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 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 MIPJunior 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 MIPJunior, 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.
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 series, which have been the rising art of the last 10 years. Indeed, the Festival whose very first edition is taking place.

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 Damien Chazelle’s ‘First Man’. 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, Krystine Frouseth and Ben Schuetzer. And Safe at the “Closing Ceremony” with Harlan Cohen, 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 concludes: ‘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 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 by 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.

Source: FX Network Research based on Nielsen, the companies and private sources.
2017 was a year of successful transformation on TF1 Group. The multi-channel strategy driven by Gilles Plisson, CEO, and Ara Aprilian, 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 Mandrula’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 (entire history of the program, star edition with competitors celebrating the entire history of the program, star edition with competitors celebrating the entire history of the program) are on board, too’. At the beginning of the year, TF1 launched two new shows which were a smash hit with audiences and will stand: ‘Although the French regulatory framework is not the best for television, the French regulatory framework is not the best for television, the French regulatory framework is not the best for television, the French regulatory framework is not the best for television, the French regulatory framework is not the best for television, and we have made significant progress in terms of new revenue streams’, concludes the executive.

Regarding the digital transformation, he stands: ‘Although the French regulatory framework 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 freview on MYTF1 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 crossovers between digital and our TV channels, and are also opening up new revenue streams’, concludes the executive.
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 its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories and high production qualities. Even limited its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs. Traditionally, its dramas are known for the elaborated stories producing all genres of programs.

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 Kino-chan and Ken-chan (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 Tvers 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, Nikkel, 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’.

‘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
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-Video 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. 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 or 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 procedural are our core need”. “From the distributors side, it is good to have multiple competitors as prices can get boosted. But in 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.
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 Do or Not To Do. 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 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 premieres, taking the best Russian actors, directors, screenwriters, cinematographers and film artists’.

Cinema director Boris Khlelbnikov 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 contest 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 advices: “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. Boris Khlebnikov Cinema director of the experimental multi-genre cinema project 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 Do or Not To Do. In August we launched the Gogol project, the first part of an unprecedented project: the first ever TV series designed for cinema’.

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

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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 3 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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**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 CannesSeries, 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 CannesSeries 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 Netflix by their own original content.

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 in content for 2017, both licensed and original. It expects to go up till USD 8 billion in 2018, but reducing licensed products, preserving its 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 5 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.

**FULL-SEASON PER EPISODE**

The Sony PlayStation Video acquisitions team, in Cannes:
- Jamila Barnwell, content partner dir. for acquisitions, Sony; Luis Canez, senior manager, content acquisitions; Andrew Barry, content manager; Richard Vastola, content acquisition; and Immanuel Lee, head of PlayStation Video Business.

Some VTs and trends in the OTT market

- OTTs compran films independentes, entre 2014 y 2017 hubo un firme aumento de los precios de distribución, en el Sundance Festival. Y los titulares online también han hecho importantes acuerdos con los productores, actores y directores para construir su contenido propio.

**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 satelitales, pero sobre todo confluye con el Ramante CannesSeries, 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 CannesSeries 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, marca de publicidad masiva, encuentros de creativos de elite, 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**

Valle cita el artículo ‘The Billion-Dollar Content Race’, de Felix Richter (Statista). Destaca que desde que Netflix, Amazon y otros propios OTTs compran films independentes, entre 2014 y 2017 hubo un firme aumento de los precios de distribución, en el Sundance Festival. Y los titulares online también han hecho importantes acuerdos con los productores, actores y directores para construir su contenido propio.

Según registros de Recode, la inversión de Netflix en contenido no es más grande que la de los tradicionales big studios. Como se ve en el cuadro, ha invertido USD 630 millones en 2017 en contenido adquirido, original. En 2018 espera subir a USD 800 millones, dedicando lo licenciado y llevando los productos propios al 50% de su librería. Con esto busca aumentar la productividad a largo plazo y bajar los riesgos, tanto de subida de precios como de lanzar series que no vengan a cumplir con las expectativas.

**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 convenza a su público. A futuro, algunos capítulos pueden mutar a TV movies. Pueden aparecer ‘miniseries de series’ y la gente hacer buchevathing 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 con contenido premium en demand. Es una gran chance para encargar episodios cuando hay poco tiempo entre cena y dormir. Estos Studios de Vivendi, con sus series big-budget de 10 episodios a 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.
PlayStation puede hacer series de sus juegos e irlas modificando según la interacción en tiempo real. 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.

• En coproducciones, hoy cualquier esquema es posible. Los proyectos son multiplataforma, incluyendo cada vez más tips de la nueva era. El modelo del momento en Asia: Americans and Europeans co-develop with Asians, but the latters keep the IP and sell the content to the international market, sharing later sales incomes. Worldwidely, 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....
sólo co-producer, para incluir tips que disparen negocios nuevos (de licencias, etc).

• En cada mercado de contenidos surgen nuevas empresas con stand. En la última Napte 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.

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.

Los OTTs están cada vez más presentes en los eventos de contenidos de América Latina, con importante foco en contenido original como Facebook Watch, su servicio OTT que lanzó en agosto pasado.

• Apple o puede comprar Netflix? Esta está valuado en 700 mil millones de dólares, sin duda pueda con ese volumen. Y también se dice que a Netflix le conviene. Hoy es el rey, pero hay que ver cuándo a fin de año se termine su contrato con Disney, y este lance su
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 fuerzas vitales 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, mientras que Fox Networks Group presenta para sus canales de pay TV talent shows y programas de variedades con figuras de free TV. Como nunca, el mercado está abierto. A trabajar.

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 every day.
Artificial Intelligence, keys to understand audiences

Even after the incursions 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 cat-

گیر کردن اطلاعات از یک ویدئو و یا کسب اطلاعات مفیدی از تصاویر نورپردازی نابینا برای انسان طبیعی اهمیت دارد. اطلاعات معنی‌داری که از سیستم‌های VA به دست می‌آیند، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند ماهواره‌های انسانی، مانند MIPtv | R7.N7 + R7.K5 b2b.viacom.com
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 Battlegrounds, 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.

**Source:** NewZoo
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 drama for SVOD, including co-investment / co-financing in digital short form scripted.

Peter Andrews, Head of Network Programming, SBS (Australia)
1) SBS has a proud history of showcasing the very best dramas 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.
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 Italy to acquire programming across our territories where possible.
3) Europe, Asia, Australia, New Zealand, US.

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.
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.
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 dramas which unfortunately wasn’t widely appealing to our (linear) audience.
2) Crime, Comedy, Thriller, Sci-Fi, Period Drama, Theatrical Family, Features, Series, Theatrical releases on more specific target audiences on our channels Eén and Canvas.
3) UK, Australia and US.
What do the Drama buyers want?

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). 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, ICF莉X’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 region making ICF莉X the only viewing platform on which to watch those shows.
3) Europe, North America, South America, Middle East, Africa, Asia, Australia / New Zealand.

Deirbhile Ni Churraighin, 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 IPTV. 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.
3) Europe, North America, Australia / New Zealand.

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.
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 generalist 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 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 Warwick 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: 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 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.

Mediaset Focus: Science and technology for young-olds

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’.
Modern Times Group (MTG) has entered into a definitive agreement with TDC Group to combine its Nordic Entertainment and MTG Nordic 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 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 both companies’ mobile, broadband and TV distribution along with MTG’s content production, broadcast 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, Movieplay, Movief, Yousee TV & Film and Get Play. Together they will create an attractive producer and acquirer of programming all across the region including all Nordic countries.

THE NORDIC ON DEMAND MARKET

- 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)
- Viaplay grows and consolidates
- MTG informed that Viaplay’s customers streamed 32 hours a month during 2017, an increase of 29%. And 40.5% more of those streams 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; Yeni Vidi Vivi 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 streamed 50,000 hours of live sport on Viaplay.

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Regarding the platform of viewing, big screens (SmartTVs) surpassed mobile devices for the first time since Viaplay launch in 2011, with a user base of 61% vs. 60% for mobile. In parallel, Viafree, the free streaming app service for the Nordic region has been downloaded close to 2.6 million times.

Pernille Erenbjerg, Group CEO and president, TDC Group, explains: 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 PP 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.

TDC Group

David Chance, chairman of the board, MTG Group

Pernille Erenbjerg, Group CEO and president, TDC Group

Hassel among the top shows on Viaplay during 2017.
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 11.5% 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%). One 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 TV2 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 (4Mafia), Ninja Warrior (TBS), (Game of Chefs (ITV), X-Dia-

res (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-

media), 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 domi-

nancy 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 alter-

native to viewers. On the cable side feature 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 Eu-

ropean countries and people are spreading their viewing habits on different devices, time shifting viewing share is about 13% 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 introdu-

cing 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’.

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

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 NATPE 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 Pip 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 Buhut Maradi, CEO, Kanal Dh 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 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 producing Heaven’s The Conqueror, starred by Kenan Imirzalioglu (Kenan, Kardesler), which recreates the story of Constantinople conqueror that was controlled by the Bizantine Empire; Price of Passion, mixing telenovela with crime from the same authors of Karadaş Parayı As, Gomus, Black Rose and Karadayi. Flames of Desire and another popular historical series, Wounded Love.

Buhut Maradi: “Audience is more and more sophisticated and demands drama series of major quality and disruptive stories. There is a latent digital transformation and it is getting stronger, that’s why action and crime series are becoming more popular. Nevertheless, it is crucial not to lose 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 Nilufar Kayel, 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 these objectives”, she concludes.

Kayel 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, mini-series, docu-drama at different stages of pre-production with budgets changing from low to 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”.

Flowers (8x50’) is a 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 Karaga 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 Haydantos, historical action crime action based on true anti-hero rams characters.

She adds: “Ado- 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 Koyalti) and Fierce Coffee (Pinar Egiecmez), which are under development. Lastly, an original story 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’.

Kayel 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, developing new stories, working with top writers in Turkey and partnering with global production houses”. “Our 10 projects include films, mini-series, docu-drama at different stages of pre-production with budgets changing from low to 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.”

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Kanal D Drama

Kanal D & Production Companies

Ozge Bulut Marasli, CEO

Kanal Dh Production Companies

Nilufar Kayel, director of International Co-Productions / Foreign Investments

A Night With My Ex

Format / 12 x 60’ for Channel 5 (UK)

Extreme Cake Makers

4x 30’ for Channel 4 (UK) boomering

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eniete.bells@twofour.co.uk

WHAT WOULD YOUR KID DO?

Change Your Tune

Format / 6 x 60’ for TV (UK)

This Time Next Year

Format / 18 x 60’ for ITV (UK)

44 / PREMIUM INTERNATIONAL
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 establish, such as Romania’s Got Talent and reality formats'.

'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 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’.

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 establish, such as Romania’s Got Talent and reality formats'.

'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 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’.

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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 3.45 hours per day, which is 31 minutes more than 10 years ago. 2/3 of the Czech households watch TV in HD. The annual 2017 reports has 27,906 respondents from 19,038 households.

62% of Czech 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 55% (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, Oll.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 statistical 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 Belteleradiocompany 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 publicly 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

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 export.

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 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 the Russian market with prevailing state-owned channels, but still their dominance is quite doubtable, as in general, commercial TV networks are more popular.

The most popular among Kazakh audience are the local versions of big live events (included Eurovision on KTRK) as well as of the volumes and quality of locally produced content. Kazakh broadcasters and producers have gained good experience in foreign formats adaptations.

Kazakhstan is mostly controlled by the state. In the end of 2013 the biggest and the most popular private TV channels (Marka TV, NTV, Forum TV and Sputnik) 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, Bakutel, Mukaiyut, KTRK_Music and KTRK_Sport), and a dozen of private ones. Russian TV networks are also very popular in Kyrgyzstan. Kyrgyz 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 all 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 low 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 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). Copyright 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.

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: MRM
Mediaset España: más inversión y contenido digital

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 €700 millones.

Desde septiembre pasado, ha lanzado en España las series Velvet Collection, La Zona, La Peste y Virgenes, con buena acogida por parte de crítica y redes sociales. Hasta junio, seguirá el estreno de cuatro series más: Féliz, 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 Lagardère (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.

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 Infodex.

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 (30,6%) 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, con una misión de desarrollo en Internet a través de la Dirección de Contenidos digitales Nativos, liderada por Manuel Villanueva, director general de contenidos digitales, Mediaset España:

- Más inversión: sus 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 €700 millones.
- Más original: sus producciones originales como Velvet Collection, La Zona, La Peste y Virgenes, con buena acogida por parte de crítica y redes sociales. Hasta junio, seguirá el estreno de cuatro series más: Féliz, Matar al padre, Virtual Hero y El día de mañana.
- Más inversión publicitaria: la compañía facturó 927€ millones frente a los 918,5€ millones del año anterior (±1%).
- Más liderazgo: Mediaset España concluyó el año como grupo líder de audiencia por séptimo año consecutivo con el 28,7% de share.

Mediaset, responsable de negocio en el área 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 referencia muy interesante, especialmente en nuestro país. En Latinoamérica, las series llegan a través de Movistar+, 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, es tal vez lo que más nos acompaña”, dijo Calleja.
More attending buyers

EUROPE

Buyers from Pay TV company Viasat (UK): Sami Vassiliou, head of content acquisitions; Karim Henkin, VP of products and channels; Maria Besant, programme manager; with Chris Keys, general manager, SBS Australia

Buyers from RTL group (RTS): Koby Mathis, senior acquisitions manager and video rights; SVP acquisitions, with Berenice Ferrandi, acquisition director Discovery Networks

Sophie Clignet, programming manager at RTBF Belgium, and Mara Sorbera, acquisitions, RTS Switzerland: Barbara Karkin, programmes manager, and Alix Nicole, director of fiction acquisitions

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

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

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

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

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+

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

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

France Televisions: Cyril Vincent, acquisitions manager; Christelle Huget, head of acquisitions; Marie Teissier, assistant acquisitions manager, with Stephanie Lefevre, head of acquisitions, Viasat (France)

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

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 distribution at The Air

Sophie Loeber, head of acquisitions, VSF (Belgium); Lars van Leur, programme acquisitions, WTT (Brugge); and Line Huisman, head of series acquisitions, WTT (The Netherlands)

Sophie Chopin, programme manager of RTL Belgium, and Mélanie Arnaud, acquisitions, RTS Switzerland

Rudi Timmerman: Barbara Karte, programme manager, and Alis McCabe, director of fiction acquisitions

Irene Nolsh, head of fiction and series, SBS (Australia)
EUROPE

MORE ATTENDING BUYERS

Gita Prion, acquisitions manager, and lime Greenhalgh, acquisitions executive, both from Viacom

Myriam López, Discovery Spain, Rolin Coat-Ghobrial, Viacom Discovery UK, Anthony Luca, both from Viacom

TV3 Catalunya 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

Arend Leifer, and Lars Erik Nielsen, TV2 (Denmark)

Elvyra Dunauskaite, VP, acquisitions of TV3 Lithuania, Andy Jan Rudovský, media manager at Prima TV (Czech Republic)

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

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

Margus Pass, head of research, Yle Telev, head of TV channels, and Jaanus Noormets, acquisitions executive, all from Estonia

Finnish broadcaster Yle: Mari Komppu, international programme acquisitions, Nu, Patrick Roberts, vice, Sanni Kolehmainen, head of international programme acquisitions, and Johanna Salmila, acquisitions executive, both from Yle

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

Nordic buyers from Discovery Group: Tine Wih-stein, head of acquisitions, Dramax, Bodna Hulmstrøm, director of acquisitions, Sweden, Torstein Engelsmark, senior acquisitions executive, Norway, and Lars Kall, head of programming, Sweden

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Buyers from National Geographic: Paulina Zgierska, acquisitions manager, and Ieva Grove-daitė, acquisitions executive, both from National Geographic Channel

Josephine Aolen, acquisitions management of RSC, and Valentine Lourant, VP programming of HBO Spain, with Eugene Belyavsky, DIS+ Licence
Buyers from Slovakia: Michael Sabolcakova, program buyer, and Katalina Slovakova, head of acquisitions, both from RTV (Slovakia), with Jana Malirová, VP of programming acquisitions, and Monika Halounová, acquisition manager, both from HBO Europe (center).

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 TV.

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

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

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

First TV (Russia): Maria Datsunovskaya, leading acquisitions manager, and Tatiana Palenchuk, head of programming.

Ewa Dgebrowska, 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.

Buyers from SPI/Film Box, 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 TV.

More attending buyers.

Buyers from CEE: Zdenko Kubina, feature films and series acquisitions; Klara Paulinyova and Jitka Bodlakova, both acquisition executives; Elza Strapkova, manager of acquisitions, and Peter Chalupa, head of acquisitions, Markiza (Slovakia).

Poland: Irmina Dabrowska, program acquisition specialist, NC+, with Olga Wieczorek, programming film channel, and Kataryna Brezinka, senior specialist programming, both from ITI Neovision.

Barbara Kosecka, acquisition manager, TVN Poland.

ShanTV Armenia: Laert Soghoyan, executive director, Arthur Yezekyan, president, Georgi Gachechiladze, head of acquisitions, Georgian Public Television, and Iralki Chikvaidze, partner/producer, Sarke Studios.

Acquisitions from SPI FilmBox, Poland, Pawel Kowalski, acquisition manager, both from SPI FilmBox.

Buyers from RTL Croatia (borders) with Dragana Kos, sales manager, FOX Networks Balkans.

Marco Doslic, deputy program director, and Filip Dvornik, head of acquisitions from ICS, Croatia (Bosnia) with Drajanja Njegoš, sales manager, ICS Networks Balkans.

Vadim Zhidkov, deputy program director, and Filip Dvornik, head of acquisitions from ICS, Croatia (Bosnia) with Drajanja Njegoš, sales manager, ICS Networks Balkans.

Bulgarian National Television buyers: Camelia Doncheva, head of acquisitions; Svetla Stoyanovska, director of program (BNT1), and Ersin Kolev, general director.

Acquisitions from TV2 FilmBox, Poland, Pawel Kowalski, acquisition manager, both from SPI FilmBox.

More attending buyers.

Polish TV Europe & America: Tytus Bieniek, TV content acquisitions; Maciej Kowal, acquisition director, Chris Monsolillo, principal content acquisitions; Danae Kohenos, content acquisition director for E.S., Philip Pratt, senior content acquisitions manager Germany, and Pablo Iacoviello, head of content acquisitions for Latin America.

Balkans: Zdenka Chrzova, director of program, Pavel Nemec, acquisition producer, and Simona Kolesnikova, acquisition manager.

TV2 Prima (Czech Republic): Zdenka Chrzova, director of program, Pavel Nemec, acquisition producer, and Simona Kolesnikova, acquisition manager.

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 TV.

Friday TV Russia: Lubava Makanoss and Andranik Arkigogian.

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

Acquisitions from TV2 FilmBox, Poland, Pawel Kowalski, acquisition manager, both from SPI FilmBox.

Barbara Kosecka, acquisition manager, TVN Poland.

Olga Kishchenko, format manager, 1+1 Media, head of acquisitions, and Nadia Korotushka, project coordinator, UA Formats.

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Amazon: original + sports + entertainment

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 proven 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 Deutsche-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 Falcó, El Cesar, the TV Azteca series Don Lagos and Malolavado, 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 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 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 dramas on the series field, but also movies and kids programming. We also have the international catalogue that is localized depending on the territory, on 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 colleagues 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’.
Maluc Entertainment secures as new distributor

Launched during MIPTV 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”.

all3media, in all shape sand sizes

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 looking back was the trend for family audience shows and a hint of nostalgia. In the last couple of years there’ve been a bunch of famous titles that have been rebooted,” say David Zadik, 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 prime-time 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 Melva Ross noted: “It really fills the prime-time 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. 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.

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 Malwenn (The Price of Success, Pardon-me-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 Suárez (Baye) is forced back into action when her daughter Julie (Malwenn), also a respected police officer, disappears into the underground tunnels of Paris. Catherine and her daughter’s partner, Raphael (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.
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 international video distribution business by producing and distributing content which the “international first” demo will support and enjoy.

“Our goal is also to gain a solid position in overseas markets, a top priority for our 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 Doozers, Don’ t 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 anime, aiming to be in Japan, from the stellar team that created Mother and Woman. And launches two new formats: the social experiment Hungry 9; and Hardcore Woman.

Launched at MIPTV, a package of contents, including drama series and wildlife & nature and music documentaries.

After a chain of double-minded schemes and deceptive business practices, which led to financial fiascos, divorces and even public scandals in Suburbia – Women on the Edge Season 3 (30×48) 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 drama 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 (2×52) 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 (3×52) shows the world’s highest major river. It thunders through the planet’s biggest gorge and flows past Asia’s hotspots of biodiversity, terriers 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, E-dikó Raimondi, Martin Grubin, Natalia Ushakova and Herbert Lippert as they attempt to make a go of being street artists.

Henson: Doozers 2

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 fantasy 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, global 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.
Eccho Rights: conspiracy & revenge

Eccho Rights (Sweden) brings to Cannes for first time Conspirators (8x45’), a drama series where a 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 Andrea’s 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 Silentio (90x45’), 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 her woman 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 Malmborg, Managing Director, recommends Prisoner of Love (225x45’), a drama series where forced community.

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 original. 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, sophisticated 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 Jardin de Bronce, simulcasted in 50 countries; sensual-female like Brazilian series O Negresco and Magnificas 70; and urban/durp stories with psychological themes as PsI (Brazil) or El Hipnotizador (Uruguay).”

Under the leadership of Smith, the team is formed by Aristimuño and Vanessa Cruz, licensing and new business lead. “We plan to grow 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.

Universal Cinergía: in constant motion

Universal Cinergía, dubbing house led by Liliam Hernández and Gema 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 all 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.

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 Hernandez.

“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 Vendor’, 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’.

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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 Ibero-American branch of the company in Madrid, Mondo TV Iberoamerica, we are currently developing some new live action comedy for kids as part of their offering’. ‘There’s clearly a strong trend in such markets’

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. Yoohoo to the Rescue was produced with Studio 100, a Belgian company, and Mark chocolates, a famous chocolate company in Belgium. The series, the animated children’s series Yoohoo to the Rescue, will be released soon in the Netherlands.

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’.

‘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.

**Mondo TV: fast and forward**

Matteo Corradi, CEO, Mondo TV

**Indiacast: much more drama**

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

**Sonar and Bavaria: a step ahead with ‘Das Boot’**

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 million budget TV series with 8 episodes, about an epic crusade during the 2 World Wide War, that follows the famous 1981 German film of Wolfgang Petersen with Jürgen Prochnow. The series starts when the film finished.

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Lionsgate: supernatural stories

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 (8x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman, in contrast to TV and digital distribution, highlights the drama The Girlfriend Experience (6x30’), the story of the maturity of a young woman.

Global Agency: the Heritage

Izet Pinto, Founder & CEO, Global Agency (Turkey), receives the Médaille d’Honneur on Wednesday 11th, as recognition of his ‘talent, leadership and passion’, according to Reed Melen. 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).

Born in Istanbul in 1978, after graduating from Stanford 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 Remis.

For this season, Pinto and GA are pushing new shows like Heritage (60’), a reality show produced for Teoco where an old and rich widow realizes that she has no heir. 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.

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 IH’s content, is working on Perfecho Rahberci, 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, Natge Budapest, Kiev Media Week, Micom’.”

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 Sobreviviendo Un Día, a coproduction between Somos Production, Disney Media Distribution Latin America, ICOSA Management and RTF 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 (60x45’), about a rich family of dancers, and the Turkish series Under the Trees (142x45’) and The Foreign Groom (18x45’).
**ATV: Love & Hate**

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 Yarol, licensing and digital manager, acquisition & sales, recommends the new drama series *LifeLine* (60x45’), where a woman sold to a businessman becomes 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.

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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.

**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.

**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 *I Know Who You Are*. Made by the Catalan pubcaster, *Welcome to the Family* is becoming another massive success domestically. The show has become the best fiction premiere for the network in the last 10 years. First episode reached an astonishing 25.4% share. “This special, witt 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 existing TV series Spanish landscape”, describes Ivan Diaz, head of TV Sales.

**Kilian Jornet: Path To Everest**

*Kilian Jornet: Path To Everest* is a cool documentary that describes the amazing adventure by one of the most special sportmen 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 Mouser Murders* is a true crime documentary series, currently in production, that depicts the unclosed case of Pablo Ibar.
CMF: ‘The major trends in the industry’

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’.

Deutsche Welle, Classified

Deutsche Welle (Germany) recommends at MIPTV its new documentary series Reaching for the Stars (5×30’), 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 (5×30’), 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.

Founders’ Valley (10×1’) follows the Award-winning German entrepreneur Fritzjof Dettenh while he sets off to look for people with visionary ideas across Asia, and Monica Macev (5×1’), a tour with world-famous conductor Alondra de la Parra.

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 these 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.

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, whereas 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, 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 opens a new door for co-production, as we have developed a transformative model that the industry has never seen before’.
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 blockbuster de Hollywood. Entre ellas, destaca su presencia 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, pagase el rescate.

Don 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 para luego ser destruidos por la Reserva Federal.

El cierre de esta edición, Sandro de América, ha sido el gran producto del año, con un éxito mundial que vive protegido 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 enviados en Afganistán tras el 11 de septiembre para desmantelar a sus 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 biopic 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 Caustan, no ha pa­rado de crecer desde que se lanzó el 5 de marzo, donde un gran número de espectadores han decidido programar la serie en formato de emisión diaria, luego 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 36.4 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 TVG abiertas. La serie se ha ven­rido de crecer desde que se lanzó el 5 de marzo Telefe, quien ha decidido programar la serie en formato de emisión diaria. La serie es de la región, con una gran participación del mercado.

GMA: A Woman Scorned

GMA (The Philippines) highest rating daytime drama A Woman Scorned (180 x s45’) 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 led in 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 Sandrine Dizon received the “Best Actress” award during the 2017 G Ward Amor Awards.

Fox: more provocative

Twentieth Century Fox launches at MIPTV its new drama The Resident (14x’60’), 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, The Resident (10x’60’) delves into the trials and triumphs of one of America’s wealthiest and unhappiest families, the Gettys, while The Oville (12x’60’) is a comedic sci-fi action-adventure set 400 years in the future. Lastly the drama S-1-1 (10x’60’) and LA to Vegas (15x’30’), an ensemble workplace comedy about a group of underdogs trying to find their place in the world.
Los nuevos conceptos de negocio en el actual escenario regional

Dr. Emanuel, 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.

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

Entonces, una opción es que puede participar en cualquier plataforma, que no sólo en el globo al que se necesita. Es el único capaz de compartir pantalla con otros. Los digitales son un punto clave y deben tomar en cuenta el momento de definir la compra. El comprador debe impulsar una triangulación para el éxito del negocio.

La creación de contenido es complejo pero necesario, en preferencias digitales. Es un proceso complicado donde costos y temáticas son los más difíciles de resolver. No hay nada más universal que un contenido en digital, es producido para televisión. De cómo se colocan los nuevos mecanismos de monetización, la generación de contenidos para explotar en múltiples pantallas es clave. Los contenidos para TV abierta, como por ejemplo Estrella (Acan Medya, Turquía), un game show físico que es un éxito en TV Azteca, y que hemos distribuido en exclusiva a Televisa. Con este programa desmontamos el contenido que los niños y jóvenes no ven TV. Este acercamiento en este caso: con opciones frescas y diferenciadoras, la vuelta de la audiencia es real.

Hay dos realidades: una TV que crea contenido y otra que lo financia. Hay cuatro televisoras: TV abierta, TV de pago, SVOD/OTT, y TV Telenovela. Hay cuatro generaciones: de la TV de abierta, la TV de paga u OTT; 2) contenidos monotemáticos, por los que la TV abierta pierde la diversidad que tanto la caracterizó.

Hay cuatro televisores: TV abierta, TV de pago, SVOD/OTT, y la TV de agregación. Los ejecutivos de distribución tienen ahora parte activa en la producción y distribución.

¿De dónde provienen los contenidos que llegan a Latinoamérica?

Francois Lhomme, director de ventas para Latinoamérica de Eurodata TV Worldwide, explica: "Entre 2015 y 2017 la región ha experimentado un cambio, el entusiasmo superó a las creaciones originales, que representan 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 osados como Insider, cuyo último episodio obtuvo el mejor rating para una serie de Turquía en Mega (Chile) completada."
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 company focuses its analysis on three key countries of the subcontinent: 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 Merlí 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.

Colombia
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.

Colombian demand for Netflix’s story of the Colombian drug cartels told in the form of four US shows made the top ten twice.

Source: Parrot 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 Sí Hay Paraíso appear 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 Desafío. This show is popular throughout Spanish-speaking Latin America as it charts in Argentina and Mexico as well.

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 Ingobernable 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%).
Canal 13: ‘Sintonizar con las audiencias y con los tiempos en que vivimos’

Canal 13 es uno de los líderes del mercado chileno: además de su canal abierto, maneja dos señales de TV pago, 13C y REC junto al portal de noticias T13, al de entretenimiento 13xel 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 Internacional, comentó: ‘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 atentos 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 el mercado chi­leno, líder de canales en Chile (Chilevisión, La Red), con una alta share entre los grupos de audiencia, y con los tiempos en que vivimos’, subraya.

La principal característica del mercado chileno es su altísima competitividad con el terreno natural de muchos de nuestros contenidos. Por ejemplo, Prensa de Canal 13 cumple un rol clave 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 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.’

Javier Urrutia, director ejecutivo, Canal 13

AMÉRICA LATINA // BROADCASTERS
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, superaron los 50 y 54 millones de hogares en dos años respectivamente, de la mano de HBO Latinamérica’.

En contenidos originales, Una Idea Para Cambiar la Historia celebró 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 Latinamérica. Esta produciendo más en Brasil.

FOX

En Natpe Miami 2018, Fox Networks Group presentó una atractiva 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 alto 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 esta 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. Pizarrón Films, Chilevisión y Space, dirigida por Julio Joquera y Esteban Larnau, y cuenta con la asesoría de Andres Wood. La primera ventana fue Chilevisión, y luego fue emitido por Space para Latinamérica. Cuenta la historia de una pareja formada por una escritora, dama y su esposo, un sicario estadounidense de la CIA que parecieran tener una familia normal, ocultando su vida secreta como agentes de élite de DINA, cometiendo asesinatos políticos.

NBCUniversal

‘Hemos logrado un crecimiento acelerado en los últimos años y es tamos seguros que 2018 será una nueva oportunidad para seguir extendiendo 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 hubo nuevas temporadas de MacGyver y Lucifer, y la 20ª de Law & Order: SVU. Syfy estrena Game Face, nuevas temporadas de The Magicians, The Libra rians y la celebración del décimo aniversario del canal, incluyendo el lanzamiento de un nuevo paquete gráfico este mes.

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acciones de contenido, y muchas más.

En el sector de la televisión, hay un gran número de empresas que están involucradas en la adquisición de contenido. Entre ellos, destacan Sony Latin America, que tiene al frente a Claudia Bouche, que es la gerente general de adquisiciones; y Natasha Reginfo, que es la VP y general manager. Además, hay varias empresas que están involucradas en la adquisición de contenido para diferentes regiones. Por ejemplo, en América Latina, hay empresas como Televisa, que tiene al frente a Guillermo Sierra, que es el director general de la empresa, y Carlos Aguirre, que es el director general de adquisiciones. También hay empresas como América Latina, que tiene al frente a Fernando Maldonado, que es el gerente general, y Alibaba, que tiene al frente a Jorge Stamadianos, que es el director general de desarrollo.

En el sector de la programación, hay muchas empresas que están involucradas en la creación de contenido. Entre ellos, destacan Sony Latin America, que tiene al frente a Guillermo Sierra, que es el director general de la empresa, y Carlos Aguirre, que es el director general de adquisiciones. También hay empresas como América Latina, que tiene al frente a Fernando Maldonado, que es el gerente general, y Alibaba, que tiene al frente a Jorge Stamadianos, que es el director general de desarrollo.

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Constance Brenneman
Darin Singleton

A lesson of love

CAN LOVE EXIST
WITHOUT GOD?

MIPTV 2018

fortune defies death

Blood is thicker than water but greed is irresistible
If this is your destiny, should you accept it?

#1 PRIMETIME HIT

FIRST SEASON
42 EPS X 46 MIN
Telefe taps Elena Antonini for Europe and Africa

Telefe/Viacom is keeping bet 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 Classon.

‘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 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 import company in bankruptcy and sunk in debt.

Globosat: strong global expansion

Original productions from Globob, kids channel from Globofoot (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 us Detetives do Prédio Azul, Valentinos, S.O.S Fada Muno, Gaby Estrela and others like Escola de Gênios and Hora do Rock.

Recently, Globob closed relevant deals in Asia and Latin America for its animated series S.O.S Fada Muno (China), while Valentinos was sold to Angola and Mozambique through DStv Kids and SVT in Sweden. Also, Gaby Estrela was sold to Yes Kids (Israel), BBB – Blue Building Detectives to DStv Kids (Africa), Braininc, shot in 4K, to the former Yugoslavian countries, and S.O.S. Fairy Mums and Time to Rock, are being negotiated in Latin America.

‘It is good to see that culturally-diversified countries are betting in creative storytellers across a substantial production platform, growing its footprint with innovative sources, and allowing our projects to be shown in the global marketplace,’ concludes Thompson.

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.
Mediaset: Love and Sacrifice

Mediaset Distribution (Italy) highlights at MIPTV a slate of dramas headed by Ward 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 loose 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 Epoque, 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 and an original deal: They’ll both have to

 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’50’’), 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’30’’) 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’.

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 2002 Nights, Famequp, Forbidden Love, Elfe and Medcezir.

‘Today we continue with the latest productions of the Turkish industry like Brave and Beautiful, Wounded Love and Kosan, among 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.

Brazilian Content is a program that fosters partnerships between Brazilian content producers and foreign companies

International Emmy Kids Awards nominees:

BRAZILIAN CONTENT AT MIPTV 2018

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KIDS: SERIES
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➢ Boutique Filmes

KIDS: PRESCHOOL
➢ Miica’s Diary
➢ Superpondos
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, Urmia, 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.

Elonu Alasai Tahran, 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 productions 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). Telekundo 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 adrenaline and competition of sports competitors also meet the real personalities and feel the emotions together with the contestants. If you watch the show there is no way of not admiring the contestants, or not empathising 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 like world like Mr. 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’.

Tahran 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 experienced 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’.

Tahran 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’.

Cake y Ánima: Space Chickens in Space

Space Chickens In Space (52×11) is a coproduction in 2D de Ánima Estudios (Mexico), Studio Moshi (Australia) y Gingerbread Animation (Ireland), that Cake UK distributes internationally.

Disney EMRA acquired the series with 11 shorts of 2 minutes to Cake, who is in charge of the distribution fuera de Latinoamérica (a cargo de Ánima, y Australia, donde Studio Moshi ha licenciado a Nine Network y Disney Australia.

La serie apunta a niños de 5-11 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 Schnuppernich, former founder of Endemol Shine-owned German production company Florida TV, who will be based on its headquarters in Cologne.

Marec Russetti, 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’.
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 are also looking for animated preschool 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 animated titles heavily steeped in action or anything decidedly boy-skeuing.
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 Guaranys, 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 cousins. The Kids, the leading cross platform content provider for Australian preschoolers (2-6 years) and their families, and ABC ME for school aged children.
2) Animation Preschool, Animation Kids, Animation Tweens & Teens, Arts Music & Culture, Feature Film Live Action.
3) Australia and New Zealand.

Mor Houbara-Rozzi, 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 - Kofiki. 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.

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 (2-6 years) and their families, and ABC ME for school aged children.
2) Animation Preschool, Animation Kids, Animation Tweens & Teens, Arts Music & Culture, Feature Film Live Action.
3) Australia and New Zealand.

Jean-Loec 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 Zapp and NPO Zapp (6-12 years) we acquire animated and live action content that preferably links to a recognizable daily life situation for children. Furthermore content that evokes familiarity viewing, like wildlife and classical remakes.
2) Animation Preschool, Animation Kids, Live Action.
3) Europe, North America, Asia, Australia, New Zealand.

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

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, boys oriented action, for the TV networks: DeA Jr (Entertainment Channel for preschoolers with special focus on family co-viewing), DeA Kids (Entertainment brand) and Super! (entertainment channel for kids 8 - 14 years).
2) Animation Preschool, Animation Kids, Animation Tweens & Teens, Animation Family, Education, Feature Film, Game Show, Kids Interactive, Live Action.
3) Europe.

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Inter Medya: When local tastes meet the international needs

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 several new television and cinema deals for a few of our series produced by Inter Medya’, says Can Okan.

Regarding the titles for this season, the company already soft launched Ay Yapim’s newest title 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 Dest, and we are also launching a brand-new format titled The Perfect Couple taking place in a luxurious beach house in the Caribbean.

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.

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 Pesquera, 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.

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.

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 (52x13”) 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.
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 (180) 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.

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. Anina Kitchen is promoting another kids TV series: Choy 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, Filmapicker, 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 CASBAT 2016 (UAE)”, among others.

Conecta Fiction 2018 evolves

Conecta Fiction, TV co-production forum 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 youngsters, 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 pitching. In addition, they will have the option to choose between six projects developed in the SGAE Series Labs.

Imira: Astrology

Imira Entertainment (Spain) launches at MIPTV three highlighted titles, starting with Astrology (28x2), a unique and fresh short format non-dialogue star sign comedy for kids in 3D CGI.

Also, Back & Baddy (6x5), a laugh-out loud, joyful 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 (13x11) 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.
MISTCO: diversification

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 mini-series Alia, based on the true life story of the first President of Bosnia, Alija Izetbegovic: 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-mee (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, Kazakhstan, 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’.

Sonuma: documentaries that resonate

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 (2x52’), a new episode of the series Extraordinary Africa II (12x26’) shot in the Masai Mara (Kenya), and The extraordinary garden (15x26’), two new episodes of the extraordinary garden, the nature & wild life collection of Belgian 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 enduring animal.

On music, the company pushed 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.

Lastly, Sonuma is pushing Aracbel (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.

Talpa: The Voice of the experience

Talpa’s The Voice is back on the international market with its Senior (4x20’) version. In this brand new spin-off of the worldwide successful talent show The Voice”, 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.

The Voice Senior is back on the international market with its Senior (4x20’) version. In this brand new spin-off of the worldwide successful talent show The Voice”, 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’), 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 funny and moving show where a group of outspoken senior citizens stay in a super modern house in the company of four trendy youngsters in order to share all aspects of modern day life.

Lastly are Your House, Our Rules (8x42’), 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 funny and moving show where a group of outspoken senior citizens stay in a super modern house in the company of four trendy youngsters in order to share all aspects of modern day life.

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**Twofour: flexible and relevant formats**

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 Enieda Bella, VP Sales, who recommends the brand new entrainment format What Would Your Kid Do?, which follows young children through a variety of fan-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 slot average.

Another highlight is Change Your Tune, our fresh, warm take on the traditional signing format. Truly talented singers perform in front of a live studio audience. As the curtain falls our trademark “time travel” transformation begins’, describes Bella.

Lastly, the executives points This Time Next Year as another big format to consider, with 14 territories in production worldwide and two local versions of the show, adds Bella.

The new comedy Change Your Tune, 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 (E 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 life will be turned upside down, and Plastic Sea.

**Atresmedia: ‘stories beyond the screens’**

Atresmedia (Spain) is recognized as a leading distributor of fiction with captivating stories that work across factual, factual entertainment and entertainment internationally. The company leads by Enieda Bella, VP Sales, who notes the brand new entrance format What Would Your Kid Do?, which follows young children through a variety of fan-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 slot average.

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**Caja de Ruidos: more alliances**

The Argentine dubbing house Caja de Ruidos is moving forward within the international market. The company led by Enriquín Lachman closed a deal to dub two series (130 hours); Importivo, from GMA (Philippines), and Caballor Salvajes, from Czech pubcaster Ceska Televize. Both shows are distributed by Latin Media in Latin America.

Other key projects are the Russian series KiloRoli, 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’, says Lachman.

“We are doubling 3,500 minutes”, adds the executive and highlights 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”.

**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 Foxy 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 internationally, eight TV channels are exhibiting their new titles.

**NITTY GRITTY**

**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 life will be turned upside down, and Plastic Sea.

**The North and a woman from the South.**

**A romantic comedy based on the love story between a man from the North and a woman from the South.**

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Dori Media: stories about courage

Dori Media Group recommends at MIPTV a slate of drama and game shows headed by the Argentinean romantic comedy, Las Arrozales (12x60’), 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 same 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 Innovation, 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 Bitch 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 couple’s emotions, humor, tensions and love come into play.

NBCUniversal: crossing borders

NBCUniversal (USA) introduces at MIPTV in its new slate headed by Telemundo’s telenovela Al Otro Lado del Mar (70x60’), 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 Príncipe de la Canción (80x60’), Soap.

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’).

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.

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 linear 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.

“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 truck 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 Condom 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.

Starring Chris O’Donow 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 Joel Dicker.

On the theatrical side, it stands Creed II, Dusk Weh, starred by Bruce Willis; Tomb Raider based on one of the most popular videogames, Overboard, with Eugenio Derbez, Ann Paris, and Eiza Longoria; Fighting with My Family, and Operation Finale, starring Oscar Isaac and Ben Kingsley.

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116 / PRENSARIO INTERNATIONAL
Dopamine stumps in the market

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 Barreiro, former Grupo Secuoya, as director of International Business Development, and already has several projects in the pipeline.

The first one, María 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, Chía, Guatavita, Subacuche and Bogotá) and Morocco (Ouarzazate and Merzouga).

On the other hand, the company announced in NATPE Miami 2018 an alliance with Oncelops (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.”

‘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.

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 starting 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’.

Viacom: going through with comedies

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

From Porta dos Fundos (Brazil) VIMN brings Bosses Importadores, 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 installment of the Shoe franchise, MTV Floribama Shore, and the irreverent and hilarious variety talent competition show Amazingness.
**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 sq 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. 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 a new series as season 2 of Four Power (26x30 + 80 webisodes); Spencer’s Big 30 (13x30 + 13 webisodes), a fast-paced series featuring healthy, family-style meals made in around 30 minutes, for around USD 30. Watts On The Grill (13x30 + 52 webisodes).

Also, Amazon’s Italy (15x30 + 60 webisodes), a modern sophisticated take on classic Italian dishes loved around the world; One World Kitchen (82x30 + 328 webisodes), a visually stunning food series featuring nine delicious international cuisines; Fish The Dish (30x30 + 120 webisodes); Fresh Market (10x30 + 30 webisodes); A is for Apple (54x30 + 116 webisodes); The Urban Vegetarian (15x30 + 45 webisodes) and the award-winning The Latin Kitchen (15x30 + 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, arrises to MIPTV with a slate headed by My Little Pony: Friendship is Magic, now in its 8 season.

“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, EVP International Distribution & Development.

Additional programming highlights include two further animated series: Little 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.

**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, Animacore, Echo Rights, The Global Agency, Scripps, Mundo TV, Hasbro, Telemundo, Viacom, TV Azteca, Mediaset, Portfolio, Liongate, Showtime, Netflix, among several others.

‘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.
Pol-ka: evolving with the industry

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 Argentinian broadcaster El Trece/Artcar. 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 shared formats -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, such as Taste made, cooking. For most of the productions, we handles events such as the wedding ceremony, arrivals a young and enigmatic woman that will change their life.”

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-Bohd handles BCCW, 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, 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 "Lattinos por el mundo, a travel program about Latin American immigrants in different countries and cities around the world," and offers the series "Star India: Strange Love. This is Love and There was a Beautiful Woman, all with great results in several countries of the world."

RAI Com: strong traditions

With over 15,000 hours of high quality TV programs worldwide and a specific 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's 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 on Inspector Columbo, and gained international recognition with titles like Close Murders and The Ladies’ Paradise (10x1h’), a drama set in the ‘50s.

In addition, as one 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 producer makes focus on its two new productions from the Festival of Venice: Love and Ballads, the first musical about the Malù that mixes drama and humor, with great recognition of the public and the critics; 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.”

DRG: character driven shows

DRG (USA) recommends at MIPTV a wide offer heading by Underhoffy: F Após 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 tough vigorous 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 Synde Collins will make this promise impossible to keep.

Dead Lucky (4x90’) 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 her best friend.

Another hit for the international market is Les Innocents (8x60’), 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 Fox’s format of Series, 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.

Lastly are the factual shows: A.S. Future History (3x60’) and Mega Mechanics (6x60’) and the History series Total War (1x90’) and ITV Events That Changed The 20th Century (8x60’).

RMVISTAR: The Kennedys: After Camelot

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 DirecTV 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. Starring 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 outgrows the American people. But here is the story of survival, and she returns to the Kennedys 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 swans 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.

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**The Switch of Mega**

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 Pasados, a series about a powerful family of the Chilean aristocracy in a fictional town of the fifties, Villa Raimuri, where intriguing, 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 Versalhes Ovation 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 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 bakken, where conformity is a virtue. While

**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 1,100 actors.

The Group is integrated by Art Sound Miami and Roman Sound International in USA, Art Sound México, Macías Group Internacional, International Dubbing Factory “The Factory”, Sonomex Dobajes and Macías Nuova Generación in Mexico, Macías Audiovisuales and IDF Brazil, in Brazil, and Macías 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. Enríquez Macías, 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 know 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, Ton & Jerry Tales, Looney Toons, Zoey 101, Drake & Josh, Naruto, Max & Shred, Every Witch Way, Toni La Chef, The Thunderman; like

**Global Screen: reimagining Sherazade**

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.

Leading 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 (26x13’), 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 (31x45’) follows a 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 Charize’ (6x48’), a six-part mini-series that portrays the world’s most famous hospital in Berlin as a microcosmic reflection of late 19th century Wilhelmine society; The Brixenwolf Saga (2x48’), a sweeping and gripping family saga of conflicting loyalties, love, hope, faith and betrayal set behind the Berlin Wall, and Rivals Forever – The Sleuder Battle (2x90’ or 4x45’), set in the 1920s and about the competition of two brothers: Adi and Ruud Davsler, creators of Adidas and Puma.

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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 Solvég 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 Director.

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 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 Milagros 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.

RTVE: dramas and digital experiences

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 Exor 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, Siete hermanos, 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 Fueres tú, Mambo, Inhibidos, Doron 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. 

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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 44 billion connected devices, being 2 billion data from IHS Markit, complemented with key interviews with those top services:

‘We have 16 million monthly users 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, and some 10 million movies in Hong Kong, India and Indonesia, mainly. That’s 370 episodes or 24 titles.

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.

‘HOOQ: a new format 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 #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.

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 APAC.

‘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 dramas 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’.

‘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 this business, get scale and produce more originals. We are seeing that in 3+4 years OTT will shake up the industry, as we need to be prepared’. He concludes.

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’, says Cory Vidanes, COO of broadcast. ‘These non-Filipino viewers, the Vietnamese, Malaysians, Cambodians, Nigerians, Ugandans, Kazakhstani 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 of Sansinukob, who were bestowed magical forces of evil, and ordinary individuals in the mythical world. Other Free TV networks in the Philippines have already gained huge followings in countries like Kazakhstan, Thailand, Vietnam, and South Africa. This global recognition has been very outstanding’, she concludes.

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.
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, 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 globally 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’, completes 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 definitively open to doing more co-productions if we feel the content resonates with our viewers’, he concludes.
AFL: Arabic content to the world

Part of the Ritux 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 adopted in Arabic for the Saudi-Gulf and MENA region.

It also develops 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 Khalid Homos, CEO.

The Redband Society (TV3 and Filmax, Spain) is a successful international drama/drama adapted in 15 countries, with the Arabic adaptation coming soon; Parenthood is a Saudi-Gulf drama/drama 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 Yousef Nauara-Bah 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 Carry, 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 Vekerk, 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 real. We put it in on our website and produce a leaflet to exhibit it at MIPTV and onwards to potential broadcasters."

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 Rezen, 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 Rezen. "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."

Rezen 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."

Khulud Homos, CEO, Arab Format Lab

Justus Vekerk, CEO of FCCE

Uri Rezen, CEO Mako & Head of Digital, Keshet Media Group (credit: Ronen Akerman)
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 thematic feeds ranging from kids, lifestyle, factual, comedy, sport and music to telenovelas and movies and African content, especially indigenous language African channels.

Craig Kelly, CEO, AfricaXP believes about the African industry: ‘In Africa, the media and entertainment sector is potentially one of the largest and most dynamic in Africa. When considering potential revenue streams, Africa has immense opportunities for growth and diversification with the proliferation of new platforms, the rise of digital media and increased consumer spending. Given the lower margins in the pay market 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, DTH 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, Careao, Rive Gauche, Big Media, SuperSport, StarTimes, ETV, SABC, Ebony Life, Blue Ant, Fighting Spirit, Gros Light, Hard Knocks Fighting, GBTV, Millimagies, Xiam and many more.

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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 MDDS 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 commission).
Buyers from Star India TV: Aharon Etienne, Noelle Gavaju, Prabha Kiran, and Raman Khanna, senior director, content business development.

NPK Japan: Chiba Kazumi, general manager, global content development and programming, and Shinya Abe, director, general manager & strategy.

PPF TVnetwork: Japari (Japan) Takehisa Natsume, senior manager, content acquisition, and Kazumasa Hayakawa, chief content officer.

D’Live, Pay TV: Simon Dhanasak, head of acquisitions, and Richard Kirby, business head, both from the broadcaster.

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