina.

**Disney** has coproduced with **Pol-ka** three big teen hits: *Violetta* and *Soy Luna* for **Disney Channel**, and *OIICE* for **Disney XD**. New



Source: Medialogiq (1978-2017)

series for 2019 are *BIA* and *Nevis* for **Disney Channel** and **Disney Junior**, respectively. **Disney Media** has been a key player in the adaptation, but also creation and co-production of dramas in different markets: *Desperate Housewives* (Argentina, Colombia-Ecuador, Brazil, US Hispanic); *A corazón Abierto* (*Grey's Anatomy*) in Colombia; *Secretos de Familia* (*Brothers and Sisters*) in Mexico; and *Los Años Dorados* (*The Golden Girls*) for the US Hispanic; most recently, biopic *Monzon* in Argentina with **Pampa Films**.

**Turner** has made strong efforts in the last years sealing key deals in Latin America, with focus in Argentina, Mexico and Brazil. Apart from its originals (*Psiconautas*, *Nafta Super*), it has signed a 5-years agreement with **Pol-ka** and **Telecom** the production of two series a year: the most recent one is *El Lobista*; with **Viacom Telefe** and **Underground** it has produced two season of *Un Gallo para Esculapio*; in Brazil, two originals: *Rua Augusta* (**TNT**) and *Pacto de Sangue* (**Space**); and in Mexico the biopic *El Cesar*, with **TV Azteca** and **Disney**.

**HBO Latin America** has built a unique distribution arm separated from **HBO Global**. Headed by **Frank Smith**, EVP, Distribution and Media Development, it sells the original dramas produced in the region since 2004: *Epitafios* (Argentina), *O Negocio* (Brazil), *Sr. Avila* (Mexico), *Prófugos* (Chile), *El Hipnotizador* (Uruguay). 20 projects summing up 350 hours. A news series is being produced in Colombia: *Mil Colmillos*, and some projects are under development in Spain.

Last but not least the operators **DirecTV**, whose recent co-production with **Grupo Mediapro** (Spain), *Todo por el Juego* was a huge success in the linear (OnDirecTV) and non linear platforms (DirecTV Play). Apart from Turner's deal, **Telecom** has added new original series to its OTT **Flow**: the most recent has been the miniseries *Rizhoma Hotel*,

co-produced by **Kuarzo Entertainment** and **Viacom Telefe**.

It is also important to mention the big activity from global SVODs in Latin America: **Netflix** has produced originals in Argentina (*Edha*), Brazil (3%), Mexico (*Ingovernable*) and Colombia (*Distrito Salvaje*). **Amazon Prime Video** has confirmed four projects in the region, but is looking for more. **ClaroVideo** has developed some originals with **11:11 Films** (*La Hermandad*) and **FOX** (*Run Coyote Run*), as well as the comedy *El Torito*.

## FUTURE

Latin America has built a strong pole for both fiction and entertainment with great advantages: top production projects and services, genre variety, business twists, co-productions, 360-degrees ventures. No matter the huge competition, the "trends waves" or economical fluctuations, the Latin creations are consolidated in the global arena.

Unlike Turkey, Korea or India, Latin America is a region with many different countries, stories, talents, and costs. And even it shares a same piece of land and, in some cases, language, the discussion and organization of the actions is much more challenging. With a strong reason in the horizon, these territories will gain again relevance in the worldwide marketplace.



The evolution of the Telenovela: epic/biblical series *Josué y La Tierra Prometida* (Record TV) and biopic *Hasta que te Conocí* (Somos, Disney)



Pay TV original content: *Sitiados* 2, serie premium de FOX Networks Latin America,

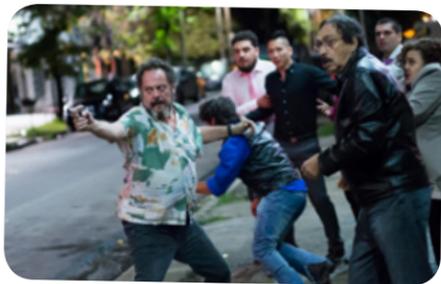


## Turner: de canales Pay TV a fábrica multipantalla



Tomás Yankelevich, EVP & CCO, General Entertainment

‘El mercado de contenidos está cambiando de plano a plano y nosotros debemos evolucionar con igual profundidad. Dejar de ser packagers y pensar sólo en la TV paga, para producir y ser multiplataforma. Nos estamos convirtiendo en una fábrica multipantalla, produciendo para nosotros y para terceros’. **Tomás Yankelevich**, EVP & Chief Content Officer, General Entertainment, **Turner Latin America**, continúa: ‘Nos va muy bien en el negocio



Un gallo para Esculapio 2



El Lobista, serie coproducida junto a Pol-Ka y Cablevisión Flow

tradicional. Tenemos 6 canales en el top 20, de los cuales cuatro son de entretenimiento general y dos son de kids. Pero a futuro lo de siempre no alcanza. El contenido más cotizado no se podrá comprar suelto, hay que co-producir o generar acuerdos de fondo. Por eso diversificamos los contenidos y estamos invirtiendo fuerte en fútbol (compramos los derechos de las ligas locales en Argentina y Chile y la Champions League para Brasil) y en deporte en general, programación evento’

‘Por otro lado, la intención es pasar de producir cuatro series a producir 12-15 series por año y películas, tanto en Latinoamérica como en USA en inglés. Queremos catapultar la co-producción en Brasil y México, así como tenemos un modelo firme en Argentina: acuerdo de 20 horas al año con la productora **Polka**, el broadcaster **Artear** y el OTT **Cablevisión Flow**, para emitir en simultáneo. También tenemos con **Telefé**, el otro gran broadcaster, conversaciones proyecto a proyecto. Se deja de ser exclusivo para operar multipantalla’.

‘Para terceros estamos produciendo ‘Pasapalabra’ para **Artear** y produjimos ‘Primera Cita’ y ‘Bake Off, el gran pastelero Argentina’ para **Telefé**. Otro tanto en Chile, donde somos propietarios del canal abierto **Chilevisión**, con **Javier Goldschmied**, Director de programación, hemos re-organizado los equipos locales de producción para generar contenidos orientados a la familia generando co-viewing, replicando los éxitos de Argentina como *Pasapalabra* y *Bake Off, el gran pastelero Chile*. También en México, Colombia y Perú bajo la dirección de especialistas en ficción como **Marcelo Tamburri** y en entretenimiento como **Richi Pichetto** y **Sergio Nakasone**. Hay foco pleno en producción original’.

¿La TV que viene? ‘Las bases seguirán como siempre, apoyándose en fuertes historias y emociones: amor, temor, intriga, etc. Pero a la vez con la irrupción digital irán cambiando muchas cosas. Por ejemplo,



Bake Off Chile

la duración por episodio pasa a ser libre, las series pueden tener capítulos de 15’ o 70’, lo que importa es lo que pide contar la historia. Y a la vez, la competencia ya no es contra otro, como en el fútbol, canal abierto vs canal abierto; sino contra uno mismo, como en el golf, donde la cancha son las plataformas y el contenido según su presupuesto y pretensión puede tener más o menos handicap’.

¿Qué tanto importará la interactividad? ‘En entretenimiento, muchísimo desde ya. En ficción, no tanto, pero pasará por complementar lo lineal con lo online, agregando valor o profundidad a las historias. Hay que aprender cuándo aplicarla, cuándo las historias paralelas tienen sentido o no, revelar tips que no se ven en el relato principal, y así’.

‘Por otro lado, el OTT suma el Binge watching, ver todos los capítulos de una serie juntas. Pero también existe el appointment viewing que genera expectativa y co-viewing cuando una serie va avanzando semana a semana y la gente la espera y la comenta al otro día en el trabajo o en el colegio. Sino esto se pierde. Por eso todo pasa a depender de la estrategia y los vaivenes, en un plano de acción mucho más abierto que antes. Para terminar... seguro los players de contenidos deben experimentar cosas nuevas, no necesariamente generando contenidos distintos si estos son exitosos, sino acompañar los nuevos modos de consumo e intentar buscar opciones de monetización. El futuro no se puede asegurar, pero en el horizonte se puede ver hacia donde debemos caminar’.

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## Canal 13, Chile: 'Contar historias está en nuestro ADN'



Sebastián Sánchez, director de programación

Con casi 60 años de historia en uno de los mercados más competitivos de la región, **Canal 13** (Chile) apuesta por la asociación con empresas que pueden garantizar contenido de calidad y con alta efectividad como principal foco para seguir creciendo tanto a nivel local como internacional, según explica **Sebastián Sánchez**, director de programación.

Para ello, este año el canal ha atravesado una reorganización y tomado el desarrollo del Festival de Viña del Mar, uno de los eventos regionales más importantes, y firmado un acuerdo de cinco años con **AGTV** para realizar teleseries. Las dos primeras de ellas ya estrenadas en la pantalla del broadcaster.

'A través de esta alianzas buscamos mantener los estándares pero otorgando una flexibilidad mayor a la hora de tomar decisiones para que el canal pueda proyectarse

13

en los nuevos tiempos. El 24 de septiembre debutamos con la teleserie nocturna *Pacto de sangre*, que muestra cómo las vidas de cuatro amigos inseparables cambiarán para siempre después de una despedida de soltero de trágicas consecuencias. Y luego en horario vespertino *La reina de Franklin*, que cuenta la historia de un antiguo amor que desafió el clasismo, pero que en el pasado no pudo contra la oposición de los padres de él', describe Sánchez.

Además, el canal lanzó recientemente dos nuevas teleseries, un game show, y dos nuevos espacios de formato documental.

'Además siempre apostamos fuerte en contenidos de alto nivel para nuestra franja cultural, que también se suele trabajar en la perspectiva de la producción externa supervisada.

Eso ya nos ha llevado a liderar la industria en ese espacio, además de contar con producciones propias como *Lugares que hablan*. Y por supuesto contamos con mucho contenido de la Dirección de Prensa con espacios informativos para las distintas plataformas y hacemos a diario un programa matinal, misceláneo, de más de cinco horas de emisión, mientras que en el trasnoche apostamos por la conversación'.

Para Sánchez, uno de los principales desafíos del mercado está relacionado con que se trata de un país con un fuerte arraigo a su TV abierta y todavía una gran parte del consumo audiovisual es a través de las pantallas de televisión, lo que requiere una constante actualización que responda a los cambios de la propia sociedad para mantener la relevancia en las discusiones que se plantean.

Señala: 'Hoy los chilenos se fijan más en su estilo de vida y la diversidad de opciones que existen, por eso los contenidos del 13 responden a dialogar con la mayor cantidad de ellos desde proveerlos de nuevas alternativas hasta mostrar cómo es que ellas operan. Ese es el caso del programa *Hola y*



Pacto de sangre, teleserie original estrenada en septiembre

*Adiós* en el que se cuentan las historias de los chilenos que pasan por el Aeropuerto Internacional de Santiago. El contar historias está en nuestro ADN y eso nos hace creer que tenemos posibilidades increíbles de conectar, emocionar, independiente de la plataforma y del lugar'.

Pero el directivo sabe que el foco ya es solo local: 'Cada vez estamos más cerca de las audiencias de cualquier lugar del mundo. Tenemos formatos que pueden dialogar bien con otras audiencias como es *En su propia trampa* o *Vértigo* ya que responden a temáticas, códigos de humor, valoraciones humanas y perspectivas de mundo que son muy latinoamericanas. También creemos que nuestros contenidos culturales pueden resultar interesantes para otros mercados como el europeo, incluso el asiático donde ya han adquirido contenidos nuestros', completa.

### TOP PORGRAMS (JAN-SEPT. 2018)

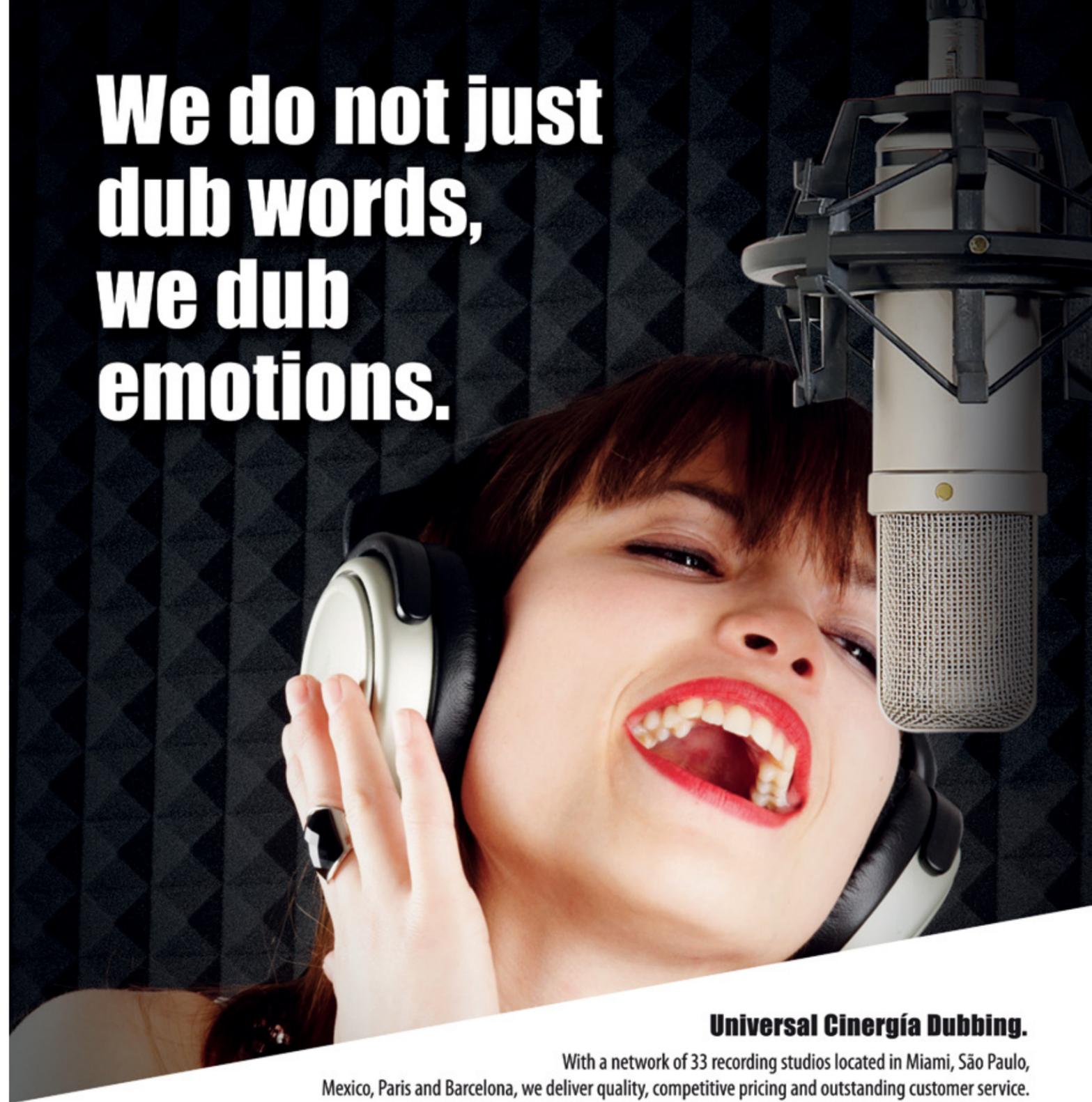
Main shows	Households Rating	Share
"Teletrece Noticiero Central"	11.2	17.8
"Bienvenidos Matinal Franjeado"	5.0	15.4
"Sábados de Reportajes Cultura"	6.8	15.2
"Lugares que Hablan Cultura"	14.2	25.0
"Caso Cerrado"	10.0	16.5

Source: CANAL 13



Lugares que hablan, formato cultural de viajes

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## Telecom/Flow: 'Aliarse con los mejores para seguir creciendo'



Antonio Álvarez, director de programación

En tan solo dos años desde su lanzamiento, *Flow*, el OTT de la recientemente fusionada **Cablevisión/Telecom**, logró superar el millón de usuarios (1,4) y las 7.000 horas de contenidos disponibles, y

posicionarse como una de las ofertas digitales más innovadoras de la región.

‘En 2016 la empresa finalizó con 115 mil suscriptores al servicio Box y 50 mil en la App, mientras que espera completar 2018 con 787 mil y 495 mil respectivamente’, describe sobre su evolución **Guillermo Paez**, director, content delivery platform, de **Telecom**, y señala que hoy el 42% del consumo del servicio corresponde a no lineal, siendo el catch up la principal modalidad (26%), seguido por el VOD (24%), el Search (16%), el Startover (12%) y el Recording (2%). ‘Actualmente la marca se encuentra en un desarrollo beta para SmartTV y para 2019 apostamos a trabajar con clientes como Apple TV, además de un nuevo feed ‘más dinámico y friendly user’’, agrega.

‘En 2012 entendimos que era importante investigar una nueva estrategia digital, de la cual YouTube y Netflix formaban parte. Invertimos más de 10 millones de dólares en investigación y desarrollo, incluyendo pruebas, viajes y estudios, con el objetivo de contar con todas las soluciones que requería un servicio así desde el primer momento’.



Rizhoma Hotel

En lo que respecta al contenido original, **Antonio Álvarez**, director de programación, destaca a **PRENSARIO** que planea tener 8-10 contenidos, totalizando unas 120 horas anuales. ‘Es una inversión importante y nos queremos aliar con los mejores. Nuestro rol de independientes y no competidores en el mercado de TV abierta nos da cierta ventajas para poder trabajar con todos’, dice.

En cuanto su oferta programática, está sostenida en tres pilares: señales lineales, contenidos adquiridos, y producción nacional. Entre los contenidos adquiridos está ofreciendo paquetes de programación, como

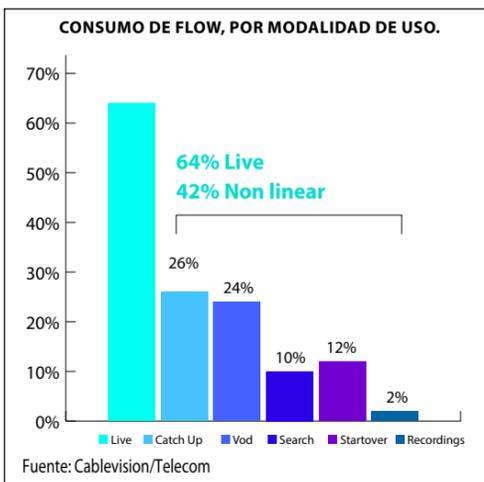
los anunciados con **BBC** y **Untref**. Y desde hace dos años, viene siendo muy agresiva en su estrategia de alianzas con productoras y pantallas locales para el desarrollo de ficción.

Con **Pol-ka**, **eltrece** y **Turner** cerró un ambicioso plan de coproducción de dos series al año por cinco años: comenzó con *La fragilidad de los cuerpos* y *El Maestro* en 2017, y siguió con *El Lobista*, estrenada en mayo. El próximo título que están en desarrollo.

También se asoció a **Underground** y **Telefe** con *Un Gallo para Esculapio*, que recibió el Martín Fierro de Oro este año, y cuya segunda temporada está por estrenarse.

Pero hay más: *Flow* sumó en julio los 21 episodios disponibles de su nueva coproducción con **Viacom Telefe** y **Kuarzo Entertainment**, *Rizhoma Hotel*. ‘Es un proyecto novedoso en un formato que nunca habíamos trabajado, el unitario, pero que creemos que se adapta al tipo de consumo que se da en las plataformas digitales’, describe Álvarez.

‘Estamos muy activos porque notamos una mayor familiarización en el uso de la plataforma. En adquisiciones vamos por contenidos o géneros que no hayan sido tomados por otros. Hay un incremento en el número de players digitales, pero no consideramos que Netflix sea una competencia sino un complemento’, concluye el ejecutivo.



### TELECOM APUESTA POR LOS SHORT FORMATS

Con el objetivo de diversificar su oferta digital, Telecom lanzó Personal Play WebSeries, la primera plataforma digital de web series y cortos de ficción pensado exclusivamente para mobile de Argentina, diseñada para reproducir series de corta duración (entre 5 y 7 minutos).

Personal Play WebSeries ofrece a sus abonados múltiples contenidos de alta calidad y variedad de temáticas y géneros (comedias, dramas, terror, documentales), seleccionados especialmente de los festivales internacionales de webseries de Canadá, Australia, España, Francia, Italia, USA, México, Colombia y Argentina.

Con un catálogo inicial de producciones nacionales, internacionales e independientes, la plataforma brindará a los usuarios Playlists de contenidos exclusivamente curados como Volviendo del trabajo, Con amigos, Para días de lluvia y De a dos. Todas las semanas habrá estrenos y novedades de contenidos y en una segunda etapa se realizarán producciones originales.

La plataforma también será una ventana de exhibición asociada a los productores y directores que quieran presentar sus obras a los concursos de web series que organizará el INCAA, generando de esta manera un nuevo canal de visualización y monetización para los realizadores. En una primera etapa la suscripción se ofrecerá en exclusiva para clientes de Personal y costará \$15 por semana (USD 0,3).



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# Ventana Sur celebrates its 10th anniversary in December



Ralph Haiek, president at INCAA

International cinema and audiovisual arts conference Ventana Sur in Buenos Aires City celebrates its 10<sup>th</sup> anniversary on December 10-14, with a venue that will both gather relevant global creativity personalities and deploy an intense program of film, television and digital platforms activities.

At a talk with PRENSARIO, **Ralph Haiek**, president at Argentine **INCAA** (National Institute of Cinema and Audiovisuals Arts), describes the three essential points of this meeting, whose previous editions have shown a growing cultural exchange with European festivals, and have been reflected in the achievements of Argentine cinema at those encounters: 'Ventana Sur is the showcase to the world for the exportable talents that exist in Argentina. And it is, at the same time, a meeting point for talent from other Latin

American countries, but also the United States, Europe and Asia, with an impressive display of creativity'.

'Ventana Sur allows them to participate in co-production projects or acquire, for their country or region, the exhibition rights of the content showcased here. Buyers, producers, distributors and channels from abroad have been attending the venue year after year with growing interest in the ideas and concepts shown here. This is very satisfactory to us'.

'On the other hand, Ventana Sur has succeeded in these ten years at encouraging local developers to show their talent at the different thematic sectors (animation, fantasy films, fiction, documentaries) with which the world industry is currently moving. This contributes to their acceptance by other countries with which we work on the specialization of the proposals. And allows to achieve an international quality level that is appreciated by buyers. All the important movie festivals of the world are present at our exhibition: Cannes, Venice, Huelva, Guadalajara,

Locarno, Karlovy Vary, Annecy and Sitges are some of them. Becoming familiar at an early stage with what is being produced in the region helps them to choose titles for exhibition at these festivals.'

'About 300 buyers will be in Buenos Aires analyzing the projects in progress and already finished that can be exhibited in their countries, and also searching for co-production opportunities, based on the ideas displayed by the participants at the contests and exhibitions of each genre (animation, fiction, documentary). This segmentation helps a lot to export talent and creativity', he completes.

## FICTION FACTORY

'On its third consecutive year, the **Fiction Factory** section has become a key event dedicated to TV series at Ventana Sur. Taking place on December 11-13, it is a market space where all the winners of the TV Development Funding Programs from INCAA will be able to pitch their projects to top international and local buyers and producers, such as **HBO, Amazon, Telemundo, Netflix**, among others that have participated in other editions'.

'We are also inviting outstanding professionals worldwide to offer keynote lectures to the participants, as was already done with **Bruno Patino**, director of French channel **ARTE**, in June. These meetings with specialists in Buenos Aires are an event in itself, both for us and for our visitors'.

'This year we are adding workshops about content production and "how to pitch" with key international specialists: an important European showrunner, a top Agency executive from the US that will talk about the best way to present a project for the US Domestic market, and a highly experienced Latin America distribution company



14 Argentine movies participated at the San Sebastian International Film Festival (SSIFF) this year, including the most recent production starred by Ricardo Darin and Mercedes Moran: *El Amor menos Pensado*, and *Rojo*, starred by Dario Grandinetti



## INCAA invests USD 3.2 million on TV and digital platforms projects

As part of the promotion to international coproduction for TV and digital platform projects, the INCAA will assign an annual fund of USD 1.6 million on production contests for promotion of fiction and docudramas series.

Each participating project must make a minimum investment in Argentina of USD 160,000, and each winner will receive as an award up to 50% of the amount to be executed in Argentina with a top of USD 150,000.

It is a condition that 30% of the total amount of the investment in Argentina is destined to artistic crew 's resident in the country. The projects that are produced, totally or partially, outside the Metropolitan region (City of Buenos Aires and

executive, who will share his knowledge about distribution and short content, involving the **Untref** University in this topic'.

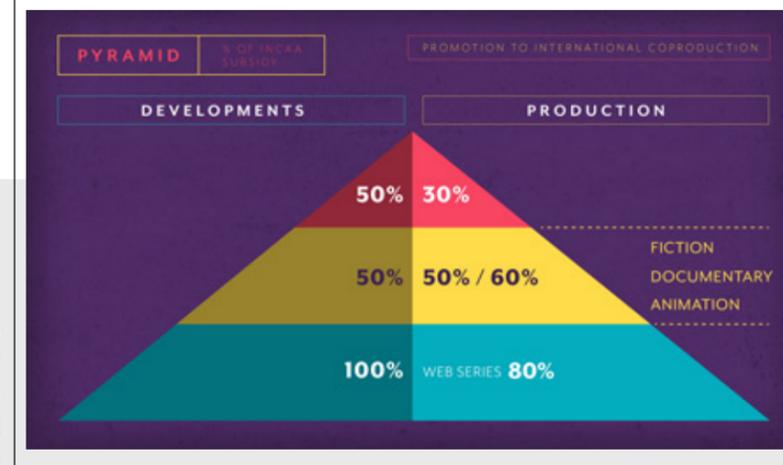
'Equally important is that we are exploring digital platforms and non-traditional media as additional paths for exporting content: **Netflix, Amazon, Movistar** and **Discovery** are some of the companies that are currently looking for new ideas on a worldwide level. Here in Buenos Aires, we will have material to show them and, at the same time, continue to acquaint our producers, filmmakers and local writers with the world trends in the field'.

As traditional, Ventana Sur will be held at the Universidad Católica facilities in Puerto Madero, Buenos Aires, which have proven to be the ideal context for a venue of this level. The speeches and meetings will be held at its large building, with movie theatres available at walking distance for exhibitions, many of them a premiere for the region.

'In the coming weeks we will be adding details about the activities schedule, in order to optimize both the cultural aspects of Ventana Sur and the exposure opportunities to reach the international markets that it offers to the Argentine and Latin American creators that have been increasingly participating at the venue, year after year', concludes **Haiek**.

At MIPCOM 2018, **INCAA** is co-organizing with the **Agencia Argentina de Inversiones y Comercio Internacional** the third edition of the *Snack & Screen* showcase, was 10 Argentine producers exhibiting their projects to global buyers and producers. It takes place on Wednesday 17 at 12.15pm at Verrière California.

## DISTRIBUTION OF INCAA SUBSIDIES



nearby districts) will have a special and preferential valuation.

The Institute offers also Industrial Promotion, another fund with the fund return scheme. It has USD 1.6 million not being mandatory that its projects have international co-production. Selected projects are reimbursed up to 30% of the budget with a cap of USD 395,000. This amount can only be allocated to technical and artistic staff fees resident and registered in Argentina. Both contests receive projects until October 31, 2018.



*Mi Obra Maestra* is another 2018 big production, exhibited at the Venice Film Festival 2018



*Acusada*, selected to the Official Competition at the Venice Film Festival, and at the "Contemporary World Cinema" section of the Toronto International Film Festival (TIFF)



## Brasil: más opciones digitales, nuevos modelos de negocios

Brasil es el mercado digital más grande de Latinoamérica, por lo tanto sus players locales e internacionales buscan ofrecer a la audiencias nuevas plataformas y experiencias de consumo de contenidos. Aquí un breve resumen de los nuevos servicios y modelos de negocios.



### EBC Play

Empresa Brasil de Comunicação (EBC) anunció el lanzamiento de la app EBC Play, que está disponible para dispositivos Android e iOS: tiene un catálogo inicial con diez producciones de TV Brasil, entre ellas contenidos de entretenimiento, noticias y contenidos infantiles.

En esta fase de lanzamiento, los programas disponibles 100% gratuitos son *Todas as Bossas*, *Partituras*, *Bravos*, *Antenize*, *Mídia em Foco*, *Caminhos da Reportagem*, *Conversa com Roseann Kennedy*, *Diálogo Brasil* y *Música Animada*, además de los documentales producidos por la empresa pública.

El presidente de EBC, Alexandre Parola, aseveró que el principal objetivo con este lanzamiento es la internacionalización del organismo público, que busca alcanzar mercados como Francia, UK y USA.



### Looke

El servicio nacional de streaming Looke lanzó su canal dentro del catálogo de Now, la plataforma de los operadores de TV paga Net y Claro TV. Está disponible tanto en el decodificador de TV como app para smartphone, tablet y PC con un valor de suscripción de USD 4 y luego de los primeros seis meses siguientes al lanzamiento, los usuarios tendrán un 50% de descuento en los dos primeros meses de uso.

Los suscriptores de Looke en Now tendrá acceso a un catálogo por categorías Films, Series, Música y Kids, además de uno gratuito Degustação. Entre los contenidos, están los programas nacionales como *Hermes e Renato* y *Quero Ter um Milhão de Amigos*, películas como *Azul é a Cor Mais Quente* y *João Paulo II*, series internacionales como *Doctor Who*, con ocho temporadas completas, y éxitos infantiles como *Galinha Pintadinha Mini*, *Turma da Mônica* y *Teletubbies*.



### Globoplay

Poco a poco, Globo va rebelando cuál es la propuesta para su servicio de VOD Globoplay. Según destacó su director de tecnología, Raymundo Barros, en la feria SET de Sao Paulo, la propuesta no es crear un OTT independiente como Netflix, Amazon o hulu, sino una experiencia integrada a la TV abierta.

De acuerdo al ejecutivo, cuando el servicio fue lanzado como plataforma de catch up de contenidos de la emisora, fue disponibilizado sólo para los móviles Android e iOS. Pero luego se percibió una demanda mayor para los contenidos de la TV. 'La TV sigue siendo un driver importantísimo en el consumo on demand de contenidos', subrayó el ejecutivo.

El servicio pasó entonces a estar disponible en los Smart TVs de todas las marcas. 'Hoy gerenciamos un ambiente con más de 1000 versiones de Globoplay. En los smartphones son apenas dos', recuerda Barros. Reconocer al televisor como plataforma significa ampliar el relacionamiento con el fabricante. Por ejemplo Globo desarrolló una versión nativa de Globoplay para TCL, y espera repetir la experiencia con otros fabricantes.

El ejecutivo confirmó que el grupo trabaja en la viabilización tecnológica de sus contenidos, pero todavía no definió el modelo de negocio. 'Aún seguimos dependiendo de la publicidad abierta, pero podríamos migrar a un "dynamic ad insertion" con este modelo híbrido de broadcast y broadband. Nos estamos convirtiendo en una empresa con relacionamiento B2C', añadió.



### CineBrasilTV lanza VOD

CineBrasilJá es la nueva plataforma VOD de CineBrasilTV, que fue lanzada oficialmente en Belo Horizonte. Tereza Trautman, directora del canal, ofreció a los presentes una contraseña para que pudieran probar el nuevo servicio de manera gratuita por dos meses.

Está disponible para la compra con un valor mensual de USD 2, uno de los más bajos del mercado, a través de las operadoras que reciben el pedido de suscripción a través del site del canal. 'Estamos en contacto con todas ellas para sellar nuevas alianzas', destacó la directora, al tiempo que adelantó que podría lanzarse a la venta directa.

Tereza no considera la producción de contenidos exclusivos para VOD. Lo que busca, por el contrario, es trabajar con estrenos de contenidos premium primero en la plataforma y con bastante anticipación, casi 3 meses antes de la llegada al servicio lineal. Una de las novedades es la serie O ambientalista, que hace denuncias medioambientales y que será lanzada primero en VOD.

Además de la biblioteca del canal, que incluye series, documentales cortos y largo, series de ficción, programas infantiles y otros, hay una posibilidad de acceder a TV en vivo para quienes opten por el plan VOD + canal lineal.

Los artículos aquí publicados fueron extraídos del portal de noticias brasileño Tela Viva



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## Ecuavisa revoluciona la pantalla



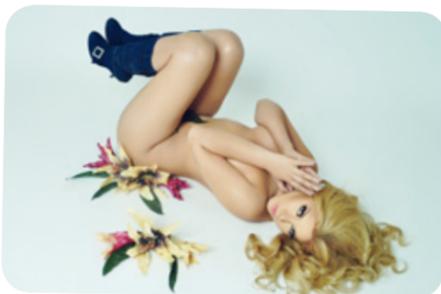
Ana Cecilia Alvarado, VP de Negocios Internacionales y Talentos, Ecuavisa

**Ecuavisa** solidifica su posición como líder y pionero en Ecuador desde hace 50 años. Bajo el slogan "Somos Ecuador, Somos Ecuavisa", el canal ha

dado un salto al apostar por la generación de contenidos multiplataforma y multi-géneros, pero sobre todo a exportar el talento ecuatoriano al mundo.

Sobre este presente, **Ana Cecilia Alvarado**, VP de Negocios Internacionales y Talentos, comenta: 'Nuestro objetivo estratégico es mantenernos líderes y generando contenidos variados, siempre orientados a la rentabilidad empresarial, con responsabilidad social y comunitaria. Queremos captar, impulsar y capacitar al talento profesional y actuarial de Ecuador en las nuevas tecnologías digitales, y fortalecer nuestra estructura organizativa'.

'Nuestra posición de liderazgo se basa en ser fieles a lo que su fundador, mi padre **Xavier Alvarado Roca** nos traspasó en el ADN: revolucionar la pantalla ecuatoriana. Nuestra última producción dramática, la bioserie *Sharon La Hechicera*, se ha consolidado con el 35% del share nacional.



La serie *Sharon La Hechicera* se ha consolidado con el 35% del share nacional

Es el primer contenido 360 en la historia del país, y las audiencias nos han sorprendido con el alto nivel de interacción', añade.

*Sharon la Hechicera* aborda la problemática de la mujer en una sociedad donde todavía existen desigualdad de oportunidades y una lucha constante contra la violencia de género. 'Es una historia poderosa que busca, además, sensibilizar a la sociedad y movilizar la conciencia de los ecuatorianos', completa **Alvarado**.

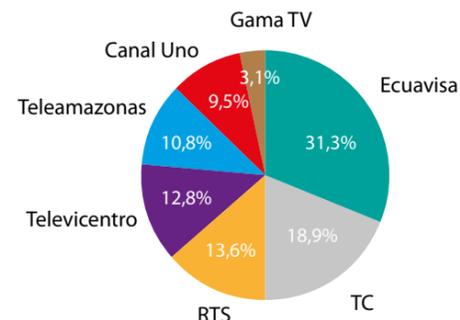
Desde sus inicios, **Ecuavisa** apostó por la producción nacional con programas como *La Baronesa de Galápagos*; la serie educativa *Parece que fue ayer*, adaptación de la española *Cuéntame Cómo Pasó*; *Recetas para el Alma*, coproducción con **MGM** Latinoamérica. O los programas de entretenimiento *Así Somos Ecuador Tiene Talento*, líder por seis temporadas; la comedia *Combo Amarillo* (600 capítulos) o la serie *3 Familias*, vendida como formato a **TV Azteca**, **América TV** (Perú) y actualmente en conversaciones con Bolivia.

El canal desarrolla un reality original en sociedad con **Mediapro**, y está 'a la caza' de historias relevantes: 'Tenemos tres series en desarrollo, las mismas que han sido presentadas a grandes cadenas de la industria internacional y esperamos tener noticias sobre el cierre del negocio e inicio de rodaje muy pronto', dice Alvarado.

Y prosigue: 'La estrategia es hacer de **Ecuavisa** no solo un líder nacional sino además un generador de contenidos multiplataforma a la vanguardia de la TV nacional. La industria vive un momento crucial para el desarrollo económico de nuestro país: queremos el fortalecimiento de un sector que atraiga divisas y contribuya al desarrollo económico y social'.

Ecuador es una de las economías más estables de Latinoamérica, habiendo pasado en la última década del puesto 103 al 91 del

ECUADOR: SHARE DE AUDIENCIA, POR CANALES - TOTAL DÍA (ENE.-AGO., 2018).



Fuente: Kantar Ibope Media Ecuador

Índice de Competitividad Global publicado anualmente por el Foro Económico Mundial. 'Hay una buena infraestructura vial, hotelera y de servicios, y muy cerca de las locaciones más exquisitas, lo que brinda facilidad para la movilización y acogida de equipos de producción en las más óptimas condiciones. Además, tiene una economía dolarizada, lo cual brinda mayor estabilidad y solidez financiera y de inversión a corto, mediano y largo plazo', resalta.

El año pasado **Ecuavisa** inició un nuevo reto en la producción y coproducción internacional con la finalidad de competir en el mercado con una 'estrategia de futuro' para el modelo de negocio. Con **Viacom Telefe** está destacando en MIPCOM el trailer de la súper serie de 60 capítulos *El Infierno de Eva*. Además, inició la segunda temporada de *Sharon*.

'Vamos a duplicar la producción dramática y de shows de entretenimiento. Para 2019 produciremos un reality original con Mediapro, al tiempo que buscamos captar, impulsar y desarrollar nuevos talentos con la división "Ecuavisa Talents". El futuro del negocio está en la apuesta por contenidos originales, la cacería de historias frescas con proyección internacional (se produzcan en Ecuador, o las exportemos como ideas) y el talento creativo profesional y actuarial', completó Alvarado.

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## HBO Latin America: 15 años evolucionando



Roberto Ríos, VP Corporativo de producción original de HBO Latin America, con Miguel Salvat, de HBO España

HBO Latin America y HBO España celebran los 15 años de producción original en la región, desde su primer proyecto *Epitafios*, realizado con *Pol-ka* (Argentina).

‘A comienzos del 2000 no había contenido independiente latinoamericano por fuera de las telenovelas. Nosotros

queríamos ir por otro camino, es por eso que los primeros acuerdos de producción fueron directamente con el talento, cineastas y directores’, señala **Roberto Ríos**, VP corporativo de producción original de HBO Latin America, y destaca el lanzamiento de su nuevo proyecto ambicioso:

*Mil Colmillos*, la más reciente producción que se hará en Colombia junto a **Rhayuela Films** y escrita y dirigida por el director colombiano **Jaime Osorio**.

‘Desde *Epitafios* a *Mil Colmillos* fuimos consistentes en lo que buscamos: una narrativa aguda, atrevida y original. En ese tiempo, nuestros socios maduraron con nosotros y trabajamos en varios proyectos como *Walter y Marcelo Slavich*, creadores de *Epitafios* y *Sr. Avila* (México). O *Fernando Meirelles*, con quien hicimos *Hijos del Carnaval* y ahora trabajamos con su hijo *Quico* en *Pico da Neblina*, nuestro más reciente original en Brasil. Es una generación de talentos’, añade.

Pero Ríos remarca que ‘HBO no es productor, sino que oficia como el primer público de los proyectos que traen los talentos a los que se asocian’. ‘Aportamos nuestra visión, ideas y consejos: somos parte del proceso creativo, no lo ejecutamos. Somos los primeros ojos del contenido, pero no compramos ideas listas’.

En España, HBO se lanzó a fines de 2016 liderado por **Miguel Salvat**, ejecutivo de amplia trayectoria (**Canal+**) en el mercado. Allí se está escribiendo *Patria*, el primer proyecto local sobre el conflicto vasco. ‘Entendemos que aquí la marca está por encima de todo, pero creemos en la individualidad de cada proyecto. Contamos historias como nadie más puede contarlas’, identifica Salvat, y completa: ‘Nos hemos metido en proyectos originales con el único objetivo de hacer crecer la marca, que es el activo más importante con el que contamos. Nos jugamos mucho en cada producción. El ADN HBO no es negociable’.



*Pico da Neblina*, nueva producción desarrollada en Brasil junto a Quico Meirelles (O2 Filmes)

## OnDIRECTV: ‘Foco en la experiencia del usuario’

El contenido original se ha convertido en un must a la hora de atraer audiencia, lo que ha llevado a señales como OnDirecTV a apostar por aumentar su oferta propia. ‘Para DirecTV en América Latina, la producción original representa el 30% de contenido visto en nuestra plataforma incluyendo noticias, programas y deportes’, explica **Willard Tressel**, director general para **OnDirecTV**.



Willard Tressel, director general para OnDIRECTV

‘Empezamos producir contenido original con *La Casa del Mar* (**Cisne Films** y **Storylab**) y estrenamos en julio *Todo por el Juego* junto a **Mediapro** (España) con el objetivo de seguir apostando por contenido único y con el cual nuestras audiencias se puedan identificar’.

Sobre este último, el ejecutivo destaca no sólo la narrativa y calidad de producción sino su temática: ‘Si de fidelizar audiencia hablamos, sin duda, el deporte es un género clave: a través de **DirecTV Sports** generamos cerca de 1.000 horas de contenido original para la cobertura de cada Copa Mundial de la FIFA’, agrega.

‘En OnDIRECTV, estamos comprometidos en brindar contenido que sea de interés para nuestros suscriptores. Entregamos una mezcla de programación de calidad, incluyendo la transmisión de series originales y exclusivas, con títulos como *Kingdom*, *La Casa Del Mar*, *Fargo*, *Versailles*, *Broadchurch*, *Sé Quién Eres* o *Victoria* así como *The Tonight Show*, protagonizada por **Jimmy Fallon**, y *The Ellen Degeneres Show*’.

Y concluye: ‘En DirecTV somos más que una plataforma, somos una empresa a futuro y tenemos como enfoque brindar la mejor experiencia de entretenimiento a nuestros clientes. Nuestro objetivo es continuar logrando que el público valore el canal y los contenidos que brindamos, trayendo una mezcla de producciones aclamadas internacionales así como contenido local y regional y producciones exclusivas y originales’.



*Todo por el Juego*, producción original desarrollada junto a Mediapro

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Patricio Wills, presidente de Televisa Estudios, y Carlos Bardasano Jr., de W Studios, de Univisión



Televisa (México) en CBS: Eduardo Clemesha, head of formats, Ramsey Elia, director general, Karina Montoya, directora de adquisiciones, Barbaro Musa Ruiz, senior director, programming strategy de Univisión, Gerardo López Gallo, VP, y Carlos Eduardo Avila, director de adquisiciones



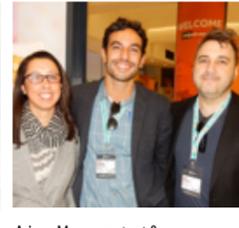
Imagen TV de México: Juan Pablo Matarredona, director de entretenimiento, Suzette Millo, PR & Marketing, Adriana Ibáñez, consejera de programación y contenidos, y Aurelio Válcárcel, director de ficción



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



SBT: Beto amaral, VP de producto, y Daniel Figueiredo, director, de SBT Santa Catarina (bordes) con Marluce Pereira Cavalcante, directora jurídica, Ferndo Pelegio, director artístico y creativo, y Murilo Fraga, director de programación



Ariana Myers, content & programming, DirecTV Latin America, con Antonio Augusto Valente, content research, y Alex Medeiros, director, content acquisitions, ambos de Globosat (Brasil)



Claudia de Macedo, ahora independiente, Enrique Rubini, de Fox; Alberto Pecegueiro, director general, ambos de Globosat; Joao Mesquita, CEO, y Renata Aguiar, acquisition manager, ambos de TeleCine, y Dave Smith, director de conteidos de iFlix



Manuel Abud, presidente & CEO de Azteca America (USA); Les Levy, COO, HC2, que compró Azteca America; Sebastián Trujillo, head of sales de BBC Worldwide Latin America; Margarita Black, head of acquisitions, Azteca America; y Mary Black, VP producción de Somos Productions (USA)



Ana Barreto, country manager para Fox Telecolombia, junto a Ricardo de León, director de adquisiciones, y Alejandro Vazquez-Vela, network general director, ambos de MVS México



Beatriz O'Higgins, directora de programación en IVC Venezuela, con A+E Networks Latin America: Adriana Rodríguez, coordinadora de adquisiciones, Humberto Delmas de Telefilms, Isabel Quintero, head of acquisitions, y Eduardo Ruiz, CEO



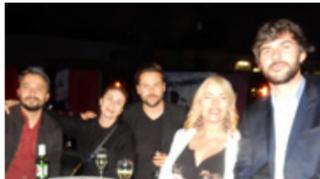
Grupo Albavisión: Alejandro Sacasa, Analida López y Marcela González



Telemundo Network (USA) en NBCUniversal: Julio Cabello, senior director, content development & strategy, Diamela Perez, senior director, programming de contenido, Andrea Seiders, analyst, y Leonor Sotillo, SVP de programación



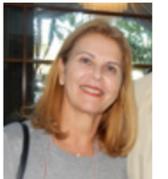
Buyers of NBC Universo (US Hispanic): Jorge Ballesta, VP, program acquisitions, Bilal Silar, SVP, programming, and Katsi Colon, senior counsel



NBCUniversal Channels: Milton Xavier, Gracia Waverly, Christopher Lorenzo, Klaudia Bermúdez Key, todos de América Latina, junto a Nicolás Robin, programming director France & Iberia



Estefania Arteaga, Sr. Content developer manager, Rakuten Viki



Elisa Ayub, directora de adquisiciones de Band



Agustin Caso Jacobs, gerente regional de Google Play/YouTube



ClaraVideo: Claudia Bouche, content acquisitions manager, Rosemarie Morales-Saez, acquisitions Sr. manager, y Jennifer Barany, content acquisitions director



Amazon Latin America: Danae Kokenos, head of content acquisitions, y Francisco Morales, content acquisitions



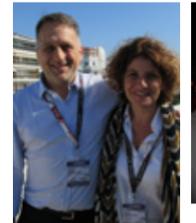
Buyers of Amazon Prime Video Direct junto a RTVE: Raúl Molina y Rosalía Alcubilla Alonso, ambos de RTVE, Christine Jensen, content acquisitions manager, y Lara Talamas, adquisiciones, de Amazon, y Rafael Bardem, de RTVE



Netflix con Caracol: Augusto Rovegno, senior manager content acquisitions, y Rodrigo Mazón, content acquisitions, junto a Lisette Osorio, VP ventas internacionales de Caracol



Mihai Crasneanu, CEO, Grey Juice Lab (UK), Geoffroy and Marc Olivier de Pierrefeu, content managers, Elia Media (France), Tony Kelly, chairman, Digital Media Distribution (UK) and Daniel de Simone, director de programación de Millicom Latin America



Martín Teitelbaum, gerente de producción y artístico de la Televisión Pública Argentina (TPA) y Karina Castellanos, directora de Cine.AR



Artear Argentina: Pablo Codevilla, director de programación, Eduardo 'Coco' Fernández, director de producción



Diego Rojas, head of fiction, Viacom Telefé; Tiago Worcman, SVP content, MTV/Paramount Channel; Marisol Amaya, Sr. Director, acquisitions, Viacom; Victoria Pozzi, director Sr. Programación Comedy Central y Paramount Channel; Federico Cuervo, SVP producción Viacom Americas; Darío Turovelzky, director general de contenidos, Viacom Telefé; Paula Kirchner, Sr. director programming Telefé; Patrick Connolly, VP programming, AMC Networks; Willard Tressel, GM DirecTV; Christopher Rubi, acquisitions AMC



Maria Luz Zucchella, VP de adquisiciones de Olympus



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



RCN Colombia: Ricardo Cruz, director de adquisiciones; Juan Camilo Uribe, VP de mercadeo; María Rosario Iregui, VP de nuevos proyectos; Edna Orozco, consultoria para el canal



Sony Crackle: José Rivera Font, VP y gerente general, Eduardo Arias, director de programación, y Gustavo Mónaco, VP, affiliates distribution



Canal 10 de Uruguay: Patricia Daujotas, VP de programación, Iván Ibarra, gerente de programación, y Cecilia Presto, adquisiciones



Empresas TVI compra para cinco canales en Chile: Maea García, director, desarrollo estratégico, y Paulo Venegas, programming manager (bordes) con Pablo Briceño, adquisiciones, Feel (España)



Mega Chile: Juan Ignacio Vicente, director de adquisiciones, Patricio Hernández, CEO, y Marcelo Bravo, director de marketing



Gabriela Rodriguez, gerente de comercialización y contenidos de Canal 11 Honduras, y Karina Medina, gerente de programación de Ecuavisa (Ecuador)



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FNG Latin America: Zico Goes, content director, Mariana Perez, SVP desarrollo y producción, Prentiss Fraser, EVP & MD, content distribution, Jorge Stamadianos, SVP development, Paulo Franco, head of programming and content de TV Record (Brasil), y Edgar Spielmann, EVP y CCO de FNG Latin America



HBO Latin America: Roberto Hernández, corporate VP, Luis Peraza, VP de producción original, Silvia Fong, programming director Max Networks, Danny Zambrano, senior manager programming, Gustavo Grossman, VP corporativo de Networks, Jesús Rodríguez, producción y operaciones, Marienri Mielthe, programming manager de Cinemax, y Eva Villarreal, programming director de Max Networks



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



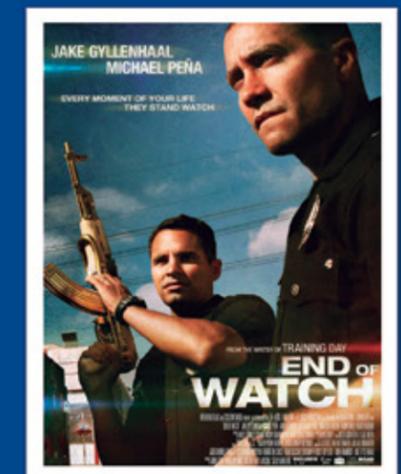
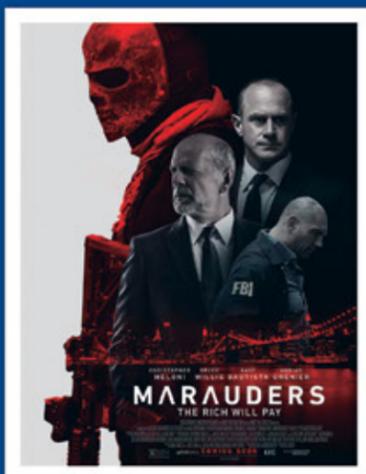
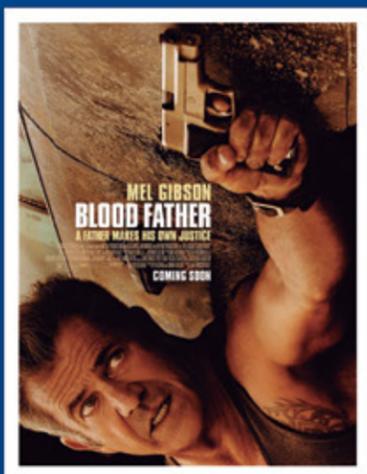
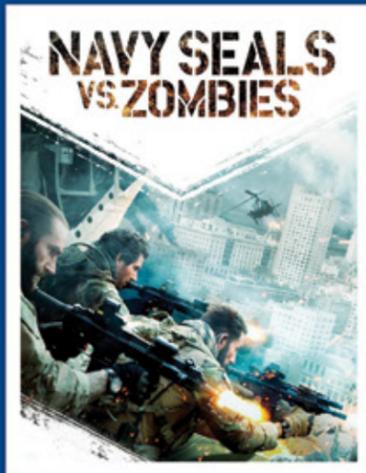
Tele-Quebec, Canada: Christine Maesbracer, head of programming; Ian Oliveri, president, Quebecor Content; Yann Paquet, VP, Quebecor Content, and Genevieve Royer, acquisitions director (sacar a los tres de la derecha)



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

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## eOne: big procedural dramas



Stuart Baxter, president international distribution

**Entertainment One** (UK) highlights in Cannes a slate of procedural and serialized dramas headed by **Circle Blue Media's** production, *Diggstown* (w/t) (6x60'), a series that follows a star corporate lawyer who reconsiders her priorities after her beloved aunt commits suicide following a malicious prosecution. Landing at a rural legal aid office, she is driven by one thing – to never again allow innocent lives to be destroyed by the justice system.

At the first season of original production *Burden of Truth* (10x60' + 8x60', coming soon), corporate attorney Joanna Hanley (Kristin Kreuk, *Smallville*) made headlines fighting for the justice of five sick girls in her hometown of Millwood. In the new season, she finds herself at a top law firm in Winnipeg ready to make a fresh start away from her previous firm. There, a new client draws her into the shadowy world of hackers, activists, and a political movement that won't take any prisoners.

Also from eOne, with Pillar/Segan, *Private Eyes* was sold in over 135 territories and returns for Season 3, where Matt Shade (Jason Priestley, *Call Me Fitz*) and Angie Everett (Cindy Sampson, *Rogue, Supernatural*) become more intertwined into the antic adventures of their world, taking on Toronto's most difficult and unusual cases.

Lastly are *Cardinal* (18x60' + 6x60' coming soon), based on the critically acclaimed novels by the same name, and *Mary Kills People* (12x60' + 6x60' coming soon), following Dr. Mary Harris (Caroline Dhavernas, *Hannibal*) and her exploits as she balances her family and her day job while also helping terminal patients end their lives on their own terms.



*Private Eyes*, procedural drama sold in over 135 territories

R7.F31

## Imagina: Side Games

**Imagina International Sales** (Spain) represents over 50 producer companies that have entrusted Imagina with their product's sales management. The company has over 3500 clients from all over the world, including fiction and entertainment producers, film and television distributors, public and private TV channels, and VOD platforms and its content has been exported to over 150 countries.

For this season, the company highlights a slate of new shows like *Side Games* (8x50'), a thriller about money, power, betrayal and sport. *I'm Alive* (26x70') is a series that follows Inspector Vargas manages while, trying to find the most wanted killer, suffers a fatal accident. He awakens in an unrecognizable place where a strange man, "the Link", informs him that there has been an error and he should not be dead. The inspector is returned

118 PRENSARIO INTERNATIONAL

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## CDC United: from animation to thrillers

Over the years, **CDC United Network** (Belgium) has managed to develop a successful business by acquiring commercial titles for distribution in Latin America and systematically partnering with the most important local theatrical distributors to ensure the best possible theatrical release in the territory and with the leading Pay and Free TV stations.

Heading the slate for MIPCOM is *Leo Da Vinci: Mission Mona Lisa* (85'), animated film about a young and adventurous boy that is creating an incredible invention with the help of his friends Lorenzo and Gioconda. However, after a fire destroys Gioconda's field, her father plans to marry her to a rich but unpleasant man. The arrival to town of a storyteller speaking of a hidden treasure puts Leonardo, along with his friends, in search of this lost treasure to raise money.

Despite the title, *Happy Family* (93') is a comedy about a family that is far from happy: In an attempt to reconnect as a family, Mum and Emma plan a fun night out. However, her plan backfires when an evil witch curses them, and they're all turned into Monsters.

Directed by Wolfgang Groos, *Lilly's Bewitched Christmas* (90') starts when Lilly the Witch conjures St. Nick's wild helper Ruprecht to teach her littlebrother a lesson, Ruprecht escapes and starts wreaking havoc in Lilly's home town.

Lastly are *First Light* (85'), a film that follows a high school senior who has an encounter with mysterious lights that appear over her small town, and *Incident In a Ghostland* (91'), a thriller about a mother of two who inherits a house and is confronted with murderous intruders on the first night in their new home and fights for her daughters' lives.



Jimmy Van der Heyden, sales manager



*Incident In a Ghostland*, thriller

to earth in another body to hunt down his murderer. *To Serve and Protect* (400x70') is a telenovela about two policewomen at the heart of a rough neighborhood, and *Betrayal* (9x70') is a drama where the apparently perfect family begins to crack.

Lastly, on the entertainment side, Imagina highlights *Forever or Never* (50'), the first dating show that takes you to the future, to decide your present; *Photobombers*, comedy panel game show, and *The Look*, where 8 famous celebrities will team up with 8 expert stylists. Will they be able to make someone else look like a star? It's time to find out.



Beatriz Setuain, Manager International Sales



Marta Hazas

Javier Veiga

# LITTLE & COINCIDENCES

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## Turkish Drama drive audience Madd



Ateş İnce, MD, and Özlem Özsumbul, director of International sales

Leading Turkish Drama producers **Ay Yapım** and **Medyapım** joined forces for international drama distribution by launching this MIPCOM **Madd Entertainment**, a new sales force led by highly experienced executives **Ateş İnce**, MD, and **Ozlem Ozsumbul**, director of International sales. The company

has recently announced the appointment of **Deniz Cantutan** as sales manager.

Turkish storytelling reaches more than 150 countries around the world creating a massive ecosystem with its worldwide titles, celebrities and fans. The country has become world's second-largest TV content exporter in two decades and this success is crowned by an International Emmy Award for *Endless Love*.

Founded in 1993, **Medyapım** is one of the most experienced and well-known production houses in the country having created *Girl Named Feriha*, and **Nippon TV**'s series adaptations *Mother* and *Woman*, both enjoying global success. Launched in 2005 **Ay Yapım**, is the producer of Turkey's most watched and influential dramas: *Endless Love*, *Forbidden Love*, *Fatmagul*, *Ezel* and *Black Money Love*. Both companies generate some 400 hours of drama annually for Turkey's prime time.

'As content creators we felt the need to get closer to our global business partners. We like to establish fresh bonds, create a direct business approach and become the single contact point', explain **İnce** and **Ozsumbul**.

At MIPCOM the company is promoting two brand new titles, *Phi* and *Persona*, aired on Turkey's leading OTT service **puhutv**. 'In addition to our core business, we want to invest in the future of drama and collaborative productions with international partners', conclude the executives.



Persona, new release at MIPCOM

## ABS-CBN: romance and revenge



Macie F. Imperial, head of program acquisition

ABS-CBN's (The Philippines) content, popular for its heartfelt Filipino stories, is made available across other territories through ABS-CBN International Distribution, the distribution arm of the Filipino broadcaster, lands with a high-quality programming offer headed by the drama *Batrayal*, which revolves around the story of Lino, talented furniture designer, who is caught between reuniting with the love of his life and staying true to his commitment to his wife.

*Now and Forever* centers on Eva, the long lost heiress of the Cortes clan's wealth, who survived the multiple assassinations made by her father's family. As she and the now known successor to the Cortes' fortune Inno meet, a

## Nippon TV: focus scripted formats



Atsushi Sogo, President, International Business Development

With two successful scripted formats adapted in Turkey, *Mother* and *Woman*, Japan's leading broadcaster **Nippon TV** continues betting on these business during MIPCOM 2018, where it will be having an active market.

First with a panel + sushi to be held on Monday at 4pm at Verriere Californie, where **Shigeo Cindy Chino**, senior director international business development, shares the success of its formats worldwide with **Medyapım** (Turkey) and Turkish actress **Ozge Ozpirincci**. Second, with the "Asian World Premier" of its brand new fashion-set millennial drama series *Way Too Kawaii!* (10x'30) on Tuesday at 11.30am.

**Nippon TV** is also promoting the series *Born to be a Flower* (10x'60), along with three new scripted formats. **Atsushi Sogo**, President of International Business Development, explains: 'We have the same level of confidence for our new '60 minutes drama formats *OASIS - a love story*, *Caution, Hazardous Wife* and *Abandoned*'.

First one is about a young woman who is unwanted by her parents; second one follows a housewife who decides to reinvent herself after realizing she is a disaster when it comes to homemaking but a champion of justice who becomes incredibly dangerous when angry; third is a touching drama as seen through the eyes of children facing the harsh reality of life in an orphanage.

'We also expect tremendous success with our unscripted format *When life gives you money*, where celebrities received the amount of money of their age x USD 100 for their birthday and use that money as they wish; and our animated offering of *Run with the wind*, and anime that showcases university students and their pursuit of glory. They will further strengthen the international business side of Nippon TV', concludes **Sogo**.



Fashion-set millennial drama series *Way Too Kawaii!* to premier at MIPCOM 2018

BOOTH #P-1.F74



Batrayal, drama/romance

love will eventually flourish between them and the pieces surrounding Eva's identity fall into place. And *Secrets of El Paraiso* follows a rich businessman Adrian and young professional Michelle who fall in love with each other, but they find out they're connected in more ways than one.

Lastly, the Filipino company recommends for this season two series that mix crime with drama: *The Blood Sisters*, where, unaware of each other's existence, three identical sisters are reunited by a crime that ends up raising more questions than answers, and *Asintado*, about a woman that decides to rebuild her life and seek revenge after surviving an attempted murder orchestrated by her very own sister.



BOOTH #P-1.L1

## Atención con BoxFish



Diego Guebel, presidente del Grupo BoxFish

Boxfish ya está trabajando con los grupos **Mediaset España**, **Atresmedia** y **Movistar+**, produciendo programas propios y formatos de éxito internacional como *Bake off*, *Héroes más allá del deber*, *Bienvenidos a mi hotel*, *Me cambio de apellido*, *Un doctor en mi casa* y *El jefe infiltrado*.

‘En esta primera etapa hemos comenzado con programas de entretenimiento, aunque ya estamos con proyectos de ficción’, adelanta **Diego Guebel**, presidente del **Grupo BoxFish**. A meses de abrir oficinas en Argentina, ya generó *El Gran Premio de la Cocina*, programa diario para **eltrece**, y está terminando la producción de un piloto híbrido (entretenimiento/periodístico). ‘En ambos territorios desarrollamos algunos documentales y ficción con foco en OTTs’, añade.

**Guebel** indica que existen ‘acuerdos puntuales’ para llevar sus formatos desarrollados in house al mercado internacional, pero que inicialmente busca tener una distribución propia. ‘Queremos crear originales para tener la mayor cantidad de IPs posibles; producir en el más alto standard de calidad; y abrir oficinas en Brasil y, posiblemente, en Portugal en los próximos meses’, subraya.

Sobre el futuro, completa: ‘La discusión de hacia dónde va el negocio es permanente. Está claro que el consumo de contenido crece, de diferentes maneras. Como generadores de contenidos, buscamos siempre la mejor ecuación que nos permita producir con alta calidad. Las TV abiertas son quienes más trabajo generan en entretenimiento. En documentales, donde también tenemos expertise, las OTT’s y las señales de cable lideran el segmento’.

**EL GRAN PREMIO DE LA COCINA**

El Gran Premio de la Cocina, nuevo desarrollo para eltrece Argentina

## PR: first Argentina-Brazil drama co-production

*PR* is a 13-hours drama series co-produced fifty-fifty by Argentina and Brazil, and globally distributed by **Silvana D’Angelo’s Glowstar** (Argentina) and **Ettore Botta’s SpaceWow** (USA). The series has been in production in both countries (six weeks in Cordoba and four weeks in Florianópolis) during 2018 and will be ready by the end of this year.

It is based on an original idea from **Bonaparte Cine’s Claudio Rosa**, who wrote the story with **Pablo Brusa**, **Federico Da Rosa**, **Glauco Boering** and **Marcia Paraiso**. It is produced by Argentines **Paola Suarez’s Jaque Content**, **Diego Palacio’s StoryLab**, **Antonio Pita’s Prisma Cine** and Brazilian **Ralf Tambke’s Plural Filmes** (Brazil). It is directed by Claudio Rosa, Pablo Brusa and Marcia Paraiso.

*PR* is an action-crime, bilingual series taken place in both countries. The co-creation/co-financing/co-production was possible thanks to program funds from **Ancine** (Brazil) and from **INCAA** plus local funds from the **Polo Audiovisual** of Cordoba. The series has already gained international recognition.

## ORF Enterprises: docs + drama

**ORF-Enterprise** launches at MIPCOM the documentaries *Wild Austria – Created by Water* (2x’52) and *Seefeld – Tyrolean Wonderland* (2x’52) that lies at the heart of Tyrol, surrounded by the most beautiful and wildest Alpine peaks, and *Atatürk – The Father of Modern Turkey* (’52) is a portrait of Turkey’s leader and his intellectual development.

In *Awesome Animals* (75x’12), Tomcat Kurt accompanies us on an exciting journey through the fascinating world of animals.

Last but not least, ORF’s flagship drama *Suburbia* (Women on the Edge) is 30x’48 series of five women, whose biggest challenge so far has been surviving their daily hour-long luxury shopping tours burning up their husband’s credit cards, are taken by complete surprise when suddenly one of them is divorced by her husband and thrown out of the house.

**Marion Camus-Oberdorfer**, Head of Content Sales, explains: ‘Documentaries from ORF’s famous *Universum* strand, likewise nature/wildlife and history, continue being our most successful programs in terms of international sales. Lately ORF fictional programs become more and more sought after world-wide, due to appealing storytelling and extraordinary plots. Best practice: *Suburbia – Women on the Edge* has been successfully sold in Europe and recently shows at **MVS** (México) in German language with Spanish subtitles’.



Marion Camus-Oberdorfer, Head of International Business



Suburbia – Women on the Edge, sold to MVS Mexico

BOOTH #P-1.C81

This is the first co-production of a drama series between both countries and it has been a ‘great and rich experience’, according to the producers. The cast includes well know Argentine actors like **Jorge Marrale** (Netflix’ *Estocolmo*), **Celina Font** (DirecTV’s *La Casa del Mar*), **Liz Solari** and **Juan Gil Navarro**, plus **Mariano Bertolini**, **Pablo Tolosa** and **Ricardo Bertone** (Cordoba) and **Guilherme Weber** (HBO’s *Negocio*) and **Zé Machado** (HBO’s *In treatment*), among others.

*PR* shows a public relations professional who is planning an event to promote the brand of his dear friend, the ex Brazilian surfer and multiple world champion. What he does not know is that the event is an excuse to smuggle ecstasy tablets from Brazil to Argentina.



PR, 13-hours series co-produced between Argentina and Brazil



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P-1.L50

## Alfred Haber: from the parade to the Grave



Alfred Haber, president

**Alfred Haber**, president of **Alfred Haber, Inc. (AHI)**, comes to MIPCOM with great news. The company announced previous the market the sale of the *61st Annual Grammy Awards* up several key international markets for the 2019 music event slated for February 10 at the iconic Staples Center. The ceremony will broadcast in the US on the CBS Television Network for the 47<sup>th</sup> consecutive year.

Major broadcasters finalized thus far include **Rogers** (Canada), **Tencent** (China), **WOWOW** (Japan), **VTM** (Belgium), **M-Net** (Africa), **Channel One** (Russia), **Viacom 18** (India), **WDR** (Germany), **D17** (France), and **Bangkok Broadcasting** (Thailand).

‘Seen in more than 195 territories worldwide, the *Grammy Awards* are a celebration of all genres of music,’ comments Haber. ‘Couple this with the very top performing names in the industry and you have a musical extravaganza that I’m certain will resonate, as always, with viewers around the world.’

Other big titles that Haber recommends during MIPCOM are the 19th *Annual Latin Grammy Awards*, which promises to be another unforgettable night of spirited performances and exceptional productions that highlight the dynamic world of Latin music. The annual *Latin Grammy Awards* return once again as the international musical showcase for Latin talent, diversity, relevance...and excellence.



*Shallow Grave*, new crime and investigation series

While *Shallow Grave* (8x60’) is a new crime and investigation series and **UKTV’s *Help! My house is haunted!*** (12x60’), a reality show from the creator, executive producer and star of *Ghost Adventures*.

R9A9

## Snap Media: films and miniseries

**Snap Media** (Argentina), part of **Hemisphere Group**, recommends at MIPCOM the comedy-drama film *The Wedding Guest* (105’), about two college sweethearts: Adam is heartbroken when she breaks up with him, then finds himself in the odd predicament of being a “dear friend” invited to her wedding a year and a half later. At *If you saw his heart* (86’), cast out of his insular community, a damaged and down on his luck man teeters between a life of crime and the path to redemption, while *Mission Kathmandú* (85’) follows a novice detective and an ambitious research assistant in anthropology at the local university.

Also are *Holiday Joy* (87’), about a dissatisfied teen; *The Bodyguard* (93’), a mixture of action-packed Kung Fu film and drama, and *El Desconocido*, miniseries that tells the fictional story of the right hand of the famous drug trafficker.

P0 A7

## RMViSTAR: adapting rapidly to changes

As independent company, **RMViSTAR** (USA) is adapting rapidly to changing markets conditions, in order to satisfy the demand of its clients. Describes **Rose Marie Vega**, CEO: ‘Family Entertainment remains a strong segment thanks to the growth of our offer of mystery and romantic movies with new productions of *Aurora Teagarden* and *Lost Letters* franchises. On the other hand, we have secured representation of new high quality Animation for kids that draws strong interest.’



Rose Marie Vega, CEO

Also, the company arrives to Cannes with an important number of sales: ‘**Imagen** (Mexico) and **NBCU Latin America** acquired our mystery and romantic collections, we sold a package about JFK investigation and the Kennedys family to

**Direct TV Latin America**, and **A&E Latin America** acquired the license of *The Kennedy’s: After Camelot*. **Televisa** (Mexico and Latin America) inked a deal for the 1st season of the fashion reality *The Fashion Hero* and we licensed a package of animation including *Robotia* and *Minimalitos* to a major USA cable channel’, enumerates Vega.

‘We are proud to represent and promote the format of the new entertainment-reality show *The Fashion Hero* and the format of *The Cleaning Lady*, a crime-drama series pre-selected to compete for the International Emmys and in negotiations with a major studio in USA for an English language version and another studio for a Mexican version for Latin America,’ she completes.

Among other big titles for this season are *Motorcycle Girl* (26x45’), about a girl who lives on the fascinating and dangerous day-to-day of the streets, and *In-Security* (13x60’), about a 6’7” actor. In animation, it stands *Mati & Rocco* (8x7’), about the friendship of a boy and an underground creature, *Mounstros de la Guarda* (13x11’), and *Go Yell-O* (12x11’), about an alien boy made of jell-o.

VIP CLUB

## AMC Studios: stories of struggles

**AMC Studios** arrives to MIPCOM with a slate of new high profile series headed by *Unspeakable* (8x60’), a sweeping drama that chronicles the emergence of HIV and Hepatitis C in Canada in the early 1980s, and *Dietland* (10x60’), about a ghost-writer for the editor of one of New York’s hottest fashion magazines.

*Documentary Now!* (21x30’) is shot in a different style of documentary film making and stars Armisen and Hader paying homage to some of the world’s best known documentaries, sharing a captivating story inspired by these timeless films. Lastly, are *Eli Roth’s History Of Horror* (7x60’), featuring a list of huge storytellers like Stephen King and Quentin Tarantino, and *Jonestown: Terror in the Jungle* (4x60’), a picture of Jim Jones’ transformation from charismatic preacher into an egomaniacal demagogue who led the biggest mass suicide in American history.



NEW BOOTH AT MIPCOM  
R9.A5 RIVIERA 9

BOOTH #P-1.F50

## Dori Media: for all ages



Nadav Palti, CEO

**Dori Media Group** recommends at MIPCOM a slate of drama and game shows headed by the teen adventure drama *Eilat* (50x30'), where at the eternal vacation city, a group of teenagers from all over the country, from different backgrounds and social classes, meet at the most prestige hotel in Eilat for one summer that will change their lives forever, and the *The Box*, a groundbreaking talent show

for kids (aged 5-14).

Other top titles are the Argentinean romantic comedy *Las Estrellas* (120x60'), about five daughters facing a challenge, written in the form of a clause, which they will have to fulfill in order to claim the inheritance he has left for the sisters. The series was already sold to Italy, Spain, Russia, Israel, India, Slovenia, El Salvador, Albania, Kosovo and Middle East GCC.

*The New Black* (12x30') is a comedy about a group that lives and study in the most prestigious orthodox yeshiva, without interest in studies without the courage to leave as well; *The Road to Calvary* (13x45) is an epic periodic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy, while *El Marginal 2* (13x45') is set three years before season 1, when the Borges brothers get into prison and get involved into a war of power with El Sapo.

Lastly are the romantic comedy *Ciega a Citas* (140x60'), locally produced in Chile, Spain, Russia, Poland, Germany and now in production in China and Lithuania; *The Best of All*, which tests the theory that states that the



*Eilat*, teen adventure drama

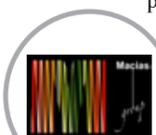
average of the answers to a question of a large audience will be a more precise evaluation than professional, and the format *Power Couple*, a format that puts love to the test like you've never seen before. The couple's emotions, humor, tensions and love come into play.

## Macias Group: 50 years of constant growth

**The Macias Group** keeps growing every year: since it was started in 1968, the Group has grown from a small company to a multinational company with offices and studios in Mexico, USA and Brazil. 'Additionally, we have grown exponentially in our output capacity as well as in our technical infrastructure', explains **Mar Macias**, EVP.

One recent big leap was a couple of years ago when the industry changed dramatically into a fully digital and tapeless workflow and our company did a complete update and upgrade on our IT infrastructure. 'Today, our production workflow is 100% digital and tapeless. This rapid pivot during that big change helped us innovate and provide new services to our clients such as accelerated delivery of their localized titles, video game localization as well as Closed Captioning and Audio Description for the blind services', he adds.

Among the main shows dubbed by the company



## TV Azteca: Wild by Nature

As one of the world's largest producers of Spanish-language television programming, **TV Azteca** is in constant evolution, generating over 10,000 hours of content per year.

Among the main highlights for this season, de Mexican company is pushing *Maria Magdalena* (60x60'), historical drama series coproduced by **Dopamine**, part of Grupo Salinas, and **Sony Pictures Television**. The series is an epic melodrama recreating the life of a passionate woman during oppressing times. A woman different from the rest, one who will challenge the laws of a corrupt society entirely run by men.

*Mundo Metro* (15x60') 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 *Wild by Nature* (30x30') is a TV series of wild nature, which deals with the endemic fauna of Mexico, narrated from a fresh, intrepid and original point of view with a message of conservation and care of our species.

Other big shows that the team led by **Patricia Jasin** is offering are *Dementia* (10x60'), where a reporter decides to admit herself into a psychiatric hospital to solve her grandmother's murder; *La Academia*, format that has attracted audiences from countries such as Mexico (12 seasons) Singapore, Malaysia, Indonesia (13 seasons) and Central America (2 seasons), and the worldwide broadcast Rights of 6 of the 18 Liga MX football teams, which includes 102 regular games during the 2018 - 2019 season as well as half-hour weekly highlights. The first 51 games during the Opening Tournament are played from August to December 2018, and the Closing Tournament, containing another 51 games, are played from January to June 2019.



Patricia Jasin, VP TV Azteca International



*Maria Magdalena*, coproduction between Dopamine and Sony

along this five decades are big classics such as *Friends*, *Seinfeld*, *The Sopranos*, *Barney* and *Alf*. The most recent hit shows include also *Gotham*, *Star Trek: Discovery*, *My Little Pony*, *Supermax*, *Cidade Proibida*, *Riverdale*, *Billions*, *Flash* and *Señor Avila*, among many other TV shows, and Feature Films for theatrical release such as *IT*, *The Nun*, *Smallfoot*, *Storks*, *Game Night*, *Crazy Rich Asians*.

'The great opportunity in the dubbing business nowadays is the increased demand for content by the streaming platforms which translates in an increased demand for localization services. There are thousands of hours of library content as well as content in several languages that are waiting to be localized for the American and Latin American Market, says Macias.



Mar Macias, EVP

BOOTH #R8.B10



VISIT US AT MIPCOM 2018 / STAND R8.C17

BOOTH #P-1.C2

## La fórmula Telefilms: reinventarse siempre

Grupo Telefilms sigue afianzando su presencia en Latinoamérica, proveyendo del mejor contenido fílmico mayor para los operadores, y también apostando fuertemente a la producción original tanto de películas como series con foco en los dos mercados más importantes de la región: México y Brasil.

En su core business, sigue estrenando unas 35 películas al año con la mejor producción de Hollywood, mientras consolida su posición en la distribución de cine con **Diamond Films**, con la que tiene presencia en Iberoamérica. Se destaca un gran presente en España, un mercado que ha madurado y gracias a lo cual se han cerrado varios acuerdos recientemente con operadores locales.

Para MIPCOM destaca un atractivo line up que incluye *Adrift*, basada en una historia real que narra cómo un pareja se hace a la mar en su velero, pero en medio del océano se ven sorprendidos por una de las mayores tormentas jamás registradas. En Brasil tuvo el primer fin de semana luego de su estreno, unos 220.000 espectadores.

Con **Gabriele Byrne**, *Hereditary* muestra las cosas extrañas que comienzan a suceder en la casa de los Graham tras la muerte de la abuela y matriarca, quien deja a su hija Annie en herencia su casa. Y *The Happytime Murders* llevará al espectador hasta un mundo donde títeres y humanos

conviven, pero los títeres son vistos como ciudadanos de segunda clase.

Entre los nuevos lanzamientos, *Peppermint* es una historia de venganza que se centra en una joven madre que, sin nada que perder,

está decidida a arrebatarle a sus rivales la misma vida que le fue robada. Y *Mile 22* con **Mark Wahlberg**, quien interpreta a un experimentado agente de la CIA, enviado a un país sospechoso de actividad nuclear ilegal. En México, el primer fin de semana de septiembre obtuvo 400.600 espectadores.

Otros destaques son *Juliet*, *Naked* con **Ross Byrne**; *Serenity* con **Matthew McConaughey**; *Destroyed*; *At Elementary's Gate*; *UglyDolls* (animación); *17 Bridges*; *Greenland*; y *Colette*, entre otros.

'Latinoamérica está atravesando por un momento especial, pero eso no es novedad. Quien conoce la región, conoce sus ciclos de crecimiento y también los de crisis. No debemos perder la capacidad de solucionar problemas, que es en definitivamente en lo que nos especializamos', apunta **Tomás Darcyl**, presidente del **Grupo Telefilms**.

Prosigue: 'Apostamos a cambiar adelantándonos a lo que iba a venir: por ejemplo a comienzos del 2000 comenzamos a comprar películas "all rights" para poder manejarlas mejor en toda la región y en todas las plataformas. Luego, hacia 2010 lanzamos **Diamond Films** para cerrar el círculo de distribución. Es un enorme costo operativo y de recursos, pero estamos convencidos de que sin ella hoy no tendríamos la presencia regional que tenemos: nuestra expansión en Iberoamérica hubiera sido limitada. Para



Tomás Darcyl, presidente, y Ricardo Costianovsky, CEO del Grupo Telefilms, y Bruce Boren, CEO THR3 Media Group

manejar todas las ventanas, necesitábamos una distribuidora propia de cine'.

Y finalmente, la apuesta por la producción original, iniciada hace 4 años y que hoy es la gran tendencia en el mercado de contenidos. 'Buscamos ser el link entre Hollywood y los operadores, quienes hoy además del mejor contenido mayor, requieren originales. Hemos adquirido una gran experiencia en la producción para cine y televisión y vamos a redoblar la apuesta', completa **Darcyl**.

En ese sentido, confirma la producción de 5-6 películas en México para los próximos 4 años a través de **THR3 Media Group**, lanzada en sociedad con **Bruce Boren**. Entre otras, están *Mi mamá se fue de viaje*, versión local del éxito argentino de **Ariel Winograd**, y *Si yo Fuera Tu*, basada en la brasileña *Se Eu Fosse Você*. 'Pero además tenemos 4 series en pre-producción, encabezando con *Santo, el enmascarado de plata* (20x'60) con miras a estrenarla el 4Q de 2019', resalta.

En Brasil planea un volumen similar, que desarrollará junto a un partner estratégico local. Desde Argentina, **The Magic Eye**, liderada por **Juan Parodi**, aportará su know how para el desarrollo de algunas de esas series, y también trabaja en su próximo proyecto, *Mojado* (10x'60), que se grabará en México. Antes había producido Sandro de América, junto a Telefé, que fue un gran éxito en TV abierta.

'Hemos llevado adelante importantes cambios estructurales en los últimos 20 años de nuestra historia, y entendemos que debemos hacerlos cuando las cosas están saliendo bien. Con la producción original en 3 o 4 años tendremos el volumen que actualmente manejamos de Hollywood. Se vienen años desafiantes, y queremos estar preparados', concluye **Darcyl**.



Con Mark Wahlberg, *Mile 22* obtuvo en el primer fin de semana de septiembre en México 400.600 espectadores



Basada en una historia real, *Adrift* obtuvo en Brasil unos 220.000 espectadores



*Santo, el enmascarado de plata*, serie de alto presupuesto que se estrenará a fines de 2019 producida por THR3 Media Group



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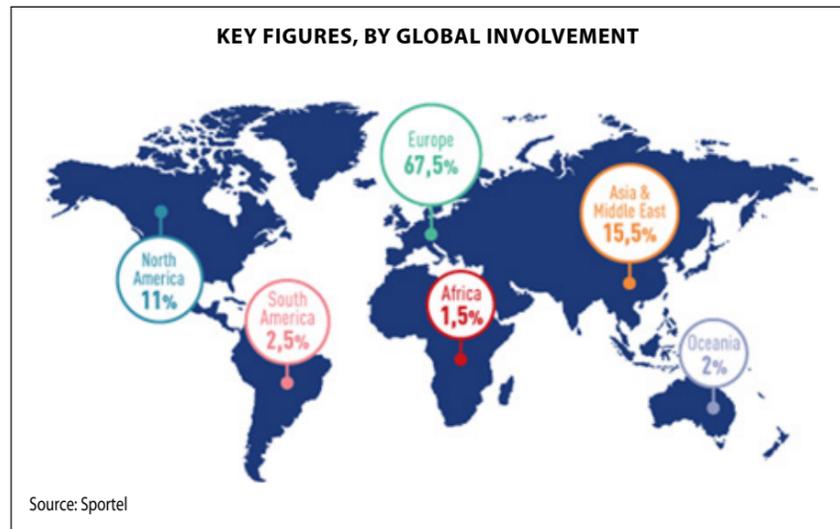
# SPORTELMonaco: Old game, new rules

On its 29th edition of SPORTELMonaco, held this year from October 22 to 24 at the Grimaldi Forum, seeks to keep positioning itself as one of the main hubs for the world of sports' business within the audiovisual sector.

In 2017, were over 3,000 executives, from 1,048 companies, from which 25% were broadcasters, and 24% sports programming distributors, showing the relevance of audiovisual on a business that is growing every year, not only for traditional players.

Describes **Dan Reed**, head of Global Sports Partnerships, **Facebook**: 'Our platform has 650 million sports fans but this is a new landscape and it's changing fast. So part of our role is to show broadcasters and rights holders how they can use our platform to support existing and future businesses.'

According to a research from CSG, even when Pay TV is still the main niche for sports, with 71% of global consumers choosing to watch live sports through cable subscriptions, mainly in their home (69%), streaming live events on mobile devices continues to become increasingly commonplace in the digital world, trailing 18% on streaming services, and 11% on mobile. In the US, for example, Millennials and Gen Z, are increasingly turning to alternative sources, with nearly one out of four (24%) leveraging streaming services such as Dish's **Sling TV** for their live sports consumption. For this reason, not



only global OTT platforms like **Amazon** are betting on sports (invested USD 40M on the UK rights to the *US Open*), but also local ones like **Star India's Hotstar**, which offers 100,000 hours of contents including sports events like *ICC* and *IPL cricket*.

One of the reasons is that, as in other sectors of the audiovisual industry, consumers are

seeking new ways to enhance the experience through new apps and information like interviews, data, special camera angles, etc. But this doesn't mean necessarily distraction, considering that a 59% of audience is committed to watch full games, regardless of how long it may go.

Consumers primarily tap social platforms and other online resources for the consumption of other sports related content, not only for current games (42%), but also relevant stats from other matches (37%).

However, is important to understand that this multiplatform environment, offers new engagement opportunities, but on a less receptive and tolerant to intrusive ads. When asked what types of services they would be willing to pay more for, 64% of respondents of CSG's study said that they would not pay extra for any of these features. Of those that would pay extra, less intrusive advertising was the most popular choice at 18.5%.

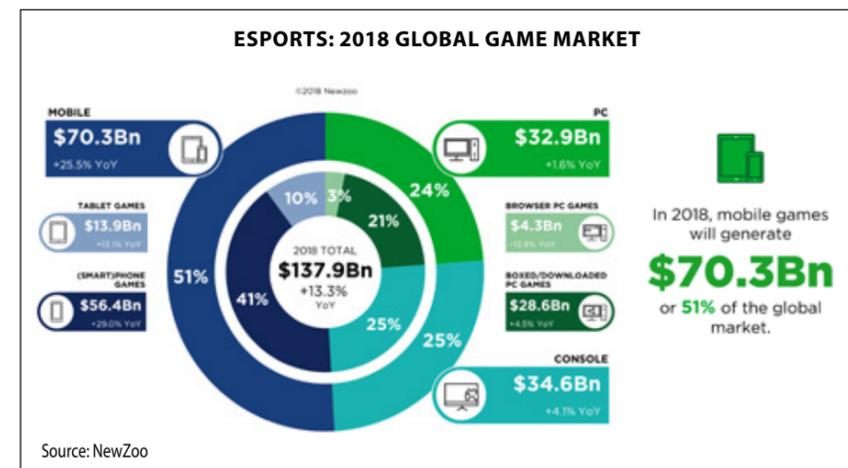
If given the option to tailor their own personalised viewing package, consumers indicated a nearly equal preference for

less intrusive advertisements (32%), and a package tailored to only the teams they care about (28%).

'It is a truly transformative time for live sports viewing. Shifting consumer expectations and mobile's ability to add to the experience with apps, social media access and even augmented and virtual reality can bring the game to a new, more interactive level,' says Kent Steffen, president of digital services and OTT, CSG. 'Even though many live sports providers are continually building their fan experience, consumers already expect the full, personalised package at a cost that they are used to. Providers that can deliver and quickly experiment with new packages and services will succeed.'

But fusing sports with new services is not an easy task. Even big players like YouTube have some problems to penetrate and understand this market. In Mexico, many local teams like **Chivas** launched their own service (Chivas TV) with not much luck. In May, **Formula One** refunded subscribers after its new streaming service ran into trouble during the *Spanish Grand Prix*, and **DAZN**, the streaming service controlled by **Warner Music's Len Blavatnik**, had some problems with the *Serie A Italian* football coverage during the opening game of the season.

And the problem is as clear as difficult to solve. One of the main issues is associated to the latency, and the big concentration of audience during a period of time. To solve this, a big investment is necessary, but for this OTT and digital service must evolve and change their business models more alike the



Pay TV service with a mainstream reach.

### ESPORTS, A NEW OPPORTUNITY

If about generating engagement with sports fan we talk, eSports is probably one of the ones with more projection, revolutionizing the media environment, with big brands, streaming platforms and also traditional players, starting to look with interest on this millionaire business (about USD 137.9 billion global market).

In terms of territories, China takes the lead with USD 37.9 billion in revenues in 2018. The U.S. and Japan remain second- and third-largest by game revenues with USD 30.4B billion and USD 19.2B, respectively. The German games market will total USD 4.7B this year, placing it at fifth and the largest market by game revenues in Europe.

According to **Jurre Pannekeet**, NewZoo,

game streaming is showing the world the future of entertainment: 'a world of engaging content created, curated, and commented on by communities and individual consumers. The combination of video and interactive game content satisfies both the desire for a lean-back and a lean-forward experience around people's favorite entertainment IP. Esports adds a professional competitive layer, closing the circle of all-around entertainment, with heroes to admire and live events to look forward to and attend'.

Due to the digital and global nature of eSports, local ties are not as prevalent, but establishing a structure in which people can root for their local team is an important driver of increasing fan engagement as well as team revenues from merchandise and tickets, local sponsors, and advertisers. Increasing local competition can benefit the eSports industry.



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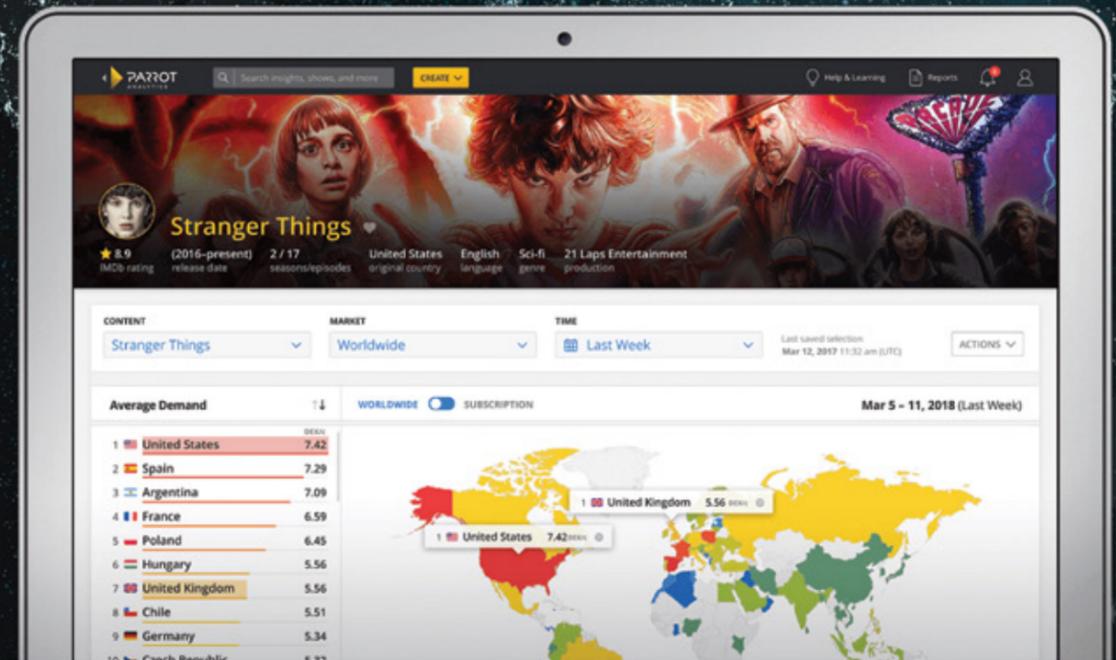
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P0.B1

## MGE: Chile + Italy



Esperanza Garay, CEO

MGE, the newly distribution company from Mega (Chile) and led by **Esperanza Garay**, CEO, comes to MIPCOM after the ink of a distribution agreement with Mediaset Distribution, which will see the Italian company handling the European rights of the scripted Chilean dramas *Forgive Our Sins*, where temptation will lead a powerfull man to get involved in a forbidden relationship; *Hidden Truths*, *Calm Down Dad*, and *Dad's Adrift*, and the format *Would You Take Your Ex Back?*.

Under the agreement, MGE will see the Latin rights for the series *Love and Sacrifice*, a compelling period drama set in the striking scenery of the Carrara marble quarries, and *Tuscan Passion*, about a modern-day heroine who fights for her freedom and her independence against all those who have plotted against her and unjustly imprisoned her. Lastly are as formats *A Matter of Respect*, set in the 50s and 60s, over the arc of 20 years, the family saga narrates the adventures of two brothers who have followed very different roads. Tonio lines up alongside the criminal underworld in the service of those who brought about his family's ruin, concealing his plans for revenge. Santi chooses the legal path, studying and becoming a magistrate involved in the fight against the organized crime; *The Chosen*, about a very unconventional Jesuit priest and theology professor at the university, and *Code Name Solo*, a



*Calm Down Dad*, comedy for Latin America

police miniseries of 4 eps of 100' located between Roma and the region of Calabria. After having saved the life of Bruno Corona, son of the powerful Calabrian boss, in a gun shooting, he is invited to become his right arm and move to Calabria.

## Caracol: changing history

**Caracol** (Colombia) arrives to Cannes with one of its most ambitious project: *Bolivar* (60x60'), super series that tells the story of the leader's life before he became a legend, the story of Simon behind Bolivar, the man behind the figure. Bolivar changed the history with the idea of uniting his people to end the Spanish Empire oppression.



Lisette Osorio, VP of international sales

*The Mafia Dolls* (60x60') comes for a second season eight years later the events of the first season, with the survivors struggling to leave their past behind living in a society that condemns them for their involvement with the mafia, and *The Queen of Flow* (80x60') is the story of a talented young woman who is serving a sentence in a New York prison. All she wants is to be released to take revenge against all those who destroyed her life. At the top of the list is *Charley Flow*, a famous reggaeton singer who plagiarized her songs' lyrics, played with her feelings and sent her to jail.

Lastly, the Colombian company recommends at MIPCOM the new telenovela *Crazy About You* (80x60'), the story of two best friends who work together at Master Guzman's orchestra and share the dream of becoming famous tropical musicians. On the way to success they meet Daniela, a high society young woman who dreams about becoming a star and live off music. Daniela will have to hide from her family that she is part of an orchestra, and also hide from her colleagues where she comes from to prevent being rejected. When Camilo and Juancho fall in love with Daniela, their friendship will come to an end.



*Bolivar*, biopic

## VCS Capital: fondo de financiamiento para la industria del entretenimiento

**VCS Capital** es el primer fondo de capital privado enfocado al financiamiento de la industria del entretenimiento en Latinoamérica liderado por **Francisco Cordero**, fundador y director, y **Marcos Forte**, co-fundador y director.

'Es una herramienta de servicios financieros que puede aportar fondos en cualquier etapa de desarrollo de un proyecto. Esta nueva unidad de negocios nace de la experiencia del mercado (con **BTF Media**, casa productora de Cordero), donde notamos una necesidad de financiamiento, que muchas veces es compleja de conseguir', describen los ejecutivos.

Ese financiamiento puede darse de diversas maneras: aportar sobre un contenido; adquirir

una casa productora; inyectar fondos en el comienzo (desarrollo) o final (postproducción) de un proyecto. 'Tenemos varios modelos que podemos aplicar dependiendo de la problemática'.

'La coproducción puso de manifiesto un realidad: es necesario elevar la calidad y acortar el ciclo de la generación de un producto. Hemos adquirido dos productoras en México y ya aportamos fondos a las dos primeras películas: *Vivir sin mi* (2017) y *Eres Mi Pasión* (versión mexicana de *El Fútbol o Yo*)', señaló Cordero.



Francisco Cordero, fundador y director de VCS Capital



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R8.E1

## Endemol Shine Group: All Together Now



Michelle Wasserman, SVP international business and content development

Endemol Shine Group (USA) comes to MIPCOM with the new Australian format **Family Food Fights**, a competitive cookery series which has been commissioned for a second series on **Channel 9**, while Endemol Shine North America has been given the green light to produce a version for **ABC**.

Across the series diverse, multi-generational families go head-to-head in high pressure cooking challenges to win the experience of a life time and the coveted title of the 'Greatest Food Family'.

*The Wall* is a tense heart-stopping quiz that requires both the right answers and the right bounces in order to win a life-changing cash prize. A combination of quiz, luck and strategy set against the background of a highly dramatic and interactive set piece, a pair of teammates must work together to tackle the mammoth wall. And *Lego Masters* is the new format that pits pairs of Brick heads against each other in a quest to impress with their creativity, design and flair, driven by their unparalleled passion for the possibilities that will start with a single LEGO brick.

Lastly, *All Together Now* is the smash-hit talent competition from **Remarkable Television**, part of Endemol Shine UK, for BBC One that has now been green-lit in 8 territories, including Brazil, France, Australia and



Lego Masters, new format

Denmark. The singing sensation has launched in both the UK and Brazil to record ratings while a second British series is now in production. Each episode sees a range of talented performers take to the stage to perform in front of The 100, a studio audience of great singers with big voices and even bigger opinions.

BOOTH #P-1.K51

## Zee: The Warrior Princess

Zee TV's **Global Content Hub** (India) holds one of the most significant international content libraries in the world with 250,000+ hours of premium content including 4,300+ movie titles. At MIPCOM the company is launching its brand new costume drama *The Warrior Princess* (170x'30), an intriguing historical production revolving around the warrior princess Razia Sultan. It is also highlighting the factual documentary *The Life Of Earth From Space* (2x'60), co-produced with **Talesmith** and **Smithsonian Channel**.



The Warrior Princess

R8.E1

## ES Boomdog bets on fiction

Endemol Shine **Boomdog** (Mexico), division of Endemol Shine North America, named the successful television and film producer **Leonardo Zimbrón** as new Head of programming for fictional TV, reporting the Executive Director of Endemol Shine Boomdog **Alejandro Rincón**.

Zimbrón has extensive film and television production credits, having produced some of the most successful films in Mexican history and numerous successful television series including the first original Netflix production in Mexico *Club de Cuervos*, which was recently renovated for a fourth season.

Endemol Shine Boomdog was formed last year when Endemol Shine North America merged its Spanish division Endemol Shine Latino with the Boomdog production company, based in Mexico City. The new studio is focused on developing and producing television fiction and non-fiction content for the Hispanic market in the United States and Mexico.

ESB produces some of the most important series in the region, including *MasterChef Mexico* (**TV Azteca**), *Mira Quién Baila* (**Univisión**), *Chumel with Chumel Torres* (**HBO**), *Comedy Wanted* (**Comedy Central**), as well as, *MasterChef Latino* (**Telemundo**) and the highly anticipated drama series *Nicky Jam: El Ganador* (**Telemundo/Netflix**). Endemol Shine Boomdog also recently produced the fictional series *El Vato* for Netflix and Universo and is developing the dramas *To Selena with Love*, *El Clan* and *Súbete a mi Moto - La historia de Menudo*.

Zimbrón explains: 'The creation and production of content is growing internationally to unprecedented levels and I want to grow with the market and take on the challenge of satisfying global needs.'



Leonardo Zimbrón, new head of programming



Nicky Jam: El Ganador, biopic

## VideoPlugger: supernatural



Emanuele Galloni, CEO

UK based distributor **VideoPlugger** stands at MIPCOM with a slate of supernatural and thriller series headed by *Through The Looking Glass* (83'), a story about an artist that lives alone in a foreboding old manor house in the country. When he discovers a mysterious package left on his doorstep The Artist finds a strange mirror within and soon becomes wracked by horrific visions. While *The Heads* (3x45") is a miniseries about a young couple that become caught up in the horrible and gruesome murders of two young women.

*Pank* (*The Bank*), the long-awaited 3rd season of *Living A Lie*, the first Breton thriller *Fin Ar Bed* (*At the end of the World*), *Dallas in Prizzi* and *The Horse Whisperer of Bodmin Moor* are just some of the diverse new scripted and factual titles that the company is also presenting at Mipcom.

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## Lionsgate: ground-breaking content



Peter Iacono, president, international TV & digital distribution

In addition to its filmed entertainment leadership, **Lionsgate** (USA) content drives a growing presence in interactive and location-based entertainment, gaming, virtual reality and other new entertainment technologies. Lionsgate's content initiatives are backed by a 16,000-title film and television library and delivered through a global licensing infrastructure. 'The Lionsgate brand is synonymous with original, daring and ground-breaking content created with special emphasis on the evolving patterns and diverse composition of the Company's worldwide consumer base', describes **Peter Iacono**, president, international TV & digital distribution.

Among the main titles at MIPCOM, Iacono recommends the drama *The Rook* (8x60'), which tells the story of a young woman who wakes up in a London park suffering total amnesia and pursued by shadowy paranormal adversaries. *The Spanish Princess* (8x60') is the powerful story of "Catherine of Aragon", the beautiful princess of Spain. Catherine is promised in marriage to the future King of England, Prince Arthur.

The comedy side, the company pushes the unscripted show *You Kidding Me* (10x30'), a comedic prank series where the kids are in charge and celebrities must do everything their own children say; *BoJack Horseman* (61x30'), about a the legendary star of the hit 1990s family-favorite sitcom



The Rook, new drama

"Horsin' Around.", and *I Love You America* (21x30'), starring Sarah Silverman with a new variety sketch show that delivers hilarious comedy and at the same time works to spread the message that people should not be divided by their differences in beliefs.

P4.C10

## Red Arrow: intense and wild



Henrik Pabst, president

**Red Arrow Studios International** (Germany) pushes at MIPCOM a slate of scripted dramas and formats headed by *Death & Nightingales* (3x60' or 2x90'), an intense and haunting new **BBC** drama, and *Australian Gangster* (2x90' or 4x45'), a wild tale of ruthless ambition and revenge, set within the Sydney underworld, where

gangsters and the Instagram generation collide with Sydney's glamorous social elite

*Checkout!* (21x24') is a sitcom about the clash of cultures and characters in a dysfunctional supermarket, while *Pirates Inc.* (10x60') is a factual entertainment show that follows a team who make danger their business by flipping the spoils of drug runners, from speedboats and mini-submarines, to exotic cars and light aircraft.

BOOTH #R8.E1

## CMF: enlightenment as next frontier

As part of the *CMF Trends*, the **Canada Media Fund** (CMF) highlights the main trends both in the Canadian and international market, specifically how the relentless march of technology, artificial intelligence, and robotics are shaping the creative industries.

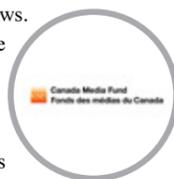
According to the latest edition, four major trends can be noticed: 1) 'Finding a counterbalance to online giants'. 'The year 2017 could be considered a year of awareness, as we noticed the digital giants' strangleholds and many flaws. The year 2018 will be a year of enlightenment, where content creators, producers, and broadcasters will learn to better negotiate their presence on and collaboration with the super-platforms, while making better use of the technologies that define our digital landscape', explains **Valerie Creighton**, President and CEO, CMF.

In second place 'Appropriating technology for creative purposes'. 'The ubiquity of social media and the rapid rise of technologies, such as artificial intelligence, are being ingeniously explored by storytellers'. 3) 'Audio's revenge': where as industry reach a point of saturation, online and traditional media now compete to capture users' attention. 'Media consumption can now increase only if users are not confined to keyboards and screens; instead, they must be given options to consume and interact with content while doing something else. Harnessing the power and versatility of audio is a way forward'.

And lastly, 'Business models: advertising's about-face': 'The online advertising model needs to be reviewed to improve transparency, demonstrate more efficiency, and better meet users' needs and expectations. A handful of giants increasingly control the online advertising market. Content industries must find revenue alternatives, considering the increased rejection of online advertising'.



Valerie Creighton, CEO



## All Media: 'the leap of the Russian TV industry'

**All Media** (Russia) offers a wide range of genres, with flagship projects for this season that include psychological dramas, mystery, action, web-series, and comedies like *Grand*, about a young ambitious girl who dreams of opening her own hotel, and *Offside*, about football.

Another new comedies are *Fitness* (in production), about an overweight girl, and *Ms. Sweet*, centered on a housewife.

'Russian TV industry is now making a quantum leap,' says **Zhanna Shakhshaeva**, Head of International Department. 'Russia is a source of great content these days, producing and selling internationally appealing TV series. But it's definitely out of date to ignore such a huge region and its talent', she completes.



Offside, comedy series



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## WWE: sports for global audiences



Thomas Sitrin, Content Media Distribution

WWE (USA) is undoubtedly one of the most recognized sports brands in the region, especially as far as wrestling is concerned. But in addition, the company integrates a portfolio of businesses that create and deliver original content 52 weeks a year to a global audience.

'WWE is committed to family friendly entertainment on its television programming, pay-per-view, digital media and publishing platforms', explains **Thomas Sitrin**, Content Media Distribution, and adds: 'WWE programming reaches more than 800 million homes worldwide in 25 languages. WWE Network, the first-ever 24/7 over-the-top premium network that includes all live pay-per-views, scheduled programming and a massive video-on-demand library, is currently available in more than 180 countries.'

In terms of content, the company highlights *Raw* (52x60'), live, weekly, in-ring programs featuring edge-of-your-seat action and unpredictable drama, showcasing the larger-than-live WWE RAW and SmackDown Live Superstars, and *Total Divas* (12x60'), a reality series featuring the real women of WWE, going inside their personal lives like never before.



WWE Raw, live-event

Both *WWE Experience* (52x60') and *WWE BottomLine* (52x60') are a weekly highlight programs with fresh commentary and in-depth analysis of the action-packed matches and storylines from *WWE Raw* and *WWE SmackDown Live*, while *WWE AfterBurn* (52x60') includes the best post-match analysis and exclusive updates.

## GRB: new SVP International



Patrice Choghi, new SVP International

GRB Entertainment (USA) tapped former **Mark Burnett Productions** and **Televisa USA** executive, **Patrice Choghi** as its new SVP International, announced **C. Scot Cru**, President of International. He is responsible for growing the profitability and reach of company's international division including sales,

acquisitions, and production. **GRB** is aggressively expanding its international footprint and **Choghi's** hire is another part of that initiative.

## Swen Sports, the name of the MMA

**Swen Sports** is an agency of marketing and sports content with a channel distributed by Youtube, which offers FUPE games Federação universitário de São Paulo sports, MMA events, crossfit, skateboarding, biking, surfing outdoor modalities.



David, Murray and Eli Lipnik, at LA Screenings

But without doubts, the Brazilian MMA is one of the main event in the world today. For this reason, Swen developed and produced the *Standout Fighting Tournament* (SFT), an event that returns with full force, audience leader on its live broadcasts and exclusively on **Band TV** and the Swen Sports channel on YouTube.

The event produced with seven cameras, cranes, mobile HD units, HD Uplinks, presenters and commentators, is mainly targeted to men, with a 65% of engagement, especially between 18-35 years old.

And presence on digital has been growing the last years: more than 600 thousand ips (web) unique of the editions of the SFT. The event is broadcast by Band in Brazil and International Band for other countries, with a coverage and national and international publications in more than 100 vehicles.

On July, the SFT returned to the MMA world calendar on the right foot. The organization held the third edition of its history, when it was Anderson Berinja as the first champion of the event. Soon after its return, the SFT was in third place in the audience among the open channels, behind only **Rede Globo** and **SBT**.

Due to the success, the organization, which is chaired by **David Lipnik**, closed with the Band the transmission of five more editions until the end of the year, with possibility of renewal to 2019. With the agreement, the *Standout Fighting Tournament* enters the product grid and becomes the only MMA event broadcasted LIVE on open TV today.



Standout Fighting Tournament

## Paramount appointed Michael D. Armstrong

**Paramount Pictures** appointed **Michael D. Armstrong** as the new EVP, Worldwide Television Licensing and Operations, reporting to **Dan Cohen**, Paramount's President of Worldwide Television Licensing. In this newly created role, he is taking several responsibilities, including: leading third-party series distribution efforts with studio partners; managing – in partnership with Paramount Television – distribution efforts on local language productions; and overseeing Paramount's digital monetization team, which includes **Mark Hall**, Vice President of Digital Content Monetization.



Michael D. Armstrong

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## FNG: global premium shows



Prentiss Fraser, EVP & MD Content Distribution

**FOX Networks Group Content Distribution** does a special event on Tuesday 16th in order to celebrate the launch of its new shows, mainly produced in Latin America. The event will count with the participation of figures like Adrian Suar (*The Host*), Maria Bopp (*#CallMeBruna*) and Lali Esposito (*Talento Fox*), among others.

During last years, the company started to push the production in foreign territories, focusing in markets like Turkey or Latin America, to complement the already rich offer of US content.

Among the new Latin titles are the Brazilians *Impure* (10x60'), about an ambitious criminal mastermind and a cop are on a collision course in this gritty tale of revenge and self-destruction, set in 1990, and the third season of *#CallMeBruna* (8x60'), the hit drama based on the true story of Raquel Pacheco (aka, Bruna Surfistinha) the middle-class girl who became the most famous prostitute in São Paulo.

Produced by **Pol-ka** (Argentina) for FOX Latin America is *The Host* (13x60'), an innovative, star-studded new scripted series that mixes comedy, impersonations and music – with all the usual – and not so usual – goings-on that you'd expect in a contemporary hotel; *Talento Fox*, a high profile, competitive reality show, and *Besieged* is an

historical drama returning for a second season, relocating from Chilean Patagonia to Cartagena in Colombia.

From outside the Latin region, it comes Valley of the Boom (6x60'), a fascinating tale of the Internet, and a heady time when anything and everything was possible, filmed with a retro narrative that captures the spirit of the disruptive 1990s; *MARS*, on a second season produced for National Geographic Channel; the Turkish adaptation of *This is Us* (*Hayat Gibi*), an emotional and heart-warming new series about family, and National Geographic's *Explorer*, the longest-running documentary series on cable television in the US. Hosted by Phil Keoghan (*The Amazing Race*).



Impure, new Brazilian drama



This is Us will be adapted in Turkey as Hayat Gibi

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P4.C4

## NBCUniversal: unifying experiences



Belinda Menendez, president & CRO, global distribution and international

**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 *Abby's* (13x30'), aspirational comedy and *Magnum P.I.* (13x60'), a action-packed reboot of one of TV's most iconic series.

Based on the "creepypasta" short story "Hidden Door" by Charlotte Bywater is *Channel Zero: The Dream Door* (6x60') and *The Enemy Within* (13x60') is a fast-paced, spy-hunting thriller.

From DreamWork's slate are the animations *The Adventures Of Rocky And Bullwinkle* (26x30') *The Boss Baby: Back In Business* (52x30') and *DreamWorks Where's Waldo?* and from **Telemundo** *Al Otro lado del Muro* (76x60'), super series, *El Señor*

*de los Cielos* (94x60'), and *Enemigo Intimo* (53x60'), where, as a child, a police captain witnessed the cold blooded murder of his parents and the disappearance of his little sister. Lastly are *Betty in NY* (113x60'), the modern retelling of the ground-breaking story, *Yo Soy Betty, La Fea*, and *El Recluso* (13x60'), adaptation of the Argentinean series *El Marginal*.



The Enemy Within, fast-paced drama

P-1.K22

## DW: culture first

**Deutsche Welle (DW)** offers at MIPCOM a slate of documentaries headed by *BauhausWORLD* (3x60'), which meets internationally renowned designers, architects and artists from around the world who share a passion for Bauhaus and praise its influence on their work, and *Motoring Legends* (7x30'), which enters an era of classically shaped steel and chrome; of style and performance. These cars once ruled the road, and now they are sought-after legends.

*The Mysteries of the Brain* (4x30') explores the mysteries of the human brain on a new series that reveals the science behind who we are, while *Tricks of the Trade* (5x30') try to discover how can we be a conscious consumer and buy things in a way that helps preserve the environment.

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BOOTH #R7.L15

## RTVE: love, ambition and secrecy



María Jesús Pérez, international commercial director

**RTVE** (Spain) presents in MIPCOM its latest drama productions, headed by *El Continental*, a story of passion, violence and power struggles between rival gangs. An atmosphere set in the year 1922, and in which love, ambition and secrecy play the leading roles. The series marks Michelle Jenner's return to RTVE after her success in *Isabel*.

*A Different View* opens the window on life in a school in the capital city of a Spanish province in the early 1920s. This is the story of a courageous group of female teachers and the spirited young women who together face problems and challenges that are still relevant today. While *Detectives* is a family-friendly comedy following the adventures of an oddball detective partnership: a man and his dog who, as a result of a laboratory experiment, has the ability to speak. In addition RTVE brings new dramas which have premiered over the course of this year, such as *Fugitive* and *Betrayal*, as well as programmes from its extensive drama catalogue, including *Acacias 38*, *Six Sisters* and *To Serve and Protect*. Also featured will be the docudrama *Medical Cent* and other large-scale productions such as *Isabel*, *Carlos*, *King Emperor*, *Victor Ros* and *Crime Times*.

On the digital side, the company is showcasing the latest productions added to Playz, a new open-access digital content platform specifically targeted at the young people of Generation Z, which offers short-form web series: *Cupido*, fantasy thriller; *Limbo*, a thriller in which two young people fall in love across the internet,

until their communication suffers unusual interference; and *Bajo la Red*, a series about a group of young people caught up in a network of favours on the Internet.

## The Crown of TVP

The Polish pubcaster **Telewizja Polska** (TVP) recommends in Cannes the new drama series *Paths to Freedom* (13x52'), which centres on the lives of three young sisters who fight for female emancipation. The plot is largely inspired by the memoirs of Polish women from the early twentieth century.

While the second season of the *The Crown of Kings* promises to be even more intriguing. Due to the time shift between the seasons, a new actor - Andrzej Hausner - is going to take over the role of Casimir the Great. The action of the second season will be extended by the story of Bolko II the Small, the last independent Duke of the Piast dynasty.

BOOTH #R9.A30

## MGM: big names, big shows



Chris Ottinger, President, Worldwide Television Distribution & Acquisitions

**MGM** (USA) keeps evolving as premium creator content both for digital and lineal platforms, responding to a bigger and more exquisite demand of premium content, especially in dramas.

Among the main shows that the company recommends in Cannes *The Truth About the Harry Quebert Affair* (10x60'), based on the European best-selling novel by Jöel Dicker, and starring Patrick Dempsey as literary icon Harry Quebert, who suddenly finds himself indicted for murder after the body of a young girl who has been missing for many years is found buried on his property.

*Get Shorty* (20x60') is a dark comedy about a man that works as muscle for a crime ring, who for the sake of his daughter, attempts to change professions and become a movie producer, laundering money through a Hollywood film. But instead of leaving the criminal world behind, he accidentally brings it to Hollywood. While *Condor* (10x60') is a spy thriller inspired by the critically acclaimed film *Three Days of the Condor*. The series follows a young CIA analyst who stumbles onto a terrible but brilliant plan that threatens the lives of millions.

From the non-scripted slate, **Chris Ottinger**, President, Worldwide Television Distribution & Acquisitions, highlight two big titles hosted by big figures of the entertainment: Hosted by **Kevin Hart** and featuring everyday people, *TKO* (10x60') pits one player racing through obstacles while four other contestants man battle stations along the course and fire projectiles in an attempt to knock them off and slow them down. The top two players advance to the final showdown to face off for a cash prize. And *The Contender* (12 x 60'), where retired, undefeated boxing champion Andre Ward, features 16 middleweight boxers vying for the title of "Contender", with the final fight taking place at Planet Hollywood in Las Vegas.



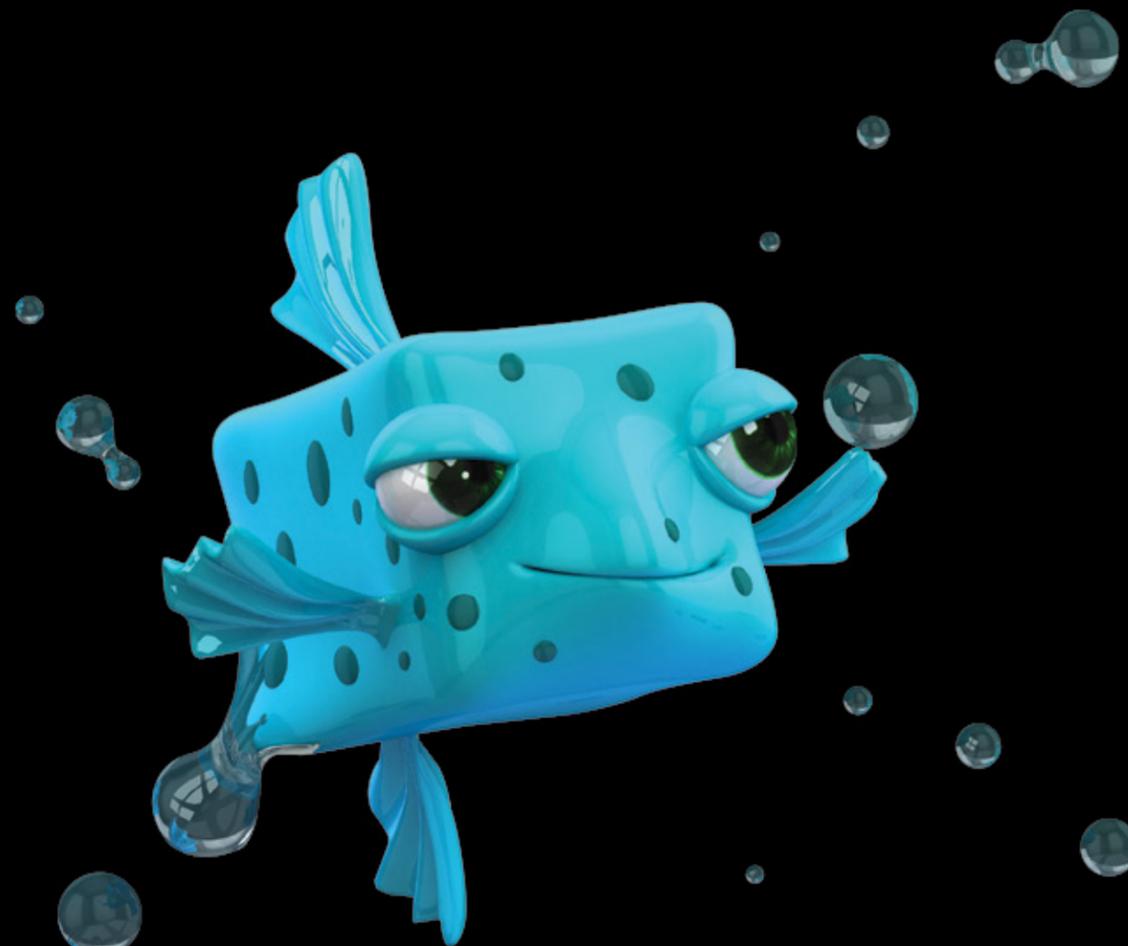
The Truth About the Harry Quebert Affair

P-1.F 1



The Crown of the Kings

*Pardon* (90') is a story of parents of a cursed soldier, who died in 1946, told from a perspective of their 17-year-old grandson. And *Love and Empty Words* (78') is an intimate story of love in the face of an incurable disease, suffering, anger and powerlessness. The protagonists are a long-time married couple: He is healthy, but she suffers from Alzheimer's disease. The starting point of the story is the moment when the woman's condition starts to deteriorate rapidly and her amnesia gradually becomes more and more intense.



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R8.C7

## SPI International: Opera Carmen



Berk Uziyel, CEO

SPI International, global media company that operates 35+ television channels in more than 50 countries on six continents, presents the recognized opera *Carmen* on their FunBox UHD world channel and TV app that will be accessible to all viewers in 4K resolution.

The Rome Opera House located in Italy introduced their opera performance to RAI in 2018 aiming to reach a wider international audience; that's where SPI comes in. This one-of-a-kind opera was captured live in 4K and will now be aired globally through SPI's channel and TV app as SPI acquired worldwide TV and VOD rights.



Funbox UHD is a global general entertainment channel broadcast in Ultra HD quality, featuring features compelling primetime programming including documentaries on nature, wildlife, society, music videos, sports, arts and culture, lifestyle content and more. In addition to linear broadcast Funbox UHD is also available as a streaming app on Amazon TV, Samsung TV and numerous local OTT platforms in Europe, the Middle East, Africa and Asia. RAI promotes and distributes TV related rights and Italian content in Italy and abroad. RAI created a project called 'All Opera' that brings the best Italian operas in cinemas all over the world.

'We are proud to announce our partnership with RAI to create our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our worldwide platform. Our agreement with RAI will only enhance the wide array of content that SPI has to offer,' says Berk Uziyel, CEO at SPI International.

BOOTH #P-1.B89

## ABC Commercial: more humour

**ABC Commercial** (Australia) comes to Cannes after the acquisition of the global distribution rights to the new Gristmill comedy *Back in Very Small Business* (8x30').

Surrounded by his ethnically diverse, culturally challenging and gender fluid employees, Don is plagued by the consequences of both his shady business practices and his stunted emotional life. But when he begins to feel an unexpected affection for his staff, Don confusedly discovers that human connection might be what he needs to be happy after all.

'Confronting and emotionally involving, Wayne and Robyn have crafted a comedy that speaks directly to our current cultural climate while maintaining the trademark humour that's made their shows such a hit with family audiences,' says **Jessica Ellis**, Head of Content Sales & Distribution.

BOOTH #R7.K5

## Telefe/Viacom: Killing me Lovingly



Guillermo Borensztein, VP

**Telefe/Viacom** highlights at MIPCOM a slate of series and kids' content headed by the comedy *100 Days To Fall In Love* (125x60'), where after 18 years of marriage and attempts to improve their relationships, two friends make a deal with their husbands: they will take a break from their married lives for 100 days during which they can do as they please, but following 10 strict rules. After 100 days, they must choose if they will stay together. Are they ready to put their love to the test?

On dramas, the novelty is *Killing me Lovingly* (12x30'), about a widower becomes a merciful serial killer to redeem his guilt for not having accompanied his wife during her last days alive. His victims are women with fatal diagnoses whom he seduces and kills to avoid a crueler end. The criminal's persecutor will be a healthy woman to whom he gets closer to, but two obstacles separate them: the widower has vowed not to fall in love again and the young divorcee will discover that this man is a murderer. While *Homens* (8x30') is a new comedy produced by **Porta dos Fundos** about four close friends who always talk about women, brag about their glories, and drink, are facing a problem they can't seem to find a solution for.

Lastly are the kids' shows *Club 57* (60x60'), where when two siblings accidentally travel back in time to 1957, they try to go unnoticed until they can return, and *Rise of the Teenage Mutant Ninja Turtles*, the reimagined series of Nickelodeon's iconic. While *Noobees* is the first live action series about eSports developed by Nickelodeon.

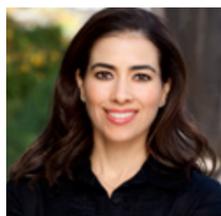


Killing me Lovingly, drama series

## Fox reinforces EMEA team

**20th Century Fox Television Distribution** has promoted **Maria Ines Rodriguez** to SVP, EMEA, with the objective to continue to help shape the EMEA sales strategy, working on pan-regional deals across the region with emphasis on pan-regional clients.

Rodriguez started at 20th Century Fox Television Distribution in 2014 and most recently served as VP, EMEA where she was responsible for closing Pay TV and SVOD licensing deals in international territories including the UK, Germany, Poland, Russia, Spain and the Nordics. She has also been instrumental in working with The Americas sales team at TCFTVD on several key global SVOD agreements.



Maria Ines Rodriguez, SVP, EMEA

# RMVISTAR Mipcom 2018 Highlights

## SERIES AND FORMATS

<p><b>MOTORCYCLE GIRL:</b> 26x45' / HD</p>	<p><b>THE CLEANING LADY:</b> 13x26' / HD</p>	<p><b>EDEN:</b> EDEN: 13x30' / HD</p>
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## KIDS SERIES

<p><b>MATI &amp; ROCCO:</b> 8x7' HD/ 3D</p>	<p><b>ROBOTIA:</b> 13x13' HD/ 3D</p>	<p><b>UNIVERSO Z:</b> 156x11' Live Action + 156x11' Animated Clips/HD</p>
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## PolarStar: series + coproduction



Christian Sessa, Carlos and Diego Kargauer (borders) with Ariana Myers, programming acquisitions, DirecTV Latin America y Willard Tressel, general manager, OnDirectV

**PolarStar** (Argentina) continues expanding its presence within the international market and reinforcing its position as a distributor of big blockbusters as main product, but now focusing also on series. Explains **Diego Kargauer**, international sales manager: 'We see an important growth of the series consumption, which is what we are looking to incorporate into our catalog,

apart from the ones we already have, but also planning to enter on the coproduction business of original programming'.

'In terms of sales, 2017/2018 has been a great season, achieving important deals with several FreeTV channels from Latin America, but also PayTV networks and VOD services like **AMC**, **Telefónica**, **Viacom**, **VTR** and **Cablevisión**, among others', summarizes Kargauer.

For this season, the executive highlights some like the action mini-series *Crossbones* (9x60'), centered on the figure of the pirate Blackbeard, with John Malkovich on the main role; *Saf3* (20x60'), starring Dolph Lundgren, and *Siberia* (12x60'), where sixteen contestants are heading to the mysterious territory of Tunguska, in Siberia. There are also the Latin co-productions *El Libertador*, *Cerro Torre*, *Lula*, *La Sociedad de la Nueva* and *Música Cubana*, among others, and blockbusters like *The Expendables 2*, where Sylvester Stalone and his team go on a quest for revenge that puts them deep in enemy territory and; *Rush*, a film starring Chris Hemsworth and Daniel Brühl; *Blue Jasmine*, a dramatic comedy by Woody Allen.

## Calinos: stories of overcoming

**Calinos Entertainment** (Turkey) attends MIPCOM to keep pushing its global expansion, after a 2017 full of new programming releases and the expansion of its sales team.

Heading the slate of high quality dramas is *Forbidden Fruit*, a new drama that centers on two sisters who are very close but have very different characters and life goals.

The first one is a girl who compiles to her ethical values, aims to have a successful career and strives for it; while the other 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.

Another big success of the company is Medyapim's *Our Story*, about a girl that has been struggling to survive in one of the poorest neighborhoods in Istanbul. She is the typical big sister, who has become the mother of the family. She has to look after her 5 younger siblings and her useless alcoholic father. In Turkey (**Fox**) the series debuted with 13.86% of market share, and since then, it started to grow achieving 17.77% on its 25<sup>th</sup> episode.

While *Woman* (**MF Yapim**) jumped from 13.33% of market share up to 26.49% on its first 20 episodes. *Woman* is the story of a young woman living alone with her two children. This woman, who was abandoned by her mother when she was eight years old, later suffers deeply again when she loses her grandparents too. Just when she thinks she is all alone in the world she met a man who she falls madly in love with. They lead a happy and blissful life, full of beautiful moments and memories that would be cherished forever, but everything changes when, one day, he unexpectedly dies.



Asli Serim Guliyev, international sales director



Woman, drama produced by MF Yapim



Crossbones, mini serie

## The Kitchen: be where our clients are



Deeny Kaplan, EVP

**The Kitchen** (USA) celebrates at MIPCOM the expansion of the Emmy Award Winning language localization studios, with a special event on Sunday evening. The Kitchen executives, Ken Lorber, president/CEO; Deeny Kaplan, EVP; Alexis Cardenas, VP International Sales; Yoram Chertok, Managing Director of The Kitchen EMEA; and Maria Herazo, Coordinator, The Kitchen EMEA will

be joined by The Kitchen Turkey, The Kitchen Moldova, The Kitchen Hungary, The Kitchen Russia, The Kitchen Germany, The Kitchen Italy, The Kitchen Spain, The Kitchen Morocco, The Kitchen Amsterdam and the Kitchen France. 'We couldn't be prouder of our tremendous growth since we first introduced our EMEA initiative just 18 months ago,' Lorber says, and completes: 'Yoram Chertok, our Kitchen EMEA Managing Director,

has identified the very best in existing international language studios, and converted them into The Kitchen, all providing the quality and consistency of services The Kitchen has become known for'. In 2017, the company introduced The Kitchen EMEA and announced the appointment of **Yoram Chertok**, as Managing Director of the new venture. In addition to its studios currently operating in Caracas, Venezuela, partners have been added in Germany; Turkey; Russia; Africa; Moldova; Morocco; Italy and Spain. And last May, the company introduced its newest studio: The Kitchen Hungary, offering full service language services for this unique European dialect, located in Central Eastern Europe.

The team is headed by **Gabor Somogyi**, and is joined by **Balazs Garami**, who has almost two decades as chief sound engineer; **Sanyi Bajer**, the studios sound engineer who chose to operate this studio close to the biggest theatre in Budapest; and **Norbert Szucs**, a producer and composer who is well known throughout Hungary.

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R8.C9

## Keshet: constantly reinventing



Kelly Wright, VP distribution

**Keshet** (Israel) keeps evolving year by year: it launched a USD 55M KI Content Fund in March, closely followed by the first project, Ecosse Films' *The Trials Of Christine Keeler* for **BBC One**. 'We're looking to deficit fund similar commissioned, high-end drama projects with global appeal this year', explains **Kelly Wright**, VP distribution.

The company also acquired a majority stake in **Greenbird Media**, guaranteeing a new pipeline of English language finished tape and formats from some of the UK's top indie producers, including CrackIt Productions and Tuesday's Child, and signed a deal with Telemundo to commission the co-developed super series, *Prisoner Number One*.

'Keshet Studios made the list of US pilot season overachievers for the second year in a row, scoring two pilots, and **Netta Barzilai**, the winner of *Rising Star* 2018, represented Israel in the Eurovision and won the entire competition', also lists the executive.

According to **Wright**, all this respond to a way to 'reinvent itself', as much as the entertainment needs. 'But as much as viewers binge on new fiction, there is no story more compelling than real life.'

In trends, she stands that buyers are after drama, particularly drama co-productions in which the risk is shared between multiple broadcasters. 'And secondly, there's great interest in smaller, safer bets in primetime, saving the experimentation for container shows or marginal slots. And finally, as always, everyone wants to be the house behind the next fiction smash hit', she adds.



Showdown, talent show

And recommends at MIPCOM the talent show *Showdown: Playlsters*, game show where all of the questions are all about music, and *Anna's 12 Steps To Love*, one of the jewels of Keshet's fall '18 season.

P-1.D13

## Latin Media: global phenomena

**Latin Media Corp** launches at MIPCOM a slate of diverse international titles that continues expanding with new acquisitions including the Latin phenomenon *Estrella* (80x45'), about a little girl that struggles to become a singer, and the Peruvian titles *Little Woman* (80x45') and *My Three Daughters* (80x45'), in addition to a wide range of Turkish series including the worldwide success *Little Bride* (263x45'). The company also highlights *Slovaks* series like *Wild Horses* (90x45') and *Zoo* (72x45').

'We are very happy that our dramas and series are working very well on the screens of our customers in America, Asia and Europe', said Escalante. 'Programmers need reliable providers that can nourish their grid with different content with proven success in

## Africa and Oceania at DRG

**DRG** is a leading independent distributors from Europe, covering all the programmers needs in terms of contents, and specialized in giving quick answers to the clients in this new digital era and 360° developments. At MIPCOM it highlights a good quantity and variety of new titles, beginning by the gripping new psychological thriller starring Jenna Coleman *The Cry*, where an unthinkable tragedy and morally ambiguous behaviour sets a couple on a desperate journey.

Buying properties to rent through online services is a growing trend in a number of key destinations across the world, so *Vacation Rental Potential* is a brand new informative series designer and real estate expert Holly Baker gives budding property entrepreneurs the benefit of her advice and provides top tips for getting into the market.

Africa is a savage continent, home to herds of majestic animals and legendary predators. *Predator Land*, an action packed and entertaining three-part series dissects the lives of Africa's iconic predatory animals in order to understand their every move in detail – how they hunt, how they eat, how they live, think and interact with others.

The many faces and voices of Tracey Ullman are back on *Tracey Ullman's Show Series 3*, showing the award-winning and multi-talented Tracey Ullman bringing her unique take on some extraordinary characters. Last but not least, *Handmade: In Oceania* that combines master craftsmanship, artistic inspiration and tradition. It is an intimate and mesmerising series showcasing the craft and unique skills of contemporary Oceanic artists who today channel the artistic traditions of their ancestors into new and ever more extraordinary works.



Scott Kirkpatrick, SVP Sales



Handmade: In Oceania

other territories. Latin Media Corporation has offices not only in US, but also in Malaysia, Korea, and Spain, where it monitors dramas/telenovelas that are being broadcasted in the different regions. This is what gives us the chance to have direct access to successful products, and offer them to our clients'.

'Latin Media Corporation has become an excellent provider of content from different parts of the world, guaranteeing top of the line products of immense quality, high ratings and great love stories', completes Escalante.



José Escalante, managing director

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## Talpa: House of Talent



Maarten Meijs, managing director

**Talpa Media** (The Netherlands) arrives to Cannes, armed with a vast slate of formats in several genres, enhanced by the full incorporation of Dutch network group **SBS Broadcasting**, which operates 4 channels.

According to Maarten Meijs, managing director, 'SBS now gives the company a fantastic platform for continuously launching new formats,

developed by our strong content lab'.

Among the new shows it stand *House of Talent* (25'), a daily reality show that starts where other talent shows stop...Because it begins with the launch of the professional careers of eight powerful musical artists. They have to build a large and engaged fanbase, perform throughout the country and release a new track every 6 weeks. Which artist's popularity will spiral sky-high? Who is able to make money with their talent?

In *The Voice Senior* (70'), new spin-off of the worldwide successful talent show *The Voice of*, is the turn of the seniors. They will prove that you are never too old to shine.

*Golden Boys* (6x40') is a special dating show for the "not so young anymore". Each episode we follow one old-school Casanova (70+)

in his quest for love. Which woman is his Mrs. Right? And, is he also her Mr. Right? Will love blossom? One thing is certain: when it comes to love, it's never too late.

On the talent show side, *Dance as One* (8x70') sets out to find the best dance group in one of the most challenging disciplines: synchronized dancing. Twenty dance crews from all genres within the dance scene compete against each other at the highest level. While *Pitch the Dish* (43') is a daily cooking competition in which home cooks get the opportunity to show off their culinary skills to a panel of cooking experts. However, unlike in most cooking shows, in this show pitching the dish is an essential ingredient.

Lastly, the Dutch company recommends 'the ultimate live mobile game show for trivia lovers', *Lucky13* (23'). *Lucky13* is the live mobile-first game show, that can also be watched on TV, in which anyone can play anywhere, every day and every round during the Lucky13 time slot to win cash.



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P0.A 2

## Turner: 100% glocal

**Turner Latin America** is a good example of the importance to be glocal, developing premium content with local players, but with international taste.

A good example is the Mexican dramedy *I Demand your Mask* (10x60'), a story set in a wrestling ring, full of action, bright colors, intricate costumes and gravity defying moves. But this series touches on the drama that surrounds the sport and the ins and outs of the game both on and off the ring; the struggle of dealing with retirement, success, failure and how fame can become the most addictive of drugs.

With two seasons available worldwide, *The Cockfighter* (16x60'), follows the story of a man that enters a gang to try to find clues of his missed brother, while *The Lobbyist* (10x60'), is the story of an "interest manager" in favor of individuals, companies and corporations. The best in his field: introducing, influencing and pressuring his numerous contacts in power to realize highly profitable and lucrative business for their clients. Coproduced with **Pol-Ka** (Argentina) is *Other Sins* (10x60'), a show that takes a small, completely human miseries and takes them to the extreme.

From Brazil, the company highlights *The Awakener* (7x60'), drama based on a comic about a guy that decides to kill, one by one, symbols of

Brazilian corruption; *Brothers Freitas* (8x60'), a series that revolves around the dispute between two brothers for the love of their mother, and *Jelly Bean Land* (37x7'), about a kingdom where everything is made of food.

Other big titles are *Mary & Mike* (6x50'), TV series of espionage and international terrorism, based on the life of one of the most enigmatic couples of the dirty Latin American war; *Pact of Blood* (8x60'), which follows the story of a charismatic and ambitious

host of a police program on a small TV station in Belém do Pará; the comedy *Miracle Workers* (10x60'), based on Simon Rich's book *What in God's Name*; and *Hackerville* (6x60'), a fast-paced investigative thriller coproduced with HBO Europe.



Sofia Martinenghi, Content Sales Manager

BOOTH #R8.A 5

## Be-Entertainment: memorable formats

**Be-Entertainment** arrives to Cannes representing some of the most talented content developers in Belgium like *Did you get the Message?*, a format that helps people to get a message across in the most unique and memorable way. The show is in production in Belgium for a second series and Germany, and with production deals in 8 countries including the UK, US and France. Another success format are *Greetings From 19xx*, aired on Netherlands, Belgium and Sweden to date and to be launched soon in Denmark and *Doctor Davy*, released last MIP with several production deals and currently in production for **RTLII** in Germany.

*Telly Test* is an entertaining non-scripted panel show and *Make Your Country Great Again*, a format that sees a young team of TV makers that go on different missions to try and make the country better.

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## Film Andes: from Mendoza to the world

Trade association **Film Andes** is a group of audiovisual producers, studios, TV channels, video games developers, universities and autarkic public entities that work together in Mendoza Province since 2014 aiming to generate a good business atmosphere to further develop the local industry. It took its name from the first pioneering company in local cinematography in the 50s.



Governments, 'creating and empowering Mendoza Film Commission and pushing local legislations that help the sector to gain relevance', he adds.



Marcelo Ortega, president

**Marcelo Ortega**, president, leads this group that gathers 45 companies, whose main objective is to position the Province as an audiovisual pole. 'We are putting strong emphasis in the participation of key international shows like Rio2C, Festival de San Sebastian, MIPCOM, AFM and MIPCancun, as well as the signature of key agreements with similar associations in Argentina, Latin America and Europe', he stands.

The association has more than 200 projects under development, from the original ideas to finished products. For 2018-2021, **Film Andes** plans to invest USD 53 millions (USD 265,000 per project), to create 6,000 qualified jobs (30 per project) and generate sales for USD 85 millions. 'Our markets in focus are Latin America, USA and Europe, but also Southeast Asia', says **Ortega**.

The group has co-organized with **Damian Kirzner Mediamorfosis** in Mendoza, an event that brought to Mendoza the top trends in communications, digital and creativity; business rounds in Cordoba with eight international players, jointly organized with the export

This year MIPCOM/MIPJunior received the attendance of five key producers from Mendoza: **Frontera Films**, **Puerta Amarilla**, **Kraken Contents**, **Blirp** and **Vlexus**, which are offering animation, science fiction, documentaries, series and movies. 'A wide and varied programming proposal, some of them tutoring by important referents', he remarks.



association **Cordoba Produce** and local entities. And it has signed strategic partnerships with clusters **BACA** (Buenos Aires) and **CAB** (Bariloche); **Iaavim** (Misiones); **CAPAC** (Cordoba); and **Eiken** (Basque Country).

For the next three years, **Film Andes** is executing the "Creative Industry Development Program" with resources from its own and from the FOMIN fund. According to **Ortega** 'it is the most important plan' of what is called "Orange Economy" from the multi-lateral organism.



**Film Andes** got the interest and financial support from the **Inter American Development Bank** (IADB) and its **Multilateral Investment Fund** (FOMIN), as well as the local and national

It includes specific works with **INCAA's Audiovisual Observatory** to generate tactical data to take key decisions on a Government, Film Andes and individual levels; to take advantage of INCAA's funding programs; to elevate the quality of the developed projects; and to facilitate the reach to the main markets in order to gain connection with the most important global players.



Last but not least, **Film Andes** is projecting an Audiovisual District in the Metropolitan area of Mendoza, where creative, cultural, touristic and business activities related to the "Orange Economies" will take place. In a unified space, the objective is to create an urban territory from an old industrial structure.

## DICM2018: creating a "deal-building" platform

**Dubai International Content Market 2018**, held 9-10 December, seeks to satisfy the needs of both the local and international participants. 'We have chosen new dates and a new venue for this year's edition to leave a mark on the international exhibitions' calendar. Furthermore, in a market where everyone is looking for a fast return of investment, DICM is coming with a revolutionary 'plug & work' formula that offers the participants a cost-effective and stress-free solution', describes **Vlad Borovina**, project manager.

monetizing content has been a hot topic recently, so DICM is creating a "deal-building" platform for international names who don't have enough knowledge about the region. From creating a proper business-to-business environment to selecting relevant participants and even assisting everyone with their agenda and meetings, Dubai International Content Market will be a "must attend" event for key industry players', he completes.



Vlad Borovina, sales manager



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R9.A 8

## To the beat of RCN



Maria Lucia Hernandez, international sales director

**RCN** (Colombia) recommends at MIPCOM its new series *Zumba* (60x60'), coproduced with Fox Telecolombia, and based on the life of a man that was born with no father around and with no money; his mother battled every day to give him what she could and raise him. He was beaten in school, he was beaten by life every time he tried to win, but they were not able to beat or silence his biggest talent: dancing. This is the story of the creator of Zumba, one of the most successful and revolutionary companies in the world of fitness, with more than 20 million followers who dance to his choreographies every day seeking to improve their health and bring joy to their souls.

Produced by **Fernando Gaitan** (*Ugly Betty*), *Heart's Decree* (131x60') is a story which takes place in a successful family law firm with lawyers who are experts in family law, experienced in separations, divorces, couple's conflicts and family problems in general. The team led by **Maria Lucia Hernandez**, international sales director, also highlights the second season, which will see our lawyers, experts in family and penal law educated to their cases of family, couples and criminal conflicts, but this time in the context of the construction and consolidation of their new law firm.

In alliance with the Spanish production company **Señor Mono**, RCN also presents *My Family dances the Best*, a format that brings together the best of entertainment in a single program. 20 families were selected from more than 1,800 groups of brothers, cousins, nephews, grandparents, grandmothers, uncles, daughters-in-law, mothers-in-law and friends with a single characteristic, to share their dancing talent and compete for the first prize.



Zumba, new series

## HBO: 'trend setters'



Xavier Aristimuño, VP licensing

After 15 years since its first production in Latin America, **HBO** is going through an interesting moment: on the one hand, it is closing cycle of its most iconic series like *Magnífica 70* or *Señor Avila*, and on the other, releasing a good amount of new titles, especially in Brazil, with titles like *Santos Dumont*, *Ospede Americano* or *Pico de Neblina*.

Describes **Xavier Aristimuño**, VP licensing: 'We have been reinventing the narrative for 15 years, with 80 productions of their own in the region and more than 800 hours, in addition to more than 60 awards and 100 nominations'.

According to the executive, the closing of the cycle of its main series in simultaneous has to do with 'a storytelling architecture managed to the millimeter by the company', and points: 'Since the launch of the new division one year ago, we had the titanic job of publicizing a content with a familiar branding, but not its quality. But our structure helps us to work thinking in the medium term and look for the most suitable partners'.

In terms of main territories, the company has managed to sell over 30 titles in over 100 countries outside Latin America, being Europe the key territory. Asia, on the contrary, is the hardest, especially because of the distance. 'Culturally, we see many more similarities with Asia than we might think, but it is a region that has started producing a lot, and in which each country is starting to bet on local content, especially in the south (Indonesia, Malaysia). In addition, it is a region that seeks better the content they program, thinking well slot time'.

And completes Aristimuño: 'the international market gives a wide range of opportunities, and we believe that each new story creates a trend. But we are not trend followers, we are trend setters'.



Magnífica 70

## Trinity: on the forefront of services

With 10 years of experience in the entertainment business, **Trinity Distribucion y Producción** (Argentina) has gained an extensive experience in the management of audiovisual content, associating with the best premium content studios and with several owners of international and local VOD, offering feature films, series, telenovelas, children's content and short-term content.

Now, it's going across a great moment through across the diverse areas of the company. Through **Trinity Contenidos**, the company works on the aggregation of content for digital platforms, cable channels and open TV, both movies and series, telenovelas, animations, documentaries and short formats.

While through the digital laboratory **TMG Labs**, offers streaming, broadcasting and theatrical services. 'From digital cinema in 4K to the most recent formats of cameras and files, we can digitize, correct, improve, create, adapt, version and deliver any audiovisual content', explains Mariano Puig, founder and CEO.

'We have acquired state-of-the-art equipment for the laboratory, and incorporated people specialized in editing, Post production, and colorimetry. On the other hand, we launched a strategically located data center especially dedicated to ftp and cloud delivery,' she adds.

In terms of production, the company is



Trinity at LA Screenings: Mariano Puig and Ivan Jasiukiewicz with Ricardo De León, acquisitions of MVS México, and Nadia Estebanez

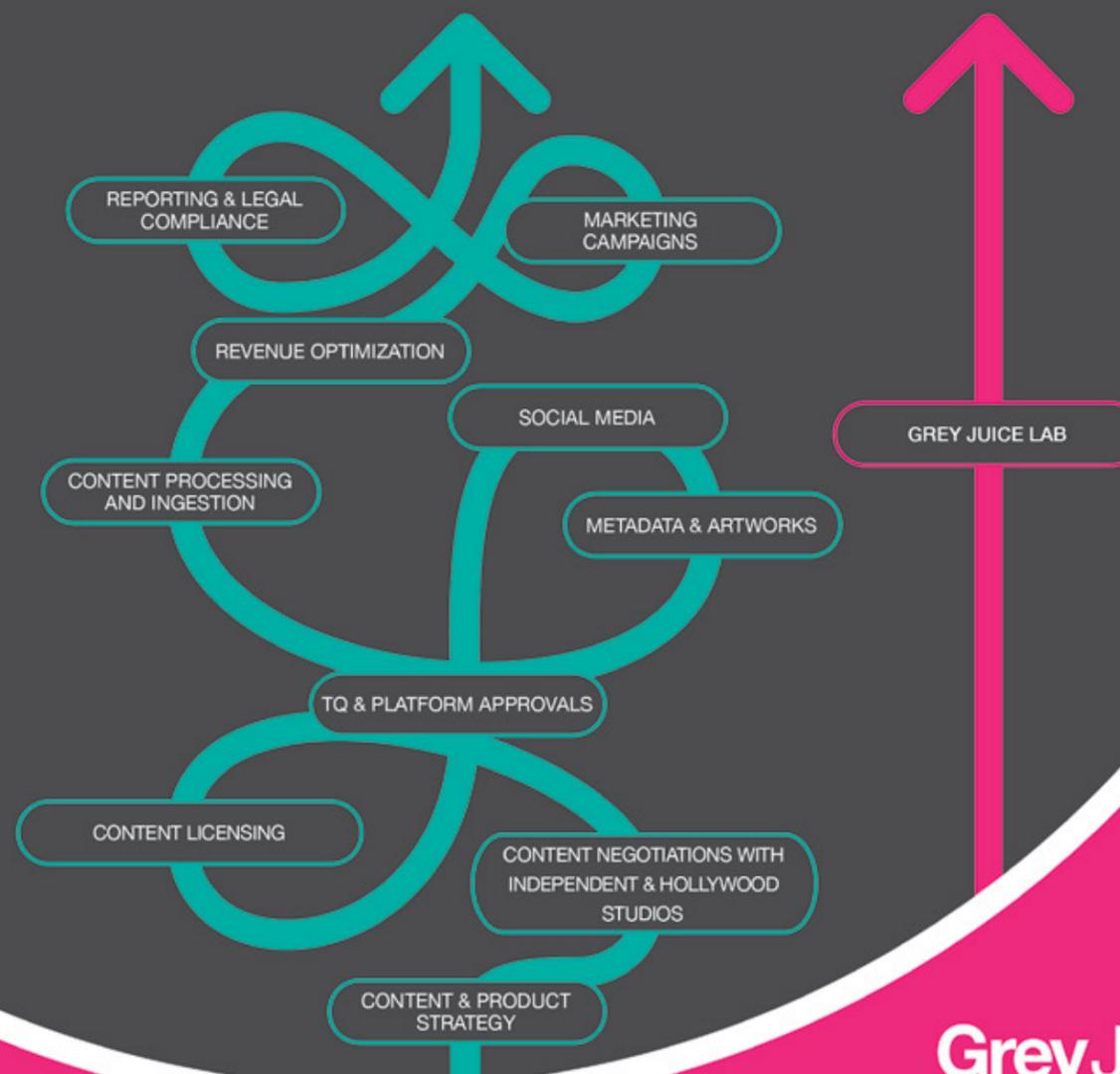
developing several titles for Free TV (**América, America TV**), along with the series *Viral* (6 episodes) and *Melody, La chica del Metro* (12 episodes). 'For 2019 we are working for the development of the production of *The Four*, a format for an important channel in Argentina', completes the executive.

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## MISTCO/TRT, the best family drama option



Aysegul Tuzun, VP Sales & Marketing

**MISTCO** (Turkey) has had an active 2018 in which it has not only closed a number of deals for the existing titles, but also it is launching two brand new drama series at MIPCOM.

To start with, *Resurrection: Ertugrul* has been recently sold to 7 new regions and now airing S5; *The Last Emperor* is now airing S3 and recently sold to new countries, same for the epic drama *Filinta* that is gaining new territories.

In Cannes the company is launching *Hold My Hand*. Premiered on TRT last July, it is the #1 TV show on Sunday nights in all target groups. Following two main characters (Alina Boz from *Broken Pieces* and Alp Navruz from *Mrs.Fazilet and Her Daughters*), the story focuses on the crossing lives of these two young people.

She is a beautiful, well-educated girl who mysteriously loses her father and finds herself out in the streets with no money or shelter all of a sudden. Things get more complex when her brother goes missing. He is a very handsome boy coming from a wealthy family, who rejects to live the traditional life his grandma tries to impose upon him.

**Aysegul Tuzun**, VP Sales & Marketing: '*Hold My Hand* adopts both a romantic and a tragic main story. And the success it reached in Turkey will be reflected globally and the series will receive great interest from all around the world especially from Latin America. Right after the launch of the show, there are deals we are about to close'.

The second launch is the family drama *Two Parts One Love*, a very emotional and entertaining story.



Hold my hand

Two young people coming from the most distant regions of the country, start to work for the same company and their parents end up having two restaurants across each other as competitors in a small town.

## Somos: real dramas

**Somos TV** distributes at MIPCOM a slate of series headed by *Súbete a Mi Moto: La Historia de Menudo* (15x60'), biopic produced by **Somos Productions**, **EndemolShine Boomdog** and **Piñollywood Studios** about the popular band Menudo, narrated by **Edgardo Díaz**, creator and manager of the group.



Súbete a mi moto

Developed with **People**

P3.B8

## Vision Films: premium feature films

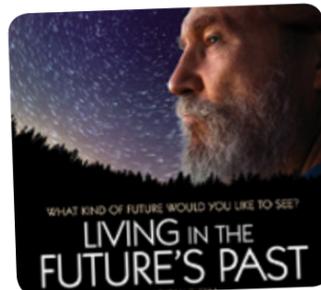
Founded in 1997, **Vision Films** (USA) is one of the top independent worldwide distributor with over 500 feature films, 500 documentaries and 100 different music programs from some of the most prolific independent film producers in the world. The company also develops special marketing plan and work closely with producers on a strategy to license their film(s) to the right distributors around the world.



Lise Romanoff, CEO

Among the newest titles that **Lise Romanoff**, CEO, highlights in Cannes are *Living In The Future's Past*, where Jeff Bridges presents a beautifully photographed 4K tour de force of original thinking on who we are and the life challenges we face. This film upends our way of thinking and provides original insights into our subconscious motivations, the unintended consequences, and how our fundamental nature influences our future as Humankind.

At *The Healer*, a young man discovers suddenly to have the gift of healing. Trying to understand it and the new reality that it offers, a teenage girl with terminal cancer unexpectedly will show him the way, while *The Rack Pack* follows a group of military brats that play out their own adventures in the woods behind their house. One day, they come across some ruthless thieves searching for buried treasure and decide to find it themselves. But when the thieves take one of their fathers hostage, the kids must set out on a real rescue mission. Lastly, Romanoff recommends *Point Man*, where, in the jungles of Vietnam, a trio of black soldiers vow revenge on the prejudiced members of their platoon who left them to die in a firefight.



Living In The Future's Past

**Guiding Media** is *Underground: La Historia del Reggaetón*, project that traces the origins of reggaeton in Puerto Rico, where artists like Daddy Yankee, Vico C, Black DJ, Playero, DJ Eric and Ivy Queen presented their songs, characterized by strong lyrics and a rhythm that combined rap with the Jamaican dance hall. While the company keeps beating on Turkish dramas like *Under The Trees* and *The Foreign Groom*, 'series that have all the elements that the audience acclaims: stories of forbidden love, revenge, and mysteries in the plot that offer surprising events,' describes Luis Villanueva, CEO.

## TecTV: 'Giving a playful imprint to science'



MARIANA LOTERSZPIL, DIRECTOR

Created in the framework of **Educ.ar**, **TecTV** (Argentina) was born with the proposal to 'popularize science' as the main axis. 'We wanted science to reach people in an entertaining, entertaining way that arouses curiosity about these issues. We put the focus on demystifying the figure of the scientist, encouraging investment in scientific projects and stimulating the study of young people in careers related to the exact sciences,' says its director Mariana Loterszpil.

Currently, the channel has 50% original production, with shows like *Amor Binario*, and 50% of acquisitions and exchanges made with entities such as the Universidad de Quilmes, **Colciencias** (Colombia), **TNU** (Uruguay), **Universidad de Medellín**, and **CONICET**.

The broadcaster started with a one hour daily schedule of original programming, the rest was repetitions or exchanges; now, that number jumped up to 4 and it's are growing at a rhythm according to the context.

'It is difficult to find exchange material because we are the only channel of this theme in Latin America and there are few productions that are made in the region on specific topics that complement the original production of the channel.'

'When we make acquisitions, we do it by packet of hours, not individually and we look for those programs that are complementary to our programming, that which we can't produce for costs or context and formats that are novel and entertaining. We have already purchased content from the **BBC** that is scheduled in prime time and from **Only Distribution** soon to be scheduled.'

The contents are traversed within the structure each series and at the same time in each episode, with the scientific rigor of each case, so according to the theme we have contentists within the team that supervise the topics, how they are treated, who communicates them, etc and as the case may be, we have

specialist contenders from each area outside the team who are hired specially for the case.

According to the executive, costs to produce with quality and thinking about digital means, are increasingly high. There is no other way than the co-productions to take projects forward. 'The possibilities that TecTV has is to be a minority co-producer requesting exclusivity according to the case in Argentine territory. The budget that can be provided is always lower than any international standard. But it also provides scientific rigor, the content comes from the Ministry of science and is validated internally and also offers management in addition to its screens, networks, etc., for dissemination'.

'We also perform actions outside the screen to install the brand. For example, we made a call to the community via networks between Satellogic and us to name a nano satellite that was launched last year. The winning name was Milanesat, we made a presentation between the ministry and the company and that is what today is called that satellite that is in orbit', adds Loterszpil.

As for editorial line, TecTV started three years ago to introduce humor as a tool to tell science. 'Our branding is crossed with spots that go in that direction and we saw that people are very attracted to this type of proposal. We want to give a more playful imprint to science and tell it as something that has variations, what today can be a certainty, tomorrow, maybe it is not. Science can be told in very different ways and the most important thing I think is that we leave more questions than answers', she adds.

And completes: 'I would like to be able to make the channel known outside of Latin America as another public project model with unique and quality content. We want to increase the original production, use more our facilities, make in-house specials and make more and more of TecTV a cool, sexy channel with an increasingly strong identity'.



The broadcaster started with a one hour daily schedule of original programming, and now that number jumped up to 4 hours with titles like *Historias olvidadas de la ciencia*, *Amor binario* and *Científico Stand Up*

BOOTH #R7.J11

## All in one space: Audiovisual From Spain

Supported by ICEX Spain Trade and Investment, **Audiovisual From Spain** is the common brand for all Spanish distributors, producers, and content available to the world. At this MIPCOM, there are more than 30 exhibitors and hundreds of new hours of TV series, movies, entertainment formats, animation, documentaries, and TV services, including 4K channels distribution.

On the drama side, **Filmax International** is launching the brand new comedy *Welcome to the Family* (13x'50), a comical look at the institution of family, showing courageous mothers, adopted children and dim-witted widows embarking on the journey of life together. **Comercial TV** presents *Among Olive Trees* ('45), a drama/romance series available as ready made or format: it revolves around the ambitions and achievements of a Spanish olive oil production and export entity.

Documentary is another key genre from Spain. Medina Media 4K launches *Celebrations In 4K* (4x'52/'90), a lifestyle show/travel documentary about the most popular celebrations and landscapes in Spain. And **Wild Stories** presents *Wild Hunters* (13x'52), a wildlife & nature documentary series that shows the struggle for survival of the different species within animal families around the world.



Welcome to the Family, drama series from Filmax



Wild Hunters, documentary from Wild Stories

Regarding formats, **Phileas Productions** exhibits *Photobomber* ('45), an entertainment comedy formats about the art of spoiling a photograph by unexpectedly appearing in the camera's frame as the picture or video is taken.

**MediaBank** releases the drama/current events feature film *The Cage* ('110), while **Anima Kitchen**, the animation series *Bodytown* (52x'11) and **Digital Cornucopia** launches the 4K musical/ art culture channel **All Flamenco**. Last but not least, **Sociograph** offers in Cannes its professional consultancy services based on our unique and exclusive neuroscientific analysis system, and **DL Multimedia** its dubbing services.

## Grey Juice Lab: prepared for the future



Mihai Crasneanu, CEO

2018 has been a fruitful year for **Grey Juice Lab**, first having tackled the challenge brought about by platform revamps done in several clients, such as **Cablevision Flow**, **ICE** and **Millicom**, due to the adaptation of video files and new metadata formats.

Second, **Telefónica Group** has trusted once again in the company by renewing their TVOD agreements for Chile and Argentina and incorporating **Movistar Mexico** from January 2019 onwards. On the other side of the world, Grey Juice Lab has signed a major agreement with **Cinepax**, Pakistan's favourite cinema chain, to bring international content to its new OTT SVOD service.

**Mihai Crasneanu**, CEO: 'This progress was possible thanks to the cooperation of our content partners, Major Studios and independents, who understood the importance of rapidly adapting to today's digital industry in order to ensure operators generate revenues quickly and remain in business for the long haul'.

'We are constantly looking for new global trends that go beyond box-office success and popular TV series. We believe eSports are going to be the big thing in years to come. New digital generations encourage us to break paradigms. Old ways will still remain, but this new wave comes with an overwhelming strength. e-Sports serve as a perfect example of this', he remarks.

'Furthermore, AVOD services targeting a different consumption behaviour (short impulsive bites of entertainment programming) are strongly arising in other regions. We believe that a product based on this premise can be less expensive and equally attractive. However, it clearly needs good content, flawless implementation and an interesting business model for both operators and providers'.

'Major OTT players have budgets that are seem impossible to face by local or even regional operators. Our role is to provide creativity from a content perspective so that the operator can compete or complement other offerings in the smartest way', concludes **Crasneanu**.



## Secuoya se consolida en Latinoamérica

**Grupo Secuoya**, uno de los principales grupos de España, creó en enero **Secuoya Latinoamérica** liderado por **Alejandro Samanes**, CEO, quien está basado en Bogotá, Colombia. El objetivo es aglutinar sus sociedades en la región y replicar el modelo de **Secuoya España** con todas sus vías de negocio: servicios (bpo), contenidos, ingeniería y mundo digital, es decir *Nexus*.

Desde hace tres años, el grupo tiene diversos negocios en la región latinoamericana (**Agencia EFE** en Colombia, *Fábula* en Chile, e *Imizu* en Perú).

'Tenemos unificado el control financiero, recursos humanos, contenidos y servicios. Pero además en cada país hay una estructura propia con sus responsables que son los que prestan directamente los servicios. Las

sinergias son evidentes con una estructura de back office y la optimización de sistemas y aplicaciones unificadas', explica **Samanes**.

'El objetivo es colaborar con el mayor número de cadenas de televisión y productoras de la región para prestarles los servicios que necesitan con objeto de que alcancen los objetivos que busquen. **Secuoya Latinoamérica** ya está preparada para ser el partner de aquellos que necesiten nuestros servicios en cualquiera de los campos de la cadena del sector audiovisual', finaliza.



Alejandro Samanes, CEO



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# Asia Pacific: the promised land

Asia Pacific shows strength through innovative ventures and emerging markets with new players. Digital and mobile on demand platforms plus VR/AR deployments are the stars. There is a strong focus on these technologies, with many companies showing brand new immersive contents.

Asia Pacific is the fastest growing region in the world for two main reasons. First, because its size and business volume hosting three out of ten of the biggest economies worldwide: China, India and Japan. Second, because everything is about to be done.

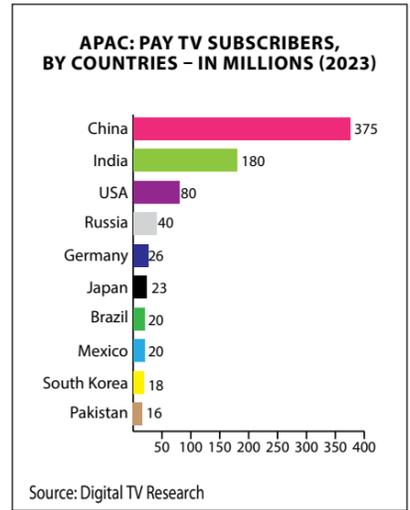
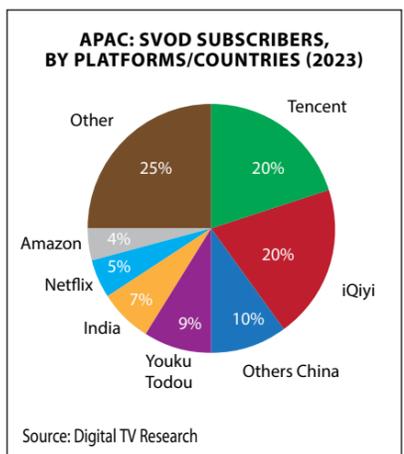
The first one is a natural characteristic; the second one drives its leadership and it's the main reason because a good part of the world is posing the eyes on this continent. **Tim Westcott**, research director, **IHS Markit**, says: 'Asia is a key territory in every single business

segment, as it has a huge population, rapidly growing economies, increasing middle-classes and growing Pay TV, broadband and OTT developments. Ad revenues, especially digital, are showing strong progress, the same for Pay TV revenues and mobile 4G with 1.5 billion users and 2 billion smartphones'.

While linear TV is falling steadily, mobile Internet is booming. **Facebook** and **YouTube** are the kings on the advertising space, but the explosion of competition on the OTT market is started by strong local companies, such as **HOOQ**, **iflix** and **PCCW** **Viu**, apart from **Amazon Prime Video** and **Netflix**. APAC represents the 16% of the total worldwide OTT subscriber's base with 150 million clients.

'Here, the localization of content remains fundamental, as well as a competitive pricing strategy, appealing and distinctive programming offer and flexibility on the payment methods. Six out of ten global OTTs came from China, with **Baidu** **iQiyi**, **Alibaba's Youku Tudou** and **Tencent** reaching 100 millions subscribers by end 2017. In 2021, digital advertising will overtake traditional TV in China. Online content enjoys more freedom rather than on TV', completes **Westcott**.

India, Japan, Korea and Australia are the other four key digital markets. In the first one, online is mobile first, and **Amazon** and **Netflix**



TV Derana, Sri Lanka: Charith Kothalawala, senior executive producer, Laksiri Wickramage, Chairman, Sharmila Dharmarasa, director of programming, and Anuradha Sigera, manager dubbing.

New territories are arising and must be taken into account, like Sri Lanka, Myanmar and Laos, among others



Top producers, broadcasters and buyers from Indonesia, who has been the 'Country in Focus' of ATF 2017.

Indonesia has become a key market to for content business: to sell but also to produce. Platforms, producers and distributors are gaining recognition in SEA



HBO Asia celebrates this year its 25th Anniversary announcing six new original series to be produced across the region: Jonathan Spink, CEO, HBO Asia, and Kazufumi Nagasawa, chief content officer, Hulu Japan, with talents of the series.

During the last years, Asia Pacific has witnessed an increase in the cooperation between local, regional and international companies



Peter Bithos, CEO and founder HOOQ; Mark Britt, CEO and founder iflix; Janice Lee, MD, PCCW/Viu; James Farrell, head of content, Amazon Prime Video; with Rob Gilby, IMDA (Singapore), moderator.

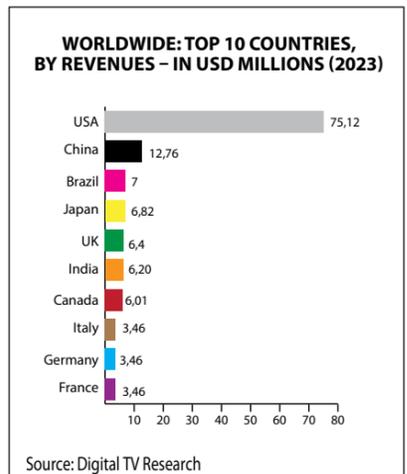
Digital platforms are booming in APAC: the region represents the 16% of the total worldwide OTT subscriber's base with 150 million clients

full-body presence and inter-user collaboration. Working with neuroscientist, VR content producers in Hollywood are currently making strides to deliver the best VR body experiences possible. **Shahna** identifies China as the biggest and ripest VR market, unveiling his next big project *bu-ke-qi* (you are welcome) targeted at bringing top content to that market.

With all these changes and evolutions it becomes a need for all the international companies focusing in this region to be aware of the new trends, changes in the media landscapes, regulations and business opportunities. It is important to add that there are incipient markets, such as Myanmar, Laos and Sri Lanka, whose TV channels are very active in the international market seeking for contents.

## APAC ARISEN

There is an unprecedented interest in global collaborations worldwide, but this is especially noticeable in Asia Pacific. Following the market trends, the region is much more opened to international partnerships in three main areas: content development (drama and entertainment), new financing models and online ventures.



There are new emerging markets in Asia to consider, too. **Robert Gilby**, Chairman of the **Singapore Media Festival Advisory Board**, explains to PRENSARIO: 'Indonesia is the biggest less known country in the world. The Philippines is another case to pay attention. Both countries have very talented people, but there is a need to put all the processes of the value-chain in line to reach key objectives that can develop further their audiovisual industries. The opportunities are huge'.

Most of the announcements from the regional tradeshows, such as ATF, are mostly related to co-productions, co-developments or co-finance projects. The **Southeast Asian Audio-Visual Association** (SAAVA) regularly held the "Media Investor Summit" in Singapore where it gathered worldwide producers and investors to cement alliances for multiple upcoming programs and films.

Technology is changing the way producers narrate their stories, and also shaping the audience behavior. In APAC, 62% of connected consumers watch traditional TV daily compared to 70% in Europe and 76% in MENA, according to **Kantar TNS**. Philippines, Myanmar and Indonesia are the Top 3 TV markets watching TV with 86%, 81% and 80% respectively, while China, Malaysia and Singapore are watching more online TV with 54%, 56% and 57%, respectively.

The same source indicates that Cambodia (93%) is the bigger consumer of online TV, followed by Hong Kong (87%), Malaysia (83%) and Taiwan (81%). **Jahaliyah Hasan**, manager acquisition Media Prima's **TV3** (Malaysia), tells PRENSARIO that the TV business in Malaysia has become tough: 'Online platforms are taking the majority of the ad pie and, so we are betting strongly on ours, **Tonton**, the leading OTT in our country. We are more and more focused on this business'.

China is a good example, as the three

leading online titans are attending the shows not only buying, but also selling their originals. For example, #1 platform **iQiyi** is selling its drama series, movies and animations since the beginning of the year. 'We produce over 30 dramas and 5 movies a year. Distribution has become a key element of our business model', explains **Bryce Tsao**, director of the department.

37% of connected consumers in APAC watch content from an online subscription service such as **Netflix**. 'People is snacking on online content. 42% of Internet users in the region watch free TV clips online daily, whilst 45% watch clips on social media', concludes Kantar's report.

**Chee Hong Tat**, Senior Minister of State for Health and Communications & Information of Singapore, describe: 'Asian stories are gaining popularity: India and Japan are good examples, as their contents are spreading worldwide. We need to take advantage of this moment, so we are putting strong emphasis on the support of young talents from Singapore to Asia and to the world'.

Capability, technology and new markets are, according to the Minister, the three main objectives for 2018. He highlights three big deals: 'First, **Info-communications Media Development Authority** (IMDA) of Singapore will renew the talent and production exchange partnership with **HBO Asia** for another two and half years to develop new drama series'.

'Second, it partners with Singaporean online platform **Vidsee** to produce five new series (short film anthology, documentary, drama, thriller, and family drama) for the next year targeted for Singaporeans aged 18-34 years old; and third **Discovery Networks Asia Pacific** will commission new VR series for its VR app produced by independent local producers, starting with **Abandoned** (**Hiverlab** and **Burning Bush Films**) and **Dangerous Jobs** (**Sora Media** and **VizioFly**) for first half 2018'.



## ABS-CBN: premium and personalized, digital content



The unboxing of ABS-CBN's YouTube Diamond Creator Award with Richard Reynante, Carlo Katigbak, CEO, ABS-CBN, YouTube's Pablo Mendoza, Mark Lopez, Cory Vidanes, COO, and Ging Reyes

'It's a very exciting time for digital, because we've been witnessing the exponential growth of content consumption on social media, OTT platforms, music platforms, and many others'.

**Elaine Uy-Casipit**, Head, OTT / OIC - Head, Digital Media Division at Filipino's leading broadcaster, describe the local market, and adds: 'Mobile is also establishing itself as the consumers' go-to access to entertainment and media content. We're

seeing a continuous rise in the time spent in social media and subscription platforms. Consumers are rejecting the one-size-fits-all experience, and they're now putting premium on personalization instead'.

She continues: 'Which is why more and more companies, especially in the entertainment industry, are focusing on direct-to-consumer relationships. So creators, publishers, and media practitioners need to crack their digital strategies and craft better digital experiences to reach their audiences and keep them loyal, rather than simply resorting to traditional marketing and distribution. And with this shift, you can expect the industry to be more aggressive in learning about/experimenting with technology, data, user experience, digital delivery and monetization. Digital, as we know it, will rapidly change'.

**ABS-CBN** is committed to transition into an agile digital company. Rich "TV-to-digital experiences" has been created in that way: *Pinoy Big Brother Online Bahay*; **OTWOLista.com** was the ultimate engagement hub for fans of *On the Wings of Love*; and **Moonchasers.ph** is an immersive TV-integrated "secret society" for the hit fantasy show, *La Luna Sangre*.

**Uy-Casipit** remarks: 'We continue to solidify our dominance in terms of online fanbase, reach and engagement. We are capitalizing on our momentum to boost our online publishing, influencer marketing, VOD and original digital content. We are more proactive in distributing our content to various online platforms; we've moved away from gating the experience within our own ecosystem'.

**ABS-CBN** and its many lines-of-business have achieved 'tremendous accomplishments' on digital, says the executive, and she further explains: 'With our "One Domain" strategy we successfully streamlined and unified our many digital properties into one to ensure optimal synergy. **abs-cbn.com** is

the top four site in the country on **Alexa**, following **Google.com**, **Google.com.ph**, **Youtube.com**'.

Broadcaster is honored to be the #1 online publisher in the whole Philippines. 'Our **YouTube** channel is the first in the country to amass 10 million subscribers.

We received the "Diamond Creator Award" last June. We created new digital businesses that are now making waves in the industry. We have **Stellar**, our celebrity social media marketing agency that helps match brands with the best online influencers'. Through it, the network has partnered with over 100 local and global brands for over 700 executions effectively bringing them closer to *Filipino* audiences through these credible personalities.

**Adober Studios** (formerly **Chicken Pork Adobo**) is the first multi-channel network of its kind in the country. It scouts, develops and promotes top organic *Filipino* online video content creators, while also experimenting with original **YouTube** content. 'Revenue-wise, we've grown 4 times in our first two years, and we are expecting to grow 3 times this 2018', underlines **Uy-Casipit**.

**iWant TV** is the VOD platform, which is being re-launched. It currently has 8.15 million total subscribers and more than 1 million average active users monthly: 'We are beefing up its content library with work from the best *Filipino* filmmakers, content from international partners, plus our very own originals'.

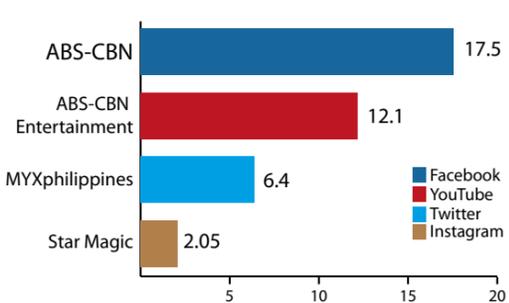
'We're also adapting to new ad technologies via **ABS-CBN's** data management platform and our programmatic solutions arm. Through effective data collection and data management, we know our audiences' profiles better making databased storytelling and consumer-focused messaging more relevant for both our partners and our fans', concludes the executive.



Elaine Uy-Casipit, Head, OTT / OIC - Head, Digital Media Division

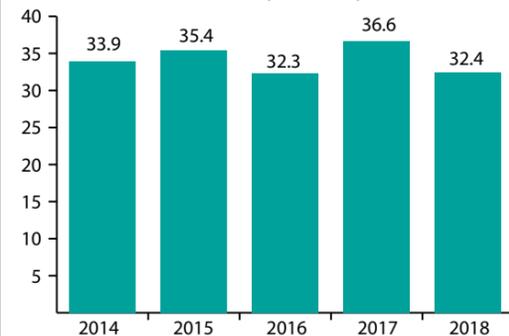


ABS-CBN: TOP ACCOUNT SUBSCRIBERS/FOLLOWERS, IN MILLIONS BY SOCIAL MEDIA (AUGUST 2018).



Source: ABS-CBN

ABS-CBN: ONE DOMAIN AVERAGE MONTHLY USERS IN MILLIONS (2014-2018).



Source: ABS-CBN



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## Nippon TV: the potential of the eSports' business



Daisuke Kobayashi, CEO, AX Entertainment

Nippon TV (Japan) has become during its 65 years on more than just a broadcaster: betting on new technologies like AI, with the first android anchor, but also in new business models. For this, the company established **AX Entertainment**, a new eSports subsidiary company that will create its first eSports team **AXIZ**, a multi-gaming team



AX Entertainment's eSports team, AXIZ

comprised of professional gamers from various genres.

According to its CEO **Daisuke Kobayashi**, for a while now, Japan has been seen as a country where eSports has been slow to develop, and when compared to the United States, Europe, China, and South Korea, still has quite some catching up to do. But the year 2018 saw the establishment of the **Japan eSports Union**

and the selection of *Winning Eleven* as an event in the Asian Games in Jakarta, Indonesia, which added fuel to the excitement around eSports. Indeed, TV programs and the news are increasingly talking about eSports, while talent agencies have been jumping on the bandwagon of setting up eSports departments.

'As is the case with other countries, the growth of online content has led to the younger generations watching less television, which is a challenge that we Japanese broadcasters face. Popular with the teens and 20s demographic, eSports can be enjoyed both online and through television, which we at Nippon TV see as new opportunities to generate income from broadcasting rights, box-office sales, and sponsors', resumes **Kobayashi**.

'The eSports business in Japan is quite young and finally just started attracting the interest of the public this year. We are entering the stage of pitching the allure of eSports to potential sponsors in order to explore the opportunities for homegrown teams and events. With our show at the forefront, we expect other eSports-specialized programs to emerge. The domestic eSports market has just been established, and Nippon TV will work to ensure that its momentum builds so that it becomes a mainstay'.

Regarding **AXIZ**, the executive emphasizes that, first, the plan is to grow the team so that the company can cover the most popular eSports game genres and titles. 'We will also be broadcasting eSports shows frequently, like we do with sports news, to deliver the latest information. Last but not the least, to complement our team and program broadcasts, we are considering events that will

enable the fans to mix with the players'.

Players for **AXIZ** will spearhead the efforts to bring excitement to Japan's eSports scene through various activities such as participating in professional leagues and appearing in linear TV shows. **AXIZ** is based on the word 'axis' and was selected as the team name with the hope that it will become the central figure in the world of eSports.

The first competition will be card games where the team will participate in *RAGE Shadowverse Pro League*, a professional online card game battleground. In addition, the company will also debut its first 50-minute eSports show *eGG* (eSports Good Game) which will feature top professionals and documentation of players' going through selection rounds, as well as the latest news on the world of eSports. The show will present everything worth knowing about the exciting field in an easily understandable fashion. It is set to stream online on Nippon TV's Catch Up service, **Hulu Japan**, **TVer**, **GYAO!**, and **OPENREC**, but also it will be available as a finished program for international sales.

**Kobayashi** Completes: 'To put it simply, in these times when online content has become mainstream, the possibilities are endless for those who can continue to create new content and businesses geared towards the younger generations'.

TOP 10 COUNTRIES BY GAME REVENUES (JUNE 2018).

IMAGE	RANK	COUNTRY	REGION	POPULATION	INTERNET POPULATION	TOTAL REVENUES IN US DOLLARS
	1	China	Asia	1,415 M	850 M	37,945 M
	2	United States	North America	327 M	265 M	30,411 M
	3	Japan	Asia	127 M	121 M	19,231 M
	4	Republic of Korea	Asia	51 M	48 M	5,647 M
	5	Germany	Western Europe	82 M	76 M	4,687 M
	6	United Kingdom	Western	67 M	64 M	4,453 M
	7	France			58 M	3,131 M
	8	Canada	North America	37 M	34 M	2,303 M
	9	Spain	Western Europe	46 M	39 M	2,032 M
	10	Italy	Western Europe	59 M	40 M	2,017 M
	11	Russian Federation	Eastern Europe	144 M	113 M	1,669 M
	12	Mexico	Latin America	131 M	86 M	1,606 M

Source: NewZoo

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# LA MEJOR TV EN ESPAÑOL DONDE ESTÉS

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## CJ E&M more original



July Kim, marketing director

This year, **CJ E&M** (South Korea) lifted its boundaries for content production and sales. The company is producing much more content, after opening 5-63-4 more drama slots and variety show slots. 'This naturally made our market competition stronger as we can acquire more quality programs to our library', explains **July Kim**, marketing director.

'Our main channels are **tvN** (general entertainment flagship channel), **mnet** (music program based channel) and **OCN** (crime drama thriller channel), which is having more original shows than ever. tvN and mnet is 100% originally produced shows, and OCN airs half original crime dramas, and half acquisition based blockbuster movies. tvN's programming strategy of the first semester was definitely to increase the number of original drama slots', says Kim.

According to the executive, CJ ENM is famous for producing 'trendy and unique drama stories. Enlarging our slots was to reinforce that this was true'. 'We are always looking for content that is trendy, and not much consumed before. Though as we do less acquisitions, we are more focused on original productions', she remarks.

'In Korea, stories that can light an issue in the society are trendy. For example our drama *Lawless Lawyer*, which was a big hit in the summer of 2018 was about a gangster who became a lawyer in order to revenge on the power elite group that had taken away every possible happiness or hope from him and his family with no legal reason. Through the main characters' journey he fixes problematic situations and bad social norms which really rings a bell to our current society'.

Regarding the international acquisition, Kim says that the company is always seeking for new trends and new territories for expansion. 'First of all we have renewed our screening site earlier this year, to make it easier for foreign buyers and content lovers to consume our newest dramas and entertainment shows easily. This was one of our basic steps to steady expand our influence worldwide. In

the future we seek to work with production companies outside of Korea, which we already have started, and to go to new territories like Latin America, or countries like Turkey, where Korean stories and Korean characters can be fashionable', she completes.



*Lawless Lawyer* was one of CJ E&M's summer hit



## Rakuten Viki, always expanding

Founded in 2007, **Viki** and its brands were acquired in 2013 by **Rakuten**, a Japan-based e-commerce giant. Available in 200 countries, is a premier destination for multicultural entertainment, focusing on global fans of Asian entertainment, TV, movies and lifestyle.

**Estefania Arteaga**, director, content programming & acquisitions: 'We mainly acquire scripted and non-scripted shows from Korea, China and Japan, but we are always expanding, looking to add more Japanese, Filipino and Thai content. We also produce our own content that connects with our very engaged fan base'.

'Our strongest markets are in the Americas and Europe, but in recent years we have seen impressive growth in SEA, India and Australia. Our top shows are romantic comedies from Korea: *What's Wrong with Secretary Kim* and **Viki Original** *Witch's Love*. Our first original series was *Dramaworld*, which gave us a great first look at blending cultures in a way that was both innovative and fun. We are planning new originals'.

**Arteaga** adds: 'We are seeing an interesting growth in the reality and entertainment genres. Love is a universal appeal for many audiences, so they are open to experiencing how this develops in other cultures. Audiences are hoping for connection that is closer to their own realities. Scripted has obviously been the most successful but in recent time, non-scripted has been more of trend in countries like Korea and China'.

**Rakuten Viki** recently launched *Heart Signal*, a variety show produced by **Tencent**. It's about 8 strangers, men and women, living together in the same house, known as the "Signal House". There are panelists with various experiences in dating and love in a separate studio who comment on the developments and also detect potential lovers.

**Arteaga** concludes: 'It is important to connect the fans with these on demand categories. We aim to solidify our partnerships with major drama players for drama and non-scripted in these regions. We will continue to focus on developing originals of our core verticals, as well as continue to team up with new partners an OTT platforms interested in innovative and non-traditional content. We are working on exciting deals in Japan and The Philippines'.



Estefania Arteaga, Director, Content Programming & Acquisitions, Rakuten Viki



*Heart Signal*, new in house developed variety show mixing dating and love, two big drivers of Rakuten Viki's growth

### RAKUTEN VIKI IN NUMBERS

- It global reach is +44 million with 5 million coming North America
- 180% of growth of registered users between 2013 and 2017
- 30% of total watch time on Viki that comes from USA (30% Caucasian, 20% Latino/ Hispanic, 34% Asian, 14% African American) • Number of productions resulting from federal industry support: 184 awards
- It engages Gen-Z and Millennials: Viki + Soompi community is 80% female and 65% in the age of 18-34
- Viewers spend on average 60 hours/week consuming video content



# EL SECRETO DE Selena

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13 x 60'

Drama series about the revealing story behind the tragic death of the Queen of Tex-Mex music. Based on the bestseller by Emmy Award winning journalist María Celeste Arrarás

Disney Media Distribution Latin America

Production House:





## MENA: diverse, local and digital



MENA has transformed into a key region to develop content business, and in these series of interviews with key buyers provided by MYCONTENT/Dubai International Content Market (December, 9-10, Dubai) show this evolution. Let's take a look



### Al Dafrah TV (UAE)

**Al Dafrah TV** is an Emirati infotainment TV channel with a wide audience-base spread across the UAE and the wider Arabian Gulf region. It is a preferred choice for families through its catchy and buzz-making shows. In a short period, it became a leading network presenting an Arab-Emirati content all over the great media.

According to Ipsos, it is listed as one of the top 15 channels in the Arab world in terms of the watch percentages and the seventh channel among the other channels presenting a similar content in 2014. It is looking to explore the market of international drama, kids shows, as well as documentaries.

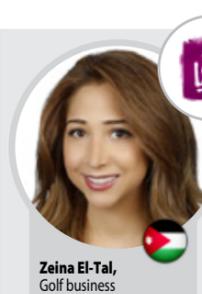
Following a recent global roadshow in several Arab and western countries, it reviewed a set of major productions, and still interested to explore more collaborations with global production houses and providers. The channel has allocated a budget to bring more renowned productions to the Gulf region, adhering to the persistent demand of its audience.

Al Dafrah TV produces a range of programs, soap operas and other TV programs. It has always strived to present exclusive dramas while it covers the events, festivals and public and private occasions directly. It pays great attention to customers' ads and contributes to projects across the Arab world, especially in Gulf.

During 2014, the channel co-produced three dramas with leading production firms from the Gulf: *Rehana*, *Garh Al-Senen* and *Thoraya*. The following year, it has co-produced a range of soap operas, such as *Omna Rwaihat Al Janna*, *Hal Manayer* and *Qabel Lil Kaser*. In addition, it has developed a special production department to expand the drama, cinematic, and documentary-oriented productions.

On digital, it surpassed all local TV channels in terms of subscribers on **YouTube**, making it a preferred platform for all demographics across the country. It also has a prominent presence on **Facebook**, **Twitter** and **Instagram**.

Recently, the channel started to explore collaboration with renowned figures across many sectors to develop its production scene. For example, it has partnered with the award-winning Chef **Uwe Micheel** to produce a show that features top class Chefs from different cultures. This food magazine show which showcases the different categories of buffets in town, serving as a cooking class for wives at homes, featuring unlimited ingredients used by celebrity chefs who will whip up a mouth watering feast for the audience.



### Roya TV (Jordan)

**Roya TV** is a private independent satellite TV channel transmitting from Amman, Jordan, owned by **Sayegh Group**. Launched in January 2011, it targets family and youth becoming the most watched channel by Jordanians during Ramadan 2017, receiving 34.3% of the country's viewership, surpassing **MBC 1** and **Jordanian TV**. On the first day of Ramadan 2017, it became the first local channel to broadcast its full range of content entirely in HD.

**Royanews.tv** talks every month to over 3 million people who seek information on what's happening around them on news, sports, economy or entertainment, in Arabic or English, across desktop and mobile. **Roya.tv** is #1 VOD destination offering channel's original content. **YouTube** honored Roya TV in recognition of five channels of its MCN with more than 2.2M subscriber. Total number of views 1.3 billion.

Roya TV main drama production is *Alwaqe' Almafroud*, of which it has produced two seasons due to its huge success, and it is also available on Roya VOD platform. It also offers morning show like *Helwa Ya Dunia* (371,018 viewers on average); live talk show airs weekdays, interviewing government leaders, politicians, and local/regional figures in the news; cooking shows with top regional chefs; a live youth show magazine which airs weekdays about social topics, technology, movies, sports and fashion; sports on Friday night.



### ZEE (MENA)

Zee is a prominent brand in the MENA region with South Asian & Arabic offerings for Pay TV & FTA viewers. Content is the key to differentiate yourself with other players in the market. Zee Aflam & Zee Alwan have been entertaining the region for more than a decade with its unique content offerings. Zee has co-produced 2 Arabic

Drama Series, one each for Pan Arab & Egyptian market. Platforms like Dubai International Content Market-DICM is a perfect place which bridges the gap with all potential content stakeholders. Me & my team are looking forward to meeting content distributors, owners & producers in DICM.

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## Nigeria, synonymous of opportunities



Ijeoma Onah, founder, NIFSummit

The media ecosystem in Nigeria is evolving rapidly with more footprints across the 36 states of Nigeria plus Abuja for the pay TV operators in Nigeria. Free channels still exist but it has become increasingly important for them to be carried by at least one out of the two major pay TV operators in Nigeria. 'Pay TV is becoming very much stronger and FTA less popular. Nigeria's regulatory body NBC continues to make huge

efforts towards the digital switch over in spite of mainly failed deadlines', describes **Ijeoma Onah**, founder of the Nigerian international TV Summit, held in September in Lagos.

'The evolution over the year has been quite slow but now with huge mobile penetration over the years, data for mobile/OTT services becoming cheaper, traditional television is obviously being challenged in Nigeria. Again, the traditional Pay TV services have not had it very easy which necessitated recent review in cost of subscription by a major operator and frantic efforts to retain subscribers from moving to the competition', describes Onah.

According to S&P Global Market Intelligence, 22% of all African TV households are in Nigeria, low TV household penetration and rapidly growing middle class segment that has disposable income for entertainment services bode well.

The report found that strong growth of affordable pay-DTT services allowed Nigeria to overtake South Africa as the continent's largest pay TV market back in 2015, and by the end of 2017, Nigeria accounted for 29% of Africa's multichannel subscribers. The market had over 27 million TV households and almost 7 million pay TV subscribers by the end of last year, equating to a 9% year-over-year increase.

Household penetration in Nigeria was found to have reached nearly 26% in 2017, while multichannel revenues equalled USD 835 million. But Nigeria's multichannel market is projected to add 8.7 million subscribers, reaching close to 16 million, by 2027. 'Growing at an 8.6% CAGR through 2027, pay DTT is projected to remain the



With over USD1.3M in incomes, *The Wedding Party 2* is one of the most acclaimed Nigerian films

### A DIVE WITHIN THE NIGERIAN PAY TV ECOSYSTEM

- 22% of all African TV households are in Nigeria
- By end of 2017, Nigeria accounted for 29% of Africa's multichannel subscribers
- The market had over 27 million TV households and almost 7 million pay TV subscribers by the end of last year, equating to a 9% year-over-year increase.
- Nigeria's multichannel market is projected to add 8.7 million subscribers, reaching close to 16 million, by 2027.
- With 60 movies produced per week, the Nollywood industry is the second largest one, only behind Bollywood
- Nollywood generates near US\$630 million annually for the local economy, contributing one a 2.3% to Nigeria's Gross Domestic Product (GDP)



leading multichannel platform with a 61% market share in 2027', concludes the report.

In terms of production, major genre are local content, and mostly Nollywood films, followed by TV dramas and recently long running Nigerian telenovelas.

With 60 movies produced per week, the Nollywood industry is the second largest one, only behind Bollywood, employing more than 1 million people (only agriculture employs more people). Nollywood generates near US\$630 million annually for the Nigerian economy, contributing one a 2.3% to Nigeria's Gross Domestic Product (GDP), giving not only the expertise but also the infrastructure to other regional players to cooperate on the content development.

'The economic opportunities of Nollywood are more than what the cinemas, cable TV channels, OTT platforms and vendors of DVDs are currently making in the film distribution chain', highlights Ijeoma.

But the digital market is growing strong year by year again, with a mobile penetration that has been deepened in recent times in Nigeria and as a result, the country's savvy youth and Millennials binge on social media. According to the Nigerian Communications Commission (NCC), total number of mobile subscribers in Nigeria as at December 2017 were 145. One million with teledensity at 103.2 percent. Internet subscription as at the same period accounts for 68 percent of the total mobile data with 98.4 million subscribers. Q2 2017 data by the NCC shows that the telecoms industry contributed 9.5 percent to the national GDP. 'With this data, it's very obvious that internet penetration in Nigeria is still very much untapped. As content tastes and preferences continue to change more internet connectivity has led to a very huge shift to consuming media and entertainment content on mobile devices and the most popular form of content viewed on the go are downloaded content. The main player for downloaded content in Nigeria is **Iroko TV**. Nigerian telcos are also positioning strongly and launching SVOD services that will provide content that is bundled with data', completes the executive.



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Network Ten (Australia): Dam Monaghan, head of programming; Paul Anderson, CEO; Glen Kingey, independent; Beverly McGarvey, CPO; and Danny Mitrovic, programming & content manager, Win Network



Lightbox, SVOD service from New Zealand: Dana Spangaro from Disney with Hema Patel, general manager, and Anna Tait, commercial director



NHK, Japan: Chie Muto, acquisition manager; Tadatsugu Uesugi, global content development and programming; Miwa Komori, senior manager acquisitions, and Shinya Aoki, deputy general manager & strategy



Japan digital buyers: Kazufumi Nagasawa, CCO, Hulu, Kantaro Hayashi, content acquisitions manager, and Tetsuo Kkobayashi, content manager, both from U-Next; Kyoko Sekine, senior manager acquisition, Hulu, Kana Mitani, content acquisitions, and Ami Oshima, content section 1, both from U-Next



YTE, Japan: Kana Sasaki, managing director, content, and Noriko Suzuki, sales, YTE; Aya Kohara, buyer, Nippon TV; Ai Karasawa, manager acquisitions, NTVIC; Saki Takahashi, acquisitions, Nippon TV; Akiko Imai, director, NTVIC



Japanese buyers at Sony: Koji Seto, Sony Pictures, with Azusa Nakamura, film acquisition, Naoya Oshige, development department, and Yoshitaka Kamo, film acquisition and production, all from pay-per-view television station Wow!W



Buyers from CJ E&M (South Korea): Jae Hyuk Lee, SVP, global content; Jinwoo Hwang, head of global content development; Deok Jae Lee, president of media content business, and Jaesong Lee, head of global strategy



CJ E&M: Jae Hyuk, SVP, Ellian Liche, Seoun Kim, and Spencer Thomas, producers of the global production team, factual



D'Live, Pay TV and OTT from South Korea: Yong-Ju Jeon, President/CEO, surrounded by Min-jae Seong, executive supervisor, division head, OTT; In-sanx Hwang, EVP corporate support office, and Stella Kim, general manager, E&M strategy



Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH; and Chanyoung Park, manager, content acquisition team, LG Uplus



KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, KBS World Channel & content producer/deputy director, and Seok Hyeon Kim, channel manager



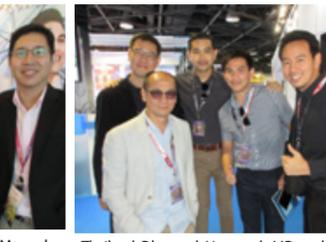
Head programmers of Turner worldwide, at CBS: Marianne Lee, VP network, Ricky Ow, TV channels president, both for Asian Pacific; Giorgio Stock, president for EMEA; Josef Auditorf, adviser; Tomás Yankelevich, new EVP & CCO for Latin America; and Gerhard Zeiler, president, international



ABS-CBN, Philippines: Miguel Santos, GM, Rachel Simon, head of acquisitions, Catherine C. Lopez, head of finance broadcast, Maria Cecilia Ferreros-Imperial, VP, integrated program acquisitions and distribution, and Pia Bacungan-Laurel, head of distribution



Roxanne Barcelona, VP, and Manuel Paolo Laureana, international distribution, from GMA (Philippines) and Tin Win Jerry Lin, executive director, Ki Ki Advertising Media (Myanmar)



Thailand: Dhanasak Hoonarak, MD, and Phanich Sodsee, Group CEO of DDT Channel 23-Workpoint, with Saridpol Visessmit, MD, Tem Tank Studio, Pongtanit Chomphu and Pipat Wittayapanyanon, producers at The Bangkok Entertainment Company



Chalakorn Panayashom, managing director digital TV, Workpoint Channel 23



True Vision, Thailand: Attaphon Na Bangxang, managing director, and Nisa Sittasrivong, assistant director



BBC Worldwide: Ryan Shiotani, VP, branded services, and Daphne Kang, director of programming for Asia, and Melanie Rumani, head of acquisitions, UK



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



TKL, Vietnam: Ton Nu An Tram, screening manager, Nguyen Thi Truc Mai, managing director, and Le Van, senior programming manager



India: Pradeep Milroy Peter, SVP programming, and Krishnan Kutty, business head, both from the broadcaster Star TV, with Aanchal Maheshwari, senior manager, and Kavita Panda, director licensing, both from Disney Media



Mayur Kikhchandani, deputy general manager, content, and Sonal Khanduja, VP - Content English Entertainment Cluster, from Times Network (India) and Viswas Sundhar, from distributor Viswas Films



Zee, India: Ali Zaidi, deputy VP, Zee Telefilms, and Amkur Kapila, Head - Programming & Content Acquisitions, Zee Studio



Buyers from India: Vivek Srivastava, EVP and head of entertainment at Times Network, Hashim Dsouza, head of content at Viacom18, and Ajit Thakur, head of In House Studios at Reliance



Jimmy Kim, SVP, content & formats, MNC (Indonesia); Michael Tang, MD, SDI Media Singapore; Iris Wee Soo Lin, chief content & commercial officer, and Shierly Kosasih, head of licensing, both from MNC



ANTV Indonesia: Gunawan Gunawan, manager of acquisitions, Kiki Zulkarnain, general manager programming, and Raymond Charles, assistant manager



Triandy Suyatman, program advisor, PT Elshinta Jakarta Televisi, Indonesia



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



Asian buyers: James Chang, EVP, and Yi Chang, program acquisitions, both from Tempo International Mass Media Taiwan (borders), with Ying Zhang, CBS, and Ching Sun, buyer at Sun TV (Hong Kong)



Youku China: Julia Song, head of scripted acquisitions, Coco Ma, VP of scripted, and Tracy Liu, international acquisitions manager



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



iQiyi China at CBS: Young Ming, Sharon Zeng, Luna Wang, and Jessie Wen, all from programming and acquisitions department



Singapore MediCorp: Timothy Teo, programming manager, James Poon Kok Leong, senior manager acquisitions, TV operations, Lee Hung Sheng, assistant VP, business planning and strategy, Joy Olby-Tan, lead acquisitions TV operations, Christopher Tan, senior programme manager, audiences and content, and Josephine ong, senior manager, acquisitions



Singtel Singapore: Lewis Heah, senior executive, content planning, YinQi Lee, manager, and Karen Lee, director, English Content



Media Prima (Malaysia): Jahaliah Hasan, manager acquisitions, TV3, Farah Azyati Azam, executive drama, TV3 & 9TV, Marlia Zul Amran, manager, drama management, and Nisa Kadir, executive, brand content management, Tonton



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



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



Kazakhstan: Serik Saliyev, CEO, and Bekzat Kaldygalieva, head of acquisitions, Gold Cinema, with Dinara Abakayeva, head of acquisitions, Khabar Agency, and Auyesbayeva Saltanat, head of acquisitions department, RTRC



Ismail Dursunov, deputy GM, Calinos, with Kazakhstan: Zhanor Shamel, director of kids channel Balapan; Sangerim Zhakhina, acquisitions manager, Astana TV; Ainur Nurbulahezy, acquisitions, Vela Fidel, deputy general director, and Aliya Babayeva, general director, all from Channel 7



Zolbat Jantsan, general manager, Mongolia Digital Broadcasting (MNBC); Larisa Magkaeva, Expocontent (Russia); Temulin Batjargal, foreign relations manager, and Erhembat Buyantogtokh, marketing manager, MNBC

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## Parrots Analytics: the power of drama and comedy

Drama and comedy are undoubtedly the biggest scripted genres in the TV world. By analyzing demand data from every country in the world over January to August 2018, **Parrot Analytics** has uncovered some insights about how the world enjoys these genres.

In particular, the company has examined the original drama and comedy series from the world's digital distribution platforms to see which Digital Original titles (titles where the most recent season premiered on a streaming service) are most popular around the globe.

Which comedy subgenres generated the most global demand in 2018 to date? The clear result here is that world loves sitcoms. Over 2018 to date, scripted TV series in the sitcom subgenre have over three times as much demand as the second highest demand subgenre. With demand for the subgenre being driven by mega-hits like *The Big Bang Theory*, it is no surprise that sitcoms dominate so much.

Comedy dramas are the world's second most in-demand comedy subgenre, with the biggest individual comedy-drama title being Digital Original *Orange Is The New Black*, from **Netflix**.

As well as live-action sitcom, the subgenre's animated cousin also is one of the top comedy subgenres in the world. Perhaps surprisingly, long-running favorite

*The Simpsons* is no longer the most in-demand show in this subgenre, coming in second behind *Rick and Morty*.



Which comedy Digital Originals had the biggest global audience? To put the spotlight on the original comedy titles from streaming services, we placed the the top five digital original comedies on a demand distribution curve, to show how their global demand in 2018 to August compares to the 'standard' title.

As well as topping comedy-dramas, *Orange Is The New Black* is also the world's top Digital Original comedy. With nearly five times the global demand of the 'standard' title, *Orange Is The New Black* is one of the top 0.1% of titles in the world. Interestingly, there is still high global demand for community, the sixth and final season of which was a digital original comedy for now-defunct streamer **Yahoo**.

This shows that the world's most in-demand drama subgenre is the crime drama, which has 1.7 times the demand of the next highest subgenre. From January to August 2018, the individual crime drama with the highest global demand is *Blindspot*.

After crime dramas, audiences around the world enjoy sci-fi dramas most, with the single title with the highest demand being digital original title *Stranger Things*.

Sci-fi drama's close relation fantasy



Sitcom *The Big Bang Theory* (Warner Bros.) and dramedy *Orange Is The New Black* (Netflix) are the two leading series in these subgenres

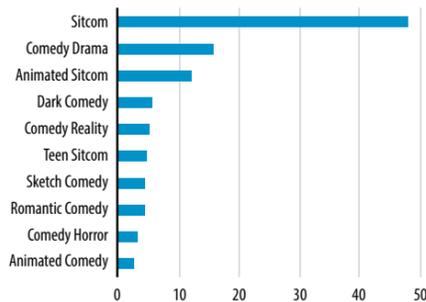
drama is the drama subgenre with the third highest total demand in 2018. This genre is still topped by the extremely popular *Game Of Thrones*.

Although it ranked highly in the comedy subgenre list, as the name implies, the comedy-drama subgenre is also part of the drama genre. It is the fifth most in-demand of the drama subgenres globally.

*Stranger Things*, *13 Reasons Why*, *Black Mirror* and *Narcos* all had their most recent season premiere on **Netflix**. Of these, *Stranger Things* is the most in-demand drama Digital Original in the world over these dates; it has over 10 times more demand than the 'standard' title and is one of the top 0.03% of titles in the world.

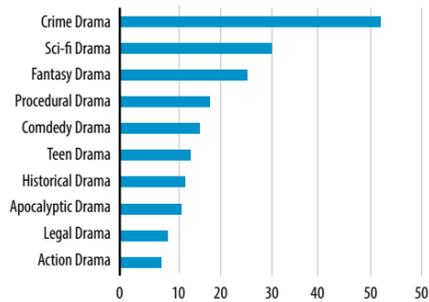
Despite the crime drama subgenre having more total demand that sci-fi dramas over all titles worldwide, when it comes to the most in-demand Digital Original titles sci-fi dramas are more common. Of the top five here, only *Narcos* is a crime drama and the other four titles are sci-fi dramas.

COMEDY SUBGENRES WITH HIGHEST GLOBAL DEMAND (JAN.-AUG. 2018)



Source: Parrot Analytics

DRAMA SUBGENRES WITH HIGHEST GLOBAL DEMAND (JAN.-AUG. 2018)



Source: Parrot Analytics



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