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THE DIFFERENT FACES OF MIPTV

The different faces of Mipcom

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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, Films, and Television (SARFT) and the State Administration of Press, Publication, Radio, Films 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 Xia Ling Tosh, senior research analyst, IHS Markit. Broadcast 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.

Tosh concluded: “We expect online companies to overtake TV broadcaster spending in 2018, if the content creation spree persists”. Lauranne Garanule, 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 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 Chines OTT Tencent and BBC to produce high-quality documentary sitting: 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 Wk’s “Fresh TV” presentation and the largest-ever China Pavilion.
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 in 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 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.
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 Patrício 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 International: '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 que las novelas tucas que han entrado a mercados internacionales, lo hacen porque son un regreso a los originales de la telenovela latina, que hoy tiene más acción, comedia… que las novelas turcas que han entrado a territorio latino, que hoy tienen más acción, comedia,… que las novelas francesas que han entrado a territorio italiano, que hoy tienen más acción, comedia…'

'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 la C3, llevar adelante 5-6 coproducciones internacionales y parte varios proyectos de unitarios, donde hoy con La Roca de Guadalajara estamos teniendo mucho éxito. Buena parte de las series serán cortas, de 60 episodios o menos. En entretenimiento, nos vamos a seguir, nos va a continuar distinguiendo, transitar toda clase de géneros y esquemas impacto tanto local como internacional. Y también bucear en nuevas vetas que nos permitan abrir mercado internacional y en coproducciones. 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 lanzará 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 EnVisión hace tres meses. Producen Lemon Studios y W Studio, la productora que comparte Televisa y Univisión. También están Contracara, de las mismas productoras para Televisa, aún sin fecha de salida. La lista de mis Exes, de Inma Payan al aire desde el segundo quincena de agosto. Y Líber, la leyenda, de Televisa, al aire desde septiembre. 'Como se ve, mucho producto fresco y con productoras asociadas'.

¿Qué se viene en el futuro en la TV? Sigur Wills: 'En el futuro la evolución de los contenidos televisivos y masivos no es vista como el infinito, sino con procesos cíclicos. Buena parte de las temáticas durarán 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 que las novelas tucas que han entrado a mercados internacionales, lo hacen porque son un regreso a los originales de la telenovela latina, que hoy tienen 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, ser innovadores y temáticas para captar las tendencias emergentes'.

¿La era digital? 'Todos nuestros nuevos contenidos están siendo producidos 360 grados, es decir, que contemplan la exposición en un demand, binge watching, con material extra, etc. De todas formas, no venmos 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, lo contrario es que primera ventana, generar contenido franquicia y material fuente 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'.
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 Football1/Football2, niche TV channel Indigo TV, regional TV channels Sigma, Dorbas, 34, and production companies TelePro and Dopomozhemo TV (Let’s Help TV), among other assets.

According to the results of 2017 TV Channel Ukraine is #1 channel for the audience aged 18s with share of 13% and the rating of 2.23%, and for the audience aged 18-54 with share of 18.56% and the rating of 1.46%. It covers 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 2017-year end. Operative are in fact nearly 1,46%. It covers 95.5% of Ukrainian HHs.

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

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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 broadcasts 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 in production, some of the latest series are far ahead. “Not to mention growing popularity of our series both finished and in production, some of the latest series are far ahead. “Not to mention growing popularity of our series both finished and in production, since our target audience’, explains Iryna Chernyak, director of sales department, MGU.

MGU is much more than TV channels, operating leading digital platforms ODL, TV and Xtra, as well as news multiplatform Segodnya.

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’. 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 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.

Ukrainian version of Avtal on Law (Global Agency)

Ukraine-Audience Share, By Networks (1H 2018)
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 más importante que hay que saber? Que contenidos y tecnología, los dos grandes axiomas del negocio, ya están entrelazados, no se pueden dividir. Pero sí apalan-arse el uno con el otro, para que 1 + 1 sea más que dos. En los principales OTTs en América Latina, los broadcasters, etc.— están implementando: dejar atrás la idea de TV tradicional, al generar cantidad de contenidos locales y distribución, exhibición— con circuitos bastante cerrados y va...
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 60’ entertainment format.
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 o Amazon, pero con contenidos cortos. El budget es USD 5-6 millones por hora de episodios cortos.

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.

¿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 un franchise manager, manejar los productos como franquicias y generar proyectos y negocios saltando de una plataforma a otra.

El Upcoming TV?

Three Asian broadcasters: Phan Hong Ling, director, Theatre (Vietnam), Cory Vidanes, COO, and Wincess Lee, program acquisitions officer, both from ABS-CBN (The Philippines), Joy Olby Tai, VP acquisitions from MediaCorp (Singapore), Diana Cecilia Ferreras, VP, integrated program acquisitions at ABS-CBN, and Andrea Tracey, head of technical ops, Theatre.

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

The upcoming TV? Tomás 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’.

¿La TV que viene? Responde Tomás Yankelevich, CCO de Turner Latin America, en esta edición: ‘Seguirá como siempre, apoyándose en fuentes históricas y emociones. Con el multipantalla, la duración por episodio es libre y ya no se compite 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’.

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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.
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 prophesy 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. 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 spite of the cuts in other categories due to the economic uncertainty, 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.

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 €60.07 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.

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According to Arve Media, 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 €785 millions on TV ads during 2017. This is more than €626 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 the same period to become in the fourth biggest category of advertisers in this media, 200 advertisers from e-Commerce invested €800 millions in TV during 2017, being the biggest investor the German website Tripsago with of €250 millions. In all cases the source is Nielsen.

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TV advertising is a powerful tool for building a brand’s reputation. TV advertising creates and reinforces a brand’s image, builds awareness, and establishes credibility. TV advertising also helps to build and nurture long duration brands, profitable and trust reliable.”
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 eCommerce players with physic stores are considered, the growth is almost 29%, according to Kantar Bope Media. In Colombia, online businesses that own physic stores, spent USD 10.6 millions in 2017, showing an increase of 20% compared to 2015, informed Bope 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 eCommerce brands begin to trust in TV advertisement to strengthen their image, conducting the web traffic, and generating incomes. Recent examples could be the campaigns of Snapchat (“A new kind of camera”), Amazon (“Builders Bite” o “Be Together More”), Trivago (“In the Mountains”) and Airbnb (“Expatriate-filled Interest”).
What do the buyers want?

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

1) Editorial Strategy

Aline Marrache-Tesseraud
SVP international contents acquisitions, Canal+ (France)
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

Mercedes Gamero
acquisitions director, Atresmedia TV (Spain)
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, talkshows and female-oriented content for Nova, long running sitcoms for Neo, main-oriented factuals for Mega as well known and easy-to-watch dramas for Atreseries. For coproductions, we look for US Major Studios Companies.
3) USA

Cathrine Wiernik
director of Programs, Bonnier Broadcasting (Sweden)
1) Bonnier Broadcasting is the biggest commercial broadcaster in Sweden with a wide spectra of FTA channels as well as more niche basic cable channels, an A-vod platform (TV4 play) and a pan Scandinavia 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 and United Kingdom-US scripted series for our S-vod platform as well as feature films. We also look for documentaries and comedies for our A-vod platform.
3) Danmark, Finland, Norway and Sweden

2) Genres & Programme Typologies?

Jackie Murphy
senior acquisitions producer, Al Jazeera English (UK)
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

France Cerretti
director, acquisitions, Bell Media (Canada)
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

Ross Crowley
director of Content, Foxtel (Australia)
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 innovation that it overides less well known content and talent.
3) UK, USA and Australia

3) Acquisition Territories

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3) Danmark, Finland, Norway and Sweden
What do the buyers want?

1) Editorial Strategy

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, game HOW, factual entertainment, infotainment programmes, sports entertainment and movies.
3) Singapore

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

2) Genres & Programme Typologies?

Burcu Hanagasılıoglu 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. TEMIS A good alternative to mainstream channels. Airs 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

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.
3) Belgium, Denmark, France, Germany, Ireland, Italy, The Netherlands, Norway, Spain, Sweden and UK

3) Acquisition Territories

Osnat Eden
Head of Acquisitions, KAN-IPBC (Israel)

1) The Israel 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 Medin.
2) High profile drama series and docuseries. High profile documentaries Formats.
3) UK, USA and Israel
What do the buyers want?

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

Mathilde Escamilla
director of Acquisitions, Lagardère Active (France)

1) Lagardère Active’s TV hub is the #1 kids group in France and encompasses Gulli, Canal J & 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 attuned to our values: friendship, humor, respect, tolerance.
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.
3) Worldwide

Kristina Hollstein
acquisitions and coproductions documentaries, ZDF (Germany)

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.
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.
3) Worldwide

Peter Andrews
head of Network Programming, SBS (Australia)

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.
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.
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

Carlos Blanch Bachs
head of programme acquisitions, TV3 Catalunya

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.
2) TV Movies primarily, Primetime drama 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.
3) Europe, Japan, South Korea, North America and Oceania

Lanny Albina Huang
president, Promo Group TV (Hong Kong)

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.
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.
3) Asia

Ewa Malgorzata Dawrowska
head of Film Acquisitions, Telewizja Polska (Poland)

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.
2) Movie packages, drama, TV series, documentaries, music, animation. Good quality content of different genres.
3) Europe, China, Japan, South Korea and North America
Visit us at C16.D
Inter Medya Pavilion
Spanish fiction is a serious thing. The country’s talents, in front and behind camera, are heavily requested for international productions, and its TV serials 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 ally for drama productions and co-productions.

Spanish fiction 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 part of the fictional Ministry of Time, which deals with incidents caused by time travel.

TV3 Catalonía 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. Mediaset has been a philosophy professor, who encourages his students to think freely through unorthodox methods.

Filmax has opened Area Audiovisual and doubled the number of origins to four. TV sales already represent 40% of the business, but next year could become 50% or even more. Pilar Vázquez 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 Casa de Papel for Atresmedia. Another key series, known for the production house is an 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), La Casa de Papel (9 seasons, RTVE), and El barco (3 seasons) and El Internado (7 seasons) for Antena 3. La Vicemina Número 8 is a recent series done with local publiccasters ETR (Bascue Country) and TeleMadrid (Madrid) and written by part of the creative team that worked on Vis a Vis and La casa de Papel.

Grupo Mediaproximo 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 Boumaring TV is the owner of some of the most important dramatic IPs like Física o Química (2008-2011, Antena 3), Los Misterios de La Vida (2009-2014, RTVE), El Secreto del Puntero 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 Filmax (2009), Rakuten TV (2010), Yomvi/ Movistar (2015) and Netflix (2015), and broadcasters OTT’s Medite (Medialdea España), Atresplayer (Atresmedia) and multimedia-oriented platform Plaza (RTVE). According to the 4Q 2017 report from the Comisión Nacional de los Mercados y la Competencia (CNMC), 3 out of 10 homes have access to internet content 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,. Youth 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 Spanish-language production. The new facility sprawl over a 237,000sf campus in the Ciudad de la Tele (TV City). Grupo Securaya will develop and manage the campus in a multi-year partnership, providing management and other services, as its exclusive production services partner. SVOD occupied there 13,000sf soundstages last month. More than 13,000 cast, crew and extras are working on 20 Netflix Originals productions across this year.

Spanish titles coming soon to Netflix include season 3 of Las Chicas del Cable (Cable Girls) and Elite, a young adult drama premiere. Another title in which the global SVOD was involved in Paquita Salas, premiered on Atresmedia’s SVOD Flixbus and then at linear channel Netflix. Netflix also picked up the series for a third season to be

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**Spain: the next step in fiction developments**

By Fabrizio Ferrara

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**Spain: advertising share, by groups (2016-2017)**

<table>
<thead>
<tr>
<th>Year</th>
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<th>Mediaset España</th>
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**Spain: local series investment, by companies & genres**

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Spain: the next step in fiction developments

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 Asociación Galega das Industrias Culturais (AGADIC, Xunta de Galicia), ICEX, Spain Trade and Investment and Fundación SGAE.

Fernando López Puig, head of fiction at RTVE, confirms the co-production with Chilevisión de 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. Headquarters in Argentina (where it has acquired Oficina Burman), and offices in Miami, Imagina USA, and Colombia, where it has acquired producer Televideo. Grupo Mediapre 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, and Colombia, where

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-Sogobes’s Cuatro, and Atresmedia 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 900M€ 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 2013. 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 40% 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 discussion 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.

Spain, Colombia and Chile, and at the already available in Peru, Movistar Series through the exclusive linear channel Games of Thrones Mira lo que has hecho that was the comedy Félix —selected at CanneSeries 2018— and (Portocabo is shooting partnerships with the telco: Galician, Peste (UK). Films Sky Vision La (Germany) and Beta companies, and distributed globally by

Mediapro and DirecTV Latin America exclusively premiered in 2020. Leading telco Telefónica de España/ Movistar+ has evolved from a carrier to a key content producer, bringin 10-12 titles a year produced or co-produced with Spanish companies, and distributed globally by Beta Films (Germany) and Sky Vision (UK). La Pelea, La Zona, Vergenicia, Winter Collection (Beta Films, Bambú and Atresmedia), Félix —selected at CanneSeries 2018— and the comedy Mira lo que has hecho was more successful than Games of Thrones. These series 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 Portocaballo is shooting Huermo (8x’50), a co-production with French Atlantique Productions for Movistar+ and ARTE France. From the same region, Bambú co-produced Farinta with Atresmedia for Netflix.

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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 2013. 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 40% 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 discussion 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.

Spain, Colombia and Chile, and at the already available in Peru, Movistar Series through the exclusive linear channel Games of Thrones Mira lo que has hecho that was the comedy Félix —selected at CanneSeries 2018— and (Portocabo is shooting partnerships with the telco: Galician, Peste (UK). Films Sky Vision La (Germany) and Beta companies, and distributed globally by

Mediapro and DirecTV Latin America exclusively premiered in 2020. Leading telco Telefónica de España/ Movistar+ has evolved from a carrier to a key content producer, bringin 10-12 titles a year produced or co-produced with Spanish companies, and distributed globally by Beta Films (Germany) and Sky Vision (UK). La Pelea, La Zona, Vergenicia, Winter Collection (Beta Films, Bambú and Atresmedia), Félix —selected at CanneSeries 2018— and the comedy Mira lo que has hecho was more successful than Games of Thrones. These series 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 Portocaballo is shooting Huermo (8x’50), a co-production with French Atlantique Productions for Movistar+ and ARTE France. From the same region, Bambú co-produced Farinta with Atresmedia for Netflix.

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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 55% 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.
Mediengruppe RTL: ‘Linear + non-linear, a wider portfolio of genres’

‘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: 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 adaptions 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 two or three seasons to become a success.

Joerg Graf, COO, Program Affairs, Mediengruppe RTL Deutschland

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

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

Source: aGF in cooperation with Gfk

The German audience is in a very ‘comfortable position’.
Discovery Italy: ‘authenticity’ is the key

After the acquisition of Scripps Networks Italy in 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 network bases its scheduling around the presence of big hits such as Chef Off, a successful format in seasons and re-adapted 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 ti vesti? (How Do You Dress?), based on the BBC’s What Not to Wear. And this year, Conteste per girofili (Courtes 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 Style is 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 first 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 Realtime.it is an Internet service that provides more content in the regular TV Shows. For example, in autumn we are launching a new series with blogger Giulia Valentina titled TGG, in which she gives very cool English lessons. ‘Our investment in Realtime.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 Antonio 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 Biondi who presents his health-conscious recipes; Cock e Flamme (Cooks and Flames), a local adaptation of the long-running series Food Chain and Fatte 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 on his followers and propose new recipes.

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1 year on air
2 episodes per week
20+ countries broadcasting weekly
60+ broadcasted episodes
546 news stories aired
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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’, concludes Mukaddam.

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, factual entertainment and factual; including Baby Cow, Sid Gentle Films, Lookout Point, Expectation and 72 Films, among others’, concludes Mukaddam.

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.

Deirdhile Ní Churraighín, commissioning and acquisitions editor, TG4, explains to Prensario: ‘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 acquired 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 Brontanas, 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 an genre balance, too’, describes Churraighín.

Sherlock, a top British drama in the UK and abroad

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

Les Misérables, the most watched show on Channel 1 (Russia) last year

In house format Farm Factor is sponsored by Land Rover who awarded one of its cars
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 a key drama provider to a strong content powerhouse, adding new contents to its players’ catalogue: in house developed entertainment and script formats, mini-series, documentaries, animation, movies and foreign drama, among others. Its key distributors have shaped a new identity in the global marketplace, adapting to the new scenarios 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: Dizi 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 THEMIA (France).

Inter Medya added three years ago a strategic business to the creation and distribution of its own entertainment formats such as Join Instant or The Perfect Couple, a dating/reality show which was launched in 2015. It is a leading broadcaster in the local market, so its series gain rapid recognition worldwide. Pulsator TVT has been offering contents since the 70s. Its catalogue is managed by independent distributor MISTCO, who brings the widest offering of Turkish content: dramas, documentaries, mini-series, movies, TV movies, formats and kids programming.

The growth at cable networks such as FOX, Disney, Turner, Discovery synonymed with influx of content 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, where sliding to the 15-something terrain.

Most recently, the sports-reality format The Perfect Couple exported to FOX Networks Group Content Distribution (UK) selling the productions from broadcaster FOX Turkey. Titles such as That’s My Life, In Love Again, Second Chance, Cherry Season and No. 309 have been distributed in 15 to 50 territories worldwide.

Calino Entertainment has been the very first Turkish name to be known in the market. Along with its 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. Pulsator TVT has been offering contents since the 70s. Its catalogue is managed by independent distributor MISTCO, who brings the widest offering of Turkish content: dramas, documentaries, mini-series, 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.
Turkey: a booming industry eyeing for its future

The Turkish actual position has been monitored by a recent study by PRENSARIO INTERNATIONAL, which revealed that Turkey is not alone in providing content to a global audience. The study highlights that Turkey has been able to gain market share in the global TV industry, primarily due to its strong content production and distribution capabilities.

The study also notes that Turkey has been successful in tapping into the Latin American market, with programs such as ‘Kara Para Ask’ and ‘Wounded Love’ gaining popularity. These shows have been appreciated in Latin America for their strong narrative and relatable characters.

In addition to Latin America, Turkey has also been successful in exporting its content to other parts of the world, including the Middle East and Africa. The study notes that Turkey has been able to capitalize on the growing demand for high-quality TV content in these regions.

The success of Turkish content production and distribution has led to the establishment of a robust ecosystem in Turkey. The study notes that there are several companies, such as Inter Medya, that have been instrumental in promoting Turkish content globally.

Moreover, the study highlights the role of government policies in supporting the growth of the Turkish TV industry. The Turkish government has been supportive of the industry, with policies designed to encourage content production and distribution.

The study concludes that Turkey is well positioned to continue its growth in the global TV industry. The country has the potential to become a significant player in the global TV market, thanks to its strong content production and distribution capabilities, as well as its supportive government policies.
EUROPE

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 of the Russian TV-3 network, 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 of prime time shows, and the audience chose what we put 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 at the same time, gaining several million views’, describes Fedorovich.

For Gogol’s campaign TV-3 used a story created by neural net. ‘Nikolai 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 300 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 in 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 privacy 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.
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.

**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 Marigot 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

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

Nativa 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, Top Gear, 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.

[More information about CEE broadcasters and their future plans.]

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**FTV Prima**

**Imedi TV**

**MasterChef México**

**Nicky Jam: El Ganador**

**MasterChef Latino**

**Mira Quién Baila**

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EUROPE

Ireland acquisitions executives: Stephen Rooney, md, and David Ryan, head of development, tIneFilms (borders) with Bill Malone, director of programming, and Aoife Stone, head of factual, TV3 Group

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

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, Rüdiger Boess, evp group acquisitions, Claudia Ruehl, senior manager content acquisitions, and Lukas Kuntzsch-Kunow, VP digital & pay TV

Alexandra Sansen and Gepke Nederlof, both from Be entertainment.tv with Belgium broadcasters: Thomas Van Hemeeldonck, Vtm, Ricus Jansegers, programming director, Nikita Kenis, producer, Davy Parmentier, creatief directeur, and Gwen epding, head of production, medialaan; and Ilse Van der Velden, Be TV

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

Buyers from Groupe TF1 (France): Sonia Latoui, head of acquisitions; Mathilde Veil, responsible of fiction; Charles Coulibaly, content development manager, and Elodie Lambot, films responsible of Land

France Televisions: James Loddé, head of programs, Jean-Manuel Dupont from France Europe, Béatrice Marchand, head of acquisitions, Marie-Thérèse Senteni, Antennes coordination director

Buyers from Canal+ (France): Claire Petit, responsible of fiction acquisitions; Judith Sabatier, head of acquisitions, foreign fiction, and Lise Ménasché-Tessaud, evp international acquisitions

Simon Barry, acquisitions, Turner

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

Buyers from Sky (UK): Simon Barwyck, acquisitions, itunes Germany; Andreas Meissner, acquisition manager, Turner; Thomas Müller-Kulmann, program acquisition manager, Disney; Chris Parkhill, SVP programming, Sky; Marion Rathmann, acquisition manager, Turner

Public German broadcasters: Carola Keymeyer, acquisition manager, dramas at ZDF, René Beck-Schäfermann, head of department, ard; Lee Freisch, producer at Broadview TV; Jenny Sommerfeld, senior manager, ard

The Netherlands: Gertie Swolven, editor in chief, and Marijn Poes, head of the youth, both from public broadcaster RRO

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Hanne Schmieder, commissioning editor, and Kai-Uwe Lüth, director head of documentaries, both from Deutscher Fernsehfonds, evp group acquisitions, ZDF Enterprises, all from Germany

Alexandra Caron and Gaspard Nolé, both from TF1 Entertainment TV with Belgium broadcasters Thomas van Heemert, VTM, Nicolas Jansegers, programme director, Nikola Kantor, producer, David Parmertier, creative director, and Guillaume Eggling, head of production, Modulak, and Bar Van der Linden, Be TV

The Netherlands: Gertie Swolven, editor in chief, and Marijn Poes, head of the youth, both from public broadcaster RRO

Buyers from TF1 (The Netherlands): Marijn Den Herbregt, acquisitions, Paul van der Leijt, management content acquisition, Wim van Loon, evp of programming strategy, and Inger Lubben, senior buyer

D r Jones, head of acquisitions, RTBF (Belgium); Ivan Verlinden, programme acquisitions, VRT (Belgium); and Alain Heneau, head of series acquisitions, MFO (The Netherlands)

Belgium buyers: Jan Sofield, Warner, senior manager content acquisition, Yves who, Movevision,橙子 acquisition officer, Marie-Pa Debynuyt, content acquisition manager, both from TF1, and producer Jean-Jacques Neira (Finetel)

Hanne Kehrwald, commissioning editor, and Kate Cox, deputy head of documentaries, both from Deutsche Fernsehfonds, evp group acquisitions, ZDF Enterprises, all from Germany

France Televisions: Thomas Müller-Ruhrmann, program acquisition manager, Disney; Chris Fiscal, SVP Programming, Sky; Brian Faulkner, acquisitions manager, Turner

Public German broadcasters: Carola Keymeyer, acquisition manager, dramas at ZDF, René Beck-Schäfermann, head of department, ard; Lee Freisch, producer at Broadview TV; Jenny Sommerfeld, senior manager, ard

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Nordic buyers: Tamo Mikhelosha, head of acquisitions; and Johanna Schulina, acquisitions executive, both from YLE (Finland); Marita Henn-Nilsen, programming director, DR (Denmark), and Fredrik Lunden, VP programming, NRK (Norway).

Spanish TV: Jesús Sánchez, CEO, programming manager; Mariano Manzano, head of rights acquisitions; Michaelintel, Miguel Orts, programming atCanal; Daniel Pozo, MD atTPS, Space; Luis Fernández, WP, GM atFVG, Portugal; Antonio Montoya, acquisitions, Mediaset, and Silvestre Luque, general manager atAtlas.

Nordic buyers: Tibor Németh, senior content acquisition manager, TLD Group (Denmark), with Vesi Bruger, product manager, and Marko Kaxe, content manager, both from Canal Digital Hungary.

Glia Paterson, acquisitions manager, and Inge Groenmekes, acquisitions executive, both from WTT (Sweden). Elmont Dannehuus, VP, acquisitions of TVI Lithuania, Andy Van Rulden, media manager at Promo TV (Czech Republic).

The Balkans: Ivana Zeljković, Caovasara, deputy program director, and Vladimir Gavrilović, acquisitions manager, from MRTV Group (Serbia); Violeta Danailova, VP, acquisitions of TVS Bulgaria; and Zlatko Gellert, acquisitions manager, Dumi Media (Bulgaria).

Margarida Pereira, acquisitions director, TVI; Pedro Mota Carmao, CEO, formottos; and Bruno Santos, programming director, TVI.

Spanish TV: Javier Ibáñez Menoni, programming, deputy manager, Carlos Fernandez, content manager; Ramón-Campús and Teresa Fernández, both from the production company Bambú, José Antonio Arias, digital content director, Lola Robles, director of Arteon, and Maracandé Carmen Huys, head of acquisitions.

Regional Broadcasters of Spain: Julián Rodriguez Hontoria, sales director, acquisitions, Benjamín Y Priames; Sonia Sáez Gutierrez, series chef; Rubén Ferrer-Álvarez, managing director, series acquisitions, and Nicolás Lortega, manager, acquisition & analysis.

Buyers from Turkish pubcaster TRT: Kurtulus Zeydan, Bany Atay, Leyla Aydogan and Farkan Gundogan, and Margus Pass, head of research, GTO, Israel, head of TV channels, and Laimonas Noreika, acquisitions executive, all from GTO2, Estonia.

Spanish buyers: Antonio Rodríguez Herrero, sales director; and Álvaro Alonso, series acquisitions, all from Antena3 (Spain) at NBCUniversal.

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

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

Nordic buyers: Maria-Liisa Ilola, head of films and series: and Linnea Almqvist, acquisitions editor, both from Film & TV Channel (Sweden).

Spanish TV: Antonio Hueso, director of Sky Atlantic; Sonia Rodríguez, head of scripted department; Nils Hartmann, director of original productions; and Luca Federico Cadura, GM Centurio.

Sky Italy: Antonio Muzzio, director of Sky Movies; Silvia Alboni, head of acquisitions, and Fabio Catelli, director of corporate productions, Luna Video.

Spanish TV: Javier Ibáñez Menoni, programming, deputy manager, Carlos Fernández, content manager, Ramón Campús and Teresa Fernández, both from the production company Bambú, José Antonio Arias, digital content director, Lola Robles, director of Arteon, and Maracandé Carmen Huys, head of acquisitions.

Sky Italy: Antonella Del Cardo, managing director, acquisitions, Marketing responsible in acquisitions, Donata Fatoumi, marketing responsible in acquisitions, Fabio Catelli, director of corporate productions, Luna Video.

Spanish TV: Javier Ibáñez Menoni, programming, deputy manager, Carlos Fernández, content manager, Ramón Campús and Teresa Fernández, both from the production company Bambú, José Antonio Arias, digital content director, Lola Robles, director of Arteon, and Maracandé Carmen Huys, head of acquisitions.

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EUROPE

MORE ATTENDING BUYERS

Russian buyers: Anna Tverskaia, TV Licensing, Disney; Ilya Koshenkin, programming director, TVI; and Zoya Reba, director, programme management, Viasat

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

Russia and Ukraine: Maria Zolotukhina, head of development and program strategy, TV Novo (Czech Republic); Ganna Kalibina, programming director; Marina Kupian, director in charge of market research; and Nataly Sogyna, sales manager, Marta Kapis, head of international, both from NTV (Russia); and Pavel Neklesan, key expert for foreign markets, TVP (Poland)

Ukraine: Natalia Kachlavova, Disney Russia; Natalia Khotyatska, deputy director, TVP 2 (Poland); Leszek Wasiuta, head of development; Natalia Soroka, sales director; and Weronika Kataya, head of international, both from RTL (Russia); and Pawel Ninkiewicz, key expert for foreign markets, TVP (Poland)

Bulgarian national television buyers: Camelia Doncheva, head of acquisitions; Sevda Shishmanova, director of program BNT 1; and Vyara Ankova, general director

rtL Croatia: Marco Doslic, deputy program director, and Filip Zunec, head of acquisitions

Czech Public Broadcasting (ČT): Téba Benesovská, director of Media & Communications, and František Vašíček, head of acquisitions

TVI Croatia: Marco Delea, deputy program director, and Ivica Zonic, head of acquisitions

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

Poland buyers: Joanna Popińska, deputy director of online service, Cyfrowy Polsat; Ewa Wolikowska, producer, TPS Media; Joanna Chojna, head of programming; Cyfrowy Polsat; and Tamara Augier-Maszk, ceo, TPS Media

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

English speaking buyers: Juanita Niemietz, managing director, Cavity Films; and Rob Harris, head of acquisitions, Cavity Films

Amazon Video Europe & America: Tyler Bent, TV content acquisitions; Ari Mofahi, acquisition director; and Michael Himali, head of business development, Amazon

Bulgarian National Broadcaster: Evgeni Chernikov, director of program production, and Svetla Duklovskaya, director of program production

48x60'

That’s Happiness

Based on the best-selling novel by Elena Ferrante

A series by Saverio Costanzo

Escape from mafia

A family saga

8x50'

The Ladies’ Paradise

220x45'

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and influence, if possible, the plot.

The landscape of the Nineties, and the further development of programming passively, alone or at a gathering television viewers would watch television three minutes. This inborn impatience and the satisfied through the delivery of emotions in a format; it is replaced by a search for emotions related to something they are actually searching.

Applied to people born between 1980 and 1989, it is a phenomenon that will keep their mind— and guts— active.

Online V.S. 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 (18-24). This demographic group connection 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 reporting connected to digital platforms. TV-connected device usage has increased during Q1/2 by five minutes, while digital platforms were being watched 13 minutes more during Q4/17. While “Live and Time-Shifted TV” reaches 88% of the population and “Internet and 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 40% who connect to the Web through a desktop computer. 35% have Internet-connected devices and 13% 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 accepted both offline and online? So far, we have witnessed a few overwhelming examples (Game Of Thrones, Big Bang Theory, The Walking Dead) and combined efforts where online appears as a complement of the online effort, and vice versa. Norwegian public television service TV-2’s “Transmedia” content, “The One” 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.

Europe has watched another interesting transmedia experience: TV-2’s produced Gogol: Origins, available both as a feature horror movie (also released in Spain, Germany, Austria and Cyprus) and as a game on desktop computer.

Facebook’s Wake Up or Break Up is a format where the audience decides if a couple should stay together or break up.
all3media: more contemporary

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

Produced by Hootenanny – a Sister Pictures company – for Channel 4, UK and Hula in the USA, The Biscuead 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 Biscuead 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 Paterson 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 Ayahuasca Rising Series 2: Christ (400’), from award-winning Two Brothers Pictures; the factual show Gordon, Gino and Fred: The Ultimate Road Trip, with the culinary titans Gordon Ramsay, Gina 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.

Maluc Entertainment: first big projects

Maluc Entertainment, the new global distribution company of Ricardo Ehrsam, 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. Ehrsam 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 broadcast on Chilevisión.’

‘On the other hand, the Spanish format Mi familia hilda mejor (Selior Momo), has started in September on RCN (Colombia). Since the launching of the format, several potential clients have already shown interest in both Latin American and European territories. At Mipcom it is one of our most important formats for potential to grow towards both directions.’

In Europe, the Spanish format Big Little Stories was optioned in UK, with the chance of closing a license agreement in one of the most important channels in the country in the upcoming months. The same format was also optioned in Italy, where it will surely be on one of the open broadcasters’ and at the moment, Maluc is negotiating with Latin American clients who are analyzing its local adaptation to broadcast it on their programming grids.

‘Our philosophy is to offer innovative entertainment formats that allow for international flight, which means, that can be easily adapted to any given territory. There is a lot to do from Europe to Latin America and vice versa. There is an important need for good content in the market and we are looking to cover that space and that is why we are growing at a good pace. So we will continue.’

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.

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

Lastly, are I Know Jesus (8x60’), an eight-part epic docu-drama reveals the Jesus Christ we never before, and Forged in Fire: Knife or Death (8x60’), where most experienced bladesmiths, martial artists, and knife experts slice, stab, and chop their way through every blade-shattering challenge imaginable.
ATV: 25 years celebrating drama

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 Fairytales and Aliya, which are more than 10 years old and are still spoken hits.

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. The series won the audience last year and is going to start season 3.

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 conglomerate 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 Beyond returning to Germany, Temptation Island making a comeback in USA, Italy and Germany, Wife Swap being revisited in USA and Weten Das? experiencing a revival in Italy, while Runin/Murray’s Keeping up with the Kardashians continues to be one of the most talked about titles worldwide”, says Bassetti.

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 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 conglomerate 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.

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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 Kanal D

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 Tuna, Executive Director, Kanal D International, says about them: ‘I am happy to have Kervancıoğlu with us, she is a bilingual, biliterate, young and energetic coworker. Koyuncu plays since MIPCOM as 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.

‘One 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’.

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 pamegional pero ya estamos en negociaciones por la segunda con un OTT global. Y la tercera estamos definiendo un canal local en Argentina’, adelanta Fernando Barbosa, SVP. ‘Es una serie controvertida 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.

Más que cuenta la historia de una hombre que nació en el barrio y que llegó a ser la máxima figura deportiva de su época. Definió 14 veces el título mundial y se retiró campeón; fue la primera figura mediatizada del deporte argentino, su presencia fue planetaria, y considerado el hombre mejor vestido del mundo.

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

‘FoxTelecolombia and Estudios TeleMéxico 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 Roa, 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’.
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 Guacamaya (60x60′)*, which tells the story of the life of Alejandra Guzmán, discovering a world full of adrenaline, rebellion, love, addiction, and Rock n’ Roll.

Coproduced with *Dopaminé (Mexico)* is *Maria Magdalena (60x60′)*, 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 *Atropoda (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.

*Treš 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 (60x60′)* 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 stands *The Good Doctor (18x60′)*, which centers on a young surgeon with a disease 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 (12x60-90′)*, a new horror event series.

In fiction the company has the young series *Road to Volvennia (10x60′)*, a series about a disillusioned teen recruited into a storied high school for assassins.

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 Reality*, such as the short documentary *Muñecos* (60x60′), which features the work of a collective of cartoonists and their contributions to the world,” 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 one of them going through HBO and the Latin cinema platform, *Retina Latina*. In fiction the company has the young series *Dalia de las Medusas*, which premiered in the summer in Italy, and *Murcia*, which is being shown in the UK by Channel 4. From Lebanon, Metro TV offers big titles like *Cello, Sonava, Whatif, among several others, some of them, already sold to VOD platforms like Netflix*, while titles like *Willy’s Wheels, Anna’s Real World and Road to Volvennia*, are available as an IP in search of coproducers.
Global Agency: Breathless dramas

Global Agency (Turkey) seeks to keep evolving as a key distributor in Cannes, with a slate of new titles headed by the drama Guvercin (TMS & 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 YAPI) - a 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 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

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 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 Sinola ranks to become a cartel kingpin, and his ultimate downfall”, describes Vanessa Shapiro, president, Worldwide Distribution and Co-Production.

“Aas 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 (Razanski, “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’.

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 drama that follows a modest mother who was transformed in an empowered businesswoman of “Franklin” neighborhood.

From the docudrama slate it stands They made it’ (12x50’), which shows how ordinary people, with no studies, networks or any support, achieved professional success at 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 tribe (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 (4x30’) 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”.

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”.

All titles are available in HD.

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Nordic World: Amazing Makeovers

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 VisuNorway, with the highest linear TV ratings growth through 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 executive.

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 docuseries The Forgotten Polar Heroes, 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 (RTÉ, 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.

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 Umanovsky, 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 format, Spotless, a fun physical game show, and TrueFood’s 24 Hrs With ..., the ultimate stripped-back interview format.

Indiacast: edgy love stories

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 Naagin (The Serpent), a story of love and revenge revolving around the life of Shivanya - an Ichcha/sahara/Naagin, who witnesses her parents being murdered when they are rendered powerless on a full moon night. While Bhaluadiadi (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, a mesmerizingly beautiful girl who has no aspirations of entering India’s anything let alone love, and Rangrasiya, an edgy love story that follows a new star is born. Last but not least is Colors of Passion, an edgy love story ignited by intense hatred of Paro towards Bhairav (Army officer) who kills her husband Varun at her wedding.
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 las grandes éxitos cinematográficos Aos Moros, Locos de Amor, A los 40, Av. Larco La Película y Selvaria Codiñada, entre otros, representa además a 80 artistas locales y ha producido espectáculos y conciertos (Habley: 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 encargado de la distribución local y venta internacional de películas, documentales, series y novelas de América TV de Perú, con grandes resultados en poco tiempo.

“Assistimos a una fiebre más importante del mundo y estamos produciendo películas en 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 con Inter Medya de Turquía para la distribución en Latinoamérica de algunas de las películas más importantes de ese país. Keren, hasta la Eternidad fue el primero, para lo cual ambas empresas trajeron al actor Engin Akyürek (Kara Para Aş) a Perú, en alianza con Latina, Chile, con Maga, 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.

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 cuenta que está doblando dos series dramáticas extranjeras que suman 190 horas: I Know Who You Are (Filipinas), y Prime Minister. Las dos series se estrenarán esta semana en España para poder iniciar un proceso de expansión en esos países”, concluye Lachman.

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 Melilla Productions, is a brand new political thriller centered around an assassination attempt on the Spanish Prime Minister.

Unauthorised Living (13 episodes) has a second season confirmed, in collaboration with Alex 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 Cuarón; 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 RTM Macedon 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 Univisión (USA), which aired El Príncipe. 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.
Sonuma: The power of art

Documentaries specialist Sonuma (Belgium), arrives to Cannes with new titles very focused on music an arts, like Rock Classics (14x26’), a new available rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic new titles very focused on music an arts, like Rock Classics (14x26’), a new availability rock concert collection that experiences the most emblematic

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 Narrows (Ultimo-Caccia ai Narcosi, 4x50’), a new mini-series 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

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’.

The Beecham House
of FremantleMedia

Beecham House, new drama

Béjart collection

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

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LIFELINE
HIGHEST RATED SERIES SINCE 2012 IN TURKEY

VISIT US AT P-1J2
Com si fos ahir, tV series young directors and writers as well as casting excellent actors has meant fos ahir. The experience of creating stories, developing plots, opting for, and, more recently, with Com si La Riera and broadcasting of daily TV series, having obtained the highest audience relations and sales: ‘We have been pioneer in the in-house production, head of international market. Explains Teresa Guitart 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 fôr aíto. The experience of creating stories, developing plots, opting for young directors and writers as well as casting excellent actors has meant the consolidation of TV3 as one of the best and most prolific creator and producer of fiction within the Spanish territory’.

Polveresi Versellesi (The Red Brand Society) launched TV3 to international fame, and since then, the productions of TV3 have met with local and international appraise, and it was followed by Nit i dia, shown by the GSN platform in the UK, the USA and Australia, and the mass phenomenon Mori. Other highlights are Reinventar la familia, created and directed by Paú Freixa, and St no l’haigué coproduc, coproduced with Diagonal TV.

For fiction series we have distribution agreements with the main sector names such as Imagina, Lagardère Distribution, Castello 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 active in the sector willing to co-produce with us stories of a universal impact’, completes de executive.

RaiCom: history, drama, mafia

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, Televisio, HBO Entertainment, in co-production with Umedia. Also, The Name of The Rose, directed by Giacomo Battiaio 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 (22x45’) 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 Picomedia production with Apulia Film Commission.

Directed by Riccardo Milani and Francesco Viciario, That’s Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story.

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 Cuchi, 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’.

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 Gutart, 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 fòraíto. The experience of creating stories, developing plots, opting for young directors and writers as well as casting excellent actors has meant the consolidation of TV3 as one of the best and most prolific creator and producer of fiction within the Spanish territory’.

Com si La Riera (10 episodes) is a TV/web project that recounts the discovery of seduction, sex and the formidable and unsolvable Imbucci’s story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story. On its seventh season is Inspector Coliandro, while Emanuele Happiness (two seasons) shows a man, a woman, and a great love story.

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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.

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Polveresi Versellesi (The Red Brand Society) launched TV3 to international fame, and since then, the productions of TV3 have met with local and international appraise, and it was followed by Nit i dia, shown by the GSN platform in the UK, the USA and Australia, and the mass phenomenon Mori. Other highlights are Reinventar la familia, created and directed by Paú Freixa, and St no l’haigué coproduc, coproduced with Diagonal TV.

For fiction series we have distribution agreements with the main sector names such as Imagina, Lagardère Distribution, Castello 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 active in the sector willing to co-produce with us stories of a universal impact’, completes de executive.
Universal Ciner gia: ‘passion is our driver’

Universal Ciner gia 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 Sao 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 Ciner gia 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 for the first time the International Emmy Awards: ‘Being a sponsor of the International Emmy Awards places us in a unique position to reach vendors of the prestigious group of 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.

Pol-Ka: fun and passion

Pol-Ka Producciones is the main producer of fictions for the Argentine prime time, but also 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.

From the distribution side, it pushes the material from the Argentinian broadcaster eClute in Argentina, 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 Simou (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, infertility, reconciliation and hate that will eventually lead to real love.

You are my man (180x60’) 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 (230x60’) 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 Disenchantors (123x60’) tells the secrets of a law firm led by a relentless and ruthless lawyer.

Globo: consistent production to meet strong demand

Globo (Brazil) brings to MIPTV 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 Haracontor, a fiction piece loosely inspired by true stories, which depics 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 (Caio 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 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 broad 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.
Record TV: adding values

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 were 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 Jesus. ‘Certainly, it will 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.

Federation Entertainment: heritage

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 shot in Venezuela and directed by Margarita Cadenas: Women of the Venezuelan Chaos (52 Productions and Les Films D’ici) and Conciencias Emergentes. ‘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 Blood Bank (12x’60), a Machiavellian thriller set in the ruthless world of international finance. It was sold worldwide, including to HBO Europe and Spívô (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 Promotions 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 Yell出 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.

GMA: adapted to the buyers

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.

“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 Rogers 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.
Onza: *Little Coincidences*

Coproduced with Atresmedia Studios and Melle Linus, *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 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 our productions are having great international success. We have made worldwide deals for period drama *The Value of Life and The Gypsy Heiress*.'

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 *Elf (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* 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, Barbara Suster, head of Latin America and Ibérica, 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 Faremegol earlier this year and the same channel is now ailing Ecro with the same great effect on viewing figures’.

Other highlights for MIPCOM is brand new Russian title *The Protectors*, 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 Barbara Suster, head of Latin and Ibérica. ‘We have made the first international sales and it is a huge hit in Latin America and Ibérica, which is helping us a lot when our productions are having great international success. We have made worldwide deals for period drama *Trevise (Seda Production)*, and *Conspiracy of Silence (Rewonder)*, a Brain Academy series for Viaplay that has just won fantastic reviews after its release in September’.

En cuanto al producto latino, realizamos el doblaje *Life on Mars* 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. Otros 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 *GroundFloor* que han tenido un éxito mundial.

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

Latin America has originated 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 de La Tierra Prometida looking for new identities, creating new dramas, with 104 países each. A Vida da Gente, both sold in 118 languages. Broadcasting +700 productions; it has sold its genre’s 50 anniversary in 2007 after the Telenovela. Let’s take a look into this evolution.

LATIN AMERICA builds up new business opportunities

Telenovela has evolved and the region also provides entertainment fresh formats, co-productions opportunities and production services. Welcome to the new Latin America

These productions have added new elements following the market trends and coinciding with a global market fluctuation that brought new audiences and patterns, 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 Dramas history were the biopics, like Hispanic, becoming prime time hits in the Europe and Asia. His recent has been the miniseries El Rey del Valle (Colombia) 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), Teletón, 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 melodrama content from Turkey, Korea and others started to gain space in the Latin screens. Local producers were astonished. New competition 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 started from historical (two seasons of Sin Nombre, Chile) to real life stories (Me chamara de Bruja, Brazil), as well as teen (Cumbia Ninja, Venezuela) and futuristic series (2012, Colombia). It is now working in Santa Evita, based on Argentine Tomás Eloy Martínez homonymous bestseller, and Sara Mace, a religious thriller from Turkey, Korea, and Colombia (Telefe). Sergio Lukianowicz, respectively.

The other big evolution point in the Latin Dramas history were the biopics, like Hasta que te Conocí (Somos, Disney) and coinciding with the events is much more challenging. With a 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 piece of land and in some cases, language, the discussion and organization of the actions is much more challenging. With a strong horizon in the horizon, these territories will gain again relevance in the worldwide marketplace.

**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.

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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 capturar la co-producción en Brasil y México, así como tenemos un modelo frane 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 proyecta o 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 Tamberini y en entretenimiento como Richi Picchio 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, 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 usandola, 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 juntos. 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. Si no 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... seguros los jugadores 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’.

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 multipantalla. Nos estamos convirtiendo en una fábrica multipantalla, produciendo para nosotros y para terceros’. Tomás Yankelevich, EVP & Chief Content Officer, General Entertainment, Transformer Latin America, continúa: ‘Nos va muy bien en el negocio de canales Pay TV a fábrica multipantalla.

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Canal 13, Chile: ‘Contar historias está en nuestro ADN’

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 él, 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 alianza buscamos mantener los estándares pero otorgando una flexibilidad mayor a la hora de tomar decisiones para que el canal pueda proyectarse 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 un despedida de solteros de trágicas consecuencias. Y luego en horario vespertino La reina de Franklin, que cuenta la historia de un antiguo amor que desafió el clausimo, 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 fuente 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 proveedores de nuevas alternativas hasta mostrar cómo es que ellas operan. Ese es el caso del programa Hola y 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 PROGRAMS (JAN-SEPT. 2018)

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<th>Main shows</th>
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Source: Canal 13
En tan solo dos años desde su lanzamiento, Flow, el OTT de 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 Fios y 50 mil en la App, mientras que espera completar 2018 con 787 mil 495 mil respectivamente, describe sobre su evolución Guillermo Plae, 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 y la cual YouTube y Netflix formaban parte.

La evolución de un nuevo feed ‘más dinámico y frendly para trabajar con clientes como Apple TV, además la beta para SmartTV y para 2019 apostamos a que la marca se encuentre en un desarrollo más innovadoras de la región.

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’.

En lo que respecta al contenido original, Antonio Álvarez, director de programación, destaca a Prensaario 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 abre nos da cierta ventaja 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 agridoce su estrategia de alianza con productoras y pantallas locales para el desarrollo de ficción.

Con Poléka, el colega de 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 Sabbio, estrenado 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.

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Ventana Sur celebrates its 10th anniversary in December

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, Teleundoro, 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 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 Haeck.

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 ‘resident in the country. The projects that are produced, totally or partially, outside the Metropolitan region (City of Buenos Aires and 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.

DISTRIBUTION OF INCAA SUBSIDIES

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14 Argentine movies participated at the San Sebastian International Film Festival (SSIFF) this year, including the most recent production starred by Rauli Quitte and Milena Morán (El Amor de los Amantes), and Boy, starred by Dario Grandinetti. 

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The Institute 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 Ventana California.
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 Comunicación (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% gratis son Todas as Boras, Paritumas, Brasov, Anice, Mia da Mônica, Cauim e Foco, Caminhos da Reportagem, Conversas com Roseane Kennedy, Diálogo Brasil y Música Animada, además de los documentales producidos por la empresa pública.

El presidente de EBC, Alexandre Parola, aseguró 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 tendrán acceso a un catálogo por categorías Films, Series, Música y Kids, además de uno gratuito Degustação. Entre los contenidos, están los programas nacionales como Homen a Rosany y Quebrar un Milhão, películas como La Caja de Cristal, A Casa de Arroz y A Casa de Los Siete Vientos, mientras que Música, Música Animada 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 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 definirá 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.

**Globoplay**

Poco a poco, Globo va reflejando cuál es la propuesta para su servicio de VOD Globoplay. Según destacó su director de tecnología, Raymundo Barnos, en la feria SET de São 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 eiOS. Pero luego se percibió una demanda mayor para los contenidos de la TV. ‘La TV sigue siendo un driver importantísimo en el consumo de contenidos’, subrayó el ejecutivo.

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**CineBrasilITV lanza VOD**

CineBrasilITV es la nueva plataforma VOD de CineBrasilTV, que fue lanzada oficialmente en Belo Horizonte. Tereza Trautman, directora del canal, ofreció a los presentes una contraseñas 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 bajas 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 seguir 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 largos, 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.
Ecuavisa revoluciona la pantalla

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 actoral 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 trasladó en el ADN, revolucionar la pantalla ecuatoriana. Nuestra última producción dramática, la serie Sharon la Hechicera, se ha consolidado con el 35% del share nacional. En 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 desigualdades 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 (600 capítulos) para Televisión Española, la serie educativa Targeta (1200 capítulos) y de programas de entretenimiento así com Somos y Ecuador Tienes Talento, líder por seis temporadas; la comedia Combo Amarrillo (600 capítulos) o el programa de entretenimiento Así Somos y Ecuador Tienes Talento, líder por seis temporadas; la comedia Combo Amarrillo (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 el mercado peruano. Nuestra última producción dramática, la serie Sharon la Hechicera, se ha consolidado con el 35% del share nacional.

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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’, resalta.

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 Maker, Telefex está destacando en MIPCOM el trailer de la súper serie de 60 capítulos El Infierno de Eva. Además, inició la segunda temporada de Sharon, y ‘vamos a duplicar la producción dramática y de shows de entretenimiento. Para 2019 produciremos un reality original con Mediaprox, al tiempo que buscamos captar, impulsar y desarrollar nuevos talentos con la división “Ecuavisa Talents”. Como modelo de negocio’, dice Alvarado.

El 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 localizaciones más exquisitas, lo que brinda facilidad para la movilización y acopla 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.

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HBO Latin America: 15 años evolucionando

HBO Latin America y HBO España celebran los 15 años de producción original en la región, desde su primer proyecto Episodios, 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 Rhyauer Films y escrita y dirigida por el director colombiano Jaime Osorio.

‘Desde Episodios 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 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 y nos jugamos mucho en 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”.

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.

‘Empezamos producir contenido original con La Casa del Mar (Cine 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 subscriptores. 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, Si Que Si, Escena 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’.

OnDIRECTV: ‘Foco en la experiencia del usuario’

En España, HBO se lanzó a fines de 2016 liderado por Miguel Salvat, ejecutivo de amplia trayectoria (Canal+) en el mercado. Allí se está estrenando Patrias, 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’.

En la plataforma OnDIRECTV, que entrega un despacho de noticias y deportes, los contenidos también son de gran relevancia.

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OnDIRECTV: ‘Foco en la experiencia del usuario’
Patricio Wills, presidente de Televisa Estudios, y Carlos Bardasano Jr., de W Studios, de Univisión

Tobias Méndez en CES: Eduardo Corralena, head of formatas, Ramón Silva, director general, Karla Montoya, directores de adquisiciones, Barbara Mais Raj, senior director, programación de estrategia de Univisión, Gerardo López Gálvez, VP, y Carlos Eduardo Arias, director de adquisiciones

Imagen de Televisión: Jean Pablo Malamud, director de entretenimiento, Suzette Williams, PR & Marketing, Televisa Bicis, empresa de programación y contenidos, y Rafael Villanueva, director de ficción

Grupo Alibabanas: Alejandro Sosa, Ana María López y Mario González

Carlos Mandiola, jefe de alianzas y patrocinadores

Guillermo Toro, Production, y Karen Estrada, Production director, Pablo Acuña, VP programación; Catalina Porto, coordinadora de contenidos, Andrés Mendoza, executive director development

Camilo Uribe, VP de mercadeo; María Rosario Iregui, VP de desarrollo y producción, presto, adquisiciones; Gerente de programación, y Cecilia Ayala, VP de programación; Iván Ibarra, junior manager, desarrollo estratégico, empresas TV para el canal Televi-Cina.

Argentina: Pablo Coda, director de programación; Eduardo Casco, gerente de programación; Rosario Hernández, gerente de adquisiciones; Pablo Brizuela, director de programación.

HBO Latin America: Roberto Hernández, Corporate VP, Luis Peraza, VP de adquisiciones; Edgardo Casas, directora de programación; y Edgar Spielmann, EVP y COO de FNL Latinoamérica.

Telemundo Network (US): Julio Cabello, Senior Director, Content Development & Strategy; Damaris Félix, Senior Director, Programación de contenidos; Andrea González, analista, y Carmen Soria, SVP de programación

Recorte TV, Brian Mahan Dury, director general de programación; Paulo Franco, superintendente de programación y artefacto, y Rosy Nandy, VP.

Repsol de Televisa Entertainment (España): Jesus Rodriguez, VP de programación, and Katsi Colon, Senior Counsel.

Mexico: Beto Amor, VP de producto, y Daniel Figueroa, director, de SBT Santa Catarina; Marcela Montoya, product manager de Cinemax, y Eva Villarreal, Director de programación de Max Networks.

HBO Latin America: Romulo Díaz, director general, Martín Gómez, director general de operaciones, y Diego Rojas, jefe de ficción; Viacom Telefónica; Tiago Worcman, SVP contenido, MTV/Paramount Channel; Patrick Connolly, VP programación; y John Iliff, senior director de programación, de AMC Networks; William Glenn, CEO TV, Artelario Argentina; Pablo Codevilla, director de programación; Eduardo Casco, gerente de programación; y Marcelo Brus, director de marketing

Buyers de Latina TV (Perú): Andrés Chen, VP programación, y Antonio Rodríguez, director de programación.

Brasil: Eduard Brasil, diretor de programação; Mariela Carvalho, dirigente de programación, y Pablo Azevedo, diretor de programação.

HBO Latin America: Roberto Hernández, corporate VP, Luis Peraza, VP of production, Silvia Fong, program director of HBO Networks; Danny Zambito, senior vice president of programming, Sarah Grohman, VP of operations, Ana Rodríguez, y producción y operaciones; Maxine Mifei, program manager of HBO, y Osa Millman, program director of HBO Networks.

Sony PlayStation, Andrés Mendoza, VP de programación, y Andrés Mendoza, director general de programación; y Diego Rojas, jefe de ficción; Viacom Telefónica; Tiago Worcman, SVP contenido, MTV/Paramount Channel; Patrick Connolly, VP programación; y John Iliff, senior director de programación, de AMC Networks; William Glenn, CEO TV, Artelario Argentina; Pablo Codevilla, director de programación; Eduardo Casco, gerente de programación; y Marcelo Brus, director de marketing

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eOne: big procedural dramas

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 MIPTV is Leo Da Vincis: 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 piques Leonardo, along with his friends, in search of this lost treasure to raise money. Despite the title, Happy Family (95’) 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 plans backfire when an evil witch curses them, and they’re all turned into Monsters. Directed by Wolfgang Groos, Lilly’s Revenged Christmas (95’) starts when Lilly, the Witch conjures St. Nick to teach her littlebrother a lesson. Ruprecht escapes and starts wreak-ing havoc in Lily’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.

CDC United: from animation to thrillers

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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 the season, the company highlights a slate of new shows like Side Games (8×75’), a thriller about money, power, betrayal and sport. I’m Alive (26×90’) is a series that follows Inspector Vargas manages while, trying to find the man who committed 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 to earth in another body to hunt down his murderer. To Serve and Protect (40×70’) is a telenovela about two policemen at the heart of a rough neighborhood, and Betrayal (9×70’) 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.
Turkish Drama drive audience Madd

Leading Turkish Drama producers Ay Yapım and Medyapim joined forces for international drama distribution by launching this MIPCOM Madef 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, Medyapim 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 drama: 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, Piti and Persorno, aired on Turkey’s leading OTT service pushias. ‘In addition to our core business, we want to invest in the future of drama and collaborative productions with international partners’, conclude the executives.

ABS-CBN: romance and revenge

ABS-CBN’s (The Philippines) contest, 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 Batayod, 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

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 Venture California, where Shigeko Cindy Chino, senior director international business development, shares the success of its formats worldwide with Medyapim (Turkey) and Turkish actress Özge Özpirinçci. Second, with the “Asian World Premier” of its brand new fashion-set millennial drama series Way Too Kawaii! (10x’60) 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 90 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 Too Kawaii! (10x’30) on Tuesday at 11.30am.

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**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 *Anatolia – The Father of Modern Turkey* (’52) is a portrait of Turkey’s leader and his intellectual development.

In *Awesome Animals* (75x’12), Tomcat K Surf 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 (Mexican) in German language with Spanish subtitles’.

**PD: first Argentina-Brazil drama co-production**

*PD* is a 13-hours series co-produced fifty-fifty by Argentina and Brazil, and globally distributed by Silvana D’Angelo’s Glostar (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.

The format was developed in-house to create an action-crime, bilingual series set in both countries.

*PD* is an action-crime, bilingual series taken place in both countries.

**Atención con BoxFish**

BoxFish ya está trabajando con los grupos Mediaplan España, Atemedia y Movistar, produciendo programas propios y formatos de éxito internacional como Bake Off, Héroes más allá del deber, Bienvenida 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 Guébel, presidente de la Grupo BoxFish. A nurses de abrir oficinas en Argentina, ya generó El Gran Premio de la Cocina, programa diario para eltrece argentina, y está terminando la producción de un piloto hibrido (entretenimiento/periodístico).

‘En ambos territorios desarrollamos algunos documentales y ficción con foco en OTTs’, añade. Guébel 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 seguir los tiempos de nuestros consumidores, y aprovechando nuestras fortalezas para producir in house al mercado internacional, pero que además sean contentos para la demanda de las OTTs’. Por eso, Boxfish ya está trabajando con los grupos Mediaplan España, Atemedia y Movistar, produciendo programas propios y formatos de éxito internacional como Bake Off, Héroes más allá del deber, Bienvenida a mi hotel, Me cambio de apellido, Un doctor en mi casa y El jefe infiltrado.

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-known Argentine actors like Jorge Marrade (‘Señal’, ‘Luna de Cine’, ‘El también en el cielo’), 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.

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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-known Argentine actors like Jorge Marrade (Señal, Exógeno, Collina Font (Direct TV’s ‘La Casa del Mar’), Lila Sales and Juan Gil Navarro, plus Mariano Bertolini, Pablo Tolosa and Ricardo Bertoni (Cordoba) and Guillaume Weber (IBS’s O Neighbors) and El Marzocco (IBS’s In treatment), among others.

*PR* is an action-crime, bilingual series taken place in both countries.

The co-creation/co-financing/co-production was possible thanks to programs funds from Atemedia (Brazil) and from INCIA plus local funds from the Polo Audiovisual of Cordoba. The series has already gained international recognition.

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Alfred Haber: from the parade to the Grave

Alfred Haber, president of Alfred Haber, Inc. (AHI), comes to MIPCOM with great news. The company announced the 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 47th 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.

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.

RMViSTAR: adapting rapidly to changes

An 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 Javiera Teiseland and Lost Letters franchise. On the other hand, we have secured representation of new high quality Animation for kids that draws strong interest.’

Also, the company arrives to Cannes with an important number of sales: ‘Imagen (Mexico) and NBC Latin America acquired our mystery and romantic collections, we sold a package about JFK investigation and the Kennedy 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 (2x45’), 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 Matti & Rocco (8x7’), about the friendship of a boy and an underground creature, Menudos de la Guarda (13x11’), and Go Tell-O (12x13’), about an alien boy made of jelly-o.

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 the wedding, then finds himself in the odd predicament of being a “dear friend” invited to her wedding a year and a half later. At the wedding, while his luck man teeters between a life of crime and the path to redemption, his heart’s ‘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.’

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also are Holiday Joy (87’), about a dissatisfied teen; Holiday Joy (87’), 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 Jucchini: Terror in the Jungle (4x60’), a picture of Jow Jones’ transformation from charismatic preacher into an egomaniacal demagogue who led the biggest mass suicide in American history.

AMC Studios: stories of struggles

AMC Studios arrives to MIPCOM with a slate of new high profile series headed by Unbreakable (8x60’), a sweeping drama that chronicles the emergence of HIV and Hepatitis C in America 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 Jucchini: Terror in the Jungle (4x60’), a picture of Jow Jones’ transformation from charismatic preacher into an egomaniacal demagogue who led the biggest mass suicide in American history.
Dori Media: for all ages

Dori Media Group recommends at MIPCOM a slate of drama and game shows headed by the teen adventure drama Élite (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 prestigious 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 class, 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 2018 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 (3x45’) is an epic periodic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy, while El Marginal (50x30’) 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 Ciegas Ciuras (140x60’), locally produced in Chile, Spain, Russia, Poland, Germany and now in production in China and Lithuania, The Best of All and Lithuania, which tests the theory that states that the most successful people enjoy their life and their work. It is a family drama about a couple’s emotions, humor, 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 along these five decades are big classics such as Friends, Sex&Fried, The Sopranos, Barney and Alf. The most recent hit shows include also Gotham, Star Trek: Discovery, My Little Pony, Supernatural, Cedardale Protests,Riverdale, Billions, Flash and Salve Avila, among many other TV shows, and Feature Films for theatrical release such as IT, The Man, Smallfoot, Books, 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.

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, the Mexican company is pushing Maria Magdalena (80x60’), historical drama series coproduced by Dopunim, part of Grupo Salinas, and Sony Pictures Television. The series is an epic melodrama recreating the life of a passionate woman during oppression 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 (10x60’) is a TV series of wild nature, which deals with the endemic fauna of Mexico, narrated from a fresh, uptemp 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 Donostia (15x60’), 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 (22 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.

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La fórmula Telefilms: reinventarse siempre

Grupo Telefilms sigue afianzando su presencia en Latinoamérica, proveyendo del mejor contenido cinematográfico para los productores, 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 lo 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 su estreno, obteniendo unos 220.000 espectadores. Ese primer fin de semana luego de su estreno, ‘Adrift’ obtuvo en Brasil unos 400.600 espectadores.

‘Adrift’ con Matt Damon, 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.

Con Gabrielle 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.

Otro destacar es Juliet, Naked con Rainn Wilson, basada en la historia de crecimiento y también los de crisis. No debemos perder la capacidad de solucionar problemas, que es en definitiva uno de los aspectos más interesantes de la vida cotidiana, apunta Tomás Darcyl, presidente del Grupo Telefilms.

En ese sentido, confirmó la producción de 3-6 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 remakesanizado de plata (26x 90’) con miras a estrenarla el 1Q de 2019’, resalta.

En Brasil planea un volumen similar, que desarrollará junto a un partner estratégico local. Desde Argentina, The Magic Key, liderada por Juan Parodi, apostará su know how para el desarrollo de algunas de esas series, y también trabaja en su próximo proyecto, Mejia (10x 60’), que se grabará en México. Antes había producido Sandro de América, junto a Telef, 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.
In 2017, there were over 3,000 executives, from 1,048 companies, from which 25% where 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 viewing, 71% of the global consumers choose 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 and live events, 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 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 as easy task. For 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 referred subscribers after its new streaming service run 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 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 for local teams. For this reason, it is important that local teams interested in this OTT and digital service must evolve and change their business models more alike the
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MGE: Chile + Italy

MGE, the newly distribution company from Mega (Chile) and led by Esperanza Garay, CEO, comes to MIPICOM 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 From Here to Eternity and The Mafia Dolls.

Under the agreement, MGE will see the Latin rights for the series Love and Sacrifice, a compelling period drama set in the https://www.cnn.com/ of the Carrera marble quarries, and Tuscan Passion, about a modern-day heroine who fights for her freedom and 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. Tono 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 organized crime; The Chosen, about a very unconventional Jesuit priest and theology professor at the university, and Code Name Solo, a

Lastly are as formats

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 negocio nace de la experiencia del mercado (con RTI Media, casa productora de Cordero), donde notamos una necesidad de financiamiento, que muchas veces es compleja y difícil 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 diversos modelos que podemos aplicar dependiendo de la problemática".

"La coproducción puso de manifiesto un punto clave: es necesario echar de la calidad y acortar el ciclo de producción. Hemos adquirido dos productoras en México y ya estamos negociando con otras dos empresas de las dos primeras películas: Vivir sin mí (2017) y Eres Mi Pasión (versión mexicana de El Fútbol o Yo)" señala Cordero.

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 changes the history with the idea of uniting his people to end the Spanish Empire oppression.

Forgive Our Sins (80x60’), is the story of 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 (60x60’) 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.

Lastly, the Colombian company recommends at MIPICOM the new telenovela Crazy About You (60x60’), 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.

"Lo estamos preparando para incluirlo en nuestro horario de verano", adelanta Cordero.

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Endemol Shine Group: All Together Now

Endemol Shine Group (USA) comes to MIPCOM with the new Australian format Family Food Fight, a competitive cookery series which has been commissioned for a second season 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 lifetime 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 boomer 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, the possibilities that will start with a single LEGO brick.

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), Mega Quini Ricas (Univision), Chavel with Chanell Torres (HBO), Comedy Wanted (Comedy Central), as well as, MasterChef Latino (Telemunro) and the highly anticipated drama series Nicky Jam: El Ganador (Telemunro-Netflix). Endemol Shine Boomdog also recently produced the fictional series El Vato for Netflix and Universo and is developing the drama To Selena with Love, El Clam y Saborear un Mito – 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.”

ES Boomdog bets on fiction

VideoPlugger: supernatural

UK based distributor VideoPlugger stands at MIPCOM with a slate of supernatural and thriller series headed by Through the Looking Glass (8x’), 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 warped by horrific visions. While The Heads (3x’45”) is a miniseries about a young couple that become caught up in the horrible and gruesome murders of two young women.

Punk (The Bank), the long-awaited 2nd season of Living A Lie, the first Boetien thriller Fue De Red (At the end of the Worlds), Dallas in Prezi and The Horse Whisper of Bodmin Moor are just some of the diverse new scripted and factual titles that the company is also presenting at Mipcom.

Endemol Shine Group: All Together Now

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 (1x’70’), an intriguing historical production revolving around the warrior princess Razia Sultan. It is also highlighting the factual documentary The Life Of Earth (9x’60”), a co-produced with Talesmith and Smithsonian Channel.

Zee: The Warrior Princess

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**Lionsgate: ground-breaking content**

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 Kiddin’ Me (10x30’)*, a comedic prank series where the kids are in charge and celebrities must do everything their own children say; *Red Arrow (61x30’)*, a legendary star of the hit 1990s family-favorite sitcom “Homicidio 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.

**Red Arrow: intense and wild**

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 dangers their business by flipping the spills of drug runners, from speedboats and mini-submarines, to exotic cars and light aircraft.

**All Media: ‘the leap of the Russian TV industry’**

As part of the CMF Trends, the Canada Media Fund (CMF) highlights the main trends both in the Canadian and international market, specifically low 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 countermovements to online giants’. The year 2017 could be considered a year of awareness, as we noticed the digital giants’ strangleholds and many downs. The year 2018 will be a year of enlightenment, when 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 Valeria 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’.
WWE: sports for global audiences

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 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-life 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.

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 AfterBuzz (52x60’) includes the best post-match analysis and exclusive updates.

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 FPE games Federação universitário de São Paulo sports, MMA events, crossfit, skateboarding, biking, surfing outdoor modalities.

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 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.

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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.

Paramount appointed Michael D. Amstrong

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 Hull, Vice President of Digital Content Monetization.
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 (Impuros), among others.

Among the new Latin titles are the Brazilians Impuros (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 RCallMeBruna (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 Paolo. This is Us (Hayat Gibi), an emotional and heart-warming new series about family, and National Geographic’s This is Us, the longest-running documentary series on cable television in the US. Hosted by Phil Keoghan (The Amazing Race).

New this year will be adapted in Turkey an Hayat Gibi.

FNG: global premium shows

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 (Impuros), among others.

Among the new Latin titles are the Brazilians Impuros (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 RCallMeBruna (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 Paolo. This is Us (Hayat Gibi), an emotional and heart-warming new series about family, and National Geographic’s This is Us, the longest-running documentary series on cable television in the US. Hosted by Phil Keoghan (The Amazing Race).

New this year will be adapted in Turkey an Hayat Gibi.

NBCUniversal: unifying experiences

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 The Enemy Within (13x60’), 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 This is Us, the longest-running documentary series on cable television in the US. Hosted by Phil Keoghan (The Amazing Race).

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 (5x30’), 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.
RTVE: love, ambition and secrecy

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.

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 Kings

The Polish pubcaster Telewizja Polska (TVP) recommends in Cannes the new drama series Paths to Freedom (13x52’), which centers on the lives of three young sisters who fight for female emancipation. The plot is largely inspired by the memoirs of Polish women - and especially in dramas.

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 Bolek II the Small, the last independent Duke of the Piast dynasty.

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.

MGM: big names, big shows

MGM (USA) keeps evolving as premium creator content both for digital and linear 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 Fred 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.

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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. His 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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SPI International: Opera Carmen

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 prime-time 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 unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathtaking 4K resolution to our unique RAI-Funbox UHD experience that will feature the best Italian opera content captured in breathing...’ says Berk Uziyel, CEO at SPI International.

Booth #7.K5

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 employers, Don is plagued by the consequences of both his shady business practices and his strained emotional life. But when he begins to feel an unexpected affection for his staff, Don confusionly 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 #4P.1889

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.

Booth #7.K5

Telefe/Viacom: Killing me Lovingly

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 Homenos (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.

Booth #7.K5
PolarStar: series + coproduction

PolarStar (Argentina) continues expanding its presence in 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, VTR and Cablevisión, among others’, summarizes Kargauer. For this season, the executive highlights some like the action mini-series Crossbones (96’), centered on the figure of the pirate Blackbeard, with John Malkovich in the main role, starting Delph Lundgren, and Siberia (126’), where sixteen contestants are heading to the mysterious territory of Tuunguka, in Siberia. There are also the Latin productions El Liberman, Cerro Torre, Lake, La Sociedad de la Nueve and Música Cubana, among others, and blockbusters like The Expendables 2, where Sylvester Stalone is deep in enemy territory and; Rush, a film starring Chris Hemsworth and Daniel Brühl; and Blue Jasmine, a dramatic comedy by Woody Allen.

Calinos: stories of overcoming

Calinos Entertainment (Turkey) attends MIPTV 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% in its 25th episode.

While Woman (MF Yapim) jumped from 13.35% 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 meets a man who she falls really 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, she unexpectedly dies.

The Kitchen: be where our clients are

The Kitchen (USA) celebrates at MIPTV 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; Sandi Bajer, the studio sound engineer who chose to operate this studio close to the biggest theatre in Budapest; and Norbert Sines, a producer and composer who is well known throughout Hungary.
Keshet: constantly reinventing

Keshet (Israel) keeps evolving year by year: it launched a USD 55M Ki Content Fund in March, closely followed by the first project, Exorcist. 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 tapes 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 UK 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, co-productions in which the risk is shared between multiple broadcasters.

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And recommends at MIPCOM the talent show Showdown; Playlovers, 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.

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 unthinkably 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.

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 Persian titles Little Woman (80x45’), and My Three Daughters (80x45′), in addition to a wide range of Turkish series including the worldwide success Little Bride (20x34’). The company also highlights Slovak 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 other territories. Latin Media Corporation has offices not only in US, but also in Malaysia, Korea, and Spain, where it monitors dramas/telemovelas 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.
Talpa: House of Talent

Talpa Media (The Netherlands) arrives at 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 Meij, 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?

The Voice Senior (23’), 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?

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 Miss (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 to a gang to try to find clues of his missed brother, while The Lodbrok’s (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 One (16x60’), a story set in international taste.

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 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 (17x57’), about a kingdom where everything is made of food.

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 Piers, aired on Netherlands, Belgium and Sweden to date and to be launched soon in Denmark and Doctor Diary, released last MIP with several production deals and currently in production for RTL2 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.
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 artistic 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.

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 MPICancun, as well as the signature of key agreements with similar shows like Rio2C, Festival de San Sebastian, MIPCOM, AFM and MIPJunior, as well as the signature of key agreements with similar associations in Argentina, Latin America and Europe’, he stands.

The group has co-organized with Damian Kirzner Mediumiserios in Mendoza, an event that brought to Mendoza the top trends in communications, digital and creativity; business rounds in Cordoba and Mendoza, an event that brought to Mendoza the top trends in associations in Argentina, Latin America and Europe’, he stands.

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 governments, ‘creating and empowering Mendoza Film Commission and pushing local legislations that help the sector to gain relevance’, he adds.

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.

This year MIPCOM/MIPJunior received the attendance of five key producers from Mendoza: Frontiera Films, Puerta Amarilla, Krakken Contents, Blirp and Vexus, 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.

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. 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 Film 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 Borowina, project manager.

The organizer’s aim in this year’s edition to create a stand-alone regional market, to accommodate all the changes and movements that happened in the region in the past few months. ‘The subject of 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 meetups, Dubai International Content Market will be a “must attend” event for key industry players’, he completes.
To the beat of RCN

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 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 couple’s conflicts and family problems in general. The team led by Maria Lucia Hernandez, international sales director, also highlights the second couple’s conflicts and family problems in general. The team led by Maria Lucia Hernandez, international sales director, also highlights the second couple’s conflicts and family problems in general. The team led by Maria Lucia Hernandez, international sales director, also highlights the second couple’s conflicts and family problems in general. The team led by Maria Lucia Hernandez, international sales director, also highlights the second couple’s conflicts and family problems in general.

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, grandchildren, uncles, daughters-in-law, mothers-in-law and friends with a single characteristic, to share their dancing talent and compete for the first prize.

HBO: ‘trend setters’

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 Magnifica 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 Aristimunio, 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 simultanea 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 tiring 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 Aristimunio: ‘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’.

Trinity: on the forefront of services

With 10 years of experience in the entertainment business, Trinity Distribución 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 Contenido, 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 developing several titles for Free TV (America, 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.
MISTCO/TRT, the best family drama option

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 MIPICOM.

To start with, Resurrection: Erzurul has been recently sold to 7 new regions and now airing S5; The Last Empress is now airing S3 and recently sold to new countries, same for the epic drama Filinta that is gaining new territories.

In Canada 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. Fazely 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.

The second launch is the family drama Two Parts One Love, a very emotional and entertaining story. 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.

Sálvate a mi moto

Guiding Media is Underground: La Historia del Reggaeton, project that traces the origins of reggaeton in Puerto Rico, where artists like Daddy Yankee, Vico C, Black DJ, Playito, 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 betting on Turkish dramas like Under The Trees and The Foreign Groom, ‘series that have all the elements that the audience asks: stories of forbidden love, revenge, and mysteries in the plot that offer surprising events,’ describes Luis Villameva, CEO.

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 films(s) to the right distributors around the world.

Among the new 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 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 in 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 Rich Kid 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 and callously indifferent US military that left them to die in a firefight.

In the created from the proposal of Educar, 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 Loterszpi.

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, Colecencias (Colombia), TNU (Uruguay), Universidad de Medellin, and CONCET. The broadcast 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 really good, and 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 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 communicate 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 incredibly high. There is no other way than co-productions to project abroad. The possibilities that TecTV has is to be a minority co-producer requesting exclusivity according to the case in Argentina territory. The budget that can be provided is always lower than any international standard. But also it 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 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 orbiting Loterszpi.

As for editorial line, TecTV started three years ago to introduce humor as a tool to talk 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 our facilities, make in-house specials and make more and more of TecTV a cool, sexy channel with an increasingly strong identity.’
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, Filmix 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 Olives 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 (44x’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.

Regarding formats, Phileas Productions exhibits Photobomber (45), an entertainment comedy format 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 (’10), while Animal Kitchen, the animation series Bodyton (52x11) and Digital Cornucopia launches the 4K musical art culture channel All Flamencos. 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

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 Cablevisión Flow, ICE and MilliM.com, 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 Mivision 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 albergar sus sociedades en la región y replicar el modelo de Secuoya España con todas sus vías de negocio: servicios (I+D), contenidos, ingeniería y mundia digital, es decir, Neuas.

Desde hace tres años, el grupo tiene diversos negocios en la región latinoamericana (Agencia EFE en Colombia, Fábula en Chile, e Imita 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 casos de la cadena del sector audiovisual”, finaliza.
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 IE’s main reason because a good part of the world is pissing on this continent. Tim Westcott, research director, HIS Markit, says: “Asia is a key territory as 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, iQiyi and PCCW TV, apart from Amazon Prime Video and Netflix. APAC represents the 16% of the total worldwideOTT subscriber’s base with 150 million clients.

“The localization of content remains fundamental, as well as a competitive strategy, appealing and distinctive programming offer and flexibility on the payment methods. Six out of ten global OTTs came from China, with Baidu’s iQiyi, Alibaba’s Youku Tudou and Tencent reaching 100 million 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 are betting on local production, as well as in Japan, where even FTA is strong, there is a solid growth of digital players. APAC is by far the biggest region for mobile telephony. It accounted for 40% of worldwide 3G and 4G subscriptions last year. In 2021 its share will have increased to 52%. 3G is growing much faster than fixed broadband in the region, concludes HIS Markit report.

“We are writing a new chapter and everyone is has its chance”, declares Salar Shahna, CEO of World VR Forum (Geneva), who predicts that VR users will soon be experiencing life-like movements with six degrees of freedom, full-body presence and inter-user collaboration. Working with neuroscientists, 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 for 2018 (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 content.

**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.

**APAC SVOD SUBSCRIBERS, BY PLATFORMS/COUNTRIES (2023)**

<table>
<thead>
<tr>
<th>Platform/Country</th>
<th>China</th>
<th>Japan</th>
<th>India</th>
<th>Korea</th>
<th>Australia</th>
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<tbody>
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<td>Amazon</td>
<td>25%</td>
<td></td>
<td></td>
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<tr>
<td>Netflix</td>
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<td>15%</td>
<td>10%</td>
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<tr>
<td>iQiyi</td>
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<td>Youku</td>
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<tr>
<td>Other</td>
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<td>20%</td>
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<td>Source: Digital TV Research</td>
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APAC is the most dynamic region in the world, and it is arising as the biggest less known country in the world. The Philippines is another case to pay attention. ‘Indonesia is the biggest less known country in the world. The Philippines are more and more focused on this business’. 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 (IDMA) of Singapore will merge the production and exchange production partnership with HBO Asia for another two and half years to develop new drama series’. ‘Second, it partners with Singaporean online platform Videose 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 local content producers, starting with Abandoned (Hiverlab and Burning Bush Films) and Dangerous Jobs (Sura Media and Videoz) for half first 2018’. It gathers 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, 42% of connected TV consumers watch traditional TV daily compared to 70% in Europe and 76% in MENA, according to Kantar TNS. Philippines, Malaysia 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 consumers of online TV, followed by Hong Kong (87%), Malaysia (83%) and Taiwan (81%). Jahahara Hasan, management acquisition Media Prima’s TV3 (Malaysia), tells Proaviso that the TV business in Malaysia has become tough: ‘Online platforms are taking the majority of the 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 the business model’, explains Bryce Tao, 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 view free TV clips online daily, whilst 45% watch clips on social media’, concludes Kantar’s report.

Chou 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’. There are new emerging markets in Asia to consider, too. Robert Gilly, 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 producers, such as ATI, 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 programmes and films.

HBO Asia celebrates this year its 25th anniversary, announcing six new original series to be produced in the region by local talent (iQiyi, Netflix, WOW Asia, and Facebook’s Myspace), a content deal offers, Hulu Japan, with talents of the series.

*Vi Donga, Sri Lanka, Chithi Kithalathu, senior executive producer, Laker Media; Panasana, Sharmila Ghoramia, director of programming, and Anuñandh Eppan, manager storytelling.*

*New territories are arising and must be taken into account like Sri Lanka, Myanmar and Laos, among others.*

*Indonesia has become a key market for content business: to sell all else to produce. Platforms, producers and distributors are gaining recognition in SEA.*

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ABS-CBN: premium and personalized, digital content

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.’

ABS-CBN is committed to transitioning into an agile digital company. Rich “TV-to-digital experiences” has been created in that way. ‘Pinoy Big Brother Online Bukas, OTWOLista.com was the ultimate engagement hub for fans of On the Wings of Love, and Mooncrushers.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’re 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 united 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.co.jp, Youtube.com.’

Broadcasters is honored to be the #1 online publisher in the whole Philippines. ‘Our YouTube channel is the first in the country to amass 30 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 Filipinos 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 database storytelling and consumer-focused messaging more relevant for both our partners and our fans’, concludes the executive.
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 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.

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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’.
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 Jully 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. Enhancing 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 or 2018 was about a gangster who became a lawyer in order to revenge on the power elite group that had taken away the summer. Another hit was Lawless Lawyer’s spin-off, Witch’s Love. We want to focus our acquisitions on more of trend in countries like Korea and Turkey, where we have started, and to go to new territories like Latin America, Africa, and Japan, but we are always expanding, looking to add more Japanese, Filipinos 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. Artega concludes: ‘It is important to connect the fans with these on demand categories. We aim to widen up 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 on OTT platforms interested in innovative and non-traditional content. We are working on exciting deals in Japan and The Philippines’.

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 premium 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’.
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 entertainment 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 has become 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: Rohaan, Garh Al-Senen and Thoraya. The following year, it has co-produced a range of soap operas, such as Omna Rwaihat Al Janna, Heli Manager 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 Michael 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.

Roya TV main drama production is Always’ Always, 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 Habla, Xa Dania (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. My & my team are looking forward to meeting content distributors, owners & producers in DICM.
Nigeria, synonymous of opportunities

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 Ijoma 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 been 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. By end of last year, equating to a 9% year-over-year increase. 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 46 million by 2027.

-Nolly wood generates near US$630 million annually for the local economy, contributing one 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 Ijoma.

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.

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 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 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.

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Asian-Pacific: David Abbott, managing director; and Nisa Sittasrivong, assistant director, YTE, Japan.

Middle East: 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.

Africa: Na Bangxang, managing director, and Nisa Sittasrivong, assistant director, YTE, Japan.

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.

New Zealand: Dana Spangaro from Disney with Hema Patel, General Manager, and Anna Tait, Commercial Director.

Japan: Chie Muto, Acquisition Manager; Tadatsugu Uesugi, Global Content Development and Programming; Miwa Komori, Senior Manager, Acquisitions, and Shinya Aoki, Deputy General Manager & Strategy.

Thailand: Duvinda Pay TV and OTT from Asiatique Haven; Pranee Suwannaphong, senior executive, sales and business development, OTT; Nuch Luerdprapaisopon, EVP Corporate Support Office, and Studdy Kim, General Manager, video coordination director, Asiatique Haven.

Cambodia: Eng Song Liep, General Manager, PR (Indonesia); Michael Tang, MD, SDI Media Singapore; Iris Wee Soo Lin, Chief Content & Commercial Officer, and Shierly Kosasih, Head of Licensing, both from SDI Media Singapore.
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 the 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 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 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. 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 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 0.1% 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.