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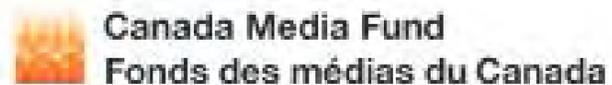
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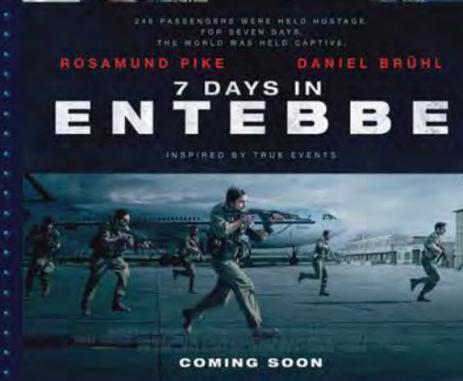
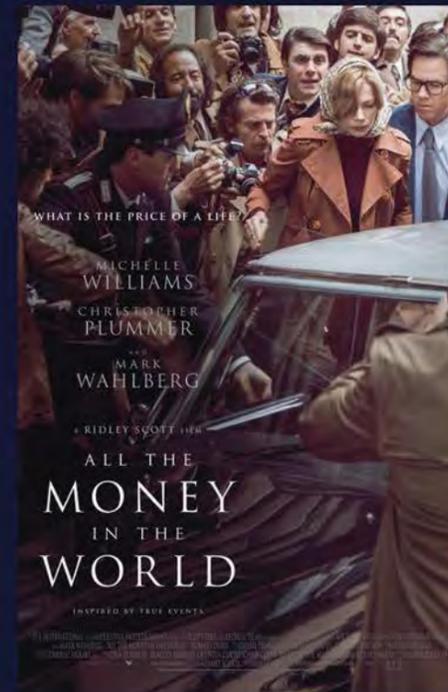


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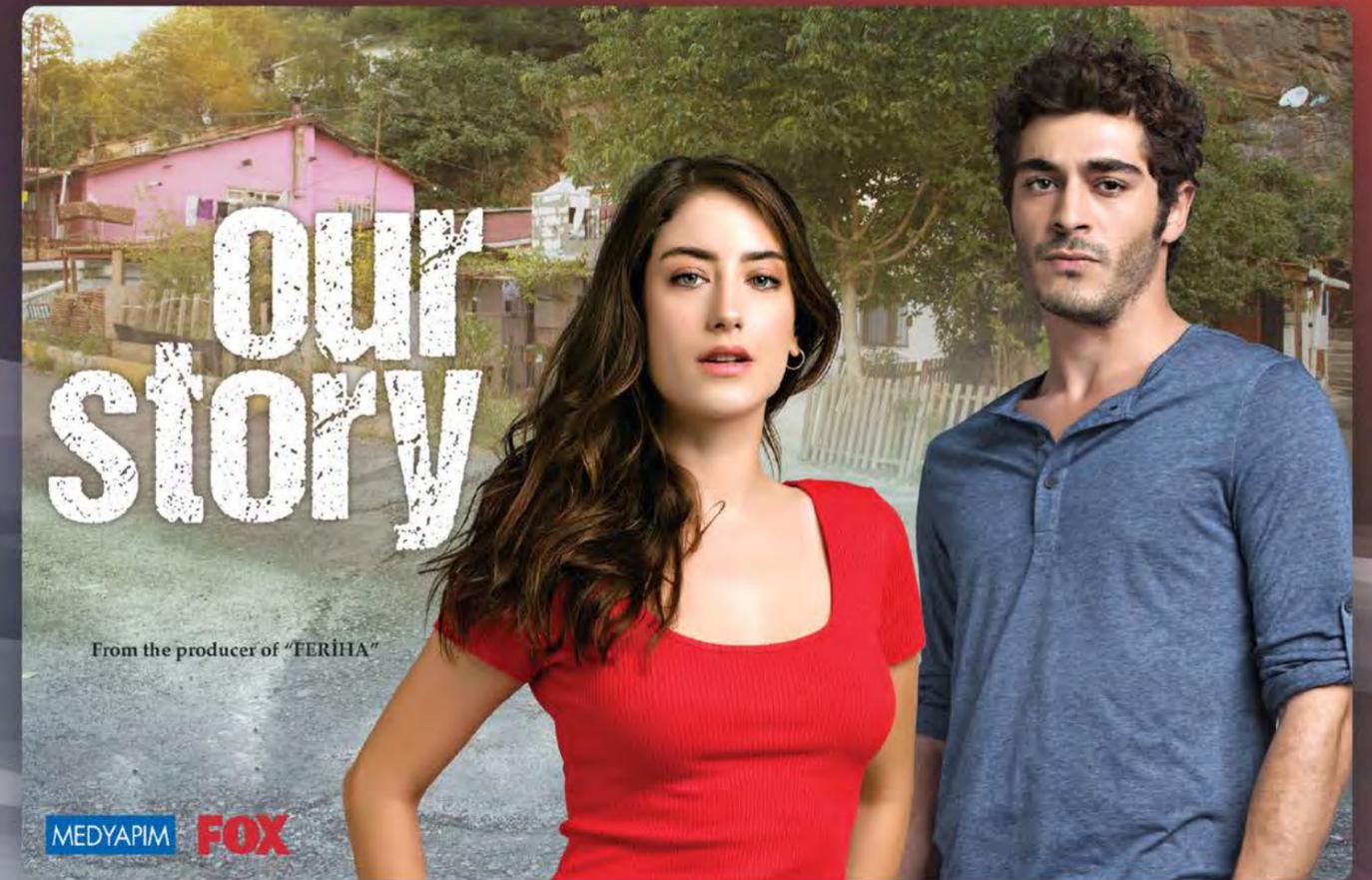

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SPECIAL ISSUE - MIPTV 2018



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BY NICOLÁS SMIRNOFF

MIPTV + CanneSeries: what's new to succeed

Undoubtedly, this year starts a new stage for MIPTV. For the first time, the event is developed together with the CanneSeries Festival, pompously launched this year following the May Film Festival format but devoted to series: red carpet stars, many locations to see content and open to general public and massive media. CanneSeries starts on Wednesday 4 and lasts till Wednesday 11, while MIPTV formally runs 9-12 April, including Mipdoc, MipFormats and MIPdramas the previous weekend, 7-8.

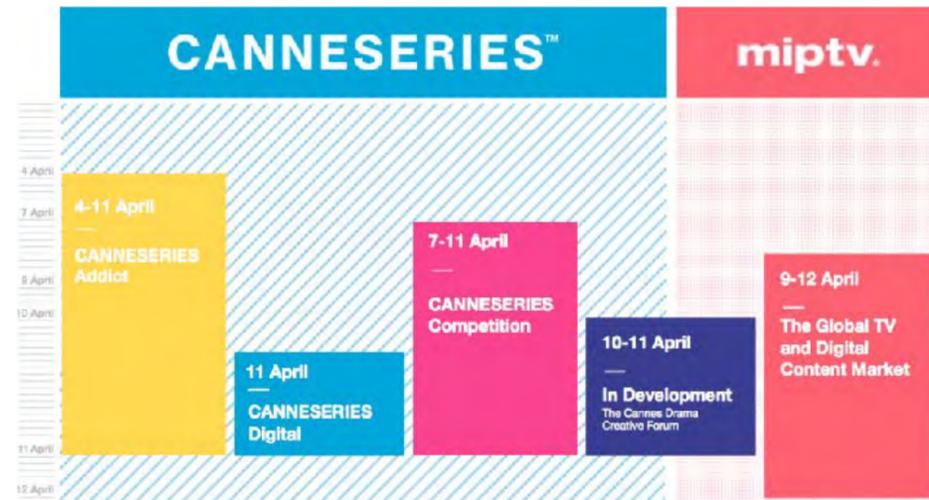
In fact, many industry events are moving themselves from B to B formats to Festival schedules. This way they bring more people, attract big brands from own industry or from



outside, and connect better the segment with others (music, fashion business, etc). In content business, Brazilian Rio 2C (former Rio Content Market) last week and Conecta Fiction Fest, taking two days of the second edition of this co-production market to be held in June 18-22, Santiago de Compostela (Spain).

What traditional MIPTV attendees can expect? We imagine a quite similar market, but with new pushes that can revert recent downing trends: events with starts, new investors, new synergies with different businesses, more announcements than usual, and above all more people, from content business and from others. For PRENSARIO, this is our biggest MIPTV edition ever, growing 20% against last year.

Two sub-events promise to be key issues of success. From traditional MIPTV, the booming MIPdramas, genre that continues on the top of trends, especially for European players. And from new CanneSeries, InDevelopment, the two days event where creators and investors are joined to promote fresh business and ideas.



PUBLISHED BY
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CanneSeries, a world-class event in line with the booming series industry

'I have always believed that series have a great future and that they should be supported by France at an event in the country. Today there is no international Festival fully dedicated to series, which have been the rising art of the last 10 years. Indeed, the quality of scripts being written for TV and other platforms are comparable with those of the best feature films, and TV offers much more freedom in terms of creativity'.

PRENSARIO interviews **Fleur Pellerin**, president of the **Cannes International Series Festival**, whose very first edition is taking place from April 4 to 11 at the Palais des Festivals, Cannes, in parallel with MIPTV. She adds that 'Best-in-class' showrunners and actors are now part of this evolution: 'In this context, our wish is to create the first world-class event only dedicated to international series'.

CanneSeries offers a stage in which the 'foremost creators of the world of TV series come together, where tomorrow's talents are showcased and a prestigious

international competition for a wide range of genres and for series of all shapes and forms' is taking place.

The "Official Competition" is organized from Sunday 8 through Tuesday 10. Alongside this event, there are three "Out of Competition" Screenings, World Premiere, starting with **Banijay Right's Versailles** Season 3 for the opening night on Wednesday 4 in presence of **George Blagden** and **Alexander Vlahos**.

Followed by *The Truth about the Harry Quebert Affair* for the launching of the "Official Competition" on Saturday 7 that brings **Jean Jacques Annaud, Patrick Dempsey, Joel Dicker, Kristine Froseth** and **Ben Schnetzer**. And *Safe* at the "Closing Ceremony" with **Harlan Coben, Michael C. Hall** and **Audrey Fleurot**. This event is being broadcast live on **Canal+** and hosting by a big name of the series industry: **Kyan Khojandi**.

Regarding MIPTV partnership, **Pellerin** describes: '**CanneSeries** has become a natural partner of the MIPTV market. We support each other in order to build the "World Biggest Week" dedicated to TV shows. Markets and Festivals are complementary, driven by the desire to generate and highlight qualitative contents. One part, markets, host the professionals, financials, decisions makers and b2b networking. The other, Festivals, are

made for the public. They bring series' talents, reach the public, and allow B2C communication.

The executive continues: 'Our event aims to highlight series from all over the world and to give an international voice to this increasingly popular and fiercely creative new art form. In this first edition we have decided to focus on one main competition of ten series opens to all genres, formats and



Versailles (Season 3) premiered on CanneSeries' opening night on Wednesday 4th, in presence of George Blagden and Alexander Vlahos. (© Thibault Grabherr Canal+)



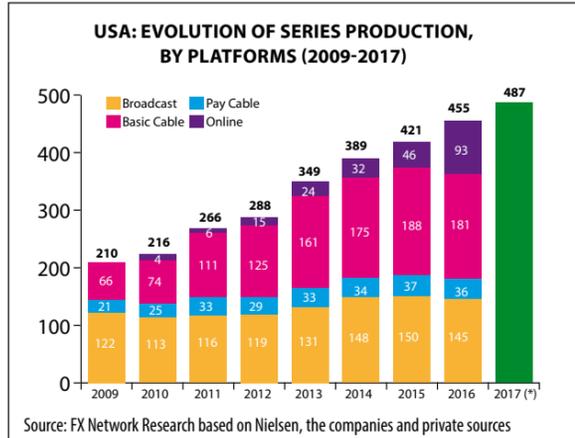
Fox Networks Group Latin America's premium series *Aquí en la Tierra* has been selected to participate in the "Official Competition"

nationalities, and we do not have any quota based on that criteria'.

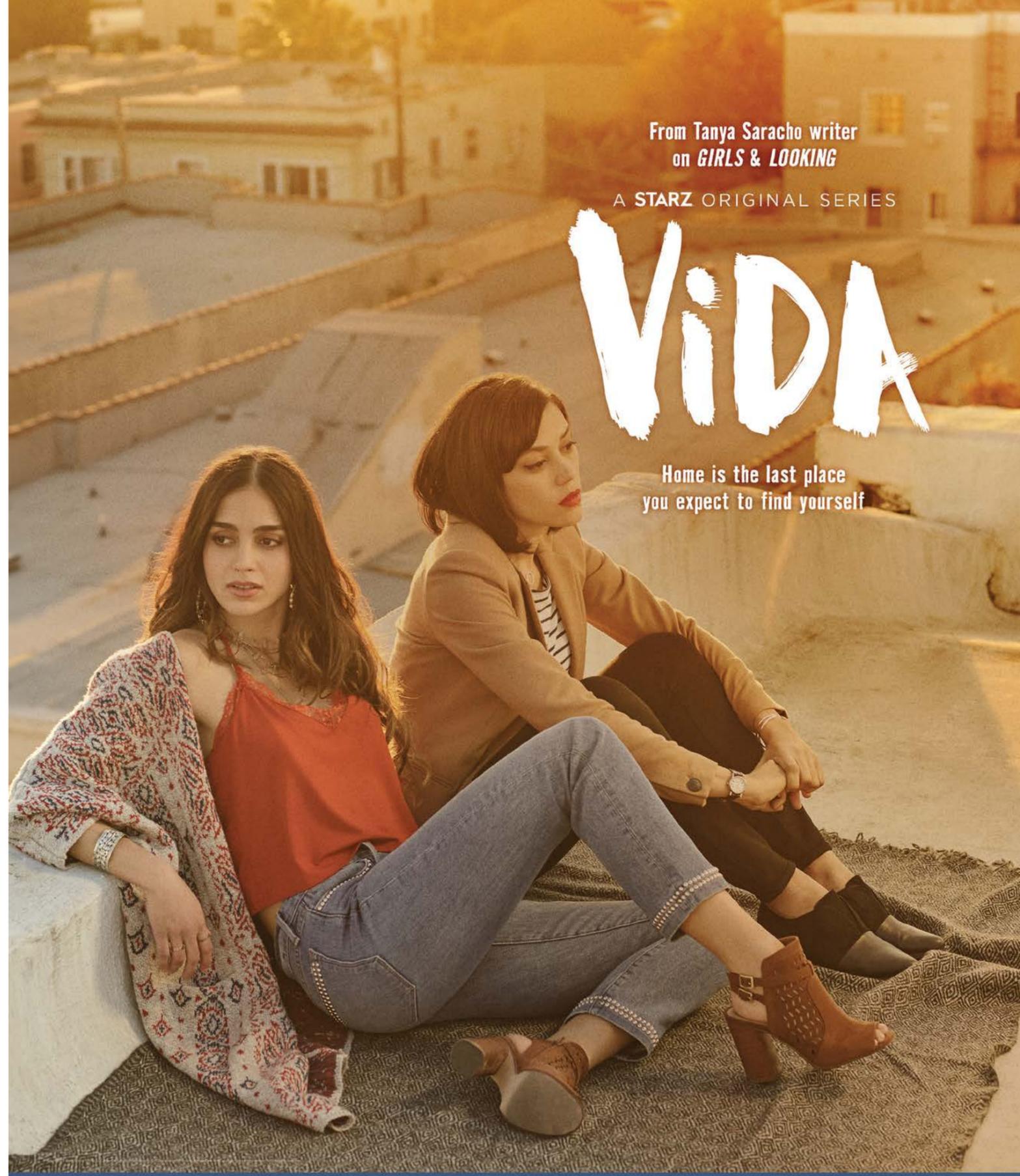
'Each series of the "Official Competition" are a Season 1, Episode 1, World Premiere for USA, UK and France but we accept a local broadcasting for other countries. **Albin Lewi**, our artistic director, has put all his talent and passion to deliver a great selection'.

'We are deeply focused on the first edition of CanneSeries but we strongly trust in the potential and future of the show and we hope that our Festival will grow as well as the series industry, becoming bigger driven by the creativity, the quality and the passion', concludes **Pellerin**.

CANNESERIES™



Fleur Pellerin, president, CanneSeries



From Tanya Saracho writer on *GIRLS & LOOKING*
A STARZ ORIGINAL SERIES

Vida

Home is the last place you expect to find yourself

TF1, a multi-channel strategy within the digital transformation

2017 was a year of successful transformation on **TF1 Group**. The multi-channel strategy driven by **Gilles Pélisson**, CEO, and **Ara Aprikian**, EVP, Content, is bearing fruit and has led to strong audience growth. In fact, the conglomerate is the only historic TV group to record growth in France last year.

'We are achieving even stronger growth among the key commercial targets, especially young people, who are supposed to be difficult for television to capture', remarks **Fabrice Bailly**, head of programming. After **TMC** and brand new **LCI**, **NT1** and **HDI** have been rebranded as **TFX**, about pure entertainment channel for *millennials*, and **TF1 Séries Films**, the only unencrypted movie/series channel. **The first** is set to screen *Tattoo Fixers* and **TF1 Séries Films**, *The Handmaid's Tale*.

Bailly: '2018 will be an event-filled year, including exclusive unencrypted coverage of the *2018 FIFA World Cup*. The Group will be mobilized to optimize the coverage and create maximum noise around the year's stand-out sporting event. New seasons of *The Voice (Talpa)*, *Survivor (Banijay)*, including an all-star edition with competitors celebrating the entire history of the program, *Ninja Warrior (TBS)* and *Dancing with the stars (BBC)* are on board, too'.

At the beginning of the year, **TF1** launched two new shows which were a smash hit with audiences and will

Fabrice Bailly, head of programming, TF1 Group



Daily soap *Demain nous appartient* was launched last summer in access prime time and whose 200th episode we will be celebrating this spring. It is also starting to be exported

be recommissioned: *L'aventure Robinson*, a **TF1-ALP** creation, and *Les Touristes*, a **Satisfaction** creation by producer/presenter **Arthur**. 'We will be offering two new international event series during the year: *The Good Doctor* and *The Truth about the Harry Québert Affair*, which marks the return of **Patrick Dempsey** in a TV series. Also, new episodes of our flagship series *Lethal Weapon*, *Criminal Minds* and *Grey's Anatomy*; the ambitious French drama *Insoupçonnable*, a remake of UK series *The Fall*, and the brand-new crime series *Balthazar* featuring an off-the-wall medical examiner.

About French drama, **Bailly** explains: 'The genre is expanding fast. **TF1 Group** has invested heavily, being the pioneer and market-maker. Our core channel is showing highly ambitious, must-see drama on strong subjects. Some of our drama has now been acquired by platforms throughout the world: our daily soap *Demain nous appartient* — launched last summer in access prime time and whose 200th episode we will be celebrating this spring—is also starting to be exported'.

TMC is the DTT channel that is investing most in French drama via its weekly access prime time serial *Les mystères de l'amour*. And **TF1 Séries Films** is devoting over 30% of its broadcasting time to French drama as part of TF1's multiplexing of must-see drama. It is now also producing an original shortcom, *Guépardes*, set in the music business.

'Our channels have a good fit with each other, what gives the Group a highly diversified offer covering the full range of TV genres. Our access prime time programming is a very good illustration of this, with a daily first-run French drama on **TF1**, a chat show on **TMC**, a reality TV show on **TFX**, an American series on **TF1 Séries Films**, and a news analysis program on **LCI**, our news channel'.

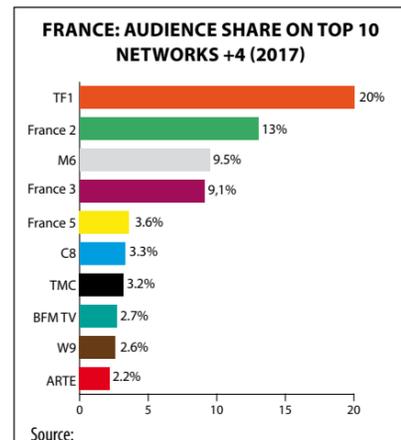


The Voice will have new seasons on TF1

Regarding the digital transformation, he stands: 'Although the French regulatory landscape means that international platforms haven't taken off quite as spectacularly as in other countries, digital has shaken things up a lot overall. It is also at the heart of our growth strategy. We have a multi-screen strategy for exploiting our content, mixing linear/non-linear and freeview/pay-to-view'.

When **TF1** launches a new drama series it offers the pilot episode in *freeview* on **MYFT1** before showing it on the channel. And starting on the day it screens the first episode, offering to dedicated binge watchers the entire series in pay-to-view via our platform. **Bailly**: 'We also offer a catch-up session on our other channels, and free replay of each episode after it has been shown on TV. Solutions like this are enabling us to win significant numbers of new viewers'.

'We have also expanded our digital footprint through acquisitions (**Minute Buzz**) and international alliances (**Studio71**). Initial results are very encouraging. In particular, they have helped us develop crossover between digital and our TV channels, and are also opening up new revenue streams', concludes the executive.



TREASURE BOX JAPAN

a showcase of new programming ideas from eight major terrestrial television broadcasters in Japan

Saturday 7 April DEBUSSY THEATRE-12:20



TBS: Internet and global business at the forefront

Tokyo Broadcasting System Television Inc. (TBS) was originally established as a radio station in 1951 and terrestrial television station in 1955. It is one of the most traditional companies in Japan with nearly 70 years of history and has been the leader of the industry since the beginning of television broadcast in Japan.

There was a period it had struggled in recent years but steadily recovering with a rise in audience ratings in increasing numbers of programs. It is a major Japanese media conglomerate stretching from radio and terrestrial television station to various satellite broadcast, internet platforms and show business.

TBS is a comprehensive network key station producing all genres of programs. Traditionally, its dramas are known for the elaborated stories and high production qualities. Even limited to recent years, mega hit dramas like *Naoki Hanzawa* and *The Full-Time Wife Escapist* created 'social phenomena' and *Unnatural* is well received this season.

Entertainment programs are bringing laughter and happiness to the viewers and news and sports programs deliver

most up-to-date information and trusted by the viewers. 'Our contents travel around the globe and widely popular like *Sasuke* (a.k.a. *Ninja Warrior*), *Fun TV with Kato-chan and Kenchan* (a.k.a. *America's Funniest Home Videos*, *You've Been Framed*) and *Takeshi's Castle* just to name a few', explains **Tatsuo Sugai**, Board Director.

Sasuke was aired in 165 countries with 20 local version produced and increasing. The original format, launched in 1997, is already on its 36 season in Japan, and it is also a big success in the US with 10 seasons, UK with 4 seasons, Vietnam with 3, Germany, Australia, France, Spain and Indonesia with 2, and Austria, Hungary and Russia with the first edition of the format.

Sugai describes about the digital developments: 'With the growth of Internet and hard disk recording devices, the traditional way of watching television has been drastically changing like elsewhere. Increasing number of viewers prefer to consume quality contents "anytime, anywhere, and on any device".'

In order to accommodate such demands, TBS has launched streaming service such as **Tver**, a F-VOD catch-up service participated by five Japanese commercial broadcasters, as well as **Paravi**, a SVOD platform which delivers premium contents.

'Users of Tver can enjoy contents for free on their devices for one week from its telecast. Over 10 million people have downloaded the app in Japan. Paravi will be launched jointly by TBS, Nikkei, WOWOW and TV Tokyo in April 2018. It will be a Japanese version of SVOD platform like Netflix and Hulu', describes **Sugai**.

In Japan, not only TBS but also the national public broadcaster NHK and other commercial stations, broadcast programs of all genre in wide range. 'People who have visited Japan probably have seen Japanese television, and we also would like those who have not visited yet to try watching Japanese TV. In addition to all broadcasting platforms including cable and satellite, options are increasing among internet and digital devices and platforms'.



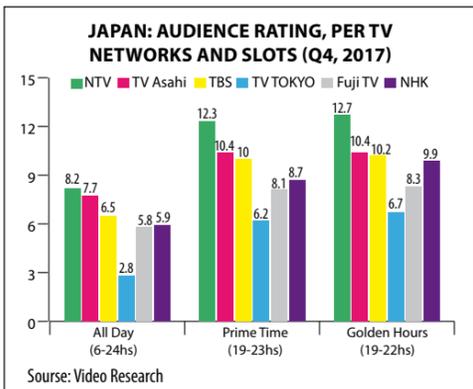
Australian Ninja Warrior has become the biggest hit show of 2017 and the biggest local series launched in 5 years



Unnatural, brand new drama from this season

'While the delivery methods and devices increase, still drama, entertainment and animation programs are the powerful contents. When the faster 5G communication network is developed, more people will enjoy contents like sport programs through digital platforms', completes **Sugai**.

And he concludes: 'Unlike P to P internet delivery, television broadcast is still a powerful media that can deliver contents to the mass, and a lot of contents among the internet in Japan are based on the information from TV programs or reviews of them. We are strengthening our terrestrial broadcast which is our core business, but we are also in the process of increasing platforms and outlets. At the same time, we are planning on expanding our business and make investments in the new growth areas such as internet and global businesses'.



Tatsuo Sugai, executive director, TBS



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ProSiebenSat.1: 'Free TV will not only survive, it will stay very strong'

There are plenty of comments about the future of television in the global marketplace. All of them are very positive, and here PRENSARIO shares ProSiebenSat.1's Rüdiger Böss, EVP Group Content Acquisitions & Sales, opinion, who is an authorized voice to talk about what's going on in the competitive German market.

'Germany has a very resilient Free TV market, and we are convinced that this will keep going in the next couple of years. Free TV will not only survive, it will stay very strong – even though Amazon, Netflix and other OTT offerings have entered the market', he explains.

ProSiebenSat.1 Media SE is one of the two largest media groups in Germany. 'We are not only competing against RTL anymore, we are having more and more digital competitors every year. But Free TV is still the most watched medium in Germany and reaches a significantly bigger audience than any online video provider', adds Böss.

'However, we are reacting to the changing viewer habits and want to make our program available for our viewers on every possible

platform and screen – whether it is Free TV, Pay-VoD or our channel websites and apps. We have adapted our acquisitions strategies accordingly, as we need to add more and more online rights to our contracts with the studios. For instance, we have all rights for *The Big Bang Theory*, so we air it on every platform of ProSiebenSat.1 Group. We want to do this with as many programs as possible'.

Regarding trends, Böss says sitcoms are still working very well, along with prime-time feature films (a unique characteristic of the German TV market) and live events such as sports and entertainment shows like *The Voice of Germany* or *Germany's Next Topmodel*. 'With regard to series, we are always

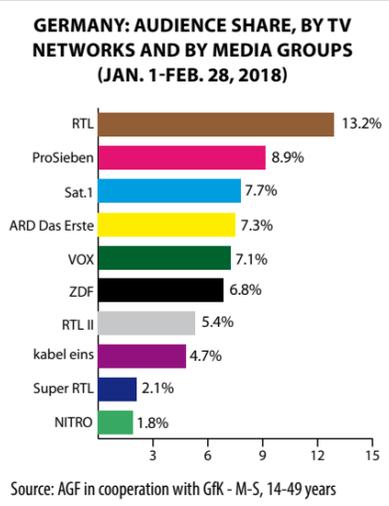
looking for procedurals as they are the perfect fit for Free TV: procedurals are easy to program for us and easy to watch for the viewers', he stands.

According to the executive, there is more and more content available in the market, especially drama series. 'There were more than 300 series produced a couple of years ago, and last year the number reached almost 500. This has created a niche market – there is too much content that doesn't reach a mass audience any more', summarizes Böss, who also remarks that there will be an increasing number of original local fiction/factual shows produced in house at ProSiebenSat.1.

'As buyers, our work has changed a lot as it gets more complex and more competitive when you have more people at the table negotiating. However, we are not often in a direct competition with OTT players – they are on the look-out for drama series, whereas procedurals are our core need'.

'From the distributors side, it is good to have multiple competitors as prices can get boosted. But in

Rüdiger Böss, EVP Group Content Acquisitions & Sales, ProSiebenSat.1 Media SE



Young Sheldon achieved more than 25% of audience share on its January premier, becoming the best series start in this millennium on the ProSieben channel

X-Files, brand new series from FOX started end of February on ProSieben



Station 19, the *Grey's Anatomy* spin-off, will air in Germany on one of the ProSiebenSat.1 channels

the end, we feel it is not only about money. Distributors don't want to have a monopolistic market but appreciate variety. They also value the promotion power behind Free TV when we are launching a new program as this increases its value and profile considerably. The digital titans have surely changed our industry, but the strength and advantages of Free TV continue to convince audiences and advertisers', he concludes.



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TV3: Thinking “out of the box” and “omnichannel” production hub

TV-3 is a national entertainment channel among the Top 10 Russian TV channels. It covers 91% of the country’s population with a weekly audience of 30 million viewers approx., watched across 7,748 cities of nation. The main programming focus is on mystery & drama TV series and films. Last year TV-3 spent under the motto “out of the box” and it was the year full of bold experiments.

Valery Fedorovich, CEO: ‘We did things nobody has done before either in Russia or anywhere in the world. We were the first in Russia to run the show where the viewers could vote for the pilot episode and choose, which series they would like to see on our channel: *To Be or Not To Be*. In August we launched the *Gogol* project, the first part of an unprecedented project: the first ever TV series designed for cinema’.

‘Our “out of the box” trials allowed us to increase our share from 3.5% to 4%, though even more important for us were the conceptual changes of the channel. We’ve reconsidered our business model and this year we’ve moved from experiments to strategic transformation. Out of a mere broadcaster we are now becoming an omnichannel production hub, a sort of a power place for Russian TV series’, he remarks.

Channel tagline ‘Everything but

the ordinary’ shows its interest in ‘bold and unparalleled’ content engaging the viewer emotionally, describes **Fedorovich**. ‘This year we are planning three big in-house series premiers, taking the best Russian actors, directors, screenwriters, cinematographers and film artists’.

Cinema director **Boris Khlebnikov** shot the *Ordinary Woman*, about a 38-years old mother who runs a brothel secretly from her family; the detective show *The Dead Lake*, a Slavic noir related to the folklore of northern tribes of Russia, starred **Evgeniy Tsyganov**; and TV series *The Teachers* is the most frank drama about corruption in Russia starring A-list actors. ‘We are planning *Everything But The Ordinary*, where 80 professional contes for the main prize of 1 million rubles and fame’, he adds.

About the domestic market, he highlights ‘its face is yet to be formed’, and advises: ‘But you should pay attention to Russia: there are some interesting solutions in place. For example, in 2017 a new audience measurement system was introduced, “Big TV Rating”, which allows to combine the audience ratings generated on TV + online. It helps advertisers to place ads where the real views are’.

Chernobyl 2. Exclusion Zone, a major hit of TV-3 was among the first massive projects letting them to sum up TV and online audience within BigTV. ‘The show’s views online added 59% to the TV broadcasting GRP which made it Russian all-time record. Within the promo campaign we were the first in Russia to air the after-show simultaneously on TV and on VK, Russia’s most popular social network’.

Russia is witnessing radical experiments. Mystery detective production *Gogol.Origins* appeared in theatres in August 2017, and became the best start of the season, paid off its production costs within the first day of release and entered the year-end top 10 local films. It is the first film of the experimental multi-genre cinema project that evolved from TV series: it had over 1.9 million viewers in cinemas only, and cumulative coverage of the

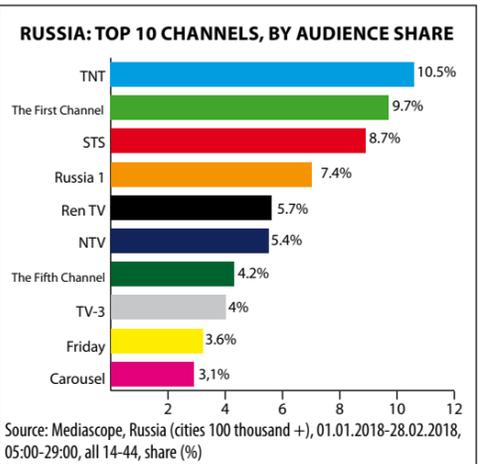


Gogol.Origins appeared in theatres in August 2017 and became the best start of the season, paid off its production costs within the first day of release and entered the year-end top 10 local films

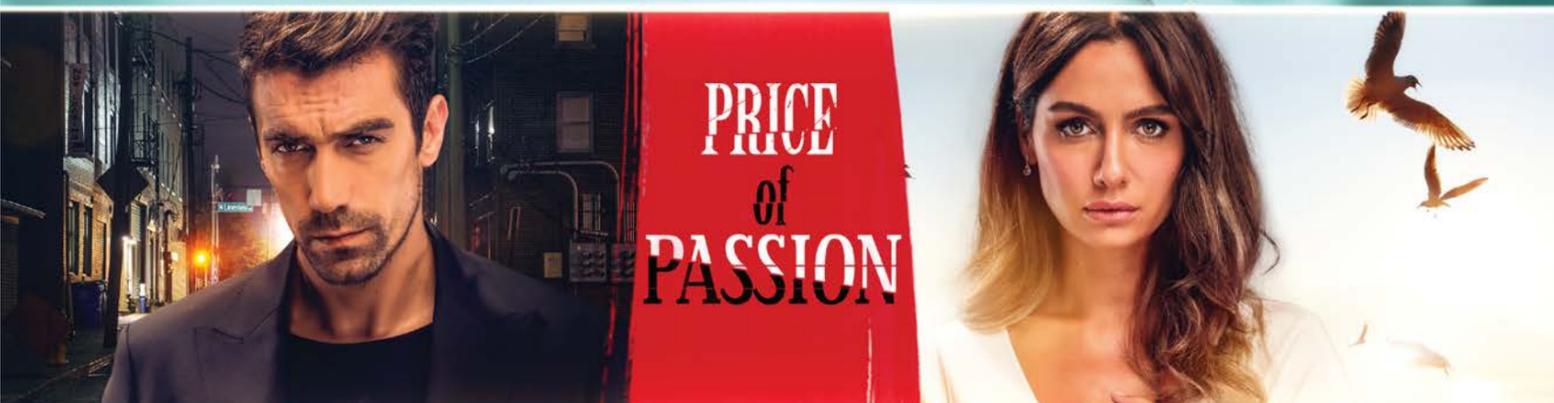
three broadcasts on TV-3 at the end of 2017 totalled to 8.5 million viewers. Internationally, it was shown in Russian at Great Britain, Spain, Germany, Austria, etc.

Fedorovich: ‘We employed all the resources of **Gazprom-Media**, which owns several popular TV channels, radios and online-platforms. Inside the corporation this wholehearted support is called “cantata”, and it is also absolutely new to our market. We launched an advertising web-series and aired it both on TV and online, while we implemented innovative cross-media solutions. Two following *Gogol* films are to be released this month and in August, 2018’.

The executive concludes: ‘We are about to launch about 15 projects and we are starting 5 more from scratch. We want to tell all-embracing stories that will find their audience throughout the world. We are open for partnership, co-production and cooperation, and we are looking for the partners quite like us, bold people ready for experiments and out-of-the-box thinking, those who believe that the Earth goes round the great content’.



Valery Fedorovich, CEO, TV-3



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BY NICOLÁS SMIRNOFF

MIPTV 2018: The new worlds (that take shape)

Undoubtedly, this is the first MIPTV of a new age. It includes MIPformats, MIPdoc and MIPdrama screenings as ‘satellite’ events, but this year it converges with brand-new **CANNE SERIES**, which takes the glamour of Film Festivals to TV and OTT series. What emerges from all of these? ‘Keep moving forward’, was one of the most iconic concepts of **WALT DISNEY**.

About the new converged event, it is important to stress that *CanneSeries* brings many more people to the city, from red carpet stars to massive press, and it opens synergies for traditional content market with fresh new segments as music industry, massive advertisement brands, meetings of elite creative heads, etc.

All of these apply to the main concept we push at this report: there are a lot of new worlds taking shape around the content environment, about fiction and entertainment, separated or together.

Some figures

It is good to mention the article ‘The billion-dollar content race’, by **Felix Richter (Statista)**. He remarks that from the moment **Netflix**, **Amazon** and other OTTs started buying independent films, there was a steady increase of distribution fees, from 2014 to 2017 at the Sundance Film Festival. And the online titans also have made



The Sony PlayStation Video acquisitions team, in Cannes: Jamila Bowden, content partnerships & promotions; Suyin Lim, senior director, content acquisitions; Andrew Varda, senior manager, content partnerships; Ruben Vidaurreta, content acquisitions; and Vanessa Lee, head of PlayStation Video Business

Today, every tech platform wants to be an OTT, to buy contents and to develop own ones. This opens varied business formulas

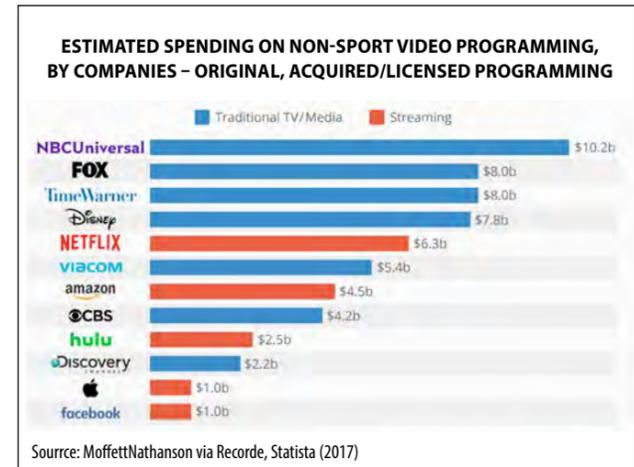
important deals with script writers, actors and directors to build their own original content.

According to **Recode** figures, **Netflix** investment on content is not higher than traditional studios’ ones (**NBC Universal**, **Fox**, **Warner**, **Disney** and , as it can be checked on the image). **Netflix** has invested USD 6,3 billion for content in 2017, both licensed and original. It

expects to go up till USD 8 billion in 2018, but reducing licensed products and taking own production to 50 percent of its library. With this, **Netflix** wants to increase productivity on the long term and to reduce risks, both about price increases or product availability.

Some new worlds

• The series duration starts to create new genres and habits, as ‘on demand’ the chapters don’t need to last one hour. The last episode of *Game of Thrones* lasted 70 minutes, and the brand launched the concept of ‘one full season per chapter’. Today many episodes can last 45 to X minutes according to the story. In the future, some chapters can turn to TV movies. We’ll be able to see ‘Miniseries of series’ or people can make *binge-watching* of just chapters.



Network Ten (Australia): Dam Monaghan, head of programming; Paul Anderson, CEO; Glen Kingey, independent; Beverly McGarvey, CPO; and Danny Mitrovic, programming & content manager, Win Network

Australia and New Zeland are providing good content and formats for the world, driven by central players

• On the opposite direction, we see more and more short form premium contents. **Lionsgate/Starz’s** *Ash vs. Devil Dead* episodes take about 25 minutes each, as traditional U.S. sitcoms, but with premium on demand content. It is a good alternative to fit better when people have few time between dinner and bed. We have also **Vivendi’ Studio+**, with their big-budget series with 10 episodes of 10 minutes each. The big thing of short form contents is they are downloaded easier in cell phones, tablets; they work better with telcos offering, new OTTs and new generations.

• Most of tech platforms today are turning into OTTs, buying contents and developing own ones. Last Mipcom, **PRENSARIO** met for the first time the buying team of **Sony Playstation**, and at last LA Screenings, people from **Huawei**, as aside pictures show. Also, we saw **Samsung**, **Apple**, etc. This opens the game to many new

MIPTV 2018: Los nuevos mundos (que toman forma)

Sin dudas, este es el primer MIPTV de una nueva era. Tiene a los MIPFormats, MIPdoc y MIPdrama screenings como eventos satélite, pero sobre todo confluye con el flamante **CANNE SERIES**, que lleva el glamour de los festivales de cine a las series. ¿Qué sale de todo esto? ‘Keep moving forward’, era uno de los conceptos de cabecera de **WALT DISNEY**.

Sobre el evento en sí, vale destacar que el *CanneSeries* atrae mucha más gente a Cannes, desde estrellas de alfombra roja a prensa masiva. Y con esto, abre al tradicional mercado de contenidos, sinergias con nuevos rubros como la industria de la música, marcas de publicidad masiva, encuentros de creativos de élite, etc.

Todo esto aplica al concepto central que buscamos expresar en este informe: se están disparando muchos nuevos mundos en torno al ámbito de contenidos, en ficción y entretenimiento, tanto juntos como separados.

Algunas cifras

Vale citar el artículo ‘The Billion-Dollar Content Race’, de **Felix Richter (Statista)**. Destaca que desde que **Netflix**, **Amazon** y otros

OTTs compran films independientes, entre 2014 y 2017 hubo un firme aumento de los precios de distribución, en el Sundance Festival. Y los titanes online también han hecho importantes acuerdos con



El panel ‘En Español: La Evolución del Buyer’ en Natpe Miami: Alberto Giurana, Chief Content Offer de TV Azteca (México), Marcos Santana, presidente de Telemundo Global Studios (USA), Eric Jurgensen, en ese momento CEO de América TV (Perú), Nicolás Smirnoff, director de Prensario Internacional (moderador) y Dago García, VP de producción y contenido de Caracol (Colombia)

Los broadcasters latinos destacan que la TV abierta sigue fuerte, dando pelea a las nuevas plataformas sobre todo con programación evento

escritores, actores y directores para construir su contenido original.

Según registros de **Recode**, la inversión de **Netflix** en contenido no es más grande que la de los tradicionales big estudios. Como se ve en el cuadro, ha invertido USD 6300 millones en 2017 en contenido, adquirido u original. En 2018 espera subir a USD 8000 millones, pero reduciendo lo licenciado y llevando las producciones propias al 50% de su librería. Con esto busca aumentar la productividad a largo plazo y bajar los riesgos, tanto de subida de precios como que le nieguen derechos.

Algunos nuevos mundos

• La duración de las series comienza a crear nuevos géneros y costumbres, ya que al ser on demand, los episodios no necesitan durar una hora. El último capítulo de *Game of Thrones* tuvo 70 minutos, y la serie lanzó el concepto de ‘una temporada completa por episodio’. Hoy muchos capítulos pueden tener 45 o X minutos según convenga cortar. A futuro, algunos capítulos pueden mutar a TV movies. Pueden aparecer ‘miniseries de series’ y la gente hacer binwatching sólo de capítulos.

• Hacia la dirección opuesta, cada vez aparecen más contenidos premium cortos. Los episodios de *Ash vs. Devil Dead*, de **Lionsgate/Starz**, duran 25 minutos, como las sitcoms americanas pero en con-



Viacom/Telefe con Band Brazil: Guillermo Borenzstein, VP negocios internacionales, Telefe; Guillermo Pendino, adquisiciones de Band Brazil; Pierluigi Gazzolo, CEO, Viacom Latin America; Dario Turovelzky, director general de contenidos, Telefe; y Elisa Ayub, directora de ventas y adquisiciones, de Band

Grupos de Pay TV compran canales de TV abierta para generar sinergias multipantalla y acceder a producto local mainstream

tenido premium on demand. Es una gran chance para encajar episodios cuando hay poco tiempo entre la cena y dormir. Está **Studio+** de **Vivendi**, con sus series big-budget de 10 episodios x 10 minutos cada uno. Lo bueno del *short* es que se descarga más fácil en celulares, tablets; funciona mejor para oferta de telcos, muchos OTTs y nuevas generaciones.



UK buyers: Jason Simms and Moreyba Bidessie, drama and comedy acquisition executives from Sky Vision; Sasha Breslau, head of Acquired Series, ITV; Katie Keenan, head of acquisition at Channel 5/Viacom, and Jeff Ford, managing director, Fox Networks Group

MIPDrama Screenings: Big dramas are a fresh way especially for European broadcasters to hold audiences



At last LA Screenings: Sheisha Wu and Angela Luang from Disney, Lorraine Leach, content and alliances director at Huawei; Trista Chang, from Disney, and Megan Fu, business development, and Sofia Zhang, video coordination director, both at Huawei

Tech titans are pushing innovative synergies with Hollywood studios. Smart TVs and device diversity, are new lands to explore.

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business models, branded content, etc. **Playstation** can make series of its games and modify them by real time interaction.

- Entertainment formats now are also taken by main OTTs. This changes from side to side many business vectors. What must have a reality or a game show to work on demand and generate binge-watching? Industry must think of shows 100% made for digital. Surely short, fast formats, with strong interaction and fully multiplatform. At the same time, they must have suspense and stories that continue from one chapter to other, to push frequency. Hundred of producers and creative people are working on the matter. According to which companies target right first, the map of players might change deeply.

- About co-productions, today any business formula is possible. The projects are multiplatform, including more and more new age tips. The 'model of the moment' in



Asia: Americans and Europeans co-develop with Asians, but the latter keep the IP and sell the content to the international market, sharing later sales incomes. Worldwide, the paper formats are back, and any player wants to co-develop, not only co-produce,

to include own tips and to push new businesses (licenses, etc.).

- At every content market, we see new companies with booth. Last Natpe Miami we had for the first time **Roku** and **Facebook**. The former is as sort of online

- La mayoría de las plataformas tecnológicas hoy buscan convertirse en OTT, comprar contenidos y desarrollar propios. En el último Mipcom PRENSARIO se cruzó por primera vez con los buyers de **Sony Playstation**, y en los LA Screenings, con **Huawei**, como se ve en las fotos. **Samsung**, **Apple**. Esto abre el juego a variedad de modelos de negocio, *branded content*, etc. **Playstation** puede hacer series de sus juegos e ir las modificando según la interacción en tiempo real.

- Los formatos de entretenimiento ahora también son tomados por los principales OTTs. Esto puede cambiar de plano muchos vectores del negocio. ¿Qué tiene que tener un reality o un game show para funcionar on demand y binge-watching? Se deben crear shows 100% pensados para digital. Seguramente formatos cortos, rápidos, con mucha interacción, que jueguen con el multiplatforma y a la vez generen suspenso, historias continuadas para promover el seguir. Hoy cientos de productoras y creativos están buceando al respecto. Puede cambiar el segmento de raíz, según quienes acierten.

- En coproducciones, hoy cualquier esquema es posible. Los proyectos son multiplatforma, incluyendo cada vez más tips de la nueva era. El modelo del momento en Asia es que americanos y



Colombia: María del Rosario Iregui, nuevos negocios, y Ricardo Cruz, adquisiciones, RCN; Germán Pérez Nahim, Beverly Hills; Andrés Uribe y Andrés Marulanda, PrimeTime; María Lucía Hernández, RCN; Camilo Acuña, VP adquisiciones, y Marcela Montoya, directora de programación, Caracol. Completa XXXX, Centauro Vista

Colombia se mantiene firme como polo de producción regional y global, combinando calidad con valores competitivos

Europeos co-desarrollan con asiáticos, pero estos se quedan con el IP y venden el contenido al mercado internacional, compartiendo luego los ingresos de ventas. A nivel mundial, los paper formats están de regreso, a la vez que se busca mucho co-desarrollar, no





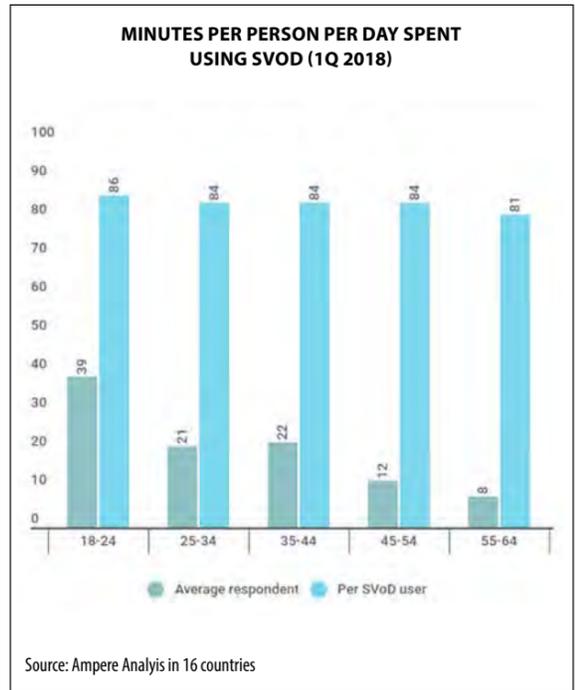
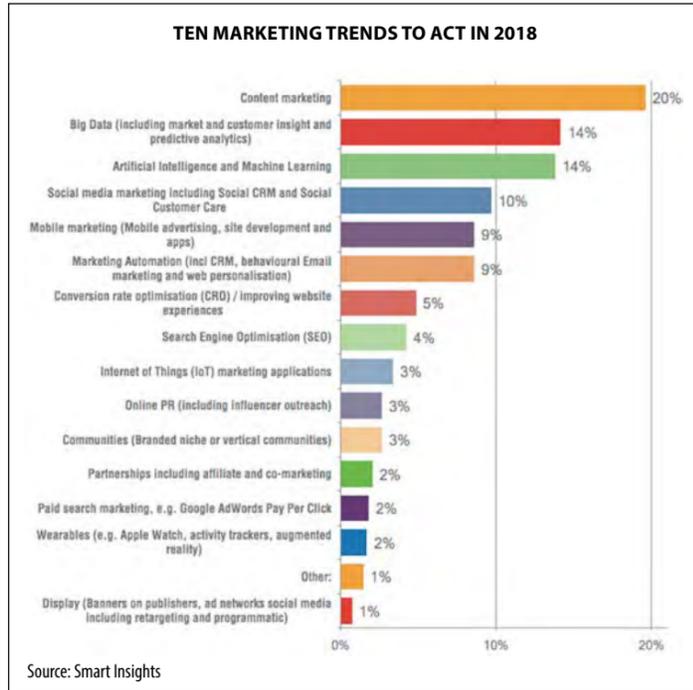
Markus Küttner, head of comedy and real life, RTL Germany; Eddie Ruiz, president and MG, A+E Networks Latin America; Henrik Pabst, managing director, Red Arrow; and Jakob Mejlhede, EVP, Group Head of Programming & Content Development, MTG (Sweden)

Everybody wants co-productions, to access better product and open markets. They are now cross media and cross regions.



Chinese Broadcasters: Qian Xiao, program production, Leoh Li, content acquisitions, and Yu Song, VP content development, all from Dragon TV; Sherry Tan, director of the agency CAA, China; Ying Zhang, from CBS; and Qing Wang, acquisitions form SMG, China

In Asia, local players co-develop with foreigners and keep the IP, for international sales. 'Glocal' takes place everywhere.



OTTs en Natpe Miami: Mónica González Piritz, MGP Consulting (USA); Rosemarí Morales-Saez, Claro Video; Antonio Barreto, Turner Brasil; Adela Kabelis, Claro Video; Alessandra M. Castanho, Gaia; y Javiera Balmaceda, Amazon Video

Los OTTs están cada vez más presentes en los eventos de contenidos de América Latina, con importante foco en contenido original

sólo co-producir, para incluir tips que disparen negocios nuevos (de licencias, etc).

• En cada mercado de contenidos surgen nuevas empresas con stand. En la última Natpe Miami estuvieron por primera vez **Roku** y

Facebook. El primero se vuelve una especie de cableoperador online, ofreciendo señales y plataformas de terceros. **Facebook** anunció tres nuevas producciones originales para **Facebook Watch**, su servicio OTT que lanzó en agosto pasado.

• También aparecen buyers innovadores como **VEWD**, que genera canales de contenidos para Smart TVs, a pagar por abonos o con publicidad. Estuvo comprando y viendo alianzas con brands. Y **Future Today**, que genera aplicaciones para OTTs, desde contenidos sueltos a branded channels completos para plataformas como las de **Roku**.

• **Amazon** planea fortalecer a nivel mundial **Amazon Prime**, su servicio de suscripción para compras online multirrubro, ofreciendo dentro **Prime Video** como valor agregado sin costo extra. Es el sistema que funciona hoy en USA, donde tiene 80 millones de clientes.

• ¿**Apple** puede comprar **Netflix**? Esta está valuada en 700 mil millones de dólares, sin duda puede con ese volumen. Y también se dice que a **Netflix** le conviene. Hoy es el rey, pero hay que ver cuando a fin de año se termine su contrato con **Disney**, y este lance su

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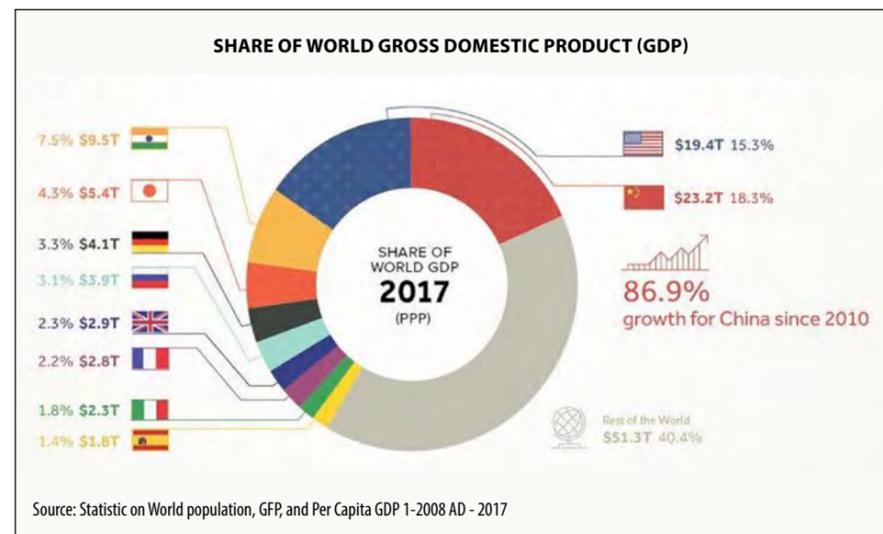
• We also see innovative buyers as **VEWD**, which generates content TV channels for smart TVs, to pay by monthly fees or advertisement. It was buying and making alliances at Natpe. Another was **Future Today**, with generates applications for OTTs, from sole contents to completed branded channels for platforms as **Roku**.

• **Amazon** plans to reinforce worldwide **Amazon Prime**, its subscription online buying service for all kinds of products, offering **Prime Video** as added value, no extra cost. This is the model that works today in USA, with 80 millions of customers.

• **Apple** can buy **Netflix**? The latter is valued USD 700 billions, undoubtedly it is possible with this volume. And it is said that **Netflix** is in favor. Today it is the king, but we must see what happens when at the end of this year the deal with **Disney** is finished, and the studio launches its own OTT platform, with all its labels and after buying **Fox**.

• Fresh companies as **Magic Leap** are offering the first contents of augmented reality/holograms: laser glasses that permit create characters and stories directly at home: two dinosaurs fighting at the living-room, etc. It is a step ahead from the virtual reality contents we've been watching.

cable operator, offering pay TV channels and platforms from third parties. Facebook announced three new original productions for **Facebook Watch**, its OTT system launched last August.



Drivers

At this edition, we also include separated reports about Artificial Intelligence and **eSports**, two other big drivers of the new times. And at every news spread, we see crossed barriers and fallen stereotypes: **Netflix** launches local, original TV series at every region with free TV mainstream actors, while **Fox Networks Group** presents for its pay TV channels, talent and variety shows also with free TV figures. As never before, the market is open. Work on it at every day.

propia plataforma, con todos sus sellos y tras haber comprado **Fox**.

• Empresas como **Magic Leap** ofrecen los primeros contenidos de realidad aumentada/hologramas: lentes con láser que permiten crear personajes e historias en los ambientes de la vida cotidiana: dos dinosaurios peleando en el living de la propia casa, etc. Es un paso más frente a los contenidos de realidad virtual que se han estado viendo.

Disparadores

En esta edición incluimos informes separados de Inteligencia Artificial y de **eSports**, otras dos fuertes vetas emergentes. Y en cada spread de noticias que se escucha, uno ve cruzar barreras y estereotipos: **Netflix** lanza series locales en cada región con actores de TV abierta, en tanto **Fox Networks Group** presenta para sus canales Pay TV, talent shows y programas de variedades también con figuras de free TV. Como nunca, el mercado está abierto. A trabajarlo.



Broadcasters ibéricos y latinos en NBCUniversal: Toni Sevilla, director de contenidos, Laura Montero, directora de largometrajes, y Mila Mayá García, directora de adquisiciones, todos de RTVE de España; Rodrigo Díaz, director de adquisiciones de Chilevisión; Pedro Mota Carmo, CEO, y Antonio Pereira, adquisiciones, ambos de la telco NOS Portugal; y Didier Ghez, VP New Media de NBCUniversal

España es un ejemplo precursor de a dónde va la era multipantalla: los grupos se consolidan pero no se reemplazan medios, se transforman y sinergizan

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BY RODRIGO CANTISANO



Artificial Intelligence, keys to understand audiences



Even after the incursion of new technologies such as Virtual Reality and Augmented Reality (VR/AR), connected devices, and the Internet of Things (IoT) within the TV content industry, Artificial Intelligence (AI) has been a true disruptive agent, promoting the interaction between robotics and users in a more fluid way, and becoming a key to how companies roll out hyper-personalized services.

The rest of the market is still catching up on adopting AI and has yet to fully understand the value of AI, including the breadth and depth of use cases, the technology choices surrounding AI, and the implementation strategies for AI. Compared to a few years ago, the AI market is starting to solidify around real-world applications with the pace of change being faster than it has ever been before, as startups and technology providers rush to create platforms and targeted niche solutions for solving specific enterprise problems.

According to Tractica, annual worldwide AI revenue will grow from \$3.2 billion in 2016 to \$89.8 billion by 2025, of which USD 3,889 million will correspond to the Media and Entertainment industry. Stands "Social Media publishing and management" (USD 1,175.26M), "Video Surveillance" (USD 987M) and "News and feed curation for consumers" (USD 714M)

When speaking about Video analytics (VA),

Tractica forecasts that the overall market will increase from \$858 million in 2015 to nearly \$3.0 billion in 2022 at a compound annual growth rate (CAGR) of 19.6%. The top two application markets for VA systems are retail and transportation. In 2015, the city market is expected to be the third largest market. The top two markets, retail and transportation, are expected to maintain their positions in 2022, but the city market will be replaced by the consumer market for third place. The consumer market is expected to exhibit the highest CAGR over the next 7 years, growing at 29.8%.

Consumer market is ramping up and the volume will pick up in the coming years, while smart cities, in particular, are aggressively going after VA solutions.

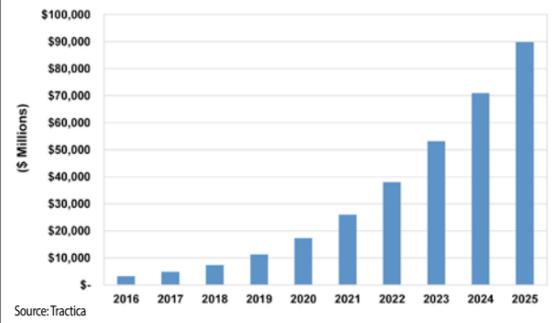
VA systems extract information from video content that is meaningful as perceived by the human eye. The connotation of the human eye is important because meaningful information could also be generated via a spectrum invisible to the human eye, such as ultrasound or infrared. The field of VA strictly deals with the type of information that the human eye would glean from a video and attempts to generate mea-

ningful data that could be of potential use.

Native-digital platforms are fully committed to the creation of multi-format content to ensure the highest possible levels of participation, supported by VA, but little by little some more traditional companies are moving away from a line of manual processes and are following the new trends.

In Spain, **Telefónica** announced its incorporation in **Movistar+** throughout 2018 with the aim

ARTIFICIAL INTELLIGENCE SOFTWARE REVENUE, WORLD MARKETS (2016-2025)



Source: Tractica

of enriching its platform, adding cognitive and on-line shopping functionalities, while **NBCUniversal** (USA) patented in 2016 a new anti-piracy system that uses AI and big data to Track the peak periods of illegal P2P download and identify the big pirates involved.

According to **Sowmya Gottipati**, VP of **Media-Labs**, 'the AI is a ' great disruptive force' and a competitive advantage.' With recent advances in natural language processing, computer vision and machine learning, it offers powerful tools that continue transforming our industry. This will bring us closer to a time when our content will be intelligent, versed (voice enabled), interactive (sensitive), proactive (you will find those who wish to consume it) and automated'.

But one thing must be considered: content personalization assisted by AI will not be perfect from the first moment. It is a system that is in constant learning and that improves and evolves during a primary period. These are not rule-based models like other technologies can be, but automatic adjustments based on usage and behavior patterns.

ESPORTS REVENUE GROWTH, PER REVENUE STREAM, IN USD MILLIONS (2017-2023)							
Use Case	2017	2018	2019	2020	2021	2022	2023
Social media publishing and management	16.07	41.75	83.33	148.84	248.75	394.85	597.30
Video surveillance	41.15	71.73	117.33	183.95	278.45	406.99	572.24
News and feed curation for consumers	11.84	27.50	52.77	92.53	153.09	241.59	364.18
Audio and video mining	7.11	16.99	32.94	58.05	96.31	152.24	229.71
Simulating crowds	13.85	21.24	32.89	50.94	78.15	117.68	172.21
Font recognition and suggestions	10.17	13.76	19.02	26.56	37.05	51.00	68.48
Human emotion analysis	0.51	1.36	2.73	4.89	8.19	13.02	19.70
Video editing	0.50	1.32	2.65	4.76	7.97	12.66	19.16
Algorithmic news stories	5.66	6.16	6.78	7.57	8.60	9.94	11.67
Film scene structure	0.29	0.77	1.54	2.77	4.63	7.36	11.14
Gesture recognition	0.19	0.41	0.77	1.34	2.20	3.46	5.20
Music production and generation	0.00	0.00	0.01	0.01	0.02	0.03	0.05
Total	\$ 107.35	\$ 202.99	\$ 352.77	\$ 582.20	\$ 923.40	\$ 1,410.81	\$ 2,071.05

Source: NewZoo



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BY RODRIGO CANTISANO



The crusade of the eSports industry



During the last years, the eSports industry has managed to attract attention not only from the fans, but also big brands and streaming platforms, interested in entering this millionaire business. Now, the industry is entering a crucial phase, in which the pace of growth in different areas will determine how fast eSports will become what seemed to be predestined to be.

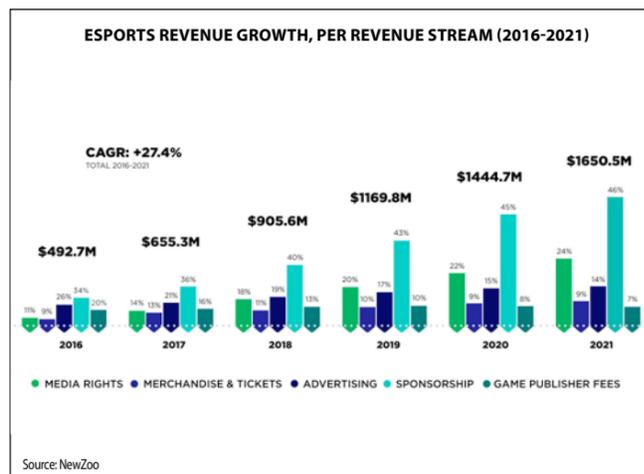
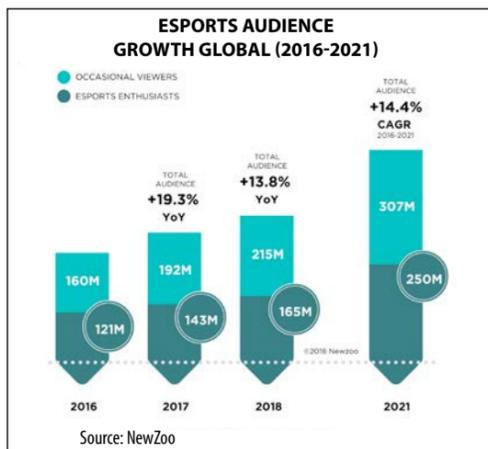
According to **NewZoo's** report, Global eSports revenues will reach USD 905.6 million in 2018, an increase of more than \$250 million compared to 2017, with sponsorship as the highest grossing eSports revenue stream worldwide, contributing \$359.4 million in 2018 compared to \$234.6 million in 2017, while media rights is the fastest-growing revenue stream.

By 2021, media rights revenues will more than double compared to 2018, making it the second-largest generator of eSports revenues globally. Game publisher fees will remain the slowest-growing revenue generator for eSports toward 2021, with a CAGR (2016-2021) of +3.5%. The segment will see some increase in 2018, up USD11.5 million compared to 2017, but is expected to drop entering 2020 and 2021, making it the smallest revenue stream.

In 2018, the global eSports audience will reach 380.2 million, with 215.2 million "Occasional Viewers".

In terms of regions, North America will generate the most revenues, contributing 38% of the global total in 2018, but China will contribute most to global eSports awareness, with 468.3 million people. Audience and awareness growth in the emerging regions of Latin America, Middle East and Africa, and Asia, is largely driven by improving IT infrastructure and urbanization.

With the huge audiences that eSports attracts, media and telecom companies are starting to show interest: the OTT platform **Twitch** signed a deal with the *Overwatch League* (OWL) for \$45 million per year, **Turner** owns and operates *eLeague* and launched in Argentina **Gloud**, a videogame streaming platform, while **Warner Bros.** publishes games and recently acquired game-video platform **Machinima**. **Disney** became the majority owner of **BAMTech**, which operates digital streams for a variety of sports and, recently, *League of Legends*.



The quest for engaging content is driving this development. The fact that Chinese tech giants are seeking to increase their footprint in the West adds to the impact of the current wave.

Also, the rise of new franchises, such as *Playerunknown's*

Battle-Grounds, is an important global growth factor. Major publishers **Riot Games** and **Blizzard Entertainment** have now started to operate the North American *League of Legends Championship Series* and *Overwatch League* (OWL) in a franchised structure.

Another key is 'the importance of winning the hearts of local fans'. eSports fans are one of the most engaged audiences that can be found. Connections between fans and teams or players are formed through local ties. Due to the digital and global nature of eSports, local ties are not as prevalent, but establishing a structure in which people can root for their local team is an important driver of increasing fan engagement as well as team revenues from merchandise and tickets, local sponsors, and advertisers. Increasing local competition can benefit the eSports industry.

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What do the Drama buyers want?

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

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



Aline Marrache Tesseraud,
SVP International Acquisitions, Canal+ Group (France)

1) Acquisitions and pre-acquisitions of international scripted dramas for SVOD, including coinvestment / cofinancing in digital short form scripted.
2) Crime, Thriller, Horror, Fantasy, Sci-Fi, Period Drama, Action.

Feature Films, Mini Series, Mobisodes, Webisode, One-Off-Drama, Short Films, Telenovelas, TV Movies.
3) Europe, North America, South America.





Peter Andrews,
Head of Network Programming, SBS (Australia)

1) SBS has a proud history of showcasing the very best drama from around the world on multiple platforms. Our ambition is to grow our reputation as the home of the finest international scripted content and in doing so, contribute to our goal of deepening Australian's engagement with content that reflects our Charter and grows audiences.

2) Crime, Historical, Thriller, Period, Comedy, Sci-Fi, Horror. Ambitious premium drama series and acclaimed 'water-cooler' foreign language drama series with AVOD rights.
3) Worldwide.





Sarah Wright,
Director of Acquisitions, British Sky Broadcasting (UK)

1) As Director of Acquisitions for Sky UK, my team and I seek to acquire the very best international drama for Sky's wholly owned entertainment channels - Sky Movies Channels, Sky1, Living, Arts, Atlantic and our transactional service Sky Store (both rental and Buy & Keep which contains movies and from the autumn, series too). Whether that is the Best of the US in the form of movies or series from the bigger Hollywood distributors, or documentaries, indie titles and brilliant foreign language dramas, we are passionate about bringing great content to our customers. We work hand in hand with our Acquisitions colleagues in Sky Deutschland and Italia to acquire programming across our territories where possible.
2) Crime, Comedy, Thriller, Horror, Fantasy, Sci-Fi, Period Drama, Action, Series, Feature Films, Mini Series, One-Off-Drama, Documentaries.
3) Europe, Asia, Australia, New Zealand, US.





Tarmo Kivikallio,
Head of Program Acquisitions, YLE (Finland)

1) Wide range of drama from all over the world. As a public broadcaster, our task is to show quality programming.
2) Crime Period Drama. Mini Series Mobisodes, Webisode, One-Off-Drama.
3) Europe, North America.







Sven van Lokeren,
Buyer Fiction Series, VRT (Belgium)

1) VRT aims to show the best in international fiction for both broad and more specific target audiences on its channels Eén and Canvas. The company has a tradition of being at the forefront of new trends and has always acquired the best of (period) drama, British crime, Scandinavian drama, French and Dutch edgy drama and US network as well as cable series. It has also acquired web-content for its FVOD service, where shows from relatively unknown television cultures are programmed.
2) Crime, Comedy, Thriller / Horror / Fantasy, Period Drama, Action. Programme Typologies: Mini Series, Mobisodes/Webisodes, Soap / Sitcom.
3) Europe, US.





Dermot Horan,
Director of Production & Acquisitions, RTE (Ireland)

1) In the face of very significant competition from pan European linear and non-linear media players, we aim to commission, co-produce and acquire drama series with real relevance to the Irish audience. This involves the creation and maintenance of key creative partnerships and exposure to drama projects at a much earlier stage than heretofore.
2) Crime, Comedy, Thriller, Horror, Fantasy, Sci-Fi, Period Drama, Action, Contemporary Family Drama. Feature Films, Mini Series, One-Off Drama, Soap/Sitcom, TV Movies.
3) Europe





Jenna Bourdeau,
Senior Director, Acquisitions, CBC (Canada)

1) As Canada's national public broadcaster, CBC offers a wide array of content to our audiences on linear and non-linear platforms in nearly every genre - kids, news, sports, documentary, unscripted and scripted. We look for leading scripted programming that can hold its own along such premium originals. We're mandated to offer Canadians a unique viewing experience and thus, less inclined to pick up US content. Instead, we tend to look to the UK and on occasion Australia, for acquired scripted content. We've recently experimented with foreign language drama which unfortunately wasn't widely appealing to our (linear) audience.
2) Crime, Comedy, Thriller, Sci-Fi, Period Drama, Theatrical Family, Features. Series, Theatrically released family features, Theatrical holiday features.
3) UK, Australia and US.



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What do the Drama buyers want?



Anette Romer,
Head of Acquisitions & Formats TV 2 (Denmark)



1) International drama supplements local Danish production. We are looking for select broad British and/or Scandinavian titles with a high degree of authenticity and potential for emotional engagement for our target audience (20-60). Crime and heartwarming series are always in demand, particularly for the mature audience (TV 2

Charlie) whereas the younger TV 2 Zulu viewers are entertained by comedy, modern US series and classic brands like Friends and Modern Family.
2) Crime and Comedy Action.
3) Europe, North America.



Radia Saadaoui,
Content Acquisitions & Programming Manager Icflix (UAE)



1) As the Middle East and North Africa's leading SVoD streaming service, ICFLIX's strategy for drama acquisitions is to offer our subscribers the best of Jazwood (Arabic), Hollywood and Bollywood content. We usually license English, Arabic and French language drama series and ensure that all our shows are available with English, Arabic and French subtitles where required in order to cater to audiences right across the MENA region. We like to pick up shows which are not available elsewhere across the MENA re-

gion making ICFLIX the only viewing platform on which to watch those shows.
2) Crime, Comedy, Thriller, Horror, Fantasy, Sci-Fi, Period Drama, Action, Feature Films, Mini Series, One-Off Drama.
3) Europe, North America, South America, Middle East, Africa, Asia, Australia / New Zealand.



Deirbhile Ní Churraighín,
Acquisition Executive, TG4 (Ireland)



1) With an average share of 2%, TG4 is the national Irish language TV channel that brings Irish language, with a very creditable performance in one of Europe's most competitive national television markets. Ireland has a very high percentage of homes subscribing to pay to view platforms on satellite, cable or IP. TG4 invests over 20m annually in original programming in Irish from the independent production sector in Ireland. The channel also acquires a wide

range of content from the international market, including feature films, drama series, lifestyle, music and animation.
2) Crime, Comedy, Period Drama, Action. Programme Typologies: Feature Films, Documentaries, Music, TV Movies.
3) Europe, North America, Australia / New Zealand.



Andrew Shaw,
Deputy Director of Content TVNZ (New Zealand)



1) We aim to acquire high quality one-off feature length dramas in English and short run (4 to 6 hours) premium drama series, as well as a limited number of longer run (13 to 22) US network series. Our audience target is adults 18 to 54 across our two core channels and males 18 to 39 on our male skewed channel (Duke). Our On demand focus is on all types of viewers. We schedule our dramas in a variety of ways. Some premium titles we air as stripped events, the longer series weekly, with all going to our FVOD

catch-up platform. In an increasing number of cases we will stack (all episodes) first on OD before a linear play.
2) Crime, Comedy, Thriller, Horror, Fantasy, Period Drama, Action, Feature Films, Mini Series, Mobisodes/Webisode, One-Off Drama, Soap/Sitcom.
3) Europe, North America, Australia / New Zealand.



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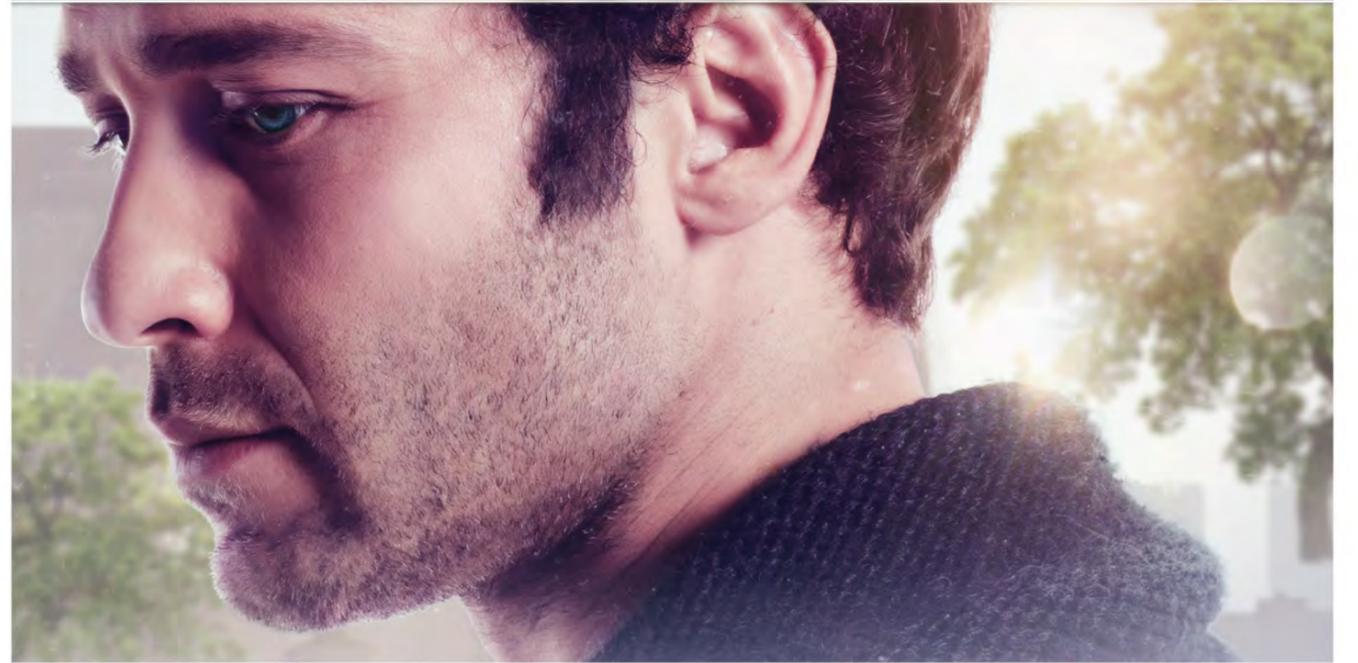
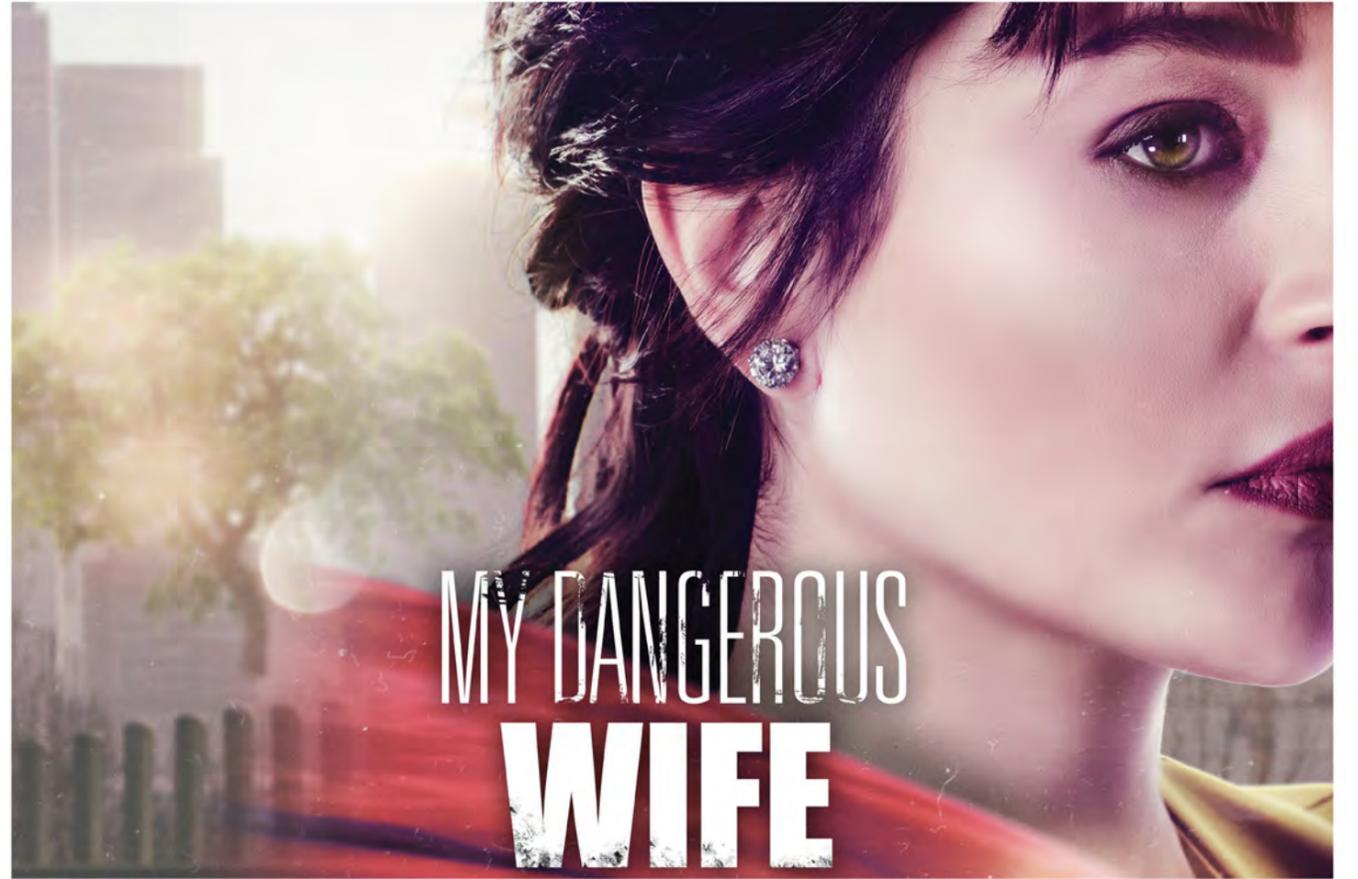


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BY M. CHIARA DURANTI, FORMATBIZ



Mediaset: 'Entertainment is less effective than fiction, but more efficient'

Mediaset is not only the main Italian Media Group, but also one of the biggest in Europe, betting on a strong generalistic FTA traction, speaking to a huge audience with a wide and varied offer. According to **Fabrizio Battocchio**, head of formats and factual, this makes the company to be 'a little reluctant towards some sub-genre of factual entertainment that may be considered too "niche"'. 'We are much more into big shows, with a vast choice: pure entertainment, talent or reality shows, game shows, stand up comedies and so on. In all these genres, we boast a leadership and we have adapted most of the main international formats like *The*

Wall, beside launching some successful local devised shows like *You've got mail* and *Who's next*, among the most popular.

More recently, the company produced high quality shows entirely financed by brands: *Upgrade*, *The package*, *Carpool karaoke*. Among the locally devised formats, the sketchcom *Love snacks* or the food-truck competition *Streetfood battle*, and it's about to launch launch, after a long break, a revamped version of the German format *Wetten dass...?*.

'For the fall, we are going back to the roots with a NIP version of *Big Brother*, after three successful editions of the celebrity version, and we are going to produce a second series of *Big Show*, that so perfectly suited last year, the features of our comedian *Andrea Pucci*'.

Besides that, most of our long running shows have been confirmed for the next season due to their ongoing success: *Caiga quien caiga*, *Celebrity Island*, *The Wall*, *Still Standing...*'.

According to **Battocchio**, the Group is 'still waiting for the big show to revolutionize television standards after a very long period of



Fabrizio Battocchio, head of formats and factual

stillness'. 'In the meantime, we would still bet on big general entertaining shiny floor shows, better if with a self contained formula and far from the abused talent/ reality show liturgies. Of course, we expect some twists in the mechanics'.

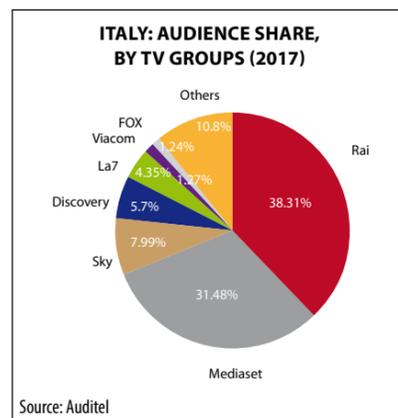
'Entertainment has proved to be sometimes less effective than fiction, but definitely more efficient. FAANG companies had to try, especially nowadays, when the audiences seem to be more and more interested in "real" storytelling provided by factual entertainment. Personally, I think that despite the growth of this genre, linear TV can still single itself out/ stand out with big studio shows and live events', he concludes.



The Wall (Endemol Shine) reached over 5 million of viewers and a share of 23.82% on its first episode on Canale 5



Love snacks, sketchcom



Mediaset Focus: Science and technology for young-adults

Focused on a predominantly male audience, young-adult, target group 30-54 years, but with the aim of a gradually increasing of the co-viewing paired to a female audience, **Mediaset Focus** is the new channel of the Italian Group to be launched next May 2018.

According to **Marco Costa**, head of Mediaset Free and Pay Channels, the schedule of the channel will broadcast a wide and varied offer of factual programs and documentaries. 'It will be very close to the scientific magazine published by Mondadori Editor titled "Focus" with a specific attention to the news of science, technology, research based in Italy and abroad', highlights Costa, and adds: 'At the launch, the channel will be able to offer a range of 400 hours of documentaries, divided into prime-time strong movies and anniversary events, thematic group of products related to specific topics that can be easily communicated'.

Fabrizio Battocchio, executive in charge of the acquisition on both documentaries and factual series, says: 'Whose less popular style and more entertainment allows us not to alienate slices of public (generally the younger one) attracted by a lighter offer'.

'On the documentary front, we would like to embrace almost all genres: scientific, engineering, technological, historical and naturalistic; but also, art and some raids on sensitive topics of current affair. We would like to try to follow even more eccentric or specific offers, from industrial archeology to the mountains'.



Marco Costa, head of Mediaset Free and Pay Channels





MTG + TDC: Europe's first fully convergent media

Modern Times Group (MTG) has entered into a definite agreement with TDC Group to combine its Nordic Entertainment and MTG Studios business (MTG Nordics) and telecommunication services in



order to create Europe's first fully convergent media and communications provider with an enhanced and integrated consumer offering.



TDC will issue new shares and pay cash as consideration for MTG Nordics, and the newly issued TDC Group shares will be distributed to MTG shareholders immediately upon completion of the combination.

Following this process, MTG will focus its resources on the expansion of its global digital entertainment operations.

David Chance, MTG chairman of the board, explains: "This combination creates a first of its kind attractive new proposition for both consumers and shareholders in the Nordic region. We have a long history of being at the forefront of change, and this process is further evidence of our commitment to shaping the future of entertainment and creating value for our shareholders".

He further highlights that the enlargement is

THE NORDIC ON DEMAND MARKET

- It had a turnover of USD 1.55 billion in 2017 (Source: Mediavision)
- AVOD service Viafree grew its started streams by 25% when looking at rolling 12 months 2017 compared to 2016 and its revenue with 31% during the same period
- SVOD service Viaplay grew its started streams by 42% when looking at rolling 12 months 2017 compared to 2016
- Viaplay have grown its revenue 5x and number of subscriptions 3,2x in 5 years (2013-2017)

wide beyond Denmark and Norway: "It is a big opportunity to expand and integrate our existing Nordic operations, while we generate the first fully convergent media and communication provider in Europe".

Jørgen Madsen Lindemann, MTG president & CEO, adds: "Substantial synergies will be unlocked through this merge, and our joint consumer offering will be better, broader and even more available than ever before. The combined growth ambitions will be supported by a strong balance sheet and enhanced cash earning, investments and distribution capabilities".

Pernille Erenbjerg, Group CEO and President, TDC Group, remarks: "Our business are highly complementary and will allow us to provide our customers with great quality content and much more flexible next generation entertainment solutions. This company will be the first of its kind in Europe".

Together they will reach 10 million households in the Nordic region including TDC's mobile, broadband and TV distribution along with MTG's content production, broadcasting and streaming services. The combined company will also have a prominent Nordic portfolio of third-party content partnerships, having 2.8 million TV subscribers in Sweden, Denmark, Norway and Finland. The market will have access to top entertainment brands as Viasat, Viaplay, Viafree, YouSee TV & Film and Get Play.

The result of both companies working together will create an attractive producer and acquirer of programming all across the region, will secure and invest in the availability of local content through a wide range of linear and on demand storytelling entertainment products. It will have net sales of USD 5 billions with an EBITDA of USD 1.6 billion. Total annual run rate synergies are estimated to be approximately USD 100 millions, from which USD 66 millions consist of identified operating cost and capital



Hassel among the top shows on Viaplay during 2017



David Chance, chairman of the board, MTG Group



Pernille Erenbjerg, Group CEO and president, TDC Group

expenditures. Ms. Erenbjerg will become CEO of the new company, while MTG EVP, Anders Jensen will become Deputy Group CEO.

In line with MTG's ongoing strategic transformation from a traditional national broadcaster into a global digital entertainment, it also confirmed the sale of Nova Broadcasting Group in Bulgaria to PPF Group for an all cash transaction of the 100% of the business at an enterprise value of 185€ million (95% of the shareholding). The proceeds will be used to invest in the Nordic entertainment, Studios and global digital entertainment businesses.

Viaplay grows and consolidates

MTG informed that Viaplay's costumers streamed 32 hours a month during 2017, an increase of 25%. And 40.5% more of those stremes started last year with the total number of Viaplay customers growing 21%. Original productions are among the most viewed new series in every Nordic country.

Eight originals premiered during 2017: Hassel was the top watched drama in Sweden and Finland; Veni Vidi Vivi was the second in Denmark; Occupied season 2 was the second most watched in Norway; Alex was the second most watched new series in Sweden and the fourth most watched in Finland. Also, MTG streameaded 50,000 hours of live sport on Viaplay.

Regarding the platform of viewing, big screens (SmarTVs) surpassed mobile devices for the first time since Viaplay launch in 2011, with a user base of 64% vs. 61 for mobile. In parallel, Viafree, the free streaming app service for the Nordic region has been downloaded close to 2.6 million times.



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TV2 takes the lead with a new content strategy: local content, global hits

In the past 10 years number of the Hungarian speaking channels has been increasing by almost 75% so currently 120 Hungarian speaking channels are competing for the audience meanwhile the number of viewers has been continuously decreasing. This fragmentation has a serious impact on the key players of the market, primarily the leading cable channels suffered the biggest loss in the past year. In 2017 the Hungarian advertising market grew by 11,52% to a total of 240,98 billion forints. Television was up 7,49% to 60,232 billion forints taking 24,88% share of the media mix.

Oppositely **TV2 Group** managed to increase its market share mostly due to its cable portfolio expansion in 2016 launching seven new channels besides the existing 4. The difference between the two leading media groups, **TV2** and **RTL**, has never been so small since 2010.

Portfolio-minded program strategy is the key to success. In the first month of 2018, we became the #1 television channel in 4+ during all day and in prime time also. Compared to the same period of the previous year, this means a 9.4% audience share increase in all day and 13.6% in prime time', highlights Gabor Fischer, programming director, TV2 Group.

In January 2018, besides the main channel **TV2**, the entire Group and the cable portfolio also recorded a remarkable increase in the

audience share compared to January 2017. The TV conglomerate grew by 16% in 4+, all day (20%-23.2%), while in 18-59 this figure was 13% (19.6% - 22.1%). Our cable portfolio increased its average daily audience share by 23% in the total population and by 15% in 18-59 age group, compared to the same period of last year. Last February **TV2** kept its market leading position among the total population regarding all day.

Looking at the cable portfolio, **Izaura TV** boasts the most spectacular results. In January, 2017 in the 18-59 age group its audience share was 0.4% during all day but this January increased to 1.6% representing a 300% increase over the previous year. While in the entire population it has crossed the magical 2% limit (2.1%).

Gabor Fischer, programming director: 'Local productions have key role to reach our goal building the number one television portfolio in Hungary. Last year TV2 introduced popular international formats to the Hungarian market such as *Asia Express (4MAT4)*, *Ninja Warrior (TBS)*, *Game of Chefs (ITV)*, *X-Diaries (Red Arrow)*. *Your Face Sounds Familiar (Endemol Shine)* returned with its 5th season to TV2 and *Your Face Sounds Familiar Kids and Co* with its second season to **Super TV2**'.

'**TV2** bought and adopted *Step Dave (all-3media)*, the popular dramedy series which debuted with success in Hungary. This year's biggest hit is *Pyramid*, our daily game show aired in the 7.00pm slot on our main channel, **TV2** followed by a returning success, *Deal or No Deal (Endemol Shine)*', he completes.

About the main content trends in Hungary, the executive says: 'If we look at our whole TV portfolio the last year's report's figures show that the most watched program genres are the entertainment shows, feature films and news programs. On the two big main channels though the dominance of the local productions are beyond dispute: in prime time (7-10pm) viewers preferences are clearly the locally produced shows so we put a huge effort to invest and develop new entertainment and game show formats which can offer a real alternative to viewers. On the cable side feature



Gabor Fischer, programming director of TV2 Group

films are still popular as well as a bit older, classic series as viewers continue to show interest in the established brands'.

Fischer continues: 'Even though the total TV AMR is decreasing in Hungary as well – though its extent is less than in many other European countries and people are spreading their viewing habits on different devices, time shifting viewing share is about 1,5% in 18-49 and hasn't been increasing significantly since 2014, so TV remains by far the most watched screen thus linear television is still our core business'.

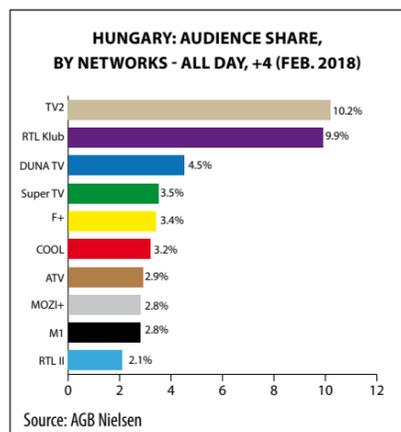
And he concludes: 'The current trends show that there is an increasing demand for locally produced drama so one of our main goals for the upcoming years is investing more in local fiction production and introducing and establishing new prime time series on our main channel. Besides local drama big shiny floor entertainment shows still seem to be the most popular genre in the weekend prime time slots and sports live events can still attract viewers to the screen so we would like to keep investing in sport rights also'.



This year TV2's biggest hit is *Pyramid*, a daily game show aired at 7pm



Japanese format *Ninja Warriors* is a brand new physical game show on TV2



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Kanal D, from Turkey to a more and more global business



Ozge Bulut Marasli, CEO, Kanal D & Production Companies



Nilufer Kuyel, director of International Co-Productions / Foreign Investments

Over the last decade, Turkish TV series have become a major player in the global TV industry: 25% of imported fiction content worldwide comes from this country, according to Médiamétrie. **Kanal D** is one of the top representative of Turkish drama worldwide, and it has the Americas as a top priority for their international expansion.

Two deals confirm **Kanal D** strategy in this continent: first, the announcement in April 2017 of a co-production deal with **Mega** (Chile), and second the release of its Spanish network **Kanal D Drama** at NAT-PE Miami 2018.

The co-production with Chile is under discussions about the topic and format, and it is among other projects the company is taking over globally (see her interview in this page). The Pay TV channel is a new business model **Kanal D** is exploring and has chosen Latin America to be the first in the world. It is a joint venture with **Thema** (French), who is responsible of the design/layout, programming/promotions and distribution of the network.

Ozge Bulut Marasli, CEO, Kanal D & Production Companies: 'Our plans for this year include the consolidation of our existing clients: we always have something new for them. **Kanal D Drama** is a completely new business and we thought it was a great idea to start it in Latin America, which is a secure market for us'.

It will have 12 series a year, 8 of them



Mehmed the Conqueror, the new historical drama from Kanal D

brand new, and 80% of its content will be first run, competing with the series Kanal D will distribute for free TV. 'We don't see this as a problem, we have a huge library that can be exploited in many platforms. We are very flexible and we hope to be very successful with the channel', she adds. Internationally, the company is promoting *Mehmed The Conqueror*, starred by **Kenan Imirzalioglu** (*Ezel, Karadayi*), which recreates the story of Constantinople conquerer that was controlled by the Byzantine Empire; *Price of Passion*, mixing telenovela with crime from the same authors of *Kara Para Ask*, *Gumus*, *Black Rose* and *Karadayi*; *Flames of Desire* and another popular historical series, *Wounded Love*.

Bulut Marasli: 'Audience is more and more sophisticated and demands drama series of major quality and disruptive stories. There is a latent digital transformation and it getting stronger, that's why action and crime series are becoming more popular. Nevertheless, it is crucial not to lost the romantic essence, what makes the difference'.

About co-productions, she remarks it is a 'fundamental business' in this era, and that the new unit lead by **Nilufer Kuyel**, director of international co-productions and foreign investments, has 10 projects: 'As drama production requirements are higher year to year, we are looking for top partners prepared to reach those objectives', she concludes.

Kuyel continues: 'With new OTT platforms launching, the need for different stories and narratives increases. Turkish creative powerhouse hides many opportunities for the global market. We are now creating and developing new stories, working with top writers in Turkey and partnering with global production houses'.

'Our 10 projects include films, miniseries, docu-drama at different stages of pre-production with budgets changing from low to

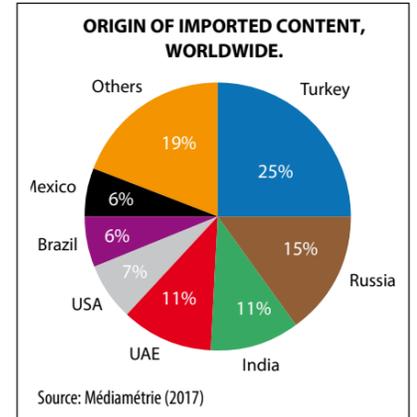


Starred by Birce Akalay and Ibrahim Celikkol, Price of Passion mixes telenovela with crime

very high. We differentiate our projects by genres (thriller, comedy, historical drama, mystery action, etc.), by production and financial models and creative strategies. Two mini series are scheduled to be on air in Q4'.

Flawless (8x50') is psychological thriller, where a group of friends with dark secrets embark on a boat trip to reunite and embrace the past but nothing will be as planned. We will be partnering with **Karga 7 (Red Arrow)** in this project as well as in high-budget series *Barbarossa* (English), a movie project co-produced between Germany and Turkey and *Hrisantos*, historical action crime based on true anti-hero rum characters.

She adds: '*Ada- Island* (8x45') is a black comedy where a murder takes place in an island. We also acquired best seller book's IP's to be developed as series, like *Barrowed Bride* (Sukran Kozali) and *Flying Coffin* (Pinar Egilmez), which are under development. Lastly, an original story



White Buffalo/mystery action series with Ipek Gokdel (*Charcoal*, first Turkish **Netflix** series is based on). We are also expanding our scripted library to travel effectively to other markets and we have plans for co-executive partnership and co-productions on adapting Kanal D's library'.

Kuyel concludes: 'We look for partners whose creative investment adds value in the project, production and financial strength, broadcast mediums or distribution power are also assets. All territories can be a partner. We can partner for post production services with CEE, for studios and scripts with US, develop projects with Europe and Americas'.

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Pro TV: innovation both, at content and strategies

The Romanian TV market is a dynamic one with highly demanding audiences and strong competition. Pro TV leading position is driven by the quality of its programs, both news and entertainment, and by the commitment of its teams.

Aleksandras Cesnavicius, General Director of Pro TV, explains: 'This may seem easy in theory, however, each day we have to reinvent and outperform ourselves. I believe this is the most difficult challenge one can face. Once you set the bar high, you need to be creative and to find what you need to do to set it even higher'.

'Pro TV appeals to a wide audience, thus they expect a variety of programs from us and this is what we are proposing to them every day. In regard to entertainment, we do not aim to draw a line in between genres, but rather to propose a good mix of fiction series, entertainment and reality formats'.

'We have successful shows that are well established, such as *Romania's Got Talent*, *Las Fierbinti* and *The Celebrity Farm*, as well as new programs. These are the ingredients we are using in our content formula. The focus and our daily challenge is to bring innovation even in the formats that people already know and love'.

About the audience, he explains: 'When

watching television, Romanians seek an emotional connection, they want to understand and empathize with the content they see. Whether we talk about news, series or shows, they look for this content contextualization and localization. Of course, we see it when speaking about great interest in local news, but this argument is even more true when we talk about entertainment'.

'We bring international formats, which become real success stories in Romania because we manage to find that local touch which makes all the difference. We are successful at creating the emotional connection between the audience and characters and stories of our programs. This resonates with our audience and helps build long-term loyalty and trust'.

In terms of digital, Pro TV is the biggest producer of the highest quality local video content. **Cesnavicius**: 'Though our production is aimed at TV content, it also allows us to have the necessary output for online. We bring the professionalism and technology used for TV to online. This is a strategic difference between us and other online players. This area becomes increasingly important inside of our operation and we have a strong set of actions planned for this year to further build our position in the digital world'.

Last but not least, the executive describes the future: 'Romanians are among the largest TV consumers in Europe. While the average European watches 3 hours 41 minutes of TV every day, Romanians are spending 5 hours 29 minutes in front of their TV sets each day. At the same time, our industry is highly competitive and offers a wide variety of stations. We are proud, as PRO TV is a strong and successful business, as reconfirmed by our recent audience and financial results'.

'This performance relies on the constant



Aleksandras Cesnavicius, General Director of Pro TV

effort and dedication of our highly experienced team. I would like to once again highlight the importance of the role played by the people who are working in the media industry. We are, and aim to be in the future, the home for the best TV professionals', he adds.

In terms of financial results, in 2017, the Pro TV group registered the highest operational profitability in the last 10 years. In 2017, it was audience leader on all public segments and the flagship station achieved during all day the best viewing results in 16 years on the commercial public segment, since audience measuring started in Romania.

Cesnavicius concludes: 'We are committed to maintaining our leadership position as we have until now, by focusing still on our two main content pillars, which are objective news and quality entertainment. Digital is also one of the key priorities of our business and we expect it to continue growing further. We have fully integrated digital solutions, which will allow us to have a stronger online presence while strengthening the brand, and providing an even better TV experience'.

ROMANIA'S GOT TALENT AVERAGE SHARE VS. OTHER NETWORKS SLOTS 18-49 YEARS OLD, URBAN (2017)

Channels	Rtg%	Shr%	Rtg(000)
Pro TV	16,1	44,9	728
Kanal D	3,8	10,7	173
Antena 1	3,1	8,8	143
Prima TV	0,8	2,2	36
Romania TV	0,7	2,0	32

Source: Kantar Media



Romania's Got Talent Season 8: Pro TV brings innovation even in the formats that people already know and love



Las Fierbinti: local sitcom on its 13th season

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CEE: TV takes the lead

Recent news from Central and Eastern Europe confirm the good moment of content business in the region. Transition to HD, a bigger OTTs and Pay TV offer and new earnings from digital assets.

Czech Republic: TV viewing up

According to a new research by Nielsen Admosphere, ordered by the Association of TV Organizations (ATO), the time spent viewing in the Czech Republic has increased as well as the number of households with TV sets, which now stands at 95%.

Czechs aged 15+ watch TV on average of 3:45 hours per day which is 31 minutes more than 10 years ago. 2/3 of the Czechs households watch TV in HD. The annual 2017 reports has 27,506 respondents from 19,038 households.

62% of Czechs households have HD (8% higher than 2016) and 90% have at least one flat screen TV. They also have more and more tech gadgets, there has been an increase of 10% households owning at least one smartphone (59%); 4% more with a notebook (56%), and tablets can be found at 25% which is a 3% increase over 2016.

Bulgaria: New devices for TV

7 out of 10 Bulgarian households now own at least one flat-screen TV set with their number continuing to increase, according to data revealed by Nielsen Admosphere Bulgaria. In 2017, 69% of the households had at least one Plasma, LCD or LED TV set while in 2015 this percentage was 56%. Old generation TV sets (CRT) are owned by 48% of the households.

The consumption of cable and satellite TV reception continues to stabilize while terrestrial TV drops and IPTV recorded and increase. Terrestrial TV is watched by only 10% of the households (vs. 14% in 2015); cable by 53% (vs. 52% in 2015); IPTV by 10% (vs. 4% in 2015); and satellite 38% (vs. 39% in 2015). IPTV households use catch up TV (delayed viewing) much more often than the rest.

Ukraine: More revenues for OTTs

The Ukrainian OTT operators increased their revenues in 2016 and reported profits for the first time in five years. Total income tripled in 2016 and USD 9.5 millions compared to USD 2.8 million in 2015. The profit was USD 1.8 million against USD 4.65 million loss in 2015.

Better Regulation Delivery Office (BRDO) shared these numbers during a round table on regulation OTT services. Experts analyzed financial reports of OTT operators submitted to governmental structures (all available at YouControl). They considered only those providers that work exclusively as classic OTT services: **Megogo, Oil.tv, Divan.TV, Trinity** and **You TV**.

At the same time, providers use IPTV technology and report the information about their income to the Department of Statistic, therefore this data is included in statical bulletins. In H1, 2017, incomes from IPTV services grew by 31.7% compared to the same period of 2016.

Belarus: Transition to HD

All TV channels owned by Beltelecom are already preparing for the transition to HD broadcasting this Spring. For that purpose, the National Broadcasting Company of the Republic of Belarus (BTRC) will release presentation videos dedicated to the HDTV transition, Belarus Today informed.

All BTRC channels will switch to the wide screen 16:9 HD format in the first quarter of this year, and all video content will be created in HD: news, analytical and entertainment projects, documentary and feature films. In the initial stages of HD broadcasting, telecom operators will also preserve SD versions, which will still be available via DVB-T and DVB-T2 terrestrial broadcasting, the cable networks and the IPTV network Zala.

'In accordance with the instruction issued by the Head of State, it was established a deadline for State TV channels that are part of the obligatory publicity available package of HDTV channels in the cable TV system and IPTV, which will be November 7, 2018', explained Minister of Information of Belarus, Alexander Karlykevich.



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CIS TV markets: evolving and challenging



BY CONSULTING COMPANY MEDIA RESOURCES MANAGEMENT (WWW.MRM.UA)

Television markets in such Central Asian countries as Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan and Turkmenistan differ a lot in regards of their volume, number of broadcasters, TV content production facilities and development trends. Kazakhstan has the most well-developed media market in the region with great TV production potential and good expertise.

Meanwhile, TV markets in Tajikistan, Kyrgyzstan and Uzbekistan just started evolving. On the other hand, Turkmenistan is closed for TV business activities because of its domestic governmental policy. In all these countries TV remains the main source of information and the dominant media in terms of advertising revenues. Unfortunately, data on TV performances in the most of these markets is not available because of the absence of nationwide TV researches.

Kazakh TV industry is rapidly developing in regards of the number of broadcasting channels, pay TV operators, new technologies implementation as well as of the volumes and quality of locally produced content. Kazakh broadcasters and producers have gained good experience in foreign formats adaptations.

The most popular among Kazakh audience are the local versions of big and expensive talent-competition formats, like *The X Factor*, *The Voice*, *Pop Idol*, *Strictly Come Dancing*, *Stars on Stage*, *Operación Triunfo*, *Take the Mike*, *Stars on Ice*. At the same time quiz shows and game shows also attract the audience. Among Kazakh adaptations of these genres

CENTRAL ASIAN CIS COUNTRIES, GENERAL INFORMATION			
	Population (million)	TV HHss (million)	TV Ad (USD million)
Kazakhstan	18.1	4.6	61
Kyrgyzstan	6.1	1.2	7
Uzbekistan	32.5	6	14
Tajikistan	8.8	2.6	3.5
Turkmenistan	5.5	1.9	n/a

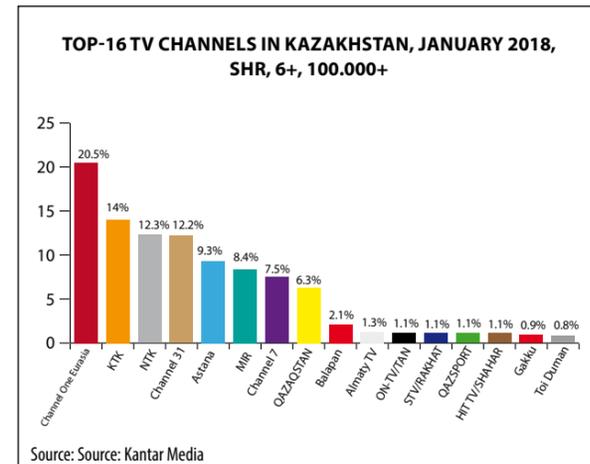
are: *Who Wants to Be a Millionaire?*, *What? Where? When?*, *The Money Drop*, *Wipeout*, etc. Among the popular entertaining formats adapted in Kazakhstan, it's necessary to say about sketch-show *Little Britain* (entitled *Nasha KZasha*) on **KTK**, as well as such formats, as *Sing It, I Love My Country*, *Rivals-in-Law* and others. And now Kazakh TV-nets are taking their first steps towards international market not only as buyers, but also as sellers (Kazakh TV series are sold to Russia, Uzbekistan and Kyrgyzstan).

The local TV market is formed mainly by two basic groups of channels – state-owned and the commercial ones. In this aspect Kazakhstan looks much alike to the Russian market with prevailing state-owned channels, but still their dominance is quite doubtful, as in general, commercial TV networks are more popular.

Currently there are two state-owned TV holdings – **RTRK** Kazakhstan (operates such channels as **Qazbaqstan**, **Balapan**, **Kazsport** and **Channel One Eurasia**) and **Khabar Agency** (operates channels **Khabar**, **El Arna**, **Khabar 24** and **Kazakh TV**) and a range of state-owned local and regional channels. Among the latter the most popular is **Almaty TV**, which for the last years grew its audience significantly and became a nationwide broadcaster. According to government statistics there are 116 private channels, and the most popular among them are **KTK**, **NTK**, **Channel 31** (owned by Russian **CTC Media**), **Channel 7**, **Astana TV** and **STV**.

All these abovementioned 14 TV channels plus international broadcaster **MIR** are the must-carry channels in Kazakhstan (all TV operators in the country are obliged to deliver the signals of these 15 channels).

About 40% of all Kazakh population is subscribed to pay TV operators packages. Cable operators dominate the market followed by IPTV and only then by satellite TV services. DTT is available for 80% of television households in Kazakhstan, its switch-off is planned for mid-2018. Currently local production of the scripted and non-scripted TV content is on the rise. The number of locally produced TV series doubled in last three years: more than 40 premiere scripted series were aired in 2017. The most popular genres of Kazakh scripted content are romance (*Kozajym*, *Ogey Zhyrek*), drama (*Arman Zholynda*, *Kozy-Korpesh – Bayan-Sulu*, *Taytalas*, *Kariya*), and comedy (*Patrol*, *Mezgilsiz Makhabbat*, *Bastyk Bolamyn*, *Auyldastar*, *Nya Nya Aga*, etc.). But still Kazakh broadcasters import a lot,



on the terrestrial platform for their primary television reception, while about 0.7 million – on satellite.

It's hardly possible to describe media market of Turkmenistan, as it is

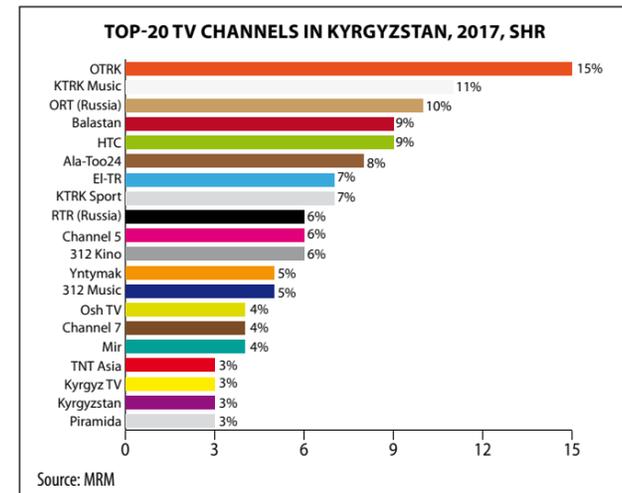
rather 'closed' territory. The point is that there are only 7 nationwide TV channels, and all of them are state-owned (no private broadcasters at all). Censorship is a common practice for media in Turkmenistan, the Internet and print media are also under the state control, while the advertising market is not developed at all.

mainly from Russia, Turkey and South Korea.

Uzbekistani TV industry, unlike Kazakh, is mostly controlled by the state. In the end of 2013 the biggest and the most popular private TV channels (**Markaz TV**, **NTT**, **Forum TV** and **SofTC**) were closed by the government. Currently there are 14 state-owned nationwide broadcasters, 13 regional state-owned TV channels and only 6 private broadcasters in Uzbekistan. The terrestrial platform is used by 3/4 of all television households. Uzbekistani cable and satellite TV signal delivery platforms are gaining popularity with viewers and account for 10-15% and 7-9% of all television households respectively. DTT platform **UZDIGITAL** is the major player on the local pay TV market that provides viewers with 16 Uzbekistani and 31 foreign channels (24 of them are Russian).

Kyrgyz TV market is rather small from the point of view of the number of broadcasters. There are five state-run TV channels (**OTRK**, **Balastan**, **Madaniyat**, **KTRK Music** and **KTRK Sport**), and a dozen of private ones. Russian TV networks are also very popular in Kyrgyzstan. Pay TV market is rather poor. Digital terrestrial platform is the dominant source of TV signal reception with 87% of population using it as a primary source of TV signal. Satellite TV share is 6%, IPTV – 5%, while cable TV is less than 2%.

TV industry in Tajikistan and Turkmenistan is the least developed among other CIS countries. According to the TV and Radio Broadcasting committee of Tajikistan, there are totally 57 TV stations in the country, 17 of which are private and the others are state-owned. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry. This is also one of the main reasons of poor TV content production facilities – there are neither local series nor Tajik adaptations of the international TV formats. Out of 2.6 million television households, almost 1.8 rely



Note: There are no peoplemeter measurements in the country. The survey is conducted by interviewing 2167 respondents in all social-demographic groups on the territory of all Kyrgyzstan.
Source: M-Vector, Internews, soros.kg

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Mediaset España: más inversión y contenido digital



Manuel Villanueva, director general de contenidos, Mediaset España

Mediaset España, el principal grupo de medios del mercado audiovisual español, amplió su liderazgo anual en inversión publicitaria incrementando su cuota hasta alcanzar el 43,3% del mercado, según cifras de Infoadex.

En 2017 la compañía facturó 927€ millones frente a los 918,5€ millones del año anterior (+1%). La televisión continúa al frente de los medios convencionales por volumen de negocio con 2.143,3€ millones frente a los 2.121,9€ millones (2016).

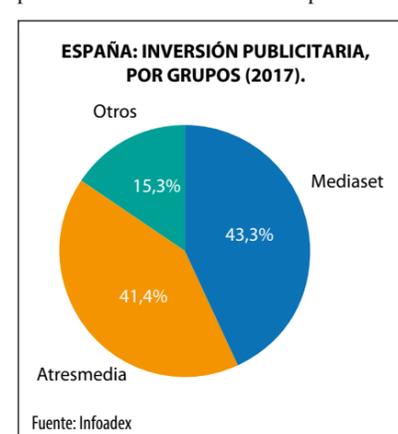


Mediaset concluyó el año como grupo líder de audiencia por séptimo año consecutivo con el 28,7% de share. Además, también ha sido la referencia en prime time (28,5%), target comercial (30,4%) y entre jóvenes 13-24 (35,1%). Al mismo tiempo ha sido referente en el consumo online con una media mensual de 81,1 millones de videos vistos, y un promedio de 348 millones de minutos vistos al mes. Las web del grupo han registrado una media mensual de consumo de video por espectador de 3 horas y 53 minutos.

Por otra parte, la compañía inauguró recientemente una nueva línea de desarrollo en Internet a través de la Dirección de Contenidos Digitales Nativos, al frente de la cual estará Ana Bueno. Esta nueva área de negocio se complementará con la creación de la nueva Dirección de Contenidos Digitales de Televisión, que estará coordinada por David Sanz, quien se incorpora al equipo para gestionar y amplificar el contenido digital vinculado a los canales de televisión.

El desarrollo de negocio global de contenidos digitales depende de la Dirección General de Contenidos, liderada por Manuel Villanueva. Este proceso de reclutamiento de talento digital supuso la incorporación de más de una treintena de ejecutivos en diferentes áreas de negocio de la compañía, desde la comercial y de marketing, pasando por la tecnológica vinculada al big data y también de contenidos.

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Movistar+: más original que nunca



Ismael Calleja, responsable de negocio en el área de producción original de cine y series de Movistar+

Las producciones originales de Movistar+, operador de TV paga de Telefónica líder en España, están siendo protagonistas a nivel local e internacional, obteniendo los primeros resultados de su ambicioso plan de producción que incluye el estreno cada año de al menos 12 TV dramas premium, con un compromiso de inversión anual de €70 millones.

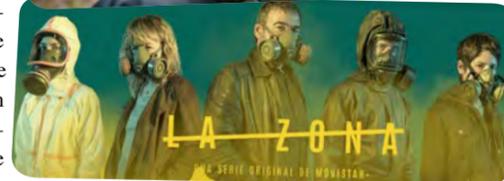
Desde septiembre pasado, ha lanzado en España las series Velvet Collection, La Zona, La Peste y Vergüenza, con buena acogida por parte de crítica y redes sociales. Hasta junio, seguirá el estreno de cuatro series más: Félix, Matar al padre, Virtual Hero y El día de mañana.

Asimismo, oficializó su participación en el desarrollo de la coproducción internacional Hierro, liderada por Alfonso Blanco, fundador de Portocabo (Galicia), productora del proyecto junto a Atlantique, de Lagardere (Francia), y la cadena Arte France. Un modelo de relación con los productores independientes que no es el habitual por parte de Movistar+, que ha optado en general por modelos de producción llave en mano a la hora de abordar sus primeras producciones originales.

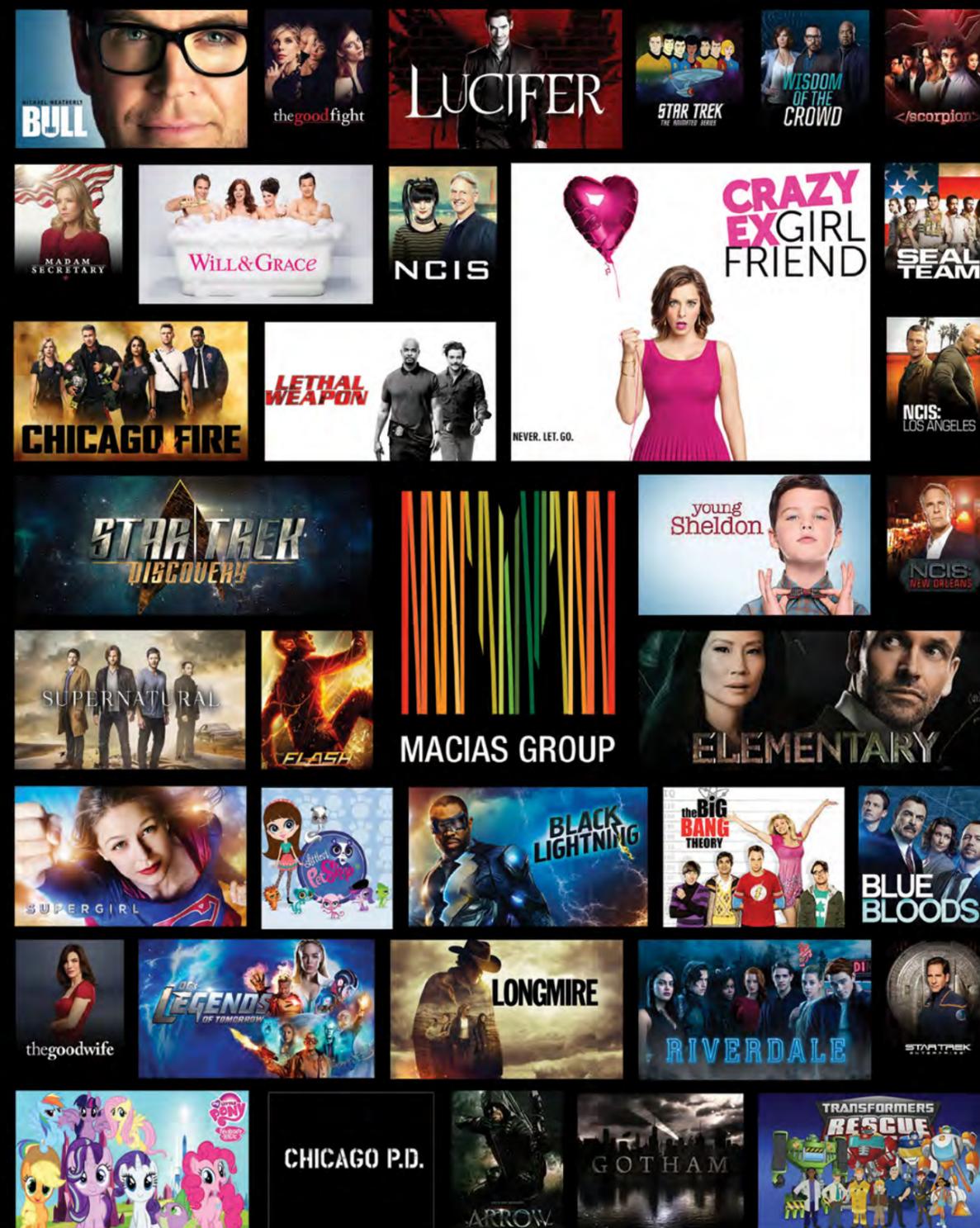
Ismael Calleja, responsable de negocio en el área de producción original de cine y series de Movistar+, explica: 'La producción de ficción para TV está viviendo un momento de efervescencia muy interesante, especialmente en nuestro país. En Latinoamérica, las series llegan a través de Movistar Series, nuestro servicio televisivo disponible desde el 15 de febrero en Chile, Colombia y Perú. Antes de fin de año, estará presente como app móvil en Argentina, Costa Rica, Ecuador, El Salvador, Guatemala, México, Nicaragua, Panamá y Uruguay'.

'Buscamos establecer vínculos emocionales a través de las historias que queremos contar por lo que cuando pensamos en una historia no podemos limitarnos a España', completó.

'Seguimos absolutamente abiertos a este modelo de coproducción, de hecho nos encantaría involucrarnos en más proyectos con este modelo, estaremos encantados de acceder a talento e historias realmente diferentes que vengan con un compromiso firme del socio que nos acompaña', dijo Calleja.



La Zona, una de los originales más importantes del line up 2018



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Buyers from Pay TV company Viasat (UK): Seniha Tunaboylu, head of content acquisitions; Karin Heijink, VP of products and channels; Nicola Hewitt, programme manager, with Chris Keely, general manager, SBS Australia



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



Armando Nuñez, CEO distribution at CBS, with Sky UK: Jamie Morris; Sarah Wright, Lucy Criddle; and Elke Walthelm, SVP, for Germany



Simon Barwyck, acquisitions, iTunes



France Télévisions: Damid Amiel, factual and documentary acquisitions; Pierre Poubeau, documentaries and coproductions, with Silvia Angrisani, head of acquisition at Aquatic Films, and Thierry Mino, acquisitions and coproduction, France TV



M6 France: Ridha Barkaoui, fiction acquisitions, Abigail Joliot, acquisition executive, Berengere Terouane, senior artist director, and Philippe Bony, deputy director general of programs



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



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



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



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



Germany: Oliver Schabitzki, EVP at RTL Nitro, Frank Hoffmann, managing director, RTL, Lada Van Eeden, programming director of Vox TV, and Hauke Bartel, production and acquisitions director, RTL



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



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



Muriel Gorr, Disney, with Stefanie Segers, acquisition manager, SBS Belgium; Mignon Hursman, head of acquisitions, NP6, The Netherlands



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



More ProSieben Sat.1, Germany: Christian Kohler, VP US Fiction Series; Christiane Goldberg, SVP sales & acquisitions; Lukas Kuntzsch, VP Content Acquisitions, Digital & Pay TV



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



The Netherlands: Gerdie Snellers, editor in chief, and Mariou Wens, head of the youth, both from public broadcaster KRO, with Jos Bonouvrie, director of kids distributor In The Air



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



Sophie Clignet, programming manager at RTBF Belgium, and Mara Sorbera, acquisitions, RTS Switzerland



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



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



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Finnish broadcaster Yle: Mari Koivuhovi, international programme acquisitions, Yle; Patrick Roberts, eOne; Tarmo Kivikallio, head of international programme acquisitions; and Johanna Salmela, acquisitions executive, both from Yle



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



Nordic buyers from Discovery Group: Tina Morretson, head of acquisitions, Denmark; Katarina Eriksson, director of acquisitions, Sweden; Bente Engebretsen, senior acquisitions executive, Norway; and Karin Kraft, head of scheduling, Sweden



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



Telefónica España: Gonzalo Fernández Arce, acquisitions manager, and Julián Rodríguez Montero, content director

AtresMedia Spain: Javier Iriarte, programming director, and Jose Antonio Salso, acquisitions manager



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



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



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



Leading Portuguese broadcasters: Eduardo Moniz, independent producer; Margarida Pereira, TV; José Amaral, SP Televisao; José Silva Pedro, Coral Vision Europa; Gabriela Sobral, Carlota Vieira and Joao Pedro Nava, all from SIC



Facundo Bailez, head of acquisitions NBCUniversal, Spain & Portugal



TV3 Cataluña and Euskal Irrati Telebista (etb): Oriol Sala-Patau and Carlos Blauch, head of acquisitions, both from TV3 (bordes), with José Luis Blanco, Aritz Galarza Garayo and Jesús Higera, all from etb



Ana Izquierdo, senior manager acquisitions EMEA, and Agustina Dompe, manager, TV acquisitions, both from Disney, with Leyla Formoso, Xilam (France)



Josephine Julner, acquisitions management at HBO Europe, and Valentine Lorant, VP programming at HBO Spain, with Agapy Kapovikantis, EVP of Lionsgate



Portugal: Susana Gato Ribeiro, general secretary of the Independent TV Production Association; Marina Lindim Ramos, director, and Vera Taquenho, business development, from Radio Televisao de Portugal (RTP)



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



Greek broadcasters in Cannes: Theodore Kyriakou, CEO, Antenna Group; Nathalie Woodfield, programming director, Star; Giaamnis Latsiosi, Otemet; and Karolos Alkalai, general manager, Star



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



ATN Turkey: Erman Karagoz, TV program strategy specialist, Ravza Incilli, TV programs content specialist, and Mehmet Cam, programs manager



Thema (France) and Kanal D (Turkey) launched Kanal D Drama for Latin America: Nilufer Kuyel, Co-productions and new investments, Clementine Tugendhat, SVP Content, and Patrick Rivet, CEO, Thema America; Ozge Bulut Marasli, Deputy CEO, and Gul Elitas Araser, International Strategy & Project Manager, both from Kanal D



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

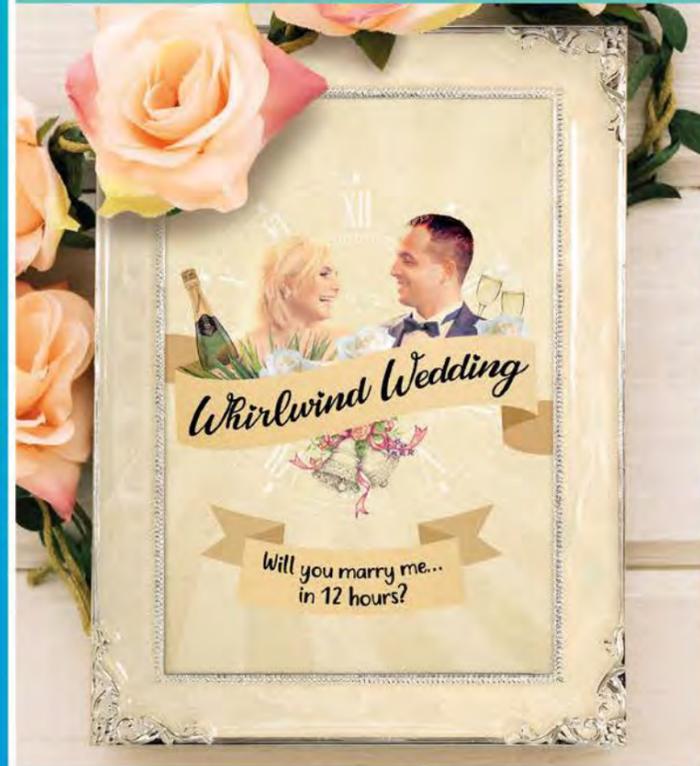


Buyers from Nacional TV (Romania): Larisa Mohut, acquisition coordinator, Anamaria Popa, acquisition manager, and Diana Stanciu, acquisition analyst



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TV3 Russia: Evgeny Nikishov, general producer, Valeriy Fedorovich, director, TV3, with actresses Taisiya Vilкова and Yulia Franc



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



Natalia Kachalova, Disney Russia



Friday TV Russia: Tatiana Massova and Anastasia Korchagina



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



Telewizja Polska: Ewa Dąbrowska, head of programme acquisitions; Lukasz Kluskiewicz, head of film department TVP2; Magdalena Chajewska, head of film department TVP1; and Barbara Siwa, sales manager, KDR Film Studio



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



Poland: Irmira Dabrowska, programme acquisition specialist, NC+, with Olga Wieczorek, programming film channel, and Katarzyna Brezinka, senior specialist programming, both from ITI Neovision



Barbara Kosecka, acquisition manager, TVN Poland



Poland: Lukasz Nowacki, content acquisition specialist, TV Spektrum, Karolina Iwanska, program acquisition manager, WP Group, and Magdalena Chajewska, programme selection manager, and Katarzyna Bojarska, head of programme acquisition, both from Plus TVtt



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



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



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



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



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



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



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



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



Buyers from Slovakia: Michael Sabolcakova, program buyer, and Katalina Slovakova, head of acquisitions, both from RTV (Slovakia), with Jana Malirova, VP of programming acquisitions, and Monika Halounova, acquisition manager, both from HBO Europe (center)



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



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



Georgi Gachechiladze, head of acquisitions, Georgian Public Television, and Iralki Chikvaizde, partner/producer, Sarke Studios



Ranka Horvat, editor drama, HRT Croatia



Marco Doslic, deputy program director, and Filip Zunec, head of acquisitions from RTL Croatia (borders) with Dragana Kos, sales manager, FOX Networks Balkans



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



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

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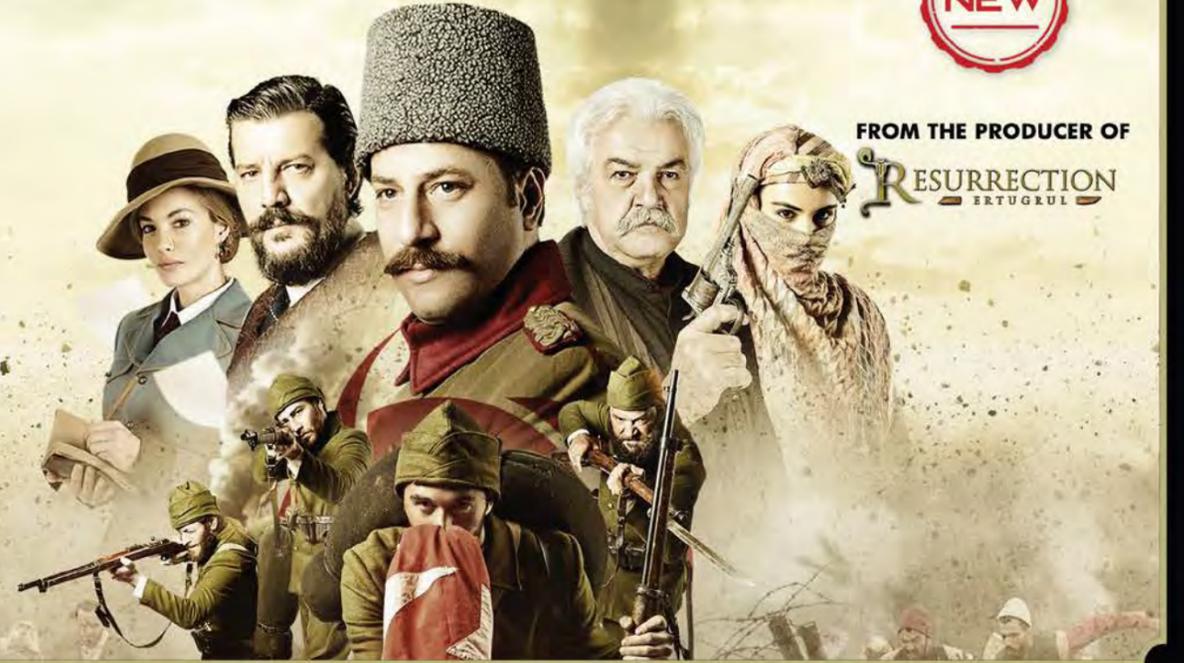
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With a presence in more than 200 countries, **Amazon Prime Video** has become one of **Netflix's** main competitors in the race to reach those audiences that are gradually moving away from linear TV to the digital world. The key: a strong investment in original and relevant content, and to add new genres such as sports or entertainment formats.

According to Reuters, it's estimated that the 19 Prime Originals created by the service account for as much as a quarter of what estimate to be total Prime sign-ups from late 2014 to early 2017. For example, the first season of the drama *The Man in the High Castle*, had 8 million U.S. viewers as of early 2017, and attracted 1.15 million new subscribers worldwide based on Amazon's accounting. In terms of investment, Amazon said in 2017 it plans to create a multi-season prequel based on *The Lord of the Rings*, with production costs estimated in USD 500 million.

Europe & entertainment

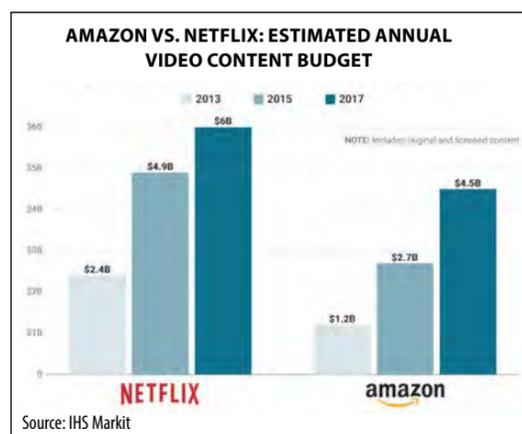
It's not news to talk about the importance of the European drama market worldwide and for Amazon that power has become an ideal ally to gain subscribers.

For this, the company signed several deals, including an agreement with **Newen** (through its **Telfrance** subsidiary), **Bavaria Fiction** and

Deutsche Telekom for the brand new comedy drama *Germanized*, its first original series for its video streaming service in France. Amazon Prime Video will also be the exclusive distribution partner for *Germanized* in France and Belgium.

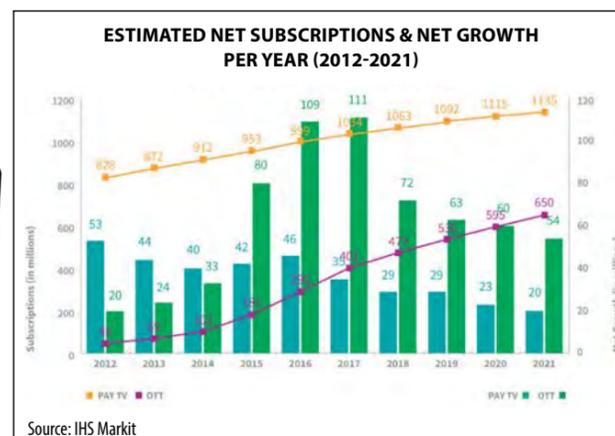
'We launched Prime Video in France and Belgium just over one year ago and we're proud to announce our first French Prime Original with *Deutsch-Les-Landes*, but not the only one. This is just the beginning for us, as we will keep on bringing the best of French and international TV, including new French Originals, to our customers here', say **Jay Marine**, VP Amazon Video EU.

But drama series is not the only focus of the company within the region: In the UK, for example, the OTT service acquired *American Idol* (**FremantleMedia**), which will be launched exclusively two days after it first airs in the US, and introduced the second season of *The Grand Tour*, which stars the former presenters of **BBC's** *Top Gear* and had more than 1.5 million first streams from Prime members worldwide. Also, Amazon and **Global Agency** (Turkey) announced in February that the music reality show *The Remix* was going to debut exclusively on Amazon Prime Video India, and streamed across 200 countries and territories worldwide.



The Americas & Sport

During the last two years, the company has seen Latin America as a core region to its business. In March, the platform inked a deal with **Televisa Alternative Originals** (TAO) to bring original productions with local taste. 'This series will join an exclusive catalogue of films like *Valerian and the City of a Thousand Planets* and *John Wick: Chapter 2*; exclusive series like *Mr. Robot*, *Preacher* and *Fear the Walking Dead*; and original content like *American Gods*, *The Tick* and *Sneaky Pete*', describes **Pablo Iacoviello**, content manager, Latin America, and adds: 'In addition, we continue to present our Prime Originals, including the premiere of *Tom Clancy's Jack Ryan*, starring John Krasinski, along with new



seasons of award-winning series like *Goliath*, starring Billy Bob Thornton and Ana de la Reguera, and *The Grand Tour*.

Regarding the importance of the region, Iacoviello points out that Latin America 'continues to be a priority and the multi-series agreement with TAO is an important measure to provide quality content in Spanish for the enjoyment of the customers throughout the region and the world'. 'We are focused on doing shows that our clients want to follow. We are not focused on making good shows; we want to make someone's favorite show'.

'In addition, we continue to license locally relevant exclusive content that audiences can't see anywhere else, including *Falco*, *El Cesar*, the TV Azteca series *Dos Lagos* and *Malcriadas*, and the newly added *Campo de Estrellas*, which tells the story of each player in the Real Madrid football club'.

Another bet of the service is related to the incorporation of sports, a genre associated more with linear TV than digital: 'The goal of Prime Video is to provide the best choice on what to watch and how to do it. Sports content is exciting and important to our members, many of whom are sports fans'.

'We can offer a high quality visual experience to fans around the world, on more than 600 devices. Our foray into sports with the live broadcast in 2017 of *NFL's Thursday Night Football* provided a great alternative to cable, and we continue this effort with the *2018 Pro Tour Season* of the Volleyball Professional Association (AVP). In addition, we continue to expand our selection of sports content with original series that include *All or Nothing: A Season with the Los Angeles Rams* and *All or Nothing: A Season with the Arizona Cardinals*, along with the new original series, recently announced, *Six Dreams*, that follows three players, two coaches and a president of the Spanish football league', completes Iacoviello.

APAC, adapting to the local taste

Before its global launch in December



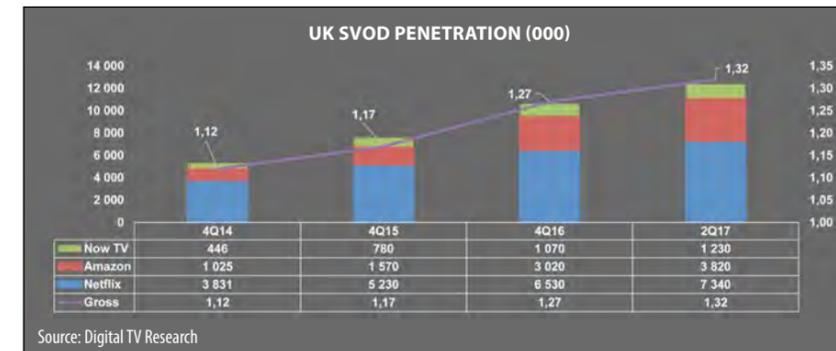
Jay Marine, Vice President, EU



James Farrell, head of contents, APAC



Pablo Iacoviello, content manager, Latin America



2016, **Amazon Prime Video** first released its services in Japan in September 2015, the year for the OTT services launches of the top five companies in the region.

And the biggest retailer in the world is taking the APAC business very seriously. **James Farrell**, head of contents, APAC: 'We are producing 30 seasons of original series in Japan and 20 new in India, the two leading retail markets for the company. In the first one, we are joining local producers to co-develop animated series, but also strongly developing original entertainment programming, while in the second we are creating IPs'.

Regarding genres, he says: 'We are producing comedies and drama on the series field, but also movies and kids programming. We also have the international catalogue that is localized depending on the territory, to which we've added Bollywood and music content'.

While in Japan, **Amazon Prime Video** is putting emphasis on local variety shows, a genre that is very popular in the country mixing humor, fun and craziness, in India the focus is on competition music programs, and it is also planning to develop drama series.

Following the trend that SVODs are now betting on entertainment programming, the company has produced four seasons of *Documental*, an original variety show where 10 comedians will do anything to make their colleges laugh. If you laugh, you

loose. Amazon also did *Sentosha*, whose first season was launch in October 2017. It is a car competition with celebrities.

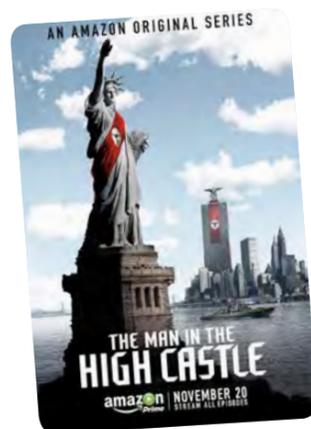
Farrell concludes: 'The APAC market is exciting and will take years to develop OTT. All the processes of the business (preproduction, casting, production, distribution) are still on an early stage, but there are very talented people in the region that is learning quickly. Moreover, broadband penetration is growing and mobile became the main entertainment device'.



NFL's Thursday Night Football, sports show



Sentosha, a new type of "danger-tainment" variety show very successful in Amazon Prime Japan



The Man in the High Castle, Prime Original that attracted 1.15 million new subscribers worldwide



The Remix, Amazon's original reality show

all3media, in all shape sand sizes

One of all3media international's longest running entertainment shows that the company is pushing this season is *Cash Cab*, sold to Discovery and translated as a format to over 30 territories around the world.

'What drove it coming back was the trend for family audience shows and a hint to nostalgia. In the last couple of years there've been a bunch of known titles that have been rebooted', say David Zaslav, Head of Discovery Communications, and added: 'The combination of it being a known brand, a familiar brand, a little bit of nostalgia for the Discovery viewer plus that desire to reboot it, bring it back bigger and splashier than before'.

Another major studio entertainment show is *Wedding Day Winners*, a truly cross-generational primetime entertainment format developed by Panda Television for BBC One. The show sees two engaged couples and their friends and families going head-to-head in order to win fabulous prizes, a dream honeymoon, and most importantly an extraordinary wedding ceremony broadcast to the nation. Creator and exec producer Moira Ross noted: 'It really fills the primetime entertainment space between singing and dancing, offering a warm and big-hearted show with a universal theme'.

All3media is also launching a second wedding show in Cannes: From SEO for RTL2 Germany, is *Whirlwind Wedding*, a 90 minute special, where a future groom will be tempted with a once in a lifetime offer: a wedding to finally marry the love of their life at no cost to them.



Whirlwind Wedding, wedding show from SEO

The fine print: the marriage is supposed to happen today!

Lastly is Studio Lambert's *Buy it now*, a studio show where entrepreneurs have just 90 seconds to convince 100 audience members to buy their product.



Janel Downing, CEO

Gaumont: dramas on the edge

At MIPTV, Gaumont (France) launches the thrilling crime drama *Nox* (6x60'), a CANAL+ Creation Originale, produced by Gaumont, and starred by Nathalie Baye (*Catch Me if You Can*), Malik Zidi (*Made in France*) and Maïwenn (*The Price of Success, Pardonnez-Moi*). Gaumont is handling distribution in the U.S., Latin America and Asia. Studiocanal handles distribution rights in Europe, Middle/East and Australia.

In the darkness beneath Paris, retired cop Catherine Suzini (Baye) is forced back into action when her daughter Julie (Maïwenn), also a respected police officer, disappears into the underground tunnels of Paris. Catherine and her daughter's partner, Raphaël (Malik Zidi), must chase every clue and use all their instincts to navigate a hellish descent into the basements of the city, navigating a terrifying maze of catacombs in a race against time to find her.

'The vast underground tunnels that lie under the city of Paris are the perfect location for this dark thriller that explores an ugly side of the human psyche,' commented Vanessa Shapiro, President, Worldwide TV Distribution and Co-Productions. 'Viewers will be on the edge of their seats as they accompany Catherine on her descent, sensing that something very sinister is taking place below ground, and root for her as she develops a love for her daughter that grows stronger and stronger as she begins to think that she may never see her again.'

Other key highlights at MIPTV include *Narcos* (40x60'), presented to linear TV partners for the first time this year- the fourth season for which is currently in production, and *The Art of Crime* (6x60'), which debuted in November 2017 on France 2 with over 4 million viewers, follows an unlikely duo that come together to solve a series of crimes.



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



Nox, drama

Maluc Entertainment secures as new distributor

Launched during MIPCOM 2017 by Ricardo Ehram, Maluc Entertainment (México), has established itself as a firm alternative both worldwide and Latin America, with a special plus as hub between America and Europe.

Ehram is a specific executive with long experience in the content market at Televisa, where he was in charge of the development and commercialization of entertainment formats worldwide, as well as managing the Televisa office in Europe. For this reason, his expertise now turns into a new company.

He highlights: 'We have just started but we are already evolving at a good pace. Above all, achieving agreements that other companies take a long time to access. It helps the relationships and the seriousness with which we have always moved. People, after all, do to companies'.

Maluc already has the distribution rights for Latin America of content developers recognized worldwide. It promotes finished material, formats

and paper formats, at the same time as scripted and non scripted, plus co-productions. Ehram continues: 'The message is that we take great care in the formats we use, we will not be a volume distributor but a very selective catalog, to give real solutions to customers, according to their programming needs'.

One of the great pillars of Maluc is the hub between America and Europe. 'The vast majority of Latin companies want to reach Europe, and vice-versa. We, through my management in Televisa Europe, handle in depth the connection between both territories. At the same time I have specialized in entertainment formats, beyond the tradition in Latin American telenovelas. So we are in all fields. The intention is to generate good business towards both regions in a sustained manner'.



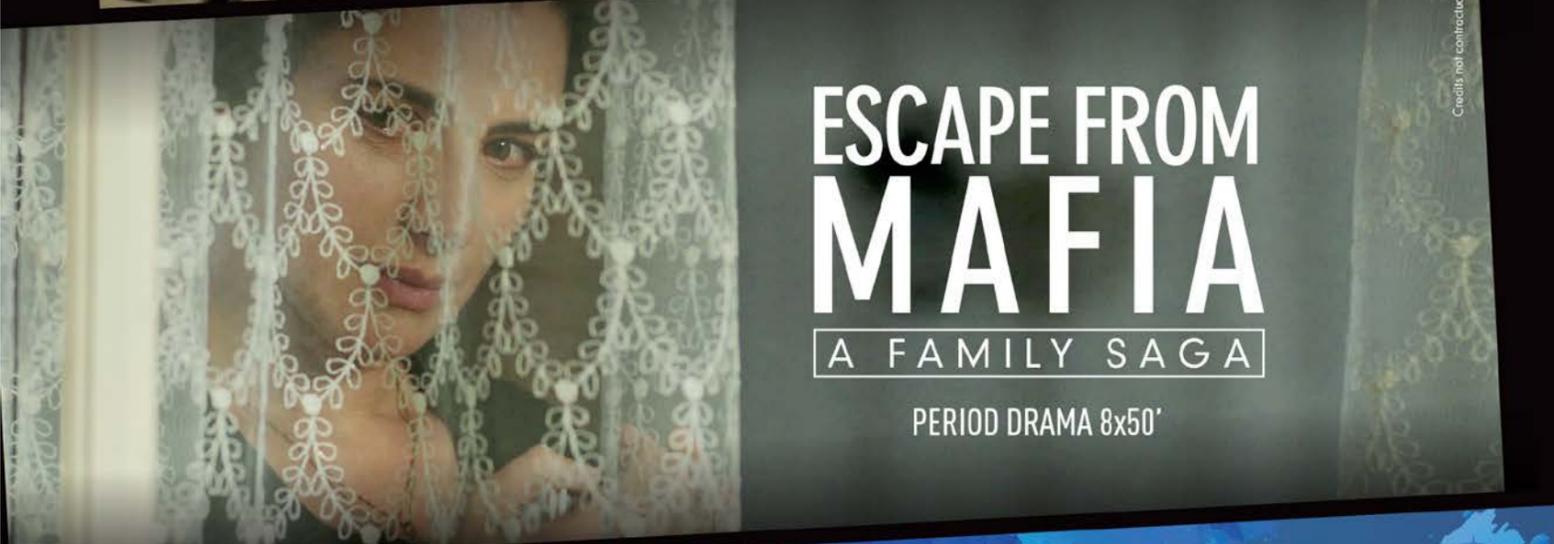
Ricardo Ehram, CEO



MERAVIGLIE

A Journey to Italy, the land of treasures

DOCUMENTARY SERIES 8x52' 4K



ESCAPE FROM MAFIA

A FAMILY SAGA

PERIOD DRAMA 8x50'



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Nippon TV: more drama, more formats

Nippon TV (Japan) was the TV ratings champion for four consecutive years and is also accelerating the growth of its Internet video distribution business by producing and distributing content which the “Internet first” demo will support and enjoy.

‘Our goal is also to gain a solid position in overseas markets, a top priority for my division’, explains **Kako Kuwahara**, MD, International Business Development. ‘We have three pillars: format sales, investment in content, and making OTT. I will allocate our energy into scripted & non-scripted formats. The success of *Dragons’ Den*, *Shark Tank*, *Mother*, and *Woman* has boosted our confidence in our superb production expertise for original content and we will be taking them to farther reaches around the globe’.

Nippon TV promotes its brand new scripted format *anone*, airing to in Japan, from the stellar team that created *Mother* and *Woman*. And launches two new formats: the social experiment *Hungry 9*; and *Hardcore Fans*, a multi-platform sports entertainment format.

‘Governments of Japan and Turkey hosted last month a business matching event for drama that brought 18 of the best Japanese broadcasters and production companies to Istanbul. There are vast opportunities available for Japanese content. Recent successes led us to realize that there

are similarities between the Turkish and Japanese mentalities’.

Turkish versions of *Mother* and *Woman* have carved out a new hit genre. ‘Both are human-relationship dramas that delve into universal themes. Those versions are about to be aired in Latin America thanks to international distribution. We hope *anone* to be remade in LatAm countries, where we look forward to meeting future new partners’, concludes **Kuwahara**.



Kako Kuwahara, MD, Nippon TV



anone, brand new drama to be launched at MIPTV

Henson: Doozers 2



Ian Lambur, SVP, global distribution

AT MIPTV, **The Jim Henson Company** will debut season two of *Doozers*, a **Hulu Original Series** for kids featuring the wildly popular characters from the classic Henson series *Fraggle Rock*. The animated *Doozers* encourages preschoolers to create and innovate with “The Pod Squad” (Spike, Molly Bolt, Flex and Daisy Wheel), as they bounce from one fabulous adventure to the next in *Doozer Creek*.

Season two will entertain preschoolers with even bigger adventures and more exciting inventions as the Pod Squad will be doing what they do best—using their brain power, ingenuity, and enthusiasm to solve any problem small or large. They’ll do everything from saving *Doozer Creek* from an impending avalanche to finding a way to save a butterfly cocoon that’s fallen from its safe haven. *Doozers* will inspire their fans to put their own ideas into action and have a fantastic time while doing it.

‘Featuring inventive, engaging characters, the modern innovative world of *Doozers* has resonated with children and parents alike,’ says **Ian Lambur**, SVP, glo-



Doozers, season 2

bal distribution. ‘The enthusiastic response from media partners around that world validates our passion for this charming series that encourages design thinking, inventing, and creativity.’

The first season of *Doozers* is available to stream within the Hulu Kids experience and currently airs in the U.S. on Universal Kids.

BOOTH #P1.L1

Get wild with ORF

ORF-Enterprises highlights at MIPTV a package of contents, including drama series and wildlife & nature and music documentaries.

After a chain of double-minded scheming and deceptive business practice, which led to financial fiascos, divorces and even public scandals in *Suburbia – Women on the Edge* Season 3 (30x’48) the ladies fight for their existence to sustain their lifestyle in the noble suburbs.

Marion Camus-Oberdorfer, Head of Content Sales International, highlights the sale of a +100 hours package including this dramedy + series *Fast Forward* to **Olympusat’s Ultra Luna Network** and **Ultra Tainment Network** in the US Hispanic: ‘We are proud that Spanish speaking viewers get a taste of the Austrian hit series’.

Russia’s Wild Sea (2x’52) is a wildlife & nature documentary about the sea of Okhotsk, the last and greatest unspoiled ocean on Earth, while *The Nero Files – Uncovering an Ancient Conspiracy* (’52) shows the most notorious of all Roman emperors. *Sky River of the Himalayas* (3x’52) shows the world’s highest major river. It thunders through the planet’s biggest gorge and flows past Asia’s hotspots of biodiversity, teeming with wildlife. United with the Ganges, it forms the world’s greatest river delta.

Last but not least, *Stars on Street* (’45), a music documentary screening a cultural experiment with hidden cameras. It follows **Aleksey Igudesman**, **Il-dikó Raimondi**, **Martin Grubinger**, **Natalia Ushakova** and **Herbert Lippert** as they attempt to make a go of being street artists.



Marion Camus-Oberdorfer, Head of Content Sales International



Suburbia – Women on the Edge

LA TELESERIE QUE PARALIZA A TODO CHILE EL 2018

VERDADES OCULTAS

39,5 Mejor rendimiento a las 15:00 horas
Fuente: Kantar IBOPE
SHARE (%)

MEGA	C13	CHV	TVN
10,0	9,7	9,2	

MEGA

SI YO FUERA RICO
EL SUÑO DE TODO CHILENO

29,6 Mejor rendimiento a las 20:00 horas
Fuente: Kantar IBOPE
SHARE (%)

MEGA	C13	CHV	TVN
12,3	12,2	11,4	

MEGA

26,8 Mejor rendimiento a las 23:30 horas
Fuente: Kantar IBOPE
SHARE (%)

MEGA	C13	CHV	TVN
14,6	19,7	9,8	

MEGA

EL EXITOSO ESTRENO DE LA NUEVA VESPERTINA DE MEGA

BOOTH #P3.B1

Eccho Rights: conspiracy & revenge



Fredrik af Malmberg, Managing Director

Eccho Rights (Sweden) brings to Cannes for first time *Conspiracy of Silence* (8x45'), a drama series where reformed arms dealer Robert Kastell, is determined to have his revenge on the former colleague that tried to murder him 30 years ago. But the mission is complicated when he finds that Anders' daughter is in fact his own. He must now bring down his ex-friend's corrupt business while protecting his daughter from the inevitable fall-out.

In *Stiletto Vendetta* (105x45'), as teenagers, three friends played a cruel prank on their best friend, leaving her shamed, devastated and suicidal. Over the years the three remained close but didn't hear again from her, never daring to make contact, fearing the worst - that they had driven her to take her own life. When fate brings the foursome back together, decides to move back close to the women who threatened to ruin her life, a decision that sets off a sequence of events that sees a shocking murder tear through the community.

Lastly, the company led by Fredrik af Malmberg, Managing Director, recommends *Prisoner of Love* (225x45'), where forced together by circumstance, two quite different couples find themselves in the same predicament - an irresistible love, that affects all of their lives; *Cennet* (114x45'), centered on a woman that finds her real mother, and *El Accidente* (13x70'), Spanish that shows what happens when a woman's life starts to fall apart when her husband's plane crashes. But when she discovers he never even boarded, the reasons why uncover more devastation than she could have imagined...



Conspiracy of Silence, drama series

HBO: premium Latin content for the world

HBO Latin America arrives to MIPTV after the appointment of **Francisco Smith** as President of Distribution and Development of New Media, and **Xavier Aristimuño** as VP, Licensing, with the objective of push the Latin productions abroad.

With more than 25 years in the company, Smith remains in charge of the relationship with affiliates and distribution of all signals in the region, both of the premium HBO / MAX package and the basic channels represented by the group in the region, as well as the digital distribution of HBO content, including to On Demand and HBO GO.

This appointment is part of a strategy of the company focused on exporting a catalogue of +20 drama series (+350 hours) of different genres produced all over Latin America.

'We are presenting a new distribution force that owns and manage its originals. It is something very unique as we are part of the **HBO Group**, but work independently. The Latin American telenovelas are well known globally, but our proposal is pretty different: our series are short, sophisticate and intellectual, the ones young audiences are looking for nowadays', remarks **Aristimuño**.

The catalogue of the company include universal-themed dramas that can apply to any global territory, with traditional police serials as *El Jardín de Bronce*, simulcasted in 50 countries; sensual-female like Brazilian series *O Negócio* and *Magnífica 70*, and urban/deep stories with psychological dramas as *Psi* (Brazil) or *El Hipnotizador* (Uruguay)'.
 Under the leadership of **Smith**, the team is formed by **Aristimuño** and **Vanesa Cruz**, licensing and new business lead. 'We plan to growth and to add more executives in the future. Next year, we'll attend the top trade shows, highlighting the Latin American production in the entire world', completes the executive.



Francisco Smith, President of Distribution and Development of New Media



El Jardín de Bronce, simulcast in 50 countries

Universal Cinergía: in constant motion



Gemma Lopez, Luciene Andreotti, Elisa Aquino and Liliam Hernández

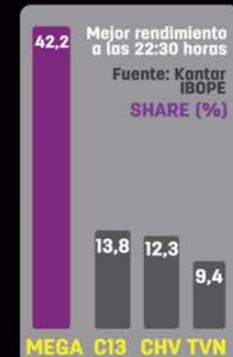
Universal Cinergía, dubbing house led by **Liliam Hernández** and **Gemma Lopez**, continues its global expansion, now with the official inauguration of the studios at the new Villa Madalena location in São Paulo, Brazil.

Under the artistic direction of Luciene Andreotti, the new venue has already started working on its 4 studios with the first season of, *El Señor de los Cielos* (**Telemundo / NBCUniversal**). Hernandez and Elisa Aquino will continue to be in charge of the company's sales, while Lopez will be in charge of everything related to Operations.

With this inauguration, the dubbing house continues to consolidate its growth. The company continues adding new projects and clients in different territories. 'With competitive prices, customer support and quality of services, we position ourselves as one of the most important studies in the competitive dubbing market,' says Hernández.

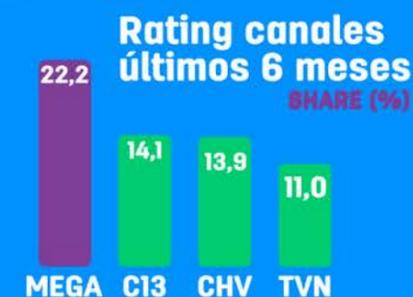
'Participation in markets that occur throughout the year is a very effective way to establish new contacts and find the clients with whom we are working. We are still in the vanguard with Turkish productions, reaching all Turkish distributors, and we also close 2017 with the signing of a contract with **Lionsgate** and **Deluxe** as "Preferred Vendors", she adds, and completes: 'By 2018 the company continues to expand its activities, and adding new languages to its portfolio. Being close to the customer, knowing their needs and demands is key to delivering good quality and maintaining a good business relationship'.

PERDONA NUESTROS PECADOS



EL CANAL CON MAYOR AUDIENCIA DE LA TV CHILENA

Fuente: Kantar IBOPE



BOOTH #P-1.M 2

Mondo TV: fast and forward



Matteo Corradi, CEO, Mondo TV

Things are moving quickly for **Mondo TV** (Italy): the company has been keen to develop new partnerships on projects with great content creators worldwide, and bets on its licensing and merchandising division to achieve new businesses.

'Family viewing is very important to us. Therefore, through the **IberoAmerican** branch of the company in Madrid, **Mondo**

TV Iberoamerica, we are currently developing some new live action comedy and drama, mainly aimed at teens aged from 8 to 16 but also containing strong family appeal and, of course, potential global reach', says **Matteo Corradi**, CEO.

In terms of content alliances, the company recently signed a deal with **Netflix** for the first IP out of Korea to become an Original Netflix Series, the animated children's series *YooHoo to the Rescue* (52x11'), co-produced with **Aurora World Corporation**, and extended its agreement with **CJ E&M** (South Korea) on the property *Robot Trains*, developing a strong Consumer products strategy. The show was sold to **Cartoonito Italy**, **Discovery Kids** channel for a number of Arabic-speaking countries and **Canal Panda** (Portugal). Other big hit is the live-action show, *Heidi Bienvenida a Casa* (60 x 45'), which will be released soon in **Rai Gulp**.

Regarding the global kids programming market, Corradi highlights that 'more and more producers are developing and showcasing live drama and comedy for kids as part of their offering'. 'There's clearly a strong trend towards live-action drama and comedy – one to which we are already responding. But we still have a very popular and diverse animation offering with a real cross-gender appeal. Of course, getting it right is still the main challenge'.



YooHoo to the Rescue, the first Korean animated series to become an Original Netflix Series

'We don't focus on one region in particular. The world – from the smallest countries to the biggest regions – is our marketplace, and that's where we pitch our ideas and target our offering', completes de executive.

Sonar and Bavaria: a step ahead with 'Das Boot'



Moritz Polter, executive producer international series, and **David Ellender**, president of global distribution & co-productions

with Jürgen Prochnow. The series starts when the film finished.

David Ellender, president of global distribution and co-productions at

Sonar Entertainment and **Bavaria Fiction** (Germany) called the attention last Natpe Miami making one of the biggest coproduction announcements of the market: *Das Boot*, a USD 32 millions budget TV series with 8 episodes, about an epic crusade during the II World War, that follows the famous 1981 German film of Wolfgang Pe-

Indiacast: much more drama

BOOTH #P-1.E73

Indiacast is India's first multi-platform 'Content Asset Monetization' entity, jointly owned by **Viacom18** & **TV18**, and operating its flagship Hindi general entertainment brand **Colors** that has been amongst the top channels in India and has redefined the viewing trends in the entertainment space in India thus making it the prime-time leader. The company owns and globally distributes 35,000 hours of content, available and adapted in over 135 countries in more than 35 international languages.



Debkumar Dasgupta, SVP Syndication & Digital, Indiacast

Debkumar Dasgupta, SVP Syndication & Digital: 'We have adapted to market demands and expectations. While, our content is symbolic of the core culture and diversity of India, our approach has always been global. "Indian-ness" appeals across the globe and we seek to captivate audiences from all walks of life, in India & overseas. Our series are a perfect blend of emotion, drama and variety and encapsulate a social message relevant to most cultures across the world', he adds.

Indiacast brings to MIPTV its new line up of 'gripping modern' drama series *Beyond Boundaries* (260x'30), *To Die for Love* (260x'30), *You are my Love* (260x'30), *From your Heart to Mine* (260x'30) and *Laado* (260x'30). 'After establishing our presence successfully in the East European markets, CIS & Asian countries, we have recently clinched our presence in Africa with one of the biggest distribution platforms', says **Dasgupta**.



ISHQ Mein Marjawan, brand new romance/thriller series at MIPTV

And he concludes: 'We are now excited to establish strategic alliances and business opportunities in the growing market of Latin America. We have taken the first leap into this territory by appointing a renowned local representative for syndication of our content. We are also investing in dubbing our bestselling series in Spanish and have tied up with one of the top dubbing houses in Mexico. We are confident that our content will create a programming space which will be both unique & habitual in such markets'.

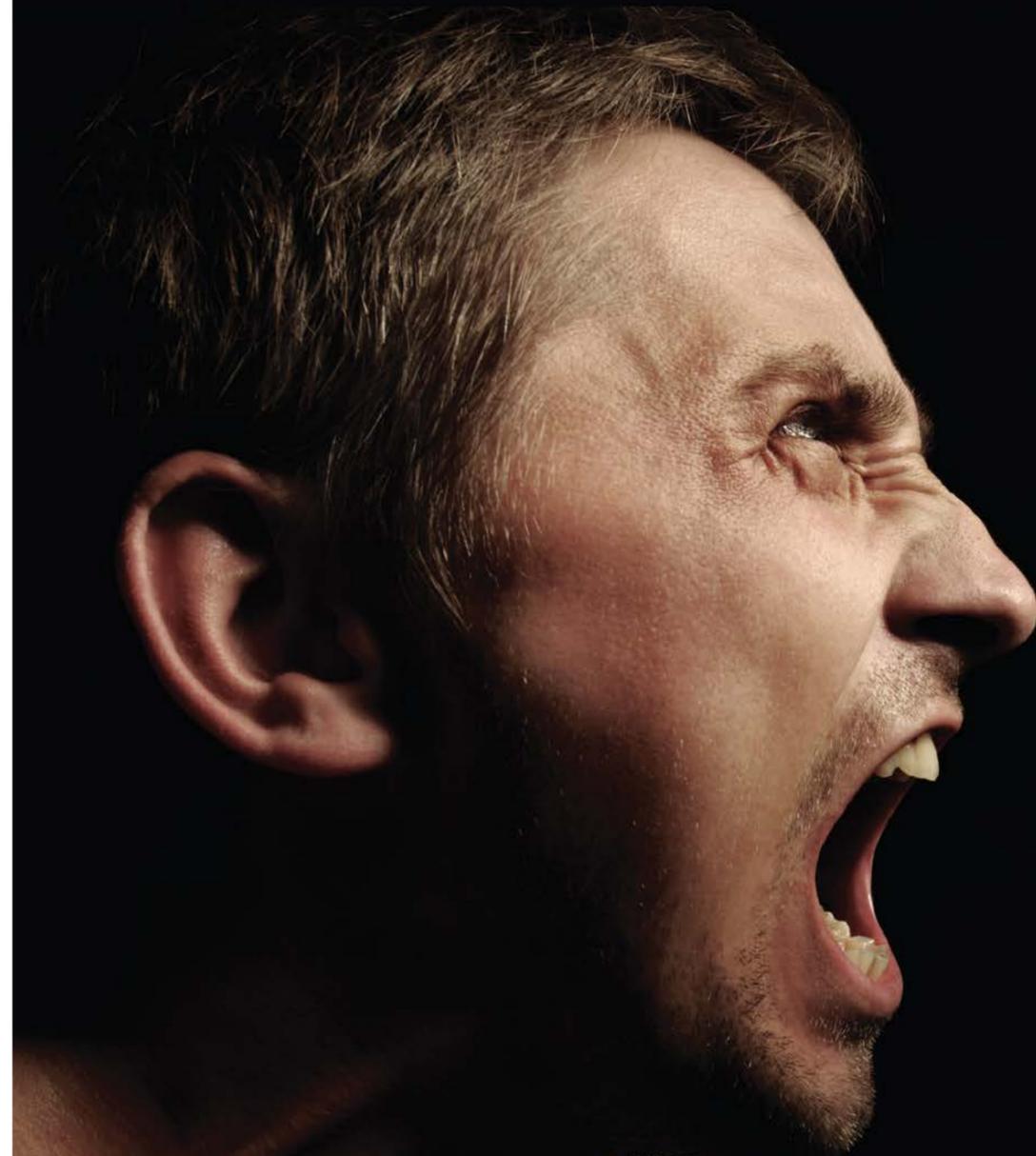
Sonar, and **Moritz Polter**, executive producer international sales at Bavaria Fiction, agree: 'Today the key factor is to be authentic, to combine fresh with original. If one gets this with a big story and characters people related with, you have a new hit'.

'This is a co-production in a true and complete sense. We co-develop the story, we collaborate in all the creative processes, in selecting the cast. We want to take the best of the two worlds'.

The release is assured at **Sky Germany** channels during 2018. They continue: 'We've made the production to satisfy the most exigent requirements. We think we captured the original claustrophobic climax – about a German submarine going through dangerous waters in IIWW – and took it to a modern thriller, good for the new audiences of TV and OTT platforms'.

dopamine

Highly emotional





**SPORTS MEETS
REALITY**



EXATHLON

SPORTS MEETS REALITY

Lionsgate: supernatural stories

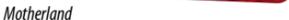


Peter Iacono, president of international TV and digital distribution

In addition to being one of the leaders in film entertainment, the content of **Lionsgate** boosts a growing presence of the company in interactive entertainment, videogames, virtual reality and other new entertainment technologies, including a film and TV library of 16,000 titles and delivered through a global licensing infrastructure.

Among the new titles for this season, **Peter Iacono**, president of international TV and digital distribution, highlights the drama *Sweetbitter* (6x30'), the story of the maturity of a young woman, in contrast to the intermingling of exclusive restaurants, evoking a world of high adrenaline, which awakens the beauty and fragility of being and drift.

Mientras que Vida (6x30') follows two Mexican American sisters from the east side of Los Angeles who could not be more different or distanced from each other. Circumstances force them to return to their old neighborhood, where they face the past and the shocking truth about their mother's identity.



Motherland

And *Wrong Man* (6x60') follows a team of experts and investigators as they seek new evidence and the innocence of accused men, exposing the shortcomings of the criminal justice system.

The Rook (8x60') is a supernatural thriller about a young woman who wakes up in a London park suffering from total amnesia and is surrounded by corpses, all wearing latex gloves, and *Motherland* (7x30') is a comedy about navigating the trials and traumas of the motherhood of the middle class. Lately, it continues pushing hits such as the event series *Little Women* (3x60') and *Howard's End* (4x60'), and the dramas *The Girlfriend Experience* (27x30'), *Nashville* (112x30') and *Power* (48x60').

Star Contents, the newest in distribution

Star Contents is the new company launched by **Juan Fernández**, sales and production executive with long track in the business. The company already signed a deal to distribute 111's content, is working on *Porfirio Rubirosa*, the original biopic developed for **ClaroVideo**, and distributes *The Brotherhood*, series already with two seasons of 26 chapters in total.

Fernández: 'We are going to cover all the international markets of weight, arriving at the different regions where today very few arrive, through markets like Discop Dubai, MIPTV, LA Screenings, Natpe Budapest, Kiev Media Week, Mipcom'.

Global Agency: the Heritage

Izzet Pinto, Founder & CEO, **Global Agency** (Turkey), receives the Médailles d'Honneur on Wednesday 11th, as recognition of his 'talent, leadership and passion', according to Reed Midem. Pinto will join **Pascal Breton**, CEO, **Federation Entertainment** (France), **Teresa Fernández-Valdés**, executive producer at **Bambú Producciones** (Spain), and **Weidong Yang**, president of **Youku, Alibaba Digital Media and Entertainment Group** (China).



Izzet Pinto, Founder and CEO

Born in Istanbul in 1978, after graduating from Stratford College (USA), he traveled to Thailand and worked in the export business for several years. He returned to Turkey in 2004, and represented the most recognized authors of the country until in 2006 he founded Global Agency with the first local format of TV Perfect Bride.

Since then the company has not stopped growing. He has represented more than 150 projects including the best-sellers dramas *Magnificent Century*, *1001 Nights* and *Broken Pieces*, as well as the formats *Keep Your Light Shining*, *Perfect Bride*, *Shopping Monsters* and *The Remix*.

For this season, Pinto and GA are pushing new shows like *Heritage* (60'), a reality show produced for **Tooco** where an old and rich widow realizes that she has no heir. So, she wants to find the perfect person to give a part of her legacy. *While My Life is a Scenario* (90') is an improv comedian talent show. *Looking for my Mother* (120') is a reality show based on real life stories, created with meticulous investigative journalism; *MY DANGEROUS WIFE* is a drama series focused on a 6 year married couple without child; and *Sultan of my Heart* a period drama of love and change.

Lastly are *Aria of the Doomed*, drama centering on the lives of prisoners in Stalin's era labor camp for women; *The Deep*, centered on a police officer in charge of the suicidal hotline and negotiation department of the Istanbul Police Department, and *Golden Horde* (16x60'), set in the end of the 13th Century.



Heritage, reality Show

Somos: more biopics

Somos Distribution (USA), company led by **Luis Villanueva**, highlights at MIPTV a slate of drama where stands biopics based on big Latin stars, and historical series.

Heading the slate is *Subete a mi moto* (15x60'). Produced by **Somos Productions**, **Boomdog**, **Piñolywood Studios** and **Endemol Shine Latino**, it tells the story of Menudo, since its foundation, to times of decline and the global success.

Hasta Que Te Conocí (14x60') is a coproduction between **Somos Production**, **Disney Media Distribution Latin America**, **IGSFA Management** and **BTF Media**, centered on the life and story of Alberto Aguilera Valadez, and *La Historia de los Mundiales* (50x60') revives the most incredible stories of the World Cups.

From the international slate it stands the Russian drama *The Family* (60x40'), about a rich family of dancers, and the Turkish series *Under the Trees* (142x45') and *The Foreign Groom* (188x45').

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BOOTH #P-1.J2

ATV: Love & Hate



Ziyad Varol, licensing and digital manager, acquisition & sales

ATV is not only the main broadcaster in Turkey, but also a big content exporter, adding new titles and markets year by year. For this season, the team led by **Ziyad Varol**, licensing and digital manager, acquisition & sales, recommends the new drama series *Lifeline* (60x45'), where a woman sold to a businessman and captured by her husband, become the victim of violence with her son. She failed to escape from her husband. But her life will change when a businessman from the Blacksea region, travels to Istanbul to make new agreements.

Don't Leave Me (60') follows a middle-aged woman who has a happy marriage and life. Her husband and her two sons live all together in Ankara. One of her sons is graduated from medical school and comes back to home, but on his return, an old friend visits will change their life. And *Love and Hate* (111x45') is the story about a man who spent his youth in prison and didn't learn to love, and a woman who never loved anyone.

Lastly, ATV highlights two of its biggest dramas: *Orphan Flowers* (297x45'), a series about a young girl who lost her dad when she was a child, abused by her step-father and left in front an orphanage by her mother; and *Wedlock* (137x45'), where a lie told by a desperate mother for her child, pulls everyone in the same swirl. Their lives get upside down. Within the psychological between husband and wife, she only had two choices; either she will surrender to bondage or fight with courage, and build a new life for her children and herself.



Lifeline, new drama



Don't Leave Me

Welcome to the Family of Filmax

Filmax (Spain) is expanding its TV portfolio, a business that is bigger and more relevant every year for the company that has been traditionally focused on feature films. The success, both domestic and international, of its dramas *The Red Band Society* and *I Know Who You Are* have made of Filmax a very relevant player in the international TV series marketplace.

At MIPTV, the company highlights *Welcome to the Family*, the newest Filmax TV production, developed by the team behind *The Red Band Society* and *IKWYA*. Currently broadcasting at TV3, the Catalan pubcaster, *Welcome to the Family* is becoming another massive success domestically. The show has become the best fiction



Welcome to the Family, new series

BOOTH # P0.B 1

Caracol bets on Bolívar

Caracol Televisión (Colombia) has managed to position itself as one of the main generators of content in Latin America, but also in the world thanks to a range of high-end dramas, with a great bill and strong stories. Continuing with this strategy, the company confirmed the start of the *Bolívar, Una Lucha Admirable*, the most ambitious project of the Colombian broadcaster.

Recorded in Toledo and Aranjuez (Spain) and in real scenarios where the history happened, the series follows the life of the hero before becoming a legend; the man beyond the figure. Bolivar changed history with the idea of uniting his people to end the oppression of the Spanish Empire. His name became synonymous with leadership, inspiration and struggle; and this is how he formed an army in which not only soldiers fought, but common people who always believed in their ideals of a free land.

At MIPTV, the company arrives with a slate headed by *La Ley Secreta*, which brings for the first time to the screen the real story of a special group of police, consisting only of women, and *La Mama del 10*, which tells the story of Tina Manotas, a beautiful and humble woman who is forced to leave her hometown and move to the capital.

In addition, the Colombian company will continue betting on *The Bronx*, a story of lives crossed within a dangerous neighborhood, *Surviving Escobar, Alias JJ*, series sold to **Netflix** and focused on one of the assassins of one of the most feared hitmen in history Colombian, and the original format, *El Desafío*.



Lisette Osorio, VP international sales



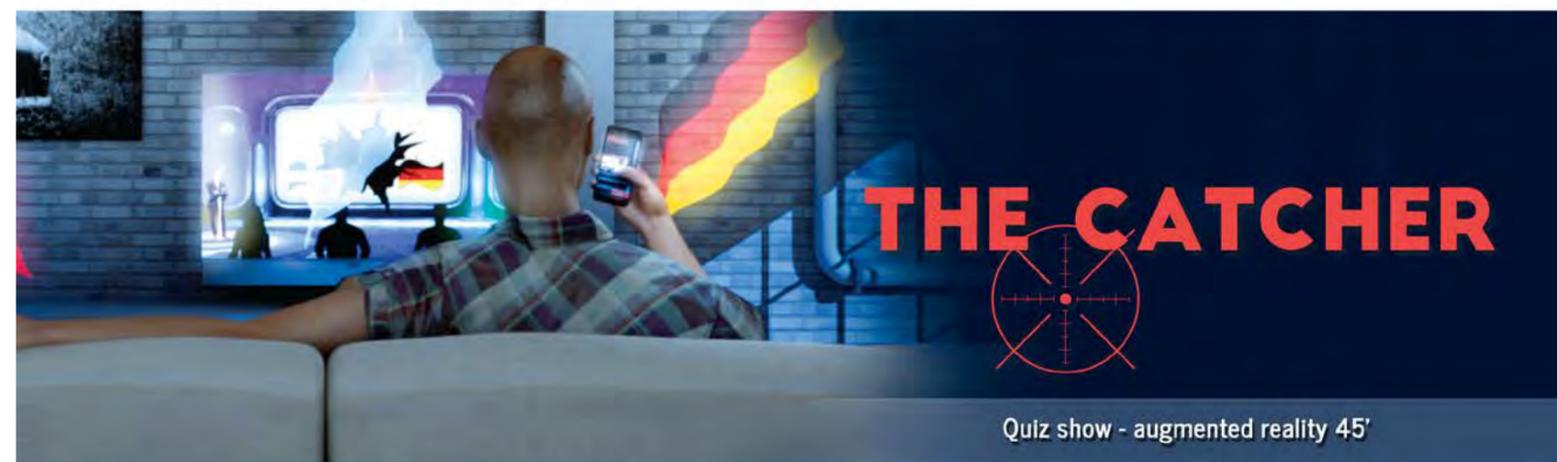
Caracol started the production of Bolivar, Una Lucha Admirable, its most ambitious project



Ivan Diaz, head of TV Sales

premiere for the network in the last 10 years. First episode reached an astonishing 25.8% share. 'This special, wit and funny family show, created by Pau Freixas, Ivan Mercade and the rest of the Arca Audiovisual team has already made a great impact in the exciting TV series Spanish landscape', describes Ivan Diaz, head of TV Sales.

Kilian Jornet: Path To Everest is a cool documentary that describes the amazing adventure by one of the most special sportsmen in the world, the mountain runner Kilian Jornet. It narrates his two consecutive ascensions to the Everest summit, with his own personal style, unorthodox and defying all the rules and conceptions of traditional hiking. While *The Miramar Murders* is a true crime documentary series, currently in production, that depicts the unclosed case of Pablo Ibar.



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CMF: 'The major trends in the industry'



Valerie Creighton, CEO

As part of the *CMF Trends*, the **Canada Media Fund** (CMF) highlights the main trends both in the Canadian and international market, specifically how the relentless march of technology, artificial intelligence, and robotics are shaping the creative industries.

According to the latest edition, four major trends can be noticed: 1) 'Finding a counterbalance to online giants'. 'The year 2017 could be considered a year of awareness, as we noticed the digital giants' strangleholds and many flaws. The year 2018 will be a year of enlightenment, where content creators, producers, and broadcasters will learn to better negotiate their presence on and collaboration with the super-platforms, while making better use of the technologies that define our digital landscape', explains **Valerie Creighton**, President and CEO, CMF.

2) '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'.

BOOTH #P-1.K22

Deutsche Welle, *Classified*

Deutsche Welle (Germany) recommends at MIPTV its new documentary series *Reaching for the Stars* (7x30'), which takes a look at the astronauts, the aeronautics, the Apollo missions and if living in space is fantasy or imminent reality, and *Classified: World War II* (7x30'), a series that tells the little-known stories from the terrible war with new facts that have come to light. It highlights espionage, diplomatic contacts and economic ties.



Classified: World War II

Founders' Valley (10x30') follows the Award-winning German entrepreneur Fridtjof Detzner while he sets off to look for people with visionary ideas across Asia, and *Musica Maestra* (5x12'), a tour with world-famous conductor Alondra de la Parra.

NFI: from films to TV series

The new millennium brought big changes to **New Films International** (USA), as it entered production for the first time. To date, it had produced over 40 feature films and is now venturing into the realm of TV series. 'Aside from those two major facets, our company also specializes in development, financing, US theatrical releases, and P&A, all of which are done in house', describes **Nesim Hason**, CEO.



Nesim Hason, CEO

This season the company is representing a variety of films, including the dark comedy, *In Vino*; faith-based romance, *A Lesson of Love*; thriller, *Fortune Defies Death*; and horror, *Horrorshow*. 'As far as TV series go, we are really excited about our newest acquisition, *Stolen Life*, a long running primetime hospital drama, which was number one in ratings in Bulgaria. This Grey's Anatomy-esque series is a great complement to our other action-filled series', remarks Hason.

In 2017, the company made a vigorous attempt to enter Russia and CIS countries with objective to reestablish strong relationships with companies there, especially since we have abundant, star-studded availabilities for those territories. Slowly but surely we are closing deals one by one, and hope to continue that momentum in 2018 as well'.

'We've also hit the US market strong, with our digital and cable output deals we've managed to reach 108 million households directly through **Amazon, InDemand, DirecTV** and more. On top of that, we have secured a theatrical output deal at the end of 2017, wherein we plan to release titles back to back throughout 2018. We are proud of our output deals around the world, especially in Latin America where we partner with **Lionsgate**, which continues to our exceed expectations'.

According Hason, the largest challenge in the multi-platform era is determining which content is most appropriate for each platform. 'Of course there is no product that is once-size-fits-all, but now with the growing number of platforms, more and more niches are being created. Therefore, we are putting a greater diligence toward what we can offer that will meet our clients' needs and demands'. And he completes: 'We have already began our plans for expansion, which is specifically in the field of co-production. We are about to enter production for our first co-production TV series, *Torque*, which we are producing with major players in Italy, France and Bulgaria. This will open a new door for co-production, as we have developed a transformative model that the industry has never seen before'.



Stolen Life, a long running primetime hospital drama

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Telefilms: más y mejor

Grupo Telefilms sigue produciendo más contenido original y anunciando nuevas alianzas de desarrollo en Latinoamérica, que se suman a su ya exitoso core business, que es la distribución de blockbusters de Hollywood. Entre ellos, destaca en Cannes cinco superproducciones independientes con directores y talento de primer nivel.

Dirigida por **Ridley Scott**, *All The Money In The World* está contextualizada en la Italia de 1973 con el secuestro de John Paul Getty III, y los desesperados esfuerzos de su madre por conseguir que el abuelo del joven, el magnate del petróleo John Paul Getty Sr., considerado uno de los hombres más ricos del mundo, pague el rescate.

Den Of Thieves es otra gran producción con **Gerard Butler** y **Curtis '50 Cent' Jackson**, donde un grupo de ladrones planea su gran asalto final: robar los USD 120 millones en efectivo que todos los días se sacan de la circulación y son destruidos por la Reserva Federal.

Del director brasileño **José Padilha** llega *7 Days In Entebbe*: en 1976 un avión de Air France con 248 pasajeros a bordo fue secuestrado por dos palestinos del Frente Popular para la Liberación de Palestina y dos alemanes de las Células Revolucionarias alemanas, siendo desviado al Aeropuerto Internacional de Entebbe, en Uganda.



Sandro de América ha sido el gran producto del año, con un éxito rotundo en Telefe Argentina y ventas en Latinoamérica

En *Midnight Sun*, una chica de 17 años que vive protegida dentro de su casa desde su infancia debido a que padece una rara enfermedad, que provoca que incluso la mínima cantidad de luz solar pueda resultar mortal para ella. *12 Strong* cuenta la historia de unos agentes de la CIA y fuerzas especiales entran en Afganistán tras el 11 de septiembre para desmantelar a unas fuerzas talibanes.

En un gran momento del **Grupo Telefilms**, su productora de contenidos para televisión **The Magic Eye**, liderada por **Juan Parodi**, estrenó el mes pasado su primera producción: la bioserie *Sandro de América* (13x'45) en **Telefe**. Sandro ha sido un personaje central en la cultura popular de Argentina y la región. La producción, dirigida por **Israel Adrián Caetano**, no ha parado de crecer desde que se lanzó el 5 de marzo **Telefe**, quien ha decidido programar la serie en formato de emisión diaria (lunes a jueves).

Al cierre de esta edición, *Sandro de América* había marcado entre su estreno y el capítulo 4 (5-8 de marzo) un promedio de 16,4 puntos de rating con picos de 17,3 puntos, y un share que supera el 50%, lo que le permite ganar ampliamente su franja contra el principal competidor.

La distribución internacional está dividida por plataformas: mientras **Telefilms** maneja TV de paga y OTTs, **Telefe International** se ocupa de las TVs abiertas. La serie se ha ven-



All The Money In The World, nuevo largometraje de Ridley Scott



THR3 Media: Bruce Boren, acting CEO, Ricardo Costianovsky y Tomás Darcy, con el hijo de "El Santo" durante el lanzamiento de "Santo, el Enmascarado de Plata"

dido en **Canal 13** (Chile), **América TV** (Perú) y **Caracol TV** (Colombia), además de Uruguay, Bolivia y Ecuador.

En NATPE Miami pasado **Grupo Telefilms** y **Diamond Films** (la distribuidora de cine del grupo) anunciaron el lanzamiento de **THR3 Media Group**, una nueva productora de contenidos multiplataforma en la que participa **Bruce Boren**, ex VP de Televisa Networks, quien será acting CEO de la nueva compañía. 'Este equipo ha creado, producido y distribuido algunos de los contenidos más influyentes de la región. Confiamos en nuestra capacidad para satisfacer las tendencias del mercado y entregar historias de alta relevancia', subraya Boren.

Darcy y **Costianovsky** socios en THR3, añaden: 'La nueva productora adopta un enfoque innovador de producción y distribución en el mercado y ya ha comenzado a generar interés en los diferentes sectores de la industria del entretenimiento'. Su primera producción es una biopic sobre el famoso luchador mexicano "El Santo", que se llamará *Santo, el enmascarado de Plata*. **Diamond** y **Telefilms** serán socios de distribución de éste y otros proyectos de la empresa, que tendrá sede en Ciudad de México, y oficinas en Buenos Aires, Argentina.

GMA: A Woman Scorned

GMA (The Philippines) highest rating daytime drama *A Woman Scorned* (180 x 45') came to an end. For more than a year, it has won the nation over with consistent ratings. It is globally distributed by **GMA Worldwide Inc.**

It lead its afternoon prime time slot from Monday to Saturday at 2:30pm with an average ratings of 22% and an average share of 59%. The series received several nominations and awards from various local and international organizations. Lead actor Gabby Concepcion received the "Asian Star Prize" award and lead actress Sunshine Dizon received the "Best Actress" award during the 2017 Gawad Amerika Awards.



A woman scorned

Fox: more provocative

Twentieth Century Fox launches at MIPTV its new drama *The Resident* (14x60'), a provocative new medical drama that rips back the curtain to reveal the truth of what happens behind the scenes at hospitals.

Inspired by actual events, *Trust* (10x60') delves into the trials and triumphs of one of America's wealthiest and unhappiest families, the Gettys; while *The Orville* (12x60') is a comedic sci-fi action-adventure set 400 years in the future. Lastly the drama *9-1-1* (10x60') and *LA to Vegas* (15x30'), an ensemble workplace comedy about a group of underdogs trying to find their place in the world.



Mark Kaner, president, International Distribution

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<p>SERIES AND FORMAT AVAILABLE</p>	
<p>LA CHICA QUE LIMPIA: 13x 26' SERIES OR FORMAT</p>	<p>THE FASHION HERO: 8x60' SERIES OR FORMAT</p>
	<p>EL SUCESO INTERNET AHORA EN TV</p> <p>As seen on Netflix</p>
<p>EDEN: 13x26' SERIES</p>	<p>SEGÚN ROXI: 27x24' SERIES</p>
<p>As seen on Nick Jr.</p>	
<p>UNIVERSO Z: 156x11' SERIES + 156x1' INSTERTITALS</p>	<p>LAVEZZI: 8x2.5' CLIPS</p>





Los nuevos conceptos de negocio en el actual escenario regional

Drama extranjero, producción original y estrategias digitales se funden en la nueva industria audiovisual latinoamericana, que muta y evoluciona en toda la región. De USA Hispano a Argentina, hablan los protagonistas.



TELEMUNDO GLOBAL STUDIOS (USA)
MARCOS SANTANA,
PRESIDENTE



El año pasado se han producido 487 series en USA, y un 75-80% corresponden a TV lineal (abierta, de pago y Premium), es decir que aún hay mercado, aunque la TV está acooplejada. Pero hay un factor realmente diferencial de la TV abierta: es gratuita.

Entre sus ventajas, además, es un medio que puede participar en cualquier plataforma, pero no está creativamente al nivel que se necesita. Es el único capaz de compartir pantalla con otros. Los digitales viven de almacenar contenidos, la TV de generarlo y distribuirlo en la mayor cantidad de vehículos posibles. Hoy el 70% del contenido que se ve en digital, es producido para televisión.

En cuanto a los nuevos mecanismos de monetización, la generación de contenidos para explotar en múltiples pantallas es clave. Los contenidos lineales no son necesariamente los generadores de más audiencia. Se deben crear contenido digitales originales.



TV AZTECA (MÉXICO)
ALBERTO CIURANA,
CHIEF CONTENT &
DISTRIBUTION OFFICER

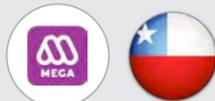


La televisión es la madre de todas las pantallas. No está muriendo ni va a desaparecer, pero sí debe transformarse. El nuevo buyer ya no compra contenido lineal, necesita ser creativo + financiero. Los costos son un punto clave y deben tenerse en cuenta al momento de definir la compra. El comprador debe impulsar una triangulación para el éxito del negocio.

La coproducción es complejo pero necesaria, en partes iguales. Es un proceso complicado donde costos y temáticas son los más difíciles de resolver. No hay nada más universal que lo local. Se debe crear contenido relevante para la TV abierta, como por ejemplo *Exatón* (Acun Medya, Turquía), un game show físico que fue un éxito en TV Azteca, y que hemos distribuido en exclusiva a Telemundo. Con este programa desmitificamos que los niños y jóvenes no ven TV. Este axioma no funcionó en este caso: con opciones frescas y diferenciadoras, la vuelta de la audiencia es real.



MEGA (CHILE)
JUAN IGNACIO VICENTE,
GERENTE DE
CONTENIDOS



Fuimos el primer canal de la región en apostar por un contenido dramático de Turquía, *Las Mil y Una Noches* (Global Agency), y hoy emitimos 14 series de ese origen. El contenido dramático extranjero, en especial el de Turquía, funciona bien en la mayoría de los territorios donde se emite.

No importa el origen, sino la historia, es uno de los principales conceptos que aprendimos. Vemos dramas de nuevos orígenes permanentemente, pero no todos funcionan. Inicialmente buscamos un contenido que pueda tener continuidad en nuestra pantalla y esa característica la encontramos en la industria de Turquía.

Los canales siguen en línea con las tendencias, la coproducción es una de ellas. Anunciamos una con Telefe y América TV de Perú: *12 Segundos*. Y tenemos en carpeta una coproducción con Kanal D de Turquía, proyecto que aún está en desarrollo.



CARACOL (COLOMBIA)
DAGO GARCÍA,
VP DE PRODUCCIÓN



Hay dos realidades: una TV que crea contenido y otra que lo financia. En los últimos tiempos ambas han debido ir de la mano producto de la transformación que vive la industria en estos días. La frase de "El contenido es rey" está en crisis, ya que hoy rigen otras lógicas para adquisición, producción y distribución.

Hay cuatro televisoras: TV abierta, TV de pago, SVOD/OTT, y la TV de agregación. Los ejecutivos de distribución tienen ahora parte activa en la definición de estrategias de producción de cara al mercado global. El creativo no está más solo. Las dos consecuencias principales son: 1) confusión y paranoia que se soluciona tratando de imitar la programación de la TV de pago u OTT; 2) contenidos monotemáticos, por los que la TV abierta pierde la diversidad que tanto la caracterizó.

Se rompió la tensión entre los ejecutivos y creativos, quienes están ganando más respeto al interior de las organizaciones de medios. Mientras que el contenido debe viajar, la televisora debe reafirmarse en lo local. Debemos recuperar la naturaleza del medio: la TV del mañana se parecerá mucho a la TV de siempre.



VIACOM TELEFE (ARGENTINA)
MERCEDES REINCKE,
VP DE CONTENIDOS



Telefe ha emitido series de Corea y Turquía, y ahora con la adquisición de Viacom diversificaremos aún más los orígenes. Hemos experimentado una transformación en nuestra pantalla. Si bien el contenido de Turquía y Corea ya se emitía antes de la compra, con la llegada del gigante de medios, se vuelve más lógico. Tenemos dos hermanos, Channel 5 (UK) y Colors (India), con quienes creemos que debemos intercambiar contenidos, generar nuevos y apostar fuerte hacia las nuevas generaciones. Están todas las oportunidades dadas para hacerlo.

Hoy los broadcasters están más abiertos a esas producciones. Nunca se sabe de dónde puede venir el próximo gran éxito. La coproducción es un nuevo lenguaje en el mercado y debemos ir por ella.



IMAGEN TV (MÉXICO)
ADRIANA IBÁÑEZ,
CONSULTORA DE
PROGRAMACIÓN Y
CONTENIDOS



Le dedicamos seis horas al contenido turco y algunos días nos ha posicionado segundo, especialmente con el producto bíblico de Record TV (Brasil). Con el quiebre del duopolio Televisa-Azteca a fines de 2016, las oportunidades se han abierto.

Somos los "nuevos chicos en la cuadra" y quienes tenemos la responsabilidad de innovar. Nos ha ido muy bien con las series de Turquía y hoy las seguimos buscando en los mercados internacionales.

Si bien Imagen aún no ha coproducido con otros países, sí lo ha hecho con productoras de México e incluso con estudios como Sony. Las oportunidades en esta área son grandes y debemos considerarlas siempre.

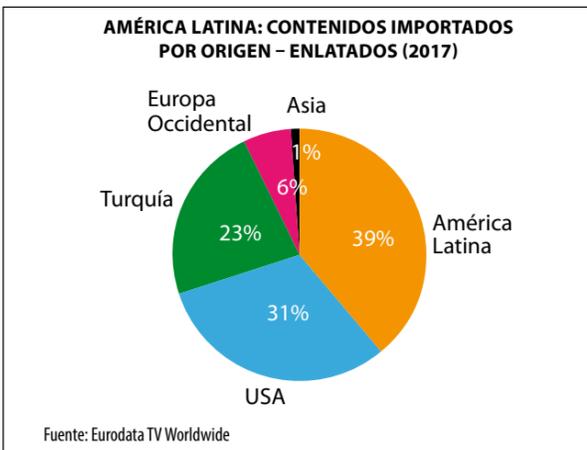
¿De dónde provienen los contenidos que llegan a Latinoamérica?



Francois Lhomme, director de ventas para Latinoamérica de Eurodata TV Worldwide

Francois Lhomme, director de ventas para Latinoamérica de Eurodata TV Worldwide, explica: 'Entre 2015 y 2017 la región ha experimentado un cambio: el enlatado superó a las creaciones originales, que representaron un 59% en 2016 frente al 35% del primero. Un 5% corresponde a adaptaciones (10 programas en 2016)'.

La región continúa siendo el principal proveedor con el 64% (cayó un 8% en 2016), seguido de USA con el 18% (cayó un 6%), Turquía con el 13%, Europa Central con el 3% (cayó un 3%) y Asia con el 2%. 'Hay un apetito por nuevos contenidos, especialmente los más oscuros como Insider, cuyo último episodio obtuvo el mejor rating para una serie de Turquía en Mega (Chile)', completó.



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KILIAN JORNET: PATH TO EVEREST Documentary Film
Adventures/Nature - 80'
Filmax



BYRON & THE FLEA Animation Series
Comedy/Family - 52x7'
All the Kids



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A way to make Europe



Parrot Analytics: content demands in key Latin American territories

Latin America is a key region for the global TV industry. Its audiences are well served by local content producers based in many of the countries of the region, a large proportion of which export their content to other countries of the region either directly or via remakes. Latin Americans are also enthusiastic consumers of international content.



What do different countries in Latin America like and dislike most about locally-produced content, and which markets prefer Spanish or Portuguese language content coming from the US or Europe?

Parrot Analytics has applied global TV demand data to these questions to probe deeper into Latin American content trends of the four biggest countries in the region.

Which individual Spanish and Portuguese language titles were the favorites in each country last year? The



Argentina is the only market where two Argentinian titles appear in the top ten, and the only top ten appearance of HBO Latin American crime drama *El Jardín De Bronce*



company focuses its analysis on three key countries of the sub-continent: Argentina, Colombia and Mexico. For each, the ten regional language titles that had the highest average demand over the whole of 2017 were identified.

Argentina

Argentina is the only market where two Argentinian titles appear in the top ten, and the only top ten appearance of HBO Latin American crime drama *El Jardín De Bronce*. Argentina's most in-demand regional show of 2017 was Telemundo's crime drama *El Señor De Los Cielos* followed by telenovela *Sin Senos Sí Hay Paraíso* from the same network. These are joined in eighth position by Univision's *Mira Quién Baila*, which makes the USA the most in-demand origin country of regional content for Argentinian audiences.

Spain also has three shows in the Argentinian top ten: TV3's *Merli* is the most in-demand of those. Brazilian biblical telenovela *Os Dez Mandamentos* from Record TV is the seventh most in-demand title in Argentina. It's the only show from Brazil to appear but has pan-regional appeal as it is also popular in both Colombia and Mexico.



Colombian demand for Netflix's story of the Colombian drug cartels told in *Narcos* means that four US shows make the top ten here

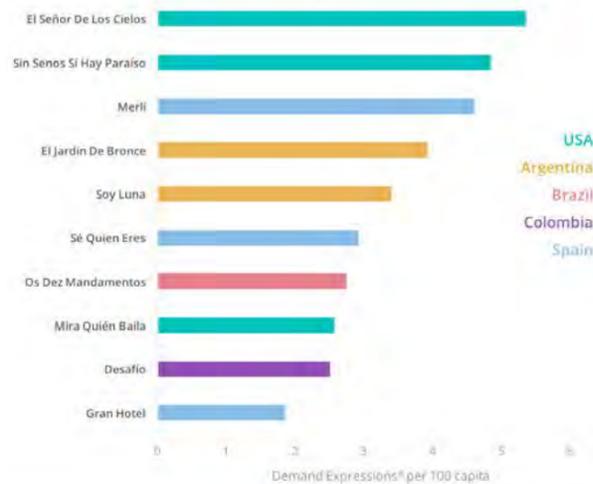
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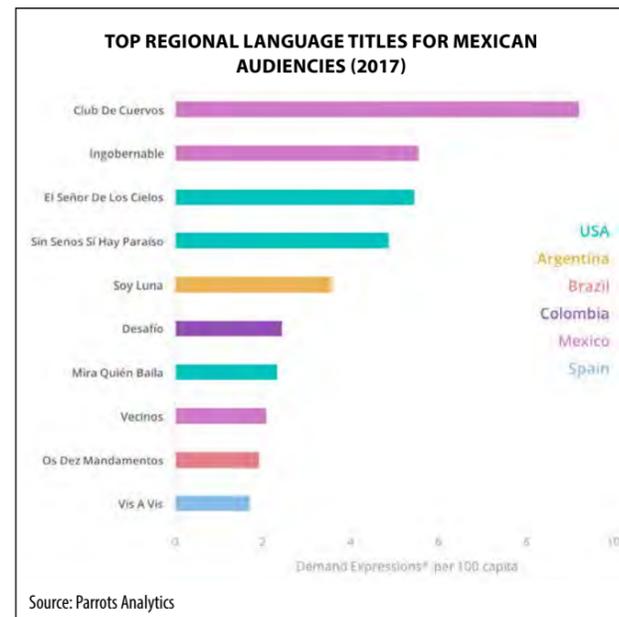
TOP REGIONAL LANGUAGE TITLES FOR ARGENTINEAN AUDIENCES (2017)



Source: Parrots Analytics



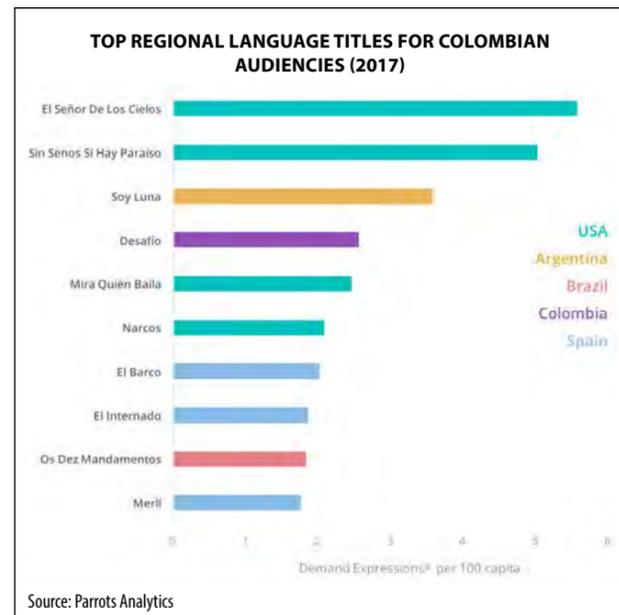
Parrot Analytics: content demands in key Latin American territories



Colombia

Colombia shares its two most in-demand shows with Argentina: *El Señor De Los Cielos* and *Sin Senos Si Hay Paraiso* are first and second here as well. Audiences here also enjoy *Mira Quién Baila* too, but Colombian demand for Netflix's story of the Colombian drug cartels told in *Narcos* means that four US shows make the top ten here.

As with Argentina, content from Spain is the second favorite with three shows from that country, however Colombia's most in-demand title from Spain is Antena 3's apocalyptic drama *El Barco*.



Only one Colombian show appears on the country's top ten, Caracol's competition show *Desafio*. This show is popular throughout Spanish-speaking Latin America as it charts in Argentina and Mexico as well.



Mexico is the only country where Mexican originals are part of the ten most in-demand: Las Estrellas' comedy drama *Vecinos* is the third Mexican show on the list

Mexico

It is the only country where Mexican titles are part of the ten most in-demand. More than that, although the same three US titles that were in-demand in Argentina and Colombia appear in the Mexican top ten as well, they are not the most in-demand titles in this country.

Instead, the dominance of streaming platform Netflix in this market shows clearly. The top two shows - comedy drama *Club De Cuervos* and political drama *Ingovernable* are both Netflix originals. The third Mexican show on the list is Las Estrellas' comedy drama *Vecinos*, which had the eighth highest demand in the country over 2017.

Subgenres

Across Latin America, the subgenres with the highest demand are, in order: telenovela, crime drama, competition reality, historical drama, comedy drama, romantic drama, teen sitcom, thriller, mystery drama and sitcoms. By taking these and calculating the average demand share for each subgenre for all Latin America, we can determine the difference from this regional average for each subgenre in all three markets.

In the three markets studied, Colombia is the closest proxy to Latin America as a whole. There are only small differences between Colombian subgenres' demand share compared to the regional subgenre demand share. The biggest change from the Latin American norm is telenovelas and competition reality titles, which Colombians like 0.9% more than the regional average.

On the other hand, the biggest difference from the Latin American averages is Mexico. This is most obviously due to the Mexican enthusiasm for comedy-dramas. Buoyed by the popularity of shows such as *Club De Cuervos*, which was Mexico's most in-demand show of 2017, Mexico had 6.4% more demand share for this subgenre than the Latin American average.

To counterbalance this, Mexico has notably less demand share for the other nine subgenres. This is particularly pronounced in telenovelas, where there is 2.4% less demand share in Mexico than the average.

Argentina also has less enthusiasm for telenovelas, with the demand share for that subgenre down 3% on the regional average. However, Argentina has over 1% more demand share for four subgenres compared to Latin American averages: Mystery dramas (2.0%), historical dramas (1.8%), crime dramas (1.6%) and comedy dramas (1.5%).

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Canal 13: 'Sintonizar con las audiencias y con los tiempos en que vivimos'



Javier Urrutia, director ejecutivo, Canal 13

Canal 13 es uno de los líderes del mercado chileno: además de su canal abierto, maneja dos señales de TV paga, 13C y REC junto al

portal de noticias T13, al de entretenimiento 13.cl, y cuatro radioemisoras.

En julio del año pasado, Javier Urrutia asumió su dirección ejecutiva, tras varios años habiendo liderado canales en Chile (Chilevisión, La Red) y en el exterior. Es un reconocido abogado de gran experiencia en el manejo de medios, y ahora toma las riendas del canal del Grupo Luksic, que en 2017 terminó segundo detrás del líder Mega.

En reportaje a PRENSARIO Urrutia comenta: 'El año pasado hemos logrado grandes éxitos en áreas fundamentales como información, cultura e identidad, dando a nuestros contenidos una fuerte conexión con nuestra realidad y nuestro presente como sociedad'.

'Estamos siempre atento a las oportunidades y buscamos generar contenido fresco, masivo y atractivo, con formatos de negocio adecuados a los tiempos de la industria. Actualmente tenemos una posición de sintonía consolidada, que nos ubica en primer lugar en algunos segmentos y con alto share entre los grupos de audiencia más codiciados', completa.

La principal característica del mercado chileno es su altísima competitividad con cuatro actores relevantes que luchan por la primera posición. 'Nosotros tenemos un sello de calidad muy potente, que nos ha identificado históricamente y que es uno de los principales activos', dice Urrutia.

'La audiencia local está hiperconecta-

da, lo que nos motiva a crear contenidos que traspasen el formato tradicional de la TV abierta y ampliar nuestra oferta. Es así como hemos conseguido que la verdadera comunidad en torno a la tercera temporada de la telenovela *Soltera otra vez* llegue al medio millón de visitas a una semana del estreno de la producción'.

Canal 13 diversifica su oferta para una audiencia cada vez más 'activa y conectada', comenta el ejecutivo, y resalta: 'Recientemente lanzamos *Loop*, nuestro SVOD de contenido propios y de terceros. Pronto llegaremos a los 100.000 suscriptores, y hemos generado iniciativas para generar fidelidad en esa audiencia'.

'Nuestra mirada es sistémica: para nosotros lo digital es el terreno natural de muchos de nuestros contenidos. Por ejemplo, Prensa de Canal 13 cumple un rol clave y marca pauta en las grandes coberturas informativas, en un trabajo integrado entre nuestras plataformas de TV, online (web y redes sociales) y radio'.

En relación a la estrategia de contenidos, destaca que el canal tiene una parrilla 'muy variada', que se reactivó el mes pasado con *Soltera otra vez*, el formato de entretenimiento prime time *Vértigo*; y del espacio cultural más visto de la TV chilena, *Lugares que hablan*. 'Nuestro proyecto busca sintonizar con las audiencias y con los tiempos en que vivimos, con los temas que convocan, y mantener un rol relevante en la sociedad', subraya.

En ese sentido, Urrutia señala que Canal 13 sigue planificando formatos con 'fuerte vínculo' con la sociedad, como los programas de nuestra Área de Realidad, nuevas ficciones y el trabajo en contenidos multiplataforma, 'para ofrecer variedad de géneros y formatos'.

'El 13 es historia viva y ese es otro activo: con esa mirada hemos innovado

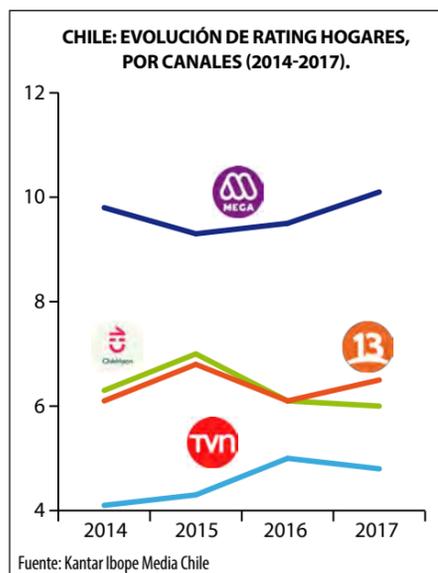


En su tercera temporada, *Soltera otra vez* es también un fenómeno digital alcanzando el medio millón de visitas a una semana del estreno en TV



Vértigo es el formato de entretenimiento líder del prime time

con programas que nos permiten recorrer nuestro rico archivo audiovisual y de historias humanas, como *Qué dice el público* en que Don Francisco visita a quienes fueron parte de los 53 años de *Sábado Gigante* o *El camino del comediante*, donde el joven exponente del stand up Fabrizio Copano, triunfador en Viña del Mar y con un Especial rodado para Netflix, recorre la trayectoria del humor en TV', completa el ejecutivo.



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Pay TV en Latinoamérica: original y local, digital

A&E

A&E Networks Latin America apuesta este año a reforzar su presencia en la región, no sólo ampliando la distribución de sus señales sino también sumando nuevos ejecutivos al grupo y con un fuerte foco en contenido digital y short form que potencie la identidad de marca. **Eddy Ruiz**, EVP y Gerente General: '2017 fue un año difícil para toda la industria. Hubo muchos cambios y sin embargo tuvimos muchos logros. En distribución, A&E y History superaron el 90% de penetración en la región (65 y 63 millones de hogares), mientras que los dos canales más jóvenes, H2 y Lifetime, sobrepasaron los 50 y 54 millones de hogares en dos años respectivamente, de la mano de HBO Latinoamérica'.

En contenidos originales, *Una Idea Para Cambiar la Historia* celebra en 2018 su quinto año con un refresh del formato, y a *Gigantes de Brasil* y *Gigantes de México* se sumará una versión que integre ambos países para Latinoamérica. Esta produciendo más en Brasil.

Una Idea Para Cambiar la Historia

FOX

En Natpe Miami 2018, Fox Networks Group presentó una agresiva propuesta de producción original junto a sus talentos, mostrando una oferta muy variada de shows y formatos inéditos. Hay un denominador común que atraviesa sus producciones originales: la relevancia de las historias e innovación aplicada a un altísimo nivel de producción.

El grupo apuesta por contenidos alineados a sus intereses. La producción original tiene una gran importancia ya que el peso de las historias con talentos locales, posibilitan una mayor identificación con los viewers, que las sienten cercanas, propias.

En esa estrategia, estrenó el 16 de marzo pasado la segunda temporada de *Sitiados* para su oferta Premium y está comenzando a producir la serie *El General*, protagonizada por **Christian Meier** y producida por **FOX Telecolombia**, basada en el libro *El General de las Mil Batallas*, del colombiano Julio Sánchez Cristo.



Turner

Turner Latin America estrenó el 13 de marzo el drama *Mary & Mike*, una coproducción **Invercine** y **Wood, Piranha Films, Chilevisión** y **Space**, dirigida por Julio Jorquera y Esteban Larraín, y cuenta con la asesoría de Andres Wood. La primera ventana fue Chilevisión, y luego fue emitido por Space para Latinoamérica.

Cuenta la historia de una pareja formada por una escritora chilena y su esposo, un sicario estadounidense de la CIA que aparentan tener una familia normal, ocultando su vida secreta como agentes de elite de DINA, cometiendo asesinatos políticos.



NBCUniversal

'Hemos logrado un crecimiento acelerado en los últimos años y estamos seguros que 2018 será una nueva oportunidad para seguir expandiendo nuestra marca en la región y brindando las mejores opciones y oportunidades a nuestros consumidores y clientes', expresó **Klaudia Bermúdez-Key**, SVP y gerente general de **NBCUniversal International Networks Latinoamérica**.

'El reto es diverso, pues nos enfocaremos en seguir creciendo la distribución de exitosas señales como la de **Telemundo Internacional** que tiene un inmenso potencial en toda la región, aumentando el número de nuestras producciones originales para reflejar cada vez más de cerca la realidad e intereses de nuestras audiencias y explorando nuevos formatos y plataformas para mantenernos a la vanguardia de la industria del entretenimiento'.

Sus señales están representadas por **HBO Latin America Group**. Se destaca **Telemundo Internacional**, que sumó un feed para la región en marzo de 2017, y se posicionó rápidamente como el canal de TV paga más visto de Centroamérica y México con una oferta variada. Además, la producción original de **E! Brasil**, *Drag me as a Queen*, y para **Universal Channel** habrá *MacGyver* y *Lucifer*, y la 20ª de *Law & Order: SVU*. **Syfy** estrena *Game Face*, nuevas temporadas de *The Magicians*, *The Librarians* y la celebración del décimo aniversario del canal, incluyendo el lanzamiento de un nuevo paquete gráfico este mes.



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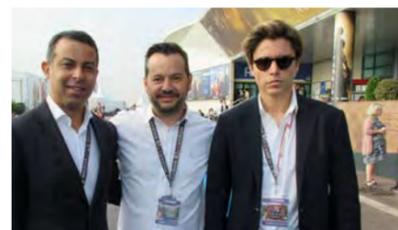
Christian Gabela, VP and GM of Story House, con Patricio Wills, presidente de Televisa Estudios, y Carlos Bardasano, Jr., de W Studios, todos del Univisión



Alejandro Aguilera Mendieta, VP, Programming, Karina Montoya Herrera, director of acquisition; Gerardo Lopez Gallo Dey, VP de Programación Marketing and Research, todos de Televisa (México), Oscar Portillo Serrano, CEO de The Second Screen Company (USA), Ramsey Elia, director general de Televisa, Borja Perez, SVP Digital, NBCUniversal,



El nuevo equipo de producción, canales y distribución de TV Azteca liderado por Alberto Ciurana, Chief Content & Distribution Officer, rodeado por Joshua Mintz, VP producción, Patricia Jasín, VP de TV Azteca Internacional y Sandra Smester, nueva EVP y directora general de Azteca Uno



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



SBT, Brasil: Richard Vaun, adquisiciones, Fernando Pelegio, programming manager, y Michael Ukstin, director of programs



Más buyers de Brasil: Paula Taborda, head of content and programming, Gloop/Globosat, and Luisa Campos, gerente de contenidos, Synapse



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



Manuel Abud, presidente & CEO de Azteca America (USA); Les Levy, COO, H2C, que compró Azteca America; Sebastián Trujillo, head of sales de BBC Worldwide Latin America; Margarita Black, head of acquisitions, Azteca America; y Mary Black, VP producción de Somos Productions (USA)



Telemundo: Olimpia Del Bocchio, marketing; Glenda Pacanins, SVP, programming & content, Perla Farias, SVP scripted development, Telemundo Studios



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



Alejandro Vazquez Vela, programación MVS México



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



Compradores digitales: Nelson Sato, CEO de Sato Co., agregador de Netflix en Brasil, junto a Aysha Rocarder McKay, business development manager, y Ransford Ricketts, programming manager, ambos del OTT de deportes Digicel (Jamaica)



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



NBCUniversal Channels Latin America: Milton Xavier, gerente de programación, Grecia Waverly, SVP de programación, Christopher Lorenzo, acquisitions; Klaudia Bermúdez-Kley, SVP, y Paulo Barata, CEO para Brasil, junto a Stephanie Pacheco, de CBS



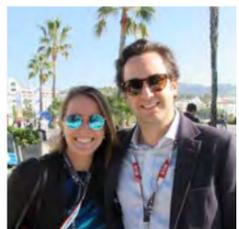
Estefanía Arteaga, Sr. Content developer manager, Viki, innovador OTT de USA



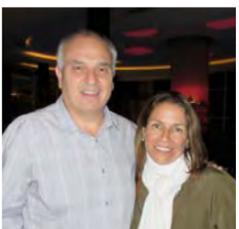
Luiz Bannitz, business director and head of content, Encrpta! (Brasil)



Manuel Martí, director internacional de Pol-ka Argentina; Diego Guebel, ahora independiente; Adrián Santucho, VP of Entertainment de Univisión, USA



Caracol TV, Colombia: Carolina Porto Urdaneta, gerente ejecutiva productora, y Alejandro Toro, director de coproducciones



Marcelo Liberini, VP digital, Caracol TV, y María Iregui, VP de Negocios Estratégicos de RCN



Ricardo Cruz y María del Rosario Iregui, RCN Colombia; María Angela de Jesús y Roberto Ríos, ambos de HBO; Beatriz O'Higgins, directora de programación, IVC Venezuela; Isabel Quintero, adquisiciones A+E; Carlos Abascal, Olé Communications



Felipe Boshell, presidente de Canal Uno (Colombia)



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



Carlos Cosco y Carlos Abascal, de Ole Communications, con HBO Latin America: Roberto Hernandez, corporate VP; Silvia Fong, programming director; Gustavo Grossman, VP y general manager; Eva Villarreal, acquisitions executive, y Luis Peraza, EVP



Emre Gorentas, distribución, Ziyad Varol, adquisiciones digitales y TV, y Muge Hanilci, distribución, ATV (Turquía) con Marcela González, Analida López, Alejandro Sacasa e Ignacio Barrera, adquisiciones y programación, Grupo Albavisión (USA)



Claro Video: Jennifer Barany, directora de adquisiciones de contenido; Rosemarie Morales, senior manager media content acquisitions, y Claudia Bouche, content acquisitions manager



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



Netflix: Rodrigo Mazon, director content acquisitions, August Rovigno, senior manager acquisitions, Latinoamérica



Marina Dimitrius, director of cable programming, y Carolina Bilbao, VP programming and development (3ra izq) ambas de Hemisphere, con WAPA Puerto Rico: Celeste Galarza, programming coordinator, y Jimmy Arteaga, gerente general. Completa Francisco Giménez, SVP y GM Cable Networks, Hemisphere



Guillermo Borensztein, gerente de negocios internacionales, Viacom/Telefe (Argentina); Isabel Rodríguez, productora ejecutiva, TVN (Chile); Carina Puffe, jefa de adquisiciones, VTR (Chile); Dario Turovsky, SVP Global Acquisitions, Viacom/Telefe; y Enrique Selamé, subgerente de contenidos, VTR



Canal 13 de Chile: José Navarro, adquisiciones, María de los Angeles Ortiz, programación, y Javier Urrutia Urzúa, director ejecutivo



Los canales de Chile en pleno: Rodrigo Díaz, head of acquisitions, Chilevisión; Jaime Aguirre, director ejecutivo, TVN; Andrea Dell'Orto, directora de producción y operaciones, e Ignacio Vicente, gerente de contenidos y negocios internacionales de Mega



Hugo Aloy, director, Seven Entertainment (Brasil) adquiere contenidos para dos canales africanos



Maryann Pasante, ventas para América Latina Lionsgate, con Alberto Niccoli Junior, SVP, Carolina Padula, directora de adquisiciones, y Natasha Reginfo, VP y general manager, todos de Sony Latin America



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Tomás Yankelevich, EVP y Chief Content Officer rodeado por Andrés Mendoza, director ejecutivo de adquisiciones, y Marcelo Tamburri, VP y director de canales de Turner Latin America



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Germán Groba, director de programación, Disney Channels Latin America



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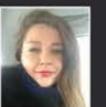
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Telefe taps Elena Antonini for Europe and Africa



Elena Antonini, Sales and Coproduction Director

Telefe/Viacom keeps betting on the expansion of its distribution arm, now with the appointment of **Elena Antonini** as Sales and Coproduction Director for Europe and Africa, reporting to **Guillermo Borensztein**, VP, sales and coproductions.

Prior to joining **VIMN Americas**, Antonini worked at **DORI Media Group** (Israel/Argentina) for 12 years, where under her last position she was responsible for content sales for the territories of Europe, Mexico, US Hispanic, Argentina and Nordic. Previously, he also worked in the Content Distribution area of **Claxson**.

'Elena is a great professional with a distinguished career, who joins our team at the right time. We trust and share her vision of the business, while we are convinced that her contribution will be fundamental to position and enhance the sale of content from **Telefe**, **Porta dos Fundos** and **Nickelodeon's** telenovelas outside of the Americas', says Borensztein.

Among the main titles that the executive will be handling, it stands the new comedy series *100 Days to fall in Love* (80x60'), where after 18 years of marriage and trying to improve their relationships, two friends decide to propose their husbands a deal: they are to take a break from their married lives for 100 days during which they can do as they please as long as they follow 10 strict rules. And **Porta dos Fundos'** new series, *Borges Importadora Ltda* (10x30'), which tells the story of four employees of an importer company in bankrupt and sunk in debt.



100 Days to fall in Love (Telefe)

Produced by **The Magic Eye/Telefilms**, *Sandro de America* (13x60') is a biopic that tells the life of renowned Argentine singer-songwriter **Roberto Sánchez**, known as **Sandro**, and *Vikki RPM* (60x60') gives a new and amusing twist to the story of **Romeo and Juliet**.

Gloob, strong global expansion



Beatriz Thompson, international sales executive

Original productions from **Gloob**, kids channel from **Globosat** (Brazil), are reaching great results internationally due to the relevance the network is getting in the Brazilian market after its launch in 2012.

Beatriz Thompson, international sales executive: 'We are participating in more and more content fairs in the world, selling our animations and live action series, recognized by its high-quality production values. The catalogue highlights shows as *Detetives do Prédio Azul*, *Valentins*, *S.O.S Fada Manu*, *Gaby Estrella* and others like *Escola de Gênios* and *Hora do Rock*'.

Recently, **Gloob** closed relevant deals in Asia and Latin America for

Miramax: Whitney

Miramax (USA) and **Roadside Attractions** announced the release *Whitney*, Kevin Macdonald's highly anticipated documentary about the life and career of legendary superstar **Whitney Houston**.

Whitney is the intimate, definitive account of the superstar's life and career, authored by renowned Oscar-winning filmmaker **Kevin Macdonald**. The only film officially supported by the late singer's estate, it includes previously unreleased recordings, rare never-before-seen footage and live performances recorded by Houston at various stages her life, as well as original studio recordings and acapellas of some of the late singer's greatest hits. Along with the U.S., Miramax has also acquired rights for more than a dozen territories, including Canada, Latin America, China, CIS, and Benelux.

Whitney is the third collaboration between **Roadside Attractions** and **Miramax**. The two companies have previously partnered on 2015's *Mr. Holmes* and *Southside With You*.

In terms of expansion, the company added in late 2017 to **Amy Mastriona** as EVP of Film Production, as part of its new focus towards growing its footprint with creative storytellers across a substantial production platform, and **Lauren Whitney** as President of Television.



Amy Mastriona, new EVP of Film Production



Whitney, documentary produced with Roadside Attractions



Valentins, sold in Africa and Europe

its animated series *S.O.S Fada Manu* (China), while *Valentins* was sold to Angola and Mozambique through **DStv Kids** and **SVT** in Sweden. Also, *Gaby Estrella* was sold to **Yes Kidz** (Israel), *BBB – Blue Bulding Detectives* to **DStv Kids** (Africa), *Brainiacs*, shot in 4K, to the former Yugoslavian countries, and *S.O.S. Fairy Manu* and *Time to Rock*, are being negotiated in Latin America.

'It is good to see that culturally-diversified countries are betting in our originals. We are focusing in expanding the commercialization of them in new territories, receiving new incomes from different and innovative sources, and allowing our projects to be shown in the global marketplace', concludes **Thompson**.

BOOTH #R8.D2



STAND #R7 F7

Mediaset: Love and Sacrifice



Manuela Caputi,
Head of International Sales

Mediaset Distribution (Italy) highlights at MIPTV a slate of dramas headed by *Wind of Passions* (8x80'), a series set in the early 60s, that follows a young Neapolitan in search of her true origins.

The Immature, the series (8x80') comes to the international market after the box office success of the two movies. Once high school ends we easily lose touch with most of our classmates and that's what happened to a group of

friends who, twenty years before, were a high-spirited band. But today, because of a formal error, they all must retake the final exam. After the initial shock, they grasp the opportunity to meet again and cram together like they used to. However, they are not the same persons they were two decades before...

In period drama series, **Manuela Caputi**, Head of International Sales, recommends *Love and Sacrifice* (22x80'), a compelling drama set in the striking scenery of the Carrara marble quarries. From the last year of the Belle Époque, throughout the inferno of World War One, the series protagonists live out their passions with staggering intensity, just like the epic nature of this extraordinary time!

Lastly are the 2 seasons of *Love Snack* (60x3'30''), where the protagonists Snack seal an original deal: They'll both have to search for their soul mate by dating a different person everyday until they find the right one... And what better location for their blind dates than a table at McDonald's? And *The Catcher* (45'), the first game show ever that uses augmented reality to offer



Love Snack

to the users an interactive experience never reached before in a television game show. Thanks to a special App, viewers can literally see the answers jumping out of the TV screen and floating all around.

DINT: 'We want to take our experience abroad'

DINT, Chilean traditional dubbing company, projects a 2018 growth, after a 2017 of consolidation with several leading clients in America and Europe. Christian Barzelatto, president, and his sister, Paola, VP, confirmed to Prensario the good moment of the company.

With 33 years in the industry, it continues with its plans of expansion and of investments to other international markets. The company has 17 studios and 7 mixing rooms equipped with the latest technology, and was a pioneer dubbing the major hits in Turkey, such as *1001 Nights, Fatmagul, Forbidden Love, Ezel* and *Medcezir*.

'Today we continue with the latest productions of the Turkish industry like *Brave and Beautiful, Wounded Love* and *Kosem*, among

GRB, the best programming mix

GRB Entertainment (USA) launches at MIPTV a brand new slate of factual programming, including science, docu-series, sports and, of course, its large crime catalogue, for which the distributor is well known globally.

Heading the list is *Tech Toys 360* (65x'30), which will make the viewers travel the globe in search of the coolest gadgets; *Whacked Out Sports* (66x'30), a brand new clip show features hysterical professional and amateur sports mishaps, crashes, and bloopers from all around the world; and *Man At Arms* (18x'60), a science docu-series where expert craftsmen recreate iconic weapons from video games, movies, and comics. Hosted by Danny Trejo.

From the crime slate, it highlights the new releases *It Happened Here* (10x'60), which visits locations connected to graphic events in pop culture history, murders, drug overdoses, and accidental deaths of icons; and *The Stalker Files* (10x'60) with chilling stories behind celebrity stalking cases involving Gwyneth Paltrow, Steven Spielberg, Madonna, and more.

Melanie Torres, director International Sales, explains: 'With this productions, we are bringing a strong slate of male-centered content to MIPTV this year. We also have our large crime catalogue, which are always in demand. Sales wise, we had a great end in the Q4, 2017 and a strong start this year. *Man At Arms* was sold to **Viasat**, which will be aired across their Pan Euro feed'.

About new territories/regions to be focused, **Torres** concludes: 'I will continue my sales responsibilities in Central and Eastern Europe, Spain, Portugal and Latin America and now Scandinavia has been added to my list of territories. I'm very much looking forward to meeting the buyers from these countries and building new partnerships in Scandinavia'.



Melanie Torres,
director International Sales



Man At Arms, sold to Viasat and highlighted at MIPTV

others. Our voices travel well for Latin America in the world of novels. We put passion in our work', they say.

'In 2017 we confirm the quality of our work and our trajectory in this business. Customers recognize and know well who our parents, the founders of DINT, were. We want to take this experience to other territories. Customers recognize the seriousness and rigor of our dubbing', adds Christian Barzelatto.

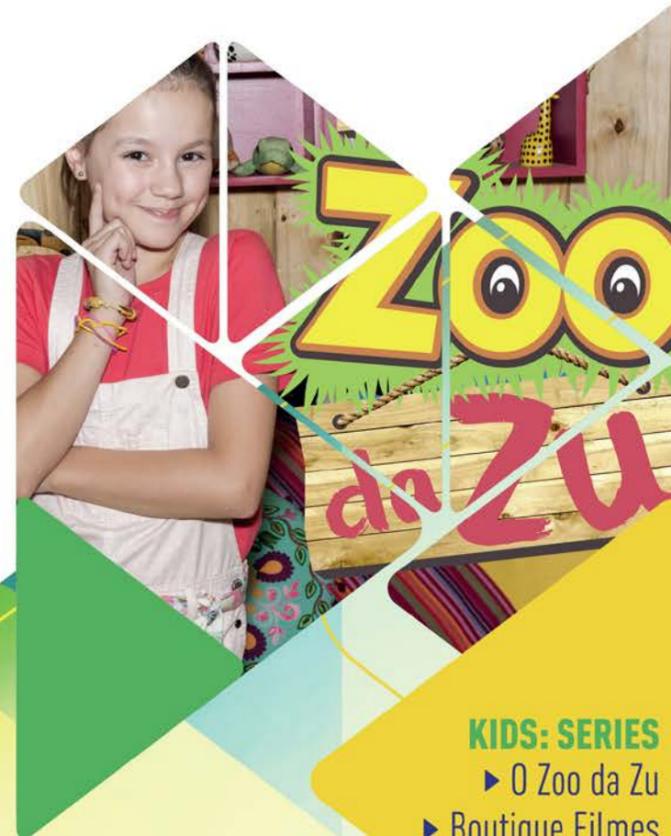


Christian Barzelatto, president,
during last NATPE Miami

BOOTH: #R7.K17

BRAZILIAN CONTENT AT MIPTV 2018

International Emmy Kids Awards nominees:



KIDS: SERIES

- ▶ O Zoo da Zu
- ▶ Boutique Filmes



KIDS: PRESCHOOL

- ▶ O Diário de Mika (Mika's Diary)
- ▶ Supertoons

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BOOTH #C15.A10

Acun Medya Global: a 360-degree TV experience

Since its inception in 2004, **Acun Medya** has been a leading independent international production company, producing worldwide formats in Turkey such as *Fear Factor*, *Deal or No deal*, *Dancing with the Stars*, *Bake off*, *Utopia*, *Ninja Warriors*, *Rising Star*, *Got Talent*, *The Voice*, *Survivor* for many years. In 2014, we acquired a TV channel in Turkey, **TV8**, which we managed to make one of the top channels in Turkey.

Ebru Atasav Tahranci, CEO of the company, explains: 'We've produced all kinds of popular shows. With the experience of running our own channel, we started to expand globally and launched production arms in different countries like Greece, Brazil, Romania, Mexico and Colombia.

The company is now gaining big momentum in the global market thanks to its format *Exathlon*, which has been successfully produced in **Band** (Brazil), **TV Azteca** (Mexico), **Kanal D** (Romania) and now to be aired in **RCN** (Colombia). **Telemundo** also confirmed it will broadcast a local version of the format for the US Hispanic audience, exclusively distributed by **TV Azteca** and produced by **Acun Medya**.

'Sports and reality comes together at *Exathlon*, and professional sports people like Olympic athletes, world champions, popular football players, and many top talented professional people compete against ordinary people with great sports and competition skills', she adds.

'While enjoying the adrenalin and competition of sports competitors also meet the real personalities and feel the emotions together with the



Exathlon Romania and Exathlon Mexico, two highly successful cases

contestants. If you watch the show there is no way of not admiring the contestants, or not empathizing with them or even not loving them'.

Acun Medya Global right now produces numerous contents to the international market. 'This year we make a great effort to launch some Turkish formats to the world like *My Style Rocks* and *Power of Love*. Both had a huge success in Greece and now we are in production for new countries. *Exathlon* will be launching very soon in Colombia, and very big markets will be following that we are now in pre-production'.

Tahranci continues: 'Our expertise is 360-degrees TV. With more than 1,000 people, Acun Medya wakes up, lives, eats, sleeps with television. We are very expertized producers producing for years, but the real expertise came into our company when we launched our own channel: we acquired **TV8** with 1% of share and worked hard to elevate it to a leading channel in one of the most competitive global markets.

'We worked hard on production, ratings, planning, scheduling, commercials, marketing, every bits and pieces of television and now we can say; we learnt a lot. With all these experience, we started expanding to global markets. Each country is a new experience and we love entering into new cultures'.

Tahranci concludes: 'We all digitalized a lot, which is in a way what this era needs. But I believe the hot topic or the new challenge should be going back to basics. That's what I like for example most about *Exathlon*, which takes us to basic, to good values, to healthy lives, to be a team, to be together for the same values. I like innovations and where TV business and digitalization is going but for me the big trend should be naturalism going back to basic and core feelings. We are in plans of a global expansion: Latin America is a key region and we have big interest from Europe and Middle East'.

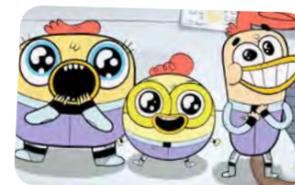


Ebru Atasav Tahranci, CEO, Acun Medya Global

BOOTH #C10

Cake y Anima: Space Chickens in Space

Space Chickens In Space (52x'11) es una coproducción en 2D de **Ánima Estudios** (México), **Studio Moshi** (Australia) y **Gingerbread Animation** (Irlanda), que **Cake** (UK) distribuye internacionalmente. **Disney EMEA** adquirió la serie más 11 cortos de 2 minutos a **Cake**, quien está a cargo de la distribución fuera de Latinoamérica (a cargo de **Ánima**, y **Australia**, donde **Studio Moshi** la licenció a **Nine Network** y **Disney Australia**).



Stolen Dreams

La serie apunta a niños de 6-11 años y narra la historia de un trío de pollos que son robados de manera errónea de sus hogares y enrolados en una academia militar de elite intergaláctica. Fue creada por José C. García de Letona & Rita Street.

Banijay Group lands in Germany

Banijay Group has created a brand new production company in Germany, **Banijay Productions Germany**, led by award-winning industry veteran **Arno Schneppenheim**, former founder of **Endemol Shine**-owned German production company **Florida TV**, who will be based on its headquarters in Cologne.

Marco Bassetti, CEO **Banijay Group**: 'Germany is one of the largest and diverse broadcast markets in the world with a strong growth in pay and OTT services. We intend to capitalise on the many opportunities this flourishing territory can offer and are delighted to welcome **Arno** to lead the new venture'.



Sebastian Ernst, sales & acquisitions



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What do the Kids' buyers want?

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

1) Editorial Strategy 2) Programme Typologies 3) Territories



Frank Dietz,
Senior Manager Acquisitions & Co-Productions, RTL Disney

1) Super RTL's focus is on animated adventure-comedies targeting six-to-nine-year-olds but we are also looking for animated pre-school series. All series should be gender-neutral, family friendly and transporting positive messages while not being too educational. Characters should be likable with distinctive personalities and abilities. Self-contained episodes are preferred. We are not looking for animé, titles heavily steeped in action or anything decidedly boy-skewing.

2) Animation Preschool, Animation Kids, Animation Family, Animation Family, Feature Film, Live Action.

3) Europe, North America, South America, Middle East/Africa, Asia, Australia / New Zealand.





Paula Taborda Dos Guarany's,
Head of Content and Programming, Gloob & Gloobinho

1) Gloob aims to entertain kids with adventure-filled and humorous content that spans non-violent themes such as friendship, affection, courage and respect. Gloob's target audience is children from 6 to 9 years old. Gloobinho is our new preschool channel that shares the same core values as Gloob. Gloobinho's target audience is 2-5 years.

2) Animation Preschool, Animation Kids, Animation Tweens and Teens, Animation Family, Feature film, Live Action.

3) South America.





Marney Malabarm,
Director, TVO Kids

1) TVOKids gets kids ready for school, life and to take on the world with the power of learning. As public broadcaster TVO/TVOKids broadcasts commercial free children's educational programming for 2-9 years olds from 6am-7pm daily on-air and 24/7 on our YouTube channel and tvo-kids.com. We are always interested in learning about new programs to either acquire or co-produce for preschoolers (2-5years) and school age (4-9years). TVOKids programs need: strong characters; to be story driven; comedy; and to inspire learning.

2) Animation Preschool, Animation Kids, Documentary for Kids, Kids Interactive, Live Action.

3) Europe, North America, South America, MENA, Asia, Australia, New Zealand





Mor Houbara-Rozi,
Channel Manager, Talit Communications

1) The Junior channel is aimed at children aged 5-10 years in Israel. Our portfolio includes successful and popular titles and as for local productions, we produce and air the most successful TV show for kids in Israel - Kofiko. The Junior channel offers our shows, full service brand management, marketing, promotion and strategic business development. We offer a "one stop shop" agency which is the best way to succeed, increase income and enhance brand equity.

2) Animation Preschool Animation Kids Animation Tweens & Teens Arts Music & Culture Feature Film Live Action.

3) Worldwide.





Massimo Bruno,
Head of TV Channels, De Agostini Editore

1) We are always looking for original projects that represent the ID of our channels, keeping in consideration evergreen animation with a strong comedy component for a gender-neutral audience, boys oriented action, for the TV networks: DeA Jr. (Edutainment Channel for preschoolers with special focus on family co-viewing), DeA Kids (I-Do-tainment brand) and Super! (entertainment channel for kids 8 - 14years).

2) Animation Preschool, Animation Kids, Animation Tweens & Teens, Animation Family, Education, Feature Film, Game Show, Kids Interactive, Live Action.

3) Europe.





Dea Connick Perez,
VP Content Strategy and Acquisitions, Universal Kids / Sprout

1) Universal Kids is all about the best parts of being a kid. We aim to bring kids the shows that are hits from all over the world and focus on kids and the stories that they want to hear and watch. Our original programming will feature genres that may not have been produced for kids like competition shows.

Top Chef Junior is Universal Kids first original production and premieres in October.

2) Animation Preschool, Animation Kids, Animation Family, Game Show, Live Action.

3) North America.





Rebecca Heapm,
Head of Programming & Digital, ABC

1) ABC's vision is to be the independent source of Australian conversations, culture and stories through our leading video on demand player iview and five broadcast channels: ABC, ABC2, ABC KIDS, ABC ME and ABC News. Our children's services include ABC KIDS, the leading cross platform content provider for Australian preschoolers (2-6years) and their families, and ABC ME for school aged children.

2) Animation Preschool, Animation Kids, Documentary for Kids, Education, Live Action.

3) Australia and New Zealand.





Jean-Loeck Van Kollenburg,
Program Buyer, NPO Zapp

1) As a pubcaster children channel we produce a lot of content locally and acquired content has to be complementary. For both our channels NPO Zappelin (preschool) and NPO Zapp (6-12 years) I acquire animated and live action content that preferably links to a recognizable daily life situation for children. Furthermore content that evokes family viewing, like wildlife and classical remakes.

2) Animation Preschool, Animation Kids, Live Action.

3) Europe, North America, Asia, Australia, New Zealand.



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Inter Medya: When local tastes meet the international needs



Can Okan, founder and CEO

The popularity of Turkish content in the world has reached new levels over the last decade; and **Inter Medya**, company founded by **Can Okan**, has been a spearhead in this process.

'In the past decade, Turkey has become the second biggest exporter of TV series following the United States with the current volume estimated to exceed USD 300 million. With Turkish series being exported to more than 130 countries across the globe, we have recorded a production boom in the domestic TV industry', he remarks, and adds: 'Now, both new and established production houses not only consider the tastes and needs of the local population but think internationally, with alternative genres such as action and romance to the classic Turkish Dramas as well as shorter titles catered for new platforms'.

For the company in particular, 2017 was a particularly successful and fruitful year: thanks to the success of our series *Endless Love*, *Hayat* and *In Between*, its international sales increased by 60% since 2016. 'We not only plan to expand the sales of TV series, we also want to boost our efforts to advertise and sell feature films. We believe that just like Turkish drama series, Turkish movies will become extremely popular in the international market and our company holds a huge catalogue of movies. In fact, we have recently signed television and cinema deals for a few of our films in Latin America. We are also working on several new entertainment formats that we plan to present to you in the near future'.

Regarding the titles for this season, the company already soft launched Ay Yapim's newest titles *The Pit*, at Discop Dubai and the series has already generated a lot of interest. 'At MIPTV, we execute the actual launch of this title featuring actors Aras Bulut Iynemli and Dilan Cicek Deniz, and we are also launching a brand-new format titled *The Perfect Couple* taking place in a luxurious beach house in the Caribbean.



The Pit, new drama

TV Azteca renews its international team

After the announcement of the launch of Dopamine, the new production company of the **Grupo Salinas**, led by Fidela Navarro, **TV Azteca** has named **Patricia Jasin** as new VP for **Azteca Internacional**, reporting directly to **Alberto Ciurana**, chief content and distribution office.



Patricia Jasin, VP of Azteca Internacional

Through the appointment, the Mexican company aims to strengthen international content and networks distribution, particularly in the US Hispanic market, after Salinas' subsidiary Azteca America was acquired by the holding company HC2 Network.

The Argentinean executive, now based in Miami, has 20 years of experience within the TV industry, having worked for **Frecuencia Latina** and launched her own company, **Fly Content**. 'The arrival of Patricia Jasin is part of TV Azteca's new strategy to become a magnet for talented people,' stated Grupo Salinas.

At MIPTV, the executive highlights the new melodrama series *Bad Maids* (90x60'), developed by César Sierra and produced by Joshua Mintz, and defined as 'socially relevant and modern for its content, when dealing with universal, controversial and topical issues', and *Two Lakes* (13x60'), horror series produced by Benjamin Salinas Sada & Roberto González Pesqueira, and in association with 20th Century Fox.

In biopics, the company recommends *El Cesar* (26x60'), in association with **Disney** and **BTF**, and based on the life of one of Mexican legend and worldwide boxer, Julio César Chavez, while in mystery it stands *Missing Bride* (80x60') a story that tells about how the disappearance of a wife and mother opens a Pandora's box in a family with secrets.



Bad Maids, new drama

Cyber Group and JAKKS join forces for Gigantosaurus

Cyber Group Studios (France) arrives to MIPTV with great news: the company has inked a multi-year, worldwide master toy agreement with leading global toy and consumer products company **JAKKS Pacific** for *Gigantosaurus*, a new animated preschool series set to launch on television platforms worldwide in early 2019.



Gigantosaurus, animated preschool series

Under the terms of the worldwide licensing agreement, JAKKS Pacific will design, produce and bring to market a full range of toys inspired by the series, including preschool toys, figures, toy vehicles, playsets, outdoor seasonal, indoor furniture, Halloween costumes and accessories..

Gigantosaurus (52x11') will be launched on Disney Junior worldwide (excluding India and Taiwan), and is based on the bestselling book by world-renowned author Jonny Duddle. The full CGI-animated action and comedy series brings preschool viewers along on the adventures of four young dinosaur friends as they explore their prehistoric world and the mystery of *Gigantosaurus*.

The Miramar triple homicide case is truly unique, as it is the first murder in the United States to have been captured entirely on a security camera.

One of European cinema's best, most personal directors brings us this remarkable story of a traumatic murder case, in which he questions the contradictions of the judicial system in the USA.

BOOTH #R7.J11

Audiovisual from Spain: all in one place

Audiovisual from Spain, the umbrella that supports the Spanish companies in the global business, highlights a good number of developments from its representatives, including drama series, documentaries, feature films, formats, animation, and other innovative services.

Onza Distribution exhibits its brand new documentary *The Quest* ('200), a thrilling adventure and intimate journey about an explorer who firmly believes there are still places to be discovered, travels the world taking ancient myths and legends as an inspiration.

Film Factory's objective is the international sale of Spanish cinema's top films with the highest international potential. *Gold* ('110) is the newly feature film where a group of Spanish Conquistadors desert their expedition in order to search out El Dorado, a mythical city whose walls, houses and everything inside is made of gold.



The Quest, documentary from Onza Distribution



Truth, series from Mediaset España

Spanish drama is gaining momentum internationally, and **Mediaset España** is a good exponent. It is launching the family drama *Truth* ('75), available as TV series and scripted format: a young girl suddenly appears in a coastal city assuring to be someone who disappeared one decade ago.

All **The Kids Entertainment** is a consultancy, production and recreation company specialized in the kids & family world that also develops content and works with brands that need to communicate to kids. It launches the animated family comedy *Byron and the Flea* ('11), a sausage dog who lives happily with his owner. **Anima Kitchent** is promoting another kids TV series: *Cleo y Cuquin*.

Santiago Gimeno is the owner and CEO of **Comercial TV**, which was launched as the first Spanish digital distributor offering Spanish and Latin contents for the whole world. *Mother Chef* is an entertainment format to show the country's top chef from a new perspective: the mother cooking. Last but not least, *Filmmarket*, which is promoting its online marketplace for films with six TV projects in development.

Beelink: Secret of the Nile on Netflix

Secret of the Nile, a 30 episodes Arabic drama series produced by **Beelink Productions** and **Eagle Films Middle East** was launched on **Netflix** internationally on March 15th. It is the very first Egyptian drama series available on the global SVOD, first launched across the most prominent TV channels in the MENA region during Ramadan 2016.

The series has won several regional awards, among which are "National Council for Human Rights Award: Outstanding Drama Production competition in the field of Human Rights 2016–(Egypt)"; "Silver Award at Jordan Festival For Arab Media (Jordan)"; "Best Ramadan Series 2016 at CABSAT 2016 (UAE)", among others.



Secret of the Nile

Conecta Fiction 2018 evolves

Conecta Fiction, TV co-production fórum organized with the support of the **ICEX**, **Fundación SGAE**, **Sociedad General de Autores Españoles**, and **Xunta de Galicia**, is held in Santiago de Compostela from June 18 to 21, and will put special emphasis in two axes for its second edition: *branded content* and its growing importance for the financing of content production, and the progressive erosion of television audiences among youngest, but also among those that are no longer so.

In addition, *Conecta Fiction Fest* is focused on TV dramas that seeks to integrate the industry with the audience, and that this year will star in the original **Movistar+** series.

With a number of attendees limited to 500 people, *Conecta Fiction* seeks to maintain its spirit of boutique event, one of the attractions of the first edition, specially designed to obtain effective networking, while the program will include panels, case studies, workshops, screenings and special events.

Lastly, *Conecta* brings back pitching sessions for projects, for which the organizers will select ten projects to participate in international pitchings. In addition, they will have the option to choose between six projects developed in the **SGAE Series Lab**.

Geraldine Gonard, director of *Conecta Fiction*: "The event is based on three fundamental axes: the continuous online networking throughout the year, with the event serving as a connecting bridge between both sides of the Atlantic; the coexistence of the English and Spanish languages, as well as the special attention to talent and the need for appropriate contacts between writers, producers and potential co-producers from the origin of the projects".



Jesús Oitavén, Xunta de Galicia; Inés París, Fundación SGAE; Geraldine Gonard, director of Conecta Fiction, and Javier Serra Guevara, ICEX



Imira: Astrology

BOOTH #R7.F25

Imira Entertainment (Spain) launches at MIPTV three highlighted titles, starting with *Astrology* (288x'2), a unique and fresh short format non-dialogue star sign comedy for kids in 3D CGI.

Also, *Buck & Buddy* (60x'5), a laugh out loud, joyous non-dialogue slapstick comedy aimed at kids and families everywhere. The series is an exploration of all that is beautiful, innocent, fun and fearless in childhood growing-up.

And *Fruit Ninja Frenzy Force* (13x'11) is an action adventure comedy series for 6-11-year olds based on the global gaming phenomenon which to date has had more than 1 billion downloads and which became the first and second top selling **Xbox** and **IOS** game respectively.



Astrology



An amazing wildlife series
EXTRAORDINARY AFRICA
12 x 26 minutes



Jacques BREL
1963 concert in Knokke
34 minutes



Rock from the 80'
exclusive newly restored
14 x 26 minutes



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Talpa: The Voice of the experience



Maarten Meijs, Managing Director

Talpa's *The Voice* is back on the international market with its *Senior* (4x70') version. In this brand new spin-off of the worldwide successful talent show *The Voice of*, it is now time for the seniors to take the stage! Four celebrity coaches will compete to pick their favorite seniors in the world famous blind auditions. In the knockouts, each coach will select their two best seniors to take to the finals. In the final episode, the winner will be crowned.

At *Superstar Chef* (8x42') the best chefs in the country are paired with biggest celebrities. These duos must cook to their highest ability while being scored by 3 expert judges. First, the chefs intensely train their celebrities. Then, during the competition, the chef and celebrity cook together. If lights in the kitchen turn red, the chefs must stop cooking, and the celebrities must cook by themselves. The chef/celebrity duo with the lowest total score is eliminated.

Other highlights are *A Year to Remember* (8x72'), a studio show that literally takes the audience back to one specific year in the past, and *The World According to 80-year-olds* (8x41') is a funny and moving show where a group of outspoken senior citizens stay in a super modern house in the company of four trendy youngsters to



The World According to 80-year-olds

review all aspects of modern day life. Lastly are *Your House, Our Rules* (6x42'), where parents exchange families that come from complete opposite backgrounds, and have completely different house rules, and *So You Think You Can Sing* (7x82'), a show in which the contestants not only need to have a singing talent, but above all a good sense of self-knowledge and negotiation skills.

MISTCO: diversification



Aysegul Tuzun, VP Sales & Marketing, MISTCO

MISTCO launches in Cannes TRT's brand new drama *Mehmetcik: Kütulamâre*, created by the same producer of *Resurrection: Ertugrul*. It is an epic and touching story shot with cinematography techniques about a brave man who would do anything to save his country. In Turkey, the series has become a hit on TRT1.

Two family dramas are brand new: *Let's Go*, where the protagonists went bankrupt and start living in a village; and *Lion Family*, where a joyful family and its members lives change after the arrival of a young girl that owns the house they live in. Also, the miniseries *Alija*, based on the true life story of the first President of Bosnia, Alija Izzetbegovic: it is already very popular among Balkan territories.

Aysegul Tuzun, VP Sales & Marketing, highlights the first three deals in Latin America for *Resurrection: Ertugrul: V-me* (US Hispanic), TVN (Chile) and ATB (Bolivia): 'Latin audiences will discover a new aspect to Turkish drama in terms of the storyline and production quality, in which it has no competition in Turkey. Mongolia, Kirghizstan, Tunisia and Iraq are also the new territories for the series'.

The Last Emperor is expanding in new territories, as Albania. Airing Season 2, it is doing great in Turkey. 'We recently sealed a deal in Africa for our modern time drama *The Prisoner of Love* and one of TRT library titles, *To Better Days*', she confirms.

Tuzun concludes: 'Turkish series lead our business but animation is as much as important for us. After our package deal with Netflix and the deals for Balkans and China, we have just signed with MENA. We also distribute documentaries in various genres and TV Movies with very famous cast'.



Mehmetcik: Kütulamâre, epic + touching drama series

Sonuma: documentaries that resonate



Sebastian Lami Dozo, head of sales

Sonuma (Belgium) has become a specialist on documentaries for the international market, and at MIPTV it pushes a good mix of content about wildlife and music.

Heading the slate is *Once upon a time the savanna* ('26), a new episode of the series *Extraordinary Africa II* (12x'26) shot in the Masai Mara (Kenya), and *The extraordinary garden* (15x'26), two new episodes of the extraordinary garden, the nature & wild life collection of Belgium pubcaster RTBF: one devoted to the nature reserve of the Zwin and the other dedicated to the draft horse and the many modern uses of this endearing animal.

On music, the company pushes three new titles: *Jazz Legends* (31 concerts), including the concerts of Sarah Vaughan (128') and Duke Ellington (53'), recorded in 1974, in Belgium. *Jacques Brel's concert at the*

Knokke Casino (33') narrates the story of the famous singer that died 40 years ago. To mark that anniversary, Sonuma presents the HD version of Brel's concert in 1963, at the Knokke Casino in Belgium. Lastly is *Rock from the 80'* (14x26'), a series of concerts recorded in HD about some of the biggest figures from the 80's like U2, New Order, UB40 or OMD.



Rock from the 80', music documentary series

Lastly, Sonuma is pushing *Jezebel* (11x5'), the brand new web series launched at MIPCOM that follows a unusual rock'n'roll musician: she's mute, until the day a music label offers her more than a record deal: the opportunity to make her voice to be heard.

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BOOTH #C16.A

Twofour: flexible and relevant formats



Eniela Bella, VP Sales

Twofour is one of the UK's leading producers of innovative, award-winning content enjoyed by audiences worldwide. With a deep understanding of the programmes we produce and **Twofour Rights** represents a wealth of formats and finished programming across factual, factual entertainment and entertainment internationally.

In Cannes is **Eniela Bella**, VP Sales, who recommends the brand new entrainment format *What Would Your Kid Do?*, which follows young children through a variety of fun-filled psychological tests and asks their parents to guess how they will respond to win some incredible prizes. In UK, the rated 24% above the **ITV's** slot average.

'*Change Your Tune* is our fresh, warm take on the traditional signing format. Truly terrible singers perform in front of a live studio audience. As the curtain falls our trademark 'time travel' transformation begins', describes Bella.

Another highlight is *A Night With My Ex*, a show that reunites in each episode two or three former couples to offer them a night to try and decide if they want to try again, or get closure following the breakdown of their relationship. 'It's extremely popular with 16-24 year olds and the recently aired second season smashed the slot average in this demographic (+102%). Holland and Germany have recently commissioned their own local versions of the show', adds Bella.

Lastly, the executives points *This Time Next Year* as another big format to consider, with 14 territories in production worldwide and two new series recommissioned in the UK. 'The appeal of these formats



What Would Your Kid Do?

is pretty much universal and can deliver big audiences for a competitive price. Our focus over the coming year will be to keep moving forward and develop flexible, relevant formats for both broadcasters and viewers internationally', completes Eniela Bella.

Caja de Ruidos: more alliances

The Argentine dubbing house **Caja de Ruidos** is moving forward within the international market. The company led by **Ezequiel Lachman** closed a deal to dub two series (150 hours): *Impostora*, from **GMA** (Phillipines), and *Caballos Salvajes*, from Czech pubcaster **Ceska Televisie**. Both shows are distributed by **Latin Media** in Latin America.

Other key projects are the Russian series *KikoRiki*, which became the #1 property in that market within kids from 5 to 12 years old, and **DC Comics'** series *Krypton*, for **SyFy**. 'This is the first time that SyFy has ordered a dub in Argentina and we are proud that it has chosen us', say Lachman.

'We are doubling 3,500 minutes', adds the executive and highlights

Atresmedia: 'stories beyond the screens'

Atresmedia (Spain) is recognized as a leading distributor of fiction with captivating stories that work worldwide, in a context where the Spanish dramas are gaining new markets, globally. 'The success of Series Atresmedia goes beyond the screens and this is what makes a difference', emphasizes **Diana Borbón Cuchi**, sales manager.

Among the shows that the executive highlights at MIPTV are the new comedy *Heroes Wanted*, where a secret special force will try to protect the country, and the Season 4 of *Down Below*, a romantic comedy based on the love story between a man from the North and a woman from the South.

'In terms of drama, we have *The Incident (El Incidente)*, a sci-fi miniseries where a big storm threatens humanity and day-to-day life for the inhabitants of a small village in the mountains will be turned upside down, and *Plastic Sea (Mar de Plástico)*, a thriller set in a village located in Southern-Spain whose economic activity relies on massive greenhouse fields, and which houses a widely diverse group of inhabitants', she adds.

Besides the fiction catalogue, the company pushes a new documentary, headed by **Privileged Observer**, where the journalist **Jalis de la Serna**, will be a privileged observer of our style of life. He'll help us become aware of a world in the process of change and challenge. In the desire to understand what is happening, he will travel around the world. A photograph of the present which invites you to accept that 'we are part of the solution; if we want the future in our hands'.



Diana Borbón Cuchi, Sales Manager



Heroes Wanted, new comedy

that he has closed his first direct contract with Netflix, a company with which he previously worked through other companies as a provider of dubbing services.

Completes Lachman: 'We are also working on *El Chapo's* production script for English dubbing, as well as other projects with **Fox** and **National Geographic**. We want to continue growing in the content business, an area that we consider strategic and in which we have added important allies in recent years'.



Ezequiel Lachman, CEO

BOOTH #R7.J11

Treasure Box Japan is back and renewed

Once again, the joint project by eight major Japanese terrestrial broadcasters **Treasure Box Japan** (TBJ) is set to release brand new, original TV formats from Japan.

The 8th edition is taking place at the Debussy Theatre at Palais des Festivals 1, on Saturday, April 7, 12:20-13:10, during the upcoming **MIPFormats**. The event will be followed by a snack lunch & networking at the Foyer Debussy 13:10-14:10.

On behalf of the **TBJ** organizing committee, **TBS's** Global Business Chief **Makito Sugiyama** says: 'As many global hits originate from Japanese formats, we are confident that the audience will find this captivating and they may also find the seed for the next global hit'.

For decades, Japan's unique creativity and innovation have inspired some of the world's most famous TV programs like *Ninja Warrior*, *Dragon's Den*, *Hole in the Wall*, among many others.

Japanese broadcasters are well known across the globe for their groundbreaking creativity and vivid TV formats, so in order to strengthen its efforts to publicize them international, eight TV channels are exhibiting their new titles.



NHK/NEP launches *Late Night Show with Nitty & Gritty*; **Nippon TV**, *Hungry 9*; **ABC Japan**, *Dub it!*; **Fuji TV**, *Samurai Quest - In Real Life*; **TV Tokyo**, *Pondbusters*; **YTV**, *Jack-In-The-Shed*; **TBS**, *Takeshi's Castle*; and **TV Asahi**, *Test Of Friends*.

with **Nitty & Gritty** **NHK**

Hisako Fujioka, Senior Manager, Program Sales, NHK Enterprises

DUB IT! **ABC JAPAN**

Shusaku Inoue, Managing Director, ABC International

PONDBUSTERS **TV TOKYO**

Naoko Morioka, Senior Sales Manager, TV Tokyo

Samurai Quest - In Real Life **FUJII TV / FCC**

François Grosjean, Manager, Fuji Creative Corporation

Hungry 9 **NIPPON TV**

Tom Miyauchi, non-scripted format sales, Nippon TV

ytv

Akito Sasagawa, International Sales Manager, YTV

TAKESHI'S CASTLE **TBS**

Tomoko Kurokawa, TV Program Sales, Global Business Department, TBS

TEST OF FRIENDS **tv asahi**

Yuka Kakui, Head of Format Development and Sales, International Business Department, TV Asahi

BOOTH #P-1.F50

Dori Media: stories about courage



Nadav Palti, CEO

Dori Media Group recommends at MIPTV a slate of drama and game shows headed by the Argentinean romantic comedy *Las Estrellas* (120x60'), about five daughters facing a challenge, written in the form of a clause, which they will have to fulfill in order to claim the inheritance he has left for the sisters. Broadcasted in

El Trece in Argentina, the series achieved 80% ratings increase on average for 9:30PM time slot.

The New Black (12x30') is a comedy about a group that lives and study in the most prestigious orthodox yeshiva, without interest in studies without the courage to leave as well, and *The Road to Calvary* (13x45) is an epic periodic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy.

Sold to **TV Azteca** Mexico, Albania and Germany, *Dumb* (50x35) is the story about a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it; while *El Marginal* (13x45') follows an ex-cop who enters a prison as infiltrated, and the game show *Intuition*, where participants don't need to know anything, all they need is strong intuition. Produced by **Underground** (Argentina), the drama was sold to **US Netflix**, France **Canal+**, Latin America, UK, Spain, Portugal, Israel and Poland. Lastly are *The Best of All*, which tests the theory that states that the average of the answers to a question of a large audience will be a more precise evaluation than professional, and the reality format *Power Couple*, a format that puts love to the test like you've never seen before.



The New Black, comedy series

The couple's emotions, humor, tensions and love come into play.

BOOTH #P4.C 4

NBCUniversal: crossing borders

NBCUniversal (USA) introduces at MIPTV its new slate headed by **Telemundo's** telenovelas *Al Otro Lado del Muro* (74x60'), about two women who will cross paths once again on the other side of the border; *Enemigo Íntimo* (53x60'), Super Series, and *José José, El Principe de la Canción* (80x80'), biopic.

From the studio, the company recommends the drama series *Reverie* (10x60'), grounded new thriller, and *Rise* (10x60'), about finding inspiration in unexpected places, and the comedy *A.P. Bio* (13x30'), about a philosophy scholar that loses out on his dream job and goes to work as a high school Advanced Placement Biology teacher. Lastly are the Netflix animated series *Trolls: The Beat Goes On* (25x30'), and *The Boss Baby: Back in Business* (26x30').

miptv

R9.A30

MGM: content for exquisite audiences

Worldwide Television Distribution & Acquisitions **MGM** (USA) keeps evolving on an international market more and more competitive thanks to expert production teams and investment in premium content both for digital and lineal platforms. But according to **Chris Ottinger**, President, Worldwide Television Distribution & Acquisitions, the biggest challenge is not only the competition with other content developers, but the audience itself.



Chris Ottinger, President,

'The demand of premium content is bigger and more exquisite than ever, especially in dramas, and that represent a challenge for us. More content is produced, and buyers want premium series for SVOD but linear as well, but production costs grow along with the demand', says Ottinger and remarks that licenses fees are not large anymore, both for distributors and producers, 'with the key is to build a track record to allow companies like MGM to count with big and creative teams'.

Among the shows that Ottinger is pushing in the market are the TV series *Condor* (10x60'), based on the novel Six Days of the Condor and which follows a young CIA analyst who stumbles onto a terrible but brilliant plan that threatens the lives of millions, and *The Contender* (12x60'), a new version of the seminal *Contender* boxing franchise, produced by Mark Burnett.



Condor, new series

Starring Chris O'Dowd and Ray Romano, *Get Shorty* (10x60') is a dark comedy inspired by Elmore Leonard's best-selling novel about Miles Daly and *The Truth About the Harry Quebert Affair* (10x60') is based on the European best-selling novel by Jöel Dicker.

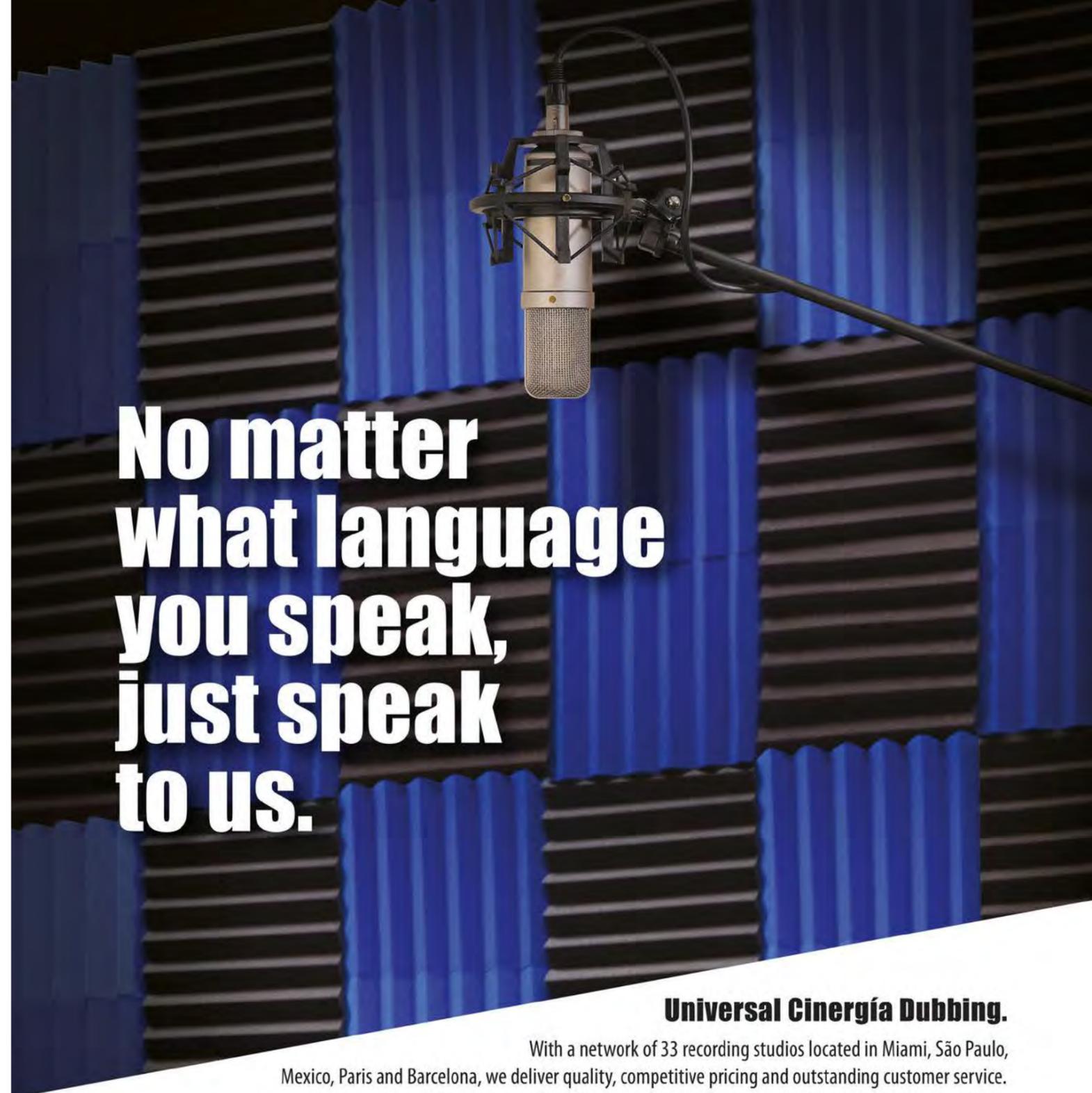
On the theatrical side, it stands *Creed II*, *Death Wish*, starred by Bruce Willis; *Tomb Raider*, based on one of the most popular videogames, *Overboard*, with Eugenio Derbez, Anna Faris, and Eva Longoria; *Fighting with My Family*, and *Operation Finale*, starring Oscar Isaac and Ben Kingsley.

BOOTH #P-1.D2

CITVC: The Chinese Spring Festival Gala

CITVC (China) highlights at MIPTV a series of programs for the massively popular Chinese Spring Festival Gala, featuring top entertainment superstars and spectacular performances, along to a slate of new costume and modern dramas, documentaries, variety, animation and children's programming.

Each year, for over 30 years, a new edition of the Gala has been produced. This year's series includes the major star-studded Gala itself, as well as several documentaries surrounding this Gala. The event reached 10.5 billion in 214 countries, including 17.27 million overseas users watching the program live online via CNTV. Among the 16 International broadcasters were **Mediacorp** (Singapore), **Cape Town TV** (South Africa), **Sky TV** (UK) as well as local broadcast channels in the USA.



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Dopamine stomps in the market



Fidela Navarro, CEO

Since its launch in MIPCOM 2017, **Dopamine**, production company from **Grupo Salinas** focused on the realization of Premium content, has not stopped moving. The company led by **Fidela Navarro** recently added **José Miguel Barrera**, former Grupo Secuoya, as director of International Business Development, and already has several projects in the pipeline.

The first one *Maria Magdalena*, biopic made in partnership with Sony and composed of 60 episodes. The series focuses on the mysterious figure of María Magdalena and will be filmed in several cities in Colombia (La Guajira, Tatacoa Desert, Villa de Leyva, Mosquera, Chia, Guatavita, Subacoche and Bogotá) and Morocco (Ouarzazate and Merzouga).

On the other hand, the company announced in NATPE Miami 2018 an alliance with **Onceloops** (Argentina) to carry out the first tween series made in Mexico for **Netflix** 'with a strong Mexican flavor', as describes **Navarro**.

'The deal includes several projects, but this first one is very important to us. The series is starred by Nicole Gatti, a very well known youtuber in Mexico with over 12 million followers.

'The global context of the entertainment industry is complex; there is a more demanding audience for original content, high quality and on demand, along with a multiplicity of production companies and diverse distribution platforms.

This is accompanied by a market imbalance between the demand for better content and the limited supply of the same. In Grupo Salinas we see this as a financial, commercial and creative opportunity that we plan to capitalize with Dopamine', completes Navarro.



Maria Magdalena, series produced with Sony

BOOTH #R7.N7

Viacom: going through with comedies



Rita Herring, SVP, Content Distribution

Viacom International Media Networks (VIMN) brings to Cannes Nickelodeon's newest shows, *The Adventures of Kid Danger*, a half-hour animated series based on characters from the hit live action Nickelodeon series *Henry Danger*, and the live-action comedy *Knight Squad*, set at a magical school for knights in training.

Nick Jr.'s newest CG-animated preschool series, *Top Wing* is also at MIPTV. The action-packed series follows a team of eager young birds as they work together to help their island community, go on amazing adventures and earn their wings as full-feathered rescue birds. While from **Comedy Central**'s slate, Viacom recommends the

Tims&B: strategic partnerships

Tims&B Productions (Turkey) was created by the merging of two companies: **Tims Productions** and **Bi Yapim**. Its library and products are just forming now. The first one was behind some of the most successful projects like *Magnificent Century Kosem*, the sequel to the worldwide phenomenon *Magnificent Century*, awarded as the best-selling Turkish series of 2017 at the "TET Turkish TV Series Export Achievement Awards".

Timur Savcı and **Burak Sağyaşar**, partners on **Tims&B**: 'We are moving towards our main goals very quickly. Our first project together created a tremendous impact in Turkey. Our weekly drama is one of the three most watched series on Turkish television right now. We aim to realize several projects in various genres each with different flavors by next season'.

'Our current series is airing on **Star TV**, while our two new projects will be on **ATV** and **DTV**. First one is a recent period epic drama set in the 1970s, the other one is a contemporary drama. Both have love in the core of the story in line with the expectations of our international customers but presented with an innovative approach'.

This Turkish TV season 'is much better than the past three years' in terms of the improvement of the Turkish drama industry, they say. 'We see that there are increasingly more innovative works out there that are also achieving high ratings', add **Savcı** and **Sağyaşar**.

They conclude: 'We are currently working on a co-production with our American partners. We are always open to new ventures but right now we are focused on this project as it is a large-scale production. We design all our projects that we produce for Turkey with a vision to cater to the international market as well. We are also looking at potential countries for setting up an organization to produce in their local language'.



Timur Savcı and Burak Sağyaşar, partners on Tims&B Productions



newest scripted series *Corporate*, a dark, edgy workplace comedy, unlike any other.

From **Porta dos Fundos** (Brazil) VIMN brings *Borges Importadora*, a comedy series, and from Telefe (Argentina) it stands the comedy *100 Days to Fall in Love Again*. The series follows the story of two friends who go to extremes to try and save their relationships.

Lastly are the unscripted shows *Concorde*, documentary from UK public broadcaster, **Channel 5**; **MTV**'s latest instalment of the *Shore* franchise, *MTV Floribama Shore*, and the irreverent and hilarious variety talent competition show *Amazingness*.



Corporate, comedy series



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BOOTH #P3.B22

Gusto, entertainment first

Gusto Worldwide Media (Canada) is going through a fantastic 2018 in all business areas: by the end of 2017 it has inaugurated a new space in Ottawa of 13,000 sq2 including production and post production studios, master control and playout for OTT services, and corporate offices. It expects to enlarge its production capability and expands globally.



Chris Knight, president & CEO

Internationally, its programming is being recognized by key awards, as the Taste Awards, where *The Latin Kitchen* received two prizes as “Best International Program” and “Best Ethnic Lifestyle and Documentary (Black/Latino/Asian)”.

Chris Knight, president & CEO: ‘2018 sees us bringing 200+ hours of compelling 4K content to the world. We are also very excited about forming new partnerships and launching **Gusto** the channel globally. With the volume of content we are producing, our new studio takes sense. We have tripled the team in the last year and we are excited to finally work altogether under the same roof’.

For MIPTV, the company is launching new shows as season 2 of *Flour Power* (26x’30 + 80 webisodes); *Spencer’s Big 30* (13x’30 + 13 webisodes), a fast-paced series featuring healthy, family-style meals made in around 30 minutes, for around USD 30; *Watts On The Grill* (13x’30 + 52 webisodes).

Also, *Bonacini’s Italy* (15x’30 + 60 webisodes), a modern sophisticated take on classic Italian dishes loved around the world; *One World Kitchen* (82x’30 + 328 webisodes), a visually stunning food series featuring nine delicious international cuisines; *Fish the Dish* (30x’30 + 120 webisodes);



The Latin Kitchen recognized at the Taste Awards

Fresh Market (10x’30 + 30 webisodes); *A is for Apple* (54x’30 + 116 webisodes); *The Urban Vegetarian* (15x’30 + 45 webisodes) and the award-winning *The Latin Kitchen* (15x’30 + 57 webisodes).

Hasbro: franchises for all ages

Hasbro Studios (USA), company responsible for entertainment brand-driven storytelling and which develops, produces and distributes TV shows based on Hasbro’s world class brands, including *Transformers*, *My Little Pony*, *Littlest Pet Shop* and *Family Game Night*, arrives to MIPTV with a slate headed by *My Little Pony: Friendship is Magic*, now on its 8th season.



Finn Arnesen, SVP International Distribution & Development

‘The *My Little Pony* franchise remains a cherished brand worldwide by fans of all ages. Its popularity is boosted by the successful hit animated series *Friendship is Magic*, broadcast in more than 193 territories around the globe. The show was launched in 2010 to much acclaim from fans of all ages and launched its seventh season in April 2017. On October 6, 2017, kids, fans and families connected with the *My Little Pony* brand in a new way, through the full-length animated film, *My Little Pony: The Movie*’, describes **Finn Arnesen**, SVP International Distribution & Development.

Additional programming highlights include two further animated series: *Littlest Pet Shop, A World of Our Own* (52x11’), a re-imagined series, and *HANAZUKI Full of Treasures*, a story-driven series that invites kids to discover which will return for a second season in 2018.

Lastly, are *My Little Pony Equestria Girls* (2x44’), which follows the Little Ponies as they learn what it means to be superheroes while they take on their biggest challenge yet: high school; *Transformers Cyberverse*, centered on Bumblebee on a critical mission, and *Transformers Rescue Bots Academy*, where a group of young Bots fresh from Cybertron have the honor of being the first-ever class to enroll in Earth’s Rescue Bot Training Academy and learn how to become Earth heroes through hands-on experience.



Rescue Bots Academy

The Kitchen: global solutions, tailor-made

Besides of being the industry’s only Emmy Award Winning language translation, dubbing and subtitling services studios, **The Kitchen** (USA) is one of the most global studios with a very clear strategy: expansion of language according localization needs. ‘With studios in our Miami headquarters that work to and from all languages to US English, Parisian French, Brazilian Portuguese and Neutral Spanish, studios in South America for Neutral Spanish dubbing, and Kitchen owned studios in Russia, Africa, Moldova, Turkey, Morocco, Hungary, Italy, Germany and Spain, offering multiple European language specialties, we continue to expand to meet our clients’ needs’, describes **Deeny Kaplan**, EVP.



Clients include **BBC, NBCUniversal, ZDF, France**

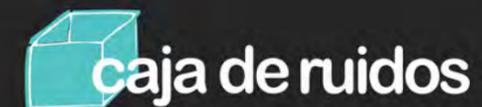
Television, Animaccord, Eccho Rights, The Global Agency, Scripps, Mondo TV, Hasbro, Telemundo, Viacom, TV Azteca, Mediatoon, Portfolio, Lionsgate, Showtime, Netflix, among several others.



Deeny Kaplan, EVP

‘2017 has been an exciting year for The Kitchen, with a capacity to now offer the same quality and consistency in our translation, dubbing and subtitling services in new international locations. Understanding the need to adapt for the local territory has always been a vital part of what we do, and now that we are doubling in up to a dozen languages for a series, understanding the local culture is more important than ever’, completes Kaplan.

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Pol-ka: evolving with the industry



Manuel Martí, international manager

Pol-Ka Producciones is the main producer of fictions for the Argentine prime time, but also produces content for international first brands and distributes the material of the Argentinean broadcaster El Trece/Artear.

Its international manager, **Manuel Martí**, describes: 'In 2011, Pol-ka generated four projects, with 528 hours for two customers. 80% of the hours were for the local market and 20% for the international market. In 2017/2018, we started to generate over 400 hours but for 9 projects, with 12 clients. The difference is sensitive. Of the 9 projects, 6 are with more than one client, with screens shared -**El Trece**, **Turner**, **Cablevisión Flow**. And the other three are exclusive for clients like **El Trece**, **Disney** and **HBO**. More than 50% of our revenues are now from the international market.'

'We work for TV and the new screens. One of our challenges focus today is to monetize the digital. The most widespread options are sponsored content, but this is difficult to achieve. Revenue Sharing, which in large projects is expensive and complex to audit. And *Advertisement supported*, which works well on very large players like Facebook and YouTube, which have millions of visits. Or in very niche content, such as Taste made, cooking. For most of the productions, we must continue looking for the return', completes.

At MIPTV, the executive recommends a slate headed by the new drama series *Simona* (120x60'), about a girl that dreams about becoming a successful singer, and *Only You* (225x60'), a romantic comedy full



Simona, new drama

of funny stories, agreements and disagreements, infidelity, reconciliation and hate that will eventually lead to real love. And it keeps pushing the drama hits *You are my man* (189x60'), *Family Silence* (20 x 60') and *Cunning Girls* (173 x 60').

Castalia: networks and content

Castalia Communications (USA), independent media development company founded in 1991, arrives to MIPTV to push the distribution both of channels and content.

Regarding the first group, the company founded by **Miguel Torres-Bohl** handles **BBCWN**, news channels that in 2018 has a very complete team to cover events such as the wedding of Prince Harry and actress Meghan Markle, as well as everything that has to do with the long awaited World Cup;



Latinos por el mundo

RAI Com: strong traditions

With over 15.000 hours of high quality TV programs worldwide and a special focus on top notch author films, **Rai Com** (Italy) added recently English speaking genre movies and classic quality Italian libraries in order to keep conquering new regions.

Throughout the years, RAI has managed to establish itself as one of the main producers of series with a strong Italian taste, especially within the crime genre, with titles like *Detective Montalbano* or *Inspector Coliandro*, and gained international recognition with titles like *Close Murders* and *The Ladies 'Paradise* (10x100'), a drama set in the '50s.

In addition, as most of the public broadcaster from the region, Rai has a strong tradition in the development of formats related to the arts and culture of Italy, such as the documentary series *Italy - An Open-Air Treasure*, road trip that travels the country visiting the most amazing places; the animated show *Alex & Co.*, and the adult animation *Cinderella, the Cat*, from **Rai Cinema** and about mafia.

Among the films that the company is launching in the international market, the pubcaster makes focus on its two new productions from the Festival of Venice: *Love and Bullets*, the first musical about the Mafia that mixes drama and humor, with great recognition of the public and the critic; and *Holding Hands* by the Italian director Gianni Amelio (*Lamerica*). The film follows an old and cynical troublemaker widower with two children. One day, in the building, arrives a young and enigmatic woman that will change their life.



David Bogi, head of marketing department



Inspector Coliandro, crimen series



Cinderella, the Cat, animated series

Smithsonian Channel, channel about documentaries and nature entertainment; the Italian channel **All' Opera**; **English Club TV**, network for those that want to learn English, and **TV Peru Internacional**.

Regarding content, Castalia recommends *Latinos por el mundo*, a travel program about Latin American immigrants in different countries and cities around the world, and three telenovelas from **Star India**: *Strange Love*, *This is Love* and *There was a Beautiful Woman*, all with great results in several countries of the world.



Miguel Torres-Bohl, president

BOOTH #R8.D21

DRG: character driven shows



Scott Kirkpatrick, SVP Sales

DRG (USA) recommends at MIPTV a wide offer headed by *Underbelly Files: Chopper* (3x60'), drama series based on the true story of Mark "Chopper" Read, one of Australia's most notorious criminals. This new miniseries follows the vicious tough guy as he attempts to go straight after leaving prison. He makes a commitment to Margaret, the woman he loves, to clean up his act, yet the sins of his past, his ego and an ongoing feud with Syd Collins will make this promise impossible to keep.

Dead Lucky (4x60') is a gripping new character driven crime drama about two very different detectives who are thrown together to solve a murder...if they don't murder each other first. This fast-paced thriller is told from multiple perspectives: one woman obsessed with catching the armed robber who murdered her junior officer, and her new trainee, blames her for the death of his best friend.

Another hit for the international market is *Les Innocents* (6x60'), a series where two teenage boys embark on a secret relationship in a remote cabin in the woods. Suddenly, they hear gunshots outside: four members of a local gang are being executed by a mysterious and methodical killer.

From the slate of formats, DRG highlights *Family Expedition* (8x60'), a new competition-driven reality, and *National Identity Crisis* (7x30'), a format that travels the length and breadth of a country to find out what comprises a nation's identity in the minds of its people.



Underbelly Files: Chopper, drama

Lastly are the factual shows *A.I. Future Human* (3x60') and *Mega Mechanics* (6x60') and the History series *Total War* (6x60') and *101 Events That Changed The 20th Century* (8x60')

RMVISTAR: The Kennedys: After Camelot



Rose Marie Vega, president

RMViSTAR, boutique company that provides TV distribution and consulting services focused primarily on the Spanish Speaking Markets in all media, arrives to MIPTV after the announcement of **Muse Entertainment's** signature miniseries *The Kennedys: After Camelot* (4x2hrs) by **DirecTV Latin America** (to be aired on **OnDirecTV**) and **A+E Networks Latin America (Lifetime)**.

Katie Holmes stars as Jacqueline Bouvier Kennedy Onassis in *The Kennedys: After Camelot* along with Matthew Perry as Ted Kennedy. Still reeling from the death of President Kennedy and the assassination of her brother-in-law Bobby, Jackie marries Greek billionaire Aristotle Onassis who provides safety and security for herself and her children. It also outrages the American people. But hers is the story of survival, and she returns to the Kennedys

Calinos: stories of success



Asli Serim Guliyev, international sales director

After a successful 2017 with new programming releases and the expansion of its sales team, **Calinos Entertainment** (Turkey) attends MIPTV where it promotes its high end drama series catalogue.

Heading the slate is *Forbidden Fruit*, a new drama that centers on two sisters who are very close but have very different characters and life goals. The first one is a girl who compiles to her ethical values, aims to have a successful career and strives for it, while the other believes that she deserves more and considers happiness to be a marriage with a rich man that would save her from her low-income life.

Another big success of the company is Medyapim's *Our Story*, about a girl that has been struggling to survive in one of the poorest neighborhoods in Istanbul. She is the typical big sister, who has become the mother of the family. She has to look after her 5 younger siblings and her useless alcoholic father. In Turkey (Fox) the series debuted with 13.86% of market share, and since then, it started to grow achieving 17.77% on its 25th episode.

While *Woman* (**MF Yapim**) jumped from 13.33% of market share up to 26.49% on its first 20 episodes. *Woman* is the story of a young woman living alone with her two children. This woman, who was abandoned by her mother when she was eight years old, later suffers deeply again when she loses her grandparents too. Just when she thinks she is all alone in the world she met a man who she falls madly in love with. They lead a happy and blissful life, full of beautiful moments and memories that would be cherished forever, but everything changes when, one day, he unexpectedly dies.



Woman, drama produced by MF Yapim

BOOTH # P0.A7



The Kennedys: After Camelot

and becomes the rock of the family. Meanwhile, Ted Kennedy is pressured to continue the legacy of "Camelot" by running for the White House himself but is unable to overcome the scandal that haunts him and his family when a young woman drowns after Kennedy, coming from a party, drives his car off a bridge in Chappaquiddick Island, Massachusetts, and leaves the scene of the accident.

With the launch of *The Kennedys*, the company seeks to keep promoting productions beyond its borders and represents well-recognized producers in the Americas and in other territories around the world thanks to a network of independent agents.

The Switch of Mega



Juan Ignacio Vicente, Content and International Business Manager

Besides of being the leader channel in Chile, **Mega** seeks to replicate the local success in the international sphere through a slate of high valued series that include from dramas to comedies for all the family.

Among the new titles, the company is pushing *Perdona Nuestros Pecados*, a series about a powerful family of the Chilean aristocracy in a fictional town of the fifties, Villa Ruiseñor, where intrigue, suspense and romance build a story of passion in times of hypocrisy, and where everything looks

scrambled with the arrival of a priest in search of revenge.

At *Verdades Ocultas* a humble woman who happens to be reunited with her daughter whom she sold to an important family twenty years before, and now she must decide whether to protect her or her daughter with whom she stayed, while *Si Yo fuera Rico* is a comedy series about three very different people who win a millionaire prize in a game of chance and are manipulated by an unscrupulous financial advisor.

In terms of new shows for 2018, the Chilean broadcaster advance in addition *The Switch: Desafío Mundial*, the second season of the stellar talent show that brings together the best changemakers in the country in a competition of singing and imitation; *Martín: El Hombre Y La Leyenda*, 4 episode miniserie about the life and career of Martín Vargas, the most successful boxer in the history of Chile; and



The Switch, second season

Efecto Mariposa, a journalistic program that relives the most tragic and shocking events of recent years in Chile by dramatically recreating its most important moments, talking with its protagonists and analyzing how they could have been avoided.

Global Screen: reimagining Sherazade



Alexandra Heidrich, Head of TV Sales & Acquisitions

Global Screen (Germany), international sales & distribution company for theatrical films, TV programs and formats, arrives to Cannes with a catalogue that ranges from TV fiction, series and documentary to theatrical movies that stand for successful exploitation on TV, video and online around the globe.

Heading the slate for this season is *Sherazade – The Untold Stories* (26x24'), a contemporary animated series based on the world famous Arabian Nights stories, that embarks on a whole new epic adventure.

In *Zombielars* (26x15') four young friends with supernatural characteristics have a series of strange adventures in the fictitious town of Bekkebakken, where conformity is a virtue. While *Dementia* (10x45') follows a

Grupo Macías: 50th anniversary

Grupo Macías celebrates its 50th anniversary this 2018 as one of the main dubbing houses and post production companies, with more than 200 internal collaborators and more than 1,000 actors.

The Group is integrated by **Art Sound Miami** and **Roman Sound International** in USA, **Art Sound México**, **Macias Group Internacional**, **International Dubbing Factory** "The Factory", **Sonomex Doblajes** and **Macias Nueva Generación** in Mexico, **Macias Audiovisuais** and **IDF Brazil**, in Brazil, and **Macias Productions** in LA.

'We are a family company that started 50 years ago, but in the last two years we have been commissioned to update ourselves and start a process of transformation towards corporate governance, in order to face the different challenges of the industry. For this we prepare our talents with training seminars, certifications, individual and business coaching, acting classes and certifications for dubbing, translation, management, executive management, human resources, computer security and other ways of updating the service, quality and the safety of our clients' products', describes **Mar A. Enriquez Macias**, EVP.

'We know the new challenges of the market, but we know how to adapt to those changes: from being a small family business, we knew how to quickly become one of the largest post-production companies in the industry', says the executive, and stresses that 'the next decade will inaugurate a new era of challenges.'

Among the main projects realized by the company stands kid shows like *Barney & Friends*, *Tom & Jerry Tales*, *Looney Toons*, *Zoey 101*, *Drake & Josh*, *Naruto*, *Max & Shred*, *Every Witch Way*, *Toni La Chef*, *The Thunderman*; los special shows like *All Access*, *Heavy: The History of Metal*, and the telenovelas *O Clone*, *Terra Nostra*, *A Casa Das Sete Mulheres*, *Senhora do Destino*, *Império*, *Sete Vidas*, *Alto Astral*, *Em Familia* and *Geração Brasil*, among others.



Mar A. Enriquez Macias, EVP

BOOTH #P-1.K.2

young journalist from Spain that goes undercover in a Mexican psychiatric hospital where her grandmother died under mysterious circumstances, risking her own life to find out the truth. Other highlights are *Charité* (6x48'), a six-part miniseries that portrays the world's most famous hospital in Berlin as a microcosmic reflection of late 19th century Wilhelmine society; *The Weissensee Saga* (24x48'), a sweet-

and gripping family saga of conflicting loyalties, love, hope, faith and betrayal set behind the Berlin Wall, and *Rivals Forever – The Sneaker Battle* (2x90' or 4x45'), set in the 1920s and about the competition of two brothers: Adi and Rudi Dassler, creators of Adidas and Puma.



Sherazade – The Untold Stories, animated series

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Ricardo Ehrsam - CEO
rehrsam@malucentertainment.com

Club Media: Moving forward

This is shaping up to be a great year for **Club Media**: Having expanded operations in the region and taking its first steps in Hispanic US, the company added some of the biggest global brands in Q3 and Q4 2017 to its business, thanks to a proposal that articulates the company's knowledge on new platforms and its background on traditional media.

'Up until now, every step we have taken so far has been in line with our initial model of becoming the first Latin American media company for a whole new universe of artists, therefore becoming a player that could, on the one hand, help these new artists of all kinds develop and boost their careers, and on the other, articulate traditional media and new platforms, to provide advertising solutions in a constantly changing market segment', describes **Solveig Madsen**, Co-Founder of CM.

'It has been essential for us to understand this ever-changing scenario since today you cannot conceive any ideas without including all platforms and understanding how audiences interact with them, whether we are producing original content for distribution or producing for a particular client, especially in the segment we work, which is a young audience', says **Cecilia Calles**, Content Direct.

The proposal is based on presenting a whole new digital universe and a new generation of artists with Club Media Fest (CMF), and work to amplify audiences for its artists and, in consequence, for its advertising clients. In that sense, it has closed



Entel branded edition of Club Media Fest / Peru / 2017

an international deal with the **American ION Microsystems** to develop its own original content distribution platform as well as mobile applications for each product the company develops. 'Each platform has its own language and reaches a specific audience, which in turn consumes content and

interacts in a specific way. Understanding this ecosystem is our differential value when creating campaigns for clients that need to secure certain reach and engagement', adds **Milagro Cornejo**, Chief Audience Officer.

Also, the company continues to develop original products and lines of business, as well as new live events. Massive, theater, and pocket show formats have been created and branded in different segments (music, humor, fashion & beauty). *Cruce de Campeones*, a freestyle rap contest, is growing and presenting artists from all over the region and continues to tour LATAM.

Also, as of Q1 2018, CM launches its music division. 'This is very exciting for us, as it is an area that perhaps articulates both – traditional and digital- platforms the most, therefore redefining the music industry in this young audience segment. We are working with artists that register millions and millions of views on their music videos and helping them translate those views into successful distribution results in digital stores and, in turn, promotion of live their live events. We have put together our professional background on the subject and our new talents knowledge of their digital audiences to build something amazing', adds **Madsen**. The new division includes artist management and development, music publishing with **Sony ATV** and distribution by **The Orchard**, as well as booking and production of CM and non-CM international artists.



All Things Hair / Unilever / Creation, programming, production, management of branded channel and social media as well as audience growth strategy for Spanish-speaking markets

RTVE: dramas and digital experiences



María Jesús Pérez, director of International Affairs

RTVE (Spain) arrives to MIPTV with two key objectives: by one hand, keep pushing its new drama slate, headed by the series *Fugitiva* and *Traición*, and by the other, launching its new platform focused on digital content, **Playz**.

Fugitiva is a thriller starred by a woman who at a crucial moment in her life while she sees her world explode into pieces and is forced to take a drastic decision to save herself and her three children. While *Traición* presents the complicated relationships of a family that owns a law firm directed with an iron fist by the father.

This series join other dramas like *Estoy Vivo*, which mixes the detective and fantastic genre, *Servir y Proteger*, a daily series that shows the daily life of a neighborhood police station in the south of Madrid, with an emphasis on the more human side of people working for security, and other big productions like *Víctor Ros*, *El Caso: Crónica de sucesos*, *Acacias 38*, *Seis hermanas*, *Isabel* and *Carlos*,

Rey Emperador, among several others.

On the digital side, **Playz** is set to be a new space for free digital content aimed to the Gen Z. The platform was launched in October 2017 and achieved over 10 million of visualizations.

As part of these contents, the company presents in Cannes a webseries package designed to be consumed through the web by a very young audience, including *Si Fuera tú*, *Mambo*, *Inhibidos*, *Dorien* and *Colegas*.

'With Playz, RTVE offer is expanded to meet the needs of young people and teenagers; a very specific segment that is distancing itself from the traditional way of consuming audiovisual content and that uses other devices that allow them greater freedom to access content in the place and time chosen by them', describes **María Jesús Pérez**, director of International Affairs.



Fugitiva, new drama series

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\$ 75	\$ 50,000
\$ 100	\$ 75,000
\$ 200	\$ 100,000
\$ 300	\$ 200,000
\$ 400	\$ 300,000
\$ 500	\$ 400,000
\$ 750	\$ 500,000



OTT in APAC: original, global and diverse

Asia Pacific is a big story in every single business segment, but in OTT is becoming a huge market for international and local platforms. Prensario reproduces some data from IHS Markit, complemented with key interviews with those top services: PCCW's Viu, HOOQ and iflix.

APAC is linguistically diverse region with 30 million people speaking in English; some of its GDPs are outgrowing other regions in the world; advertising investments are stronger than ever; Pay TV revenues have further space to expand with India and China taking the lead; 4G Mobile services are hitting 1.5 billion people, and there are +4 billions connected devices, being 2 billion smartphones.

APAC represents 35% of Facebook daily active users but only 7% of ad revenues in Q3, 2017, according to Tim Wescott, director, Research & Analyzys, Program, IHS Markit. He adds that TV consumption is falling steadily, while mobile is rising but the first still leads with +150 minutes vs. 100 minutes.

Viu: localized & original

Launched in 2015 by PCCW (Hong Kong), Viu is today one of the leading APAC OTT services providing video to 15 territories all across this region plus Middle East and North Africa (MENA). It operates on a double business model: one freemium service and one premium SVOD.

Janice Lee, MD, PCCW: 'We have

16 million monthly user counting both platforms, and some 10 million paying subscribers. We cover the big countries in APAC, being the most important ones Indonesia, Thailand, as well as our home market, Hong Kong, and Singapore'.

Viu users watch 15 videos a month, that's 1.2-1.5 hours a day on average, according to the executive. 'We have an average growth of 25-30% per year, earning USD 70 million only on the OTT segment', she adds.

Original content is a big driver: the company produces 3,000-4,000 hours, including TV series, variety shows and movies in Hong Kong, India and Indonesia, mainly. That's is 370 episodes or 24 titles.



Janice Lee, MD, PCCW



Jonas Engwall, head of Asia, iflix



Peter Bithos, CEO of HOOQ

PCCW has also bought the Hollywood studio ATX in USA.

'The way we are differentiating ourselves from competitors is that we are exclusively focus on Chinese-language content. There is a low penetration of Pay TV in many APAC and MENA territories, and Free TV still leader in many of them. But we think this scenario will change and we'll be prepared to take the lead', remarks Lee.

Programming localization is fundamental and it is in the essence of the company. 'Our strength is that we are a true media company operating in all business segments, from Pay TV to OTT, but also producing original content and, most importantly, as we are a local company, we know very well the APAC markets. We plan to expand further in the near future. Monetization will be a key topic for that', she concludes.

iflix: global expansion

iflix is another faster-growing OTT players in the APAC region, but its area of incumbency does not end there. Launched in 2015 in Malaysia, founded by **Mark Britt**, the services has rapidly expanded all across APAC region adding MENA to its operation and planning to expand to Latin America in the near future.

COUNTRY	Population	TV HHs	Pay TV	Broadband	Smartphone
CHINA	1.4b	427.1m	75%	48%	82%
INDIA	1.3	179m	97%	7%	35%
JAPAN	126m	51.2m	76%	62%	80%
KOREA	50.7	18.4	96%	84%	108%
AUSTRALIA	24.6m	9.5m	38%	66%	95%

Source: IHS Markit (2017)

With many investors on board like PLDT (Indonesia), Zain (MENA), Liberty Global and Sky/News Corp. (UK), CAA and MGM (USA), iflix has a clear focus: to cater the consumers that have never had a Pay TV subscriptions. 'We are not just another OTT, the company has a huge ambition', comments **Jonas Engwall**, head of Asia.

'In only two years, we've launched our service in 24 territories worldwide. And there will be more, as Latin America is our next stop, a market that we've started to explore and where we are already dedicating resources by building up the business through a local team'.

It is said in the industry that iflix is the "Netflix for the emerging markets", but according to the executive this is no longer like this. 'We've evolved, adapting to the market trends, adding original programming and localizing our international slate of programming', remarks **Engwall**.

He further says there is a balance between international and local and regional content. 'We are regularly signing deals with local producers as **Screen Play** (Indonesia), a leading movie producer. Localizing our programming is the key for our further expansion', he adds.

For 2018, the company will be producing eight original movies, as well as episodes of stand up comedy in Malaysia, Indonesia and The Philippines. On series, it produces drama and comedies of 10-12 episodes. 'We are leaders in many APAC market in categories like users, downloads. Recently, we informed that we have 6.5 million subscribers including all territories in which we operate', he completes.

90% of those subscribers are mobile. The service has a cost of USD 3 on average, and it has a catalogue of 32,000 hours, segmented by counties. 'We have Korean series, Indonesian movies, Hollywood (FOX, NBC, Warner), and regional content produced in APAC. We work with over 180 content providers, including new origins as Latin America and Turkey'.

HOOQ: a new form of TV show

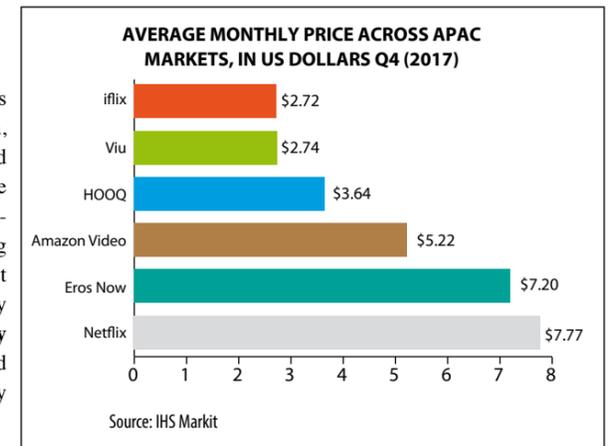
With operations in India, Indonesia, Philippines, Singapore and Thailand, HOOQ is the largest premium video-on-demand streaming service in Southeast Asia, jointly launched by **Singtel** (Singapore), **Sony Pictures Television** and **Warner Bros.** in January 2015.

This OTT streaming service is #1 in Indonesia and Philippines offering over 20,000 hours of entertainment in Asia's largest catalogue of Hollywood and Asian content. More recently, it has focused itself on local content through its original productions. **Peter Bithos**, CEO, comments: 'We have some 20 projects under development, including TV dramas and movies, and six pilots in production'.

'At HOOQ we are firm believers in local content. But most TV shows that get made in Southeast Asia are high on quantity but low on production value. Through our HOOQ Originals we want to push the envelope for edgier storytelling by producing high quality content delivered in a seasonal format of 6-10 episodes each', adds **Bithos**.

'Currently, there is a strong opportunity for HOOQ as most episodic content in Southeast Asia is made for free-to-air with over 100 episodes and is designed simply to sell ads on primetime slots', he remarks.

As the executive explains, HOOQ is after 6 or 10 episodes and several seasons.



'That's what we are really trying to focus on. In Southeast Asia specifically, this format does not exist, so we are at the forefront of introducing it to our audience', he completes. Business models to achieve this can vary: from developing an owned project from beginning-to-end to co-producing with local independent companies.

On the subject of regional talents, **Bithos** observes: 'Thailand produces very good horror and excellent CGI, while Indonesia excels at romances and dramas. Singapore, on the other hand, delivers content with high production quality and is looking to further strengthen its storytelling chops. So, each country specializes and has something a little bit different to offer. It's certainly a learning process as each of our markets continue to produce distinctive content for OTT services like HOOQ'.

'We need to continue building up this business, get scale and produce more originals. We are seeing that in 3-4 years OTT will shake up the industry, so we need to be prepared', he concludes.

	HOOQ	NETFLIX	amazon	viu	iflix
Launch	Feb. 2015	Mar. 2015	Sep. 2015	Oct. 2015	May. 2015
Shareholders	Singtel, Sony, Warner	Public	Public	PCCW	Catcha, EMC
HQ	Singapore	Los Gatos, USA	Seattle	Hong Kong	Malaysia
Availability	India, Indonesia, Philippines, Singapore, Thailand	APAC (exc. China, N.Korea)	APAC (exc. China, N.Korea)	Hong Kong, India, Indonesia, Malaysia, Singapore, Philippines, Thailand, Mongolia, MENA	Malaysia, Philippines, Thailand, Indonesia, Maldives, Sri Lanka, Brunei, Pakistan, MENA, Vietnam, Myanmar

Source: IHS Markit (2017)



ABS-CBN: co-production + talent export to become more global

ABS-CBN, The Philippines' leading media and entertainment company, continues to dominate the domestic TV market as it swept nine out of the top ten most watched programs in the country during February, while it has validated the first position in the first three months of this year.

According to Kantar Media, registered an average national audience share of 46% (all day, Urban + Rural), 13 points higher than its closest competitor **GMA**, which recorded 33%. Kantar Media uses a nationwide panel size of 2,610 urban and rural homes that represent 100% of the total Philippine TV viewing population.

Some of the leading programs have been drama series *Brothers*, the undisputed most watched show in the country with an average national TV rating of 41.2% (February), followed by the local adaptation of world class talent show *Pilipinas Got Talent* with 39.6% and weekend drama anthology *Remembering* with 33.9%. Prime time dramas *La Luna Sangre* (31.7%) and *Wildflower* (23.3%) also made it to the list, while newest primetime show *The Blood Sisters* placed eighth in the top ten with 22.7% during the second month of the year.

Company's content is made available across other territories through **ABS-CBN International Distribution**, which has been a premier source of high quality *Filipino* programming in over 50 territories all over the world and has sold over 30,000 hours of content worldwide.

'Similar to how *Filipinos* watch out for the latest drama hits from Korea or Taiwan, an increasing number of foreign viewers abroad look forward to **ABS-CBN** dramas from the Philippines', stands **Cory Vidanes**, COO of broadcast. 'These non-Filipino viewers, the



Vietnamese, Malaysians, Cambodians, Nigerians, Ugandans, Kazakhtanis and even Latin Americans, watch our programs and follow the colorful stories of its characters on their own local television and cable channels'.

According to the executive it is through 'great storytelling' that they are able to touch the lives of not just their local viewers, but foreign viewers as well. 'We tell great stories of authentic characters with values that inspire and empower. The audience is able to connect and engage with the journey of our characters', adds **Vidanes**.

The company is raising the bar and is set on expanding its international presence even wider by going beyond content syndication. She further explains: 'We would like to explore co-production ventures with international partners as well as introduce our homegrown celebrities to the international arena'.

The biggest fantasy drama launched in March, *Bagani*, is ABS-CBN's banner offering this coming MIPTV. 'It has instantly created a buzz among viewers for its superb visual effect and was even compared to Hollywood productions. *Bagani* follows the story of five ordinary individuals in the mythical world of Sansinukob, who were bestowed magical weapons by their god to protect the land from forces of evil', she comments.

An edgier and braver narrative, meanwhile, is brought to viewers by dramas *Asintado* and *The Blood Sisters*. The first one tells the tale of a woman who survived a murder and is now seeking revenge, while the second follows the lives of triplets born by a surrogate mother.

The Promise has been the very first "success story" in the global market.



Cory Vidanes, ABS-CBN's chief operating officer of Broadcast

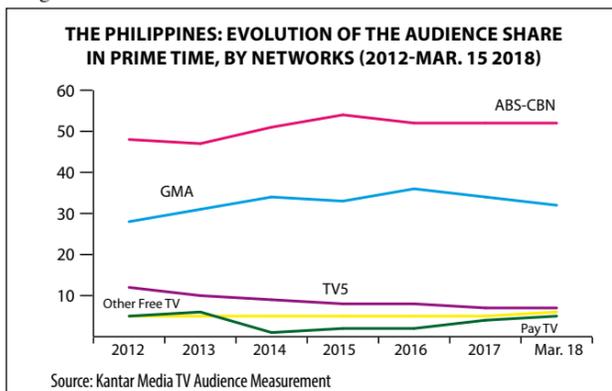
With it, the company has penetrated new territories and captivating new audiences. Then International Emmy Awards nominated drama *Bridges of Love*, the very first Filipino series to be launched in Latin America through **Panamericana** (Peru), followed by *Dahil May Isang Ikaw* aired in **Caracol** (Colombia).

Last year, it closed a volume deal with **StarTimes**, the leading digital TV operator in sub-Saharan Africa, for the airing of more **ABS-CBN** content in the region in response to African viewers' demand for more *Filipino* dramas. As Filipino content shines in other countries, so do artists and talents.

Vidanes aims to push that talent to the world stage: 'Our actors and actresses have received best actor and actress nominations in several prestigious international awards and have already gained huge followings in countries like Kazakhstan, Thailand, Vietnam, and South Africa. This global recognition has been very outstanding', she concludes.



Bagani and *Asintado*, two of the biggest drama to be launched this MIPTV



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KYIV MEDIA WEEK

KYIV UKRAINE

INTERNATIONAL

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www.kyivmediaweek.com

International media forum KMW combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses.

Since 2011 KMW has been an **excellent networking platform** for industry professionals from more than 30 countries, building a solid bridge between CEE, CIS and other parts of the world.

Among KMW participants are: representatives of key media groups and production companies from Ukraine and the CIS region, international distributors and powerhouses from all around the world, state authorities and organizations related to TV and film industry regulation, etc.

The organizer — MRM company, boasts 11 years expertise in media consulting.



HBO Asia celebrates 25 years with more Asian Originals

Singapore-based **HBO Asia** brings the best of Hollywood to Asia first through its exclusive licensing deals with major Hollywood and independent studios, including **Paramount Pictures, Universal Studios, Warner Bros., Lionsgate** and **DreamWorks Animation**.

It reaches 23 territories across Asia with six 24-hour commercial-free subscription movie channels: HBO, HBO Signature, HBO Family, HBO Hits and Cinemax, as well as Red by HBO, internet streaming platform, HBO GO, SVOD service, *HBO On Demand*, and in China, 鼎级剧场 (ding ji ju chang).

HBO Asia has become more relevant than ever over the past 25 years and is poised to be well-positioned for the future ahead. It has created a strong brand presence in Asia through our programming strategy with good original content both from the U.S. and within Asia itself.

Jonathan Spink, CEO: 'Our business strategy continues to be more flexible and proactive in what we're doing. In the past few years alone, we've added more services such as the suite of HBO plex channels,



The Teenage Psychic and both seasons of *Halfworlds* are available to audiences in the US on the HBO US



HBO On Demand and enhanced the online streaming service *HBO GO*. Needless to say, the main challenge for the industry as a whole, would be the threat of rampant piracy'.

In November 2017, **HBO Asia** announced plans to ramp up the number of **HBO Asian Original** productions scheduled to premiere in the coming years. 'We announced six projects that will be filmed and based in various countries across Asia including China, Indonesia, Japan, Korea, Malaysia, Singapore, Taiwan and Thailand', he adds.

The first that will be premiering this month is *Miss Sherlock*, its very first Japanese language eight-part, hour-long drama series, produced in collaboration with **Hulu** in Japan that pays homage to the classic *Sherlock Holmes* set in modern day Tokyo where both lead characters are Japanese women.

Later this year, it will premiere two brand-new HBO Asia Original series *Folklore*, an anthology horror series that takes place across multiple Asian countries and is based on each country's deeply-rooted superstitions and myths, and *Grisse*, a period drama series set in the mid 1800's within the colonial period of the Dutch East Indies. 'Currently, *The Teenage Psychic* and both seasons of *Halfworlds* are available to audiences in the US on the HBO US service with more HBO Asia Original titles slated to air glo-



Miss Sherlock is the very first project of HBO Asia along with Hulu: it is an eight-part hour-long drama series



Jonathan Spink, CEO, HBO Asia

bally soon', remarks **Spink**.

Regarding the APAC programming trends, he says: Given the fragmented market here with varying cultural backgrounds, languages and viewing habits, the challenge is in finding and building common ground to make content accessible not just to the country that the stories are set in, but also make them accessible across the region and find a global audience as well'.

'As with other parts of the world, there has been an increase in digital consumption of content across Asia. Our online streaming service *HBO GO* is available in Hong Kong, Philippines and most recently, Singapore and we have plans to roll out in more territories soon', complets **Spink**.

About the future, the executive comments: 'Over the years, we have identified and agree with the importance of localised and relevant Asian original content. We are committed to harnessing the full potential of talent and production infrastructure the region has to offer and create premium, authentic and relevant content for our audiences here'.

'We have had successful co-productions so far, starting with *Serangoon Road* with **Australian Broadcasting Corporation** (ABC) and our current co-production with Hulu in Japan for *Miss Sherlock*, which will premiere this April. We are definitely open to doing more co-productions if we feel the content resonates with our viewers', he concludes.

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AFL: Arabic content to the world



Khulud Homos, CEO, Arab Format Lab



Justus Vekerker, CEO of FCCE

Part of the **Ritix Group** (KSA) based in Dubai with offices in Cairo and Jeddah, **Arab Format Lab** specializes in content development, production, sales and distribution. It is committed to delivering premium and socially relevant Arabic content with focus in bringing international formats to be adapted in Arabic for the Saudi-Gulf and MENA region.

It also develop and produce original local TV entertainment formats, series formats and remake adaptations of international movies. 'We are engaged in three ongoing drama productions. We have created three writers room working on two international adaptations and an original Saudi comedy TV series', highlights **Khulud Homos**, CEO.



The Redband Society (TV3 and **Filmix**, Spain) is a successful international dramedy adapted in 15 countries, with the Arabic adaptation coming soon; *Parenthood* is a Saudi/Gulf dramedy series based on the acclaimed **NBC** format; and *Dagget Bori* is a Saudi comedy series about the challenges of starting-up and managing an all-women driving school in Jeddah.

On the non-scripted side, **AFL** launched the "Arab Entertainment Experience" in Egypt, Saudi Arabia and UAE, based on the world's first multi-platform project that created a user-generated movie made by "the crowd". It is led by award-winning director **Yousri Nasrallah** along with the Arab most talented film makers.

The Arab market is going through a 'positive transformation' and opening new markets like KSA. **Homos**: 'There's hardly any original Arabic production format that has been exported for international adaptation. We need to build partnerships with global producers and distributors. We developed Saudi format *The Cage*, a football challenge entertainment format, and we involved international partners during the concept development stage granting adaptation and distribution deals'.

During DISCOP Dubai, the first edition of "Arab Format Accelerator" opened the opportunity to global producers to pitch relevant TV format for adaptation or present an original format idea to a panel of key industry executives.

For example, **Justus Vekerker**, CEO of **FCCE** (The Netherlands) has selected one idea from an independent producer to represent internationally. He says: 'We help the producer to come up with a pitch document and a teaser/sizzle reel. We put it in on our website and produce a leaflet to exhibit it at MIPTV and onwards to potential broadcasters'.

mako, the needed digital partner

As part of the **Keshet Media Group**, **mako** is #1 mobile app in Israel for young users aged up to 35, with an average of 20 million views per month. Its exposure is at 1 million unique views per day on 22 sites and content channels, including desktop and mobile.

Uri Rozen, CEO mako & Head of Digital, **Keshet Media Group**: 'At its heart is a news and content website along with a series of industry-leading sites and apps: Israel's #1 news website, leading VOD service, leading local search app, best food website, gaming enterprise and eSports league. We also provide **Keshet** with digital support for its TV programs, including second screen platforms, digital promotions, and the creation of auxiliary content worlds'.

One of the biggest challenges on second screen is the high stimulation threshold of the viewers, who demand novelties. There is the aspiration to create generic and reusable second screen products that may be used for more than one show and are therefore more economical'.

'In recent years we have created several platforms headed by **makoPlay**, whose system can be used for many purposes (voting systems, interactive game shows, games, surveys, etc.) and these are all modular. For drama series, fans can "hack" into the cell phones of the characters and read their texts, emails, **Facebook** and **Instagram** profiles, and follow in real time.

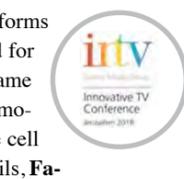
Israel concentrates great talents in the field of hi-tech and startups, as well as TV, and mako 'is where these two strengths meet', says **Rozen**. 'The challenge is to convince users to come directly to us, because over-dependence on the social networks exposes us to risk entailed in the arbitrary changes they make, which affect content entities'.

'Nonetheless, we do work with the social networks to create content that is unique to them, with the rule of thumb being not to let the viewers get used to receiving the TV content they like on the net, but rather to create a habit of going directly to our website or VOD app, while still creating different content that is designated for social media, with a series of brands that are as strong and resilient as possible so they may survive changes and revolutions in the rules of the social media game, and may even migrate to the offline world, including TV'.

Rozen concludes: 'Another goal is to develop advanced tech products to be used by us and our partners and clients globally. TVs and publishers face same challenges, and there's no reason we shouldn't learn from each other and use the strength and abilities we have each developed'.



Uri Rozen, CEO Mako & Head of Digital, Keshet Media Group (credit: Ronen Akerman)



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AfricaXP: Africa, the next 'big thing' at the content business

AfricaXP is a leading independent creator and distributor of custom designed channels and themed VOD content offerings for any African audience. It offers over 20 themed linear and VOD channels and has full capacity to customize channel content mix and branding client by client.

Among those, it manages four boutique channels own produced: **Riverwood**, **True African**, **Fresh** and **Romanza+ Africa**. True African is a snapshot of contemporary Africa with hand-picked premium entertainment and lifestyle content in English, from across the entire continent, while **Romanza+ Africa** was the last network of the family, launched in 2014 together with **Cisneros Media** and **TV Azteca**, who provided telenovelas from a wide range of themes.

Led by **Craig Kelly**, AfricaXP serves broadcast platforms using any video distribution technology and all commercial models from



Pay to FTA. Its unique commercial model and channel distribution technology enables it to deliver premium channels and content at affordable cost, so as to empower its broadcaster clients in an increasingly competitive market.

AfricaXP has distribution agreements and partnerships with over 80 major international rights owners and key producers from more than 20 different African countries. Its broadcaster clients include most multinational African DTH platforms, numerous market leading FTA and DTT platforms, as well as mobile, IPTV and OTT networks covering the whole of sub-Saharan Africa as well as the major African diaspora markets in Europe and North America.

Clients and partners include pan African, regional and national multichannel

platforms like **MultiChoice**, **Azam**, **Kwese**, **ETV/OVHD**, **StarTimes**, **Bamba** and **SES**.

Kelly explains to PRENSARIO: 'Our channels are 24/7 thematic feeds ranging from kids, lifestyle, factual, comedy, sport and music to telenovelas, movies and African content, especially indigenous language African channels'.

'Traditionally strong demand for sport, telenovelas and African movies persists and there is increasing demand for African lifestyle and reality content both in Africa and in strong African diaspora markets like the UK, France and USA. There is also strong demand for well-balanced mixed channel bouquets from new DTT, DTH and OTT platforms in particular'.

Kelly believes about the African industry: 'In line with the above, smaller multichannel platforms are suddenly proliferating rapidly across multiple broadcast technologies creating new demand for multiple channels that have localized content and genuine African relevance'.

'Over the past five years, AfricaXP's growth curve has picked up rapidly in the last two as new platforms have got to market and existing operators have faced more competition and noted the importance of local relevance and channel customization'.

'Given the lower margins in the pay market caused by competition and weaker currencies



Craig Kelly, CEO, AfricaXP

in key markets, all operators are under pressure to find better solutions more affordably and this presents great opportunity to AfricaXP given our unique commercial structure and technical delivery solutions which offer low cost customization'.

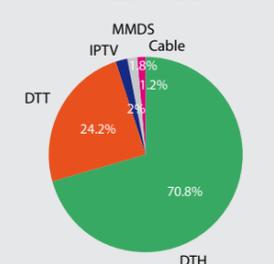
'Aside from expansion of services with existing clients, we are announcing important partnerships with multiple new DTT, DHT and IPTV/OTT platforms in the second quarter of 2018. We also expect to announce major new content partnerships including with major international networks, to add to our impressive list of suppliers including **Azteca**, **Cisneros**, **Caracol**, **Rive Gauche**, **Big Media**, **SuperSport**, **StarTimes**, **ETV**, **SABC**, **Ebony Life**, **Blue Ant**, **Fighting Spirit**, **Green Light**, **Hard Knocks Fighting**, **GRB**, **Millimages**, **Xilam** and many more.

The African TV market

African Pay TV market has been steadily expanding to attract a total of around 23.7 million subscribers in the second quarter 2017, according to **Dataxis**. The figure represents a quarter-on-quarter growth of 2% and a year-on-year growth of 18%, compared to the second quarter of 2016. From the 23.7 million pay-TV customers, 70% receive their service through satellite: DTH is the prime method, followed by DTT, which comprises 24%. DTT networks are still being rolled out in some African markets, which Dataxis expects will increase the sector's pay-TV subscriber share over time. IPTV accounts for 2% of overall paid subscription base, with MMDS and cable registering a combined share of 3% of the market.

TV households in Africa are between 75 to 100 million (excluding mobile TV Access), so Pay TV has about 20% penetration. Total TV advertising spent is minimum USD 2.3 billion a year (net revenue to broadcasters after agency commissions).

AFRICA: PAY TV SUBSCRIBERS, BY PLATFORMS



Source: Dataxis (2Q 2017)

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Buyers from Kansai TV 8 (Japan): Noriko Katayanagi-Bonafede, funding board member; Takuya Kanatani, deputy content manager; Takaaki Satou, senior content division, and setsuko Omura, content business department



NHK, Japan: Chie Muto, acquisition manager; Tadatsugu Uesugi, global content development and programming; Miwa Komori, senior manager acquisitions, and Shinya Aoki, deputy general manager & strategy



Hulu Japan: Kyoko Sekine, senior manager, content acquisitions, and Kazufumi Nagasawa, chief content officer



Fuji TV Network (Japan): Takeshi Goto, Takayuki Hayakawa and So Fujinuma, general producers, Worldwide Production and Sales, Int'l Dept. (Credit: Fuji TV)



Japanese buyers at Sony: Koji Seto, Sony Pictures, with Azusa Nakamura, film acquisition, Naoya Oshige, development department, and Yoshitaka Kamo, film acquisition and production, all from pay-per-view television station Wowow



Buyers from CJ E&M (South Korea): Jae Hyuk Lee, SVP, global content; Jinwoo Hwang, head of global content development; Deok Jae Lee, president of media content business, and Jaesong Lee, head of global strategy



Buyers from Sony: Koji Seto, Sony Pictures, with Azusa Nakamura, film acquisition, Naoya Oshige, development department, and Yoshitaka Kamo, film acquisition and production, all from pay-per-view television station Wowow



CJ E&M: Jae Hyuk, SVP, Ellian Liche, Seoun Kim, and Spencer Thomas, producers of the global production team, factual



India: Pradeep Milroy Peter, SVP programming, and Krishnan Kutty, business head, both from the broadcaster Star TV, with Aanchal Maheshwari, senior manager, and Kavita Panda, director licensing, both from Disney Media



Mayur Kikhchandani, deputy general manager, content, and Sonal Khanduja, VP - Content English Entertainment Cluster, from Times Network (India) and Viswas Sundhar, from distributor Viswas Films



Zee, India: Ali Zaidi, deputy VP, Zee Telefilms, and Amkur Kapila, Head - Programming & Content Acquisitions, Zee Studio



Buyers from India at MIPJr.: Abhishek Dutta and Amit Gulati, both senior directors at Viacom 18 and Brian D'costa, senior programming & acquisitions, and Ronojoy Chakraborty, VP Programming, both from Sony Yay! (India)



D'Live, Pay TV and OTT from South Korea: Yong-Ju Jeon, President/CEO, surrounded by Min-jae Seong, executive supervisor, division head, OTT; In-sanx Hwang, EVP corporate support office, and Stella Kim, general manager, E&M strategy



Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH; and Chanyoung Park, manager, content acquisition team, LG Uplus



KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, KBS World Channel & content producer/deputy director, and Seok Hyeon Kim, channel manager



Head programmers of Turner worldwide, at CBS: Marianne Lee, VP network, Ricky Ow, TV channels president, both for Asian Pacific; Giorgio Stock, president for EMEA; Josef Audorfe, adviser; Tomas Yankelevich, new EVP & CCO for Latin America; and Gerhard Zeiler, president, international



ABS-CBN, Philippines: Miguel Santos, GM, Rachel Simon, head of acquisitions, Catherine C. Lopez, head of finance broadcast, Maria Cecilia Ferreros-Imperial, VP, integrated program acquisitions and distribution, and Pia Bacungan-Laurel, head of distribution



Roxanne Barcelona, VP, and Manuel Paolo Laureana, international distribution, from GMA (Philippines) and Tin Win Jerry Lin, executive director, Ki Ki Advertising Media (Myanmar)



Thailand: Dhanasak Hoonarak, MD, and Phnich Sodsee, Group CEO of DDT Channel 23-Workpoint, with Saridpol Visessmit, MD, Tem Tank Studio, Pongtanit Chomphu and Pipat Wittayapanyanon, producers at The Bangkok Entertainment Company



Chalakov Panayashom, managing director digital TV, Workpoint Channel 23



True Vision, Thailand: Attaphon Na Bangxang, managing director, and Nisa Sittasrivong, assistant director



Dhanasak Hoonarak, chief business officer, and Wirata Laksanaworn, international business of Workpoint/Channel 23 Thailand (borders) with Carlotta Rossi Spencer, head of format acquisitions, Banijay Group (UK)



BBC Worldwide: Ryan Shiotani, VP, branded services, and Daphne Kang, director of programming for Asia, and Melanie Rumani, head of acquisitions, UK



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



TKL, Vietnam: Ton Nu An Tram, screening manager, Nguyen Thi Truc Mai, managing director, and Le Van, senior programming manager



Hang Meast HDTV, Cambodia: Eng Song Liep, program executive, and Eng Leanghong, content acquisition manager



JTBC Korea: Steven JH Choi, general manager, and Joo, Hyun Tae, manager, corporate strategy development (borders) together with Anne Lee, manager



ANTV Indonesia: Gunawan Gunawan, manager of acquisitions, Kiki Zulkarnain, general manager programming, and Raymond Charles, assistant manager



Triandy Suyatman, program advisor, PT Eshinta Jakarta Televisi, Indonesia



Harsiwi Achmad, director, Indosiar



Banardi Rachmad, VP, Programming Acquisition, SCTV



Jimmy Kim, SVP, content & formats, MNC (Indonesia); Michael Tang, MD, SDI Media Singapore; Iris Wee Soo Lin, chief content & commercial officer, and Shierly Kosasih, head of licensing, both from MNC



KKTU, Taiwan: Shao Chen, Sr Manager, Grace Chang, project manager, and Dennis Yang, EVP, business & product development



TVB, Honk Kong: Nancy Lay, acquisitions; James Chang, EVP, Tepo Mass Media; Wallace Wong, Senior Programming Manager, Sang Au, Senior Content Operation Manager



Peggy Y. H. Tong, senior programme manager, and Ally L. K. Choy, assist. prog. manager, TVB Hong Kong (borders) with Karolina Chowaniec-Stawiarz, sales TVN (Poland)



Star China: Jennifer Jian, manager, channel mkt; Iris Xia, deputy GM; Lily Zhang, director R&D; William Cai, format manager, R&D dept



Singapore Mediacorp: Timothy Teo, programming manager, James Poon Kok Leong, senior manager acquisitions, TV operations, Lee Hung Sheng, assistant VP, business planning and strategy, Joy Olby-Tan, lead acquisitions TV operations, Christopher Tan, senior programme manager, audiences and content, and Josephine ong, senior manager, acquisitions



Singtel Singapore: Lewis Heah, senior executive, content planning, YinQi Lee, manager, and Karen Lee, director, English Content



Media Prima (Malaysia): Jahaliah Hasan, manager acquisitions, TV3, Farah Azyyati Azam, executive drama, TV3 & 9TV, Marlia Zul Amran, manager, drama management, and Nisa Kadir, executive, brand content management, Tonton



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



Buyers from Channel 31 (Kazakhstan): Nurzhan Muhamedzhanova, general producer; Alkhovsky Denis, programming director; Galina Redkina, programming director of CIS, CTC Media (Russia); and Assel Toyanova, executive producer



Kazakhstan: Serik Saliyev, CEO, and Bekzat Kaldyaliyeva, head of acquisitions, Gold Cinema, with Dinara Abakayeva, head of acquisitions, Khabar Agency, and Auyesbayeva Saltanat, head of acquisitions department, RTRC



Ismail Dursunov, deputy GM, Calinos, with Kazakhstan: Zhanor Shamel, director of kids channel Balapan; Sangerim Zhakhina, acquisitions manager, Astana TV; Ainur Nurbulaheyz, acquisitions, Vela Fidel, deputy general director, and Aliya Babayeva, general director, all from Channel 7



Zolbat Jantsan, general manager, Mongolia Digital Broadcasting (MNBC); Larisa Magkaeva, Expocontent (Russia); Temulin Batjargal, foreign relations manager, and Erhembat Buyantogtokh, marketing manager, MNBC



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