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MIPTV, AND THE NEXT STEP OF CONTENT BUSINESS

Content business deals with a very particular moment: on one hand, advertising pies show years of weak numbers, so many that some people begin to think whether that shining TV business from the past will be back again. You have to invest strong in own production to keep market share. High costs and operational problems are for sure, while incomes are always difficult to be reached.

But on the other hand, many people speak about a new 'Golden era', due to the rise of digital platforms and multiple screen programming outputs. Where you had one channel in the past, now you have many, with new opportunities for formats, finished products, production, etc. In the past you had just TV, now you have advertising, gaming, digital businesses pushing contents.

So? The recent content trade shows were very positive. While 3-4 years ago they were slower, now we have very good energy everywhere: in Cannes, in Prague, in Singapore, in Miami, in Istanbul, in Rio, in Los Angeles, in South Africa, etc. Though new media boom, main business for broadcasters and producers continues staying on traditional own production, with its ups and downs.

As MIPTV makes focus on production (a bit more than Mipcom) at our central report we stress the next step of the industry: the trans-media production ventures. What is it true and what's not till now, and what should be done



to generate a new successful move in the market.


As usual, we provide about 50 interviews to main broadcasters, programming and acquisition executives from all regions of the world. We make focus on buyers to define business tips and trends. If you read all of them, a picture is clear; they got used to dealing with flat advertising pies, etc. And they are working on the new era, but this environment is extremely difficult to understand (and to monetize). The industry has a lot of work to do from this MIPTV...


Nicolás Smirnoff

MIPTV 2015: MAIN SCHEDULED EVENTS


EVENT	DAY & DATE	PLACE
FRESH TV: ENTERTAINMENT & GAME SHOWS PILOTS (THE WIT)	APRIL 11, 10.20AM	GRAND AUDITORIUM
MIPDOC: DECISION MAKERS SERIES: WHAT DO BUYERS WANT?	APRIL 11, 10.45AM	MIPDOC AGORA
TV VIEWING TRENDS (EURODATA TV WORLDWIDE)	APRIL 11, 11AM	AUDITORIUM K, PALAIS 3
STUDIOCANAL TV BREAKFAST	APRIL 13, 8AM	MAJESTIC HOTEL
FOCUS ON THE NORDICS	APRIL 13, 2PM	AUDITORIUM A
2015 INTERNATIONAL DIGITAL EMMY AWARD NOMINEES	APRIL 13, 4.30PM	AGORA
MEDIA MASTERMIND KEYNOTES: JEREMY DARROCH (SKY)	APRIL 13, 5PM	GRAND AUDITORIUM
SCRIPPS NETWORKS INTERNATIONAL COCKTAIL PARTY	APRIL 13, 5PM	BOOTH (P-4C.20)
MIPTV WORLD PREMIERE TV SCREENING: TEXAS RISING	APRIL 13, 6.15PM	GRAND AUDITORIUM
JAPAN'S BROADCASTERS LINE UP FOR 4K	APRIL 14, 10.15AM	SONY 4K ULTRA HD THEATRE
MIPDIGITALFRONTS: VIDEO IS THE NEW BLACK	APRIL 14, 9AM	ESTEREL
INT'L DRAMA CO-PRODUCTION SUMMIT (CMF-TELEFILM CANADA)	APRIL 14, 9.30AM	CARLTON HOTEL
2015 MÉDAILLE D'HONNEUR AWARD	APRIL 15, 7PM	CARLTON HOTEL





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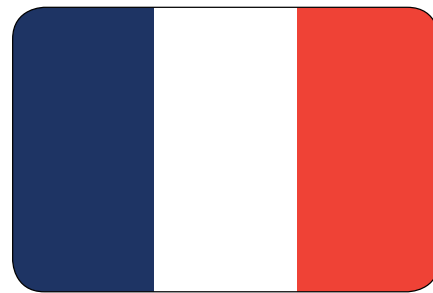
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TF1: HOW TO GROW IN AN EVEN MORE COMPETITIVE FRENCH TV MARKET

'2014 has been an exciting and productive year for TF1. For the second consecutive year, in a highly competitive environment, we have expanded: this performance reflects the Group strategy, confirming our capacity to rank as one of the most important player of media industry in Europe.'

Elisabeth Durand, TF1 Broadcast Managing Director, describes to Prensario the moment of the leading French TV channel and continues: 'We are the network for big events such as the FIFA World Cup 2014 in Brazil, and the largest offer of exclusive, and one-of-a-kind programming (Miss France, the charity program Les Enfoirés). TF1 scored 95 out of the 100 best ratings in 2014.'

'In 2015, we remain consistent with its strategy and still differs from competitors by offering the Rugby World Cup (Septemner) and more than some 20 new brands. On 1Q15 we had a huge success with domestic fictions such us L'emprise (9.8m viewers, 35% on individuals and 42% on the advertising target) and Clem (7.1m viewers, 27% on individuals, 34% on the advertising target). Both performed very well on key targets and also on our multi-screen platform MYTF1.'

'We also launched a new entertainment show Les Extraordinaires adapted from German format The Brain (Germany - Jiangsu TV

China), presenting 8 French people intellectually gifted. It was followed by 5.3m viewers and 24% of the audience share on individuals, 31% on the advertising target', adds Durand.

One of TF1 main assets is the ability to balance its program offerings, paying special attention to both, local and international scripted series and entertainment. On the first group, the US series Mentalist reached 8.7m viewers (6th season) and Person of Interest 6.3m viewers (3rd season), while domestic fiction Profilage got 8.6m viewers. On the second, The Voice had 7.6 million viewers on average (4th season, on air).

'We keep on searching original formats all around the world. We are working with new authors, some of whom as famous as Harlan Coben (No second chance, a suspense/action series from his best-seller of the same name). Digital is also at the forefront. We maintain a strong differentiation in our programs strategy. News, big events, domestic fiction and entertainment allow us to reinforce our identity in a fragmented market', she adds. The competition has become 'stronger' with the emergence of DTT. Durand comments: 'In 2005 a first wave of free HD digital channels was created, and 6 more were launched in 2012. They are all developing and strengthening their offerings and challenging the market. Fragmentation is here. TF1 Group has built a strong position in DTT, by acquiring TMC and NT1, and launching HD1 in 2012, which are in development respecting their particular identity: all of them are increasing their audience ratings.'

'We have developed a strategy based on TV and digital synergy. Our digital platform MYTF1 enables TF1 to be #1 among the French media actors in the digital market. We want French audience to get a multi-screen experience when watching our channels. The Voice, Masterchef,



French series Clem reached 7.1 million viewers with 27% of share on individuals and 34% on the advertising target



L'emprise is the #1 domestic series on TF1 with 9.8 million viewers, 35% on individuals and 42% on the advertising target

Dancing with the stars or Clem are performing very well in all screens. MYTF1 offers a large and free access to all our programs in their digital form. Furthermore, we are particularly dynamic in social networks with an online community of more than 30m fans.'

'One of our main objectives is to keep our premium offer while developing the other channel's offers in their different fields. We also keep on developing close combination between digital and TV, as non-linear TV is growing. We aim to understand and forecast the market in order to stay close to our viewers.'

She concludes: 'Hulu, Netflix and Amazon are now constant features of the broadcasting environment, bringing up questions about current legislation; all the actors are working on it. Digital TV consumption is growing, this is why our premium line-up keeps us ahead of competition. Thanks to the strength of our brand, we don't fear competition.'

TF1 TOP 10 SHOWS PER CATEGORY ON THE TOP 100 PROGRAMS LIST (2014)

PROGRAM	DATE OF EMISSION	VIEWERS (000)	SHARE	CATEGORY	Pos.
BRAZIL WORLD CUP: GER.-FRA. (QUARTERFINALS)	JULY 4	16,900	71.8%	SPORTS	1
INTOUCHABLES	DECEMBER 7	13,900	48.5%	CINEMA	6
ENFOIRÉS	MARCH 14	13,000	53.0%	ENTERTAINMENT	8
BIENVENUE CHEZ LES CHTIS	MARCH 2	11,500	41.1%	CINEMA	9
TF1 20 HEURES	JUNE 30	10,800	40.9%	NEWS	10
MENTALIST	OCTOBER 7	10,500	37.3%	US SERIES	12
THE VOICE	JANUARY 11	10,100	40.4%	ENTERTAINMENT	13
PROFILAGE	DECEMBER 4	8,600	31.2%	DOMESTIC SERIES	34
CE SOIR JE VAIS TUER L'ASSASSIN DE MON FILS	MARCH 30	8,300	31.6%	DOMESTIC SERIES	41
EN DIRECT AVEC LES FRANÇAIS	NOVEMBER 6	7,900	29.6%	NEWS	61

Source: TF1 - Direction du Marketing et de la Prospective des Programmes based on figures from Médiamétrie-Médiamat



Elisabeth Durand, TF1 Broadcast Managing Director



Animation



Drama



Drama



Formats/finished program



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R7.K5



PROSIEBENSAT.1, FUTURE AND CHALLENGES OF THE GERMAN TV MARKET

PROSIEBENSAT.1 MEDIA AG is one of the leading European media groups. In Germany, it operates a wide number of assets targeting different demographics and groups. On Free TV, the two flagship networks are PROSIEBEN and SAT.1, while it also runs KABEL EINS, SIXX, SAT.1 GOLD and PROSIEBEN MAXX. Trends and figures of a key market in Europe in the interview below.

Rüdiger Böss, EVP, Group Programming Acquisitions, ProSiebenSat.1 Media AG, is in charge of the acquisitions strategy not only for the Free TV stations but also the Pay TV channels as well as the SVOD platform maxdome. All in all, the group gathers a combined Free TV market share in January 2015 of 27.8% (+0.1 points vs. January 2014).

'It is a true challenge to acquire programming for different TV stations and platforms, as they target different viewers. We have a great relationship and long-term agreements with our providers, such as all major Hollywood studios CBS, Warner Bros, Paramount, Twentieth Century Fox, as well as an important number of production and film companies such as Studiocanal, Constant Film and Tobis Film', explains Böss.

'Business for Free TV is doing well in Germany, even if the competition from Pay TV and digital platforms is growing year to year. But we also have presence in these markets with three Pay TV channels ProSieben FUN, SAT.1 emotions and kabel eins CLASSICS and the leading SVOD

provider maxdome.'

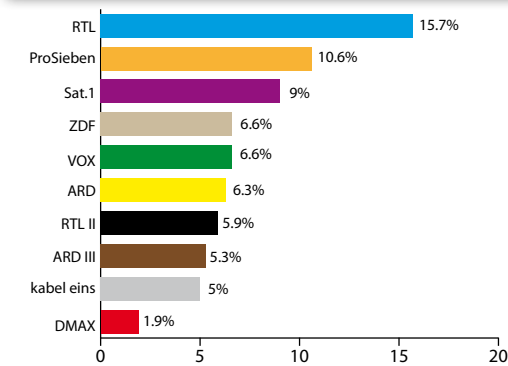
Böss specializes in series and movies. 'At the beginning of the year, we normally have the strongest launches, as the series are released in September in the US and we dub them to have it ready for this time. In February, we have just launched Gotham and The Flash (Warner Bros.) on ProSieben, while we released Scorpion (CBS) and The Mysteries of Laura (Warner Bros.) on Sat.1. We are also very successful with sitcoms like Two and a Half Men and The Big Bang Theory, some of the top shows on ProSieben.'

On the smaller Free TV channels of the group, kabel eins (classics and docutainment), sixx (similar to The CW in the US), SAT.1 Gold (German and American classic series) and ProSieben MAXX (targeting males with fantasy and science fiction series) are programmed feature films and series from different genres.

'The German Free TV market is very different from the other European countries, as movies are still working very well', highlights Böss, and continues: 'Feature films are a key genre on our prime time, and we run movies from the studios but also from local distributors we work with. One of the explanations is that German people do not go to cinemas as often as in other European countries, while they prefer watching the movies on television'. Regarding the US top movies in January and February 20th, these ones had top ratings on ProSieben and SAT.1: The Dark Night, Men in Black 3, A Good Day to Die Hard, The Amazing Spider-Man, I ROBOT, Hotel Transylvania, Blind Side, Harry Potter and the Order of the Phoenix. Additionally, ProSieben had the free TV premiere of Silver Linings on Sunday February 22nd, which was broadcast before the Academy Awards ceremony. On the digital field, maxdome is the #1 SVOD platform in a market where Netflix and Amazon have been launched. 'Due to the more competitive market environment, it is important for us to get exclusive windows when we pick up programming.

Providers have understood this situation and work with us on the necessary terms'. Böss says it's important to be much more 'creative' in the searching & acquisitions process, but also in scheduling all these content: 'We have to create different windows for the programs in order to broadcast them in an individual way and to appeal to the various preferences of the audience. As Free TV has the highest share in programming spending in Germany, we require

GERMANY: AUDIENCE MARKET SHARE, PER TV CHANNELS – VIEWERS 14-49 (JANUARY 2015)



Source: AGF/GFK



Gotham, new release on ProSieben, the #1 free TV channel of the group (Copyright © Warner Brothers)



Sitcoms such as The Big Bang Theory are a top show of the ProSiebenSat.1 Group (Copyright © Warner Brothers)

priority in our negotiations'. In the international field, he is also looking for serialized series, even if these are a little challenge for Free TV. 'With serialized series, it is crucial that the viewer is able to watch each episode even if he has missed one on Free TV. That's why we are also offering our program with a catch-up function on our channels' websites or our own app. Thus, the viewer can decide when and where he wants to watch the episodes.'

About trends, he concludes: 'The share of own produced programs is smaller in Germany as in other countries. Also in our group, we reinforce the strategy to grow these productions. Nevertheless, we continue to build new bridges with distributors. Of course, the advantages of having the content rights are that they allow you to exploit all the platforms.'



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Rüdiger Böss, EVP, Group Programming Acquisitions, ProSiebenSat.1 Media AG





BBC, UK: 'TRADITIONAL FORMATS, EXCITING TWISTS'

During the panel session *Global reality: Revenge of the formats* at NATPE Miami 2015, Mark Linsey, Controller, Entertainment Commissioner, at BBC (UK) highlighted the main trends on the format business, how to be successful in the nowadays market, and its own expectations about the international content distribution.

'I'm looking for traditional formats with an exciting twist that gives me great emotion and humor. Audiences no longer want a meanness to their shows, they want a joyous, happy experiences', began Mark Linsey.

And continues about the trends: 'A good format is based on great story-telling and a simple idea that audiences can understand right from the beginning. Something that is not overly complicated where viewers can just sit back and enjoy it right from the start.'

'Emotion is also very important for successful formats, there needs to be an aspect of competitiveness, of winning and losing. Audiences want to feel involved, they expect jeopardy and want a program that has its highs and lows.

They want a format that makes watching it a roller coaster ride for them.'

'Even more important is to have an aspect of humor, great heart and warmth in your format. Audiences are now less inclined to go for formats that have a meanness to

them. That has changed over the past few years. They want formats that are a joyous experience, that they feel good overall even if someone may have lost and left the competition, they still want it to be a happy experience which is why *Strictly come Dancing* is still doing so well where as other formats, for example the *X-Factor* in the UK are on the decline.

'The concept of escapism, why audiences are watching, has changed. A few years ago viewers wanted something different, for example it could have been seeing someone winning a lot of money and imagining what they would want to do with that was a successful format (e.g. *Who Wants To Be A Millionaire*). Nowadays, viewers want their escapism to be joyful, they want to be immersed in a happy world – whether it is the world of dance, singing and baking. They want more from their favorite programs.'

'For example, the BBC has a very successful format in the UK called *The Great British Bake Off*, which is a very warm, fuzzy and inclusive show. By watching it, audiences feel good about yourself. There is a fundamental joy and heart to it that makes the viewer joyful, included and welcome.'

Regarding the future commissions, Linsey commented: 'I am looking for formats with scale and ambition, with great storytelling and casting. I want traditional entertainment with a good twist, something different that still gives me a great range of real emotion and humor. I'm looking for really clever, simple neat ideas that can still appeal to the mass audiences.'

'I'm trying to take risks. I'm looking for formats that are groundbreaking and noisy in the hope that we can find a breakthrough that stands out in the crowd.'

The Voice is a good example as it was a traditional singing show with the very clever twist of the blind auditions making it purely about the voice.'

'The BBC is very good at getting behind an idea and it has been very good at taking risks and

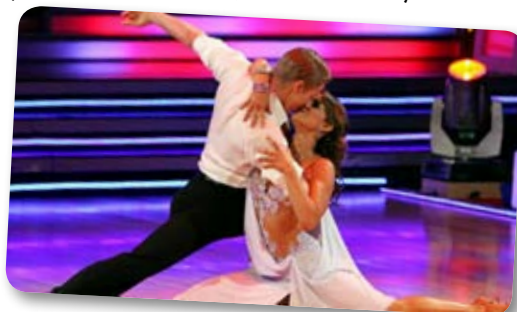


The Great British Bake Off is a BBC format which is, according to the executive, warm, fuzzy and inclusive. It is now 18 territories

doing something that is a change of gear. A great example is putting ballroom dancing (*Dancing With The Stars*) at the heart of Saturday night schedules, which worked very well for us. But also other formats have been very successful because the BBC took a chance and backed the idea such as with *The Great British Bake Off* and *Top Gear*. It is always looking to do something slightly out of the norm whereas other broadcasters might have a hit with one show and then are trying to just do more of the same', he adds.

Strictly come Dancing is BBC biggest selling format globally with 49 countries that have acquired the format, and a version of the show has been seen in over 75 countries, with over 220 series to date. 'It has glamour, glitz and fantastic entertainment. It is a wonderful, joyous viewing experience – audiences get unique insight into the celebrities, they enjoy learning about dance and seeing the celebrities improve.'

'Viewers are being part of a different world, the tradition of ballroom dancing, the grandness of the costumes, the make-up and the choreography. And of course it has real jeopardy at the heart of it, the celebrities really want to win and that emotion comes across, it has real competitive spirit. That is why it has worked so well', concluded Linsey.



Strictly come Dancing is BBC biggest selling format globally with 51 international versions. Pictured is the successful US version broadcast on ABC, called *Dancing with the stars*



Mark Linsey, Controller, Entertainment Commissioner



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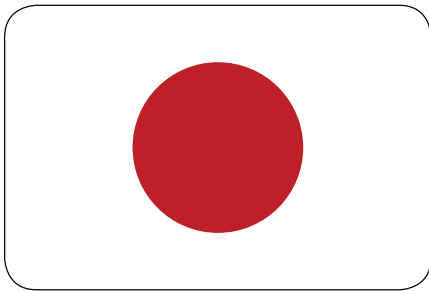
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NTV, JAPAN: FAMILIAR, CHARACTER-DRIVEN AND NON-HUMAN

Within the first couple of months of the New Year, Nippon TV (NTV) has already captured the "Triple Crown" title for January and February. In addition, it has also beaten the second place broadcaster by 2% for *Golden Time* and 1.2% for *Prime Time* within the month of February. With continued success, the Japanese TV channel still holds strong to the number one position in viewer ratings.

Taro Kurosaki, Divisional SVP of Programming Division, NTV explains to PRENSARIO: 'We are offering new drama series this season such as *Wife*, which features a devoted wife with a mysterious past who will stop at nothing to support her husband; *The Girl's Speech*, a story of an unpopular girl who uses the power of speech to climb the social ladder at her high school; and the animated *MY love STORY!!*, based on a popular love comic series that features a main character who is a big-hearted guy, but clumsy and not so good-looking.'

NTV has also started airing the entertainment show *Matsuko and Matsuko* (working title) at the beginning of April, showcasing an android robot that is modeled after the popular Japanese cross-dresser Matsuko Deluxe and created using Japan's cutting-edge technology.

The TV channel grid is composed mainly by entertainment programs (including sports and music shows) with 40.78%, followed by news programs with 21.29%, infotainment

programs with 21.09%, educational programs with 11.32% and others type of contents with 5.52%

'It has been 4 years since the Great East Japan Earthquake and people have rediscovered the importance of family bonds. The programs that are successful are those that bring families together and make them share laughter and heartwarming moments. Shows such as *The Quest*, where cast members go through blood, sweat, and tears as they push themselves to the limit, are capturing the hearts of viewers and scoring high on the ratings charts', comments **Kurosaki**.

'We are also witnessing an interesting trend where a gigantic cross-dresser named Matsuko Deluxe, who is known for being frank and outspoken, has gained tremendous popularity among women in their 20s and 30s. It is safe to say that programs showcasing Matsuko always capture high viewer ratings and are becoming the trend.'

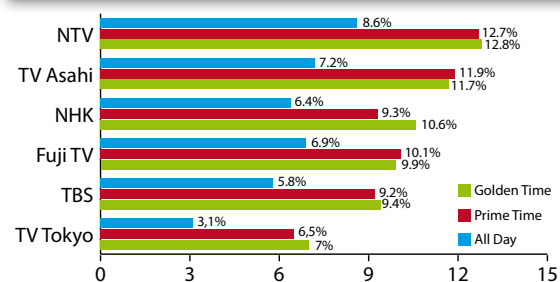
'Non-human characters are also popular, and in particular, the physically active speaking pear mascot *Fumassyi* who is tremendously popular among kids and adults alike. *Fumassyi* activities have been the talk of the town, even in places like New York.'

'As part of our strategy to become the top player in the industry, we will continue to create programs that target families and the younger generation. In anticipation of streaming becoming the norm, we will strengthen our stock content with an emphasis on producing dramas that can be streamed and remade into movies.'

DIGITAL

Regarding digital, **Osamu Usami**, Senior Director of Cyber Business Strategy, explains: 'We have developed *JoinTV*, which is an interactive viewing experience that utilizes the data broadcasting platform to link TV sets with viewers' smart phones. One feature of *JoinTV* is that it allows viewers to post on **Facebook** or **Twitter** with just the push of a button on their remote control.'

JAPAN: AUDIENCE SHARE, PER CHANNELS – PRIME TIME, GOLDEN TIME & ALL DAY (2014)



Source: Video Research

'Many of our programs are already using it to provide an interactive experience to our audience. We have even seen over 400,000 viewers participate in one program alone. We at Nippon TV believe we can create new business opportunities in television by combining television's power to widely disseminate information with the Internet ability to create a personalized experience', he finishes.



The animated *MY love STORY!!* is based on a popular love comic series that features a main character who is a big-hearted guy but clumsy and not so good-looking.



Matsuko and Matsuko is a new entertainment show with this very popular character in Japan

The Best Singers



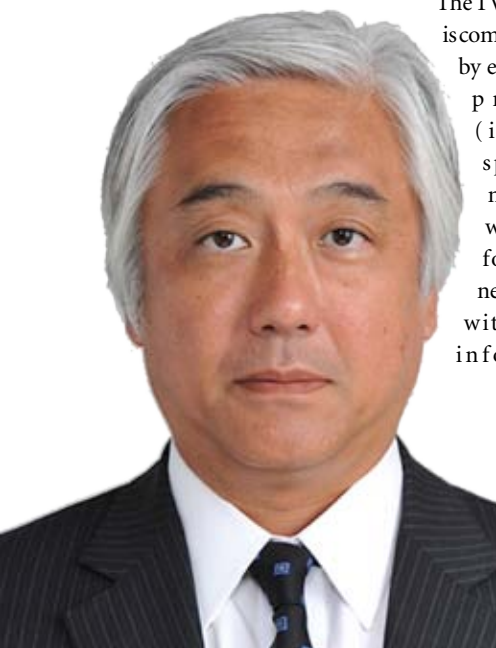
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Taro Kurosaki, Divisional SVP of Programming Division



TV GLOBO BRASIL: 50 AÑOS, DONDE EL PASADO Y EL PRESENTE CONVERGEN

‘Este es un año muy especial para TV Globo, ya que cumple 50 años en el mercado. No podíamos dejar entonces que fuera un año más, sino que debíamos hacer converger la historia de la emisora con los nuevos tiempos. Entonces, como acción novedosa entre otras, seleccionamos 12 de las telenovelas más exitosas (*El Canto de la Sirena*, *Presencia de Anita* y *Investigaciones Cruzadas*) y las re-editamos para convertirlas en telefilmes (‘80-‘130), y las estamos emitiendo como especiales en prime time con gran respuesta del público. De alguna forma se creó un género nuevo, combinación de telenovela con filme, que no existía.’

Amauri Soares, director de programación de TV Globo de Brasil, continúa para Prensario: ‘Lo bueno que tiene TV Globo es que sus producciones son grabadas como cine, con altos costos de realización y escenas de exteriores, lo que permite que sus telenovelas puedan lucirse más fáciles como telefilmes. La sensación que generan las versiones finales editadas son muy especiales, ya que es alta la carga de emociones y sucesos de relieve, allí van varios meses de rodaje.’

‘Lo más difícil fue sin duda decidir qué incluir y qué dejar afuera, porque a la vez se necesita una ilación ágil y con sentido. Quedamos muy conformes con el resultado, y los productos no sólo aplican a nuestra pantalla sino también al mercado internacional’, añade.



Amauri Soares, director de programación de TV Globo

Sobre el conjunto de la programación del canal líder del mercado, el directivo señala: ‘Siempre se nos reconoce por nuestras telenovelas, pero hoy tenemos una producción importante de series y comedias. Las series brindan aún mayor producción por episodio, y están pensadas para ser más cortas, incluso pueden pasarse una vez a la semana.’

‘Generamos productos de acción y suspenso muy buenos, tipo thrillers. Las comedias son un punto intermedio entre las sitcoms americanas y las telenovelas latinas, pero creo que logramos muy buenos productos, donde se percibe el sentir brasileño, la energía que siempre se espera de nosotros en otros lugares del mundo. Y estamos dentro de ellas transitando el target adulto, con problemáticas subidas de tono.’

‘En lo que va del año, los ratings del canal evolucionan muy bien. Más allá de ser siempre líderes, estamos variando los targets de audiencia y llegando mejor a segmentos del público que antes eran colaterales. Y sobre todo seguimos logrando que la TV abierta sea el punto de encuentro para la sociedad brasileña en su conjunto, pese al crecimiento de Internet y las prácticas digitales.’

‘Nuestro objetivo en el prime time es generar productos evento, de los cuales se habla durante



Ojos Sin Culpa, primera seriedramática producida en 4K

Imperio, la novela del prime time de TV Globo más exitosa de Brasil

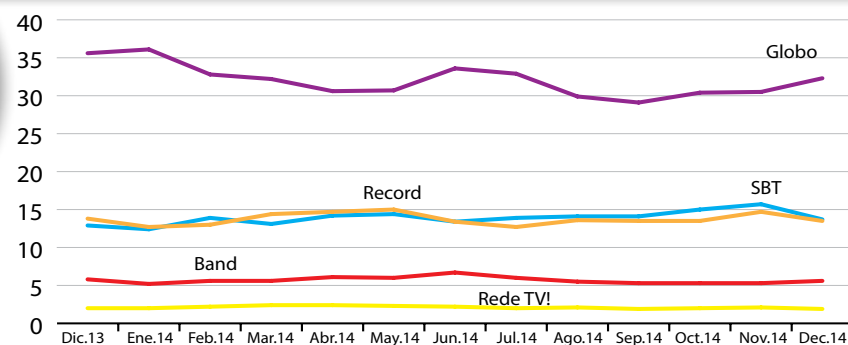
la semana en la vía pública. La TV puede lograr que la nueva problemática multimedial gire en torno a ella, en lugar de alejarse’, comenta Soares.

Un ejemplo de la evolución de TV Globo es la producción en 4K, como el caso de la primera serie dramática desarrollada y post producida con esta tecnología, en una colaboración conjunta con Sony. Escrita por la galardonada Glória Perez (*El Clon*), la televisora lanzó en 2015 *Ojos Sin Culpa*, que gira en torno a un asesino en serie que aparenta no serlo frente a las personas, pero que mata por puro placer.

‘Al futuro de la TV abierta lo veo bien, mientras siga apuntando a todo tipo de audiencias y no se crea relegada frente a los jóvenes, por ejemplo. Seguiremos apostando con cada vez más fuerza a la producción propia, con producciones más ambiciosas en cuanto a problemáticas sobre todo, donde aún hay mucho que explorar.’

‘En la creatividad está el mayor desafío para los nuevos tiempos. En muchos mercados han crecido los realities, los shows de entretenimiento. El Brasil la ficción sigue siendo lo más fuerte, pero ambos campos hay que transitarlos con mucha determinación’, concluye.

BRASIL: SHARE DE AUDIENCIA POR CANALES



Fuente: IBOPE Brasil – MW Station – Gran Sao Paulo (Dic. 2013 - Dic. 2014)



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MIPTV 2015: TRANS-MEDIA PRODUCTION, DOWN TO EARTH

The content industry takes place from April 13 to 16 at MIPTV, in Cannes, France. With Mipcom, they are the two big worldwide shows at the market, but MIPTV makes a difference due to its focus on production, with its pre events MIPdoc and MIPformats and with its speakers and conferences. With the rise of digital media, one of the big

challenges of this MIPTV is the trans-media production. How does it evolve? What is it important to take in mind?

MIPTV includes an important amount of digital production, advertising and gaming participants. All of them look for producing TV contents, to provide value and marketing to their properties. But

ABC OF TRANS-MEDIA SERIES

- **THOUGHT NOT ONLY FOR TV, BUT ALSO FOR INTERNET, MOBILE AND OTHER MEDIA, EMITTING AT THE SAME TIME**
- **A WEBSITE OPERATES IN REAL TIME ADDING CONTENTS, CLUES, EXTRAS TO TV EMISSION**
- **AN ONLINE COMMUNITY ENRICHES PROGRESSIVELY THE DEVELOPMENT, THROUGH SOCIAL NETWORKS**
- **360 DEVELOPMENTS & CROSS INDUSTRIES: TV + FILM + ADVERTISING + GAMING, ETC.**

also, they want to produce contents that perform simultaneously across the different platforms.

Today a 'trans-media' series is the one thought not only for TV, but also for Internet and mobile, with the creation of a website to operate in real time adding contents, clues,

A MULTISCREEN CONTENT IS SUCCESSFUL WHEN...

- **TECHNOLOGY IS INSIDE FROM THE BEGINNING, DEFINING ITS RULES AND OPENING NEW WORLDS.**
- **NEW LEVELS OF CONSTRUCTION AND FEEDBACK, INTERACTIONS ON REAL TIME AT ANY DEVICE.**
- **USERS RECEIVE SOMETHING NEW, DIFFERENT AND BETTER FROM TV (NOT JUST MORE COMPLICATED OR WITH VISUAL EFFECTS).**
- **THE BASICS OF CONTENT DON'T CHANGE: GOOD STORIES, STRONG CHARACTERS, PLOT TWISTS, ETC.**

extras to TV emission. And with an online community that enriches the development, with social networks as strong contact. This is complemented with the called '360 development': merchandising, consumer products, live shows and a good variety of ventures rising, as digital avatars of the main characters, etc.

Though these extensions of content industry, the main broadcasters and productions companies continue with production —original, but traditional— as the main pillar of their business. With



Nordic and German buyers last Natpe Miami: Katatina Eriksson, head of acquisitions, and Bente Engebretsen, senior acquisitions executive, Norway; Karin Kraft, head of scheduling, Sweden; Tina Moreton, head of acquisitions, Denmark; Benedict Stensrud, head of acquisitions, Norway, all of them from SBS Discovery Television group, with Ruediger Boess, SVP acquisitions, and Claudia Ruhl, senior manager of acquisitions, both from ProSiebenSat1 (Germany)

NORTHERN EUROPE SHOWS STRONG DENSITY OF DIGITAL DEVELOPMENT, SO HAS GOOD POTENTIAL FOR TRANS-MEDIA VANGUARD VENTURES

own content, with the development of big formats, they make a difference from the other media and generate icons in the market. The last years, with globalization, the big co-production projects between players of different countries or regions, are the 'state of the art' on the trend.

For sure, the original content industry and the trans-media trend will converge. They are already doing it, at MIPTV we will see many examples, new business twists. But the

big process is still to take place. The trans-media series are today mainly from niche companies, entry players that want to set up themselves in the market. And the majority of vanguard experiences had no good results, because their weak pushes for people to be active, didn't reach mainstream audiences.

In fact, entertainment formats have evolved faster than fiction through this convergence. Endemol's *Big Brother* has been a massive pioneer for many years,

INFORME CENTRAL

MIPTV 2015: LA PRODUCCIÓN TRANSMEDIA, CABLE A TIERRA

La industria de contenidos se reúne del 13 al 16 de abril en MIPTV, de Cannes Francia. Junto al Mipcom, son los dos grandes eventos mundiales del rubro, pero el MIPTV se diferencia por hacer más foco en producción,

tanto por sus eventos previos —el MIPdoc y el MIPformats— como por la problemática general de speakers y eventos. Con el auge digital, uno de los grandes desafíos del encuentro es la producción transmedia. ¿Cómo

evoluciona, qué hay que tener en cuenta?

El MIPTV incluye un importante surtido de asistentes de producción digital, así como de advertising y gaming. Todos buscan generar contenidos de TV, para darle valor y marketing a sus propiedades. Pero también, generar productos que funcionen en simultáneo en las distintas plataformas.

Hoy una serie 'transmedia' es la que se produce pensada no sólo para TV, sino también para internet y para mobile, con la creación de un website que opera en tiempo real sumando elementos a la emisión en TV y con una comunidad online que enriquece el desarrollo, con redes sociales como fuerte vía de contacto. Esto se complementa con lo que se llama 'desarrollo 360': merchandising, productos de consumo, shows en vivo y cantidad de ventures que surgen, como pueden

ser avatares de los personajes, etc.

Más allá de estas extensiones de la industria de contenidos, los broadcasters y las principales productoras siguen basando en la producción, original pero tradicional, el sostén principal de su negocio. Con contenido propio, con el desarrollo de formatos high-end, se diferencian del resto y crean íconos en el mercado. En los últimos años, con la globalización, las co-producciones entre grandes players de distintos países o regiones son la 'cresta de la ola' en estos procesos.

Inevitablemente, la industria del contenido original y la tendencia transmedia deben converger. Ya lo están haciendo y en MIPTV se verán muchos casos, vueltas de tuerca. Pero el gran pasaje aún está por darse. Las series transmedia aún son mayormente de empresas de nicho, de players entrantes que buscan posicionarse. Y a la mayor parte de



Marcos Santana, presidente de Telemundo Internacional, con Carmen Gloria López, directora ejecutiva de TVN Chile, y Luis Silberwasser, presidente de Telemundo Network, junto al elenco de *Dueños del Paraíso*, nueva coproducción de las dos empresas

LAS CO-PRODUCCIONES ENTRE PAÍSES SON EL HIGH-END DE LOS NUEVOS TIEMPOS. EL DESAFÍO ES INSERTAR CON PROTAGONISMO EL TRANSMEDIA EN LA MOVIDA

las experiencias vanguardistas, no les ha ido bien, porque sus débiles invitaciones a participar y actuar no llegan a las audiencias masivas.

En realidad, los formatos de entretenimiento han ido más rápido que la ficción en la convergencia, desde *Big Brother* de

Endemol hasta el presente y con *Rising Star* de Keshet como estandarte. Hoy las nuevas tecnologías no pueden ser un anexo opcional al contenido, o un reemplazo del teléfono o de los mensajes SMS siguiendo las fórmulas del pasado. Los formatos que tienen más éxito son aquellos donde la tecnología está embebi



The winners of the 12 Brandon Tartikoff Awards, at last Natpe Miami in January: Jonathan Murray, president of the board, Bunim/Murray Productions; Jay Leno, ex-host of *The Tonight Show*; Linda Bell Blue, executive producer of *Entertainment Tonight* for 19 years; Lilly Tartikoff; Adriana Cisneros, CEO and vice-chairman of Cisneros Group; Ted Sarandos, head of content acquisitions for Netflix; and Gustavo Cisneros, owner of Cisneros Group

TV SHOW AND BUSINESS ARE TOGETHER, AND NOW WITH STRONG PARTICIPATION OF EMERGING TERRITORIES AND NEW MEDIA PLAYERS



Televisa México: Adrián Echegoyen, adquisiciones, Elsa Vizcarra, VP Programming, Jaime Aguilar-Álvarez (bordes), director de adquisiciones, junto a Ana Lydia y Karina Montoya, programación y compras de Televisa Networks

LOS GRANDES BROADCASTERS AHORA SON GRUPOS DE CANALES, CON TV ABIERTA, TV PAGA Y NEW MEDIA

and today **Keshet's** *Rising Star* is a strong flag. Nowadays, technology is not any more an optional addition to content, or a replacement to traditional phone calls or SMS messages. The formats that get success are the ones that have technology inside from the beginning, defining their rules with the new worlds that technology provides. There are new levels of feedback and construction, interactions on real time, at any device. Content and technology are not any more on the opposite, are the same thing.

How to develop all of these on a trans-media series, is a big challenge. And above all, monetization. To generate a website for a series is quite simple, to work on improving digital clicks, too. The difficult thing is change the role of the public, and



Chris Tarr, Head of Entertainment, Media Solutions Centre, South East Asia & Oceania, Samsung Electronics; Vincent Martin, EVP, Dailymotion, Asia Pacific; Takayuki Hayakawa, general producer, Worldwide Production, Fuji TV (Japan) and Iris Wee, Chief Marketing Officer, Link Net-First Media, at last ATF Asia.

ASIA PACIFIC REGION IS LEADING OTT DEVELOPMENTS WITH VALUED-ADDED SERVICES. TV BROADCASTERS MEET TELCOS, ELECTRONICS AND DIGITAL BIG PLAYERS ON CONVERGED INITIATIVES

to make it a good business. Please remind what it was told in our Mipcom dailies last October: most of the VOD systems from the world are still in red figures, just **Netflix** is on black but only in three countries, USA,

UK and Holland.

PRENSARIO, apart from this TV publication, holds an important enterprise technology magazine. There, the big revolution to follow is the migration from *on premise* projects (where technology is implemented at customer locations) to *cloud*, where technology is received online, by a monthly fee. You have less initial investments, everything is more flexible, but it causes fear because your IT infrastructure depends on a third part.

Cloud gains market when it allows new features, business rooms that at *on premise* are impossible. For example, a user can reproduce its own personal computer in any computer available (with net connection). Or a company can implement at once new software in all of its subsidiaries, without travelling to attend each. And this way... the



Digital buyers from Telefónica, Spain: Luis Velo-Puig, EVP content global unit, Gonzalo Fernández Arcou, acquisitions manager, Paloma Bravo Aguilar, marketing manager, Julián Rodríguez Montero, acquisitions director, and Domingo Corral López, content director, Movistar TV

DIGITAL TITANS ARE NOW A CENTRAL FIGURE AT THE CONTENT MARKET, BUT MAINLY INCLUDING TRADITIONAL TV SERIES IN THEIR SYSTEMS. THE TRANS-MEDIA PRODUCTION EXPERIENCES ARE STILL TO BE DRIVEN

da en la naturaleza misma de los contenidos, y le dan su razón de ser. Nuevos niveles de construcción, comunidades, interacción en tiempo real y multidispositivo. Contenido y tecnología dejan de ser opuestos, y pasan a ser una sola cosa.

Cómo se canaliza esto en una serie trans-media, es el gran tema. Y sobre todo, la monetización. Porque generar un website de un contenido es relativamente simple, y apuntar a volumen de clicks también. Lo difícil es potenciar la interacción real con el público, y que esto sea negocio. Recordemos lo dicho hace poco en nuestros dailies del pasado Mipcom: la mayor parte de los sistemas VOD del mundo siguen operando a pérdida. Sólo **Netflix**, y en tres países en particular —USA, UK y Holanda— genera ganancias.

PRENSARIO tiene aparte de su publi-

cación de TV, una importante revista de tecnología informática empresarial. Allí la gran revolución que se monitorea es el pasaje de proyectos *on premise* (implementar la tecnología en el lugar del cliente) hacia el *cloud* (donde la tecnología se recibe en forma remota, por pago de un fee). Se invierte menos de inicio, es mucho más flexible, y se actualiza más rápido, pero da temor porque se depende de un tercero.

El *cloud* avanza



Dago García, VP de producción, Caracol TV; Jonathan Blum, presidente de Cisneros Media; Felipe de Boschell, gerente de producción, Caracol TV; y Wilma Maciel, nueva ejecutiva de Cisneros Media

LOS GRANDES BROADCASTERS Y LOS GRANDES GRUPOS DE PRODUCCIÓN, CADA VEZ ESTÁN MÁS ALINEADOS EN NEGOCIOS CONJUNTOS

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Turkey: Pelin Dogru, acquisitions director, of the leading broadcaster Star TV (second from the left) with Humeyra Dasdan, creative director, Ebru Erkal Kip, general programming coordinator, and Irem Akdere, acquisitions and development director, at the production company Arti Film

TURKEY IS AN EXAMPLE OF THE CHANGING NEW TIMES: IN 10 YEARS IT'S GOT TO A LEADING PRODUCTION POLE, WORLDWIDE DISTRIBUTION, WITH BROADCASTERS AND PRODUCERS STRONGLY ALIGNED TO EXPAND BUSINESS TOGETHER



MBC, the main broadcasting player from Middle East, at last Discop Istanbul: Fadia Azzam, senior acquisitions executive, Youssef Chatila, acquisitions coordinator, Tareq Falah Al-Ibrahim, MBC1 coordinator manager and MBC Drama channel manager, and Lina Matta, Senior Channel Manager MBC 2, MBC 4, MBC Max, MBC Variety

MENA REGION (MIDDLE EAST, NORTH AFRICA) IS BOOMING IN PRODUCTION AND PAN REGIONAL PROJECTS. IT IS THE REGION WITH FASTEST GROWTH IN CONTENT BUSINESS NOWADAYS.

cuando habilita nuevas funciones, ámbitos que en *on premise* son imposibles. Por ejemplo, que un usuario pueda reproducir en el acto en cualquier computadora que encuentre, su computadora personal, o que una empresa pueda implementar en el acto un nuevo software en todas sus sucursales, y así... lo mismo aplica al *transmedia*. La televisión va a evolucionar cuando logre dar a los usuarios algo nuevo, distinto y mejor (no más rebuscado o simplemente efectista)



HBO Latin America, programación y adquisiciones: Silvia Pérez, Javiera Balmaceda, Gustavo Grossmann, Jesús Rodríguez, Eva Villareal, Marienri Miethe y Alexandre Salas

EL PAY TV SE HA VUELTO UN PRINCIPAL MOTOR DE PRODUCCIÓN ORIGINAL, Y AVANZA EN PLATAFORMAS PROPIAS ON DEMAND (CABLE) U ON THE GO (MOBILE).



La reciente presentación de Los Creadores, serie transmedia de Argentina: Tomás Yankelevich, director global de contenidos, y Juan Waechner, CEO, ambos de Telefe; Horacio Mansilla, gerente de marketing de Telefónica/Speedy; Pablo Aristizabal, CEO de A365 Studios y alma máter del proyecto; Claudio Ipolitti de Telefe; Víctor Tevah de Pol-ka, que brindó servicios de producción. La distribuye Smilehood al mercado internacional

LAS SERIES TRANSMEDIA INVOLUCRAN ALIANZAS ENTRE PRODUCTORAS, BROADCASTERS Y TELCOS. EMITEN EN SIMULTÁNEO EN TV CON DIGITAL Y MOBILE, TRES PANTALLAS

same goes for trans-media. Television will evolve when it can provide users something new, different and better (not just more complicated or with visual effects) from what they receive on the traditional screen.

For instance, if you are a fan of *The Walking Dead* (AMC) it would be great if you can discover through a website, the past story of the different characters, including new aspects of theirs. When the protagonists reach a new location—the jail, *Terminus*, or now the ecologist community—the users could see maps of the locations explaining where everybody is located, what it is happening there, etc. Things like these have been developed for huge successes like *Star Wars* or *Star Trek*, where many explaining, complementary or spin-off stories were provided around the main pieces.

Of course, industry must work much more on products, to produce a group of options at every step, to think a big volume of new situations. But when Internet provides much more than catch up or backstage services, industry will be able to charge users to

de lo que reciben con la pantalla pasiva.

Por ejemplo, si uno es fanático de *The Walking Dead* de AMC, que pueda rastrear en un website la historia pasada de cada uno de los personajes, descubriendo facetas nuevas de ellos; que pueda ver imágenes ocultas de la serie que no vio, o por ejemplo cuando los protagonistas llegan a una nueva locación—la cárcel, *Terminus*, o ahora la comunidad ecologista— puedan verse mapas de esas locaciones completas con las ubicaciones de los personajes, etc. Un adelanto es lo que se ha hecho con éxitos como *Star Wars* o *Star Trek*, donde se creó de todo alrededor



Catando el Corazón

LOVE TASTING

enjoy progressive services. When you want to promote a new media, you can develop exclusive features for that media. It is a question of work and development, more than public getting mature.

The challenge is ready, let's see this MIPTV how it is taking shape. From *gaming* and *advertising* to TV business, and back, there are a lot of business twists to develop. It is true that the market is not so easy nowadays, to skip in a hole, but who can be successful will take a great advantage for upcoming times.

Nicolás Smirnoff



At last ATF Asia, Azteca/Comarex presented *A Love to Remember*, the adaptation of *Siempre Tuya Acapulco* which has been produced by Global Station for Astro in Malaysia: the actors Hisyam Bin Hamid and Nur Anzalna Bt Md Nasir, Alia Ramly, executive producer, Global Station, Khairul Anwar Salleh, VP, Malay Language Business at Astro, Marcel Vinay, CEO, Comarex, and Khalidah Mohd Darus, deputy director general, FINAS (Malaysia)

BUSINESS TWISTS LET SURPASS HISTORICAL STOPS: NOW YOU CAN PRODUCE AND DISTRIBUTE LOCAL PRIME TIME HITS IN REGIONS THAT ARE NOT YOURS



Grey Juice Lab, uno de los fuertes nuevos agregadores VOD para América Latina y el mundo: Damián Craimowicz, director para América Latina, Cristina Clavera, directora de contenido, Mihai Crasneanu, CEO, y Ainhoa del Coso Martínez-Marí, directora de negocios. Acaba de cerrar un acuerdo estratégico con Grupo Telefónica Argentina y Chile

LA FIGURA DEL AGREGADOR DE VOD CRECE A NIVEL INTERNACIONAL: COMPRAR CONTENIDO LOCAL PARA VOLVER 'GLOCAL' LOS GRANDES SERVICIOS MUNDIALES

de ellos, desarrollos complementarios y divergentes.

Claro, hay que trabajar mucho más, producir mucho más, prever cantidad de situaciones nuevas. Pero cuando Internet sea mucho más que el catch up o el back stage, se podrá cobrar a los televidentes por entrar e ir tomando sucesivamente features. Y cuando se quiera impulsar un medio nuevo, se podrán generar aplicaciones exclusivas para este. Es cuestión de trabajo y desarrollar, no tanto maduración del público. Para poder ver si sirve, si genera demanda, algo tiene que existir.

El desafío está lanzado, veremos en este MIPTV cómo va tomando forma. Del *gaming* y el *advertising* a la TV y viceversa, es muchísimo lo que se puede desarrollar. El mercado no está fácil como para lanzar tiros al aire, es cierto; pero quien logre moverse sacará buena ventaja para los tiempos que vienen.

Nicolás Smirnoff

LINEAR TV STILL DOMINANT AMONG MILLENIALS

Linear TV is still the dominant viewing source among those aged 6 to 34, with 69% of adults and 76% of kids still starting their viewing journey via TV channels, according to a research by **Viacom International Media Networks (VIMN)** and published by *Digital TV Europe*.

The *TVRE[DEFINED]* study claims that linear TV is still currently the only source that satisfies 'both passive and active viewing needs' and, despite changing viewing habits, 71% still go to TV first, with the box remaining the main reference to discover and watch TV programs.

The research was unveiled at *Cable Congress* held in mid-March in Brussels by VIMN's VP of Research, Insights and Reporting, **Christian Kurz**, who added that although the role of linear TV could still be challenged, 'no online service is currently competing' with the viewing experience it provides.

The research, which took a sample of 10,500 respondents aged 6-34 across 14 countries —UK, Germany, Italy, Russia, Sweden, Poland, Brazil, Mexico and Australia— said that channel-surfing is still the primary discovery method used to find content by viewers today, followed by word-of-mouth and then TV ad spots and promos.

'Online is very useful as a means of reinforcing interest, but it is linear TV that "seals the deal" and commits them as viewers', said that study. The research remarked that while VOD and subscription services are *redefining* TV, there is no dominant non-linear content source, with 56% of viewers in the previous week claiming to have accessed VOD, 53% channel sites, 51% DVR, and 47% SVOD.

The research also said that for the majority of respondents, the defining part of TV Everywhere was the ability to watch when they want — not where or how. 'This highlights the importance of user-friendly platforms to make it simple to watch their shows when the moment comes', according to the research.

In conclusion **Kurz** said: 'In *TVRE[DEFINED]* the biggest step-change is not the devices or the sources, but the engagement with content. It's the relationship between the viewer and the maker, or the creator. It's that two-way conversation and that is really redefining what television is today. It's not TV on our terms anymore, it is TV on their terms and that really means that we can redefine our relationship to the viewer. But we have to actively do that and we have to actively engage with that.'



Christian Kurz, VP of Research, Insights and Reporting, VIMN

Canada
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MIPTV
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PREMIER CHOICE

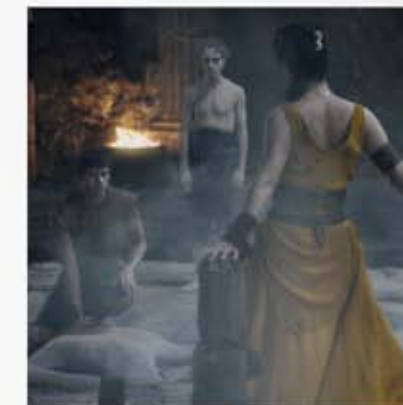
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Temple Street Productions/
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The Book of Negroes

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BUYERS & CONCEPTS



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'MOVIES STILL WORK WELL IN GERMAN FREE TV MARKET. GERMAN PEOPLE DO NOT GO TO CINEMAS AS OFTEN AS IN OTHER EUROPEAN COUNTRIES, WHILE THEY PREFER WATCHING THE MOVIES ON TV.'



CAROLINE BEHAR, HEAD OF DOCUMENTARY DEPARTMENT, FRANCE TÉLÉVISIONS
'WE ARE FOCUSED ON DEVELOPING NEW SOURCES OF PROGRAMS. FROM LATIN AMERICA, ASIA AND MIDDLE EAST. WILDLIFE, SCIENCE, TECHNOLOGY, HISTORICAL EVENTS AND ICONIC CHARACTERS.'



MARKUS TELLENBACH, CEO, TVN
'THE POLISH ECONOMY ALMOST DOUBLED ITS GROWTH RATE LAST YEAR, DRIVEN BY DOMESTIC DEMAND AND INVESTMENTS. SUCH FAVORABLE MACRO ENVIRONMENT TRANSLATED INTO INCREASE IN AD BUDGETS AND RECOVERY OF TV AD MARKET, THAT HAS GROWN BY NEARLY 5%.'



AMAURI SOARES, PROGRAMMING DIRECTOR, GLOBO TV
'WE HAVE ALWAYS BEEN RECOGNIZED BY OUR TELENOVELAS, BUT TODAY WE HAVE AN IMPORTANT NUMBER OF TV SERIES AND COMEDIES SUCCESSFULLY ON AIR. AND NOW WE'VE ALSO EDITED TV MOVIES, FROM 12 TOP CLASSIC TELENOVELAS.'



KRISTIN JONES, INTERNATIONAL ACQUISITIONS AND CO-PRODUCTIONS, AMC
'WE WANT TO FIND OUT AMAZING CHARACTERS, THINGS THAT WEREN'T SEEN BEFORE. WE ARE FOCUSED ON ENGLISH SPOKEN DRAMAS, EASIER TO EXPORT THAN COMEDIES'



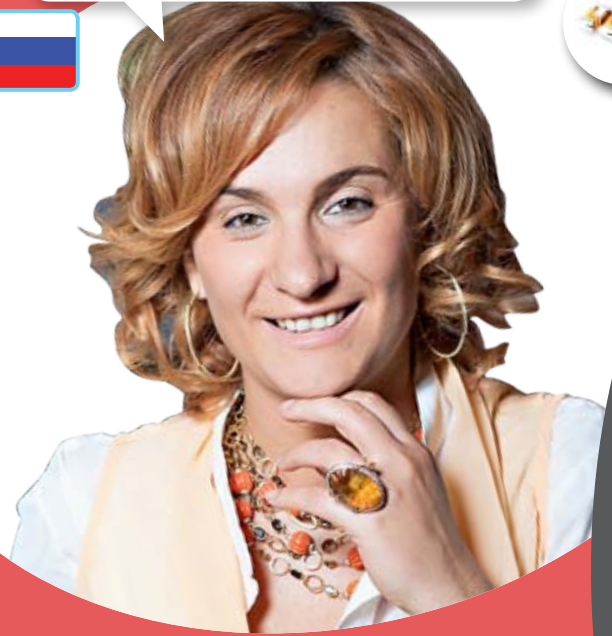
MARC LORBER, FORMATS, ACQUISITIONS AND CO-PRODUCTIONS, LIONSGATE
'THE NEXT BIG HIT CAN COME FROM ANYWHERE, IT JUST HAS TO BE FRESH AND PUSH THE ENVELOPE. SOMETIMES YOU CAN HANDLE UPDATED VERSIONS, BUT THEY MUST SHOW SOMETHING TOTALLY DIFFERENT FROM PREVIOUS ONES.'



ROBERTO ROMAGNOLI, PRODUCTION AND ENTERTAINMENT DIRECTOR, AZTECA
'EVERYTHING CHANGES. TV EVOLVES TOWARDS NEW WAYS OF PRODUCTION AND VIEWING BUT THE CONTENT IS ALWAYS THE BOSS. A GOOD IDEA WELL DONE ALWAYS WORKS, NO MATTER WHERE IS CONSUMED.'



YULIANA SLASHCHEVA, CEO, CTC MEDIA
'ONE OF THE MOST IMPORTANT ACHIEVEMENTS OF 2014 WAS THE EXPANSION OF OUR DIGITAL MEDIA PRESENCE, WHICH GOT 50% REVENUE GROWTH IN RUBLE TERMS LAST YEAR. WE PLAN TO CONTINUE ACTIVELY EXPANDING THIS AREA IN 2015.'



VINCENT MARTIN, EVP, DAILYMOTION ASIA-PACIFIC:
'ASIAN PEOPLE ARE INCREASINGLY ACCESSING ENTERTAINMENT CONTENT VIA MOBILE DEVICES. 55% OF NETWORK USAGE IN THE REGION IS SPENT ON YOUTUBE VIDEOS. WE ENCOURAGE CREATORS TO LAUNCH THEIR OWN VIDEO STREAMING PLATFORM. THE CHALLENGE? NOT TO INCURRING HIGH FIXED COSTS.'



TONY BRODERICK, HEAD OF TV PARTNERSHIPS, TWITTER AUSTRALIA:
'IT IS CLEAR THAT SOCIAL TV IS NOT COMPETING, BUT COMPLEMENTING TV BUSINESS. THE CHALLENGE IS TO FIND NEW WAYS TO MAKE TV SPECIAL AGAIN. WE EMPHASIZE ON SHARED EXPERIENCE: TWITTER IS LIVE, PUBLIC, CONVERSATIONAL AND NEED TO BE QUICKLY DISTRIBUTED.'



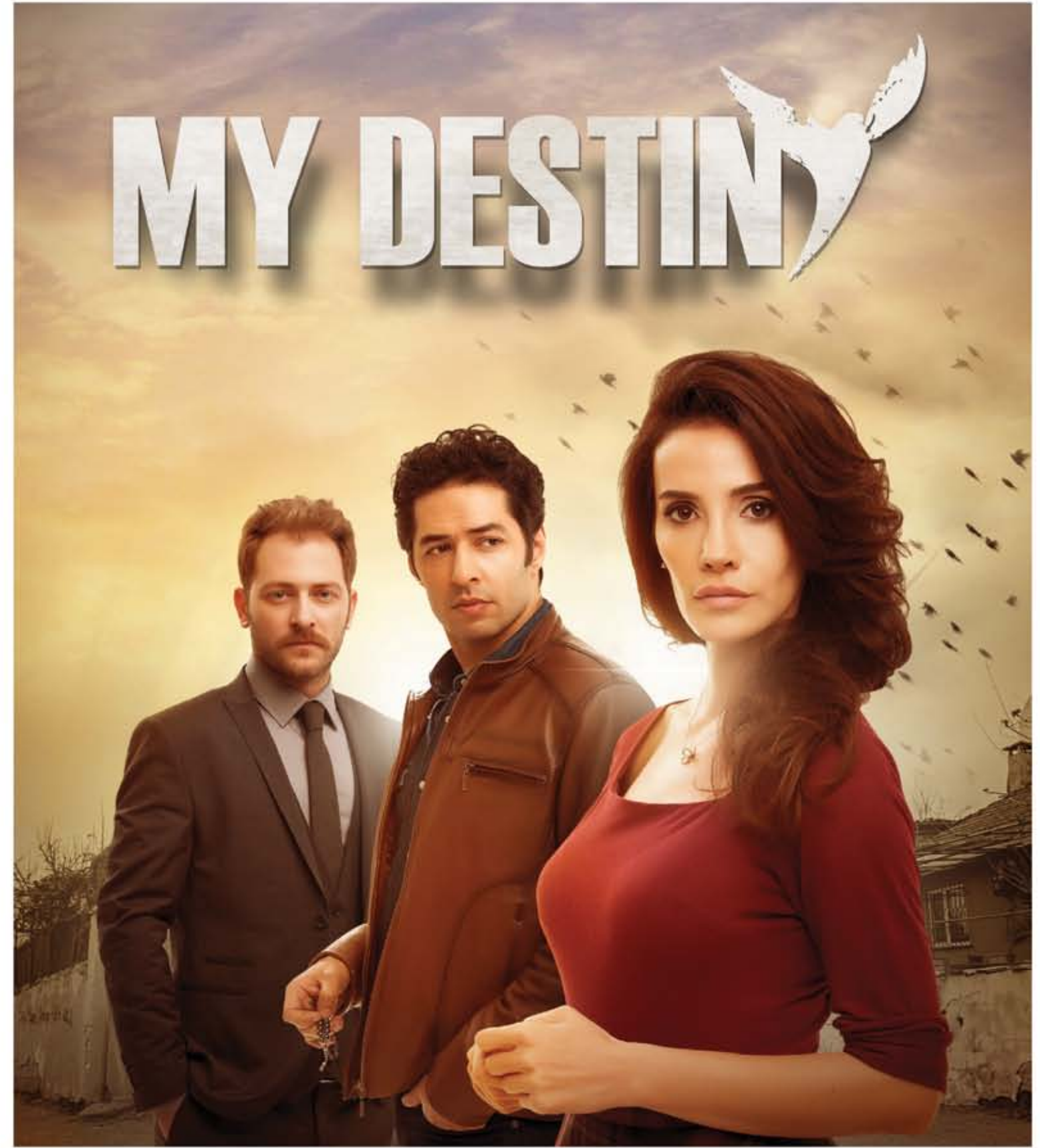


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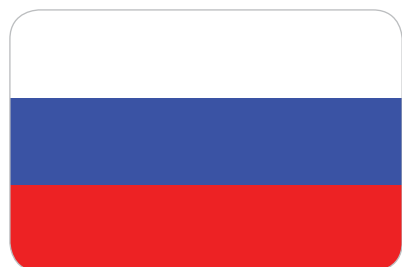
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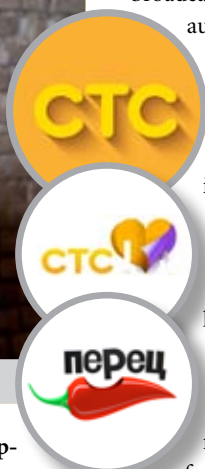
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CTC MEDIA, RUSSIA: AT THE FOREFRONT OF THE CHALLENGES



Yuliana Slashceva, CEO, CTC Media



Owned by **Modern Times Group-MTG** (39%) and **Telcrest Investments Ltd.** (25%) with a free float of 36%, **CTC Media** is a leading Russian independent media company, operating four networks in that country, **CTC**, **Domashny**, **Peretz** and **CTC Love**, as well as **Channel 31** in Kazakhstan and a TV company in Moldova with combined audience over 150 million viewers.

Shares of our Russian channels' target audiences were affected by overall audience fragmentation and increased competition during 2014. 'All larger national FTA channels were negatively impacted by increased competition from smaller non-FTA and niche TV channel viewership in the "All 4+" category, which increased from 15.5% in 2012 to 17.2% in 2013 and 18.4% in 2014', explains **Yuliana**

Slashceva, CEO, CTC Media.

In 2014, **CTC** resulted the third most-watched broadcaster in Russia in its demo 10-45. Target audience share was down year-on-year (YoY) from 11.3% to 10.2%, reflecting the increased competition from other channels, including channels licensed to broadcast the *Sochi Olympic Games* in the 1Q14 and political news on the Ukraine crisis, as well as the effect of audience fragmentation and the relative underperformance of certain programming.

Domashny channel's target audience share decreased YoY in 2014 from 3.5% to 3.3%. In October 2014, it launched a restyle of its logo and updated its visual format with a new motto, *Forever for women*, to grow its core female audience segment and enhance the commercial attractiveness of its demographic profile. **Peretz** target audience share was down YoY in 2014 from 2.4% to 2.1% with an increased competition from the channels that broadcast political news on the situation in Ukraine, the *Sochi Olympics Games*, as well as audience fragmentation and the relative underperformance of certain programming. 'It continues to refresh its positioning and programming grid to be a more attractive to its target audience and advertisers', remarks **Slashceva.**

And completes: '**Channel 31**'s average target audience share increased YoY in 2014 from 13.2% to 13.9%, showing successful changes in the programming schedule of local-language programming and better performance of certain locally-produced programming and foreign series. **CTC Love** has been part of the TNS ratings database since September 2014 and is now able to report its first quarterly ratings metrics. The channel has already managed to capture ad sales in 2014 and we expect significant ad sales growth in 2015'.

Slashceva: 'Despite the very challenging macroeconomic environment, we showed strong operating results in 2014. Our revenue grew by 3% in ruble terms and we were able to keep our adjusted OIBDA margin around 30% for the year. We also achieved our planned



Youth League series is a good example of 360° development: it was a successful TV series in 2013, and in 2014 CTC Media has launched a SmartPhone app and a video game based on the series

ad sales across all of our main channels by year-end. Our ad revenue grew by 4%, outpacing the overall growth of the Russian TV advertising market, which grew by 2.3% in 2014'.

These results are 'notable' given that 2014 was marked by a depreciation of the ruble and, as a consequence, a contraction of ad spending. 'Third-party reports have estimated that total Russian TV ad spending could be down as much as 25-30% in ruble terms in the 1Q15 compared with the same period of last year, due to the adverse prevailing macro-economic and geopolitical conditions', she adds.

'In 2015, we expect our programming expenses to decline due to more efficient content purchases as well as potential Russian content share growth. One of the most important achievements of 2014 was the expansion of our digital media presence, which achieved 50% revenue growth in ruble terms in 2014. We plan to continue actively expanding this part of our business in 2015'.

'In 4Q we launched Russia's first *second screen* SmartPhone app for our *Youth League* series, and also release the first mobile game based on the it, which has achieved strong results from our inaugural e-commerce project, *Sweet Me*. We successfully monetized our *Youth League* series through all of our digital platforms, with overall revenue of almost RUR 26 million in 4Q'.

In October 2014, an amendment to the *Russian Mass Media Law* was adopted, which will restrict foreign ownership and control of Russian media companies to no more than 20% starting in January 2016. Concludes **Slashceva:** 'We are confident that our strategy for diversification of revenue streams, expansion of digital offerings and growth of the combined audience share positions us to continue to capture market opportunities in 2015 and beyond'.

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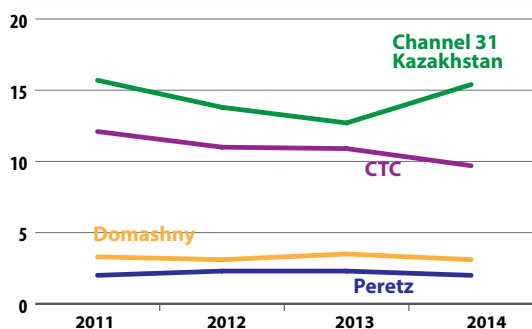
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RUSSIA: TARGET AUDIENCE SHARE EVOLUTION, PER CTC MEDIA CHANNELS IN RUSSIA & KAZAKHSTAN (4Q 2011-2014)



Source: TNS Gallup Media



MEDIASET ITALY, THE ENORMOUS POTENTIAL OF THE DIGITAL THEMATIC CHANNELS



Marco Costa, Head of Mediaset Digital Channels

The **Mediaset Group** (Italy) free-to-air offer is currently made up of three generalist channels: **Canale 5**, **Italia 1**, **Retequattro** and 8 thematic channels **Boing**, **Cartoonito**, **Iris**, **La 5**, **Mediaset Extra**, **Italia 2**, **TopCrime**, and a news 24 hours channel **TgCom24**.

The oldest digital channel is **Boing**, launched in 2004 being the first Italian FTA thematic channel for kids set up as part of a joint venture between **RTI SpA** (51% of the share capital) and **Turner Broadcasting Systems Europe** (49). Despite growing competition, the channel has capitalized on its advantageous position by developing and supporting the fame and attraction of the brand.

Iris was launched in 2007 and it's dedicated to quality movies and film festivals. In 2009 it was launched **Mediaset Italia** for all the Italians abroad and in 2010 two new channels were

KEY FACTS ON MEDIASET DTT CHANNELS

- **IRIS** IS THE MOST WATCHED FREE THEMATIC CHANNEL PER INDIVIDUALS IN PRIME TIME (ALL DAY)
- **TOP CRIME** IS THE #1 FREE DIGITAL CHANNEL IN THE TARGET FEMALES 55-64 WITH 1.71% OF SHARE AND 19,589 PEOPLE ON AVERAGE (24hs)
- **ITALIA 2** IS THE #2 LARGEST FREE DIGITAL CHANNEL ON THE TARGET MEN 20-24 WITH 3.2% OF SHARE AND 4,839 PEOPLE ON AVERAGE (24hs)
- **LA 5** IS THE ABSOLUTE LEADER ON THE TARGET WOMEN 25-34, OBTAINING ON PRIME TIME AN AVERAGE SHARE OF 2.14% WITH 28,297 PEOPLE

Source: Mediset Italy

added to the group: **Mediaset Extra** (archive and current entertainment shows) and **La 5** (young female-oriented channel with factual entertainment and original in-house productions).

In 2011 appeared a new kids channel, **Cartoonito**, focused on preschoolers (0-6) and **Italia 2** dedicated to younger male viewers with TV series, live sport events (*World Motorbike Championships*), music & sport shows. During the same year it was released the news channel **TgCom24**, while the last one was **Top Crime** launched in 2013 and focused on crime series, thriller and cop drama series.

Last February, **Novela** debuted as a branded block on **Mediaset Extra** dedicated to telenovelas with classical titles such as *Gabriela*, *Dulce Valentina*, *Dancin' days* among other international titles.

In November 2014, **Marco Costa** has been appointed as head of the five digital free channels: **Iris**, **La5**, **TopCrime**, **Italia 2** —also known as **Mediaset Italia2**— and **Mediaset Extra**. He explains: 'In Spring we are launching great telenovelas such as *Somos Familia* (*Telefe*, Argentina) and the idea is to increase the offer with new attractive titles. The other channel offering this genre is **Retequattro** that supports the offer of traditional shows, much appreciated by a female target group with a wide genres of programs from TV series to sport event or science'.

Novela and **La 5** are focusing on a female oriented group. 'It is important to offer different shows from factual entertainment (**La 5**) to traditional soaps (**Novela**). We have already produced 30 original titles and we are in the pipeline with 5 more. **La 5** is the channel for a 15/34 female target group with lifestyle programs, makeover, beauty, cooking & gardening. We are producing 40 episodes series titled *Donna Moderna* live inspired by eponymous magazine dedicated to women', he adds.

'We are also producing a couple of pilots in house and we already commissioned others to different companies: a lifestyle show about



Mediaset is producing lifestyle shows such as *Prettier than ever* (*DueB*), which helps different women to re-start a new life with a makeover change

gardening, which is the next trend after cooking shows, and another based on a real family story; plus two more pilots are focused on women and beauty. In this sense, we have the successful *Prettier than ever* (*DueB*), which helps different kind of women to re-start a new life with a makeover change. Another original format is about the new trend born in the South of Italy: we are producing a docu-series about girls getting ready for their 18 years parties. This year we are celebrating our 5th anniversary of **La 5** with special programming'.

'The digital TV markets consists of 150 channels and offers tons of genres for different target group and products. The digital service has been a revolutionary event for contents and TV programming with 24 hours coverage for all target groups', he completes.

About the future he says: 'Our FTA is solid because is still unique: with our daily satirical show *Striscia la notizia* we record almost 5 million viewers every day in day time. In prime time, on Saturday night slots, we are able to collect more than 7 million viewers with consolidated reality/variety show such as *I got mail for you*, with celeb icon Maria De Filippi'.

'Our offer is exclusive for big events and important TV shows in the FTA programming, but at the same time with our digital channels we are able to satisfy all different viewers with original formats and in house factual entertainment shows and formats, or documentaries, TV series & drama, lifestyles shows', concludes **Costa**.



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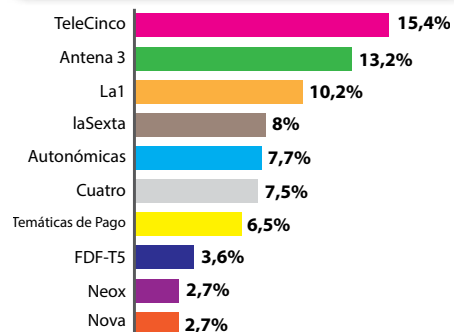
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ESPAÑA: NUEVOS HÁBITOS, NUEVAS MEDICIONES

ESPAÑA: CUOTA DE MERCADO POR CANALES (FEB. 15)



Fuente: Kantar Media

Con la inclusión de la TV grabada en las mediciones hechas por **KantarMedia**, el mercado español suma una nueva herramienta para evaluar los cambios de hábitos de su audiencia. Se trata de una herramienta usual en USA, pero que llegó al país ibérico en Febrero pasado.

En ese primer mes, se observó que cerca de 2 millones de espectadores ven diariamente algún

programa grabado durante al menos un minuto (supone el 1% del total consumo diario de TV) y están una media de una hora diaria (61 minutos). En el acumulado del mes, la cobertura (el número total de espectadores que han visto algún programa en diferido durante el mes de febrero) de la audiencia en diferido asciende a los 10 millones, es decir, el 23% de la población ha visto algún contenido televisivo grabado, según el informe mensual de audiencias de Barlovento Comunicación.

Por cadenas, **Telecinco** fue la líder con una cuota 15,4%, que se convierte en un 7,8% en lo que se refiere a audiencia en diferido (la media de ambas deja su registro en un 15,3%), seguida de **Antena 3** con 13,2% y 15,3% con su audiencia en diferido (la media dejó el dato en 13,2%) y **La 1** con un 10,2% y un 7,6%, para una media de 10,2%, según la consultoría. Los datos de **laSexta** son 8% de media mensual y 6% en diferido (7,9% de media) y de **Cuatro** son 7,5% y 6% (7,5% como dato final).

Los grabadores de video digital, plataformas de pago y el streaming, junto al uso de los nuevos dispositivos, hace entre el público más joven cada vez menos frecuente el hábito de acudir a la TV. Sólo el deporte, por su valor del directo, mantiene intacta su prevalencia, indicaron desde Kantar Media.

ESPAÑA: CUOTAS LINEAL Y ADV (FEB. 15)

Pos.	Canal	Lineal	ADV Lineal +	ADV	Dif.
1	T5	15.4	7.8	15.3	-0.1
2	A3	13.2	15.3	13.2	0.0
3	La1	10.2	7.6	10.2	0.0
4	laSexta	8.0	6.0	7.9	-0.1
5	Autonómicas	7.7	3.0	7.6	-0.1
6	Cuatro	7.5	6.0	7.5	0.0
7	Temáticas Pago	6.5	35.8	6.8	0.3
8	FDF-T5	3.6	0.9	3.6	0.0
9	Neox	2.7	1.3	2.7	0.0
10	Nova	2.7	4.1	2.7	0.0

Fuente: Kantar Media

GRUPO SECUOYA, DINÁMICO DENTRO Y FUERA

Creado hace 6 años, **Grupo Secuoya** se ha convertido en el holding audiovisual independiente más importante del mercado español. Dedicada a la generación, producción, distribución y servicios, no sólo opera en España sino ahora también en América Latina, donde desde fines de 2014 está creando un *network* de producción a través de distintos modelos de negocios.

En enero, estrenó 6 programas (ficción, docu-reality, *branded content*) en 4 canales nacionales **La 1**, **La 2**, **Antena 3** y **laSexta**, y otros 6 en las autonómicas **Telemadrid**, **TPA**, **TVG**, **Canal Sur** y **Aragón TV**. Además, a través de su empresa **CBM**, resultó adjudicatario de la gestión indirecta del Ente autonómico murciano, convirtiéndose en el proveedor de servicio de TV más grande del país.

Raúl Berdonés, presidente: 'La crisis en España cambió las pautas de juego y nosotros nos hemos adaptado al nuevo escenario. Entendemos las necesidades de cada canal, sus limitaciones presupuestarias y adaptamos nuestra oferta con un esfuerzo de creatividad y diseño de producción.'

La apertura de oficina en Miami y el desembarco en Perú a través de la adquisición del 51% de **Imizu**

Producciones también trajo nuevas oportunidades en América Latina. Cerró un acuerdo con **Latina TV** donde **Secuoya/Imizu** es proveedora de referencia para su prime time; además distribuye en Perú el catálogo de formatos de **Banjay International**. En Chile, rubricó una alianza con **Fábula** para operar conjuntamente **Fábula Televisión**.

'Desarrollamos contenidos digitales a través de **Efecto Global Perú**, mientras colaboramos con consultorías, servicios y terciarización de operaciones de los canales. En Colombia, lanzaremos en los próximos meses con **EFE** un servicio de producción de contenidos de actualidad bajo demanda. Queremos ampliar la red de productoras bajo el paraguas del catálogo de **Secuoya Content Distribution**, área liderada por **Carlos Benito**, director de desarrollo internacional.'

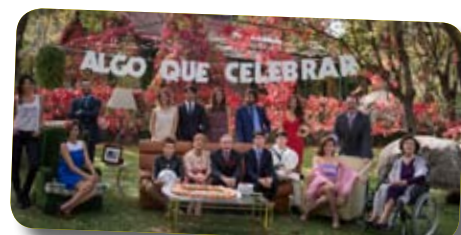
Los territorios en los que apuesta el grupo son Chile, Perú, Colombia, México y USA, y España, aunque está abiertos a oportunidades en otros países. 'El mercado latino está en plena ebullición. La TDT, nuevas licencias o cambio de modelo en algunos canales nos animan a más', concluye **Berdonés**.



Raúl Berdonés, presidente, Grupo Secuoya



Victor Ross



Rodada para Antena 3, *Algo que Celebrar* tuvo un excelente desempeño en el prime time de la cadena

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POLAND: SCRIPPS NETWORKS INTERACTIVE TO ACQUIRE TVN



Kenneth W. Lowe, chairman, president and CEO of Scripps Networks Interactive



Markus Tellenbach, president and CEO, TVN

Scripps Networks Interactive (USA), a leading developer of lifestyle content for TV, Internet and mobile platforms, has entered into an agreement to acquire a 52.7% interest in Poland's premier multi-platform media company, **TVN**. It has agreed to acquire the stake from **ITI** and **Canal+ Group** for an all-cash consideration of €84 million, and will assume €40 million of debt, but the agreement is still subject to regulatory approvals.

TVN is a leading media company in Poland with a portfolio of FTA and pay TV lifestyle and entertainment channels, including the flagship network TVN, as well as TVN7, TVN Style, TTV, TVN Turbo, TVN24, TVN24

Biznes i Swiat, **TVN Meteo**, which allowed the company to secure 22% of share of Polish viewing in 2014. It is also the leading ad sales house, last year securing a 33% of the market in ad revenues for TVN portfolio of channels, as well as selling ads for a number of other commercial broadcasters in the country.

'This transaction is an important milestone in the ongoing strategic development of our international business, and provides us with substantial further scale in Europe', said **Kenneth W. Lowe**, chairman, president and CEO of **Scripps Networks Interactive**.

'The business is a strong addition, and we're looking forward to working with the whole TVN team, lead by president and CEO **Markus Tellenbach**, to achieve our ambitions in the region together'.

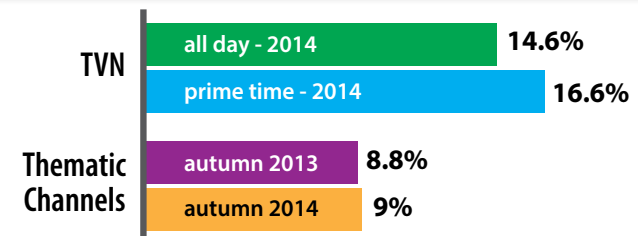
The acquisition is not the only one in Europe: in 2011, it completed



a joint-venture partnership with **BBC Worldwide** for the **UKTV** portfolio of 10 entertainment and lifestyle channels.

Scripps Networks International distributes seven lifestyle brands including **HGTV**, **Food Network**, **Travel Channel**, **DIY Network**, **Cooking Channel**, **Fine Living** and **Asian Food Channel**, reaching more than 220 million cumulative subscribers in nearly 180 countries and territories across Europe, Middle East, Africa, Asia Pacific, Latin America and the Caribbean.

TVN SHARES, PER CHANNELS (2014)



Source: TVN

THE EVOLVING CEE REGION



Georgi Chakarov, the CEO of CEETV and TVBIZZ

Georgi Chakarov is the CEO of **CEETV** and **TVBIZZ**, two of the most important news sources for the Central and Eastern European and global television industries, respectively. The executive knows very well the CEE region and shares its insights to **PRENSARIO**.

'The differences are much more than the similarities. A big show might work well in the Czech Republic and Slovakia, but it doesn't mean that if it works in Serbia, it will also work in Croatia, or Slovenia. The crisis of 2008/2009 led to increased cooperation in that direction: sharing production costs

and acquisitions but now channels look more and more for exclusive own content for the specific taste of their viewers'.

'Every year there are more and more new original formats coming out of the CEE region. The level of creativity and production quality is increasing. Not only Turkish formats like *Shopping Monsters* (Global Agency) were sold to more than 20 countries, but there is the growing success of Ukrainian titles like *Crack Them Up* and *The Sniffer*, as well as a number of Polish and Russian scripted formats. However, lack of experience or even interest and solid presence on the international markets prevent the CEE players from selling their content to other



territories', he adds.

Regarding **CEETV**, **Chakarov** says: 'There was no service focused on this region and there was not enough reliable sources providing news and analysis. We launched it in 2009 and just a year later the international roll-out of Turkish drama started, when the focus of the big players turned towards CEE. We track over 19 different markets each with a different language and culture. **TVBIZZ** came as a natural continuation: it not only offers the latest news from every important TV market in the world, but also serves as the first social network for TV professionals'.



NEW SEASON COMING 2016

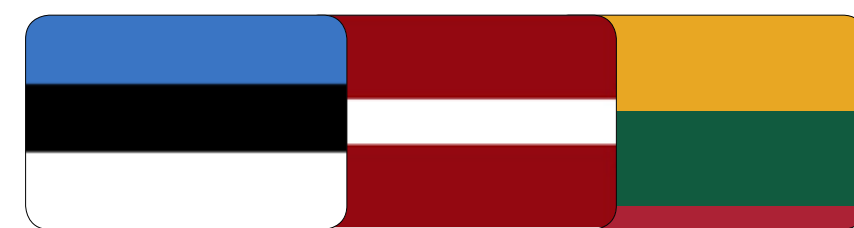
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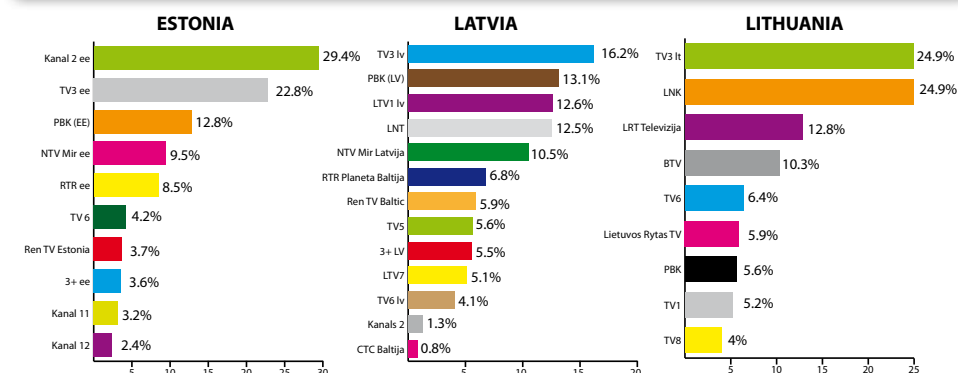


MTG BUILDS ITS LEADERSHIP IN THE BALTIC COUNTRIES



Marek Singer, EVP, Central European Broadcasting, MTG

COMMERCIAL SHARE OF VIEWING IN ESTONIA, LATVIA AND LITHUANIA (2014).



Source: TNS LT, TNS Latvia and TNS Emor

PRENSARIO publishes below a special interview with MAREK SINGER, EVP, Central European Broadcasting at MODERN TIMES GROUP (MTG), focused on the media group Free TV operations in the Baltic: Estonia, Lithuania and Letonia, where it offer several TV channels, as well as radio stations and digital assets.



ESTONIA

Modern Times Group (MTG) operates the #1 commercial TV channel in Estonia, TV3, and the MTG media house has a 47% share of viewing in the market. In addition, it has the Russian language channel 3+ and the male-skewed TV6, and it also sells advertising for Fox channels, RTR Planeta

and CTC. MTG also runs advertising video on demand (AVOD) TV3 Play and the radio station Power Hit Radio. 'The purely advertising funded TV business model is changing. Channels have to rely more and more on cable fees, AVOD revenues and diversification. Own productions rule the market, while acquired content loses its value. During the high seasons the big channels' schedules are almost exclusively filled with own commissioned content in primetime, which cost more. Fragmentation continues as people have big choice of channels. In Estonia only 12% of viewers rely solely on FTA and the rest have pay-TV subscriptions', says Marek Singer, EVP, Central European Broadcasting, MTG

'Local drama remains the most important genre. TV3 and Kanal 2 have 8 weekly dramas for spring 2015. Only top movie titles and series can compete on prime time. TV3 had Your Face Sounds Familiar (TV3) as the top rated show in 2014, and this year it brings back Pop Idol (Season 6). Documentaries were surprise of 2014 and 2015. Everything connected with

Putin and Russian crisis performs well and locally produced documentaries like The Richest people of Estonia and Look-a-likes of Estonian stars.

'Linear TV will not be dead in the near future but the growth of viewing time and sales will come from online video. There are a couple of AVOD solutions available with TV3Play, ee being the market leader. SVOD and OTT solutions are still underdeveloped.

Local content will drive the growth. Regulatory issues are important: there is a worrying trend that more and more areas of advertising will be regulated. Instant credit advertising will be partially banned starting from 2016. There is also a threat of an alcohol and energy drinks advertising ban', concludes.

LITHUANIA

In Lithuania, MTG operates TV3, TV6 and TV8 and sells advertisement for LNT and CTC, TV3 Play, radio station Power Hit Radio and video news portal Zinios.lt launched last year. TV3 is a strong market leader, being the most watched TV channel for 11 years in a row. In 2014, it had a 17.2% share of viewing in age group 4+ and 24.1% share of target audience 15-49; TV6 is male skewed channel and last year it was the 5th most watched in Lithuania; and TV8 is a female skewed channel with a growing audience. Year on year it grew with 42% in age group 4+ 2014.

'One of the biggest news is that we started a co-operation with internet portal balsas.lt, which will allow us to reach 40% of Internet audience. Our new platforms



Lithuanian cult drama comedy series Women Lie Better has been renewed

are driving online viewing and giving us new opportunities to engage with the viewers', remarks Singer, who adds: 'This year we launched a quiz show I Love My Country, which has previously aired in Czech, Latvia and Estonia and the first episode had a great premiere. Our cult drama comedy series Women Lie Better has also been renewed. "Social reality" is very popular here and our TV Rescue helps people solving their daily problems has run for several seasons. Shiny floor shows like Dance with Me continues to be popular and this season people could also vote via their Facebook accounts'.

'Last year we had a great success of cooperating with MTG production company Paprika Latino in making horror reality show Release the Hounds, the most expensive TV project in Lithuania. Episodes of the new show were also made for MTG channels in Sweden and Denmark too. 'Online video is rapidly growing and we are well positioned. We are leaders in making best video content and have created successful online products, which we will continue to develop and strengthen', he concludes.

LATVIA

MTG is the largest media house consisting of TV3, LNT, TV6 and Kan Is 2 (Latvian language), and TV5 and 3+ (Russian language). The media house is complemented by radio Star FM, Latvia's largest local AVOD portal TVPlay.lv and news portal skaties.lv. TV3 has been the #1 channel since 2011 and had a 23% share of viewing, while LNT has 12.2%; TV5, 4.9%; 3+, 9.1%; TV6, 7%; Kan Is 2, 2.5%. MTG's total share of viewing was 58.7% in age group 15 - 49.

'Plans are being made for the public media to leave the advertising market, being Latvia the only Baltic country in which the public media are still selling ads. This autumn we will also prepare new seasons of popular TV shows Cottage and Your Face Sounds Familiar, as well as docs like Latvian Country file personalities.

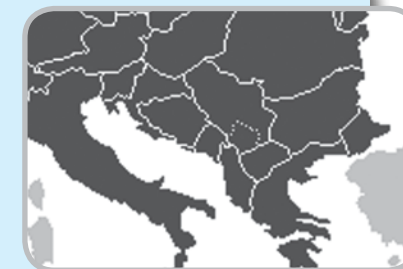
In Latvia MTG launched the quiz show I Love My Country, which has previously aired in Czech, Latvia and Estonia and the first episode had a great premiere

We'll have in summer the third season of Women Lie Better and in autumn the return of the soap The Sin of Fire (14th season)'. The most viewed TV shows are the locally produced and adapted ones, like Dancing with a Star, Your Face Sounds Familiar and I Love My Country. The own produced content will also be promoted on digital platforms with

exclusive interviews and behind-the-scenes videos, as well as video clips on TVPlay.lv and skaties.lv. Our daily news shows and the analytical news show are among the most watched programming in Latvia, as is the show "No Taboos" that addresses social issues.

'Starting this July time shifted viewing will be captured by Latvian audience measurements. Many other Latvian media have also started to create video products like traditional print media houses, web and radio stations. Telcos are considering this option too. Being the country's leading FTA operator we are well positioned to face the competition as we have the best own productions and a fantastic portfolio of Hollywood and international titles', concludes Singer.

PICKBOX, DIGITAL CONSOLIDATES IN CEE



Sanja Bozic-Ljubcic, CEO



Available in six countries, Croatia, Slovenia, Serbia, Bosnia and Herzegovina, Macedonia and Montenegro, Pickbox is a SVOD service launched on web and iOS platform on mid-May, and from August 2014 it is available on Android devices. Last December the service was launched on Smart TV and in Croatia on MaxTV IPTV.

'Before start thinking of expanding on the new markets there are still challenges to be dealt with and some goals to be achieved on each market with its particular demands', explains the CEO, Sanja Bozic-

Ljubcic, who adds: 'As a new service that it available less than a year, and after being available on all platforms the numbers of unique subscribers from September are growing by minimum 10% per month.

Of course, some countries are growing faster than the others, but we are satisfied with the development: out of six territories we would single out Croatia where the number of subscribers grows faster than on others'.

The monthly fee per SVOD service is € payable in local currency. If subscribing to 6 months, subscribers get one month free of charge, and if subscribing to 12 months of service subscribers get two month free of charge.

Madame Secretary, from CBS, is available on Pickbox.tv



Co-developed with MTG prodco Paprika Latino the horror reality show Release the Hounds was the most expensive TV project in Lithuania, and episodes of the new show were also made for MTG channels in Sweden and Denmark
PRENSARIO INTERNATIONAL



Your Face Sounds Familiar (Endemol) is high quality show developed in Estonia and Latvia

By Candice Alessandra (calessandra@eurodatatv.com)

WHAT'S UP IN SCANDINAVIA?

Despite their reputation in the international TV market, Nordic countries are not big TV consumers compared to other European countries. In 2014, they registered a daily viewing of approximately one hour to one hour and a half less than the average European daily viewing time. If Nordic countries are recognized across the world for their dark crime series with bleak atmosphere, the Scandinavian TV landscape cannot be reduced to one genre. Factual is very present in Nordic TV schedules as it represents more than half of the new programs launched from January 2014 to the end of February 2015.

Among the genre, half of the new launches are imported programs and about 50% are British productions. Most of them deal with wildlife and history, for instance *Jungle Atlantis* aired in Norway, which registered a performance 75% above the slot average of the commercial target.

Despite the weight of imported factual shows, local productions are not left behind and have gathered strong results over the past year with two key editorial trends.

The human body was at the core of several factual shows over the past season such as the

Danish documentary *Min Krop Til Skræk Og Advarsel* about people who crave a perfect body, which was the fall season's best performing new program. The Norwegian documentary *Fodt I feil Krop* that deals with gender issues increased its slot by 39% among total individuals.

Other appealing thematic are family and generational issues such as those in the Finnish hit factual series *Toisenlaiset Äidit*, about mothers-to-be, which increased its slot by 235%. In Denmark, TV2 broadcasted *Sail Set for Distant Shores*, a docu soap that follows TV host **Mikkel Beha Erichsen** while he sails around the world with his family. Besides showing viewers exotic locations, the show outlines the importance of know-how transfer from one generation to another.

Entertainment programming is a strong audience driver in Scandinavia. Despite being underrepresented in terms of new launches, entertainment programs remain, however, one of the favorite TV genres across Scandinavia. Musical programs are strong audience drivers, such as for instance the *Eurovision Song Contest* that ranked among the three best performing programs in Denmark, Sweden and Norway in 2014.

Local adaptations of Western European formats also appeal to Nordic viewers, especially this year with revisited versions brought back to the screen. In Denmark, *Popstar* formerly broadcasted on TV2 was re-launched on **Kanal 5**, gathering a market share twice higher than the slot average among young adults. In Sweden and Norway, *Big Brother* is back on **Kanal 9** and **FEM**, respectively, with a version that features candidates from both countries and digital applications.

Nordic countries also create new formats that are exported across Scandinavia such as the Swedish comedy show *Send in the Clowns* that has traveled to Norway and will soon arrive in Finland as adaptations. Some programs are also sold outside Scandinavia such as Danish format *Married at first sight*, which has already been adapted in eight countries since its launch such as in Germany, where it



Music contest such as the *Eurovision Song Contest* are among the top programs all across Scandinavia

almost doubled the slot average among young adults.

On series, the region has built a world reputation over the years. Although local fiction output barely represents 3% of new programs in the region, outclassed by imported American series, Scandinavia has, however, managed to build up a strong reputation for its homegrown series over the years.

For the very few *Scandi* series launched over the past year, some of them have been very successful such as war dramas *The Heavy Water War* (Norway) and *1864* (Denmark). This latest, along with Finnish hospital series *Nurses*, ranked as the fall season's best performing new local series with performances respectively 87% and 103% above the slot.

At the beginning of the year, the great performances of Swedish thriller *Jordskott* confirmed Scandinavians' talent and creativity for Noir drama. This genre is particularly loved worldwide and many programs were sold internationally as finished formats or through adaptations, such as the thriller *Mammon*. The series, which has already been broadcasted in the UK, Japan, Australia and Germany, should be remade in the USA but also in Europe with two local versions for HBO Europe, a Czech and a Polish one.

It is not all gloom in the north and successful comedy series are finding a second youth outside Scandinavia such as the black humor series *Black Widows* and the family sitcom *Next Summer*. Both will get American remakes next fall season, on CBS and FOX respectively.

WANT TO KNOW MORE ABOUT RATINGS AND PROGRAMMING TRENDS IN MORE THAN 100 TERRITORIES WORLDWIDE? PLEASE ORDER EURODATA TV'S "ONE TV YEAR IN THE WORLD" AND "INTERNATIONAL TV TRENDS" REPORTS. TO FIND OUT MORE ABOUT THESE REPORTS AND MORE, PLEASE CONTACT ERIC LENTULO: ELENLULO@EURODATATV.COM

Source: Eurodata TV Worldwide - Relevant Partners / One TV Year in the World / NOTA International TV Trends

NUMBER OF NEW PROGRAMS, BY COUNTRY & GENRE (JAN. 14-FEB. 15)



AVERAGE DAILY VIEWING TIME (PER INDIVIDUAL - IN H:MM)



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*KIDS 2-11 AND 4-9. SOURCE: NIELSEN POWER, 10/27/2014 - 11/30/2014. TOTAL DAY LIVE+7 NATIONAL GAA RATINGS FOR PBS AND SELECT COMPETITIVE CABLE NETWORKS (CARTOON NETWORK, DISNEY CHANNEL, DISNEY JR., DISCOVERY FAMILY CHANNEL (THE HUB), NICKELODEON, NICK JR., NICK TOONS, DISNEY XD, AND SPROUT). TELECASTS ARE ACCUMULATED ACROSS THE ENTIRE WEEK BASED ON UNIQUE PROGRAM NAMES ONLY, WITH FOUR OR MORE TELECASTS PER MONTH REQUIRED FOR INCLUSION IN THIS REPORT. RANKER EXCLUDES SPECIALS, MOVIES AND PROGRAMS WITH A DURATION UNDER 15 MINUTES PER TELECAST.

INSIDE THE UKRAINIAN TV FORMAT MARKET



Iryna Kostuk, CEO, Media Resources Management, and producer at FILM.UA

Totally 136 new non-scripted formats have been acquired and adapted during last 10 years in Ukraine. The notable increase in the quantity of formats' acquisition was observed in 2006, the peak of format adaptations was reached in 2011, followed by the recession period caused by the self-identification of Ukrainian TV channels, who finally defined their line-ups structures and found demands of their target audience.

Many purchased formats were prolonged for further seasons as well as broadcasters started experimenting with their own original TV shows creation. Game shows, reality and talent shows are among the most frequent adapted non-scripted formats by TOP-6 Ukrainian TV channels. International format hits lead the TOP-10 of the most successful shows of Ukrainian TV: *The Voice*, *X-Factor*, *Got Talent*, *Wife Swap*, *The Bachelor*, etc. These shows were aired with five and more seasons, performing the highest TV ratings.

Iryna Kostuk, CEO, Media Resources

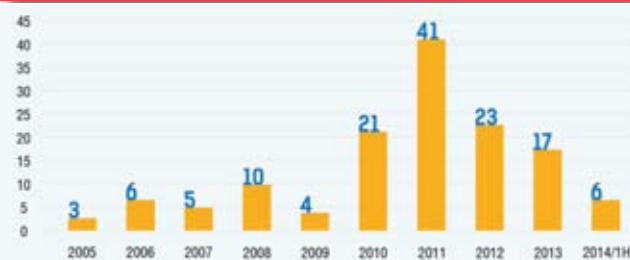
Management (organizer of *Kiev Media Week*), and producer at **FILM.UA**, explains: 'The local TV industry faced the new challenge: the audience became more demanding, being offered the whole variety of new formats simultaneously. Format adaptations decreased their life period to 2-3 seasons on air and were closed, being considered unsuccessful. To keep the viewers involved, TV channels are challenged to surprise them with new content of exceptional quality. Ukrainian adaptations of *The Voice* and *X-Factor* are acknowledged as the most successful ones in the world'.

But Ukrainian TV is well known not just for international formats' adaptations. Original Ukrainian formats have been launched successfully and aired for number of seasons in a competitive environment. Of course, any show has to be unique and extra-creative to be aired by Ukrainian TV channel in the present market context. 'So, if original ideas lived that long, they are worth to be discovered by the world. This exact idea became the fundamental reason for **UA Formats** catalogue appearance. Moreover, despite several cases of successful sales, format distribution market in Ukraine has not been developed. There are at list 20 original formats

created, which have been mostly sold to post-Soviet territories and have never been presented to the international media market. Ukrainian formats have never been collected, organized and presented to international audience at global market level before', she adds.

Kostyuk was the initiator of **UA Formats** catalogue creation. 'The largest players of the Ukrainian media market supported this idea and for the first time in Ukrainian history their shows had been united "under one roof", in the first united

FORMAT BOOM IN UKRAINE – INTERNATIONAL FORMAT ADAPTATIONS (2005-1H14)



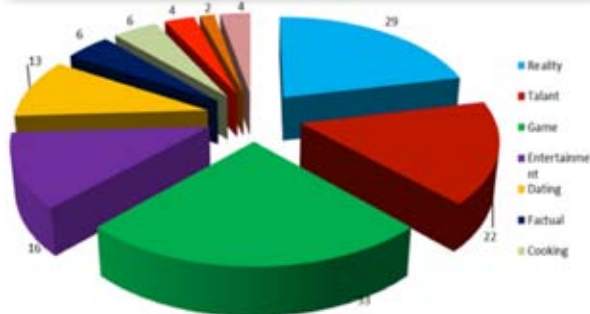
Source: MRM

THE ORIGINAL UKRAINIAN FORMATS-LONGLIVERS



Source: MRM

GENRES OF FORMAT ADAPTATIONS IN UKRAINE, 2005-2014 (1H)



Source: MRM

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TRT: 100 minutes | Genre: Suspense/Horror

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SAMANYOLU TV, A DRAMA SPECIALIST



Hasan Bozaslan, head of the international division

Samanyolu TV Broadcasting Group is one of Turkey's top media outlets: it is a large family with TV broadcasts in 5 continents, over 13 TV channels and 5 national and international radio channels. Recently, it has opened **Samanyolu News** in Washington DC (USA).



Among its top serials are *The Hill* (2010) that keeps ranking #1 for 5 seasons, which shows the devastation of the country and society by the reason of southeastern Anatolia region's terror problem. *The Others* was one of the widely viewed serials between 2013 and 2015, and *The Little Bride* presents the tragedy of a little girl who is forced into marriage at the east of the Turkey: this story overtook most of the highly budgeted serials. It was sold in Middle East (23 countries), Afghanistan, Pakistan —the third most watched serial—, Bosnia, Montenegro, Croatia, Serbia, Macedonia and Georgia.

Globally distributed by **Ser Film Productions**, these series are very successful in the international market. **Hasan Bozaslan**, head of the international division: 'Our drama series have been broadcast in more than 50 countries and still go on. Our goal is to enter new markets, such as Far East and Latin America. We have serious business meetings and the contracts are about to be signed in the near future.'

Ser Film started to shoot movies with the animated production *God's Faithful Servant: Barla* becoming the #3 most viewed movie of 2011 in Turkish theatres. In October 2014, it launched the war movie *Two Hearts As One* viewed by 1.8 million in Turkey. 'It had been seen in 36 European countries and USA states,



Ser Film makes the difference with serials such as *The Little Bride* (sold in Middle East, Far East and former Yugoslavian countries)

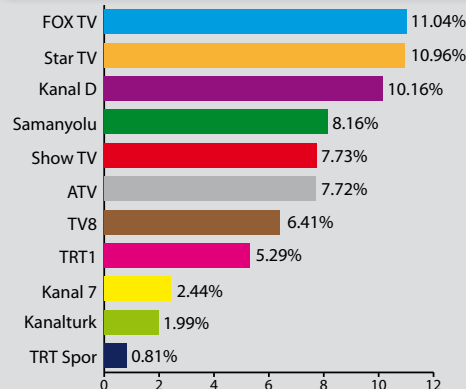
and it is about to be released in Indonesia, Malaysia, Kazakhstan and Mongolia. Our 2015 and 2016 goals will be to release minimum of six TV serials and two movies', concludes **Bozaslan**.

TURKISH SERIES, THE NEXT STEPS

During a regular week in Turkey, there are close to 30 local series on air in 8 out of 10 national channels (close to 200 hours of original drama series per month, 2,000 hours per year). According to figures from the **Professional Union of Broadcasting Organization (RATEM)**, Turkey has become the second biggest producer of content (in volume) in the world, after the US, and before Brazil, and it has exported USD 212 million in 2013.

The top 3 programs in Turkey when this edition was closing were the series *Resurrection (TRT1)* with 19.68% of share; *For My Son (Kanal D)* with 15.93% of share, and young series *Guzel Koylu (Star TV)* with 12.63% of shares, according to the portal **Medyatava.com** (ABC1 target, March 11).

TURKEY: AUDIENCE SHARE, PER CHANNELS (JANUARY 2015)



Source: Kantar Media

BOOTH # R9.A14

ITV, THE BEST ALLY

ITV Inter Medya (Turkey) has reinforced its catalogue with strong titles such as *Resurrection*, *Filinta* and *Tree of Life*, three drama series from Public broadcaster TRT of which it has global sales rights. It was one of the most commented news of last Discop Istanbul.

Ahmet Ziyalar, managing director: 'We are promoting high end period dramas: *Resurrection* and *Filinta* (USD 1 million per episode), both on air on TRT1, are about or happen during the Ottoman Empire. We are also diversifying our slate with other genres, by adding new stories and formats (docu-series).'

The company is distributing the top rated drama series in Turkey (included in the Top 10 programs of the country): *Black Money Love (ATV)*, *Black Rose (Fox)*, the daily soap *Forgive Me (Star TV)*; also, *Valley of Wolves* (13 seasons, now in Kanal D) and *In Between* (126x'45). 'In 2015 our focus is Latin America, and then will follow with Southeast Asia, specially Indonesia, where we are already in touch with the top broadcasters', he concludes.

Beatriz Cea, sales executive, and **Anabelle Aramburu**, sales consultant for Latin America, add: 'We sold *Black Money Love* in Venezuela (plus two more titles), Peru and Chile, and we are in negotiations for *Red Scarf* and *Law of the Land* in Uruguay, Argentina, Ecuador, Central America and US Hispanic. The global expansion of Turkish product is a direct benefit for all the industry, producers, channels and distributors. We celebrate the success of these titles', conclude the executives.



ITV Inter Medya team during the party held at Discop Istanbul, headed by Can Okan, President/CEO, and Ahmet Ziyalar, managing director



TRT1's *Resurrection* is the #1 prime time drama series nowadays in Turkey



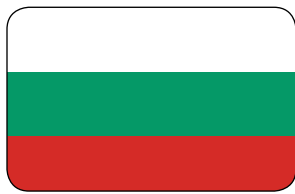
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BMG BULGARIA, THE BEST REACH TO ADVERTISERS



Margarita Alexandrova, head of programming

'bTV Media Group (BMG) holds the leading audience share position according to GARB, in a very challenging and fast-changing environment. Variety is one of the key characteristics of our market where 85% of the Bulgarian HHs have a Pay TV service. We operate 6 TV channels, 1 generalist and 5 thematic channels. In the last 5 years we've also been building a strong portfolio of online brands and to-date we have 7 successful web projects.'

Margarita Alexandrova, head of programming at BMG, continues: 'Our channels provide the best reach for advertisers, with the main channel bTV holding the highest audience share and the thematic channels attracting specific audience segments. With the growing penetration of Internet, and a stable radio audience, our websites and radio stations complement the media mix and play an important role in clients' campaigns.'

'We offer stories from a mix of top international formats, locally produced reality and entertainment, such as *Got Talent*, and fiction. We are planning new projects that would help us maintain our unique image as an industry *trendsetter*. There will be 2 new reality formats, one of which is *The Farm*, and a long running fiction series', she adds. 'Our second key reality show for 2015 is *Masterchef*, which will be produced by a German company bringing their international experience

and fresh ideas to our country. The perfect prime time mix of our main channel bTV consists of top reality formats and local series, complemented by successful Turkish series, and local comedy and talk shows, while news and current affairs serve as a stable pillar for the channel', she adds.

'We build a multi-channel strategy with exclusive content acquired for and allocated to each of them according to their profile—*FIFA Champions League* and *Italian Serie A*, or the live broadcast of *Oscars Academy Awards* ceremony— and our digital strategy

aims to enrich the TV experience and responds to the growing consumption of online media. In an environment marked by a high level of pirated online content, we successfully operate the first legal VOD platform in the country, *Voyo*, available to our users through all connected devices—from PC's to smart TV's', concludes Alexandrova.



The second reality show on bTV for 2015 will be *Masterchef*

PRO TV REINVENTS THE WAY ROMANIANS WATCH TV

Pro TV has been the leading TV station in Romania since its launch in 1995, being part of the main broadcasting group operating Pro TV, Acasa, Acasa Gold, Pro Cinema, Pro TV International, Sport.ro and MTV Romania. In 2014, for the commercial target audience (urban 18-49), the average rating in prime time was 9.5 points, increasing 4.4% compared to 2013. The average rating of its closest commercial competitor was 40% lower, at 5.7. In the same segment, Pro TV's audience share was 23.8% in 2014 vs. 14.2% of its nearest competitor. The station also led in all day in 2014 with 3.8 ratings compared to 3 of the competitor. It maintains its strong position in the target audience at the national level (8.9 rating points) compared to the nearest competitor. 'We are promoting the smaller channels on the main ones', explains Lucia Antal, marketing director. '2015 is a year of innovations in terms of both, creating our



Lucia Antal, marketing director

schedules and our programming strategy', she adds.

'We aim is to reinvent the way Romanians watch TV via strip programming, an strategy that has been introduced for a prime time entertainment show, scheduled in the same time slot for several consecutive days at a time.'

I'm a celebrity... Get me out of here! (ITV), *The Farm (Strix)* or *Tumble* (BBC) will be produced in 2015, while Romania's *Got Talent*,

MasterChef, *The Voice of Romania*, *Extreme Makeover: Home Edition* and *Las Fierbinti*, the most successful local series of the last 10 years in Romania, will continue.

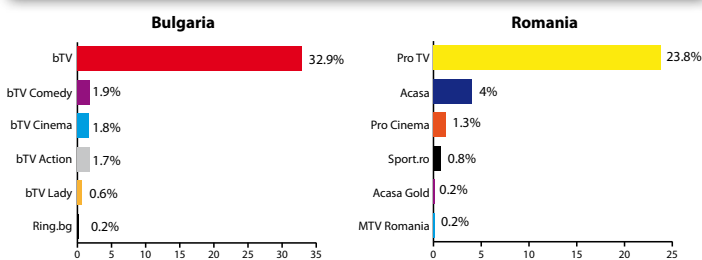
'Entertainment is the leading genre, followed by blockbusters and TV movies, sports and news programs. Engagement with the viewer in digital is critical in driving audience share on TV. The sustained success of a TV program depends on an integration of the digital platforms. Content cross-promotion, previews, key information and special campaigns are important pillars in this synergy.'

The channel launched a *second screen* app for tablets and mobile devices linked with *The Voice of Romania*. 'It had a huge number of downloads and created a show experience that immediately proved results in digital by increasing fans, appreciations and interactions on all social medias', concludes Antal.



The Voice of Romania, a success on TV and digital platforms

CME: BMG & PRO TV AUDIENCE SHARES — PRIME TIME



Source: GARB/Kantar Media

HEALING Hearts
Longing, Solitude & Love of a Mother and Daughter
35 episodes x 45 minutes (approx.)
Melodrama

Another CHANCE
Do you believe in second chances?
35 episodes x 45 minutes (approx.)
Melodrama

TO LOVE IS TO HAVE FAITH
Captivating the sweetness of your first and true love through GMA dramas.

Once Upon a Kiss
47 episodes x 45 minutes (approx.)
Contemporary Drama

My Holy Bro
Faith will change the way you see the world
35 episodes x 45 minutes (approx.)
Family Drama

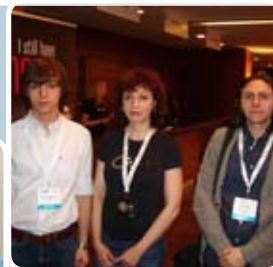
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Friday TV, Russia: Anastasia Korchagina, head of acquisitions, Maxim Krivitskiy, programming director



Telephoto Studio, Russia: Rostislav Goncharuk, acquisitions; Zlata Romanova, general director, and Hovannes Petrossian, acquisitions



Alexandra But, head of international, Russian World Studios



Polish buyers: Adam Urbanowski, acquisition executive, TVN Turbo; Ewa Debrowska, head of film acquisitions department, TVP; Magdalena Chajewska, program buyer, TVP1; and Lukas Kluskiewicz, head of film editors, TVP2



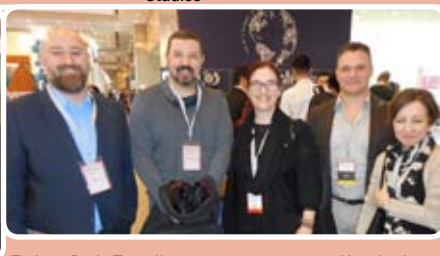
Poland: Andrzej Muszynski, president ATM Group; Ursula Piasecka, Sales Director, Monolith Films; Piotr Korycki Member of the Board TVN



Turkey: Senay Filiztekin Turan, head of drama acquisitions, Global Agency, and Tunay Ergin, foreign formats & movie acquisitions manager, FOX TV



TRT Turkey: Bahn Atay, head of programmes, Leyla Aydogan, TRT1 program planning manager, and Nisa Nur Koyuncu, program planning



Turkey: Baris Turanli, programme manager, Kanal Turk; Can Arca, CEO, Arca Media; Gaye Arman Bickacioglu, acquisitions manager, Kanal Turk; and Kaan Tolga Degirmenci, business development coordinator, and Burcu Hergüvenç, director, Ay Yapim



Turkey: Dogan Ercan and Idil Bely, from the distribution company Sera Films; Ozlem Ozsümbül, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D



Fatih Ofiaz, CEO, Sinema TV, who manages 10 pay TV networks in Turkey



Nordic buyers: Tarmo Kivikallio, head of programme acquisitions, and Johanna Salmela, acquisitions, both at YLE (Finland); Fredrik Luhtn, head of acquisitions, Aira Planting, acquisitions, both at NRK (Norway); and Gudrun Jonasdóttir, head of acquisitions, RÍV (Iceland)



Claus Tomming, managing partner, and Bruno Zarka, director media, Ink Global (Denmark), with Andrea Zuska, chief officer, content and project manager, and Stefanie Fischer, head of content, of German public broadcaster WRD (middle)



Kanal 7, Turkey: Hilal Yurt, acquisitions specialist, and Yesim Sezdirmec, head of program planning acquisitions



ATV, Turkey: Serra Batus, movie and international drama acquisition specialist, Erdi Zencirli, head of acquisitions, and Saffet Arslan and Pinar Canbaz, movie and international drama acquisitions deputy managers



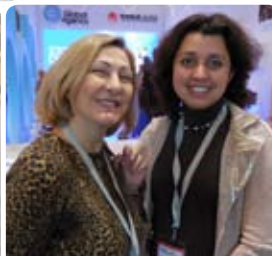
Programming & acquisitions from 3+ TV Switzerland: Dominique Aiseo, Christina Goell, Ree Jamm, Karin Schraoer and Alexander Koenig



Switzerland: Andrea Dohmen, programming at SRF; David Amrein, business development, Mediafish; Max Loong, founder at Media Dragon; Christian Betz, senior editor & head of development, Focus TV; and Mike Gut, programming director, S1



Mega, Greece: Louis Xenopoulos, head of Greek programming, and Dionisis Kinigos, stock manager



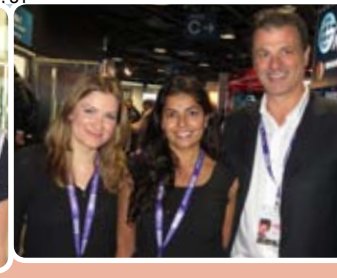
Star TV Greece: Elena Paschlidou and Gina Dimitriadis, ready made acquisitions managers



Georgi Lominadze, head of acquisitions, Rustavi2 (Georgia) and his wife, with Liutauras Elkimavicius, CEO, BTV (Lithuania)



LNK TV, Lithuania: Daiva Andrade Gonzalez, head of content, and Jolanta Jasiene, acquisition manager



Buyers of BBC, for the world: Rachel Bailey, head of programming, Western Europe; Kully Karr Bains, head of programming, Africa; Maurizio Tavares, SVP branded services-TV Channels, Latin America



Pilar de las Casas, Chello Multicanal; Pablo Visuales, Fox; Carlos Herrán, acquisitions, and Juan María Romeo, SVP, both from Sony; Eduardo Zulueta, managing director Chello Multicanal

Buyers from ProSiebenSat1 Media AG, Germany: Kaspar Pfluger, operating manager, and Nicolas Paalzow, managing director



Germany: Hannes Hiller, VP, comedy and sitcom, entertainment, ProSiebenSat1; Mario Kristl, VP show, prime time entertainment, Sat.1; Nina Etspuler, senior creative producer, Red Arrow International; and Joachim Drees, VP rights, production management ProSieben Sat1



Alexander Wrabetz, director general, ORF (Austria); Wolf Bauer, CEO, UFA (Germany); Jan Mojto, CEO, Beta Film Germany; and Bernd Reichart, CEO, Vox TV (Germany)

Viktoria Wasilewski, digital content acquisitions manager, Amazon Instant



Germany: Christine Brand, director of programming, MGM Germany; Gary Davey, EVP Programming, Sky Deutschland, Sebastian Lückel, acquisitions feature films, ZDF German TV, May Yin Oh, VP, strategic projects, Sky Deutschland



Ludovic Attal, head of development and formats, TF1 Productions, France



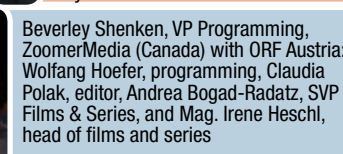
Canal Plus, France: Vincent Navarro, head of programming, Rene Saal, acquisitions, Greg Delarue, international, and Xavier Gandon, acquisitions



Newen, France: Charlotte Toledano-Detaille, consultant acquisitions, and Alexandra Crucq, head of development



M6 France: Christine Bouillet, programming director, Bernard Majani, head of acquisitions; Bérengère Terouanne, fiction manager; and Sidone Garrett, acquisitions & marketing senior manager



Beverley Shenken, VP Programming, ZoomerMedia (Canada) with ORF Austria: Wolfgang Hofer, programming, Claudia Polak, editor, Andrea Bogad-Radatz, SVP Films & Series, and Mag. Irene Heschl, head of films and series



Alexander Bar, producer of eOne, Yann Labasque, head of kids programming, Frederique Sandot, acquisitions, both from TF1 France; Oliver Dumont, eOne; and Nathalie Pinguet, children deputy director, TF1 France



Patricia Adane, Youth Programming Manager, and Christine Reinaudo, responsible programmes hybrides & nouveaux formats, both from France Télévisions, with Samuel Kaminka, Somka Productions (France)



France Télévisions/France O: Sophie Gigon, head of programme, and Benedicte Marchand, head of acquisitions



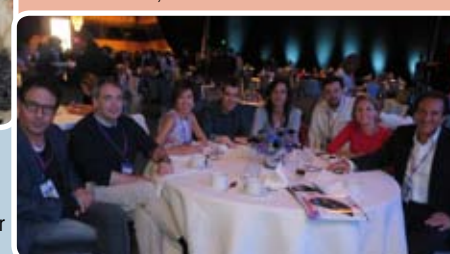
Dorothée Horps, acquisitions director, Orange (France) and Alix Goldschmidt, VP Acquisitions of Films & TV Programs, Orange (UK); Didiér Ghez, VP International New Media TV Distribution, NBCUniversal, with Guillaume Jouhet and Peggy Charlery, from the boutique films and series channels Orange Cinema Series (France)



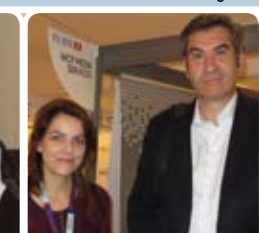
Spain: Daniel Ecija Bernal, president Globomedia; Javier Iriarte, programming deputy manager, Mercedes Gamero, programming director, José Contreras, VP, Lola Molina, Antenna director, all from Atresmedia; Ramón Campos and Teresa Fernández, Bambú Producciones



Spain: Miguel Salvat, Canal Plus; Silvia Lama, acquisitions director, PrisaTV; Alex Martinez Roig, general director of content; Nathalie Garcia, general director Plural



RTVE: Juan Ignacio Jiménez, director de adquisiciones



Mediaset, Spain: Mónica Entío Jorquera, division de adquisición de derechos, Angel López, acquisitions



Universal Networks Spain: María Antón, manager acquisitions; Daniel Pérez, programming & creative director



Carles Manteca i Auber, programming manager, and Carlos Blanch, acquisitions director, both from TV3 Catalunya, Spain (borders) with Keith LeGoy, president, International Distribution at Sony, and Jesús Higuera, head of acquisitions at etb, País Vasco



Acquisitions at pay TV operator Zon Portugal: Pedro Mota Carma, CEO, Susana Barbatto, executive board member, and Antonio Teixeira, TV



Portugal: Hugo Andrade, programming director, and Nuno Vaz, head of content acquisitions, from public broadcaster RTP



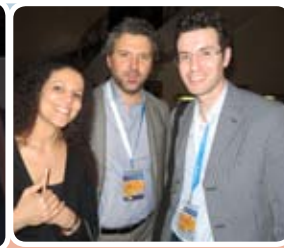
Main broadcasters of Portugal: Margarida Pereira and Bruno Santos, acquisitions at TVI, with Vanessa Tierno, head of acquisitions, Luis Prouença, broadcast programming director, Gabriela Sobral, producer director and project coordinator, and Luis Marques, COO, all from SIC



Craig Morris, head of scheduling, and Katie Keenan, head of acquisitions, at Channel Five (UK), with Jeff Ford, content director, Damian O'Hara, head of acquisitions, and Aoife Francis, head of scheduling, the three from



Jennifer Needham and Seema Alibhai from the acquisitions department of Viacom International Media Networks (UK) with Greg Fellows, director at Essay Video (USA)



Buyers from Mediaset Italy: Sonia Latoui, acquisitions manager, Andrea Piazza, acquisitions executive, and Mauro Gagliardi, acquisitions coordinator



TV2 Hungary: Gyorgy Bence, news and programming director; Simon Zsolt, CEO, Yvonne Dederick, deputy CEO; Gabor Fisher, head of acquisitions and strategy; and Katalin Joborun, head of programming



Filip Bobinski, Dramedy, Czech Republic

Barrandov TV, the fourth broadcaster in Czech Republic: Marcela Hrdá, general director and vice-chairman of the board, Lukáš Soukup, acquisitions manager, and Markéta Daems, program executive



Jan Maxa, director of programs and formats development, and Markéta Stinglová, manager of international content projects, both from Ceska Televize (Czech Republic) with Olaf Grunert, head of sub coordination TV Games, ZDF (Germany).



RTL Klub, Hungary: Tibor Forizs, head of content acquisitions and scheduling, Póth Blanka, format and co-productions manager, Eva Kis-Bocz, head of cable programming, and Peter Kolosi, programming director



Hungary: Andrea Zaras, head of acquisitions, MTVA; Bianka Balazs, programming director, MTVA



CME Group: Silvia Porubská, head of TV, Markiza (Slovakia) Alex Ruzek, head of acquisitions, TV Nova, Czech Republic; Sorina Big, acquisitions manager Pro TV (Romania); Petra Bohuslavova, acquisitions executive at TV Nova (Czech Republic)

TV Joj, Slovakia: Erika Tothova, head of acquisitions, Eva Dzuroucinova, acquisitions manager

Nova TV, Croatia: George Makris, director program Nova TV group, Zrinka Jancob, director of programming, and Nina Mikola, head of acquisitions

Eastern Europe: Dragan Petrovic, general manager, Visionary Thinking (Serbia) and Gordan Bobinac, president & CEO, KIP International (Croatia)

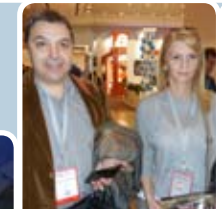
National TV Romania: Diana Stanciu, acquisitions analyst, Larisa Mohut, acquisitions coordinator, and Anamaria Popa, acquisitions manager



Ilcnur Omer, content production manager, Haluk Kurcer, president and executive board member, and Fatih Salis, news and international production director, from Kanal D (Romania), with Asli Serim, sales director, and Ismail Dursunov, international sales director, Calinos Entertainment (Turkey)



Pink TV Group (Serbia) at ITV party: Dragan Jelcic, head of acquisitions, Zelko Mitrovic, President & CEO, Ivan Vlatkovic, VP, and Natasa Milosavgevic, head of Pink Pedia. The group manages 45 free and Pay TV channels in Serbia, Bosnia and



Alfa TV, Macedonia: Ljubomir Nikolovski, program director, and Simonida Kazic, CEO



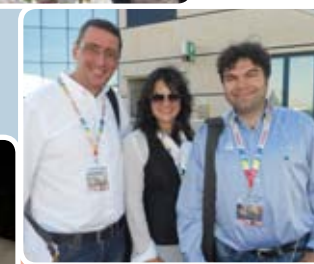
CEE buyers: Bisera Jordanovska, CEO, and Hamdi Rashiti, program director, Alsat M TV from Macedonia (borders) with Andreja Sertic, president, Media Acquisitions (Croatia)



Igor Todorovac, program director, Hayat Plus & Hayat Music TV (Bosnia Hersegovina), Jovica Tojagi, acquisitions RTV Vojvodina (Serbia), and Dragana Banjac, programme manager, Alternativna Televizija (Bosnia



Telenet, Belgium: Dorien Rausch, Laurence Fine and Siegfried Moens (extremo) with the producer of TV series Haven (eOne) Lloyd Segan



Fox International Channels: Jason Simms, SVP Global Acquisitions (UK); Adam Theiler, EVP, FIC South Europe and Africa; and Jan Koeppen, president, and Diego Londono, COO, FIC Europe & Africa



Belgium buyers: Valerie Lardinois, head of acquisitions, RTBF; Jorge Huercales, programming director, David Oxley, head of acquisitions, and Jacques Vanden, documentary acquisitions manager, all from RTL



bTV, Bulgaria: Apostol Penchev, head of TV, Vicky Politova, general director and chairman of the Board of directors, and Miro Yanev, head of contents



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TELEvisa, A REFERENT ON ENTERTAINMENT

Televisa Internacional (Mexico) has transformed into a key referent on the entertainment formats with its talent show *Stand Up for your Country* ('120) sold to over 20 countries in Europe, America and Asia. At MIPTV is launching new formats, as well as its core product, telenovelas.



Ricardo Ehrsam, General Director of Entertainment Formats of Televisa Internacional

In Spain, the last episode of *Stand Up for your Country* (*Levántate*) reached a 25.9% of market share on TVE, and has become *trending topic* in Twitter (in Spain and worldwide) with over 200,000 tweets per broadcast, accomplishing more than 90% of positive comments. Another big news of the company in Europe is success of *Pequeños Gigantes* in TVN (Poland), reaching an average share of 22% and becoming the #1 show on the Polish prime time.

Among the new game shows in Cannes, the distributor highlights *The Single Chef* (8x'90), a mix of dating and cooking reality show where three successful chefs will try to find love among 24 women; and *The Assembly Game* ('30-'45), where two teams face each other in an assembly chain with a double

mission: answer correctly and face different challenges. In *The Generation GAP* ('30-'45) four families formed by members of different generations will answer trivia questions of generational culture for big amounts of money.

Regarding telenovelas, **Televisa** recommends *La Sombra del Pasado* (150x'60), a story where a full of evil and pain past will mark the fate of two young lovers who have to



The Generation GAP, new game show

risk everything for love. And *Que Te Perdones... Yo No* (150x'60), a series that follows a beautiful woman who grows in a world of lies and danger, trying to show that love can forgive everything and that happiness is possible when love is real.

TELEvisa NETWORKS: FOCUS IN MULTIPLATFORM BUSINESS

Bruce Boren, managing director, and **Fernando Muñiz**, commercial director, at **Televisa Networks** highlight the company's priorities for 2015: 'We have very interesting products in the market and we are focused on VOD channels, multiplatforms and social media



Fernando Muñiz and Bruce Boren, during Andina Link Cartagena

with different production and advertising models.'

'During 2014, we opened new markets with our on demand services and launched **Unicable** in the right moment. This year we will see the results of several deals signed in Latin America.

Also, we are growing in others regions. It is interesting what **Valentina Lauria**, sales director Europe, is doing especially in Spain, and also increased the content demand in Portuguese in Africa.'



Regarding the alliance with UFC, Muñiz adds: 'We have plans to export its content to Spain and make new agreements to sell advertising on their live events. This operation is coordinated by **Gabriel Lopez**, commercial director.'

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FROM TANDEM TO STUDIOCANAL TV

Apart from its leadership in the film industry, **Studiocanal** (France) has been consolidating as a premium European TV drama provider with the acquisition of **Tandem Communication** (Germany) in early 2012. Before MIPTV, the company has merged former **Tandem's** team to the newly created **Studiocanal TV**, which is from now on the international distribution arm, and it is launching its programming slate on Monday 13 during a breakfast held at 8am at Majestic Hotel.



Rola Bauer, president and partner, Tandem Communications

PR) have been re-located at **Studiocanal TV**, **Rola Bauer**, president and partner, continues in the same position at **Tandem Communication**. During NATPE Miami, she explained to PRENSARIO: 'We produce drama series against the *wave* in order to have a chance to grow in regions such as Latin America, where the Hollywood product (procedural series, serialized) are very strong.'

'Five years ago, *Pillars of the Earth* was a *hinge* series in science fiction. Now we have the police series *Crossing Lines* on its third season (the first series, 10 hours, was a global



Spotless

success): it was shot in Europe with mixed cast (American and European), risky and dark. *Spotless* narrates complex topics, but there is the attraction for the audience. It was premiered in March at **Canal + Creation Originale**, and was the first series we develop for them.'

She concluded: 'European production is gaining prominence worldwide, growing in volume titles, but especially in quality. We are focused not only in licensing our content, but also to manage co-production agreements worldwide in English.'



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STARZ, DEEPER IN PREMIUM DRAMAS

Starz Worldwide Distribution (USA) continues to cement itself as one of the top distributors of premium one-hour dramas in the global content marketplace through the building of international alliances via partnerships for its product in many territories including Canada, Latin America, Scandinavia and several others.

Gene George, EVP Worldwide Distribution: 'We bring to Cannes two new seasons of *Black Sails*, an edgy pirate

adventure series executive produced by Michael Bay, and *Power*, executive produced by 50 Cent. We are also bringing *Survivor's Remorse*, a new half-hour comedy series centered in a basketball phenom in his early 20's.

Starz is also launching the new drama *Flesh and Bone* (8x'60) about a young ballet dancer who has a distinctly troubled past, as she joins a prestigious ballet company in New York and the second season of **Viacom** hit series *Hit the Floor*, which airs in the USA on **VH1**. 'We also have 4 new TV movies, which is the most we have had in a single market. We are expecting a very busy market', he adds.

From the film catalogue the executive highlights *A Belle for Christmas* ('91), where a recent widower do his best to raise his young kids and a puppy; *The Dog Who Saved Summer* ('90),

Booth: # R9.A32



Gene George, EVP Worldwide Distribution

the sixth film of the *The Dog Who Saved...*'s franchise; and *Golden Shoes* ('86), the story of a young boy that consoles himself with dreams of playing like **Cristiano Ronaldo** and for the U.S. National Soccer Team.

Lastly are *Christmas Under Wraps* ('86) an original movie seen by over 5.8 million in 2014, and *A Perfect Christmas List* ('89), where woman gives a list of tasks for the perfect Christmas to her daughter and granddaughter.

'Buyers have become more selective on new acquisitions, but with the right content that broadcasters can market effectively and reach a specific audience, they are willing to be more aggressive. We have definitely become a recipient of this market dynamic', concludes.



The second season of *Power*



Golden Shoes

ZDFE FOR ALL AUDIENCES

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The Invasion

Heading the **ZDF Enterprises** (Germany) portfolio are the drama series *Blochin*, *The Living and the Dead* ('90 & 4x'60), around a team of Berlin homicide inspectors; *Blue Eyes* (10x'60) and the second season of *Arne Dahl*, centered in a National Police after a wave of murders hits Polish nurses in Sweden. From **ZDFE.factual** arrives *The Invasion* (2x'50); *Apocalypse Neanderthal* ('90/2x'50); *Secrets of the Bible* (5x'50) and *Wild Australia* (5x'50); from **ZDFE.Junior**, *Captain Flinn and the Pirate Dinosaurs* (52x'11); and the live action series *Sam Fox: Extreme Adventures* (26x'26) and *Four and a Half Friends* (26x'26).

DCD RIGHTS, THE SLAP

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The Slap, new drama

DCD Rights (UK) launches at MIPTV its new drama series *The Slap* (8x'60), recently secured to **Kino Polska** (Poland), **Societe Radio** (Canada), **NBC** and **Hulu** (USA); and *Rake* (8x'60), sold to **Fox Africa** and **Blow By Blow Production** for **ABC Australia** and **Screen NSW**. It also highlights the **Essential Media's** drama for **SBSTV** (USA) *The Principal* (4x'60), set inside the pressure cooker of a troubled secondary school.

BCM 2015: NEW CONTENTS, NEW NETWORK



Koo Jong Sang, chairman of BCM Executive Committee

Sponsored in conjunction with Metropolitan City of Busan (South Korea) and the Ministry of Culture, Sports and Tourism, the upcoming 9th edition of the **International Busan Contents Market** (BCM) opens its door from May 7th to 9th. As of last year, with ongoing official slogan *BCM - New Contents, New Network*, this edition will present 6 categories, 18 major events lined-up under "Market", "Forum", "Academy",

"Plaza", "official events", and "unit events".

According to the organization, the 2014 edition had in total of 1,320 buyers and sellers from 45 countries of 509 companies, including on-site participants. Not only major drama production houses, but also minor production companies from animation, documentaries have shown and proven the possibility of co-existence.

BCM 2015 will focus on the goal to further exchange information of newest contents trend. For first time it will be launched the *MIP Academy - BCM2015 Global Contents Producer Academy*, in collaboration with **Reed**

Midem. The academy session will be focused on experiencing contents planning, producing, and international distributing, and marketing in order to attract and draw the largest premium educating program for contents expertise.

The event will open for first time with the *Asian Producers' Networking Night*, a network project of Asian producers targeting domestic and foreign producers, providing intercourse opportunity, and the *Toast to Busan Producers' Night*, which provides a contents business exchange place for invited domestic and foreign buyers and sellers throughout all over the world.



Formatos de Entretenimiento



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Juga 2

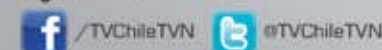
Programa de entretenimiento en el que los famosos deben jugársela para cumplir el sueño de un personaje anónimo mediante pruebas y juegos. Dos famosos son los capitanes estables de dos equipos integrados por conocidos rostros de televisión que, junto con el personaje en cuestión, luchan en juegos deportivos con destreza y algo de picardía, para conseguir el dinero que hará realidad la ilusión del concursante.



Calle 7

Programa diario de desafíos y eliminación dirigido al público más joven. Los integrantes de dos equipos mixtos pasan por una serie de entretenidas pruebas físicas con el fin de no ser expulsados y ganar un gran premio final. Durante el desarrollo del ciclo de competencias, se va conociendo parte de la vida, romances y conflictos entre los jugadores de cada equipo.

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KANAL D, NEW TERRITORIES ON BOARD



Ozlem Ozsumbul, head of sales & acquisitions

In 2014-2015, **Kanal D Sales Team** (Turkey) reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina. Its titles had good results where they broadcasted, and now it aims to keep that success and try to become one of the best Turkish content providers.

Ozlem Ozsumbul, head of sales & acquisitions: 'All in all, we reached 86 countries with our 61 titles. Rich culture, content, strong stories and production quality cause that international expansion's getting bigger and bigger each day. In 2014 we started to work with Latin America which was a great step for our business, and the success is so good that we are very proud of it.'

Last year, it started to provide not only finished programs but also started to work on script and format rights of their dramas and programs. 'Our new targets for near future are North America, Africa and Far East', ensures the executive. Top shows for this TV season includes the series *Matter of Respect*, adapted from **Mediaset Italia** format of the same name, and described by the executive as a 'really

good remake of wonderful Italian drama', of which Kanal D has exclusive rights of the Turkish version. A second season has been confirmed for 2015.

'*War of the Roses* is a simple, attractive drama with its romance, story and dynamism; *For My Son* started is reaching huge audience in a short time becoming #1 on Wednesday nights; and the dramas *Life as It Is*, about a private hospital in Istanbul that loses some of its best doctors after having some financial crisis, and *Waiting for the Sun*, centered in a self-sacrificing woman who has raised her daughter as a single parent', concludes **Ozsumbul**



War of the Roses, simply & attractive drama series

ANTENNA, DRAMA FROM GREECE AND SERBIA

After a successful Discop Istanbul, **Antenna International Enterprises** (Greece), international division of **Antenna Group** based in Greece but with operations in Serbia, Montenegro and Slovenia, arrives to MIPTV with great products.

'We are one of the most recent division of the group. We have an enormous catalogue of 9,000 hours high quality drama series produced for our FTA channels in Greece (**ANT1**) and Serbia (**PRVA**), as well as the product from Montenegro (**PRVA Montenegro**) and Slove-

nia (**Planet TV**)', explains **Tatjana Pavlovic**, international sales manager.

'The Serbian and Greece drama are very well sold globally: it is a mix of latin telenovela and Turkish series, in terms of quality and length. The best example is *Brousko* (two seasons, 195x'45), which has been sold to Middle East and to over 25 countries.'

The company is also distributing the physic challenge format *The Spartan Warriors*, and it is launching a new one this market, apart from new series. 'We sold more to Middle East,



Brousko, sold in 25+ countries

but we were also successful in Ukraine (**I+1**), Georgia (**Rustavi2**) and Kazakhstan (**Astana TV**)', concludes **Pavlovic**.

NTV BREAKS THE ORDINARY



Yukiko Kimishima, divisional president of International Business Development, NTV

Nippon TV is the leading Japanese broadcaster that produces all genres of programs ranging from news, documentaries, sports, dramas, entertainment shows to animation, which are also available for international distribution.

'For MIPTV, we bring a wide variety of shows, including our new formats *Breaking Ordinary* (10x'30), which gives companies and individuals the opportunity to display just how far they would go to be number one, the drama series *___Wife*, and *Would You Pay?!* (7x'120), an observational quiz show format in which guests have to determine if anyone would buy out-priced products when sold at misplaced locations', explains **Yukiko Kimishima**, divisional president of International Business Development, **NTV**.

The executive also recommends the new animated series *My Love Story!!*, about an ordinary high school student clumsy and obtuse and based in a hit manga that sold 3 millions of copies in Japan, and *Parasyte- the maxim*, which has been sold to more than 130 countries including the Latin American market.

At MIPTV, the company is seeking to appeal to Europe, US and the Latin American buyers. 'We believe that our quality proven entertainment can be appreciated and supported from viewers around the world', ensures the executive.

Completes **Kimishima**: 'With 89% of our content being produced in-house, we are confident that we can contribute to creative projects with international partnerships. Recent co-development of entertainment formats have been pursued with **Dori Media International** and **Sony Pictures Television** and we are continuously open for discussions to explore further opportunities of co-development on both our scripted and non-scripted formats.'



___Wife, new drama series in Cannes

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TV FORMAT BUSINESS EVOLVES AND SPREADS WORLDWIDE

While US Majors are leaders on the scripted field, Europe takes the lead on the TV format development, especially on entertainment. UK is the #1 global player, followed by The Netherlands, France, Germany, Spain, Italy, Scandinavia and, more recently, Ukraine (see more information in this edition) and Turkey. But that's not all: Hollywood Studios have reinforced their strategies towards formats, along with other traditional markets such as Japan, or newcomers Israel, Asia and Latin America.

The TV format business has been spreading rapidly and more territories are now creating, producing and exporting them in both scripted and non-scripted. In Europe, the big surprise of 2014 has been Spain: according to *The Wit's Guide to Scripted Formats*, the country is among the Top 5 scripted format exporting countries, with adaptations in China, Germany, Poland and

US. Scandinavia was a revelation too, with scripted formats such as *The Killing*, *The Bridge* and *Borgen*, and others game, reality and talent shows.

Israel, with three big representatives, **Dori Media**, **Keshet** and **Armoza Formats**, has numerous titles adapted worldwide, while some Turkish distributors, such as **Global Agency**, have included entertainment formats to its catalogues, being the most recent one the talent *It's Showtime*.

In Asia, Japan is a referent with *Hole in the Wall* (Fuji TV, globally distributed by **FremantleMedia**) or *Dragon's Den* (Nippon TV, globally distributed by **Sony Pictures Television**), but China is getting strong with second series of *Sing my Song* (Star China for CCTV-3, distributed by **ITV Studios**), whose first season reached 480 million viewers and 37% of market share.

In Latin America, Argentina is the #1 scripted format exporter—the third in the world after UK and US, *The Wit* 2014—, but Colombia has created the most adapted telenovela format, *Ugly Betty* (RCN, 20 territories). **Televisa** and **Azteca/Comarex** are good examples in Mexico with *Bailando por un sueño* (19 versions) and *La Academia* (8 versions),

respectively, while **Telemundo** has strong scripted telenovelas adapted worldwide with Chilean TVN's *Where is Elisa?* (7 adaptations) and *Pasion de Gavilanes* (5 versions).

The format has definitely surpassed the finished business in the most of the main TV markets. Many merges and acquisitions have taken place in the last years, transforming TV formats in one of the most dynamic business inside the audiovisual industry. **PRENSARIO** has interviewed the leading global companies about the main trends and the future of the business.

UK

The world's most successful reality TV format is *Got Talent*,

which has 67 different versions—271 series commissioned—broadcasted in 193 countries. It is the *Guinness World* record-breaking franchise co-produced by **Simon Cowell's Syco Entertainment** and **FremantleMedia**. An estimated 500 million people worldwide watch *Got Talent*, which has accumulated over 6 billion lifetime views on **YouTube**.

Chris O'Dell, head of global entertainment production at **FremantleMedia**, says: 'Talent shows continue to remain strong and travel well due to their universal appeal. Game shows are as popular as ever and as technology advances, big interactive games (using *apps* & *second screen*) are boosting the audience viewing experience. National identity is another key theme and an increasing number of adapted local formats are thriving due to their cultural relevance; cooking shows work well, too. We are always looking for creative ideas: *globalization* of formats seems to be on the up'.

'Formats are coming from everywhere. We are seeing more and more content from Norway, Germany, Spain, France, Ireland and Turkey. Broadcasters are also taking more risks. We have seen more new titles commissioned in the last year than ever before, so there is a real appetite to find the next big hit and a willingness to give a go to new ideas. Our footprint in Asia is expanding via our production hubs but also through the licensing of our formats, especially talent shows. A great format must be scalable, returnable, transferrable and promotable', he adds.

'We always invest in development, diversification into new genres and creation of new brands. We have strong partnerships with producers and distributors; formats are no longer the exclusive domain of US, UK or Netherlands. Formats from all over the world have the capacity to break into and move in major markets', concludes **O'Dell**.



Chris O'Dell
Head of Global Entertainment Production
FremantleMedia (UK)



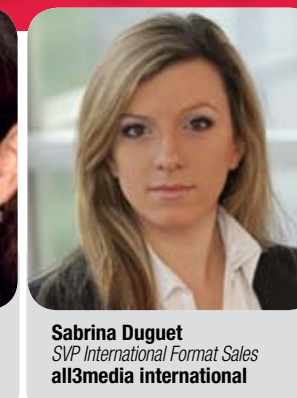
Ana Langenberg
Global Head of Format Distribution
Endemol Shine Group (UK)



Mike Beale
EVP Global Development & Formats
ITV Studios GE (UK)



Emmanuelle Namiech
Managing Director
Banijay International (UK)



Sabrina Duguet
SVP International Format Sales
all3media international

Endemol Shine Group is the new joint venture bringing together **Endemol**, **Shine** and **CORE Media** with a portfolio of hits including *American Idol*, *Big Brother*, *Deal or No Deal*, *Masterchef*, *Wipeout*, etc. **21st Century Fox** and funds managed by affiliates of **Apollo Global Management** jointly manage this company with each owning 50%.

Ana Langenberg, global head of format distribution: 'Consolidation is the main trend we are seeing: our own joint venture is the latest example of this. One of the main challenges is keeping creativity strong. We've always believed our decentralized model of harnessing creativity locally is the best way to create global hit formats'.

'We have production companies in more than 30 countries, so we mostly work by producing our own shows for broadcasters in these territories. It makes all the difference to have the resources in each market to produce any format in the highest quality, whether they are developed by our local teams or adapted from our global catalogue, and deliver directly to our clients. Our slate now includes global blockbusters such as *Big Brother*, *Masterchef*, *The Money Drop*, *Minute to Win It*, *The Biggest Loser* and *Your Face Sounds Familiar* and so on', she finishes.

ITV Studios Global Entertainment has recently acquired **John de Mol's TalpaMedia** (The Netherlands), creator of the talent show *The Voice*.

Mike Beale, EVP global development & formats: 'Times have been tough over the last 5 years and this business plays a bigger part in the creative business. Networks need to have performing shows and producers need to make shows that stay on air. We are seeing shows that have proven themselves again and again being picked up in new territories.'

I'm A Celebrity... Get Me Out Of Here! has been a hit in the UK, running for 13 years, and was recently commissioned in Australia, Denmark and Romania; *Hell's*

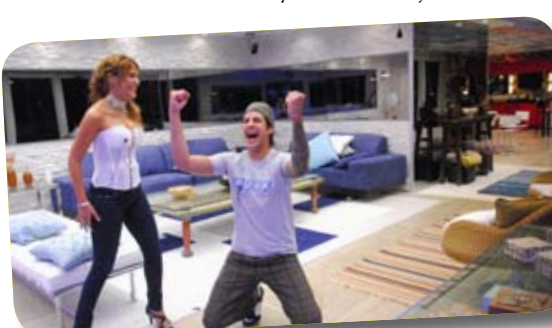
Kitchen has run for 14 seasons in USA, and has recently been commissioned in Brazil and Indonesia. 'We are a very flexible company, and always look to build a relationship that survives beyond one adaptation. When buying a proven format there is a lot of knowledge stacked up behind the brand and it should be shared to ensure continued success', concludes **Beale**.

Banijay International managing director **Emmanuelle Namiech** describes: 'It is very important to maintain, nurture and develop existing brands. Finding new extensions editorially such as the successful kids or celebrity or professional spin offs and extending existing format brands into non-TV such as live events. It is also important to bring back refreshed and revitalized retro brands.'

'Our realities *Temptation Island* and *Popstars* were developed and broadcast when the genre was fairly new. Their appeal is *timeless*, they are both powerful. The greatest interest in a revival often comes from smaller, younger, ambitious channels looking to leave an impression with a big brand. We need to invest more in early stage development through pilots, taking risks on deficit financing shows and part funding them, getting it on air somewhere to export thereafter.'

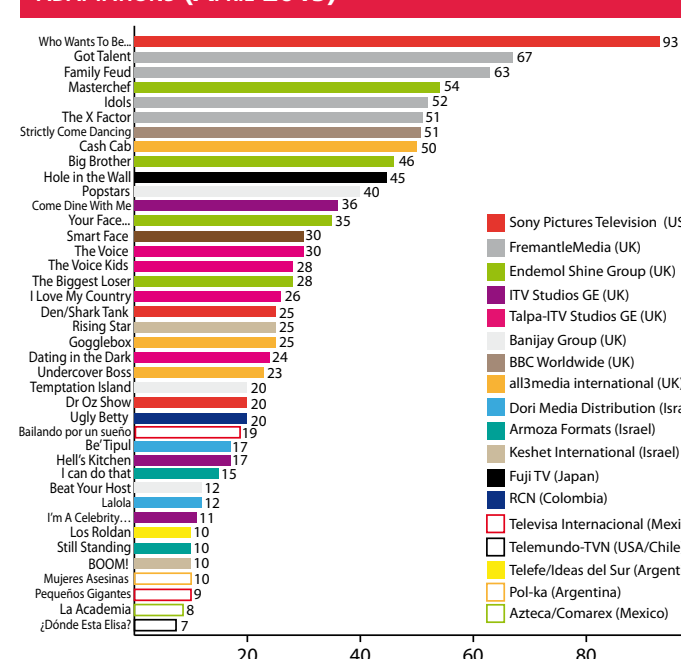
'We have recently closed a deal in Peru with Spanish **Grupo Secuoya**, which has acquired the local *prodcos* **Imizu Producciones**, and will distribute our format catalogue in that country. We have created with **Mega** (Chile) a new genre: a daily reality telenovela inspired on *Temptation Island: Put Your Love to the Test* is averaging up to 40% market share, already in the Top 10 of the most successful shows in Chilean TV', concludes **Namiech**.

Discovery Communications and **Liberty Global** have formed in May 2014 a 50:50 joint



Big Brother is Endemol Shine Group #1 format sold abroad. In Brazil it has the 15th season on air on TV Globo

TOP 40 WORLDWIDE FORMATS, BY NUMBER OF INTERNATIONAL ADAPTATIONS (APRIL 2015)



Source: Prensario, the companies

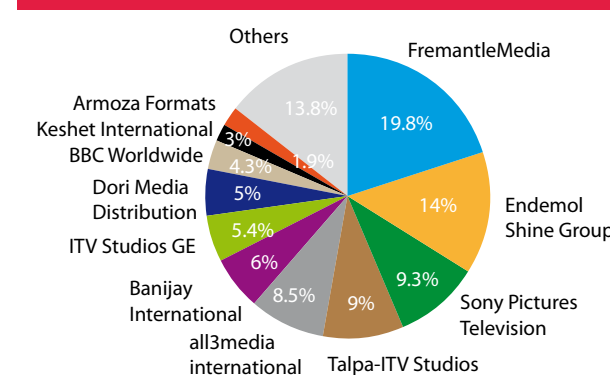


The world's most successful reality TV format is *Got Talent* (FremantleMedia), which has 67 different versions with 271 series commissioned and broadcast in 193



Who Wants to Be a Millionaire is also among the most sold format in the world with 120+ territories

TOP GLOBAL FORMAT DISTRIBUTORS (APRIL 2015)



Source: Prensario, the companies
NOTE: These figures are based on the number of adaptations highlighted in the other chart published in this report



TV FORMAT BUSINESS EVOLVES AND SPREADS WORLDWIDE

venture to acquire **all3media international**, a global producer and distributor headquartered in UK but with presence in the US, Germany, The Netherlands and New Zealand totaling 26 creative centers globally.

Sabrina Duguet, SVP international format sales: 'There are more opportunities than ever before in terms of our format business. The number of territories taking formats for local production has increased, as well as the number of channels and platforms in each territory. Scripted format is a flourishing business.'

'There is also a stronger competition. Small countries have seen the rise in the export of their formats: we are free to work with producers and broadcasters worldwide. We have expanded over the recent years and just welcomed **Steve Macallister**, our new CEO. We are creating partnership to open *hubs* in Latin America and Asia to give more options to our broadcasters', she comments.

Others top UK players are **BBC Worldwide**, whose top format sold abroad is *Strictly Come Dancing* with 51 international versions (it run on **BBC One** from 2004 to 2014 with 12 series), followed by *The Weakest Link* on air in 40 countries and *The Great Bake Off*, adapted in 18 territories.

And **Zodiak Rights**, who is launching at MIPTV its brand new music talent show *The Best Singers* ('60), developed by **FTV Productions** for



Revital Basel
VP Sales
Dori Media Group (Israel)



Kelly Wright
Sales Director
Keshet International (Israel)



Avi Armoza
CEO
Armoza Formats (Israel)

AVROTROS/NPO (The Netherlands).

SCANDINAVIA

NordicWorld is a sales cooperation between some of the major broadcasters of the region: **TV4** (Sweden), **TV2** (Denmark), **MTV3** (Finland) and **TV2** and **NRK** (Norway). In January 2014 it has signed a deal to acquire a majority stake in Dutch reality TV producer **Absolutely Independent**, which has merged its catalogue (125 formats including *Find My Family*, *The Phone*, etc.) to the Scandinavian group. The agreement included an option for **Nordic World** to take full control of company in 3 years.

Ann Christin Siljan, director, sales & acquisition at **NordicWorld**: 'Our top formats, *Ultimate Entertainer*, *Babes on a bus* and *Farm Factor*, are flexible, universal and very entertaining. It is always easy to go for a proven success but for the business to keep evolving, we need to give room for new shows as well. We are searching for new shows all over the world: it is really refreshing and keeps competition and creativity high. We believe in partnering up locally because it is important to have an anchor point within each market', she concludes.

THE ISRAELI WAVE

Dori Media is one of the largest media companies in Israel (developing 11 formats a year), with production operations in

Argentina as well (1-2 formats a year). **Dori Media Distribution** has about 10 new third party formats of all genres added to its catalogue yearly: *Smart Face*, *Power Couple* and *Little Mom*. Other titles are the scripted *Be' Tipul* (In Treatment, **HBO**), produced in 17 countries and traveled to more than 50 countries. The format is #4 in the world relating to the # of adaptations made.

Smart Face (*Lo Sabe No Lo Sabe*), a trivia game show, is a success: it was sold to over 30 countries around the world; over 2,000 episodes were sold in almost 2 years with 100% success track; and over 300 episodes have been aired in Spain and 200 episodes in Argentina. **DMD** is currently in negotiations for several co-productions in Argentina.

'Israel is a small market that evolves and innovates constantly and aims to keep on growing. Israeli success stories paved the way for the whole players. Our market has become legitimate, moving from being a "buzz" to becoming an "industry". Our role is to continue this trend', explains **Revital Basel**, VP Sales.

Avi Armoza, CEO, **Armoza Formats**: 'We will be seeing more 24/7 shows, where on-going engagement will become the norm. We need to bring strong shows to the market and interactivity is an added value element that we can provide to viewers to further engage them with the show. Broadcasters are losing younger viewers, and this is a way to maintain or bring them back, as well as giving them extra monetization tools.'

'Interactivity shouldn't be added on just for the sake of being able to say that a format is interactive. It should only be used where it will improve the viewer experience and bring the format idea to life regardless of the genre. As creators, we always have to remember that viewers just want to watch and enjoy programs – they don't care about trends in the industry. A good example is *The People's Choice* ('60'), developed with **TF1** (France), and it is starting production on **Globo TV** (Brazil).

'Over the last years, we have gone from being



The trivia game show *Smart Face* (Dori Media) has been produced in 30 countries totaling 2,000 episodes in almost 2 years with 100% success track



Rising Star (Keshet International) was sold to more than 25 countries



I can do that (Armoza Formats) is being produced in 15 countries with six of these set to air in the next months

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DUBBING

TV FORMAT BUSINESS EVOLVES AND SPREADS WORLDWIDE



Gogglebox (Studio Lambert for Channel 4 UK, all3media international) was adapted in 25+ territories



Come Dine With Me (ITV Studios for Channel 4 UK) has been produced in 36 territories internationally

an Israeli company to a leading international independent player with strategic partners across the globe. In 2015 we celebrate our 10th year. Combining our creativity with key partners and regions —Ryan Seacrest in the US, TVA in Canada, JSBC in China and Telefe in Argentina— has enabled us to continue with our vision of creating the next generation of content, concludes Armoza, who highlights the brand new format at MIPTV: Babushka, co-developed with TF1.

Kelly Wright, sales director, Keshet International: 'The increased popularity/demand for scripted formats is having a huge impact. Our scripted content is very different from the "cop and doctor" shows for which the market is known, and our specific storylines —related to Israeli reality— often connect in surprising ways and in surprising countries to similar local realities.'

'The emergence of powerful VOD players with new business models is also affecting the demand for content: every player is looking for impactful shows that help build their brand, set their tone, and hook audiences. Our strategy is to choose the best partner for each format, carefully selecting if it must be a broadcaster, prodco or digital player.'

'We make no secret of our aggressive growth strategy. There is no territory too small and no alliance too inconsequential as long as the right fit is there. We are very interested in

establishing Keshet outposts in international territories by finding the right partners, building from the ground up, and long term investments.'

HOLLYWOOD STUDIOS

US Hollywood Studios formats disembark is fairly new. In the last 5 years they have enjoyed successful results on scripted and non-scripted formats, but with different business models. For instance, Disney offers very successful scripted (*Desperate Housewives*, *The Golden Girls*) and non-scripted formats (*Amazing Race*, *Extreme Makeover*) in Europe and Latin America, where it has formed alliances with producers and broadcasters: RCN Colombia, Kanal D in Turkey, TVE in Spain or AXN in Asia.

Warner Bros. strategy is similar to Disney: in Latin America, for instance, they have co-produced with Caracol TV (Colombia) and Telemazonas (Ecuador) a Latin version of *Nip Tuck* named *Perfect Lies*. And NBC Universal Formats is betting on entertainment, being *Top Chef* one of the most adapted titles in the world.

A leading player always related to formats is Sony Pictures Television, which distributes the #1 format in terms of number of adaptations: *Who Wants To Be A Millionaire* with 93 adaptations out of 121 countries in total. It also distributes *Dragons' Den* (NTV Japan), *Raid The Cage*, *Dr Oz Show*, etc. Most of its formats are originated in UK, and SPT supplements that by third party content to add to our portfolio.

Jane Dockery, SVP international distribution, formats: 'There is an increased interest in social experiments, real people. Smaller formats in that space roll out very successfully and get lots of interest from buyers. Another trend is adventure programming as broadcasters try to capture more male viewers. But there is a real need for creative renewal in the shiny floor genre. Our focus is to create shows that are fresh, exciting and authentic.'

'We are betting strongly on production hubs, which are a great cost effective solution but also help keep production values high. We currently have three: *Raid The Cage* is being produced by Teleset in Mexico for that market and Colombia, while Telefe is producing it in Argentina for the local market, Uruguay and Peru. Horror game show *Release the Hounds* is produced in UK hub and it used that country, German and Dutch. We also partnered Viasat's Nice Entertainment to set up a hub in Lithuania, where we made the



Ann Christin Siljan
Director, Sales & Acquisition
NordicWorld (Scandinavia)



Jane Dockery
SVP Int'l Distribution, Formats
Sony Pictures Television (USA)

Danish, Swedish and Lithuanian shows. We also have a very successful partnership with NTV (Japan), and it's definitely something we'd like to do more of', concludes Dockery.



The Best Singers (FTV Productions for AVROTROS/NPO, Zodiak Rights) is the new singing talent show launched at MIPTV



Beat Your Host (Banijay International) has been adapted more than 12 times, most recently in Peru and Romania



Babes on a bus (Nordic World) was adapted and broadcast on TF1 France in 2012 and is one of the most successful Nordic entertainment format



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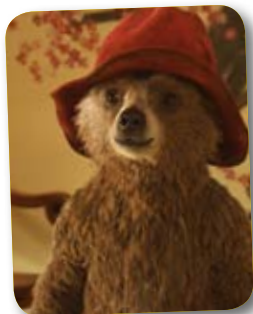
Tomás Darcyl, presidente, Telefilms

‘Somos una *major* con corazón independiente.

Tenemos *line ups* cada vez más completos y sofisticados en término de producto, que son muy respetados y valorados por los *players* en América.’

‘Los clientes van eligiendo menos proveedores, y en ese contexto, afortunadamente, somos su principal opción. Ya existe un mercado propio en América Latina, y nosotros lo fuimos formando a nuestra manera. Si hoy

En sus 53 años, **Telefilms** (Argentina) ha sabido construir más que un buen *slate* de películas: ha dejado una huella en la industria por la calidad de contenidos, que es muy apreciada por sus principales clientes. **Tomás Darcyl**, presidente, explica:



Paddington

hubiera que empezar el negocio de cero sería prácticamente imposible. Este es un trabajo de constancia y de construcción de imagen. Luego llegan los resultados’, añade.

En 2014, durante el *American Film Market*, se asoció a **The Weinstein Company** para adquirir todos los derechos y ventanas de la última película de **Quentin Tarantino**, *The Hateful Eight* protagonizada por **Kurt Russel** y **Samuel Jackson** y que será estrenada en 2016.

A *Paddington* (con **Nicole Kidman**) le está yendo muy bien al igual que *The Imitation Game*, sobre la historia del matemático inglés que descifró los códigos Nazi de la Segunda Guerra Mundial y que tuvo 8 nominaciones al Oscar, ganando en la categoría “Mejor Guión Adaptado” (Graham Moore), y *Nightcrawler*.

The Woman in Black: Angel of Death es la secuela de *The Woman in Black*, que se estrenó en México con un

éxito arrollador de 2,75 millones de espectadores, y *The Age of Adaline* que se estrena en USA con **Lionsgate**. ‘Tenemos muchas expectativas con

Still Alice, protagonizada por **Julianne Moore**, y con el film de terror *Vatican Tapes*, también con **Lionsgate**’, añade **Darcyl**.

¿Tendencias? Apunta el presidente de **Telefilms**: ‘Hace un tiempo eran las sagas las que marcaban el rumbo, ahora las películas de terror que funcionan muy bien en mercados como México, o de historias basadas en hechos reales, y también las románticas.’

‘Si el *script* de un título es bueno, la película puede ser exitosa. La frontera del entretenimiento es el cine, no la TV. El público quiere cosas nuevas, las fórmulas repetidas no funcionan. Si las historias que cuentan identifican a una sociedad en un momento determinado, entonces funcionan’, concluye.



The Imitation Game, con ocho nominaciones en los Premios Oscars

BOOTH #P-1.E

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FOX, MUSIC AND COMEDY

Twentieth Century Fox Television Distribution (USA) launches at MIPTV its new drama *Empire* (12x’60), the story of three sons and ex-wife and their battle to achieve the throne of a music empire; the format *Sex & Drugs & Rock & Roll* (10x’30), a single-camera series centered on a middle-aged rock ‘n roller who desperately wanted to be rich and famous; *The Comedians* (13x’30), based on a Swedish format, and *The Last Man On Earth* (13x’30), centered in the life and adventures of the last man on earth.

BOOTH # P5.A1

GET ENTERTAIN WITH SONY

Sony Pictures Television (USA) highlights at MIPTV its new prime time game shows *Prized Apart* (’60), about 10 men and women that leaves their friends and families behind to battle it out overseas in some of the world’s toughest physical and mental challenges, and *Man V Fly* (’30), a short-form entertainment format which shows the epic battle between man and fly. Lastly, *Win Your Wish List* (’60), a game show in which couples answer questions against the clock in a bid to win six prizes and the ultimate star prize from their own specially compiled wish list.

ATV, STRONG DRAMA OPTIONS



Muhammed Ziyad Varol, head of sales

born is snatched away from her family and her roots. The series has been acquired by **Mega** (Chile), which has recently launched it with strong results on Sunday’s prime time (10.30pm).

ATV is one of the biggest Turkish broadcasters and also a key international distributor, which is attending MIPTV with a strong drama slate, including five high-end drama series. Heading the slate is *Sıla* (79x’90) that narrates the story of a young girl who shortly after being

Price of Love (’90) is another successful prime time drama series about a boy that comes from a very rich family whose roots are in Adana. He lives with his extended family in Istanbul and his only desire is to be the only owner of his father’s inheritance and love. Vedat even killed his brother in order to reach this goal when he was a kid.

Stolen Life (’90) shows an Istanbul Ghetto, full of slum houses, muddy roads and a poor neighborhood where a girl’s only desire is to be released from this dead-end ghetto. She is abandoned by his boyfriend who leaves her because she is pregnant.

The Noble of Today (36x’90) is big title from the

distributor that describes the life of a jewellery craftsman and owner of a well known firm that is

having some tough days with new firms in the sector. Having lost his fortune mostly, the man has to sell the heirloom mansion to stand on his feet.

Lastly, ATV brings to Cannes *Becoming A Lady* (56x’90), a love story winding through the ghettos of Istanbul to the upper class shopping areas of the city... A young girl, a street vendor in Istanbul and a musician—an academic who is determined to make this girl a star... They meet at a street wedding.

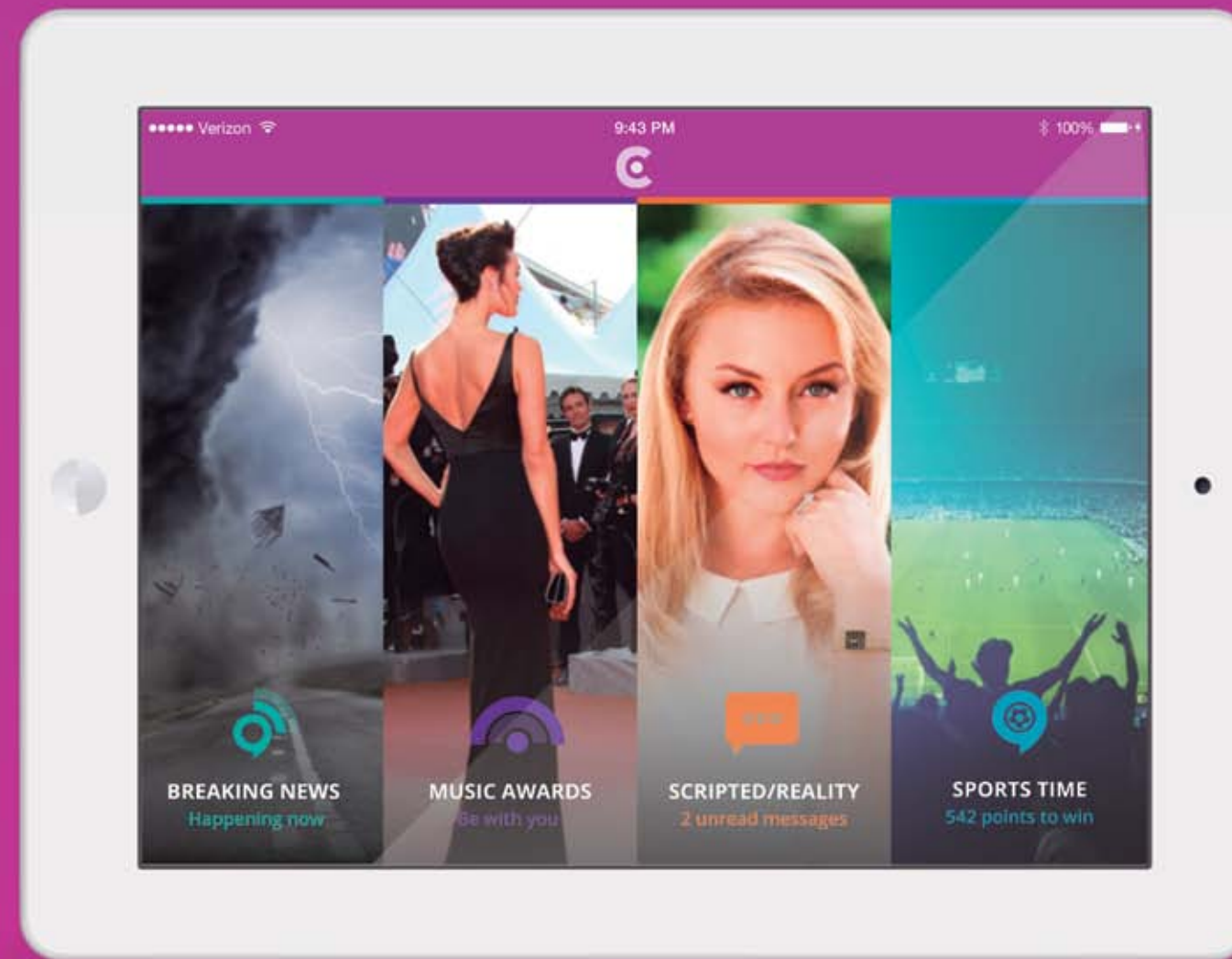


Sıla, sold to Mega in Chile

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TELEMUNDO, WOMEN RULES



Esperanza Garay, SVP Sales & Acquisitions, Latin America

Telemundo Internacional (USA) presents at MIPTV its brand new telenovela *Land of Honor* (130x'60), the story of three brothers searching truth and justice, and *Masters of Paradise* (60x'60), a co-production with TVN Chile that follows three characters that will face a deadly war over control of the drug business.

Esperanza Garay, SVP Sales & Acquisitions: 'We are now expanding our offer with entertainment formats, such as *I Am the Artist* (co-developed with Reset TV Spain and broadcast simultaneously on Telemundo Internacional

and E! Entertainment Television across Latin America), and TVN Chile *Apuesto Por Ti* (see TVN's article below). Both have the potential to be well accepted. For instance, local versions of Chilean format were very successful on TC (Ecuador) and America TV (Peru).

Regarding the focus on women, she stands: 'Throughout the ages, the role of women has been the one who fights for her rights. Our protagonists are not different from today's woman. In *Acero...*, we have Blanca Soto; in *Los Miserables*, Aracely Arambula, and Lucero is the presenter of *I am the Artist*. These strong roles will

always be a part of our stories; it is something our predominant audience, women, can identify with'.

The company also brings to Cannes the telenovela *Les Miserables* (120x'60), inspired in the Victor Hugo's novel, the series *Acero*, *Woman of Steel* (70x'60), and *Love Without Reservation* (120x'60), a story of passions and dreams and centered in a house with ghosts of forbidden love, secret pacts and cruel mysteries in its quarters room.

BOOTH #P0.



Land of Honor, new telenovela



Masters of Paradise, coproduced with TVN Chile

UNIVERSAL CINERGIA, MORE ACTIVE THAN EVER



Gema Lopez and Liliam Hernandez

Founded in 2012, Universal Cinergia is a high-tech dubbing studio based in Miami, Florida, in a 10,000 square foot building that provides services for the worldwide TV industry.

Liliam Hernandez, managing director, and her partner Gema Lopez, explain: 'We concluded 2014 with two new recording rooms, completing a total of 8 room facilities in Miami, five in Mexico, one in Barcelona, one in Los Angeles and one in Paris. We set as

aim to grow in translating content in Portuguese and open to new territories in China, Korea and Japan.'

Since the very beginning the company has reinforced its strategy towards the international markets, by attending not only the main shows (MIPs, etc.) but also the regional events (Discop Istanbul, Natpe Europe) to gain new providers interested in reaching Latin America, Brazil or the US.

'We offer our services to international producers, channels and global distributors from every continent. Among our multilingual dubbing of native talents (French-Paris, Portuguese-Brazil & American-English) we are specialists in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc.', they add.

Universal Cinergia dubbed production meets the quality required for all majors' principal TV stations in the world. 'At MIPTV we will continue to meet several European and Asian Countries with much energy and fighting tirelessly, and yet our goal has not been achieved', complete Hernandez and Lopez.



TVN, ENTERTAINMENT FROM CHILE

Apart from its successful *teleseries*, Television Nacional de Chile (TVN) has become a great option on entertainment with three game shows which have not only work very well in Chile but also in other Latin American markets such as Peru, Bolivia, Ecuador and Panama.

'We'd like TVN to be considered as a top-of-mind brand on entertainment: we have an in house team developing ideas and formats, which has been very successful in many markets. The most important characteristic is that they are flexible to adapt: *Calle 7* is the best example, as it has also been optioned in Spain and Italy', explains Alexis Piwonka, sub-manager of international business.

The four shows in distributions are *Calle 7*, *Apuesto Por Ti*, *Peloton* and *Juga2*. This former *Juga2*, game show one has a celebrity-version on air with 15 rating points. 'We are focusing our efforts in developing new sub-genres, which we expect to launch in the next markets MIPTV, LA Screenings and MIPCOM', concludes Piwonka.

Through Telemundo Internacional (USA), TVN distributes its drama series, including the new co-production between both companies: *Master of Paradise*, about the drugs bands in Miami in the '80 that was the best-ever premier on Telemundo in the US Hispanic with +3 millions of viewers.



Ernesto Lombardi, manager of international business



Juga2, game show

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GLOBAL AGENCY, IT'S SHOWTIME



Izzet Pinto, CEO

Global Agency (Turkey), one of the leading distributors of content in all genres, launches in Cannes its brand new game show *It's Showtime* ('60), where five contestants will judge each other during the course of the week. Every episode, one performer will sing two songs on the stage and at the end of each performance, the other contestants will rate that day's performer on their voice, stage performance, song selection and styling.

Other new format is *Stairway to Fame* ('120), a studio based set up with a revolving stage, divided in two by a frosted panel of glass. The contestant will appear behind the frosted panel and four judges will vote on their performance, and if they get at least two votes, the stage rotates to reveal the contestant. In the



It's Showtime

tough semi-finals the frosted glass panel returns and three judges have to be won over, then 85% of the audience vote is needed to light up the stairway to fame.

At the quiz show *Joker* contestant will be given 10 questions to answer and 7 Jokers to help them. For every correct answer, they will go up one step on the money tree. Jokers can be used to eliminate wrong answers from the multiple choices offered. If they give a wrong answer, the contestant will lose 3 Jokers.

Dance with Me is a competition that brings together the worlds of professional and amateur dancers and at *The Wedding Ring* ('60) 4 newly engaged couples will face different challenges to have the wedding of their dreams.

From the scripted slate it stands the dramas *My Destiny* and *Broken Pieces*, produced by **Endemol Turkey** for **Star TV**; *Maral*, from **Acun Medya**; and *A Part of Me*, a story of a surrogate mother's fight to keep the baby, when through a twist of fate she discovers that he is her own biological child.

ANIMUS, BRANDED ENTERTAINMENT



Damaris Valero, founder and executive producer

Animus Productions (USA), a division of **Animus Group**, a multimedia content provider with offices in New York, Miami, and Bogota, attends MIPTV for the first time through its founder and executive producer, **Damaris Valero**, who explains: 'We are putting special emphasis on international co-productions, *branded entertainment* and series & format development. Our *branded entertainment* book is an insightful tool to expand initiatives and offer tips on all aspects of this area of business'.

'Over 80% of our productions earn prime-time slots on **Disney**, **ESPN**, **FOX**, **E!**, **Telemundo**, **Televisa**, **Viacom** and **Univision**. Among the main projects we have developed is the observational reality series *Catfish Colombia* (MTV Latin America)', concludes **Valero**.

SCRIPPS NETWORKS

Scripps Networks Interactive (USA) is going through a great moment in the international market, after announcing the entering into an agreement to acquire a 52.7% interest in Poland's premier multi-platform media company, **TVN** (more information in a report published in this edition).

Through its global arm **Scripps Networks International**, the company is also consolidating its networks presence in many strategic markets, such as EMEA—**Travel Channel** was launched in **Austria**—and Latin America—**DirecTV** has acquired **Food Channel** for panregional distribution—, among other important announcements.

At MIPTV it is focusing on the sale of the productions done for the networks, such as the nine seasons of the food series *Chopped* (117x'60), where chefs must create meals from a surprise basket of ingredients, and *Unwrapped 2.0* (13x'30) that shows how the world's favorite snacks are made.

Other top titles are 66 seasons of the show *House Hunters International* (858x'30), where couples turn home buying into a globetrotting adventure. From Denmark to the Dominican Republic, it follows house-hunting couples as they travel around the world searching for their dream home.

Lastly, two travel shows: *Bizarre Foods: Delicious Destinations* (13x'30) with Andrew Zimmern taking the audience on a tasting tour of world famous foods. He goes in search of famous foods and uncovers the stories behind these delicious legendary dishes. And two seasons of *Dangerous Grounds* (16x'60), taking incredible risks for the perfect cup of coffee. Some of the world's finest coffee comes from some of its most dangerous and remote places.



Hud Woodle, VP, International Program Licensing and Distribution



Food series Chopped

MGM, DRAMAS + FILMS

Heading the **MGM** (USA) slate at MIPTV are *A.D.: Kingdom and Empire* (12x'60), set in a world of bloody Roman oppression, the format *Are You Smarter than a 5th Grader* (10x'60), which tests adults' lack of knowledge, and *The Bible* (10x'60), a fresh visual life into the sacred text. Also, new seasons of *Fargo* (20x'60), *Vikings* (29x'60), *Teen Wolf* (80x'60), and *BattleBots* (6x'60), as well as the films *Spectre*; *Creed*, starring **Sylvester Stallone**; *Hot Pursuit*, **Reese Witherspoon** and **Sofia Vergara**; the remake of *Poltergeist* and *Ben-Hur*.



Vikings season 3

Follow Cookie and Elmo to the Furchester Hotel, already a top new children's show in the UK



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Azteca México: Alejandro Chávez, director de programación, Rodrigo Fernández, director general de canales, Pedro Lascurain, director de adquisiciones, Ricardo Coeto, director de producción, y Tatiana Gallegos, gerente de adquisiciones



Mundo Fox: Ingrid Salcedo, SVP programming; Ibra Morales, president; Edna Orozco, director of scheduling & acquisitions



Univisión, presente en MIPTV: Carlos Bardasano, VP original contents, y Sandra Mester, SVP programación y operaciones; con Gonzalo Cilley de Resonant Argentina



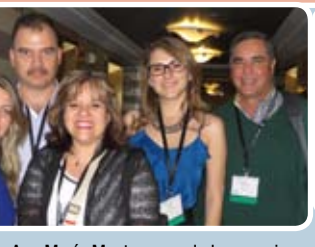
Marcos Santana, president, Telemundo Internacional, and Luis Silberwasser, president and Jesus Torres, head of programming, Telemundo Network



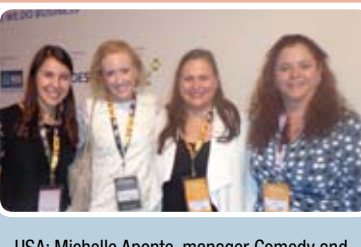
Raúl Campos Delgado, CEO, Eduardo Vázquez, marketing & PR, y Sophie Sandoval, head of sales, de Blueprint (México) con Arturo Chávez, VP de canales hispanos de Olympusat



MVS México: Alejandro Vázquez Vela, director de programación, y Ricardo De León, director de adquisiciones



México: Ana María Moctezuma, de la agencia Portafolios; Eric Reid, director de producción de ficción, Carolina Rojas Pico, VP de programación, y Andrea Pérez, adquisiciones, todos de Cadenatres; con Aurelio Valcarel, de la productora AVC 360



USA: Michelle Aponte, manager Comedy and International Scripted Development at ABC; Kristine Jones, International Acquisitions and Coproductions at AMC; Kelly Luegenbiehl, VP International Scripted Development, ABC; and Carla Albuquerque, from Medialand (Brazil)



Canal 22, México: María Isabel Vargas Prieto, directora de programación, y Ana Cruz Navarro, subdirectora general de producción y programación



TV Pública de México: Armando Carrillo, presidente del Sistema Público de Radiodifusión, Raul Cremoux, presidente, Canal 22, Gustavo Lomelin Cornejo, director general TV Educativa; Ernesto Velazquez, director general, TV UNAM, y Mayolo Reyes Ballesteros, director de estrategia y desarrollo, Canal Once



Dario Turovelzky, gerente de programación; Guillermo Pendino, gerente de producción, Mercedes Reinke, I+D, y Tomás Yankelevich, director global de contenidos de Telefe (Argentina) con Raphael Correa Neto, director de ventas internacionales de TV Globo Internacional (Brasil)



Doris Vogelmann, V-me TV de USA, con Fox International Channels: Carmen Larios, SVP programming and production, National Geographic Channels; Verónica Montali, programming director, NatGeo



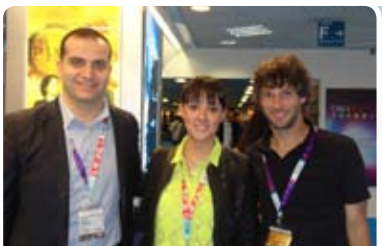
HBO Latin America: Roberto P. Hernández, corporate VP, Network Affairs, Luis Peraza, EVP de Producción Original, y Helena Bernardi, VP de adquisiciones



Albavisión, USA: Marcela González, Analida López e Ignacio Barrera



Walter Sequeira, gerente de adquisiciones de filmicos de Artear (Argentina) con Julián Rodríguez Montero, director de adquisiciones de Telefonica Digital (España)



Viacom Media Networks Latin America, en pleno: Federico Cuervo, SVP, head of brand, Comedy Central; María Iregui, SVP Programación & Producción, MTV LA; Migdalis Silva, VP de programación y adquisiciones, y Tatiana Rodríguez, SVP programación & servicios creativos, Nickelodeon; y Tiago Worcman, VP MTV Brasil



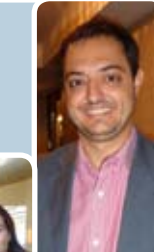
Discovery Latin America: Paul Lamb, VP Business and Legal Affairs, Hortensia Quadreny, directora de programación y adquisiciones, Arelys Carballo, director of program sourcing, y Ángela Recio Sondón, VP & directora de canales



Discovery Latin America: Flávio Medeiros, head of acquisitions

Mariano Barnao, director of Programming and Business Development, GoTV (Uruguay); Fiorella Gutiérrez, production director, GoTV (Uruguay); and Nicolás Zumaglino, acquisitions and business affairs, Telefils (Argentina)

Buyers de Globo TV Brasil: Susy Ubing, directora de contratos, Paulo Mendes, director de adquisiciones, y Ramona Bakker, gerente de producción internacional



Goyo García, director de programación de Rede TV! (Brasil)

Record TV, Brasil: Hiran Silveira, director de adquisiciones, y Paulo Franco, superintendente artístico y de programación

Joao Macabeu Worcman, general manager, and Luisa Campos, content manager, both from Synapse (Brazil)



Globosat: Juliana Martins y Marcos Milanez, ambos managers de content, research & acquisitions



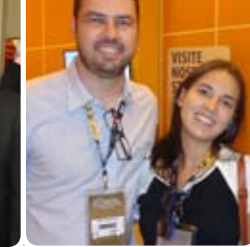
Sony Pictures Television: Wendy Baxter, VP Development and current programming, and Alexandra Hunter, director of development International Production



Encrypta, new VDO channel in Brazil: Marcelo Spinassé Beyruti, directora, y Richard Vaum, advisor of the board



SBT Brasil: Daniela Beyruti, directora, y Richard Vaum, advisor of the board



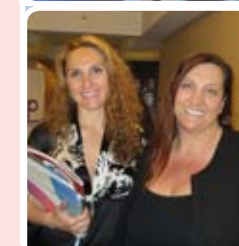
Enrique Juárez, VP para América Latina de NBCUniversal, con Katherine Weinstein, DLA-Clarovideo; Richard Vaun, adjunto de SBT (Brasil), Nelson y Anderson Sato, Sato Co. (Brasil); Pablo Iacoviello, director de programación, y Jennifer Barany, adquisiciones, DLA-Clarovideo; y Colin Morawski, VP de adquisiciones en Netflix Latin America



Brasil: Júlio Worcman, director Curta!, with Lorena Bondarovsky, Executive Production Coordinator and Gustavo Baldoni, Executive Director of Conspiração TV



Carolina Vianna, adquisiciones de Netflix Latin America; Antonio Barreto, CEO de DLA-Clarovideo, y Jessica Rodriguez, VP Content Acquisitions, Netflix Latin America



Eduardo Tironi, director general de Endemol Chile, con Canal 13 de Chile: Sofia López Ovalle, subgerente de programación extranjera, y Francisco Espinoza Escobar, gerente de programación y planeamiento



Mega Chile: Javier Villanueva, director de desarrollo de negocios & Digital Media; Patricia Bazán, directora de contenidos; Juan Vicente, gerente de adquisiciones



City TV de Colombia: Lorencita Santamaría, Olga Navarro y Juan Manuel Castañeda



Caracol TV, Colombia: Dago Garcia, VP production; Tatiana Restrepo Pelaez, manager, digital media; Alejandro Toro, co-productions director; Felipe Boschell, general manager, production; and Juana Uribe, VP



Claudia Rodríguez, RTVC/Señal Colombia



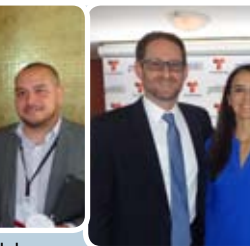
RCN Colombia: Sara Gutiérrez, directora de programación, Ricardo Cruz, director de adquisiciones



Millicom Digital Entertainment & Media: Farid Madje, content manager



Damaso Santana con A+E Networks: Isabel Quintero, directora de adquisiciones; Hulda Acevedo, programming coordinator, Beatriz O'Higgins, programming director, Eduardo Ruiz, managing director



Samuel Duque Roza, Samuel Duque y Eduardo Navas, FoxTelecolombia (bordes); Gonzalo Fiure, Jorge Stamadianos, Gabriela Gil y Sandra Morales, Fox International Channels Latin America; Dave Smith, consultor independiente; y Richard Rorhbach, FIC Latin America



Ezequiel Olzanski, VP de ventas de Snap TV, con Miriam Brochero, programming manager, y Ariana Myers, programming acquisitions, ambas de OnDireTV y DirecTV HD, y Antonio Augusto Valente, content research & acquisitions, Globosat (Brasil)



TELEMUNDO, LA EVOLUCIÓN DE LAS SÚPER SERIES



Luis Silberwasser, presidente, Telemundo Network

Con *Dueños del Paraíso*, Telemundo no sólo consolidó su estrategia hacia las alianzas de coproducción con *players* de América Latina, sino que también posicionó a sus *súper series*, un género descrito por Luis Silberwasser, presidente de Telemundo Network, como 'arriesgado, dinámico y moderno' en el competitivo slot de las 10pm del mercado hispano de USA.

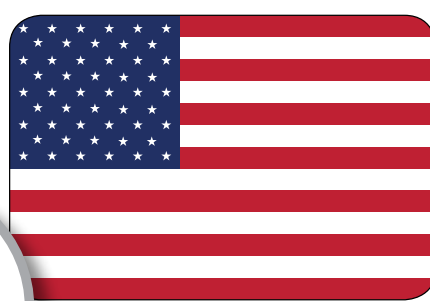
La estrategia de la *network* hacia este género ha transformado el prime time del mercado. Coproducción entre Telemundo y Televisión

Nacional de Chile (TVN), el estreno de *Dueños del Paraíso* a comienzos de enero totalizó 3,08 millones de televidentes totales y 1,88 millones de adultos 18-49 —promedió 2,39 millones y 1,44 millones, respectivamente—, según Nielsen, siendo la premier histórica más importante de la cadena entre televidentes totales.

Fue el programa en español #1 en el mismo periodo, entre adultos, mujeres y hombres en 18-34. Y sobrepasó a *Forever*, serie emitida por ABC, en adultos 18-49 y 18-34, y *Person of Interest* de CBS en este último segmento. También fue #1, sin importar el lenguaje, en Los Ángeles y Miami, y entre los programas en español en Chicago, San Francisco y Denver, en el mismo demo y periodo de tiempo.

En digital, fue el programa en español 'más social' la noche del estreno, medido en *tweets* entre cadenas hispanas, según Nielsen Social. Los esfuerzos promocionales en redes sociales significaron que más de 24 millones de personas generaran más de 39 millones de impresiones en Facebook.

Además, marcó el regreso a la pantalla chica de



Dueños del Paraíso, co-producción entre Telemundo y TVN, tuvo 3 millones de televidentes totales, significando la premier histórica más importante de la cadena

Kate del Castillo, protagonista de la exitosa *Reina del Sur*, que aún hoy es el programa de mayor audiencia en la historia de la cadena. Tiene un cast mixto que incluye a Adriana Barraza (México), Miguel Varoni (Colombia) y los actores Tiago Correa y Jorge Zabaleta (Chile).

Dueños del Paraíso es un ejemplo más del suceso del formato de *súper series* al que le hemos dedicado el slot de las 10pm. Es un género que está concebido para múltiples temporadas. Su estreno tuvo un share récord de 29%. Ha seguido la gran performance que venían mostrando en este mismo horario *El Señor de los Cielos* —que tendrá su tercera temporada en 2015— y *Señora Acero* —producida por Argos Comunicación—, con un 42% de share', explica Silberwasser. Los tres elementos clave de este género, y en particular de *Dueños del Paraíso*, son: 'Primero, el 90% fue rodado en exteriores; segundo, hay escenas que están filmadas por 7 cámaras en simultáneo; y tercero, que se ruedan el doble de escenas por capítulos. Eso nos obliga a redoblar esfuerzos en musicalización, el set, luz y vestuario y maquillaje. Para el slot de las 10pm buscamos ideas nuevas, y una continuidad en el modo de transmitir esas ideas', completa. Escrita por el autor chileno Pablo Illanes (*Alguien te Mira* y *¿Dónde Está Elisa?*), *Dueños del Paraíso* está rodada en la Florida y Santiago de Chile y narra la historia de dos bandas de narcotraficantes que se disputan la distribución de la droga en la Miami de la década del '80, bien distinta a la actual.

Sobre 2014, Silberwasser destaca que fue el mejor año 'histórico' de Telemundo con liderazgo en los segmentos de noticias y deportes con el Mundial de Brasil. Además, celebró los 10 años de Telemundo Studios, comandado por Joshua Mintz, Senior EVP, que supervisa las producciones originales, y gestiona los acuerdos internacionales de coproducción.

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TELEMUNDO INTERNACIONAL



Marcos Santana, presidente de Telemundo Internacional, junto a HBO Latin America, que distribuye su canal de cable en América Latina: Emilio Rubio, presidente de distribución, Javier Figueras, VP corporativo de ventas a afiliados, y Frank Smith, SVP corporativo de ventas a afiliados

Marcos Santana, presidente de Telemundo Internacional, comenta: 'Hemos coproducido con los más importantes: *Made in Manhattan* con Sony; *El Clon*, la primera adaptación internacional en 50 años de TV Globo vendida en 90 países; y *Dueños del Paraíso*

con TVN, con quien además tenemos un acuerdo de distribución por sus formatos de ficción hasta 2018'.

'Miami se ha transformado en la *Hollywood Latino*, donde hay talento y profesionales que desarrollan productos de altísima calidad. Nos hemos especializado además en formatos de entretenimiento, tras un acuerdo con Reset TV (España) con quien desarrollamos *Yo Soy el Artista*, adaptado en 15 países, incluyendo China, Vietnam, Indonesia y América Latina'.

Sobre la señal, Santana concluye: 'Telemundo Internacional es la primera y única señal hispana en el portafolio de HBO Latin America. Está #5 en México, #1 en Venezuela y #2 en Centroamérica. Lanzamos el feed en inglés y portugués en 43 países de África, donde es el #5 canal más visto a nivel panregional. Esperamos totalizar 25 millones de suscriptores en 2015'.



LA TV PÚBLICA MEXICANA, UN PASO ADELANTE

Una de las principales conclusiones a las que se ha llegado tras MÉXICO PAÍS DE HONOR DE MIPCOM 2014 es consolidación y fortaleza que muestra la TV pública mexicana, federal y culturalmente representativa. ¿Qué dicen sus principales protagonistas?

Ejecutivos del Sistema Público de Radiodifusión del Estado Mexicano (SPR), que opera **Una Voz Con Todos**; **Canal Once**, del Instituto Politécnico Nacional y el más antiguo de América Latina; **Canal 22**, del Consejo Nacional para la Cultura y las Artes de México (Conaculta); la **Red de Televisoras Educativas** (La Red), que opera 63 estaciones en todo México; y la **TV UNAM** de la **Universidad Nacional Autónoma**, coincidieron en *Public Broadcaster Superpanel and Mexico Matchmaking* que la TV pública 'no vende programas, sino que ofrece ideas'.

Armando Antonio Carrillo Lavat, presidente de SPR, explicó que **Una Voz con Todos** es un canal digital cuyo principal objetivo es incrementar la cobertura de TV pública en México. 'Desde marzo 2014 emitimos simultáneamente en TV abierta y paga en todo el país llegando a más mexicanos. Esto fue posible por el *must carry* y el *must offer* que obligó la reforma *Ley de Telecomunicaciones y Radiodifusión*'. Sólo en el primer semestre del año produjimos 14 series (299 episodios) añadiendo 391.5 horas al sistema'.

'No estamos en la competencia por el rating, ese es nuestro principal diferencial', destacó **Raúl Cremoux**, director general de **Canal 22**, quien explicó que, aunque eso puede verse como una desventaja a la hora de competir con los privados, su foco es otro: 'El nivel del contenido y su calidad educativa es fundamental', dijo. **Gustavo Lomelín**, director general de **La Red**, acordó con Cremoux en que la función de las TVs públicas es 'educar a través del entretenimiento'. Para lograrlo de manera efectiva es necesario que se incorporen



La presentación *Public Broadcaster Superpanel and Mexico Matchmaking* en MIPCOM contó con la participación de los principales referentes de la TV pública mexicana

todos los nuevos sistemas digitales y producir para los nuevos medios. 'Así, se legar así a las audiencias más jóvenes', concluyó.

Mayolo Reyes Ballesteros, director de estrategia de **Canal Once** dijo que llega al 70% de la población mexicana y también cubre USA y parte de Canadá con su señal internacional. En audiencia es el principal canal público con cerca de 1.5% del share nacional. 'Todas nuestras producciones son en HD y tenemos dos websites y contenido en **YouTube**, **iTunes**, un podcast y una app de iOS para contenido VOD', explicó **Reyes Ballesteros**.

El director general de **TV UNAM**, **Ernesto Velázquez**, cerró en MIPCOM dos acuerdos estratégicos de co-producción: uno con la televisora pública **ORF** (Austria) y otro con la productora **UNTREF Media** (Argentina). 'Nos centramos en la realización contenidos que no abordan habitualmente el sector audiovisual privado. La cultura se puede emplear asimismo para combatir la violencia, tanto la real como la que se difunde a través de los contenidos de ficción de la pequeña pantalla', sentenció.

'La TV pública tiene la obligación de reflejar la realidad pero sin abusar de la violencia en los contenidos pese a que puedan atraer a la audiencia', añadió **Carrillo Lavat**, quien además anunció se comenzará a trabajar en la consolidación de una **Red Iberoamericana**

de Televisión.

'La idea es tener una mejor coordinación entre todos los medios públicos y producir materiales de excelencia para nuestras audiencias, lo que no significa que se vayan a hacer proyectos con mayor inversión sino con mayor creatividad y mayores aportaciones artísticas para todas las áreas de producción en México', concluyó.

Otro canal público de México que ha estado activo en el mercado internacional es el **Sistema de Radio y Televisión Mexiquense** (TV Mexiquense) que fue el primer canal público de cobertura nacional en HD. En 2014 celebró su trigésimo aniversario. En TV abierta se emite en **Canal 34** y **Canal 34.1 HD** en el Valle de México y Ciudad de México; **Canal 12** y **Canal 12.1 HD** en Valle de Toluca. Con la TV paga llega a más de 25 estados a través de **Cablevision**, **TotalPlay**, **Megacable** y **SKY**; y también a USA/Canadá con **Mexicanal**, y el resto de América con **SATMEX**.

'Nuestro principal objetivo es transmitir valores a través de contenidos sobre la sociedad mexicana, su cultura e identidad. Generamos programación original de alta calidad que nos ha permitido alcanzar audiencias más grandes no sólo en México, sino también en el exterior', señaló **Lucila Orive**, managing director.

'La TV Pública se ha fortalecido y las audiencias comienzan a elegirnos. No estamos interesados en rating, pero queremos acercarnos más al público. Quisiéramos poder emitir publicidad para mejorar en todas las áreas y poder competir en el escenario nacional'.

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DIRECTV: KINGDOM, PRIMERA SERIE ORIGINAL



Willard Tressel, managing director, de DirecTV Panamericana



Kingdom, primera serie original de DirecTV Panamericana

En su señal exclusiva **OnDirecTV** su primera serie original *Kingdom*, en alianza con **DirecTV US** y **Endemol**, que tiene como protagonista a Frank Grillo y trata sobre el submundo de las artes marciales en California.

Willard Tressel, managing director, destaca a **PRENSARIO** que se trata de un hecho 'histórico' pues es la primera alianza de este tipo y con la cual el operador sigue la tendencia de sus principales competidores. El ejecutivo también está cerrando alianzas estratégicas con los principales distribuidores de contenidos de América Latina, a la vez que suma películas y co-producciones como *La Casa del Mar* de Argentina protagonizada por Darío Grandinetti y que se hizo con apoyo del **INCAA**.

'La idea es tener siempre buenas historias', destaca. Y ejemplifica: 'Hemos tenido un muy buen volumen de contenido de Francia, España y de los países nórdicos como las series *The Killing* o *The Bridge*. También buscamos material que esté disponible para nuestros servicios multiplataforma'

Platao Rocha, VP de desarrollo y producción de **DirecTV**, profundiza sobre la búsqueda de programación: 'Asistimos a Natpe Miami con un equipo muy grande, tenemos muy buen contacto con los proveedores y, junto con ellos, estamos dando lo mejor a nuestros suscriptores. Particularmente, estamos buscando programación para nuestras señales deportivas y entretenimiento'. 'Lo que vemos es que el televidente quiere ver más contenido "everywhere", por eso apostamos fuerte a **DirecTV On Demand** y **DirecTV Play**. En la medida que se rehacen los contratos tratamos que esté disponible el mayor número de horas para estas plataformas y en todas las ligas que tenemos hacemos el **streaming**, como en el caso del básquetbol de los países de la región Andina'. 'La venta del Pay TV debería ser disponible en todas las plataformas. Parte del contenido es exclusivo, pero hay mucho contenido que compartimos, no siempre es prioridad. Además hay cosas que desarrollamos como la liga *DirecTV de las Américas*', concluye **Rocha**.

TURNER: TNT SERIES PARTIÓ EN AMÉRICA LATINA



Felipe de Stefani, gerente general de Turner Internacional Argentina, y gerente y VP de los canales de Tendencias de Turner Latin America.

Turner Broadcasting System presentó la señal **TNT Series** en América Latina que desde el 10 de marzo está disponible en todos los países con una base de 34 millones de hogares, programando series populares de **TNT** y **Space** como *Under the Dome*, *The Last Ship*, *Justified*, *Suits* y *Crossbones*, junto al estreno de nuevas como *Murder in the first*, *Proofy Public Morals*, protagonizada por **Ed Burns** y producida por **Steven Spielberg**.

Felipe De Stefani, gerente general de **Turner Internacional Argentina**, y gerente y VP de los canales de **Turner Latin America**, señaló que **TNT Series** responde al 'crecimiento de la demanda' de series dentro del mercado. 'Contenido de calidad y buenas historias son el fuerte que busca marcar tendencia en el género de culto de la era dorada de la TV. La TV se sigue reinventando desde su contenido con ficciones de calidad e nuevas historias'.

'El 75% de los contenidos de **TNT Series** posee derechos digitales para ver bajo demanda a través de la plataforma **TV Everywhere**, un hecho inédito en el mercado: el canal será un gran contribuidor al consumo de **TNT Go**. Vemos un auge en el consumo de series, sobre todo ciencia ficción y policiales; confiamos en que la inversión en programación y marketing nos permita llegar a 40 millones de abonados a fin de año', completó.

ÁNGEL ZAMBRANO, NUEVO SVP DE CONTENIDOS

Turner Broadcasting System (TBS) Latin America, Inc. promovió a **Ángel Zambrano** a SVP de Contenidos, anunció **Juan Carlos Urdaneta**, presidente de **Turner Latin America**.

Con base en Atlanta, el ejecutivo reportará directamente a Urdaneta, quien señaló: 'El enfoque estratégico de Zambrano para resolver negociaciones de contenido complejas nos ha permitido aprovechar mejor la escala de nuestro portafolio, asegurándonos que traemos el mejor contenido disponible para programarlo debidamente en nuestra propiedades, tanto lineales como digitales'.



Ángel Zambrano, SVP de Contenidos, Turner Latin America

HBO: CINEMAX, LA #1 EN CRECIMIENTO EN 2014



Cinemax Latin America finalizó 2014 como la cadena #1 en crecimiento de audiencia durante el día y horario estelar durante los últimos dos años entre televidentes de 18-49 años en comparación con sus mayores competidores, según **IbopoMedia**. Creció 8 y 11 veces el promedio de la TV de pago en el horario del día y en su horario estelar, respectivamente, y se ubicó #14 entre los canales de películas y series (todo el día) en televidentes 18-49. Tiene

40 millones de suscriptores en América Latina. En enero culminó #10 para el horario estelar (18-49). En comparación con enero 2014, creció un 21%, es decir 6 veces más que la TV de pago. 'Es el resultado de la inversión que hemos realizado en contenido. Estamos apuntando a lograr un incremento adicional en distribución de manera significativa en México y otros mercados de la región', comentó **Alexander Salas**, gerente general.

Cinemax tiene acuerdos con **Warner**, **Disney**, **Universal** y **Sony**, que le han permitido estrenar películas que recaudaron cerca de USD 20.000 millones en todo el mundo. En enero pasado transmitió la franquicia *La Guerra de las Galaxias*, y para el resto del año tendrá *Harry Potter*, *Piratas del Caribe*, *Rápido y Furioso*, entre otras y las series *True Blood*, *Mad Men*, *Penny Dreadful* y *Game of Thrones*.

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BY RODRIGO CANTISANO



RIOCONTENTMARKET EXPLODES AS LATIN AMERICAN BUSINESS HUB

RIOCONTENTMARKET keeps growing and showing itself as key event in the region for those players that seek new partnerships and fresh Latin content. The final numbers of the 2015 edition, celebrated on Feb. 25-27 in Barra de Tijuca, Rio de Janeiro, were 3,500 participants (10% of growth vs. 2014), 860 business meetings, 257 local and international players and 275 speakers from 30 countries.

One of the main engines in this evolution that **Marco Altberg**, president, and **Rachel do Valle**, executive manager, **ABPITV** highlighted to **PRENSARIO** is the *Conditional Services Access Law* (SeAC) N° 12,485, which established a minimum of three hours and a half of local content in pay

TV channels, of which 50% must be produced by independent companies.

According to the executives, the law gave a decisive boost to Brazilian industry development. During last year were recorded an increase of 385% in the number of hours of local content consumed in Pay TV, which resulted in about 4,000 hours emitted just in the 14 channels monitored by **Ancine**.

But fill that quota is not as easier as it looks like. Most of the independent producers consulted by **PRENSARIO** during the event agreed that the new conditions of the market after the Law give more opportunities to independent companies but also, in many cases, the demands of the Pay TV channels and some broadcasts exceed their possibilities. By the other hand, some international players think that it's difficult to coproduce certain formats with Brazilian companies, because they think very locally and Portuguese is not a language that travels well.

'Brazil is an independent market with very different rules than other neighboring markets and if you want to participate it is necessary to understand the different conditions that it has', resumed **Fernando Gaitan**, VP International Production, **RCN** (Colombia). 'There is still much to do regarding the international commercialization. Markets like this are fundamental in terms of showing the world how the Brazilian markets work, and it helps international executives to approach independent producers', added **Marcello Coltro**, EVP Content Distribution, **Cisneros Media Distribution** (USA).

In addition to the growth in the participation of independent production, there was a notable increase in the presence of international key players of companies like **BBC Worldwide** (UK), **Keshet**, **Armoza** and **Dori Media**, all from Israel; **Lionsgate** (USA), **Endemol USA**, **FremantleMedia**, **Deutsche Welle** (Germany), **France TV**, **TV Azteca** (Mexico), **RCN** (Colombia), **NHK** (Japan), **Paramount Channel Latin America**, **TV5Monde** (France), **ABS-CBN** (Philippines), **Al Jazeera Networks** (Qatar), and **Channel 4** (UK), among others.

Among the top news, **Samsung** announced the launch of *Moony* in Brazil, a new free OTT platform available in Smart TV's and Samsung mobile devices. The **ABPITV** signed a co-production, content sharing and mutual support agreement with the **Camara Argentina de Productoras PyMEs Audiovisuales** (CAPPA). **Globosat**, has commissioned Brazilian series for



Jan Miller, International Consultant, Canadian Media Production -Association (CMPA); Marco Altberg, president, ABPITV; Michael Hennessy, President and CEO, CMPA; and Rachel do Valle, Executive Manager, ABPITV



There was strong presence of international companies in search of coproduction partners in Brazil: Brigid Olen, co-owner, Do Productions; Lucilla Blankenberg, Director, Off the Ground; and Jean Meeran, Director at Team Tarbaby, all from South Africa



A&E Networks Latin America: Krishna Mahon, original content director; Eduardo Ruiz, president and general manager; Emilio Alcalde, programming executive; and Valeria Chagas, programming director.

its pay TV nets **Multishow** and **Canal Brasil**. **Multishow** has agreed with **FremantleMedia** to produce a yet-to-be-titled comic series set to be shot in Sao Paulo and **Produtora B2** will produce the comedy series *Insonia* (13x'24) for **Canal Brasil**.

Educ.AR (Argentina) confirmed several deals with the educational channels **TV Escola** and **Canal Futura**, and signed an agreement with the **Empresa Brasil de Comunicação** (EBC) to co-produce for **Encuentro** and **PakaPaka**.

Altberg and **do Valle** concluded: 'Despite its growth, the convention didn't lose the warmth of the people, who remained open to new business, and the interesting panels. But we still need to have even more presence from Latin America. We want more assistance of more neighboring countries such as Colombia, Uruguay and Chile for our futures editions.'



Roberto Romagnoli, Production and Entertainment Director, Azteca (Mexico); Fernando Gaitan, VP International Production, RCN TV (Colombia); and Marcello Coltro, EVP Content Distribution, Cisneros (USA).



Júlio Worcman, director *Curta!*, with Lorena Bondarovsky, Executive Production Coordinator and Gustavo Baldoni, Executive Director of *Conspiração TV*



André Rossi, Executive Director, Zen Filmes, with Adriana Alcantara, Marketing and Production Director; Beatriz Cifu, Production Coordinator, and Daniela Brango, Marketing Director, all from *Scripps Networks*





CISNEROS, DRAMAS AND UNSCRIPTED FORMATS

Cisneros Media Distribution (USA) arrives to Cannes with a varied catalogue composed of thrillers, telenovelas and unscripted formats. Among the new titles are *Fallen Over Love* (120x'60), a multi-faceted story that reflects the everyday experiences of people entangled in the complexity of love, and *Secret Love* (120x'60), the love story between a secretary and a millionaire widower.

Criminal MasterMind (60x'45) is a thriller series based on the book *Sangre en el Diván* of Ibéyise Pacheco; *Sweet Thing* (146x'45) tells the story of two families living in almost opposite worlds, while *Emerald Heart* (120x'45) follows



Secret Love

a young environmentalist in her battle against the most powerful industrialist Valle Bonito.

From **Ony Productions** (USA) *Candela* (80x'60) is a teen series written by **Patricia Maldonado** (*Usina de Migré*) that follows a teenage girl raised with complete freedom, until she is forced to live with her father, who she believed to be dead. Also, *Non-Dialogue Comedies* (1,500x'30), one of the largest libraries of programming and sitcoms without dialogue in the industry from the leading production houses of the genre; *Xtreme Reality Clips* (52x'30); *Animal Atlas* (234x'30); the variety travel series *Latin Angels* (52x'30); and the 13x'60 formats *The Imposter*, in which an impostor assumes the role of a member of a family; *Stars on the Street*, four competing singers must face pedestrians passing by on the street; and *Council of the Wise*, a shot that provides an opportunity for troubled youngsters to receive advice from a group of life experts as they coexistence for a week.

Lastly, **Cisneros Media** has announced

two productions from Miami-based **Venevision Productions** for **Univision** (US Hispanic): the talk show *El Palenque de Enrique Santos* for **UniMas**, and the new teleseries *Ruta 35, la valvula de escape*, executive produced by **Cristina Palacio** in collaboration with Univision.



Marcello Coltro, EVP of Content Distribution



Emerald Heart

STAR TV: INDIA MEETS RUSSIA

After launching its global sales division during DISCOP Istanbul, **Star TV India** confirmed the sale of the romantic series *How do I call this love?* to **U-TV** (Russia) with the support of the distribution companies **Intellecta** (Bulgaria) and **Contentica** (Russia). *How do I call this love?*, which has been licensed in CIS countries, Europe and Africa, is the love story of two people

whose life values are totally different. 'Our content has gripped people from all over the globe and its acceptance across geographies is a testament to our commitment of inspiring people. We're delighted that our stories continue to transcend borders and are confident that it will enthrall the audience in Russia as well', explains **Sanjay Gupta**, COO, Star India.

CONSTRUIR TV: ART & WORK

Construir TV (Argentina) has become an alternative TV network that combines excellent technique with quality entertainment and social conscience, where workers are the stars. For CIS countries, China, MENA and The Balkans, the distributor of the company's production is **ITV Inter Medya** (Turkey).

The company introduces at MIPTV a catalog



Art & Work

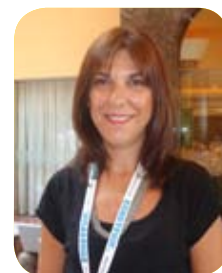
of series headed by *Art & Work* (13x'26), a program focused on professions associated with art as a means of expression and as a way of life. In each episode, they will go deep into every single detail of the artist's world and show the value of sacrifice and the daily commitment necessary to achieve success and public recognition.

Also are *Enviroment Quixotes* (13x'26), where a group of people committed with sustainable development and environmental care design innovative solutions for a healthy life, and *As a Team* (13x'26), a series that shows the adrenaline of working against the clock, the problems that come up, the collective response to them and the respect among roles when working in teams.

'At 2014 we introduced *Mujeres de Overol* as a micro and then we produced a 13x'30 miniseries that worked very well. That's why we decided

to coproduce a new season with several Latin American production companies. **TV Jalisco** (Mexico), **Ecuador TV**, **TV Nacional** (Uruguay) confirmed its participation and we assist to MIPTV in order to add new players to the project', explains **Alejandra Marano**, executive director, **Construir TV**.

Completes: 'This year we also participate at MIPDoc with the objective to see if there is anything interesting to purchase and introduce our new productions like *Vecinas en Clase*, which provides training to mothers of emerging areas of Buenos Aires; *As a Team*, and the second season of *Industria Argentina*'.



Alejandra Marano, executive director



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TRAVEL IN TIME WITH RTVE

Radiotelevisión Española (RTVE) offers at MIPTV thousands of hours of programming to the international market. Lead by **Rodolfo Dominguez**, commercial director, **Rafael Bardem**, head of programmes and licensing sales, and **Maria Jesus Perez**, deputy channel sales director, the company celebrates in Cannes the 25th anniversary of **TVE Internacional**, the 24th international channel, while it launches two new high end series: *El Ministerio del Tiempo* and *Acacias 38*.

The first one is a fantasy and adventure series starred by a man who travels in each chapter to a different time in history, with a mission to avoid past change. Through the *Ministerio del Tiempo*, viewers will



El Ministerio del Tiempo, new series

learn about some of the events that occurred from Isabel II to the independence wars; from the negotiations on the return of Guernica to the rogue's Spain of Lazarillo; from Dali to Lorca and Lope de Vega. According to **José Ramón Díaz**, director at TVE, the company already confirmed an

eight episodes second season of the series that in its premiere on February 24th averaged a 14.8% of market share in the prime time of **La 1**.

Set in Spain from the late nineteenth century in a neighborhood full of multifarious situations, *Acacias 38* is a warm, romantic and bright story about four wealthy families, their love,



Victor Ros



Rafael Dominguez, commercial director, Maria Jesus Perez, deputy channel sales director, and Rafael Bardem, head of programs and licensing sales during NATPE Miami 2015

passions, hates and revenges.

'Our fiction is going through a very good moment right now, after the success of *Isabel* on its three seasons, the brand new detective series co-produced with **Telefónica Studios** and **New Atlantis**, *Victor Ros*, has begun with remarkable success of audience in Spain. And we have *El Ministerio del Tiempo* as our next big bet. The great quality of these stories is reflect of how much has **Televisión Española** grown in the last years', remark **Dominguez and Bardem**.

OCTOPUS TV = REVOLUTION



Andrew Eborn, president of Octopus TV

Andrew Eborn, president of **Octopus TV**, a leading edge cloud based content management, delivery and live streaming company, presented *Clearing the Mist from The Cloud* at Discop Istanbul to help cut through the jargon, dispel the fears and flatten the learning curve and made it clear

why and how its company is *revolutionising* the way content is stored, managed and delivered.

Eborn also demonstrated how companies of any size from the largest broadcasters and distributors to individual producers and independent distributors can now enjoy the benefits of **Octopus TV** as a robust proven solution, saving significant time and money in the management and delivery of their files.



Prashant Chothani, CEO

Sensing the diverse audience tastes and need for thematic channels we launched **travelxp HD** in 2011 as first HD and also the very first travel channel in India.

Prashant and **Nisa Chothani**, CEO and director at **travelxp HD**, continue: 'The content is a mix of shows shot across the globe & categorized in six genres viz destination, lifestyle, heritage, food, culture and nature. It is in English with hosts from different countries to give it a multi cultural & multi geographic feel. It is localized in Hindi for India and plans to do the same in the other geographies

TRAVELXP HD, NOW IN 4K



Foodicted

that it launches in with local content and local language feeds.'

travelxp HD has cut across boundaries and it is being broadcast in Canada, Africa and the Middle East apart from IPTV platforms in other countries. The shows are also licensed across the globe, and as in flight entertainment: *Xplore World*, *Xp Guide*, *Great World Hotels* and *Foodicted* are some of the top rated programs.

'The channel has formed a loyal audience base and delivers better numbers than major business & news channel in India. Today it is poised at yet another *milestone* with its soon to be launched 4K content', says **Prashant**. 'We are very excited by the launch of the channel in new markets: this year we hope to spread our footprint further into Europe & also introduce 4K content. We have put up a glimpse of our 4K product on **HOT BIRD** (13 E) 4K1', concludes **Nisha**. Today, **travelxp HD** reaches more than 40 million homes and targets to get 100 million by March 2016.

LIFE COME TRUE ON FICTION

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STAND P-1.C72

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BOOTH #R8.C9

KESHET EXPANDS IN LATIN AMERICA



Karina Dolgiej, sales manager

2014 has been a strong year for **Keshet International** (Israel) in Latin America, gaining real momentum in making deals and having recognized the great potential to grow in the market.

In this context, the company hired **Karina Dolgiej** as sales manager, who supports **Kelly Wright**, sales director.

'Our presence has been growing and establishing itself in the region, but particularly in Brazil, where **Globo TV's Super Star** (local version of *Rising Star*) averaged more than

30% share throughout its first season. A second season is slated to premiere later this year. Additionally, we had previously sold the drama series *Prisoners of War* and *Deal With It* to **+Globosat** and **Multishow**, explains **Dolgiej**.

'We are a young company with fresh ideas, and we understand how to be flexible and come up with new solutions to adapt our shows and business to the local markets, which is an approach that is well suited to Latin American buyers. We definitely place a lot of importance on Brazil and Argentina, but we also focus on countries with growing industries such as Peru, Ecuador, Uruguay and Panama.'

After NATPE Miami, the distributor announced that both **Telefe** (Argentina) and **TVN** (Chile) have commissioned local



BOOM!, sold in Argentina, Chile and Uruguay

adaptations of **Keshet's** game show *BOOM!* while **Canal 10** (Uruguay) bought 35 episodes of the finished Spanish edition. 'We are looking into the possibility and logistics of establishing a local, on-the-ground- production hub in the Latin American region for our shows so that we have a greater involvement in their adaptation process and production', she says.

'We are also keen to sell more of our scripted series following the high-profile US launches of *MICE* (*Allegiance* on **NBC**), *Your Family or Mine* (**TBS**), and *DIG* (**USA Network**) in 2015. Latin America is a place where companies are increasingly open to taking risks', concludes **Dolgiej**.

BOOTH #R7.E2

CBSI, GUINNESS DRAMAS



CSI: Cyber

CBS Studios International (USA) highlights its new drama series *CSI: Cyber* (13x'60) fourth series of the *CSI* franchise, the 'Largest Ever TV Drama Simulcast' according to the **Guinness World Records**, starred by the Emmy and Golden Globe Award winner **Patricia Arquette**. The U.S. premiere of the series was seen by 10.46 million

viewers, being first in its time period.

From the *NCIS* franchise its stand *NCIS: New Orleans* (22x'60), about the local field office that investigates criminal cases affecting military personnel in The Big Easy, a city known for its music, entertainment and decadence. Also the drama series *Scorpion* (22x'60), *Madam Secretary* (22x'60), *Zoo* (13x'60), where a wave of violent animal attacks against humans begins taking place across the globe, as well as *The Dovekeepers* (4x'60) and the comedies *Jane the Virgin* (22x'60), *The Odd Couple* (13x'30) and *Happyish* (10x'30).

BUENOS AIRES, IN FULL GROWTH

Created in 2011, **Distrito Audiovisual** (Argentina) currently concentrates 170 companies from the industry to develop initiatives that serve to promote, empower and build through them also benefits for the inhabitants of the areas in which the district is located.

Enrique Avogadro, Sub Secretary of Creative Industries of the City of Buenos Aires, observes:

'Since we were conceived as Audiovisual Polo we participate in markets such as **Marche du Film**, **Festival de Annecy**, **MIPCOM** and **RioContentMarket**, among others, with the aim to offer economic incentives, catalogs or stands to small companies that need some support'.

'Our main objective is to give to the different producers and players the tools to fulfill their dreams, encourage them and to continue to grow both in the local and international market', concludes **Avogadro**.

In order to analyze in detail the TV industry, **Distrito Audiovisual** launched the *Encuentro*



de Negocios de TV (ETV), which will see its third edition in August. During the first two editions, the *ETV* brought together local professionals, who heard the experiences and projects for companies like **Google**, **Canada Media Fund**, **ABPITV** (Brazil), **Señal Colombia**, **Fox**, **History Channel** and **Educ.ar** (Argentina), among others.

Besides, the organization realized several Business Rounds, in which over forty producers presented over a hundred projects to local and international channels.



Dave Murphy, interim ambassador of Canada; Valerie Creighton, president & CEO of the Canadian Media Fund; with Enrique Avogadro during the second edition of Encuentro de Negocios de TV (2014)

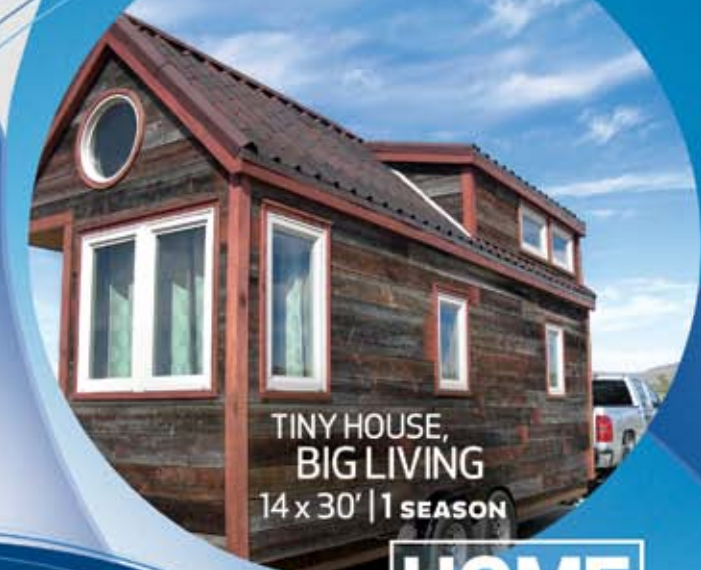
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TRT, #1 IN TURKISH PERIOD DRAMAS

Booth #P-1.E17



The great exile *Caucasia* and *Milat*, new series at MIPTV



Mehmet Demirhan, deputy head of TV department

TRT Sales, the international division of Turkish pubcaster TRT, will have a great 2015, after recovering the #1 position of the domestic prime time with the period serial *Resurrection*, and as MIPCOM 2015 approaches with Turkey as the "Country of Honour". Moreover, the division confirmed during Discop Istanbul a global distribution deal with **ITV Inter Medya** for three of its titles: *Resurrection*, *Filinta* and *Tree of Life*.

Mehmet Demirhan, deputy head of TV department, explains: 'We have produced a lot of material in 2014 and this content is our pride and joy. As the Public broadcaster, without making financial worries the priority,

we take action keeping in mind the responsibility we carry, and aim to produce programs that bring together variety and balance, information and entertainment. In 2015 we will continue to do so as well'.

'*Filinta* and *Resurrection* are very different from the general drama concept with their production qualities, sets created and content. Their meeting with the audience has been quite an exciting time for us', he ensures.

According to the executive, Turkish market is based on production in an environment that is highly competitive to bring the best in front of the viewer and reap the most reward in return. 'We aim to make our presence felt in areas like co-productions and miniseries, which private



channels tend to avoid as a result of financial worries', concludes **Demirhan**.

In Cannes, TRT Sales also highlights a strong state of dramas and miniseries headed by *Ciragan Conspiracy* (4x'90

& 8x'45) and *Happy Toys* (26x'13), a tale of companionship of about a bunch of heroes of a toy store who still have lots to learn. Lastly are *Harem* (3x'30), set in the Ottoman Empire; *The great exile Caucasia* (4x'80), a story of an unprotected and forgotten nation and *Milat*, about the heroes in the National Intelligence Organization, one of the most violent fronts of the fight.

KABO: SCRIPTED AND COMEDY FORMATS



Arabelle Pouliot Di Crescenzo, Managing Director, KABO International

KABO International, distribution arm of the Paris based production powerhouse **KABO Family**, attends to MIP Formats and MIPTV with the objective to introduce its scripted and comedy formats to new buyers and extend its reach internationally.

Arabelle Pouliot Di Crescenzo, Managing Director, describes: 'We launched **KABO International** in 2014 as the result of repeated international interest for our production methods and formats, including *Our Crazy Family* (154x'26), which has increased **M6's** (France) market share time slot

by over 50%'.

At MIPTV the executive recommends the sitcoms *Pick'n Mix* and *Crazy Family*, a comedy that focuses on a multi-generational family and follows their various antics, as they face with humour the complexities of three generations as they try to get along.

Continues: 'We will also be launching *Peplum*, our latest prime time scripted comedy set in Ancient Rome, and the studio gameshow format *Cash or Splash!*, as well as some brand new factual entertainment formats'.



Our Crazy Family, comedy

AUDIOVISUAL FROM SPAIN NEW TV SERIES at MIPTV R7.J11 >

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ALL3MEDIA, OPPORTUNITIES ON THE ROAD

Booth: #R8.C20



Sabrina Duguet, SVP International Format Sales



After the reorganization of its formats team and the appointment of **Steve Macallister** as new CEO, **all3media International** (UK) keeps strengthening its management with the production companies and its growing sales team.

Sabrina Duguet, SVP international format sales, describes: 'There are more opportunities than ever before in terms of our format business. The number of territories taking formats for local production has increased, as well as the number of channels and other platforms'.

According to the executive, while the opportunities in the formats field have increased, so has the competition. 'Good ideas can come from anywhere, not only the US, UK or other major countries, small countries have seen the rise in the export of their formats'.

What's the key for **Duguet**? She answers: 'The freedom to choose which what producers and broadcasters work with. 'We are not tied to anyone so we will choose the best partner for each format in each territory, whether that means working with the broadcaster directly or with production companies'.

For MIPTV, she continues pushing *Gogglebox*, an observational documentary produced by **Studio Lambert** for **Channel 4** that features recurring couples, families and

friends sitting in their living rooms watching weekly British TV shows.

Also from **Studio Lambert** is *Undercover Boss*. With over 100 completed program sales and with 23 local versions the show follows high level corporate executives as they take the extraordinary step of going undercover in their own companies to ensure that they are fighting fit for the future.

Lastly is the quiz show *Cash Cab*, format created by **Lion TV** whit over 50 versions aired in over 95 territories and with nearly 5000 episodes produced. The show sees unsuspecting members of the public climbing into an apparently normal taxi cab, only to find themselves on national TV, with a chance to win a small fortune.

Booth #P-1.E17

GUSTO TV LAUNCHES AT MIPTV

Canada's new food and lifestyle channel **Gusto TV** is launching an international distribution arm this MIPTV. It has committed to producing over 100 hours of its own original 4K culinary content yearly, and the first series to be distributed are *One World Kitchen* (30x30'+120 webisodes) and *A Is For Apple* (30x30'+100 webisodes). Both series are available in HD, 4K and as formats. 'Our trendy, edgy series are made for people who love food, by people who love food', remarks **Chris Knight**, CEO and founder.



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THE EMERALDS OF CARACOL



Lisette Osorio, VP International

Caracol TV International (Colombia) presents at MIPTV a catalogue of new productions, headed by the series *Emeralds, the color of ambition* (60x'60), set in a small town described as a 'green hell', where the ways of the jungle is law and *Beats of Love, Niche* (120x'60) is the story of a man who did everything to overcome the adversities and make his dreams come true.

Fugitives (40x'60) narrates the story of a man accused of a crime he didn't commit and sentenced to 20 years in prison after the wife of his best friend was murdered, and *Men Cry Too* (41x'60) is about a man who believed he had everything he needed in life until the most desired promotion at work is given to another doctor. On the entertainment format *TV Maniacs* ('60) two families made up of members from three different generations must pass knowledge and skill tests, based on TV shows and films.



The Czar of the Emeralds, documentary

Caracol TV launches a slate of '60 documentaries based in some of the most important Colombian issues: *The Other Face of Pleasure* analyzes the industry of sexual tourism in Colombia from two different angles. *The Czar of the Emeralds* shows the conflict between the government, illegal miners, private sector companies and the traditional illegal armed

groups; and *The Gold Wars* gets deep in the mining industry in Colombia, one of the most questioned phenomena in the latest years.

War Wounds shows the situation of the soldiers wounded in the war and reveals touching narrations of protagonists who risked their lives by intervening in armed conflict. And *Voices of Fire* analyzes the events occurred in the Colombia's Palace of Justice in 1985 when a commander from the Colombian guerilla group stormed the precinct, starting one of the cruelest episodes of recent history.

MONDO TV LAUNCHES NEW CO-PRODUCTION

Mondo TV (Italy) launches at MIPTV the original and highly acclaimed animated series *Secret Wings World to Life* (26 episodes) co-produced with **Blonde Pilot**, one of Europe's largest & most successful animation companies. The series, which will be broadcast on autumn 2016, is a unique, original and striking children's property aimed principally at girls aged 3 to 10 years old, combining vibrant colours and modern style with a unique sophisticated edge, elegance and beauty.



Matteo Corradi, CEO

'With themes that embrace contemporary topics on the environment and the natural world as well as focusing on the power of cooperation, responsibility and friendship, the series aim to reinforce positive values and principles whilst providing educational value on the natural world in a fun and informative way', explains **Matteo Corradi**, CEO of **Mondo TV**.



Secret Wings World to Life, new series coproduced with Blonde Pilot

'This is a fantastic female property which really increases the quality of our current production projects. The expertise of Blonde Pilot in the development of the merchandising on their original characters, combined with our distribution capacity will make this series a big success', he completes.

Other top titles at MIPTV are the new shows *Sissi The Young Empress* (26x'26), *Drakers* (26x'26), the second season of *Dinofroz* (26x'26), *Playtime Buddies* (26x'13) and *Suzu Zoo* (26x'2). *Bug's Ranger* (52x'11) is a story that revolves around a group of best friends who spend their time buggin' on down the boardwalk of life, while *Atomicrom* (52x'11) is set 13 billion years ago, after The Big Bang's explosion when a contact point between the world of Matter and the world of Antimatter was created. Lastly are *The Treasure Island* (26x'26), based on the R. L. Stevenson's masterpiece, and *Cat Leopold* co-produced with **Russian Mobile Television**.

THE KITCHEN, THE EVOLUTION IN DUBBING

The Kitchen (USA) is a dubbing company with over 14 years in the business, and with a strong expansion in the last years. 'In our international dubbing studio we work with content in English, French, Brazilian Portuguese, Latin and Spanish. We have 14 recording rooms, 6 mixing and editing rooms, and a fairly strong team, always native talents', explained **Alexis Cárdenas**, sales director, Latin America.

At *Kidscreen* 2015, where the company held a cocktail party, the executive highlighted to *PRENSARIO* that the event was 'a great market' because its allowed meetings with producers, distributors and channels dedicated to children's entertainment.

'The 2015 had a great beginning, as we closed more business than in 2014. We are working with **AMC**, **NBC Universal** and **BBC** as new clients. People know very well **The Kitchen**, and mixing this with an excellent team and the capacity to enter in new markets like Africa have generated big rewards', finished **Cárdenas**.



Deeny Kaplan, EVP, and Alexis Cárdenas, sales director, Latin America The Kitchen (USA)

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VIACOM, ENTERTAINMENT & COMEDY

ProMEXICO, INTERNATIONAL EXPANSION



Pierluigi Gazzolo, president, Viacom Media Networks The Americas

the adventures a monster truck, his driver, an eight-year-old boy, and their adventures in Axle City.

two dynamic and carefree ducks who fly around in a jet-propelled, bread delivery rocket van, delivering bread to their hungry customer.

In general entertainment the company introduces two new titles:



Blaze and the Monster Machines, animated series

the brand new non-scripted franchise with the first-ever furniture design competition series, *Framework* (10x'60), which premiered in the US in early January 2015 with over 2.6 million viewers; and the format Lip Sync Battle (10x'30), based on the skit on *The Jimmy Fallon Show*. Viacom will be pre-selling both the distribution and format rights to the 10 part series at MIPTV, before it debuts on Spike in April 2015.

Lastly, it introduces three new formats produced for **Comedy Central**. *Big Time in Hollywood, FL* (10x'30), created by **Ben Stiller's** production company, **Red Hour**, about two delusional brothers and self-proclaimed filmmakers; *I Live with Models* (8x'30), centered around a chubby barista, whose perfect hands catapult him into the glamorous but ruthless world of modeling; and the late night show *The Nightly Show with Larry Wilmore* (160x'30), hosted by comedian, actor, writer and Emmy Award winner **Larry Wilmore**.

Viacom International Media Networks The Americas (VIMN) highlights in Cannes the brand-new action series produced for **Nickelodeon** *Bella and the Bulldogs* (20x'30), centered in the life of teenage cheerleader who decides to chase her dreams of becoming the new quarterback for her middle school football team.

Created by **Jedd Borkin** and **Ellen Martin** (*The Backyardigans*), *Blaze and the Monster Machines* (20x'30) follows

Mexico is one of the most important global players in the audiovisual industry: its creative industries contribute up to 7% of the country's GDP, and are one of the most rapidly growing sectors in the economy, in terms of income generation, job creation and export earnings. It is the 18th largest exporter of creative goods in the world and the leading actor in Latin America.



José Luis Sánchez, VP of sales Reed Midem for Latin America, with Karla Mawcinnitt Bueno, communication and image general coordinator, and Alain Faudoa Padilla, electronic, electric and telecommunication industries coordinator from ProMexico during NATPE Miami 2015

Through the governmental agency **ProMexico**, the country has set up an aggressive plan of international expansion throughout 2015, after having a great experience as "Country of Honour" at MIPCOM 2014, where close to 100 Mexican companies attended under the umbrella. 'Our audiovisual content is being watched by over 1 billion people around the world per year, in more than 100 nations', explains **Francisco Gonzalez Diaz**, CEO of **ProMexico**.

Mexican creative industries are expected to grow 9% and achieved USD 27 billion for 2014. 'The country offers attractive incentive schemes, created to attract international projects. Our incentives are amongst the most competitive ones and are designed to boost the local and foreign film and content sectors', he concludes.

ProMexico is not only devoted to the MIPs in Cannes, its main executives have been attending the most important Latin shows, as Natpe Miami, to analyze future attendance with the Mexican delegation. 'We see there is an enormous potential of Mexican independent content and we are exploring new venues to attend. During Natpe Miami, for instance, we met many companies interested in getting in touch with our industry and now we are building bridges to make it possible', explains **Karla Mawcinnitt**, communication and image general coordinator.

DICK CLARK PRODUCTIONS, LIVE ENTERTAINMENT

Dick Clark Productions, one of the world largest producer and proprietor of televised live event entertainment programming, brings at MIPTV a slate of unscripted formats headed by *World's Funniest Fails* (18x'60), where in each week a panel of three comedians analyze user generated videos and choose their favorite.

The second season of *Fail Army* (40x'30) presents an average of 60 clips per episode where failure is the only option, and *OK! TV* (260x'30) on its third season, which is inspired by the entertainment news magazine focused on pop culture, gossip, and celebrity lifestyle. Regarding live

events, the 73rd *Annual Golden Globe Awards* (3x'60 & '60 Red Carpet Special) is one of the most recognized events throughout the world, and one of the few that honor both motion picture and television achievements; and the 42nd *Annual 2015 American Music Awards*, an event that pays tribute to today's most influential and iconic artists with over 16 musical performances by the top acts in the world.



Bob Kennedy, SVP of Sales and Acquisitions

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ORF, THE WILD WORLD IN 4K



Marion Camus-Oberdorfer, head of content sales,

report increasing interest from US-studios.

ORF Enterprise, the public Austrian broadcaster international sales division, has become a key referent in the documentary business, especially in the European and the US markets. At MIPTV it launches brand new productions in 4K, along with new drama series and other programs.

Marion Camus-Oberdorfer, head of content sales, explains: 'Our home market is Europe. Our fictional programs mainly appeal to European audience but because of the storytelling of ORF's series we lately could score recognition in the US-market and can



Secrets of Squirrels, a 4K-wildlife documentary launched at MIPTV

Thanks to its wildlife and nature documentaries, the company attracted a world-wide audience and set notable standards with latest technologies, including Ultra HD 4K blue chip documentaries that have been sold to multiple countries. Among the top deals closed during the first months of 2015, she highlights the sale of *Tatort* to several broadcasters: 'ARD/Degeto licensed 14 *Tatort* movies as well as the regional broadcasters SWR and RBB who picked up recent movies of the same brand. Other recent licenses include

Danish broadcaster TV2 Denmark as well as Slovenia's RTV'.

ORF Enterprises has sold *Wild Venice* to National Geographic Channels International, SBS Australia and Green Narae Media in Korea and *Africa's Wild West* to National Geographic US. *Russia's Wild Sea*, that will be available in 2017, is currently presold to SBS in Australia and Nat Geo.

In Cannes, it exhibits a brand new slate of series headed by *Suburbia*, *Women on the Edge* and the 4K-wildlife documentary *The Grey and the Red* and *Secrets of Squirrels*. *Vanishing Kings* and *Lions of the Namib* will also impress the buyers, as well as wilderness from Austria's *Forest of Fantasies*, *Engadin*, *Switzerland's Wilderness* and *Africa's Wild West*.

MEDIASET: FORMAT BUSINESS BECAME A REALITY

Mediaset, one of the leading Italian broadcasters, is getting great results in the international market with the strategy towards offering its fiction formats to big TV channels in the world.

During Discop Istanbul, Manuela Caputi, head of sales, confirmed a second season of *Matter of Respect* (four seasons in Italy, the fifth in production for 2016) on Kanal D (Turkey). 'They were so happy with the results of the first 14 episodes on air that have already confirmed a second series for this year. We are so happy with the results, as well, and this deal allow us to have a great presentation card to other territories', she says.

'The Turkish market is demanding much more formats than ready made. We are analyzing other titles for local adaptation with Kanal D. The clients have received really well our proposals of comedy, drama, suspense and crime series. Middle East is also looking for formats', comments Caputi.

The distributor has sold strong packages of programming —10 series—to Farsi 1 (Iran), Lana-Moby Group (Iraq). In the CIS territories, Mediaset is doing well with all the channels of Georgia and Kazakhstan, through the distribution company TVNi (Russia).

'In Croatia, we are working with Nova, where we have sold *Tuscan Passion* and *For Love Alone*. And we have restarted relations with RTL, where we have closed a deal for *Matter of Respect*. Asia is also a region in which we are strongly focusing in the next months', concludes Caputi.



Turkey is also adapting foreign stories: Dogan Ercan and Idil Belly, from the distribution company Sera Films (Turkey); Ozlem Ozsumbul, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D. Because of the recent success of *Matter of Respect* the Turkish broadcaster is producing a second season for 2015



Tuscan Passion, now in Nova Croatia

SPI INTERNATIONAL TARGETS BRAZIL

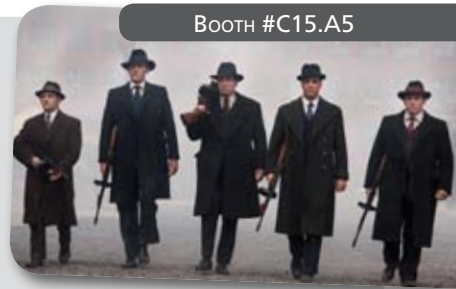


Thivá Fróes de Souza, SPI Director Brazil.

SPI International (USA), which globally operates more than 30 FilmBox brand TV channels, has secured a formal approval from Ancine, the Brazilian regulatory body, to launch nine FilmBox brand channels in the country's pay TV market: 'FightBox, Fast&FunBox, DocuBox, FilmBox Arthouse, FashionBox, MadscreenBox, 360 TuneBox, Eroxx and Eroxxx (adult entertainment) are the ones that have been accredited', announced Thivá Fróes de Souza, SPI Director Brazil.

EONE

Entertainment One (Canada) launches at MIPTV its brand new docu-drama series *The Making of the Mob: New York* (8x'60, AMC) from Emmy nominated producer Stephen David and the iconic natural history series *David Attenborough's Great Barrier Reef* (3x'60 + '60 behind the scenes) broadcast on BBC1 (UK) and ABC (Australia), as well as the thriller series *The Enfield Haunting* (3x'60 or 2x'90, Sky Living) and the drama series *Hindsight* (10x'60, VH1), *Halt and Catch Fire* (S2 20x'60, AMC) and *Turn* (S2 20x'60, AMC).



The Making of the Mob: New York

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SESAME WORKSHOP, THE EDUCATIONAL POWER OF MEDIA



Renee Mascara, VP,
International Media
Distribution

Sesame Workshop is the nonprofit educational organization behind *Sesame Street*, which reaches 156 million children across more than 150 countries. Delivered through a variety of platforms, including TV programs, digital experiences, books and community engagement, these programs are tailored to the needs of the communities and countries they serve.

Renee Mascara, VP, international media distribution: 'We want to be everywhere kids are but just as important is creating the right balance of content for them. It's about developing formats that resonate globally with strong, recognizable characters, and balancing that with curricular goals that meet the educational and developmental needs of children locally.'

The company has strong presence in Latin America, working with **Televisa** (Mexico), **RCN** (Colombia), **Ecuavisa** (Ecuador), **La Red** (Chile),



Sesame Street reaches 156 million children in more than 150 countries

SerTV (Panama) and **Discovery Kids** Latin America. Continues **Mascara**: 'For more than 45 years families around the world have looked towards *Sesame Street*'s beloved Muppets to help their children to build their inner strength and develop their moral compass along with a lasting love of learning.'

In order to continue that tradition, it has created *The Furchester Hotel*, a new co-production with **CBeebies** with familiar friends like Elmo and Cookie Monster, who are visiting Elmo's relatives for an extended stay, and meet new ones, who stay at the "almost" world class hotel. According to Mascara, consumers are 'embracing on-demand viewing' and have an expectation for content that is 'readily available at their fingertips'. She concludes: 'The multiplicity of viewing options forces broadcasters and production companies to be much more creative and thoughtful in their offering.'

BLUE ANT MEDIA EXPANDS



Kate Blank, new director
of International Sales

Blue Ant Media (Canada) expands its distribution division with the appointment of **Kate Blank** as director of International Sales, who is responsible for Asia-Pacific region, German-speaking territories, Middle East and Eastern Europe.

Over 1,500 hours of factual, lifestyle, reality, documentary series and formats are available at MIPTV: *Paranormal Survivor* (10x'60), *Cabin Truckers* (13x'30), *Reno My Reno* (13x'30) and *Wild Ride* (16x'30), as well as the documentaries *Dino Hunt* (4x'60), *How We Got Gay* ('42), *Different Drummer: Celebrating Eccentrics* ('60 or '90) and *Every Child Counts* ('60).

9 STORY, ANIMATED ADVENTURES



Federico Vargas, direc-
tor of Distribution

Federico Vargas, director of Distribution, **9 Story** (Canada), describes to **PRENSARIO**: '2015 has gotten off to a strong start with *Natpe* and *Kidscreen* while MIPTV offers us an additional and important touch point with international clients prior to Mipcom. We will be showcasing a big number of new products this MIPTV edition, including new seasons of some of our most popular properties.'

The distributor has close several deals recently within Latin America, including the sale of *Peg + Cat* to **Discovery Latin America**, *Wild Kratts* to **Canal Futura** (Brazil) and **Television Nacional** (Uruguay), *Daniel Tiger's Neighbourhood* and *Camp Lakebottom* to **Canal Once** (Mexico) and licensed over 90 half hours to US Hispanic broadcaster **MundoFox**. 'Latin America continues to be an important growth opportunity for us and we have been seeing some strong momentum within the territory,' completes Vargas.

At Cannes the executive recommends the animated series *Wild Kratts* (92x'22) about two brothers that travel to different corners of the world to get up close with amazing new animals.

The Emmy award winning *Peg + Cat* (80x'12) follows a little pig and her sidekick as they embark on adventures while learning basic math concepts and skills, while *Get Ace* (52x'11) is a new animated series centered in a nerdy high schooler boy who's catapulted into adventure when he's accidentally fitted with some cool, ultra high-tech, experimental braces.

Lastly are the comedies *Guess How Much I Love You*, *The Adventures of Little Nutbrown Hare* (52x'11), an adaptation of the bestselling picture book which has sold more than 30 million copies worldwide, and *Camp Lakebottom* (52x'11).



The preschooler property *Peg + Cat* was sold to **Discovery Latin America**

RAI COM, ITALIANA MAGAZINE

RAI Com (Italy) presents at MIPTV a catalogue of about 50 titles headed by the new TV format *Italiana Magazine*, a cross medial spinoff of the English/Italian magazine, and *Torneranno I Prati*, new film. Also, new seasons of *The Family*, *Anti Drug Squad* and *Palermo Police Squad*; the miniseries *Oriana*, based on the life of Oriana Fallaci, and the documentaries *The Palio of Siena* and the *Villa Medici*. On

Animation, it also represented with preschool-oriented *Pio the Chick* and *Dixiland* and the teen shows like *Hairy Idiots* and *Silly Season*.



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ACCORDING TO... SMILEHOOD



Silvana D'Angelo, director

Even when **Smilehood Media** (Argentina) was born as an animation generator—it began with the production and distribution of the 360° series *Plim Plim*—now also co-produces programs that aim to a multitarget audience like the new comedy *According to Roxi*, which will air throughout Latin America by **Lifetime** as the first window. Produced by **La Maldita**, the series is available in two versions for the international market: Web (8x'10) and TV (26x'24), in which **Nightsun** and **Smilehood** appear as associated producers.

Silvana D'Angelo, director: 'We have much knowledge about the market, garnered over 15 years, and sufficient expertise to understand the trends and preferences of the programmers, so we are above all content distributors. We aim to the family audience. We take products that seems adequate for current programming needs and that we believe really new and innovative.'

Another new product for the international market is the pre-school animated series *Pispas* (26x'10), produced by the Spanish company **Diversidad Visual**. It follows the story of a van, turned into a spaceship that arrives to Earth to play with a group of children from different cultures.

Among the main objectives in Cannes, **Smilehood** wants to keep expanding the brands *Plim Plim* (three seasons: 20x'7 or 24x'22 HD), currently at **Disney Junior** and

Netflix in Latin America, **Discovery Familia** in USA, and the **DirectV** digital platform; and the youth series *Wake Up! With no make up* (13x'30), co-produced by **Once Loops** and **Coca Cola TV** and with **Warner Chappell** (music) and **E! Entertainment Television** (panregional broadcast) on board, recently been licensed through the VOD service **Hulu**. It tells the story of a group of young people who decide to undertake an ambitious project in an old fire station inherited.



According to Roxi

HASBRO, RENOWNED BRAND SERIES

Hasbro Studios (USA), the production division of **Hasbro Inc.**, introduces at MIPTV its catalogue of animation series for kids based on some of the Hasbro's world-class brand, highlighting *Transformers Robots in Disguise* (78x'22), an animation series targeted to 6 to 10 years old boys that follows the story of the Transformers of the Earth and the summoned of Bumblebee by Optimus Prime to save Earth from a new faction of Decepticons.

Also based on Transformers' brand, *Transformers Rescue Bots* (78x'22) narrates the adventures of four young Transformers and their human counterparts, tasked by Optimus Prime to study the ways of humanity and protect mankind on the island of Griffin Rock, a highly advanced hub of technology where anything can happen.

Targeted to girls between 6 and 11 years, **Hasbro** launches *Littlest Pet Shop* (78x'22), an animated comedy-adventure that centers around the life of a fun-loving tween girl, Blyth and the fantasy adventures of the pets that she cares for.

My Little Pony Friendship is Magic (117x'22) follows Twilight Sparkle who through funny, offbeat experiences and exciting, enchanting adventures, learns about the most powerful magic of all, the magic of friendship, while *My Little Pony Equestria Girls* (2x'72), oriented to 6 to 12 years girls, narrates the persecution of Twilight Sparkle to the thief of the crown of the Crystal Empire that ends into an alternate world turning she into a human teenage girl.

Most of the shows currently run on the **HUB**, the new TV network that was created by the joint venture between **Hasbro** and **Discovery Communications**.



Gustavo Gómez, sales director, Latin America, Hasbro Studios



Transformers Robots in Disguise

DW, BEHIND THE HEADLINE

Sylvia Viljoen, head of distribution Latin America, **Deutsche Welle** (Germany), describes to Prensario the new strategies to expand the business focused on two areas: the 24/7 TV channel and content distribution, as well as looking for co-production partners.

DW is trying to reach 'deeper' in the region: 'We are focused more in the interests of audience, go deeper into what they want to see and give them a reason to see our content', says **Viljoen**.

Andrea Hugemann, in charge of sales for the region, comments that some documentaries have been licensed in key territories: 'We want to start selling the formats of our main shows, a trend we see that is consolidating in Latin America. We will begin probably latter this year or in 2016'.

In Cannes, **Hugemann** highlights *Tasty Tales* (7x'30), about people who see food as an adventure; *On Island Time* (13x'30), focused in the history of different island landscapes,



Andrea Hugemann, sales representative Latin America, and Sylvia Viljoen, Head of Distribution, Latin America

their people and secrets; and *The Mysteries of the Brain* (5x'30) a travel to the complex ways in which the brain acts.

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TELEFE: DRAMA WITH TWISTS



Daniel Otaola, content distribution manager

Telefe International (Argentina) promotes in Cannes the new telenovela *Lioness* (120x'60) that tells the story of a rundown factory that represents so much more than just a job for its workers, it's their world and they will not let go.

Also, the series *The Return of Lucas* (60x'60), a very interesting fiction project co-produced with **America TV** (Peru) about a mysterious disappearance of one small children who reappears 20 years later. Its being shot in Peru and Argentina with an international cast, and it starts global distribution since MIPTV.

From the unscripted slate the company highlights the new sitcom format *Yes or No*, which challenges spectators to define the course of the story in real time, and *The Entrepreneur*, *A Million to Start Up*, a reality show produced by **Endemol** in which 50 contestants compete with different objectives, and only one will make his personal Project true, thus becoming "The Entrepreneur".

Other top product is *Pope Francis, the story of Jorge Bergoglio* ('90), an historical documentary produced by **Anthos Produzioni** (Italy) that proposes a close study of Jorge Mario Bergoglio. In Italy the documentary reached a 6.24% market share at RAI TRE.



The Return of Lucas, co-produced with America TV (Peru)

Love Road (120x'60) is a telenovela produced with **LCA Producciones** about the love stories of four siblings, while *The Legacy of Rock & Roll* (150x'60) is a romantic comedy co-produced with **Underground** and **Endemol**, the same team of *Graduates*, one of the biggest hit of the latest times. Lastly, the family comedies *Dear Daddies* (184x'60) and *We Are Family* (184x'60), also produced with **LC Acción** and centered in a coveted bachelor, who, due to a tragedy, becomes the legal guardian of four orphans.

ARMOZA, DISRUPTIVE CONCEPTS

Armoza Formats (Israel) launches in Cannes two new formats: the thrilling prime time studio gameshow *Babushka* ('60) created in partnership with **Ryan Seacrest Productions & TF1** (France), and *Yum Factor* ('60), a prime time cooking format created with **Abot Hameiri**, which brings a new twist to cooking competitions.



Avi Armoza, CEO

Also, *I Can Do That!* (90'-120'), recently commissioned by **NBC** set to air this summer with an all-star cast, and by **Azteca** and **FremantleMedia Mexico**; it is on **Rai** (Italy) second season, following a strong launch in Record (Brasil, second season), Spain and Finland, among the other 15 countries who are in production for their local adaptations with 6 of these set to air over the next few months.

"We always look to work with those who we believe will be the right partner for each particular format. It's not always about going for the biggest broadcaster or the one with the biggest budget, but rather identifying which one will give your format the best home. This is all part of our research when we start to sell the format, and sometimes this will lead us to choose the production companies who have a particular expertise with relevant types of shows, the niche broadcasters or the broadcasters with the most reach. Each format is treated individually and with a strategy tailored to it," says **Avi Armoza**, CEO.

Also developed in partnership with **TF1** is *The People's Choice* ('60) presenting the most trending, thought-provoking and entertaining dilemmas, also commissioned by **Globo** (Brazil). Lastly, *Still Standing* ('60) that is one of Armoza's most adapted formats globally (15): it is a game show that offers contestants the chance to win USD 1 million by out-guessing 10 opponents in 10 fast-paced and dramatic trivia battles.



Babushka, new format launched at MIPTV

STAR MEDIA, THE NEW MATA HARI

Great dancer and courtesan admired by most outstanding men in Europe in the beginning of the last century, spy *Mata Hari* remains the most intriguing woman of the 20th Century even nowadays. This is why, **Star Media** and **Channel One Russia** decided to screen their own version of the life story of this incredible personality in a 12-episode project shot in Lisbon-Portugal and its vicinities.

Directors Dennis Berry and Julius Berg head the multinational crew, while French actress Vahina Giocante was invited to act *Mata Hari*.

In addition, international stars such as **John Malkovich**, **Christopher Lambert**, **Rutger Hauer** and others also feature in the film.

"This is the story of a strong woman," says **Vlad Ryashin**, producer general and CEO, **Star Media**. "She was abandoned by her husband, deprived of the children and, due to circumstances, found herself low down in society. However, due to power of her will and talent she raised to the summit of European high society. To her it's a game, including a spy one, a means towards her end," he adds.



Mata Hari, co-production between Star Media and Channel One

"We will see everything in this multi-episode film: love, hatred, envy and intrigues, erotic dancing and horse races, breathtaking adventures and battle scenes of *World War One*. However, in the first place it is going to be the story of a young suffering woman striving to reunite with her daughter and win back her right to true love at any cost," concludes **Ryashin**.



A RAI FICTION & MONDO TV CO-PRODUCTION

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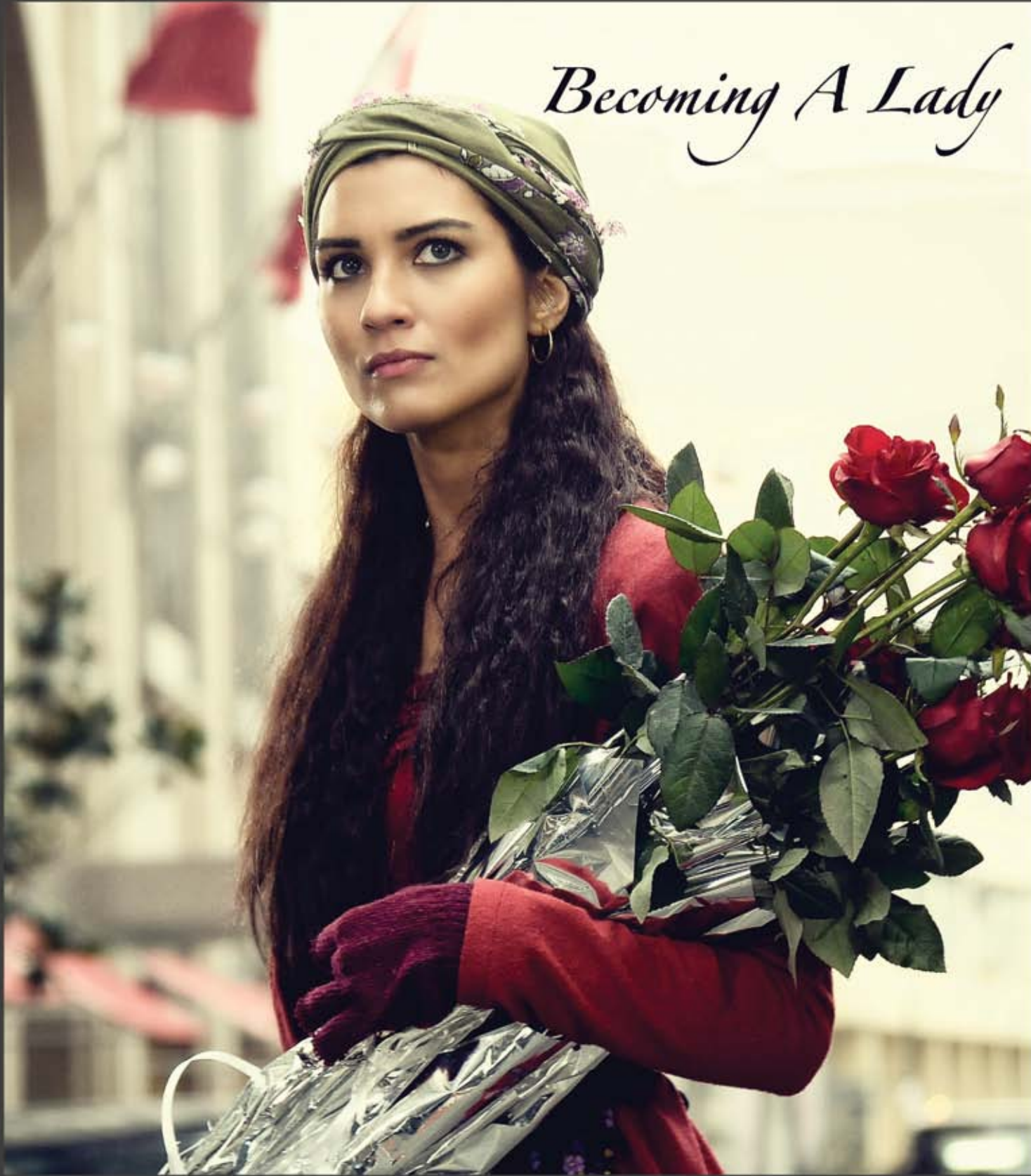
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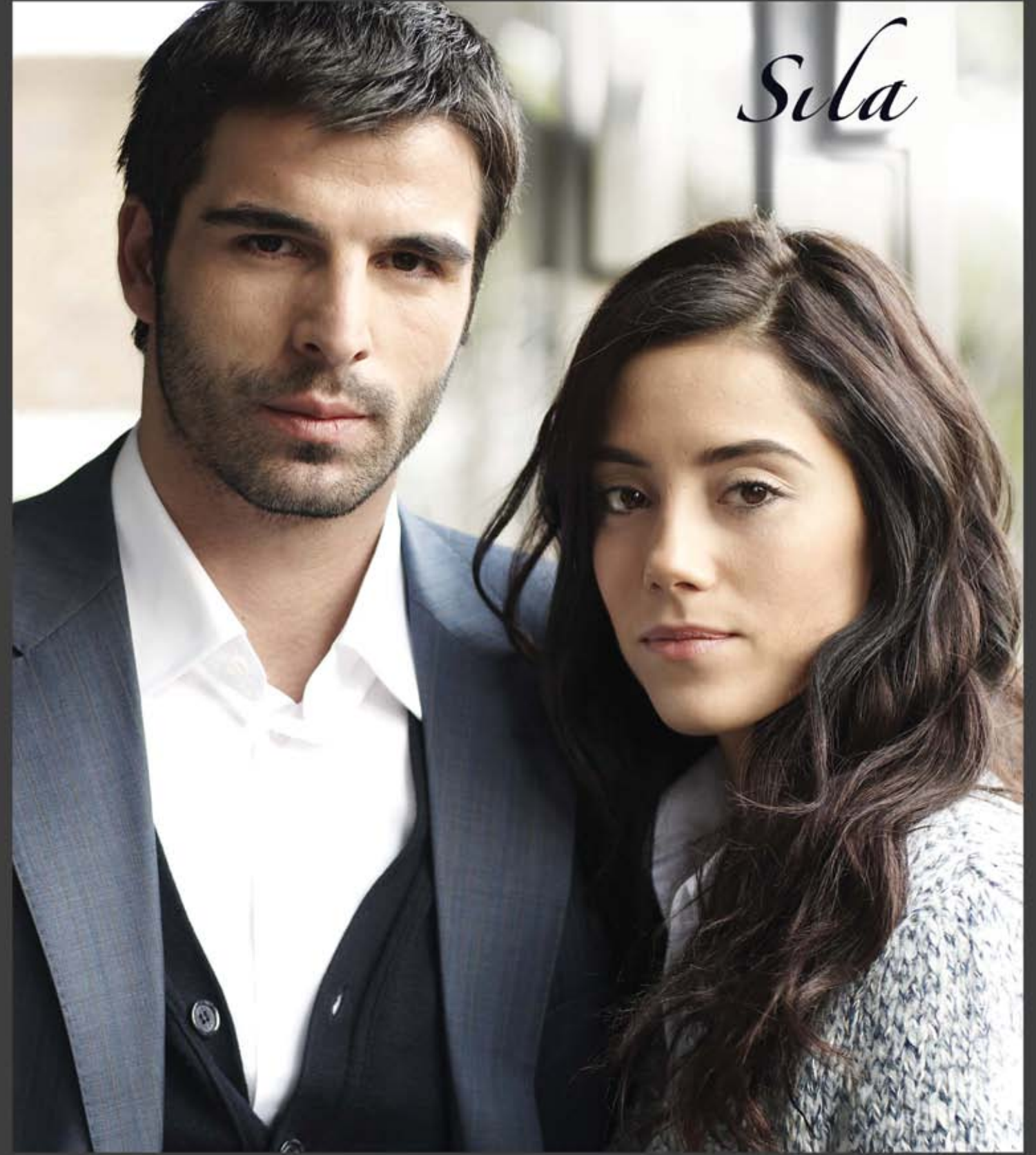
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FALL IN LOVE WITH AZTECA/COMAREX



Marcel Vinay, CEO, Comarex

Through Comarex, Azteca (Mexico) launches at MIPTV its brand new telenovelas *Así en el barrio como en el cielo* (120x'60), a story about poor and rich people that starts from a wedding, and *UEPA: Un Escenario Para el Amor* (120x'60), about a young woman that has to work as night dancer to care her little sister after their parent. Also is the series *The Man of Your Dreams* (13x'60), an adaptation of the Argentinean version of the series produced by **Telefe** (Argentina).

The companies continue expanding with important agreements such as the production with **Astro** and **Global Station** (Malaysia) that includes three titles.

The first is *Siempre Tuya Acapulco*, which version *A love to remember* is set to debut this month at 9pm on **Astro Bella**.

Marcel Vinay Jr., CEO, Comarex: 'This agreement is a milestone for us in Asia, where we are already launched *La Academia* in Malaysia and Indonesia. We are selecting the next titles for 2016 and 2017. This has been a faithful adaptation of the format, but we had to work in some specific

themes like religion and customs. We may distribute the Malay version in Asia-Pacific once launched.'

In Cannes also presents the telenovelas *Las Bravo* (120x'60), *Prohibido Amar* (90x'60), *Hombre Tenías Que Ser* (105x'60), *Corazón en Condominio* (146x'60) y and the new formats *Soy Tu Doble* (45x'60) y *La Academia Kids*.

From the independent catalogue, Comarex exhibits the reality *Kitchen to Fame* ('30), the MTV telenovelas *Niñas Mal 2* (70x'30), *Senior Year* (70x'30) and *Popland!* (70x'60), the three seasons of *Grachi* (**Nickelodeon**), the entertainment format *Conectados*, and a catalogue of documental and series from **Canal Once** (México).



Así en el barrio como en el cielo, new telenovela

BLUEPRINT, FRESH AND YOUNG



Raúl Campos Delgado, CEO, BluePrint

BluePrint Original Content (Mexico), launched in 2013 by its CEO **Raúl Campos Delgado**, is attending MIPTV under **ProMexico** umbrella. It is mainly dedicated to original format development and content production with over 200 hours of original finished content.

In Cannes, it exhibits a catalogue of over 20 cutting-edge formats of different genres, including drama, thriller, kids, game shows, sitcoms, realities, late nights & lifestyle. 'We are now focused in continuing to place all of our finished content in different territories all over the world,' explains **Campos Delgado**.

The company has 2 major international output deals, which includes a deal in Asia with **Hub Media** for all of its formats, as well as a 500 episodes original content production deal. 'We hope to close plus two output deals as well as production deals in Europe. Regarding long terms objectives, we have production of *A pleasure to serve you* (13x'24), a new sitcom inspired in bureaucracy about an optimistic messenger boy who wants to transform the County Office', he adds.

Heading the slate is *Late Night Express* (60x'24), focused in the digital world and hosted by a digital celebrity, who will talk with guests about their recent fame; and the game show *Closed for Vacations* (13x'45), where two families compete against each other in order to make their dream vacation come true.

Lastly, the telenovela *Mary for mayor* (120x'45), about a woman who decided to defies the "Niño Honorato's" prophecy; and the teen comedy *I hate mornings* (13x'24), that introduces a 15-year-old teenager who, with catastrophist, ironic and peculiar way of looking at things, will have to face adversities, disappointments, new experiences and changes in his life.



A pleasure to serve you, sitcom inspired in bureaucracy

FAV! NETWORK, DIGITAL ENTERTAINMENT

FAV! Network (Argentina), a company launched to connect global content creators with their audiences and advertisers in Latin America and the US Hispanic, has offices in Los Angeles, Buenos Aires and Central and important partnerships with **YouTube** and **Marvista**.

Lead by **Alejandro Burato**, CEO, and **Emiliano Saccone**, COO, it bases its structure in 3 core areas: production of original content in English, Spanish and Portuguese in its own recording studio and pre and post production



services; content acquisition and aggregation or contract affiliation.

The biggest bets of **FAV!** are the teen series *Dance, la fuerza del Corazon*, produced by **360 Powwow** with the *High School Musical's* creator and which will be released first through FAV!'s YouTube channel; and the comedy channel **LOL FAV**.

'Audience is consuming online video more than ever. It's a market that is already huge but will continue to grow, agencies are advertising increasingly and we believe that this is an unique



Alejandro Burato, CEO; and Emiliano Saccone, COO at FAV! with John Farrell, director YouTube Latin America (center)

opportunity to exploit the market; explain **Burato** and **Saccone**, who assist for first time to MIPTV with its own stand in search of new content and licensing opportunities.

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IDEAS DEL SUR: FOCUS IN THE GLOBAL MARKET



Federico Facello, CEO

Acquired by **Grupo Indalo** in 2014, **Ideas del Sur** is one of the top entertainment production companies in Argentina. Headed by **Marcelo Tinelli**, produces for **El Trece** one of the top prime time programs in the country: *Showmatch*.

Federico Facello, CEO, explains: 'We are still leaders locally by the hand of *Bailando por un Sueño*, format that integrates *Showmatch*, but now we are focused in growing internationally with the show *Dancing Nation*, created by

Ideas Del Sur and distributed by **Sony**'.

After the acquisition of *Dancing Nation* in Mexico, Philippines, Ecuador, Brazil, Ukraine and China, the company decided to sign a new deal with **Sony** to continue its distribution for other 18 months.

According to **Facello**, last year worked very well *Showmatch*'s satellites programs like *Este es el Show* and *La Cocina del Show*, both at **El Trece**, and the company launched *Tu Mejor Sábado* and *Tu Mejor Domingo* (**Canal 9**), two talent shows with varieties for the weekend prime time. 'In pay TV pays we produced a new season of our daily *La Previa del Show* (**Magazine**) and launched at **C5N** *Viva la Tarde*', adds the executive.

Completes: '2015 presents as a year of many challenges for us, in which **Ideas del Sur**

wants to stomp very strong, both in the Argentinean market and internationally. To exploit our international presence, we have an "I+D" department that develops formats for local channels and the global market and an alliance with **Televisa**, who invest in **Ideas del Sur** as content generators and then take rights of selecting projects to produce in-house or sell abroad'.



Marcelo Tinelli and the *Showmatch* production

A+E NETWORKS, UNREAL



UNREAL

Heading the **A+E Networks**' offer at MIPTV are the new brand scripted series *UnReal* (10x'60), centered in a young producer whose sole job is to manipulate her relationships, and the miniseries *The Secret Life of Marilyn Monroe* (2x'120). Other titles are *Sons of Liberty* (3x'120 & 6x'60), about a defiant and radical group of young men; the gangster drama *Gangland Undercover* (6x'60); *Whitney* ('120), a deeply look at **Whitney Houston**'s life, and the entertainment shows *Wahlburgers* (26x'30) and *The Curse of Oak Island* (15x'60).

ECCHO RIGHTS REACHES USA

With offices in Stockholm, Hong Kong and Istanbul, **Eccho Rights** (Turkey) has established itself as a leader in distribution of Turkish dramas such as *Ezel*, *Son* (*The End*), *Karadayi* and *Kurt Seyit & Sura*, but also top products from Scandinavia, Western Europe, Korea and Japan.

Fredrik af Malmberg, managing director, believes the success of Turkish dramas relies on the 'strong position' of Turkish culture in the global market and the competitive domestic market. He explains: 'Some 7 channels are



Fredrik af Malmberg, managing director



ABC (USA) will produce a pilot based on the Turkish series *Son*

running 1-2 original '100 dramas per night, so we are talking about a big industry with some 50-60 episodes of high end dramas every week, 35 weeks a year. Producers are strong and competing fiercely and are in most cases working independently from the broadcasters and distributors'.

It has been recently confirmed that **TF1** and **Shine** are working on the local adaptation of *Son* (*The End*) in France, while **Globomedia** is doing it for Spain, plus five more territories to be announced shortly. Moreover, the US network **ABC** has informed that it will produce a pilot based on this Turkish series for the 2015 TV season.

In Cannes, it highlights *Stone in The River* (8x'50), from **Glomax**, about a tourist boat that disappears without a trace from a river near Chernobyl at the time of the nuclear disaster. Also, the prime time medical drama *Nurses* (20x'50) and *Kaçak* from **Surec Films**, whose second season has already been confirmed.

On entertainment, it exhibits the Italian hit format *Eei-eei-ohl!*, from **Bic Formats**, where people presents their beloved pets to perform in front of a jury and studio audience; *Beat the Champions* (**TV Asahi**) and *Exit* (**NTV**) are top formats from Japan. In terms of distribution the company is doing it directly, but in Latin America it has a co-operation deal with **Somos Distribution** (USA).

DRG, FIVE FORMATS TO CHINA

DRG (UK) has licensed a host of formats in the Chinese market, including hit British format *Don't Tell The Bride* (**Renegade Productions**) and Belgian game show *Sooner or Later* (**De TV Makers**), which will both air in the territory for the first time this year, announced EVP of Asia Sales at **DRG**, **Joel Atley**. These deals follow a host of other formats already sold by **DRG** in China including *The Symptom* (**Group M Productions**), *The Work Experience* (**2LE Media**) and *The Generation Show* (**Live Entertainment**).

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RECORD: MOSES AND THE TEN COMMANDMENTS



Delmar Andrade, director of International Sales and Edson Mendes, International Sales Manager, at RioContentMarket

Record TV Network (Brazil), leader distributor of biblical series, promotes at MIPTV its new series *Moses and the Ten Commandments* (150x'60) that retells one of the most famous parts of the Bible: the story of Moses.

This 150 episodes series was filmed in the Atacama Desert (Chile) and the Sinai Mount. Each chapter cost about USD 233,000, while more than 80 actors formed the plot and over 430 professionals were involved in the production. The scenic city has 28 scenarios distributed in 7,000sqm; film cameras were used such as **Sony F55**, and lenses also and the postproduction was done in one of the major Hollywood studios.

For instance, on Tuesday March 24th, the second chapter of the series reached 13 rating points and 15% of share, giving **Record TV** a vice-leadership in the Brazilian TV market.

Other highlights in Cannes are the series *Miracles of Jesus* (35x'50) and *Joseph of Egypt* (38x'60), also shot in Egypt and the Atacama Desert at a cost of USD 36 million. 'The acceptance of the Brazilian audience to the biblical series has been amazing, and that not only encourages us to continue betting in them but also to invest more resources both financial and technological', remarks **Delmar Andrade**, director of International Sales.

The executive also recommends the telenovela *Victory!*, a drama about an 12 years old boy who, after an accident, becomes paraplegic and not



Moses and the Ten Commandments, new biblical series

knowing how to deal with this new reality his adoptive father decides to distance himself and starts avoiding his son, and *Obscure Power* (12x'50), a series about power struggles, ambition, love affairs and betrayal, besides all great national questions, involving three generations of the same family's members.

PEACE POINT, 120 HOURS SOLD WORLDWIDE

Peace Point Rights (Canada) announced the sale of the food series *Food Truck Face Off* (14x'60) to **LITV** (Asia) and **Beep Omnimedia** for **Discovery Communications** (Italy, Monaco and Switzerland), while *Bake with Anna Olson* (40x'30) was purchased by **Foxtel** (Australia), **Food TV** (New Zealand) and **Scripps Networks Interactive** (Asia). *Colin and Justin's Cabin Pressure* (26x'30') was sold to **The Living Channel** (New Zealand) and **Canal Vie** (Canada), **ProSiebenSat.1** (Germany) acquired *Keasha's Perfect Dress* (14x'30') and **Chello Multica-nal Iberia**, *Frontier Vets* (13x'30').



Food Truck Face Off

SOMOS, PRODUCTS FOR WORLDWIDE AUDIENCES

Somos Distribution (USA), the company led by **Luis Villanueva**, CEO, presents at MIPTV a wide range of content which includes Turkish telenovelas, TV series, movies and formats; apart from its regular products.

The key Turkish titles are *Kacak* (78x'45 & 80x'45), *Gumus* (200x'45) and *Old Story* (26x'45). Explains **Villanueva**: 'Turkish product has achieved a very good position among our customers and audience primarily by the quality of their production, and support of his appeal to the Latino casting and the interesting stories, which combine historical and contemporary issues as a framework to the narrative of love that is key to the genre'.

In addition, the distributor presents the unitary series *Secrets*, composed of 21 drama, thriller, suspense, and comedy episodes. 'Each episode is produced by **Ecuavisa** (Ecuador), which fuses the best quality of film production with Latin American taste' ensures **Villanueva**.

Through the deal with **Eccho Rights**, **Somos** highlights for Latin America the top scripted series *Stone in the River* (8x'45), where a tourist boat with 116 people on board that disappears without a trace from a river, near Chernobyl at the time of nuclear disaster; and *Nurses* (20x'50), the story of a hospital staff while dealing with life and death situations, as well as the formats *Beat the Champions*, a game show where sports superstars are finally beaten by amateurs, and *Crack Them Up* ('60) a show where regular people have to make two comedians laugh. If they succeed they can walk away with a cash prize.

Lastly, the documentaries *Bite of China* (7x'50), about the culture of Chinese food, and how it affects the way they live; *Tea Tale of a Leaf* (6x'50), about the influence Tea has in China's culture; and *Silk Road* (8x'50), centered in the historic commercial road that united the East and the West for the first time.



Luis Villanueva, CEO



Kacak, Turkish drama

BEYOND, ENTERTAINMENT

Beyond Distribution (Australia) launches at MIPTV *Hockey Wives: Married To the Game*, centered in the partners of professional ice hockey players, the competition series *Game Of Homes*, and *Pati's Mexican Table* that sees Pati Jinich exploring the breadth of Mexican cooking and authentic ingredients. Also the documentaries



Hockey Wives: Married To the Game

Regarding documentaries, it recommends *Beyond Siberia*, *Riding The Road of Bones*, *Transforming Gender*, *The Truth About Female Desire* and *Wild & Dangerous*. Lastly, the series *Income Property*, *MythBusters*, *Fatal Vows*, *A Stranger in my Home* and *Love it or list it Vancouver*.

"Iniciamos el 2015 con la mejor selección de contenidos internacionales para venta y representación en Estados Unidos y Latino América, la variedad de títulos que manejamos permite estar en diferentes pantallas con lo mejor de la cultura, animación, novelas, ciencia y tecnología. Sabemos que la demanda televisiva es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televidentes" Miguel Torres Bohl, Vicepresidente y líder en el área de distribución.

Castalia destaca en MIPTV un variado catálogo en los que incluye: **"Garage Gold"** y **"Tasters"** para llevarnos al mundo del automovilismo desde los garajes de los grandes coleccionistas, hasta los probadores de nuevos modelos en el mercado. Adentrándonos en ciencia y tecnología presentamos documentales como: **"How tech works"** conducido por el presentador del programa de revistas Basilio, que lleva a los espectadores de todo el mundo a conocer los inventos e innovaciones detrás de la ciencia más avanzada del planeta y la tecnología. Y para conocer la forma de laborar de los grandiosos y concurrecidos súper sistemas jamás construidos contamos con **"Nerve Center"** que nos ofrece un acceso sin precedentes a las personas y lugares que se mantienen laborando 24/7 para que esas construcciones majestuosas funcionen. Continuando con la tecnología, pero ahora basada en móviles presentamos: **"APP CENTRAL"** una producción original de 30 minutos dedicado a explorar la creciente cultura de negocios de aplicaciones para teléfonos inteligentes y tabletas. Los presentadores Amber MacArthur y Michael Hainsworth, junto con un equipo experto en tecnología ayudan a los espectadores a navegar por las miles de opciones móviles en el mercado, todo ello de la mano de EDI Canadá el brazo productor de Discovery Canadá.



2015 implica una serie de cambios en todas las pantallas de Latino América, por ello apostamos a los siguientes títulos que atraparán al espectador más selectivo de cada grilla, de Perú les presentamos las sensacionales series de cocina: **"Chef set"**, **"dulces secretos"** y **"Recuerdo de cocina"** con la calidad culinaria de renombre internacional.



BBC NEWS

Para cerrar con broche de oro, presentamos los mejores programas del canal de noticias Británico líder a nivel mundial **BBC World News**: Presentado por Spencer Kelly, **"Click"** explica las últimas novedades en el mundo de la tecnología. El equipo revisa los últimos gadgets y las principales noticias de tecnología en todo el mundo, hasta llegar a **"HARDtalk"** el programa de entrevista de la BBC World News, que habla a protagonistas de las noticias, desde su lanzamiento la serie ha viajado por el mundo en busca de los que mueven los hilos en el escenario internacional. El formato del programa y su reputación en el extranjero ha ganado oportunidades de entrevistas exclusivas. Estos han incluido entrevistas con líderes políticos y empresariales de todo el mundo - desde el este de Timor a Irak, y de Rusia a Hollywood, y como el viaje no para te invitamos a conocer **"The travel show"** el programa en donde cada semana un equipo de cinco periodistas descubren a medida que exploran nuevos destinos turísticos ocultos y preferidos del mundo.



APPLICASTER LAUNCHES AMERICA DEPORTES APP



Laura Tapias, VP Spain & Latin America, Applicaster

Applicaster, the Israeli developer of broadcast solutions for cross-screen TV experiences, launched with **America TV** (Peru) *America Deportes App*, a smart phones and tablet application that offers minute-to-minute updates, live games and extra content about sports tournaments, teams and players.

The *America Deportes App* offers a rich layout and interactive experience to fans, including home screen ticker with live results, all the latest sports news and articles, photo galleries, detailed statistics information, and more.

Each of the leagues gets its section which displays list of teams, standings, and matches, enabling users to directly access the results screen and related videos for the league. From the results ticker area, users can also access the respective timeline of a match, listing minute-by-minute game events.

'America TV is an innovative player that understands the value created when adopting a multiscreen strategy for TV, and especially for Sports', explains **Laura Tapias**, VP Spain & Latin America at **Applicaster**. 'We are proud to be able to offer our customers the opportunity to engage sports fans on multiple screens in a fun and social way', she adds.

'We constantly seek new ways to connect with our audiences and



America Deportes App offers updates, live games and extra content about sports tournaments, teams and players

provide them with the latest technology and features that enhance TV viewing experience', adds **Jose Hernandez**, manager America Digital, **America TV**, and concludes: 'Using the Applicaster platform and features enables us to give our audience the ultimate interactive sports-event viewing experience'.

CJ E&M, NINE NEW FORMATS

CJ E&M (South Korea) unveils at MIPTV nine new key formats, heading the slate Korea's latest mega hit reality entertainment *Three Meals a Day*, as well as unprecedented music entertainment show *I Can See Your Voice*, and regional cooking competition *Dish of the Nation*. Scripted formats include *Let's Eat, Sing Again*, *The Idle Mermaid* and *The Incomplete*. 'Now is the time for Asian formats to prove to the world that we have something different to present', says **Hwang Jin Woo**, head of formats.



I Can See Your Voice

LOVE AND PASSION WITH CALINOS

After a successful participation at DISCOP Istanbul last month, **Calinos Entertainment** (Turkey), one of the pioneer distributors of Turkish products, brings to MIPTV a wide offer of high-end contents, including feature films, formats and series.

Heading the catalogue is the film *Evliya Celebi: Elixir of Life* ('105), which follows a man condemned to sleep for over 400 years by an evil queen after he finds the Elixir of Life on the banks of Nile River in the 17th Century.

A Love Story (79x'60) is a drama series that narrates the story of Ceylan bringing happiness and hope into Korkut's life after the chain of disappointments and hopeless life he has been living through.

Dangerous Beauty (46x'60) is a compelling drama about a family who gets more than they bargained for when they take in their orphaned niece, an irresistible young woman who brings storm clouds to their previously clear skies; and *A Long Story* ('137) is a screen adaptation of the timeless eponymous novel by Mustafa Kutlu that follows the story of an immigrant who left Bulgaria with his grandfather and settled in Istanbul.

Other highlights are the dramas *Don't Worry about Me*, *Hidden Lies* and *The Sinner*. Lastly, the company led by **Firat Gulgen**, CEO, recommends the format *Do You Have an Idea?* 'The competition's key difference has been its passion to launch the winner's ideas and set up tomorrow's brand new businesses and hence provide a unique opportunity to entrepreneurs to become their own bosses and start up business ventures from scratch.'



Ismail Dursunov, International Sales Director



Evliya Celebi: Elixir of Life, feature film

NBCUNIVERSAL

NBCUniversal International Television Distribution (USA) releases at MIPTV five new series, including the dramas *12 Monkeys* (13x'60, SyFy), based on the 1995 film, *Deadline Gallipoli* (4x'60 or 2x'120, Foxtel Australia), *Dig* (2x'120 or 9x'60) and *Odyssey* (13x'60), as well as the comedy drama *Apocalypse Slough* (10x'60, Sky UK), the comedy and *Difficul People* (8x'30, Hulu).



Odyssey

PRISMA

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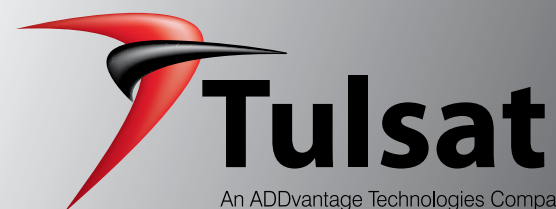
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POL-KA, NEW INTERNATIONAL STRUCTURE



Manuel Marti, business development director, and Jimena Hernandez, international production manager (sides) with Luciana Egurrola, sales executive for finished products, Pol-ka; and Virginia Berberian, VP development and international business at MediaBiz, in charge of the international distribution of Pol-ka's

sales executive in charge of finished products, while the format sales continues to be in charge of MediaBiz with Alex Lagomarsino, CEO, and Virginia Berberian, VP development and international business.

'Our strategy is to consolidate our position as a high-quality fiction provider, establish strong partnerships with panregional channels and broadcasters in Latin America, and to develop new ideas,' explains Marti, who worked for 10 years in Turner Latin America in the same area. Among the recent announcements are a co-production with Argos Comunicacion (Mexico) to produce a 13 episodes series in Mexico and

Pol-ka (Argentina) new international structure, lead by Victor Tevah, new projects director, Manuel Marti, business development director, and Jimena Hernandez, international production manager, attends MIPTV to promote the company top titles to international buyers. In the new area, which merged Arter International slate, is involved Luciana Egurrola,

sales executive in charge of finished products, while the format sales continues to be in charge of MediaBiz with Alex Lagomarsino, CEO, and Virginia Berberian, VP development and international business.

'Our strategy is to consolidate our position as a high-quality fiction provider, establish strong partnerships with panregional channels and broadcasters in Latin America, and to develop new ideas,' explains Marti, who worked for 10 years in Turner Latin America in the same area. Among the recent announcements are a co-production with Argos Comunicacion (Mexico) to produce a 13 episodes series in Mexico and

Argentina, which will be launched at LA Screenings.

'We have bought the rights of *Nosotros los nobles*, one of the most successful films in Mexico, and we want to adapt it as a series. We are adding channels to the project but production will be 100% of Pol-ka. We see a growth in the digital content business. We hope to add new projects, including social media strategies and live interaction,' he concludes.



Day & Night, prime time telenovela highlighted at MIPTV

MEDIABIZ, BRAVE CONTENT



Alex Lagomarsino, CEO

Mediabiz (Argentina) brings to Cannes a slate of scripted formats from the Pol-Ka Producciones catalogue that includes *Brave Girls* (120x'60), about the unbreakable friendship of five strangers after losing all of their money; *The Brave Ones* (208x'60), where three brothers take the law into their own hands; and *Day & Night* (120x'60) centered in a group of cops who must purge some shameful sin. It also highlights the drama series *Shysters* (124x'60), *Golden Love* and *Ambition* and the dramatic comedy *Only You* (223x'60).



Ambition

ICEX, SUPPORTING SPANISH CONTENT ABROAD

With the support of the ICEX, the Spanish delegation under Audiovisual from Spain umbrella is exhibiting new animation, documentaries, series and formats at MIPTV on its new pavilion structure that shows a different distribution of the companies. Javier Yraola, director, Fashion, Interiors & Cultural divisions, ICEX: 'We are bringing a very solid and multi-genre offer to MIPTV. Not only the leading channels and distributors/producers are here, also companies offering production services and digital media.'



Javier Yraola, director, Fashion, Interiors & Cultural divisions at ICEX

The great international momentum of the Spanish fiction is not 'casual', says the executive, and completes: 'Our fiction, finished and as formats, is gaining new territories because they offer universal stories with great production values and scripts. The companies are doing a great job to get the best partners and commercial results.'

Anima Kitchent launches the youth series *Cleo Telerin* (52x'7), while Atresmedia presents the comedy *Down Below* (13x'70); Boomerang TV releases the family drama *Acacias 38* ('50) and Comercial TV the documentary film *FC Barcelona, Passion & Business* about one of the largest Spanish football clubs.

Filmix International exhibits its brand new series *I Know Who You Are* (S1, 10x'45 & S2 10x'45); Grupo Ganga Producciones highlights the weekly series *Remember When* (234x'75); Mediaset España the TV Movie *Our Guys* (3x'70) and Medina Media the documentary *Flamenco Passion* shot in 4K.

Onza Distribution presents the adventure & historical drama series *The Department Of Time* (8x'70); Phileas Productions the game show *The ATM* ('45); and Veralia Contenidos Audiovisuales *21 Days* ('60) a non-scripted experimental format reality show.



Acacias 38, new drama series from Boomerang TV



FC Barcelona, Passion & Business, from Comercial TV

BRB INTERNACIONAL, FILLY FUNTASIA

BRB Internacional (Spain) launches at MIPTV its new CGI animation series *Filly Funtasia* (26x'30) co-produced with Dracco and sold to Discovery Italy for a launch on the children's channel K2 in early 2016. Following the adventures of group unicorns, elves, fairies, princesses and witches, the series comes with a 360° strategy and will have a strong presence on YouTube, SmartTVs and VOD channels, etc.



Filly Funtasia



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EN TODO ESTÁS VOS

ZODIAK RIGHTS, POPULAR FACTUAL



Elliot Chalkley, VP sales

Zodiac Rights (UK) arrives to Cannes with a wide catalogue of products, including high end British drama series, as well as factual contents and entertainment formats. Heading the slate is *Versailles* (10x'60) that takes a dramatic journey into 17th century France where the cults of celebrity and style were born, created by an absolute monarch with a compulsion to control the world.

Tatau (8x'60) shows two UK backpackers that find themselves involved in a supernatural murder mystery set on Manutaki in the Cook Islands. After taking a local hallucinogenic, which appears to unleash supernatural powers, one of them becomes convinced that a terrible crime is going to be committed, and they become entangled with a powerful local family.

On factual, it launches *Grand Slam Fishing* (13x'45), a fishing show with fishing icon Darren "Dazza" Cleave that meets locals in some of the most extreme angling spots in the Pacific... and then tries to break their records. Also, the popular factual show *Rachel Hunter's Tour of Beauty* (13x'30) recommending ancient tips for age defying looks: this thought-provoking journey sees supermodel Rachel Hunter meeting remarkable people who believe they hold the key to superior wellbeing.



Rachel Hunter's Tour of Beauty, popular factual

On formats, the distributor launches at MIPTV *The Best Singers* ('60) produced by **FTV Productions** for **AVROTROS/NPO** (The Netherland), considered a channel-defining show in which singing stars perform their peers' most-loved hits in a celebration of the country's best music and *Wild Things* ('60), a brand new family entertainment game show, where partners need to work together for a chance to walk away with a cash prize that lies deep within the Wild Wood.

FIRST HAND FILMS, POLITICS & RELIGION

First Hand Films, international sales agent with offices in Zurich and Berlin, launches at *MIPDoc* its brand new titles *Faith Love Desire* (3x'52), about true believers of all world religions talking about sexuality in a dignified and candid way, and *Fonko* (3x'52, 6x'26 & '90), about the rise of the African continent told through its music, design and news business.

Death - A Series About Life remains a best seller from last year, shot on 100 locations in 25 countries it shows how the world deals with death and remains an ode to life itself. The new

title of the Oscar nominated team of **Burma VJ**, 1989, as well as IDFA contender *Ida's Diary* and the poetic and gripping ode to youth, *Five Days To Dance* by **SUICAFilms** (Spain) are also part of the line-up. *Leaving Africa* ('58 & '84) explores the quest for gender equality in Africa and the world's greatest challenge mitigating the population explosion.

With **Kiss the Frog Films**, **Esther van Mesel**, CEO at **First Hands Films**, and her staff have in 2011 started an independent production entity working mainly on *transmedia*



Leaving Africa

projects. Since 2013, it also operates as theatrical distributor in Switzerland and has had several releases, such as *Citizenfour* and *Una Noche Sin Luna*. The company is also interested in titles for release in Switzerland only.

INDIACAST, DRAMAS ON TOP

IndiaCast (India) presents at MIPTV a slate of new drama series, headed by *Chakravartin Ashoka Samrat* (100x'60), the story of Ashoka the Great as it has never been told before: it shows the life of the Indian emperor as boy, son, brother, friend and warrior.

Other top title is *Udaan* (200x'30), a series that shows a mission to highlight the grave issue of bonded labor in Indian villages. The show's protagonist is a little girl that symbolizes the unrealised hopes of countless Indians, suppressed by the barbaric practice of bonded labor. She is sold off as an unborn baby, as collateral for money and grows up like any other child would, untouched by the dreadfulness of the world she is born into.

On *My love is only for you* (200x'30) the son of the driver in a very rich house falls secretly in love with the daughter of the wealthy family. However, she considers him her best friend. Set in the milieu of culturally rich city Kolkata, *Swaragini* (30x'30) narrates the story of two warring neighborhood families.

Balika Vadhu/The young Bride (1850x'30) is one of the stars on **India-Cast** catalogue: it is the sensitive story of a child bride from childhood to adulthood. Married at the tender age of eight, she was forced to accept and accustom herself to a family of strangers. Overnight from a carefree child she becomes a wife, a daughter-in-law and a responsible member of the family, leaving behind the innocence of her childhood.

Lastly, *Uttaran - Second Hand/Discard* (1850x'30) that spans the story of two friends across the years. Despite being from diametrically opposite backgrounds they become the best of friends. Watch the friendship bloom and wither in the face of jealousy, true love and married life.



Udaan



Chakravartin Ashoka Samrat, new drama

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DORI MEDIA'S HOPE



Nadav Palti, president & CEO, Dori Media Group

Dori Media Distribution (Israel) brings to MIPTV a varied catalogue of entertainment formats, dramas and romantic comedies headed by *Esperanza Mia*, about the forbidden love between a woman who takes shelter in a convent, pretending to be a novice and a priest.

Ciega a Citas, a Spanish remake of the successful Argentinean series, is the story of a woman trapped in a love triangle unconsciously, while *Little Mom* (13x'30) is a scripted comedy that reveals the harsh

truth of life after having kids.

Regarding to unscripted formats, **Dori Media** highlights the reality show *Power Couple* that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. *The Selfie Challenge* is an innovative reality game show filmed around the world that draws its inspiration from the cross-culture selfie phenomenon through a competition between two groups of 3 friends.

Other top tittles from the entertainment slate are the street trivia game show *Famous Face*, where a couple of contestants are asked questions but are not allowed to answer them; the studio game show *The Money Pump*, featuring two contestants fighting together against a huge money pump in order to walk away with a cash prize; and the teen reality *Boys vs. Girls*, about boys and girls... and everything in between.

Lastly are the drama *A Good Family* (12x'30), a series that tells the story of three young brothers and their sister who move to Tel Aviv to start their adult lives. And *Driving Me Crazy* (11x'30), a comedy series about three women friends on wheels that lead their lives and their businesses on the open road.



Esperanza Mia, new comedy

BOOTH # P0.A 1

GLOBO: TELENOVELAS + MINISERIES

Globo TV International (Brazil) highlights at MIPTV its telenovelas *Empire* (160x'60), *Precious Pearl* (110x'60), *Helena's Shadow* (75x'60), *Now Generation* (105x'60) and *Fight or Love?* (120x'60), as well as the miniseries *Doomed* (8x'60), *The Party* (20x'60), the comedy *Sweet Mother* (14x'30) and the dramas *The Hunter* (12x'60) and *Merciless* (10x'60), in 4K. Lastly, the films/miniseries *The Party Crashers* ('94), co-produced by **Globo Filmes, Teleimage, Warner Bros. Pictures, Riofilme, The Invisible Woman ('105) and *Trust* ('95).**



Empire

BAND, TAYLOR MADE

CONTENT

Over the top of the catalogue that **Band Contents Distribution** (Brazil) launches at MIPTV is the investigative journalism program *The League* (121x'45), where four reporters from different sectors of society, analyze diverse themes from different points of view.

Elisa Ayub, director of International Content, highlights: 'We aim to establish **Band** as a major reference on international content distribution, by attending all the tradeshows and covering all the platforms possible.'

The executive also recommends *Brazil Sensational* (6x'13), a series that shows the best restaurants in Rio de Janeiro, Bahia, Pernambuco, Minas Gerais, Santa Catarina and Para; and *BRICS*, the new middle class, centered in the impact of the economic and social changes in the lives of middle-class families in each of the five countries of the group: Brazil, Russia, India, China and South Africa.

Shot in Brazil, Qatar, China, Portugal and several African countries, the *Drums* ('52) mixes the sound and rhythm of drums in different musical styles and images. And *African Presidents* (15x'51), which brings different stories in each episode centered in African countries and an exclusive interview with their head of state.

Lastly, the company introduces the special *Rio Negro* ('86), a documentary that leads the spectator through the Amazon's river sights, reporting the stories of the people who live along the river, revealing their lives, the adventures and imaginary of those Brazilians



Elisa Ayub, director of International Content



Brazil Sensational



BRICS



Bosch

RED ARROW: FICTION AND REALITY

Red Arrow International (Germany) highlights at MIPTV the brand new crime series *Bosch* (10x'45), produced by **Fabrik Entertainment** for **Amazon Studios**, and *100 Code* (12x'45), starring **Michael Nyqvist** (*John Wick*) and **Dominic Monaghan** (*Lost*). It also launches the third season of the comedy series *Lilyhammer* (8x'48), second season of *Remedy* (10x'45), the entertainment formats *The Big Surprise* and *Meet My Idol*, and the reality shows *Real Men*, *Santas in the Barn*, *Married At First Sight* (21x'45) and *3AM* (7x'30), from the Emmy Award winning **Dick Wolf**.



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OUR BRANDS



ALFRED HABER ONE STEP AHEAD WITH *DEAD AGAIN*



Alfred Haber, CEO

With 48 years of experience on the content business, **Alfred Haber Distribution** (USA) presents at MIPTV the new format *Dead Again* (9x'60), an unscripted **A&E Network** series produced by Dick Wolf about an elite team of detectives that re-investigates controversial and mysterious murder cases to confirm, or reject, the original verdict.

'This compelling series is slick and stylized, and includes the procedural elements and 'ripped from the headlines' approach that have made the *Law & Order* franchise so popular', comments **Alfred Haber**, CEO.

At *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x'60) the magician's sacred code of silence is broken forever as one of international TV's most popular series ever. Other top titles are the 20th edition of *Victoria's Secret Fashion Show* ('60). The previous edition was sold to **Channel 4** (UK), **Shaw Television** (Canada), **Star TV/Fox** (Asia), **Paris Premiere** (France), **SkyItalia** (Italy), **Fox International** (Spain), **SBT** (Brazil), **Turner Broadcasting** (Latin America), **Televisa** (Mexico), **Foxtel** (Australia), **Shanghai WingsMedia** (China), **ETV** (South Africa), **Viasat** (Sweden), **SBS** (Netherlands), **Zee** (India), and **NTV** (Turkey).

'The *Victoria's Secret Fashion Show* is seen in over 192 countries generating high levels of audiences in broadcasters around the world, which motivates us to continue betting on it as one of the most important products in our catalog.'

Lastly, it pushes the 16th edition of the *Annual Latin Grammy Awards* ('240). The 2014 show included performances of Carlos Vives, Marc Anthony, Rubén Blades, Carlos Franzetti, Camila, Ricky Martin, Carlos Santana, Pitbull, Calle 13, Choc-QuibTown, Descemer Bueno, Farruko, General Gadiel, Gente De Zona, Enrique Iglesias y Espinoza Paz, among others.



Dead Again

ČESKÁ TV, FOR ALL AUDIENCES

The public broadcaster **eská TV** (Czech Republic) releases at Cannes a new catalogue of formats from all genres headed by the new movie *American letters*, an insight into the family life of the Czech composer **Antonín Dvořák**.

Other top titles are the crime miniseries *The Case of the Exorcist*, inspired by the British literary and film traditions; and *The Zodiac Murders*, a twelve episode's modern series where the zodiac's signs become the line connecting all its parts.

From the lifestyle and cooking shows the company highlights the new episodes of *Herbarium*, a show that present further herbs and the ways of using them, while for youngest audiences Czech TV recommends the fairy tales *Princess and the Scribe* and *Fishy if there are no Fish*, a story about kingdom of Three Lakes and the sorcery of magic beings who has removed all fish from the local lakes, in order to punish the arrogant King Boleslav.

Lastly, the company highlight for this spring is



American letters, new film

the animation *Bob and Bobby*, *Top Hat Rabbits*, starring two rabbits living in a magician's hat and thinking up something new to do every day.

CMF, ENGINE OF THE CANADIAN GROWTH

Canada Media Fund and **Telefilm Canada** (CMF), entities that support local TV and digital media production, have been protagonists of the local and international expansion of the Canadian industry.

Thanks to the financial support that it gives, the TV production industry in Canada generated USD 1.80 billion on 2013-2014, 2.7% more in comparison to the previous year, and a 62% of growth in the digital media sector after reaching USD 55.8 million in the same period.

For this fiscal year -April, 2015 to March 2016-, the Fund announced a budget of USD 285.1 million. This budget has the contributions from the Government and Canada's cable, satellite and IPTV players.

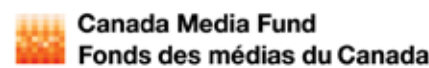
Another main focus of the entities has been during the last years the international market. **Valerie Creighton**, president and CEO, CMF: 'We have committed USD 1.99 million towards an *International Matching Fund* program for the coming year. In 2014, we introduced matching funds with international partners including **RioFilme** and **SP Cine** (Brazil), **NZ on Air** (New Zealand) and **Wallimage** (Belgium), in order to leverage available resources and increase access to markets and funding for TV and digital media content, both for Canadian producers and their foreign counterparts.'

'At MIPTV we promote our talent and the business opportunities that exist in Canada. For the past 4 years, the CMF presented a showcase of Canadian productions and engaged in conversations about the future of digital content. These strategies were designed to show the benefits of working with our country', adds **Creighton**.

In Cannes, CMF is taking part in the *Innovation Seminar* during the *MIPDigital Fronts* and is also playing an active role in the *International Drama Coproduction Summit*.



Valerie Creighton, President and CEO



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Indonesian buyers: Sneh Jagtiani, managing director, of the distribution company PT Spectrum Film; Gunawan, programming manager, ANTV, and Sophi Djuzman, director of sales & acquisitions, at the distribution company Red Candle

SCTV, #1 broadcaster in Indonesia: Harsiwi Achmad, director of programming and production, and Banardi Rachmad, General Manager of Program Acquisition



Indonesia: Julie Wibowo, program acquisition manager, Kompas TV, with NET: Fiona Jaury, acquisitions and international relations, Mira A. Soenoto, assistant VP of acquisitions and international relations, and Annisa Yuliharza, acquisitions and international relations

iBolz TV, a mobile TV channel from Indonesia: Igg Edawagaya, CEO, and Henry Jusuf, managing director



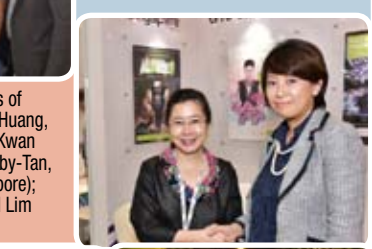
Mediacorp-Suria, Singapore: Zakiah Halim, SVP, Malay Broadcast Division, Zahir Razak, programming executive, Hasnita Hassan and A. Latiff, assistant Programming Managers



Ricky Ow, Turner International Asia Pacific (Hong Kong SAR), Jonathan Spink, HBO Asia (Singapore), Zubin Gandevia, FOX International Channels (Hong Kong SAR) and Robert Gilby, The Walt Disney Company Southeast Asia (Singapore)



Lee Soo Hui, Head of Media Business Unit, StarHub (Singapore), and Mamiko Maekawa, senior executive director, International Department, Fuji TV (Japan)



Matthew Perry and Thomas Lennon, actors of The Odd Couple with Asian buyers: Lanny Huang, MD, Playboy TV Asia-Pacific (Hong Kong); Kwan Lay Hoon, acquisitions director, and Joy Olby-Tan, VP acquisitions, both at MediaCorp (Singapore); Jeremy Kung, CEO, TM Net (Malaysia), and Lim Pahn, Thaole Entertainment (Vietnam)

Mono Group, free TV channel in Thailand: Sang Ho Lee, international business, and Prariwat Saiopas, senior acquisition officer

Bangkok Broadcasting & TV - Channel 7, Thailand: Krissada Tirshnananda, head of international program acquisitions, Palakorn Somsuwan, managing director, and Nichamon Puavilai, acquisitions executive

True Visions, Thailand: Nisa Sittasrivong, acquisitions manager, Arthit Pro, director, programme acquisitions & Localization, and Attaphon Na Bangxang, Chief Program & Content Officer (borders) with Robert Tam, manager program distribution, The Walt Disney Company Asia Pacific

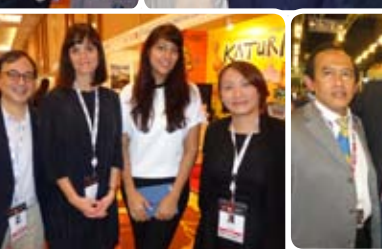


ABS-CBN, The Philippines: Rachel Simon, VP programming, Liza Aleta, head current, research, customer, business development; Evelyn Raymundo, VP integrated acquisitions & international sales distribution

GMA The Philippines: Vicky Rivera, acquisitions; Roxanne Barcelona, international head; RJ Cuevas, writer, and Lilybeth Rasonable, acquisitions



Robert Tam and Carol Sun, from Disney Pan Asia and Southeast Asia, with Michelle Schofield, SVP programming, A+E Networks Asia, and Heather Jones, VP of programming, A+E Networks UK



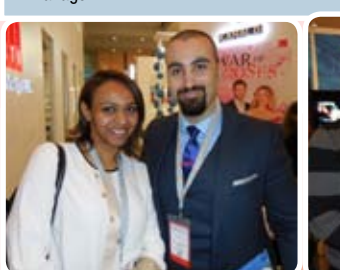
BBC Worldwide Asia: Ryan Shiotani, VP Programming, Melanie Owen, senior acquisitions manager, Pruthvi Pandit, acquisitions manager, and Daphne Kang, manager

Triandy Suyatman, advisor ElshintaTV, Channel 35 UHF Indonesia; Hugo Aloy, director Seven International (TV channels in Africa), Gabriel Rohonyi, GrandPrix Media, Brazil

Royal Media Services, Kenya: Carol Wachira Wanyama, head of business development and Latifah Ngunjiri, head of TV production

OSN, UAE: Nuha Mohieddin, senior manager Arabic channels & content development, and Nadim Dada, acquisitions manager

Lebanon: Ramzi Nakfour, servicing manager & sales executive, Transworld Television Corporation, with Amani el Chami, acquisitions, and Adham Nasrallah, content management, Safe Media Abazi



Middle East: Adham Nasrallah, content manager, Safe Media (Lebanon) with Sanaa Azzi, managing director, and Celine Nassif, head of production, Highway Productions (UAE-Lebanon)

Middle East: Malak Harb, acquisitions and sales, Media TV Plus (Lebanon), Sheren Magdy, general manager, Stars (Egypt), Abdalla Al Echlah, head of drama production, Dubai Media Inc. (UAE), Estam Mosaad, senior acquisition executive at Arab Radio and TV Network (ART)

Nippon TV Group (Japan): Hisayo Yoshida, producer; Aya Kohara, assistant producer, Ax-On; Ai Krasawa, manager acquisitions; Akiko Imai, director NTVIC; Mikiko Ota, producer

Hiroaki Saiki, senior manager, and Ryo Kano, assistant manager, Global Development at TV TOKYO (Japan), with Kim Se-Ung, president at Korean distribution company Kim Media



Sohn.com, China: Didi Cao, Yi Wang, Min Su, all from acquisitions; with Tegan Shi, CBS International, China



Star Media China: Frank Gu, formatting advisor, associate director, Starry Production; and Vivian Yin, VP, Starry Production and chief representative in the UK of Star China



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



Twitter: Tony Broderick, head of TV partnerships, Twitter Australia (middle) with Pratiksha Rao, partnership manager, Twitter India; and Minyoung Kim, TV partnerships, Twitter South Korea

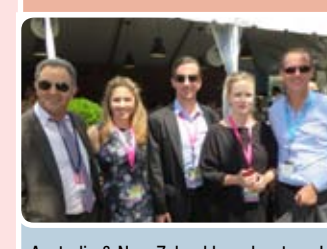
Korean broadcasters: Kwon Yong-tack, Producer, KBS; Kim Iljoong, director of Global Format Strategy, SBS; Sang-Im Kim, senior director, Business Head of Korea, Sony Pictures TV Networks; Thomas Hankil Nam, deputy director of Global Business & International Relations, EBS; and Edgar Bosung Kim, senior analyst/format producer, CJ E&M



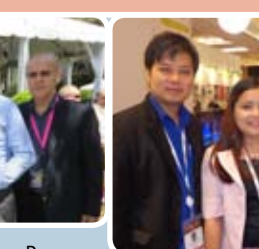
Star TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CBS; Akhil Mehra, commercial; Kevin Vaz, English cluster; and Rasika Tyagi, content for English channels



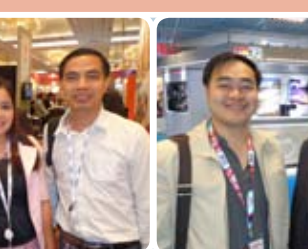
Sun TV India: T.A. Vidhya Lakshmi, assistant manager, content acquisitions, and Kavitha Jaubin, cluster head, Kids Channels



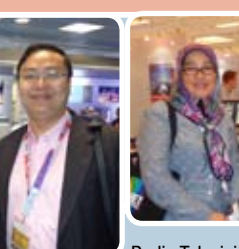
Australia & New Zealand broadcasters: Len Downs, acquisitions; Paul Anderson, COO, Beverly McGarvey, Chief Programming officer, Daniel Monaghan, programming associate, and Azar Marashian, acquisitions, all from Network Ten (Australia), with Mark Caulton, programming at TV3 (Zew Zeland)



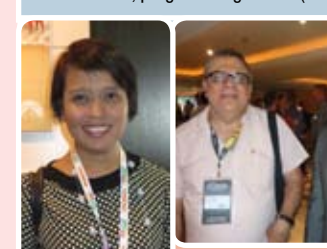
Cambodia Broadcasting Service: Chanvisal Kuch, program manager & assistant to GM, MyTV, Socheata Sok, acquisitions executive, and Heng Kimsren, Head of Programming



Hang Meas Radio & HDTV Station, Cambodia: Eng Lenachong, VP, international business and relations, and Eng Songliep, general manager



Radio Television of Brunei: Hajah Haji Jaafar, acquisitions manager, Saibiah Bte Pg Hj Patra, channel manager RTB 5, Pg Amiruddin Pg Hj Mohamad, head section of planning and TV broadcasting, and Hajah amnah Haji Othman, channel manager RTB2



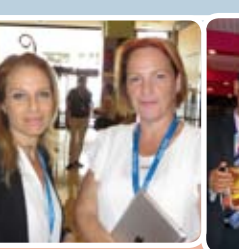
Mohamad Soueid, Senior Producer, Al Arabiya News Channel (UAE), and Bilal Hoosein, Head of Acquisitions Programmes, Al Jazeera



Al-Ghadeer Satellite Channel, Iraq: Muthar Al Bakaa, CEO, and Mohammed Almunim, acquisitions & show presenter



Global Media Partners, Kazakhstan: Serik Saliyev, general producer, and Bezkat Kaldygalieva, acquisitions manager



Yes, top satellite broadcaster in Israel, looking for docs: Danna Stern, head of acquisitions and programming, and Osnat Eden, acquisitions manager



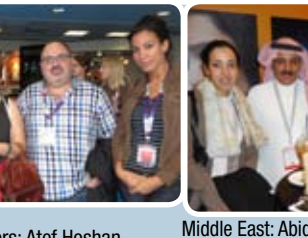
Al Jazeera (Qatar): Ghassan Abu-Husein, manager of program acquisitions; Debbie London, Ahmed Mohmond, and Mohamed Salameh, all from program acquisition department



Middle East: Joseph Hussini, operation manager, bright i (Lebanon); Mohammed Abdel Wahab, chairman at Media Life (Egypt); Martine Rahal, acquisitions manager, Rotana Network (Egypt); Marwan Helalay, managing director, Trivium Media (UAE); and Reem Lutfallah, managing director, Media Twist (UAE)



Middle East buyers: Atef Hoshan, general manager, Shamyana; Nidal Garcia, CEO, Lucha Distribution; Toni Kausoud, director general, Media Sat International, and Nassima Boudi, Eurodata TV



Middle East: Abidi Naila, assistant PDG, Ennahar TV (Algeria), Ashraf Manseer, general manager, Navigators TV (Jordan), Mahdi Al Bogami, chairman, Dar al Camera, and Abeer Julaih, general manager, Sonix Studios, both from Saudi Arabia



Middle East: Abidi Naila, assistant PDG, Ennahar TV (Algeria), Ashraf Manseer, general manager, Navigators TV (Jordan), Mahdi Al Bogami, chairman, Dar al Camera, and Abeer Julaih, general manager, Sonix Studios, both from Saudi Arabia



Group M Pakistan is buying formats to over 52 satellite Pakistani TV channels: Fadah Bashir, head of buying and trading, Syed Mustafa Hussain Abbas, senior manager trading, and Shaheer Mehkari, assistant manager trading



INDIA, THE WAY TO DIGITISATION

PRENSARIO publishes below a special report about the digitisation of the Indian industry since the launch of the Condition Access System (CAS), digital mode of transmitting TV channels through a set-top box (STB), based in a study realized by TELEVISIONPOST.

Even when the idea of CAS in India was mooted in 2001 due to a furor over charge hikes by channels and subsequently by cable operators, was way back in 2003 when the Ministry of Information and Broadcasting (MIB) and the Telecom Regulatory Authority of India (TRAI) decided to introduce CAS and seed almost 20 million STBs across 41 cities.

In December 2011, Parliament passed *The Cable Television Networks Amendment Act* to digitize the cable TV sector. Chennai, Delhi, Kolkata and Mumbai had to switch by 31 October 2012 and the second phase of 38 cities was to switch by 31 March 2013.

In total, Phase I and II comprised a universe of 28 million STBs benefiting especially to the *Multi System Operators* (MSOs) and broadcaster, who saw a growth of its subscription revenue. While *Local Cable Operators* (LCO) dwindled its incomes to almost half of what they were making in the analogue regime.

The Indian market is dominated by the top four MSOs: **Hathway Cable & Datacom**, **DEN Networks**, **Siti Cable** and **InCable**, who controls the 83% of the market share. Hathway has been the leader in seeding STBs with a market share of 38.3% during the both phases followed Den (28.6%), Siti (18.3%) and InCable (14.9%).

According to the evolution that have shown

the TV industry in India, the four operators will continue to depend on carriage revenue to stay profitable till the full impact of digitisation is felt, but this will change over a period of time and the new roof sheltering them will have to be subscription income.

As digitisation cruised along, the MSOs pumped in massive capital to fund the STBs spending north of USD 478 million, the biggest capital expenditure during the process. From the 21 million of set-top-boxes seeded by cable during both phases, 17.5 were launched by the top

INDIA: KEY FINDINGS

- CABLE LEADS IN STB MARKET
- DTHs INCREMENTAL MARKET SHARE LESS THAN 15%
- 4 MSOs SPEND NORTH OF RS 30 BN (USD 477,8 MILLION) AND RULE THE MARKET
- HIGHER CAPEX GENERALLY FUNDED THROUGH DEBT—THOUGH DEN, HATHWAY AND SITI CABLE HAVE RAISED EQUITY
- PROFITABILITY STILL HINGES ON CARRIAGE FEES, BUT THIS DEPENDENCE IS LIKELY TO FALL
- CONTENT COST UP 30%
- EBITDA GROWTH FOR MSOs LED BY ACTIVATION REVENUE
- ACQUISITION ROUTE TO BE LARGELY VIA STBs
- SUBSCRIPTION REVENUE FOR MAJOR BROADCASTERS SWELLS
- CARRIAGE FEES DROP FOR NEWS CHANNELS

Source: TelevisionPost Research

INDIA: PRE & POST DIGITALIZATION SCENARIO

	PRE DIGITALIZATION	POST DIGITALIZATION
#OF CABLE TV HHs (MN)	90	90
POST TAX ARPU (RS)	150	180
SUBSCRIPTION REVENUE ON THE GROUND (RS MN)	162.000	194.400
UNDER DECLARATION (%)	85	0
LCOs REVENUE @ 35% OF ON-GROUND REVENUE (RS MN)	137.700	68.040
MSO REVENUES @ 30% OF ON-GROUND REVENUE	24.300	58.320
BROADCASTERS SHARE @ 35% OF ON-GROUND REVENUE	23.000	68.040

NOTES: 1- ONE (1) INDIAN RUPEE IS 0.0159 US DOLLARS (2015) 2- THIS ANALYSIS EXCLUDES DTH HHs

Source: TelevisionPost Research

multi system operators, headed by **Hathway** (6.7 millions), **Den** (5 millions), **Siti** (3.2 millions) and **InCable** (2.6 millions).

Digitation also impacted in content cost, which has increased by 30% year-on-year on an average. Operators expect content cost to increase by 20-25% year on-year, and they will eventually move away from fixed fee to cost-per-subscriber (CPS) deals while DTH players like **Dish TV** are expecting content cost to increase no more than 10% year-on-year.

(average revenue per user) and reducing customer acquisition costs.

Some DTH operators are making concerted efforts to drive in carriage revenues, a turf efficiently exploited by cable TV networks in an analogue environment, while major broadcasters are seeing their subscription revenues expand briskly, offsetting leakages that were evident from under-reporting of subscribers.

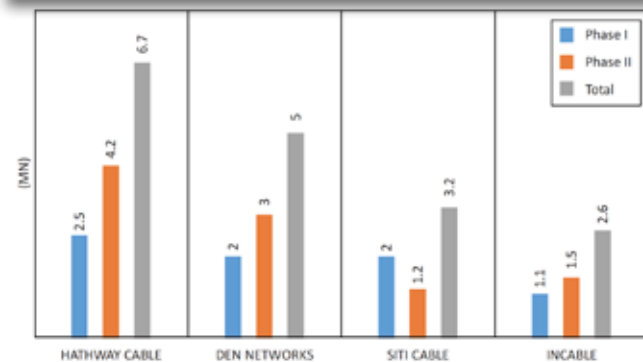
Regarding to the repercussions that the process is having over domestic subscription revenue, **Sun TV Network**, **ZEE Entertainment Enterprises** and **TV 18 Broadcast**, the three large broadcasters in India, already show a growth at a healthy pace over the past quarters. Some increases in companies like Zee's subscription revenue can also be attributed to the formation of **MediaPro**, the joint venture company which distributes **Star**, **Zee** and **Turner** group of channels, and subsequent better realization from the analogue areas. Coming from a heavy carriage baggage, news broadcasters like **NDTV**, **CNN IBN** and **Aaj Tak** are looking at digitisation to correct their business models.

Concerned about staying healthy, DTH companies have taken a somewhat cautious approach towards expansion opportunities in digitisation, reworking their business strategy. Shunning away from chasing of customers to gain size in the DAS markets, their focus seems to be on adding quality and loyal subscribers, improving ARPU's

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INDIA: CONTENT COSTS FOR MSOs AND DTH OPERATORS



Source: TelevisionPost Research, Companies

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ABS-CBN, AT THE FOREFRONT



Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution

ABS-CBN has become a key global provider of *Filipino* content for both traditional and new platforms. Its dramas continue to succeed in Southeast Asia and in parts of Europe and Africa, and early this year, it has closed a deal that will bring its titles to Central Asia Free TV, apart from sealing an OTT deal with a Singapore based company.

'The rest of the world is next in line', says **Evelyn Leng Raymundo**, VP, integrated program acquisitions & international distribution, who remarks that it participates at MIPTV as an exhibitor for the first time its top rated series.

'Romance and family dramas remain the channel top drawers', says **Raymundo**. 'The romantic tension between the main characters of the light dramas *Dream Dad* and *Forevermore* (#1 series) make both programs the unbeatable tandem on prime time. *Two Wives* (Filipino adaptation of a Korean drama) and *Bridges Of Love* topbilled by *Asian Prince of Drama Jericho Rosales* tackle more adult themes and are high on emotion are late prime time favorites, delivering an audience share of 52% rating on its pilot episode', she adds.

For MIPTV it also recommends the love triangle *The Promise*. 'We are also excited about the *remake* of this title which premieres on *Filipino* screens in May: its core story and characters follow the successful formula of its predecessor which aired in The Philippines 15 years ago and was picked up by 20 other countries, but this new version has been updated to the current times and will offer deeper insights into the individual stories of its main characters', she adds.

Regarding ABS-CBN most recent sales, *Forevermore* will soon be seen in Kazakhstan, dubbed in Russian and Kazakh. Meanwhile, *The Legal Wife*, which propelled and lead company's global sales in 2014, will be subtitled in Macedonian and Albanian and carried by the national station.

'We also signed a multi-year deal with Thailand and they are set to premiere our drama titles in the second quarter of the year. It is the first time that *Filipino* dramas (and Filipino content for that matter) will be seen on free television in these 3 new territories', concludes **Raymundo**.

Bridges Of Love topbilled by *Asian Prince of Drama Jericho Rosales* delivers an audience share of 52% rating on its pilot episode



Forevermore, #1 series on *Filipino*'s prime time, will soon be launched in Central Asia

GMA, PREPARED FOR THE FUTURE

GMA Worldwide continues in 2015 to have a successful year as 2014, when it was able to meet its sales target. '1Q 15 looks promising and we anticipate another healthy year, revenue wise', remarks its VP, **Roxanne Barcelona**, who highlights that the top rating TV shows in The Philippines are still the prime time dramas and the daily news programs.

'We place a lot of effort in producing a well-balanced line-up of programs. Dramas with romantic themes are still the most appealing to our viewers. To broaden GMA's audience reach and deepen consumer engagement with the brand, through our subsidiary, GMA New Media Incorporated (NMI), we have created some interesting initiatives.'

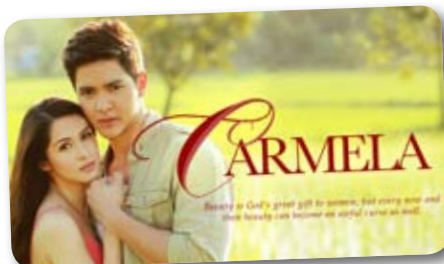
And she explains further: 'Designed by GMA News and Public Affairs, *YouScoop* is an app that enables common people to take an active role in reporting the news, to encourage responsible citizen journalism, while *IM Ready* is a one-stop portal for public safety information to aid in traffic and disaster awareness and preparedness. NMI also sealed an exclusive media partnership deal with Google's Waze, a leading social GPS navigation system that provides crowd-sourced traffic information and real-time maps.'

Moreover, it closes a distribution partnership with HOOQ, Asia's first VOD service and a start-up collaboration between Singtel, Sony Pictures Television and Warner Brothers Entertainment, already available to Globe Telecom Filipinos subscribers. Lastly, *Digify*, which is subsidiary of NMI that handles research and development of emerging technologies. It has launched a number of innovative projects that include award-winning apps for major clients and pioneering apps in the technology industry.

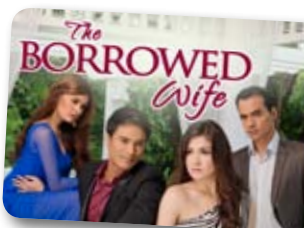
Barcelona completes: 'GWI has sold its dramas to most of South East Asia and at present we are pursuing other opportunities in South America and Europe. Every year, we plan for the expansion and growth of our distribution business. We have co-production deals with some Southeast Asian broadcasters and we are always interested in forging new alliances. It is our second time to exhibit in MIPTV and we expect our participation to be very fruitful, as it had been previously.'



Roxanne Barcelona, VP



Carmela, new drama series to be released at MIPTV



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ASIA PACIFIC - MIDDLE EAST - AFRICA

BROADCASTERS



STAR CHINA: 2ND SEASON OF SING MY SONG WITH TOP RATINGS ON CCTV3



Vivian Yin, Chief Representative of Star China and VP of Starry Productions

Sing My Song, the format created by Star China International Media LTD. (Star China) and distributed internationally by ITV Studios premiered its second series on January to high ratings on CCTV3, CSM 1.25 and within 24 hours of the Premiere, web click-through reached 33.75 million hits on www.tv.sohu.com <http://www.tv.sohu.com>. The audience was equally divided among genders with 49% male, 51% female.

'We've enacted significant changes to enhance the format: adding an exciting element to the first round which creates new dynamic and drama, creating a brand new round, among

other changes' explains Vivian Yin, Chief Representative of Star China and VP of Starry Productions. 'We have new technological partners to give viewers exclusive content and unprecedented experience of interaction. We expect this season to be even more successful than the first one, showcasing the great creative talent of our Chinese singer/songwriters'. Sing My Song producers introduced 3 major changes to the format: 1) 24H Writing Camp: 8 contestants are placed in a room for 24 hours to create a second original song;

2) WeChat official account interaction: fans can follow the official accounts through the app and receive special content; 3) Access Button: a white button on the sound console of judges. During the audition stage, after the judges first push the control rod, each judge has 3 opportunities to press it again for a special contestant.

Star China is a leading media entertainment group in China with businesses ranging from TV production, broadcasting, filmmaking, artist management, music and concert production. As of January 2014, China Media Capital acquired the remaining 47% share from 20th Century Fox to become the sole owner. Its 3 channels cover the Chinese-speaking audience across Hong Kong, Macau and Southeast Asia and its top

Sing My Song launched on CCTV3 CSM 1.25 and within 24 hours of the Premiere, web click-through reached 33.75 million hits

rated shows include: The Voice of China, China's Got Talent, Amazing Chinese and So You Think You Can Dance.

MONGOL TV EVOLVES ALONG WITH THE MONGOLIAN INDUSTRY

Since its launch in June 2009, Mongol TV has stopped at nothing: since the very beginning, and through the support and advice of The Format People (Michele Rodrigue), its CEO, Nomin Chinbat has attended the main tradeshows of the industry to know better the trends and to buy contents for the TV channels, who has re-launched its programming including more original production and new live production studios.

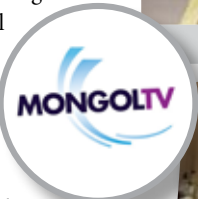
Mongol TV produces a live morning talk show, 6 days a week, from its multi-million dollar HD studios in Ulaanbaatar as well as programs foreign series in primetime from top studios such as BBC, CBS, FOX, NBC, ITV, etc., including shows such as The Good Wife, Downton Abbey, Hawaii 5-0 and exclusive live events such as The Oscars, Emmy and Grammy.

It has recently acquired the format Gogglebox from all3media international (UK) for one year and a half: it will produce 13 episodes with the premier last month. Moreover, it has bought from Alfred Haber Distribution (USA) the rights of 2015 Grammys premiered on February

Lastly, Chinbat was named Chairperson of the board of the Mongolian Media Ethics Council, inaugurated in the capital city Ulaanbaatar. This announcement has come as the 2nd Annual Mongolian TV Forum where global media and Mongolian broadcasters have participated in the 2-day conference, held on February 5-6. 'Mongolia's media industry is changing by taking a positive step forward, and creating the first-ever ethics council. I am honored that my colleagues put their trust in me as their first Chairperson. The illustrious Board and I will strive to ensure all Mongolian journalists and broadcasters utilize ethical and high quality standards', remarks Chinbat



Nomin Chinbat, CEO



Mongol TV produced 13 episodes of all3media international Gogglebox format, premiered on March

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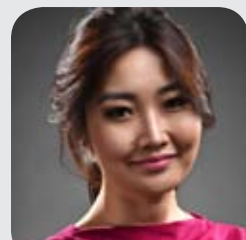
NOVEMBER 4-6 2015 Sandton Convention Centre Johannesburg, South Africa

THE VOICE MONGOLIA TO LAUNCH IN 2015

After successfully airing in 180 territories, Mongolia has joined the long list of Voice countries, owned by Talpa. The vocal talent competition has marked the first major international hit show to go into production by NTN, the channel wholly owned by the National Times News Media group. In addition to reaching an audience of 1.5 million in Ulaanbaatar and another 1.5 million in the rest of the country, the channel is planning an intensive

social media campaign to reach its viewers.

Says Bulgan Bayasgalant, CEO of NTN Media group: 'Music has always been part of our nomadic lifestyle. As one of the longest existing nations, Mongolians have inherited rich and distinctive music tradition from their ancestors. Young Mongolians today closely follow the global trends in music, adding yet another dimension to our nation's new identity.'



Bulgan Bayasgalant, CEO of National Times News Media

Basic Lead



ASIA PACIFIC - MIDDLE EAST - AFRICA

BROADCASTERS



1TV MEDIA, FOCUS ON YOUNGER AFGHANS



Karim Salem, CEO

1TV Media is the second largest broadcaster of Afghanistan with a grid that includes local morning and variety shows, international global formats and foreign drama series from Turkey and Latin America. It is focused on young Afghan audience with 50% of local productions and 50% acquired.

Karim Salem, CEO: 'We are reinforcing our programming strategy with more international content that is very well received by our audience. *The Money Drop* (Endemol) has been airing for the second year and we are producing the *Got Talent* (FremantleMedia) in mid-July this year.'

There are more than 34 TV channels operating in the country, being Tolo TV (Moby Group) and 1TV Media the two most important ones. As there is no official measurement system, this information has been produced



by a special report of BBC Global News (October-December 2013).

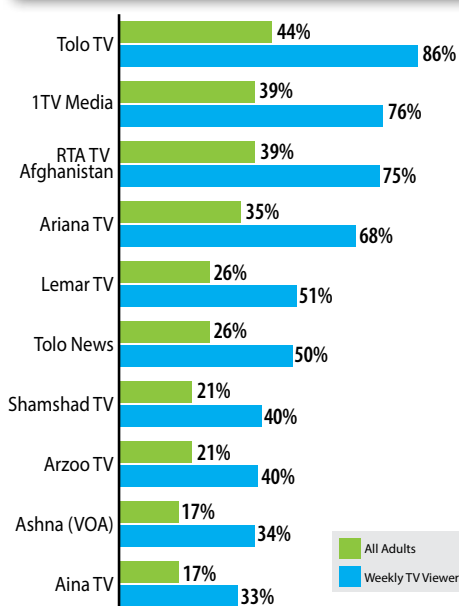
According to the survey, 1TV Media has a weekly reach of 39% amongst the total Afghan population. Amongst those that use TV weekly, this figure rises to 76%. When looking at weekly TV viewers in Kabul, the channel weekly reach rises to 87% (vs. 94% for Tolo TV).



The Money Drop, from Endemol, will be produced in 2015

Salem remarks that there is a 'thirsty' for fresh content from the local audience. 'Half of our content are formats, game shows, cooking and music programs, all locally produced, while the remaining 50% is foreign content, with Turkish series such as *20 Minutes* (ITV) and *Waiting for the Sun* (Kanal D), as well as the

AFGHANISTAN: TOP 10 TV CHANNELS, WEEKLY TV REACH



Source: BBC Global News (October 26- December 7, 2013)

ROTANA GROUP, A DIVERSIFIED PANREGIONAL GROUP

Rotana Group is one of the leading diversified media companies operating in the Middle East. **Sally Moussa Hajjar**, PR & Media Relations Manager at **Rotana Network**, explains to PRENSARIO: 'We operate 12 TV channels, such as the panregional general entertainment networks **Rotana Khalejia** & **Rotana Masriya**, as well as other related to music and movies, as well as the Lebanese **LBC**.



Sally Moussa Hajjar, PR & Media Relations Manager at Rotana Group (borders) with Patrick Zuchowicki, CEO, Basic Lead

The group's portfolio comprises music production, film and series production, management services, TV channels, Radio stations and publishing. This media conglomerates is Arab World's largest entertainment company, primarily owned by the Saudi Prince **Al-Waleed bin Talal**, with an 18.97% share held by **News Corp**.

The large pan-Arab media conglomerate includes a film production company, a magazine (**Rotana Magazine**), television (**Rotana TV**), seven music channels (**Rotana Radio**), a record label (**Rotana Records**), and others.

On the TV business, it operates a bouquet of leading free-to-air TV channels including generalist broadcasters **Khalijia** and **Masriya**, and the women channel **Rotana Women**. 'We produce 15 hours of live content, and drama continues to be the main genre along with talk show', remarks **Moussa Hajjar**.

The film channels include **Fox**, **Fox Movies**, **FX**, **Rotana Cinema** and **Rotana Classic**, **Rotana Aflam**, featuring a selection of films produced in various parts of the MENA region in their original dialects, Arabic, Egyptian, Khaliji, Syrian, and Lebanese, as well as the music channels **Rotana Clip**, **Rotana Mousica** and **Nagham**, and an Islamic religious channel **Al-Resala**.

The group's content is also digitally distributed on global scale. This is possible via a network of websites dedicated to its various TV channels, giving users access to their favorite shows online, through catch up and VOD services.



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AMC NETWORKS LAUNCHES NEW TELENVELA CHANNEL EVA

AMC Networks International - Zone (AMCNI - Zone) has launched last month its new English & Portuguese-language telenovela network **Eva** with a premiere of the character drama *Prisoner of Love (Amor Cautivo)*.

Eva is available exclusively on **MultiChoice Digital Satellite Television (DStv)** service throughout Africa. From launch, it offers first run Latin American telenovelas exclusively to DStv customers, fully dubbed into English (channel 141) and Portuguese (channel 508). The programming line-up includes three first run episodes of telenovelas every weekday, with omnibus episodes at weekends.

Louise Cottrell, VP, Affiliate Sales, AMCNI - Zone said: 'We've been partners with **MultiChoice** for many years and currently have several channel brands on the DStv platform including **CBS Reality**, **CBS Action**, **CBS Drama**, **AMC** and **JimJam**. We're very pleased to be able to introduce **Eva** to Africa, a fresh and up to date TV channel dedicated to romance and all its associated drama, which will be a perfect fit with DStv customers'. **Chris Sharp**, Chief Content Officer, added: 'We aim to satisfy the African audience's growing appetite for telenovelas. We have hand-picked high quality serial dramas, cooperating with some of the best Latin telenovela producers including **Azteca** (México), **Caracol TV** (Colombia) and **Cisneros** (Venezuela/USA)'. 'This launch definitely satisfies the on-going viewer demands for more telenovelas, as audiences love watching them. Our premium, extra, compact and family customers are thrilled with the brand new, never before seen telenovelas that **Eva** bring to their screens', remarked **Aletta Alberts**, general manager, Content for **MultiChoice** South Africa. Apart from *Amor Cautivo*, a saga about three families united by a terrible secret, the channel is broadcasting *The Perfect Woman (La Mujer Perfecta)*, the story of six women who do everything in their might to become perfect. **Eva** is the tenth channel brand from the AMCNI portfolio in Africa, and joins **CBS Reality**, **CBS Action**, **CBS Drama**, **AMC**, **Outdoor Channel**, **JimJam**, **Extreme Sports Channel**, **Odissea** and **Natura**.



Chris Sharp, Chief Content Officer, AMCNI - Zone



Aletta Alberts, general manager, Content for MultiChoice South Africa

ROMANZA+AFRICA LAUNCHES ON BAMBA TV IN KENYA

During MIPTV 2014, **Azteca** and **Cisneros Media Distribution**, along with the digital content distributor **AfricaXP** released Africa's new English-language 24-hour FTA channel **Romanza+Africa**, with productions from both leading Latin American distributors.

Last month, the network was launched on the digital service **Bamba TV**, part of the Kenyan media conglomerate **Radio Africa Group**, totalizing out 4.5 million TV households.

Romanza+Africa is home to some of the most successful telenovelas of recent years, offering the very best in original programming from both companies vast catalogues. The standalone channel is available through **AfricaXP's** multiple digital distribution platforms, offering the region's broadcasters the world's most compelling romantic stories portrayed by internationally renowned stars amongst captivating scenery.

With over 3,000 hours of English-language programming, the channel delivers **Azteca's** enthralling dramatic series such as *Catalina and Sebastian* and **CMD's** novela *Secret of Love*, among others. In working with its production partners, **Azteca** and **CMD**, **AfricaXP** will continue to focus on designing and playing out a channel packaged specifically for the African market.

AfricaXP is a pan African TV content distributor and the leading creator and supplier of custom designed themed entertainment channels for African broadcasters and broadcasters to the African diaspora worldwide. Through its strong distribution network into a continent with 54 countries and over 550 broadcasters, it provides both African and major international rights owners a single gateway into a fragmented and challenging but very dynamic and rapidly expanding market.



Adela Velazco, sales representative for CEE and MENA, Azteca/Comarex



Cristobal Ponte, presidente of Sahara Management Holdings, the exclusive independent sales representative of Cisneros Media Distribution in EMEA



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FIC AFRICA LAUNCHES ON ACTV NIGERIA

FOX International Channels (FIC), continued extending the distribution of its main TV brands across Africa with the launch by the end of 2014 of eight channels on the new Nigerian Pay TV platform, **African Cable TV (ACTV)**. Launched in May 2013, the operator is under the leadership of Chairman **Adam Quinn** and CEO **Godfrey Orkeh**.

The partnership between the companies increases FIC's reach in Africa to more than 17.3 million subscribers with

up to 18,000 new subscribers added in Nigeria who receive **FOX**, **FOX Crime**, **FX**, **National Geographic Gold**, **FOX Movies**, **FOX Sports**, **FOX Sports 2** and toddlers channel **BabyTV**. **Hannelie Bekker**, managing director, FIC Africa, said: 'The West African market is growing rapidly and is full of possibilities for our brands and business strategy. ACTV DTH premium package provides content to low and middle-income subscribers.'



Hannelie Bekker, managing director, FIC Africa



DISCOP ISTANBUL, THE CHALLENGES TO EVOLVE

The outcome of Discop Istanbul 2015 has been very positive: 15% of growth in attendance and newcomers from many regions, such as Latin America (with three buyers) and Asia-Pacific (with one buyer). For next year, the organizers **Basic Lead** and **Globus Fairs** have confirmed the market in the city for March 1-3. And the "Country of Honour" will be Mexico.

The market has become a key show in the calendar for two main reasons: the strength of the Turkish TV market, which represents over 75% of Discop, and the possibility to meet TV channels and producers from regions that usually don't attend the big shows, such as the MIPs in Cannes.

An example of the first reason is the attendance of good Turkish new players, especially **Mediasat Production**, who hold a *Gala Dinner* for Jordan, the "Country of Honour" this edition; TV channels attending the show for the first time, as **Dinamico Radyo TV-Kanal 24** and **Sinema TV**, a pay TV programmer who manages 10 networks; and licensing companies, as **Giochi Preziosi**, buying properties to produce toys. The Turkish strength is noticeable in many aspects. The local industry referents aims to organize the business: **Turkish Electrical Electronics and Services Exporters Association (TET)**, a public-private entity promoting the exportation of content, goods and services produced here, is gathering information about the international activities of Turkish distributors.

Behind TET are the Ministries of Economy and Culture, as well as the local distributors. It has noticed that Turkish series are the face of our culture in the world: more than 2.5 billion persons are watching them in 105 countries in the globe. TET will provide the support of the State and financial tools for Turkish expansion, said **Akif Ebiçlio lu**, CEO of **BEEMAA**, which is part of TET.

On the international field, leading distributors

are focused in gaining new international markets: after Latin American consolidation, Southeast Asia—with Indonesia as the main objective—will follow, most of them have agreed to **PRENSARIO**.

On its prompting own 50th anniversary and the 100th anniversary of Turkish cinema, the public TV group **TRT** has launched **TRT TV Films**, a new unit that will produce 30 films before this year ends, from scripts created by young writers that have presented their projects. Heading the division is **Mehmet Demirhan**, deputy head of TV department. 'We have selected 30 scripts from 900. The TV movies will be first premiered on **TRT1** and then available for international distribution', he explained.

Apart from Turkey, there was an important presence of buyers from MENA, CEE, CIS and, for the first time, Latin America. The intention is to transform Discop Istanbul into a global market. With the success of Turkish series in the CEE (Slovakia, Croatia) and CIS countries (Kazakhstan, etc.), buyers from there started to attend Istanbul 2-3 years ago. This 2015 edition is the time for Latin America: Turkish series are on air in the US Hispanic market, Colombia, Peru, Chile, Argentina, Uruguay and will be launched in Brazil, Bolivia and Ecuador, among others.

In Middle East, **Rotana Group** is one of the largest Arabic media groups (TV, radio, film & music production) with offices in Saudi Arabia and Egypt, among others, held a cocktail to show the company leadership in television, music and movies production. **Sally Moussa Hajjar**, PR & Media Relations Manager: 'We operate 12 TV channels, from the panregional general entertainment networks, music and movies, to the Lebanese **LBC**. We produce 15 hours of live content, and drama continues to be the main genre along with talk show'.



1TV, Afghanistan: Mohammad Mukhtar Lashkari, channel manager, and Karim Salem, CEO



CEE buyers: Bisera Jordanovska, CEO, and Hamdi Rashiti, program director, Alsat M TV from Macedonia (borders) with Andreja Sertic, president, Media Acquisitions (Croatia)



Digital, a key topic of this Discop Istanbul edition: Ryan Grim and Benjamin Shapiro, senior editors at VICE Media (USA) with Patrick Zuchowicki, CEO of organizer Basic Lead



Ibrahim Eren, deputy director general, and Mehmet Demirhan, deputy head of TV department, TRT (center) with Osman Alkan, general manager, Telesine and Kamil Cevikalp, executive producer, Arzu Films, during the launch of TRT TV Film



Middle East: Mohammad Al-Ghamdi, chairman of the Saudi Arabia Producers & Distributors Association (Saudi Arabia); Waleed Shalaan, content manager, Rotana (Egypt); Albert Haddad, CEO, Arab Media, and Bassam Hajjawi, board member of The Royal Film Commission, both from Jordan, which was this year's Country of Honour at Discop Istanbul



Peter Chalupa, head of acquisitions, and Elza Strapkova, acquisitions manager at TV Markiza (Slovakia) with Izzet Pinto, CEO, and Gila Kantar, COO, Global Agency, who have launched a new talent show It's Showtime



OVER 1.8 MILLION VIEWERS IN TURKEY AND RELEASED OVER 36 OTHER COUNTRIES

TWO HEARTS AS ONE

"WHEN YEARNING SHAKES FURTHER SIDE OF THE SKY. TO HEARTS AS ONE"

WHY THE BURNING EAST FRONT OF WORLD WAR 2... THE RISE BETWEEN U.S.A. AND GERMANY IS SPREADING TO NORTH CALIFORNIA. SUFFERING PEOPLE AND AMONG THEM THERE IS CENNET.

AFTER HER HUSBAND WAS CAPTURED, CENNET IS LEFT ALL ALONE WITH HER BABY, AND AS IT THIS WAS NOT ENOUGH WITH THE DIVISION OF NATIONS, SHE FINISH HERSELF IN PRISONER CAMPS IN GERMANY.

SHE WONDERS LOVE OF THINGS BETWEEN LIFE AND DEATH, BUT THE RISK LOVE TO HER HUSBAND AND ANOTHER INSTANCES GIVE HER THE STRENGTH TO TRY AND REAR THE EMERGENT PAIR. HER ADVENTURE, INCLUDING WORKING CAMPS, EVACUATIONS, ESCAPES AND DEATHS COMES TO END ON THE MIDDLE OF NOWHERE IN ASIA. CENNET WAGES FOR 30 YEARS, SHE ARRAYS HER HUSBAND WITH THAT ENDLESS LOVE AND LITTLE HOPE IN HER HEART WHEN THE CALENDAR SHOW THE 90s. INSTEAD OF HER HUSBAND NOVAZ, SHE FINISH A TURKISH FAMILY, YANINA, DILK, AND THEIR CHILDREN.

THEY'VE LEFT THEIR COPY HOME IN TURKEY AND HAVE COME TO THE CREATURE AND CHALLENGING GEOGRAPHY OF AMERICA AND YANINA AIM TO BUILD A SCHOOL AND RAISING YOUNG TREES ON THAT AND LAND. THIS CAN BE BEEN AS A CRAZY DREAM.

HE IS AN EAGER VOLUNTEER OF EDUCATION, BUT DURING THIS EXISTING YOUNG HE DOESN'T REALIZE THAT HIS MARRIAGE IS COLLAPSING.

DILK IS A DAUGHTER OF A WEALTHY FAMILY. SHE LOVES HER HUSBAND, BUT HIS UNSTOKKATIVE FEARSOME IS HARD TO TOLERATE. TO LIVE IN THAT POOR REGION, TRYING TO COPY WITH INCREASING BORNERS, MAKES HER REFINED SOCIAL MARRIAGE SQUEEZE IN BETWEEN HER HEART AND HER MIND. DILK STRUGGLES WITH HERSELF. SHE DOESN'T WANT TO LOSE FOR HAPPIEST AND THOSE PURE FEELINGS, BUT WHEN SHE MEETS CENNET, THE MARRIAGE OF PATIENCE, SHE BEGINS TO UNDERSTAND THE UNION OF THESE TWO HEARTS MEETS HUNDREDS OF THOUSANDS.

IN FACE THIS BRIDGE OF AFFECTION BETWEEN TURKEY AND AMERICA ASIA WORLD BRING ALONG LIVES OF UNEXPECTED EVENTS AND SURPRISES.

NOVAZ, WHO WAS THOUGHT TO BE DEAD... TWO HEARTS AS ONE IS THE STORY OF PEOPLE WHO SACRIFICE THEMSELVES TO REALIZE A DREAM. IT IS THE STORY OF PEOPLE WALKING WITH THE ASIA TO GIVING LIFE. PEOPLE RESEARCHING THE SECRET OF INFINITY. IT IS THE STORY OF PATIENCE.



#1 SERIES OF THE TURKEY FOR 2013-2015

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Year of Production: 2013 - 2015 HD

Season 1 : 99 x 45'

Season 2 : 120 x 45'



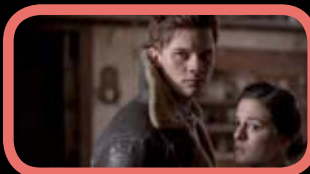
THE DISTRIBUTOR HIGHLIGHTS ITS BRAND NEW FORMAT *THE SINGLE CHEF* (8x'90), A MIX OF DATING AND COOKING REALITY SHOW WHERE THREE SUCCESSFUL CHEFS WILL TRY TO FIND LOVE AMONG 24 WOMEN. **DISTRIBUTOR:** TELEvisa INTERNATIONAL (MEXICO)



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LIFE AS IT IS (13x'90) IS A NEW DRAMA SERIES ABOUT A PRIVATE HOSPITAL IN ISTANBUL THAT LOSE SOME OF ITS BEST DOCTORS AFTER HAVING SOME FINANCIAL CRISIS. **DISTRIBUTOR:** KANAL D SALES (TURKEY)



DIRECTED BY TOM HARPER *THE WOMAN IN BLACK: ANGEL OF DEATH* IS BASED ON AN ORIGINAL STORY OUTLINE BY SUSAN HILL (THE WOMAN IN BLACK) CONTINUES THE ORIGINAL FILM'S STORY. **DISTRIBUTOR:** TELEFILMS (ARGENTINA)



LAND OF HONOR (130x'60) IS A STORY OF PASSION, SECRET AFFAIRS AND BETRAYALS WHERE THE DESTINY OF SIX INDIVIDUALS WILL BE TAKEN OVER BY THE UNCONTROLLABLE STRENGTH OF THEIR FEELINGS. **DISTRIBUTOR:** TELEMUNDO INTERNACIONAL (USA)



THE DISTRIBUTOR LAUNCHED THE NEW FORMAT *BREAKING ORDINARY* (10x'30) THAT GIVES COMPANIES AND INDIVIDUALS THE OPPORTUNITY TO DISPLAY JUST HOW FAR THEY WOULD GO TO BE NUMBER ONE. **DISTRIBUTOR:** NIPPON TV (JAPAN)



MY LITTLE PONY FRIENDSHIP IS MAGIC (117x'22) FOLLOWS TWILIGHT SPARKLE WHO THROUGH FUNNY EXPERIENCES AND ENCHANTING ADVENTURES, LEARNS THE MOST POWERFUL MAGIC OF ALL, THE MAGIC OF FRIENDSHIP. **DISTRIBUTOR:** HASBRO STUDIOS (USA)



FILMED IN 4K, *EL PRADO, A PASSION FOR PAINTING* ('52) IS A DOCUMENTARY THAT SHOWS THE EXTRAORDINARY PAINTING COLLECTION OF THE MUSEO DEL PRADO, LOCATED IN MADRID, SPAIN. **DISTRIBUTOR:** RADIOTELEVISION ESPAÑOLA (SPAIN)



EZEL (155x'45) TELLS THE STORY OF A YOUNG MAN RETURNING FROM MILITARY SERVICE WHO IS SET UP BY HIS FRIENDS AND FIANCÉE AND ENDS UP IN PRISON FOR LIFE. **DISTRIBUTOR:** ECCHO RIGHTS (TURKEY)/SOMOS DISTRIBUTION (USA)



IN THE ONE-HOUR EPISODE FORMAT *Salon Wars* FOUR PROUD OWNERS UNDERGO TREATMENT AT EACH OTHER'S SALONS TO FIND OUT WHO CAN GIVE THE BEST BEAUTY TREATMENT. **DISTRIBUTOR:** ALL3MEDIA INTERNATIONAL (UK)



SURVIVING THE WOLFPACK IS A TRAVEL & ADVENTURE GAME SHOW PRODUCED BY PULSO TV FOR TELEMADRID, WHERE CONTESTANTS WILL HAVE TO SURVIVE AND WIN. **DISTRIBUTOR:** SECUOYA CONTENT DISTRIBUTION (SPAIN)



YES OR NO IS AN INNOVATIVE PROJECT, FULLY PRODUCED BY TELEFE. IT IS AN INTERACTIVE FICTION FORMAT IN WHICH THE AUDIENCE TAKES THE PLOT DECISIONS IN REAL TIME, VOTING FROM THEIR TABLETS OR SMARTPHONES. **DISTRIBUTOR:** TELEFE INTERNATIONAL (ARGENTINA)



CRIMINAL MASTERMIND (60x'45) IS A THRILLER SERIES BASED ON THE BOOK *SANGRE EN EL DIVÁN* OF IBÉYISE PACHECO THAT WAS RECENTLY PREMIERE DON UNIVISION PUERTO RICO, AFTER A HUGE SUCCESS ON UNIMAS IN THE US HISPANIC. **DISTRIBUTOR:** CISNEROS MEDIA DISTRIBUTION (USA)



KITCHEN TO FAME ('30) IS A COOKING REALITY SHOW THAT FOLLOWS 14 COOKS WITH NO PROFESSIONAL EXPERIENCE AS THEY COMPETE TO WIN BIG PRIZES. **DISTRIBUTOR:** AZTECA/COMAREX (MEXICO)



THE DISTRIBUTOR HAS GREAT LATE NIGHT SHOWS TO OFFER, SUCH AS *THE NIGHTLY SHOW WITH LARRY WILMORE* (160x'30), HOSTED BY COMEDIAN, ACTOR, WRITER AND EMMY AWARD WINNER LARRY WILMORE. **DISTRIBUTOR:** VIACOM INTERNATIONAL MEDIA NETWORKS (USA)



APART FROM ITS HIGH-END 4K WILDLIFE DOCUMENTARIES, THE DISTRIBUTOR IS A SPECIALIST ON TV DRAMA SERIES SUCH AS *WOMEN ON THE EDGE* (10x'45) WITH THE STORY OF FIVE HIGH SOCIETY WOMEN. **DISTRIBUTOR:** ORF ENTERPRISES (AUSTRIA)



HELP! I CAN'T COOK (11x'60'90) IS HUMOUR-PACKED PRIME TIME REALITY SHOW IN WHICH CELEBRITIES FACE THEIR FEAR OF THE KITCHEN, PRODUCED BY GIL PRODUCTIONS FOR KESHET ISRAEL. **DISTRIBUTOR:** KESHET INTERNATIONAL (ISRAEL)



TV MANIACS (60x'60) IS A FRESH AND FUN ENTERTAINMENT FORMAT CREATED IN HOUSE, WHERE TWO FAMILIES MADE UP OF MEMBERS FROM THREE DIFFERENT GENERATIONS MUST PASS KNOWLEDGE AND SKILL TESTS, BASED ON TV SHOWS AND FILMS THAT HAVE BEEN BROADCASTED. **DISTRIBUTOR:** CARACOL TV INTERNATIONAL (COLOMBIA)



AWARDED AS "BEST MELODRAMA" AT THE ROCKIE AWARDS (CANADA), *SINS* TELLS THE STORY OF A FAMILY THAT ARRIVES TO BRAZIL IN THE EARLY '70S TO ESCAPE THE POLICE AND THE FINANCIAL DIFFICULTIES OF A EUROPE AT WAR. **DISTRIBUTOR:** RECORD TV NETWORK (BRAZIL)



FILINTA IS A HISTORICAL TV SERIES THAT AIMS TO TELL THE STORIES OF THE INSTITUTION OF KADI, WHOM WORKED HONESTLY AND HONORABLY THROUGH THE HISTORY OF OTTOMAN EMPIRE. **DISTRIBUTOR:** ITV INTER MEDYA (TURKEY)

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